

APOLLO'S *Fire*
BAROQUE ORCHESTRA
jeannette sorrell

Exile & Resilience

Music of the Jewish & African Diasporas

2022-2023



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Exile & Resilience

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[†]*in memoriam*

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Apollo's Fire recognizes and sends continued thanks to all former members of the Board of Directors, who have so generously contributed their time, talents and financial resources over the years. Just as the continuo is the foundation of baroque music, these visionary individuals, through their service on the board, have been the foundation of Apollo's Fire.

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[†]*in memoriam*

From the President



Greetings! Welcome to *Exile & Resilience: Music of the Jewish & African Diasporas*. This new program from Jeannette Sorrell is a powerful reflection on the strength of exiled peoples. Thank you for joining us as we embark on an evening of inspiration, compassion, and joy.

Tonight marks the third episode in a series begun by Apollo's Fire in 2014 with *Sephardic Journey: Wanderings of the Spanish Jews*. The follow-up program, *O Jerusalem!*, marked the last live performances of Apollo's Fire at the eve of the 2020 pandemic. Both programs were released on CD to international acclaim, with *Gramophone Magazine* calling *O Jerusalem!* "a timely, sumptuous and refreshing vision of peace for 2022."

This timely program received a generous award from the National Endowment for the Arts. Following the premiere concerts this week, *EXILE* heads out on a major tour – first across the U.S. (New York, Chicago, San Francisco), then in the UK and Germany in April.

We hope you will join us on tour! Come to New York City on March 19, or better yet, join us in April for AF's 6th International Tour to London, the Aldeburgh Festival, and the renowned Heidelberg International Spring Festival in Germany. The 3-day residency in London, with 3 different concert programs at the storied St-Martin-in-the-Fields, will be memorable. Speaking from my own experience, touring with AF is a delightful way to get to know our musicians. Please see pg. 29 for details.

We're also thrilled to announce a new partnership with **Medici.TV**, the world's leading classical music channel. Known for stunning live events from the world's most prestigious halls, plus opera and ballet performances, Medici.TV welcomed Apollo's Fire to its screen in January, launching its first-ever collaboration with an American period ensemble. Those of you joining us on April 4 will help us make a worldwide splash, as this performance is being recorded for Medici.TV!

Our 2023 Season continues later this spring with send-off performances of *Vivaldi's Four Seasons rediscovered* and *A Return to Bach's Coffeehouse*, both joyful programs packed with Apollo's Fire favorites. In May, we'll also get "**Fired Up!**" for our spectacular Spring Gala. We hope you'll join us on **Saturday, May 20**, as we celebrate this amazing orchestra; see pg. 23 for all the details.

Over 30 years and beyond, your faithful attendance and continued generosity have sustained us. Apollo's Fire looks to the future with **Passion. PERIOD. Now enjoy the performance!**


Charles A. Bittenbender, President

These concerts are generously sponsored by

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*Performing on historical instruments,
Apollo's Fire brings to life music of the past for
audiences of today, with Passion. PERIOD.*



Exile & Resilience

Music of the Jewish & African Diasporas

Created and Directed by Jeannette Sorrell

POLINA SKOVORODA SHEPHERD, *soprano*

JACOB PERRY & HAITHAM HAIDAR, *tenor*

JEFFREY STRAUSS, *baritone*

DAPHNA MOR, *recorder, ney, vocals*

MERLIN SHEPHERD, *clarinet*

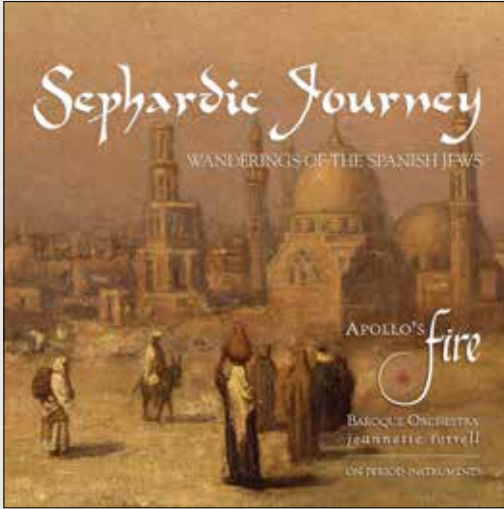
Wednesday, March 8, 7:30pm	The Bath Church (UCC), OH
Thursday, March 9, 7:30pm	The Temple-Tifereth Israel, Beachwood, OH
Friday, March 10, 7:30pm	West Shore Unitarian Universalist, Rocky River, OH
Saturday, March 11, 8:00pm	Music Institute of Chicago, Evanston, IL
Sunday, March 12, 5:00pm	Anshe Emet Synagogue, Chicago, IL
Tuesday, April 4, 7:30pm	Cleveland Museum of Art, OH



Also available at home beginning April 25th as part of AF's Worldwide Watch-at-Home series. Watch anytime for 30 days!

BRING THE MUSIC HOME

Rediscover the inspiration behind tonight's program with these two captivating CD Recordings from Apollo's Fire.

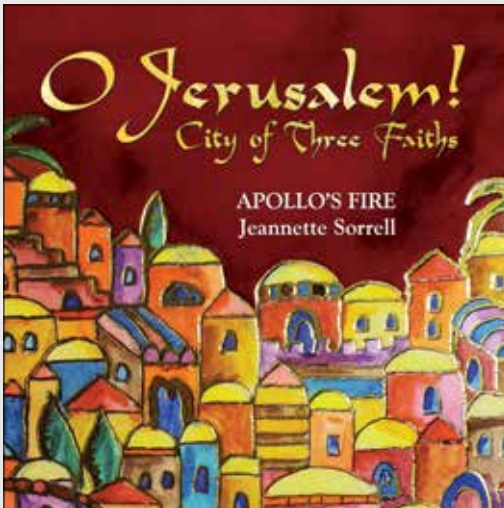


"Best 10 Classical Albums of the Year" (CHICAGO TRIBUNE 2016)

Debuted at #2 on the Billboard World Music Chart and #7 on the Billboard Classical Chart (2016)

"Revelatory... The soloists and instrumentalists are first-class, and Sorrell's arrangements are full of zip and colour."

– BBC MUSIC MAGAZINE



"Gripping immediacy... listen also for the mesmeric percussion in the table-grace song Tzur mishelo achalnu ('The Lord our rock'). ... makes this recording shimmer. In the section 'Mosque, Cathedral & Synagogue', the positioning of the 'Gloria Patri' from Monteverdi's Vespers is particularly prescient: intertwining chants run like a thread through this section. In short, a timely, sumptuous and refreshing vision of peace for 2022."

– GRAMOPHONE MAGAZINE

Visit our CD Gift Shop in the lobby, order online, or call 216.320.0012 or 800.314.2535. A complete listing of CDs can be found at apollosfire.org.

PROGRAM

I. Longing for the Homeland

Avram Avram (Abraham, Abraham!) – trad. Hassidic (Russian/Ukrainian)
Polina Shepherd, vocals

My Father, How Long? – J. Sorrell, adapted from African American spirituals
Ashlee Foreman & Charles Wesley Evans, vocals

Ir me kero, Madre, Yerushalayim | Kuándo el Rey Nimrod (Avram Avinu)
– trad. Sephardic songs, arr. J. Sorrell
Jeffrey Strauss, Polina Shepherd, Edward Vogel, vocals

II. Sojourn in Italy

SALAMONE ROSSI HEBREO (1570-1650)
Sonata in Dialogo, detta la Viena

BENEDETTO MARCELLO (1686-1739)
Selections from Psalm no. 15 (Estro poetico-armonico, vol. 3, 1724)

Ma'oz Tzur (Hebrew chant)
Jeffrey Strauss, baritone

Della vita il retto calle (The right path of life)

ROSSI

Selections from the Sonate, Sinfonie & Gagliarde (Books 2 & 4):
Sonata no. 12 sopra la Bergamasca | Galliarda detta la Zambalina

III. Journey to Freedom

Karev Yom – *Hasidic Passover song, attributed to the Baal Shem Tov*
“At midnight the Lord struck down all the firstborn in Egypt”

Daphna Mor, vocals

Nobody Knows the Trouble I’ve Seen | Oh Freedom!

