



HANDEL *Israel IN Egypt*

A DRAMATIC ORATORIO
Adaptation by Jeannette Sorrell

APOLLO'S *fire*


BAROQUE ORCHESTRA
jeannette sorrell

ON PERIOD INSTRUMENTS

GEORGE FRIDERIC HANDEL (1685–1759)

Israel IN Egypt

A DRAMATIC ORATORIO

Adaptation by Jeannette Sorrell

APOLLO'S FIRE | *on period instruments*

Jeannette Sorrell, conductor

Margaret Carpenter Haigh & Molly Netter, soprano

Daniel Moody, countertenor | Jacob Perry, tenor | Edward Vogel, baritone

with APOLLO'S SINGERS



Jeannette Sorrell



Margaret Carpenter Haigh



Molly Netter



Daniel Moody



Jacob Perry



Edward Vogel

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PART I. Lamentations of the Israelites for the Death of Joseph, 1739

- | | |
|---|------|
| ① Sinfonia | 2:08 |
| ② The Sons of Israel do mourn | 5:11 |
| ③ How is the mighty fall'n! | 3:25 |
| ④ The righteous shall be had in everlasting remembrance
<i>Molly Netter Jacob Perry Edward Vogel</i> | 3:26 |
| ⑤ Their bodies are buried in peace | 1:41 |

PART II. Exodus

- | | |
|--|------|
| ⑥ Now there arose a new king over Egypt <i>Jacob Perry</i> | 0:24 |
| ⑦ And the children of Israel sighed <i>Daniel Moody</i> | 2:01 |
| ⑧ Then sent he Moses <i>Jacob Perry</i> | 0:28 |
| ⑨ Their land brought forth frogs <i>Daniel Moody</i> | 2:37 |
| ⑩ He spake the word | 2:07 |
| ⑪ He gave them hailstones for rain | 2:14 |
| ⑫ He sent a thick darkness over all the land | 2:47 |
| ⑬ He smote all the first-born of Egypt | 2:26 |
| ⑭ He rebuked the Red Sea | 1:38 |
| ⑮ But the waters overwhelmed their enemies | 1:17 |

PART III. Moses' Song

- | | |
|---|------|
| ⑯ Moses and the children of Israel sung this song unto the Lord | 3:23 |
| ⑰ The Lord is my strength and my song
<i>Margaret Carpenter Haigh & Molly Netter</i> | 4:12 |

PART III. Moses' Song (cont'd)

- | | |
|--|------|
| ⑱ He is my God and I will prepare him a habitation | 0:48 |
| ⑲ To God our strength, sing loud and clear
<i>Edward Vogel with Steven Marquardt, trumpet; Debra Nagy, oboe</i> | 7:07 |
| ⑳ The depths have covered them | 2:17 |
| ㉑ Thy right hand, O Lord | 1:21 |
| ㉒ The enemy said, I will pursue <i>Jacob Perry</i> | 2:15 |
| ㉓ Thou didst blow with the wind <i>Margaret Carpenter Haigh</i> | 2:41 |
| ㉔ Who is like unto thee | 1:15 |
| ㉕ Thou in thy mercy hast led forth thy people <i>Daniel Moody & Jacob Perry</i> | 2:42 |
| ㉖ The people shall hear, and be afraid | 4:07 |
| ㉗ Thou shalt bring them in <i>Daniel Moody</i> | 2:46 |
| ㉘ The Lord shall reign forever and ever
For the horse of the Pharaoh <i>Jacob Perry</i>
The Lord shall reign forever and ever
And Miriam the prophetess <i>Jacob Perry</i>
The Lord shall reign forever and ever
Sing ye to the Lord <i>Molly Netter</i>
The Lord shall reign forever and ever
The horse and his rider <i>Margaret Carpenter Haigh</i>
The Lord shall reign forever and ever | 5:15 |

TOTAL TIME

74:13

TEXTS

PART I.