– *trad. African American spirituals, arr. J. Sorrell*

Ashlee Foreman, soprano | Charles Wesley Evans, baritone

IV. A Shtetl Wedding

Traditional Ashkenazi Wedding Dances:

Levone Likht (Moonlight) – *Merlin Shepherd*

Dem Trisker Rebn’s Khosid | Bughici Freylekhs

Merlin Shepherd, clarinet

— INTERMISSION —

V. Sacred Sounds

Kayra Sillo (The way of peace) – *sacred Senegalese wedding procession*

Ashlee Foreman, vocals

Tsur Mishelo akhalnu (The Lord our Rock)

– *Medieval Hebrew poem, arr. D. Mor & J. Sorrell*

Daphna Mor, vocals

CLAUDIO MONTEVERDI (1567-1643)

Nigra sum ed formosa (I am black and beautiful), from Vespers of 1610

Brian Giebler, tenor | William Simms, theorbo

Nigra sum sed formosa – *Medieval plainchant*
Tzur Mishelo akhalnu – *Hebrew prayer, Sephardic melody*
Jeffrey Strauss, Polina Shepherd, vocals

Ki Eshmera Shabbat – *traditional Sabbath prayer*
- *Medieval Sephardic liturgical chant, arr. J. Strauss/J. Sorrell/R. Schiffer*
Jeffrey Strauss, baritone

VI. *A Wounded World*

Keyner veyst es nisht (Nobody knows it) – *Polina Shepherd*

Bani Adam (Children of Adam) – *poem by Sa'adi (13th c. Persian)*
“All men and women are to each other
The limbs of a single body....”

Undzer shtetl brent (Our town is on fire)
– *Yiddish Ghetto Song, Mordechai Gebertig, 1936*
Polina Shepherd, vocals

VII. *Neighborhood Gathering*

A la Una yo nací (At One I was Born)
– *trad. Sephardic ballad, arr. J. Sorrell*
Edward Vogel, baritone

La Komida la Manyana (The Morning Meal)
– *trad. Sephardic/Ladino song, ed. R. Schiffer*

Texts & Translations

Avram, Avram... Bat'ka nash!

Traditional Hasidic (Russian/Ukrainian)

Avram, Avram... Bat'ka nash!

Abraham, Abraham... Our Father!

*Chevo ne khodish', chevo ne prosish',
chevo ne molish', Boga za nas!*

Why do you not go, why do you not
beg, why do you not pray, to God for us!

*Shtob on nas vyvel, shtob on vernul nas,
Kuda? V nashu sviatuiiu zemliu!*

So that he'll lead us out, so that he'll
return us, Where? To our Holy Land!

My Father dear, oh how long?

Traditional African American Spiritual, adapted by J. Sorrell

My father dear, oh how long?
My father dear, how long?
My father dear, poor sinner suffer here.
How long, Lord, till you call us home?

Tell us again, do tell us, tell us when.
When will we see Jerusalem?
When will we see Jerusalem?

Ir me kero, madre, a Yerushalayim!

Medieval/Traditional Ladino

*Ir me kero, madre, a Yerushalayim!
A pizar las tierras
I artarme d'eyas*

I want to go to Jerusalem, mother!
Walk on the ground
and be fed by it.

*A Yerushalayim la veo d'enfrente
Olvido mis hijos
I mis parientes.*

Jerusalem - when I see her opposite me,
I forget my children
and my parents.

Ir me kero, madre, a Yerushalayim...

I want to go to Jerusalem, mother...

Kuando el Rey Nimrod

Traditional Ladino

*Kuando el Rey Nimrod al campo salía
mirava en el cielo y en la estrejería.
vido una luz santa en la judería
que había de nacer Avraham Avinu.*

Refrain:

***Avram Avinu, Padre querido
Padre bendicho, luz de Israel.***

*La mujer de Terach kedo prenyada.
De día en día él le preguntava.
De ke tenéish la kara tan demudada?
Eya ya savía el bien ke tenía.
Refrain.*

*Cierto loaremos al verdadero Eil,
Saludemos al compadre y tambien al mohél.
Que por su zehut mos venga el goél
Y rima a todo Israel.
Refrain.*

Ma'oz Tzur from Psalm 15

13th c. Hebrew Chant

*Ma'oz Tzur Yeshu'ati,
lekha na'eh leshabe'ach.
Tikon beit tefilati,
vesham toda nezabe'ach.
Le'et takhin matbe'ach
mitzar hamnabe'ach.
Az egmor beshir mizmor
chanukat hamizbe'ach.*

When King Nimrod went out to the fields,
He looked at heaven and the stars.
And saw a holy light above the Jewish quarter -
[A sign] that Abraham, our father,
must have been born.

Refrain:

**Abraham Avinu, our dear Father,
Blessed Father, Light of Israel.**

Terach's wife was pregnant.
Each day she was asked:
Why is your face so pale?
She knew the goodness she carried inside.
Refrain.

Surely we praise the true God Redeemer,
We greet the godfather and the mohel.
Because of his virtue, may the Messiah come
To redeem all Israel.
Refrain.

My Refuge, my Rock of Salvation!
Happily we sing Your praises.
Let our house of prayer be restored;
and there we will offer You our thanks.
When You will have slaughtered
the barking foe.
Then we will celebrate the altar's
dedication with song and psalm.

Texts & Translations (cont'd)

Karev Yom

Traditional Hebrew Ashkenazic Passover Song

קָרֵב יוֹם, קָרֵב יוֹם
אֲשֶׁר הוּא לֹא יוֹם וְלֹא לַיְלָה
רַם הוֹדָע, הוֹדָע, הוֹדָע
כִּי לָךְ יוֹם אַף לָךְ לַיְלָה

Draw near the day
Which is neither day nor night;
Exalted One, proclaim that Yours are day and night;

שׁוּמְרֵי הַפְּקֻדָּה, הַפְּקֻדָּה לְעִירָךְ
כָּל הַיּוֹם וְכָל הַלַּיְלָה
תָּאִיר, תָּאִיר, תָּאִיר, תָּאִיר
כְּאוֹר יוֹם חֲשִׁכַת לַיְלָה

Set guards over Your city all day and night;
Brighten as day the darkness of the night;
And it came to pass at midnight!

*Translation by Joshua Kulp, from The Schechter Haggadah:
Art, History and Commentary (Jerusalem, 2009)*

Kayra Sillo

Sacred Senegalese wedding procession

Aye yee wo,
kayra sillo le
yeng nati.
Aye yee wo!

Listen,
The way of peace
Is here.
Listen!

Tzur mishelo achalnu

Traditional Hebrew Sabbath table blessing

Tzur mishelo achalnu,
Barchu emunai,
Savanu vohotarnu
Kid'var adonai.

We bless the Lord, our Rock,
whose food we have eaten.
We are satisfied, and have left some,
according to God's word.

Yibaneh hamikdash
Ir tzion timaleh
V'sham nashir shir chadash
Uvirnanah na'aleh

The Temple will be rebuilt;
the City of Zion will be restored;
And there we will arise
and sing a new song in exaltation.

Hebrew translation by Jeffrey Strauss

Nigra sum from Monteverdi *Vespers of 1610*

Nigra sum sed formosa
filiae Jerusalem,
Ideo dilexit me Rex,
et introduxit in cubuculum suum
et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit
imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.

I am a black and beautiful
daughter of Jerusalem.
So the King loved me,
and led me into his bedroom
and said to me:
Arise, my love, and come away.
Now winter has passed,
the rain has gone
and flowers have appeared in our land;
The time of pruning has come.

Nigra sum

Medieval plainchant

*Nigra sum sed formosa
filiae Jerusalem,
Ideo dilexit me Rex,
et introduxit in cubiculum suum.*

I am a black and beautiful daughter
of Jerusalem.
So the King loved me,
and led me into his bedroom.

Ki 'Eshmera Shabbat

*Ki 'eshmerà Shabbàt,
'El yishmerèini.
'Ot hi l'olmèi ad
Beinò uveinì.*

If I guard the Sabbath,
God will watch over me.
The Sabbath is a seal
Between God and me forever.

[Repeat as Refrain.]

[Repeat as Refrain.]

*Bò emtze'àh tamid nòach l'nafshì,
Hinèi l'dor rishòn
Natàn kedoshì,
Mofèt b'tèt lèchem mishnèh vashishì,
Kàcha b'chòl shishì
Yachpil mizonì.*

On the Sabbath I find rest for my soul.
From the beginning,
God gave a sign:
Double bread on the sixth day.
So may my food be doubled
On every sixth day.

Refrain.

Refrain.

*Hu yom m'chubàd
Hu yom ta'anugim,
Lèchem v'yàyin tov
Basàr v'dagim,
Has'mechim bo,
Hem simchà masigim,
Ki yom s'machòt hu v'tisamchèini.*

It is a day we honor,
A day of pleasures:
Bread and good wine,
Meat and fish.
Those who rejoice on the Sabbath
Attain happiness,
For it is a day of joy.

Refrain.

Refrain.

Hebrew transliteration & English translation by Jeffrey Strauss

Keyner vest es nisht - No One Knows It

Lyrics by Rokhel Häring Korn | Music by P. Shepherd

*Keyner veyst es nisht,
afile du Nokh zayt dem tog,
vos kh'bin in ot der shtot,
Geyt di benkshaft um do iber ale gasn
Un ale beymer zenen griner
mit a nayem sod.*

No one knows it, not even you
But since the day when I came to this town
Longing has been roaming
over all the streets
And all the trees are greener
with a new secret.

continued on next page, please turn quietly

Texts & Translations (cont'd)

Keyner veyst es nisht,
afile du Az vu ikh zol nisht geyn,
trog ikh mit zikh dayn blik,
Vi a kameye mit an ayngeskritstn
shprukh, Dem shprukh tsum goyrl azoy
un azoy vayt fun glik

Keyner veyst es nisht, afile du Az, ven es
eynzamen mit mir di shoen shtile,
Dan fir ikh mit di fingershpitsn
iber mayne lipn
Un nem fun zey arop dayn nomen,
vi a tfile.

No one knows it, not even you
That wherever I go, I carry your glance,
Like an amulet with an engraved spell,
The spell for a fate so near and so far.

No one knows it, not even you
That when I am alone in my quiet hours,
Then do I lead my fingertips over my lips
And take from them your name,
like a prayer.

Translated by Mayer Landau

Undzer Shtetl Brent

Yiddish Ghetto Song, Mordechai Gebertig, 1936

S'brent! briderlekh, s'brent!
Oy, undzer orem shtetl nebekh brent!
Beyze vintn mit yirgozn
Raytn, brekhn un tseblozn
Shtarker nokh di vilde flamen,
Alts arum shoy'n brent.

Refrain:
Un ir shteyt un kukt azoy zikh
Mit farleygte hent,
Un ir shteyt un kukt azoy zikh –
Undzer shtetl brent!

S'brent! briderlekh, s'brent!
Oy, undzer orem shtetl nebekh brent!
S'hobn shoy'n di fayertsungen
Dos gantse shtetl ayngeshlungen –
Un di beyze vintn huzhen,
Undzer shtetl brent!

Refrain.

S'brent! briderlekh, s'brent!
Di hilf iz nor in aykh aleyn gevendt,
Oyb dos shtetl iz aykh tayer,
Nemt di keylim, lesht dos fayer,
Lesht mit ayer eygn blut,
Bavayzt, az ir dos kent.

It's burning, brothers, it's burning!
Oh, our poor little town burns!
Furious winds blow,
Breaking, burning and scattering,
Destroying and scattering everything.
All around, all is burning

Refrain:
And you stand around
With folded arms.
Oh, you stand and watch
While our town burns.

It's burning, brothers, it's burning!
Oy, our poor shtetl is burning,
The moment is at hand when, God forbid,
Our town, along with all of us,
Will be turned to ashes by the flames,
And only bare, black walls will remain as
after a battle.
Refrain.

Our town is burning,
And no help will come.
Only you can save it!
Extinguish the fire
with your very blood,
If you must!

A la Una yo nací

*A la una yo nací
A las dos m'engrandecí.
A las tres tomí amante
A las cuatro me cazí.*

Refrain:
Alma vida y corasón.

*Dime, niña, dónde vienes?
Que te quero conocer.
Y si no tienes amante,
Yo te haré defender.*

Refrain.

*Yendome para la Guerra,
Dos besos al aire dí.
Uno fue para mi madre
Y el otro para tí.*

Refrain.

La Komida la Manyana

Traditional Ladino

*La komida la manyana,
la tadre la traigo atrás.
Que lo sepa la mi madre
que yo quero despozar.*

*No se burle la mi madre,
no se burle del amor.
Ella cuando era moza
hizo amor con mi senyor.*

*Yo lo hize la mi hija,
yo lo hize con amor.
No son como las de agora
que dexan con la dolor.
La Komida la manyana...*

At one I was born
At two I grew up
At three I took a lover
At four I married.

Refrain:
Soul, life and heart.

Tell me, young lass, where do you come from?
For I wish to know you.
And if you have no lover,
I will defend you.

Refrain.

Going off to war,
I blew two kisses into the air.
One was for my mother
And the other for you.

Refrain.

The morning meal –
I'm late bringing it to you,
For my mother knows
I want to marry you.

Don't make fun of my mother!
Don't make fun of love!
When she was young,
She made love with my father.

Yes I did, my daughter!
But I did it with love.
I am not like the young women of today
Who are forsaken and left to grieve.
The morning meal...

Ancient Voices that Speak to Our Time

by Jeannette Sorrell



The destruction of the Temple of Jerusalem by Francesco Hayez (1791–1882)

I have long been fascinated by the effects of Exile on the human soul. Both Jews and Africans have been forcibly ripped from their homeland, sent in chains across the sea, and forced into a new life on a new continent – where they were either enslaved or worse. And yet, both of these groups have developed incredible resilience – the power to find joy in tiny neighborhood rituals. They found much of this resilience in their music.



This program is the third in a triptych of Jewish-themed concert programs that Apollo’s Fire has created as we have gradually delved deeper into Jewish music and the music of other displaced peoples. In our first program, *Sephardic Journey*, we focused entirely on the music of the Sephardic Jews – the group who flourished in Spain during the Medieval period, developing a rich artistic culture. They were expelled from the country in 1492. Legend has it that they marched out of Spain with heads held high, defiantly singing “Kuando El Rey Nimrod,” the vibrant anthem that we perform in our opening set.