Lamentations of the Israelites for the Death of Joseph, 1739

❶ SINFONIA

❷ THE SONS OF ISRAEL DO MOURN.

(Lamentations 1:4,11; 2:10) *Chorus*

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground.

❸ HOW IS THE MIGHTY FALL'N!

(2 Samuel 1:19; Lamentations 1:1) *Chorus*

How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

❹ THE RIGHTEOUS SHALL BE HAD IN EVERLASTING

REMEMBRANCE (Psalm 112:6; Daniel 12:3) *Chorus*

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

❺ THEIR BODIES ARE BURIED IN PEACE (Ecclesiastes 44:14) *Chorus*

Their bodies are buried in peace: but their name liveth evermore.

PART II. Exodus

❻ NOW THERE AROSE A NEW KING OVER EGYPT

(Exodus 1:8,11,13) *Recitativo*

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

❼ AND THE CHILDREN OF ISRAEL SIGHED

(Exodus 2:23; 1:11,13) *Solo & Chorus*

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.

❽ THEN SENT HE MOSES, HIS SERVANT (Psalm 105:26-30) *Recitativo*

Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He caused their land to bring forth frogs.

❾ THEIR LAND BROUGHT FORTH FROGS

(Psalm 105:30; Exodus 9:9) *Aria*

Their land brought forth frogs, yea, even in their kings' chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

❿ HE SPAKE THE WORD (Psalm 105:31,34,35) *Chorus*

He spake the word, and there came all manner of flies, and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of their ground.

⓫ HE GAVE THEM HAILSTONES FOR RAIN

(Psalm 105:32; Exodus 9:23,24) *Chorus*

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

⓬ HE SENT A THICK DARKNESS OVER ALL THE LAND

(Exodus 10:21,22) *Chorus*

He sent a thick darkness over all the land, even darkness which might be felt.

⓭ HE SMOTE ALL THE FIRST-BORN OF EGYPT (Psalm 105:36) *Chorus*

He smote all the first-born of Egypt, the chief of all their strength.

⓮ HE REBUKED THE RED SEA (Psalm 106:9) *Chorus*

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness.

⓯ BUT THE WATERS OVERWHELMED THEIR ENEMIES

(Psalm 106:11) *Chorus*

But the waters overwhelmed their enemies, there was not one of them left.

TEXTS (*continued*)

PART III. Moses' Song

**16 MOSES AND THE CHILDREN OF ISRAEL
SUNG THIS SONG UNTO THE LORD** (*Introitus*) *Chorus*

Moses and the children of Israel
Sung this song unto the Lord,
And spake, saying:
I will sing unto the Lord,
For he hath triumphed gloriously;
The horse and his rider
Hath he thrown into the sea.

17 THE LORD IS MY STRENGTH AND MY SONG *Duet*
The Lord is my strength and my song. He is become my salvation.

18 HE IS MY GOD AND I WILL PREPARE HIM A HABITATION *Chorus*
He is my God and I will prepare him a habitation: My father's God.

19 TO GOD OUR STRENGTH, SING LOUD AND CLEAR *Aria & Chorus*
To God our strength, sing loud and clear,
Sing loud to God our King,
To Jacob's God, that all may hear
Loud acclamations ring!
Prepare the hymn, prepare the song,
The timbrel hither bring,
The cheerful psaltry bring along
And harp with pleasant string.

20 THE DEPTHS HAVE COVERED THEM *Chorus*
The depths have covered them;
They sank into the bottom as a stone.

21 THY RIGHT HAND, O LORD *Chorus*
Thy right hand, O Lord,
Is become glorious in power;
Thy right hand, O Lord,
Hath dashed in pieces the enemy.

22 THE ENEMY SAID, I WILL PURSUE *Aria*
The enemy said, I will pursue,
I will overtake, I will divide the spoil;
My lust shall be satisfied upon them;
I will draw my sword,
My hand shall destroy them.

23 THOU DIDST BLOW WITH THE WIND *Aria*
Thou didst blow with the wind,
The sea covered them;
They sank as lead in the mighty waters.