The second program in our triptych, called *O Jerusalem! – Crossroads of Three Faiths*, expanded our exploration of the Jewish artistic culture to the Muslim (Arab) and Christian neighbors of the Jews who settled in Jerusalem. There, members of these three faiths influenced each other’s art and music in fascinating ways. This is why, for example, much of the vocal writing in the

EXILE & IMMIGRANT STORIES from our Musicians

As we celebrate the rich and diverse heritage of Jewish and African cultures, several of our musicians with Jewish roots have chosen to share their family immigration stories with you.

DAPHNA MOR — *Like most people of Jewish heritage today, I come from a family of immigrants and refugees. My mother's family fled from their homeland, Bulgaria, during WW2 to escape the Nazis. They did so by taking trains through the Balkans, Turkey, Syria and Lebanon. Miraculously they all arrived safely in the Middle East. My father's family was less fortunate. His parents met in Germany in 1945 in a Displaced Persons camp established by the U.S and the United Nations. Having lost nearly all of their family members, both of them were alone and had nowhere to go. The Americans settled them in an apartment in Regensburg, Germany. And there my father was born. I often think of their years in Germany – living among the Germans including former Nazis... not knowing where they would end up, trying to rebuild their broken lives. Once Israel became*



Marble bust of Emperor Titus

Monteverdi Vespers seems to echo Jewish cantorial singing, as you will hear tonight in our improvisational cantorial piece, *Ki Eshmera Shabbat*.

Unfortunately, Spain was by no means the only country that expelled the Jews in the Middle Ages. Ever since the Roman Emperor Titus destroyed Jerusalem in 70 A.D. and brought the Jews in chains to Rome, the Jewish people were a largely unwanted minority in Europe. Between the years 1250 and 1306, they were expelled from England, France, and parts of Flanders (Belgium). This series of expulsions from Western Europe is partly what led to so many Jews settling in Eastern Europe by the 16th century. In tonight's program, for the first time Apollo's Fire explores the music of the vibrant Jewish culture of Eastern Europe – the people known as the Ashkenazi Jews. This is the group who gave us the soulful repertoire of Yiddish song, as well as the distinctive instrumental dance music for Yiddish weddings – known today as Klezmer music.

Notes on the Program (cont'd)



Image from *The History of Slavery and The Slave Trade* by William Blake (1860)

In our opening set, called ***Longing for the Homeland***, the city of Jerusalem shines not only as the beloved and distant homeland of the Jews but also as the metaphorical homeland of enslaved African Americans of the 17th, 18th, and 19th centuries. The set begins with a passionate prologue by our Yiddish Singer Polina Shepherd, evoking the spirit of the Ashkenazi Jews. The longing of enslaved Black people in the American South to return to their home is reflected in the spiritual “Oh Father, How Long?” – one of several African American spirituals that refer to either Jerusalem or the promised land of Canaan. The bondage of the ancient Israelites in Egypt was a typical metaphor used by enslaved Black Americans to refer to their own bondage. While these spirituals are very Christian and religious on the surface, some of them were actually “code songs” used by enslaved people to communicate about the desire to escape to the North.

established, they emigrated there.

Unlike my grandparents, I am an immigrant by choice – an Israeli and American citizen who had the privilege to choose her new country and to follow the passion of being a musician. This is not true for millions of refugees and immigrants around the world today, and each one has their own unique story. Please have them in your minds and hearts while listening to our music.

RENÉ SCHIFFER — *I suppose you all have noticed for a while that I am an immigrant. What you may not know is that my father is a Hungarian Jew. He and his family were very lucky not to be deported by the Nazis in WWII. But of course hundreds of thousands of Hungarian Jews – including three of my dad’s four grandparents and many of his friends – were killed in the Holocaust. So after the war, my father and his older brother decided to go to Israel. They were teenagers, and both were serious classical musicians heading towards professional careers in chamber music. After two years in Israel (1949-50), they saw that there were not yet enough opportunities in Israel for classical musicians. So they returned to Hungary... communist Hungary.*

Six years later, they escaped the Iron Curtain under cover of night, on foot – during the Hungarian Revolution of 1956. A boy in their group almost froze to death while crossing a semi-frozen canal. But they kept going and miraculously made it across into Austria. As the Hungarian refugees poured into Vienna, many countries (including the U.S.) welcomed them. My father and uncle chose for the Netherlands. The Dutch government provided a bus to take them to Holland. They both became prominent Dutch musicians – they played in the Haydn Quartet (originally called the Dekany Quartet) which can be heard on many recordings, including the complete Haydn string quartets.

SUE YELANJIAN — My grandfather, O'Wagon Yelanjian, fled Turkey as a teenager around 1908 to escape the massacre of Armenians in Turkey. He came alone, and was sponsored by a stranger. During WWI he served in the U.S. Army. After the war, my grandfather's sponsor in Wisconsin wanted his Armenian fiancée to emigrate to the U.S. She wouldn't come without her best friend... and that was my grandmother, Angele Djivelekian. She married



Salamone Rossi

This opening set climaxes in two spirituals of the Sephardic Jews: “Ir me kero, madre, Yerushalayim” (I want to go to Jerusalem, mother) and “Kuando El Rey Nimrod,” the legendary anthem of the Jews who were expelled from Spain.

The Sephardim then wandered and scattered across Italy, the Mediterranean, Turkey, and the Middle East. Wherever they settled, they brought their music with them and it took on the new colors and influences of their new landscape. Our second set, called *Sojourn in Italy*, features music likely heard in the Jewish ghettos of Venice and Mantua. The Jewish composer Salamone Rossi worked alongside Claudio Monteverdi every day at the ducal palace of Mantua, where they were both court musicians. But every evening, Rossi walked across the city to his home in the Jewish ghetto.

Living about 100 years later than Rossi, the well-to-do composer Benedetto Marcello was either an

Notes on the Program (cont'd)

assimilated Jew or a non-Jew, but he liked to spend time in the temples of the Jewish Ghetto of Venice, composing music using Jewish themes that he heard in the temples.

Our next set explores the **Journey to Freedom** (referring to both the escape of the Israelites from bondage in Egypt and the long road to freedom traveled by enslaved African Americans). In the centuries-long African diaspora, much has been lost. As a result, barely any African songs from the pre-missionary era can be found today. But instead, the vibrant repertoire of African American spirituals lives as a testament to the resilience and courage of a people who endured about seven generations of chattel slavery.

A visit to a lively Yiddish wedding in Ukraine or Romania closes the first half of the concert. After intermission, a sacred African wedding procession launches a set evoking the Sacred Sounds of several exiled peoples – Jews, Palestinians, and enslaved Africans in North America and the Caribbean.

A visit to a lively Yiddish wedding in Ukraine or Romania closes the first half of the concert. After intermission, the Muslim Call to Prayer summons us all to our seats for a set evoking the Sacred Sounds of several exiled peoples – Jews, Palestinians, and enslaved African Americans.

This is followed by **A Wounded World**, where Polina Shepherd evokes the Ashkenazi experience of

my grandfather without knowing him. She was from Constantinople and brought her oud with her. I recall her playing it for me, using a feather to strum the strings. They went on to have two sons. When those children (my father and uncle) started elementary school, they knew no English. As a reaction to his difficult early school years, my father didn't teach us to speak Armenian. However, my grandparents lived next door and there was a large population of Armenians in the area who formed a community. This colored and enriched my early years.

JEANNETTE SORRELL — *I have always been proud to be the daughter of an immigrant. But only recently have I begun to understand just how proud I should be. When my father came to the U.S. at the age of 27, he already knew about 4-5 languages – but English was not one of them. Though he had been a journalist and translator in Europe, he quite willingly took some clerical and menial jobs in his first year in America. He worked briefly in a shoe store, a deli, and as an elevator operator. But within 5 years, he had mastered English so well that he was working as a journalist again – this time for an arts and culture*

newspaper in San Francisco.

Eventually he met my mom, a 22-year-old nurse from a small Midwestern town. She did not know much about Europe or the horrors of World War II. She did not realize that this young European man, who spoke so passionately about theatre, literature, and opera, but would not say much about his past – was Jewish. (And her family would probably not have approved, if they had found out.). But she had incredible intuition. She knew that he was a profoundly good person. And so... she married him.

Like many immigrants, my father then went to night school while working full time to support his young wife and baby. He sped through graduate school in record time, earned a Ph.D., and became a professor. He instilled in our little family a love of history, literature, and the arts. It took 50 years and DNA testing, plus an encounter at Carnegie Hall, for us to find out that he is Jewish. But that's another story.

If the U.S. government in 1957 had not welcomed immigrants, or if my mom had not been willing to trust a foreigner... I would not be here today. And neither would Apollo's Fire.

exile and resilience – including an intimate portrayal of a post-war Jewish refugee arriving in a new town, alone. This set ends with the famous “Undzer Shtetl Brent” (Our Town is on Fire). This poem was written about a 1936 pogrom, but also became a prominent Jewish Ghetto song during World War II.

Our program ends with a joyous **Neighborhood Gathering**, evoking an era when Jews, Egyptians, Palestinians, and Christians all lived together in Jerusalem, sharing songs, stories, and breakfast.



The concept of Exile speaks to me in a very personal way, which has led me to try to explore the theme through music. My father is an exile. All through my youth and most of my adulthood, his story was veiled in mystery. I knew he was an exile, but I could not understand things such as - why was he so distrustful of everyone except our little family? Why was he afraid to arrive home after dark? Why did he seem so unfamiliar with the Bible stories that I learned at church every Sunday? For Papa, the experience of Exile became a kind of prison for the soul. The only people allowed into this prison were my mother (whom he called his savior), my sister, and myself. But we were only allowed in if we didn't ask questions.

Notes on the Program (cont'd)

And then one day, my partner Jeff came along. Jeff's grandparents were Jewish exiles in America. Jeff was the first person who noticed that Papa's accent was not Swiss, as we had thought. And that his name was surely not Sorrell. After a DNA test and a day spent in the archives of the Holocaust Museum in Washington, my world was turned upside down. And Papa's prison walls were shattered.

But now, Papa sings all the time. He and his soul-mate, Jeff, sing together. And his resilience is an inspiration to us all.

Today, more people are displaced than ever before in our history. Refugees and migrants cry for justice and mercy on the doorstep of both Europe and the U.S. I hope that this concert will also inspire all of us to extend the hand of friendship to vulnerable migrants and refugees, wherever they are. Their resilient spirit rings through this music.

Jeannette [Pollak] Sorrell | Cleveland, Ohio, 2023



Tower of Faces at the United States Holocaust Memorial Museum

In Memoriam

Apollo's Fire remembers with gratitude these two beloved members of our Board of Directors. Their steadfast support and incredible generosity – of their time, talents, and resources – made our performances possible.



WILLIAM P. BLAIR III
1941-2023
served 2005-2023

William (“Bill”) Blair, Ohio's most prominent lobbyist for the arts, served on the Board of Apollo's Fire for over 15 years. His wit, charm, deep knowledge of baroque music, and keen sense of strategy made him a beloved figure at AF concerts and Board meetings.



STEPHEN MAHONEY
1932-2023
served 1994-2023

Dr. Stephen Mahoney was one of AF's first Board members. Along with his wife MaryAnn, he launched AF's first Gala benefit and founded the Friends of Apollo's Fire, who ran the Gala for nearly 15 years. Steve was an avid baroque flutist and built his own harpsichord.



Soloist Profiles



POLINA SHEPHERD is an internationally renowned Yiddish and Russian singer. Praised for her “breathtaking vocals” (*Musician Magazine*), she performs the songs of the Shtetl and the Steppes with passion and haunting soul. Born in Siberia, Polina came from a musical family. Following her Conservatory studies, she joined Russia’s first klezmer band after Perestroika. She soon became the principal Yiddish choir leader of the former Soviet Union, touring internationally with her Quartet Ashkenazim.

Now based in the UK with her husband Merlin Shepherd, Polina is a member of the Merlin Shepherd Quartet who bring together the music of Jewish Eastern Europe and Turkey. The Merlin and Polina Shepherd Duo are leading figures of the Ashkenazi music scene. Polina serves as director of the London Yiddish Choir and the London Russian Choir, and leads Jewish music workshops internationally. She has served as program director for the International Klezmer Music Festival in Moscow and as a Jewish song teacher at many international festivals.



Praised for his “lovely tone and deep expressivity” by **THE NEW YORK TIMES**, GRAMMY® nominated tenor **BRIAN GIEBLER** radiates “shine and clarity” (*OPERA NEWS*) using “his high-placed tenor with great skill” (*Opera Magazine*). His debut solo album a lad’s love garnered praise from Gramophone and Opera News, and earned him a GRAMMY® Award nomination for Best Classical Solo Vocal Album. Selected highlights include Handel’s *Semele* with The English Concert; Stravinsky with The Cleveland Orchestra; Monteverdi’s *Poppea*

with Boston Baroque; Bach’s *St. Matthew Passion* (Evangelist) with Trinity Wall Street; Bach’s *B Minor Mass* at Carnegie Hall with the Oratorio Society of NY; Bach *Cantatas* with the Grand Rapids Symphony and Handel & Haydn Society; Handel’s *Messiah* with Music of the Baroque (available on recording); Haydn’s *Creation* with Santa Fe Pro Musica; and on stage with Boston Modern Orchestra Project, Apollo’s Fire at Ravinia and Caramoor, and Handel’s *L’Allegro, il Penseroso* with Mark Morris Dance Group.



GRAMMY®-winning *Conspirare*.

CHARLES WESLEY EVANS, *baritone*, has engaged audiences across the U.S. and abroad with a versatility that ranges from Baroque to Gospel and Spirituals. His solo work has offered opportunities with The Cleveland Orchestra, New York Philharmonic, Austin Symphony, Fort Worth Symphony, Delaware Philharmonic, TENET Vocal Artists, and the Dryden Ensemble. He is a passionate performer of choral music and is a proud member of the Carmel Bach Festival Chorale, GRAMMY®-nominated Seraphic Fire, The Choir of Trinity Wall Street, and



an accomplished stage actor, he has appeared in the title role of Monteverdi's *L'Orfeo*, Méphistophélès in Berlioz's *Damnation of Faust*, and Tevye in *Fiddler on the Roof*, hailed by the *Buffalo News* as "masterful." Jeffrey's longstanding commitment to contemporary music has included premiering works by Leonard Bernstein and Milton Babbitt. He is featured on six Apollo's Fire albums: Monteverdi's *Vespers*, Handel's *Messiah*, Bach's *St. John Passion*, *Shephardic Journey*, *Christmas on Sugarloaf Mountain*, and *O Jerusalem!*

Baritone **JEFFREY STRAUSS**, an "authoritative artist" (*Cleveland Plain Dealer*) whose performances have been praised as "serenely beautiful" (*New York Times*), has appeared with leading period-instrument ensembles including The Consort of Musicke with Emma Kirkby, the Taverner Consort under Andrew Parrott, Apollo's Fire, Tafelmusik, and the Handel & Haydn Society. Trained at an early age in Jewish liturgical music, he debuted at 17 with the Buffalo Philharmonic and later studied voice in Paris with Gérard Souzay.