24 WHO IS LIKE UNTO THEE, O LORD, AMONG THE GODS *Chorus*
Who is like unto thee, O Lord, among the gods
Who is like thee, glorious in holiness,
Fearful in praises, doing wonders?
Thou stretchest out thy right hand:

25 THOU IN THY MERCY HAST LED FORTH THY PEOPLE *Duet*
Thou in thy mercy hast led forth thy people
Which thou hast redeemed;
Thou hast guided them in thy strength
Unto thy holy habitation.

26 THE PEOPLE SHALL HEAR, AND BE AFRAID *Chorus*
The people shall hear, and be afraid;
Sorrow shall take hold on them:
All the inhabitants of Canaan shall melt away:
By the greatness of thy arm
They shall be as still as a stone.

27 THOU SHALT BRING THEM IN *Aria*
Thou shalt bring them in, and plant them
In the mountain of thine inheritance,
In the place, O Lord, which thou hast made for thee to dwell in,
In the Sanctuary, O Lord, which thy hands have established.



28 THE LORD SHALL REIGN FOREVER AND EVER *Chorus*
The Lord shall reign forever and ever

FOR THE HORSE OF PHARAOH *Recitativo*

For the horse of Pharaoh went in with his chariots
And with his horsemen into the sea.
And the Lord brought again the waters of the sea upon them;
But the children of Israel went on dry land
In the midst of the sea.

THE LORD SHALL REIGN FOREVER AND EVER *Chorus*
The Lord shall reign forever and ever

AND MIRIAM THE PROPHETESS *Recitativo*

And Miriam the prophetess, the sister of Aaron,
Took a timbrel in her hand;
And all the women went out after her with timbrels
And with dances.
And Miriam answered them:

SING YE TO THE LORD *Solo*

Sing ye to the Lord for he hath triumphed gloriously.

THE LORD SHALL REIGN FOREVER AND EVER *Chorus*
The Lord shall reign forever and ever

THE HORSE AND HIS RIDER *Solo*

The horse and his rider hath he thrown into the sea.

THE LORD SHALL REIGN FOREVER AND EVER *Chorus*

The Lord shall reign forever and ever
For he hath triumphed gloriously.
The horse and his rider hath he thrown into the sea.
I will sing unto the Lord
For he hath triumphed gloriously.
The horse and his rider hath he thrown into the sea.





George Frideric Handel

Israel in Egypt: Handel the Entrepreneur

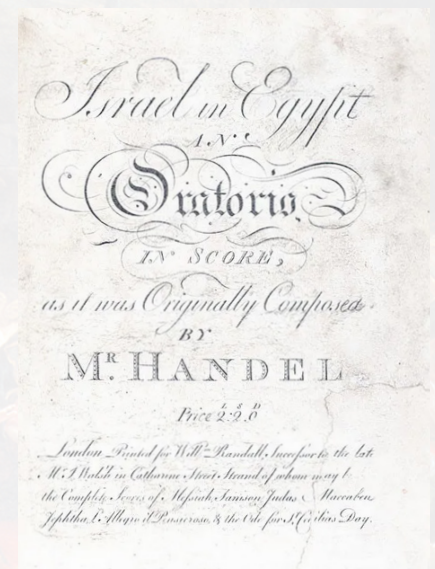
by Jeffrey Strauss

The Beginning: A Flop. By the 1730s, Handel — a German living in England — was the preeminent composer of Italian operas. Audiences loved them for the virtuosic displays by star singers, including the castrati who were the rage in London. The aim was to delight the upper-class audiences of the time, who paid little attention to anything other than the soloists' vocal acrobatics. Patrons typically spent most of the evening eating and chatting with each other in the boxes. Reports of women fainting in ecstasy at the sound of Farinelli's voice may be apocryphal, but they are not far from the truth: the castrati were the rock stars of the day. The operas were wildly popular, and they made Handel a very rich man.