and the Yale Schola Cantorum, with whom he has participated in recordings on the Hyperion label. He regularly works with many of America's finest professional ensembles. As a recitalist, his specialties include British art song of the twentieth

Praised for his "clarion tone" (CHICAGO CLASSICAL REVIEW) and "commanding and animated" presence (SEEN & HEARD INTERNATIONAL), baritone **EDWARD VOGEL** possesses a diverse repertoire spanning ten centuries. He has appeared as a soloist with GRAMMY®-winning Apollo's Fire, True Concord Voices and Orchestra, the Yale Philharmonia, and Juilliard415, as well as at the Tanglewood and Aldeburgh festivals. An avid and in-demand ensemble singer, Mr. Vogel has performed with Theatre of Voices, Bach Collegium Japan, and the Yale Schola Cantorum, with whom he has participated in recordings on the Hyperion label.

century and music from Medieval and Renaissance Iberia. Mr. Vogel is a graduate of the University of Notre Dame and the Yale School of Music and Institute of Sacred Music's Voxtet program for early music, oratorio, and art song.



DAPHNA MOR, recorder, ney, and vocals, is an Israeli baroque musician and a specialist in music of the Jewish diaspora. Known for her “astounding virtuosity” (*Chicago Tribune*), she has appeared as soloist with Apollo’s Fire, the New York Collegium, the New York Early Music Ensemble, and as a guest member of the New York Philharmonic. She has also appeared in a duo with Joyce DiDonato on the singer’s tour *In War and Peace*. As a performer and teacher of Jewish liturgical music, Ms. Mor serves as the Music Director of Beineinu, a

New York initiative dedicated to the modern cultivation of Jewish culture. She is also highly sought-after as a visiting teacher, giving masterclasses in Jewish liturgical music and poetry worldwide. She can be heard on Sting’s album *If On A Winter’s Night* for Deutsche Grammophon, and on *O Jerusalem!* with Apollo’s Fire on British label AVIE.



MERLIN SHEPHERD is one of the world’s leading klezmer clarinetists. Hailed as “Britain’s finest Klezmer clarinetist” (*Songlines*), he is recognized internationally as a uniquely innovative force in the klezmer renaissance. His clarinet provides the perfect foil for his deep musicality. Whether playing traditional klezmer with the Sound&Light Cinematic Duo or wild ecstatic music with Frank London’s Klezmer Brass Allstars and Boban Marcovic, or free-form wailing with Aaron Alexander’s Midrash Mish-Mosh or playing with his own quartet, his music is a powerful and emotional force that redefines

the instrument. He has been Guest Musical Director for the Royal National Theatre, Royal Shakespeare Company, and Shakespeare’s Globe Theatre, London. He was also Klezmer Advisor for the Royal Shakespeare Company’s production of S. Ansky’s *The Dybbuk*. He has composed scores for numerous dance and theatre companies.

Jeannette Sorrell, Artistic Director

*“A resplendent performance... breathtaking.
The production belonged entirely to Ms. Sorrell.”*

–THE NEW YORK TIMES



GRAMMY®-winning conductor Jeannette Sorrell is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is the subject of the 2019 documentary by Oscar-winning director Allan Miller, titled *PLAYING WITH FIRE: Jeannette Sorrell and the Mysteries of Conducting*.

Bridging the period-instrument and symphonic worlds from a young age, she studied conducting under Leonard Bernstein, Roger Norrington and Robert Spano at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from four continents.

Sorrell made her **New York Philharmonic** debut in 2021 and **Philadelphia Orchestra** debut in 2022, both to rave reviews. She has repeatedly conducted the Pittsburgh Symphony, St. Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Florida Orchestra, and New World Symphony, and has also led the **Royal Liverpool Philharmonic** (Bach's *St. John Passion*), the **National Symphony** at the Kennedy Center, Los Angeles Chamber Orchestra, Opera St Louis with the St. Louis Symphony, Grand Rapids Symphony, and Philharmonia Baroque in San Francisco, among others. Engagements in 2022-23 include returns to the New World Symphony, Seattle Symphony, and Philharmonia Baroque; and debuts with the Orquesta Sinfónica de Castilla y León (Spain) and the Philadelphia Orchestra.

As founder and conductor of APOLLO'S FIRE, she has led the renowned ensemble at London's BBC Proms, Carnegie Hall, and many international venues. Sorrell and Apollo's Fire have released 30 commercial CDs, including 11 bestsellers on the Billboard classical chart and a 2019 GRAMMY® winner. Her CD recordings of the Bach *St. John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by the **Sunday Times** of London (2020 and 2021). Her *Monteverdi Vespers* recording was chosen by **BBC Music Magazine** as one of "30 Must-Have Recordings for Our Lifetime" (September 2022).

With over 12 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming. She received an honorary doctorate from Case Western Reserve University and an award from the American Musicological Society.

Apollo's Fire Baroque Orchestra

“Sorrell and her dazzling period band... are incandescent”

– THE SUNDAY TIMES, London

Named for the classical god of music and the sun, Apollo's Fire is a GRAMMY®-winning ensemble. Founded by award-winning harpsichordist and conductor Jeannette Sorrell, the period band is dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. The Apollo's Fire musicians are creative artists who share Sorrell's passion for drama and rhetoric.



Apollo's Fire has performed five European tours, with sold-out concerts at the BBC Proms in London, Madrid's Royal Theatre, Bordeaux's Grand Théâtre de l'Opéra, the National Concert Hall of Ireland, and venues in France, Italy, Austria, and Portugal. Chosen by the DAILY TELEGRAPH as one of London's *“Best 5 Classical Concerts of the Year,”* Apollo's Fire's 2014 London performance was praised for *“superlative music-making... combining European stylishness with American entrepreneurialism.”*

North American tour engagements include Carnegie Hall (twice), the Tanglewood and Ravinia festivals (3 times), the Boston Early Music Festival series, the Aspen Music Festival, Library of Congress, the National Gallery of Art, the Metropolitan Museum of Art in New York City, and major venues in Toronto, Los Angeles, and San Francisco. Most of these concerts have been sold out. In 2021, Apollo's Singers made their debut with the New York Philharmonic under the baton of Jeannette Sorrell, winning rave reviews.

At home in Cleveland and Chicago, Apollo's Fire enjoys sold-out performances at its series, which has drawn national attention for creative programming.

With over 12 million views of its YouTube videos, Apollo's Fire has released 30 commercial CDs and won a GRAMMY® award in 2019 for the album *Songs of Orpheus* with tenor Karim Sulayman. Eleven of the ensemble's CD releases have become best-sellers on the classical Billboard chart, including Vivaldi's *Four Seasons*, Monteverdi *Vespers*, Bach's *Brandenburg Concertos*, and Sorrell's crossover programs including *Sacrum Mysterium – A Celtic Christmas Vespers*; *Sugarloaf Mountain – An Appalachian Gathering*; *Sephardic Journey – Wanderings of the Spanish Jews*; and *Christmas on Sugarloaf Mountain*.

Apollo's Fire

STRING BAND

Alan Choo, *concertmaster*
Emi Tanabe, *violin*
Yael Senamaud-Cohen, *violin & viola*
René Schiffer, *cello*
Sue Yelanjian, *contrabass*

WINDS, PLUCKS, & PERCUSSION

Daphna Mor, *recorder & ney*
Merlin Shepherd, *clarinet & percussion*
Brian Kay, *oud & percussion*
Tina Bergmann, *hammered dulcimer*
Anna O'Connell, *harps*
William Simms, *theorbo & guitar*
Jeannette Sorrell, *harpsichord*

Apollo's Singers

SOPRANO

Ashlee Foreman*+
Fiona Gillespie
Elora Kares**
Anna O'Connell
Rachel Osherow
Andréa Walker

ALTO

Polina Shepherd, *soloist*
Leslie Frye
Raquel Winnica Young

TENOR

Brian Giebler, *soloist*
Edward Vogel, *soloist*
Brian Wentzel

BASS

Jeffrey Strauss, *soloist*
Charles Wesley Evans+
Jalen Hicks
Francisco Prado
Loren Reash-Henz

REHEARSAL ACCOMPANIST

Anne Wilson

*MOSAIC Fellow

**Young Artist Apprentice

+Soloist in spirituals



THE TEMPLE IS A PROUD SUPPORTER OF THE ARTS!

The Temple-Tifereth Israel values its long-standing relationship with Apollo's Fire. The Temple is a frequent venue for Apollo's Fire concerts and Rabbi Roger C. Klein is an occasional presenter for pre-concert lectures.

The Temple thanks Apollo's Fire for their ongoing contribution to The Arts in our community by bringing classical Baroque to Northeast Ohio and we wish you continued success!



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(London)



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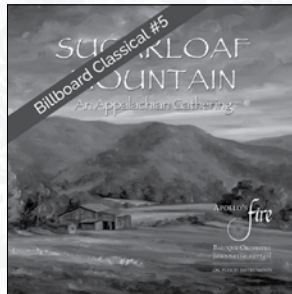
– EARLY MUSIC REVIEW
(UK)



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– INTERNATIONAL
RECORD REVIEW (UK)

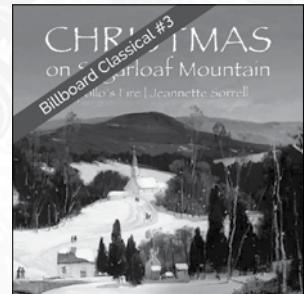


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HELLO CHICAGO!



A Message from the Chicago Friends of Apollo's Fire

Thank you for being part of tonight's exciting concert, which marks the culmination of our wildly successful 2022-23 season – Year 2 of the Windy City Series. Special thanks to Bill Lawlor, the generous sponsor of this weekend's *EXILE & RESILIENCE* concerts in Chicago and Evanston. We are grateful to be able to perform this timely and thought-provoking program for Chicago audiences before it heads out on an international tour to New York City (Metropolitan Museum of Art), San Francisco, London (St-Martin-in-the Fields) and the renowned Heidelberg International Spring Festival in Germany.

What a year it's been for Apollo's Fire Chicago! Thanks to you, our patrons, we packed Alice Millar Chapel in the fall, while our concert of Handel's *Messiah* in December sold out two weeks in advance. In December we were also thrilled to present the students from our SIDE-BY-SIDE Strings Program, based at Matteson School District 162. Their wonderful pre-concert performance at our *Messiah* concert in Evanston touched the hearts of the audience – and filled the string students with pride and inspiration.



We look forward to expanding our presence throughout Chicago and hope you can join us for another exciting 2023-24 season. Please see the insert for a Season Preview “sneak peek” and make sure you're on our mailing list!

The Chicago Friends of Apollo's Fire were treated to three intimate “Soirée” events this year in Winnetka, Evanston, and Glenview – with refreshments, conversation, and a delightful performance by a small ensemble of AF musicians. Did you miss out? To be invited to future Soirées, just join the Friends by donating \$100 or more to Apollo's Fire Chicago. You can fill out the program insert, visit apollosfire.org, or call the box office at 800.314.2535.

Finally, watch next week for a special announcement about this summer! Be sure you're on our mailing list – feel free to sign up by visiting the box office table today.

Katrina Pipasts, President
Chicago Friends of Apollo's Fire

Judy Bundra, Managing Director
Apollo's Fire Windy City Series

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Ashlee Foreman
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Sonya Headlam
Guest Artist



Jonathan Woody
Commissioned Composer

Apollo's Fire believes that the arts are most compelling when they truly represent our diverse communities, including people of color. Whether on stage or in the audience, the deep emotions of music resonate with all of us.

The MOSAIC PROJECT, underway at Apollo's Fire since January 2020, is an ambitious Diversity, Equity, and Inclusivity initiative that offers training, performance, and mentoring for talented young musicians of color. Conceived by Artistic Director Jeannette Sorrell, the program strives to increase diversity throughout the national early music field through a "pipeline" approach. The MOSAIC Project has expanded to Chicago, where AF has launched a major partnership with Matteson School District 162 on Chicago's South side.



Finale from "Lift Ev'ry Voice - A Celebration of Brotherhood and Sisterhood"

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Musician & Chorister Profiles

TINA BERGMANN, *hammered dulcimer*, was hailed by Pete Seeger as “the best hammered dulcimer player I’ve heard in my life.” A fourth-generation musician, she learned the mountain dulcimer from her mother in the aural tradition, and the hammered dulcimer from West Virginia-native builder and performer Loy Swiger. She has appeared across North America, performing solo, as a duo with bassist Bryan Thomas, with her stringband Hu\$hmoney, and as a soloist with Apollo’s Fire and Canadian early music group La Nef.

ALAN CHOO, *violin*, “was a dynamo, delivering lines with panache. He exemplified virtuosity” (*Cleveland Plain Dealer*). He is Concertmaster and Assistant Artistic Director of Apollo’s Fire, and made his concerto debut with the ensemble at the Tanglewood and Ravinia Music Festivals in 2017. He is also Founder and Artistic Director of Red Dot Baroque, Singapore’s first professional baroque orchestra and Ensemble-in-Residence at the Yong Siew Toh Conservatory. Alan holds a Doctorate in historical performance from CWRU.

BRIAN KAY, *oud & percussion*, is a multi-instrumentalist, arranger, and historical music specialist. He has performed throughout the world at venues including the National Concert Hall of Dublin, Belfast Castle, Carnegie Hall, the Kennedy Center, and the Folger Theater. He is a core member and artistic leadership fellow with Apollo’s Fire, and in 2019, he won a GRAMMY® Award for his work on their album *Songs of Orpheus*. Recently he was a featured soloist on the soundtrack of *The Witcher* on Netflix.

ANNA O’CONNELL, *harps and soprano*, is a doctoral student in historical performance practice at CWRU. She has researched performance practice and self-accompaniment on harps ranging from medieval to modern folk instruments. As a vocalist, she has sung with the Hong Kong Early Music Society, Cleveland Chamber Choir, and Quire Cleveland. She also holds degrees from the University of Southern California and Providence College. She currently studies voice with Ellen Hargis and Dina Kuznetsova, and historical harps with Maxine Eilander.

RENÉ SCHIFFER, *cello*, is praised for this “interpretive imagination and patrician command of the cello” (*Cleveland Plain*

Dealer). A native of Holland, he toured internationally with Sigiswald Kuijken’s La Petite Bands for 16 years. He has also performed and recorded with the Amsterdam Baroque Orchestra and in over 50 projects with Tafelmusik. As a concerto soloist, he has performed at Carnegie Hall and many international venues. He can be heard on over 40 CD recordings across 6 labels.

YAE SENAMAUD-COHEN, *viola*, is a native of France and was a member of the Chamber Orchestra of Paris and the Opera in Valencia, Spain. She studied baroque violin with Patrick Bismuth and actively performs on the baroque violin, viola, and viola d’amore. After moving to the United States, she played with the Cincinnati Symphony Orchestra, ProMusica Chamber Orchestra, CityMusic Cleveland, Bourbon Baroque, Indianapolis Baroque, and Apollo’s Fire. She is a graduate of the Conservatoire National de Paris and Peabody Institute.

WILLIAM SIMMS, *theorbo & guitar*, appears regularly with Apollo’s Fire, The Thirteen, Heartland Baroque, Indianapolis Baroque, The Arcadia Players, and The Washington Bach Consort. He has performed numerous operas and oratorios with such ensembles as The Washington National Opera, Opera Philadelphia and American Opera Theater. Venues include Carnegie Hall, The Kennedy Center, The Barns of Wolftrap, Tanglewood and the National Cathedral. He performed on the GRAMMY®-winning *Songs of Orpheus* with Apollo’s Fire and Karim Sulayman.

EMI TANABE, *violin*, enjoys a multifaceted career as a baroque violinist and a solo crossover artist. In addition to her work with Apollo’s Fire, she performs with Haymarket Opera and Third Coast Baroque. Her facility with improvisation has led to many solo performances with world music, Latin, and jazz ensembles across the country, including the renowned Surabhi Ensemble, children’s music band Wendy&DB, and Teatro ZinZanni. She holds degrees in violin performance from the University of North Texas and Roosevelt University.

SUE YELANJIAN, *contrabass*, is now in her 30th season with Apollo’s Fire and has performed with many of the leading North American Baroque orchestras, including Tafelmusik, Handel & Haydn Society, Bach

Akademie Charlotte, Chatham Baroque, and Indianapolis Baroque. She has performed at many summer festivals including Tanglewood, Ravinia, The Aspen Music Festival as well as the Sturm und Drang Festival in Germany. She attended Oberlin Conservatory and received degrees from CIM and Boston University.

ASHLEE FOREMAN, *soprano*, is from Akron, Ohio, and has studied voice with the late Dr. A. Grace Lee Mims, Amanda Powell, and Noriko Paukert. She has also received African American Spiritual performance scholarships named for the late A. Grace Lee Mims. While an undergraduate student, she served as AF's first Artistic Outreach Intern, and joined Apollo's Singers in 2020.

LESLIE FRYE, *mezzo-soprano*, has been performing and recording with Apollo's Fire for ten years. She has sung with the New York Philharmonic, Quire Cleveland, Gaudium, and The Publick Musick. Her versatile path includes projects with Max von Egmond, Bobby McFerrin, and Richard Miller. An accomplished pianist and passionate educator, she devotes much of her career to her students.

FIONA GILLESPIE, *soprano*, is a native of Pennsylvania where she lives, and splits her time performing in New York City. In addition to being a classical soloist and ensemble singer, she is a Celtic folk musician, songwriter, composer, and music educator teaching at the collegiate level and leading group singing workshops around the country.

JALEN HICKS, *baritone*, a New York City-based entertainer, is passionate about delivering quality artistic experiences to the public. While primarily a vocalist, he also works as an actor, dancer, songwriter and teaching artist. His credits include performances at Lincoln Center, Carnegie Hall, and the Vatican.

ELORA KARES, *soprano*, is a Young Artist Apprentice with Apollo's Fire. Passionate about baroque music, she is a homeschool high school junior and a scholarship student in voice, cello, and composition at the CIM Academy. She has been featured on NPR's national young artist showcase, *From the Top*, and has performed as soloist in Apollo's Fire's *Lift Ev'ry Voice* concerts.

RACHEL OSHEROW, *soprano*, is a board-certified music therapist, graduating from CSU. She has sung with various Cleveland-area choirs, and frequently performs at Jewish community and synagogue events across Northeast Ohio. She also collaborates with local artist Angie Haze and Israeli artist Rami Feinstein, and provides music therapy to adolescents in behavioral healthcare, older adults with dementia, and Holocaust survivors.

FRANCISCO PRADO, *baritone*, is a graduate of the Cleveland Institute of Music. He has been heard in performances throughout the greater Cleveland area, most notably with The Cleveland Orchestra as the Wigmaker in *Ariadne auf Naxos* under Franz Welser-Möst. He currently serves as Director of Music at St. Rocco's Catholic Church.

LOREN REASH-HENZ, *baritone*, is a native to Cleveland. A graduate of Miami University, Loren can be seen routinely performing locally and internationally: most recently as Bartolo in *Le nozze di Figaro* and Simone in *Gianni Schicci* at the Festival of International Opera Italia. Loren is currently the Patron Services & Gala Coordinator for Apollo's Fire, and hopes to attend graduate school in the coming year.

ANDRÉA WALKER, *soprano*, is pursuing a Doctorate in historical performance practice at CWRU. She recently graduated with a Master's in vocal performance from the Yale Institute of Sacred Music where she studied early music, oratorio, and art song. She made solo debuts with both with Apollo's Fire and CityMusic Cleveland in the 2022-2023 season.

BRIAN WENTZEL, *tenor*, is a singer, keyboardist, and composer. He has degrees in organ performance, sacred music, and mathematics, and is a Fellow of the American Guild of Organists. When he is not making music, he works as the Business Manager for the Lake Erie Crushers, a minor league baseball team.

RAQUEL WINNICA YOUNG, *mezzo-soprano*, is a native of Argentina holding degrees from Colón Opera House Institute of Art and Duquesne University, and pursuing a Master's in theater studies at the Universidad Internacional de La Rioja, Spain. Recent solo appearances include Kentucky Opera, Atlanta Baroque, and FEMUSC, Brazil. She is on faculty at Indiana University of Pennsylvania and lives in Pittsburgh.



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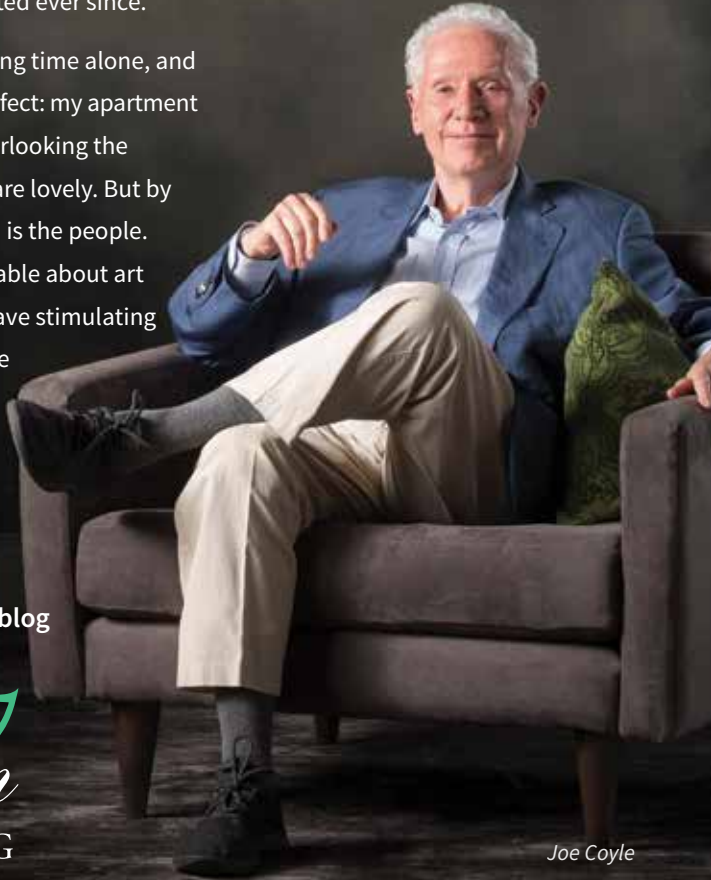
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