But in the 1730s, Handel faced competition. A rival opera house opened in London. Farinelli, the most famous castrato of the day, refused to sing for Handel. In 1739, Handel had to cancel his opera season at the King's Theatre in the Haymarket for lack of subscribers. What to do?

Handel turned to composing dramatic, but unstaged, works on religious themes in English — not Italian — thinking that these would appeal to a wider English audience. They were also cheaper to produce than fully staged operas. This was not Handel's first attempt at what became known as the oratorio. He had experimented with the form before (*Esther* was composed around 1718 and heavily revised in 1732), but in 1739 he returned to it in earnest, first with *Saul* and then *Israel in Egypt*.

Israel in Egypt premiered in April 1739 at the King's Theatre. It flopped. Audiences accustomed to world-famous soloists were instead greeted with a 30-minute lament, followed by two-and-a-half hours of mostly choral music based on Old Testament texts that a sophisticated theatre audience expected to hear in church, but not in the Haymarket. Never mind that the theme — the Exodus of the Israelites from Egypt, the Plagues, and the triumph over the Egyptians at the Red Sea — was every bit as dramatic as the adventures of the ancient Roman emperors depicted in Handel's Italian operas. Or that the writing showed Handel at his most inventive and dramatic — painting, in vivid musical language, a swarm of flies and locusts, hailstorms and fire, thick darkness, the killing of the first-born of Egypt, the parting of the Red Sea, the drowning of the Egyptians in the swirling waters, and the Israelites dancing on the other shore with harp and timbrel. Never mind the choruses of extraordinary majesty, accompanied by a luxurious orchestra including three trombones, two



Title page from the first Edition of Handel's *Israel in Egypt*

A Baroque Oratorio for the 21st Century

A Reflection by Jeannette Sorrell



The Pharaoh's army drowning in the Red Sea
Cochin, Nicolas (1610-1686)

When I was 14, I spent the summer reading Edward Gibbons' classic history, *The Decline and Fall of the Roman Empire*. It is very long. I read it cover to cover. OK, I was an odd child. But I was fascinated by how the history described in the book seemed to be repeating itself around me. The Romans watched gladiator combats as entertainment, just as people watch violent movies for fun today. The Roman aristocrats poisoned themselves by drinking wine from lead goblets, just as modern Western society poisons itself with artificial foods in plastic packaging. It seemed clear to me that the latter days of the Roman Empire were playing out again in our own time. And I began to wonder how we can learn from our past.

Illuminating the lessons of the past has traditionally been an important role of artists. The great painters have depicted historical scenes – with a particular point of view – in order to convey a message to their own, contemporary society. Opera composers and playwrights have always written about ancient historical and mythological tales, conveying a lesson and a reminder of the flaws that can lead human beings down the path of tragedy.



The opening Sinfonia from Handel's manuscript of *Israel in Egypt*

trumpets, and timpani. The audience was having none of it. The clergy were none too pleased, either. They worried that Handel's dramatic music would overshadow the Word, which was their exclusive domain and belonged in church, not a theatre.

Having disappointed both his audience and the religious establishment (about whom Handel apparently did not care very much—*Messiah* was composed only two years later, and it premiered in a theatre), Handel set about revising *Israel in Egypt* to make it more appealing to his audience. Handel was not only a genius composer, but also a canny businessman. He loved money as much as he loved food (and he was a glutton for both). He eliminated the lament, choosing to dive right into the plagues and the Exodus, emphasizing the triumph of the Israelites and their God. Perhaps most important, he added solo arias.

Handel's revisions worked for his London aristocrats. The piece gained favor – at least with audiences (the clergy maintained its opposition). By the 19th

Handel vividly brought an ancient story forward into his own time, by painting for his audience the history of the plagues on Egypt and the miraculous parting of the Red Sea. Though 18th-century patrons were familiar with the story of Exodus, Handel's music brought the tale to life with an intensity and terror that gave Londoners plenty of food for thought. And not all of them liked it.

While under the rule of a Pharaoh who misused his power, Egypt was subjected to pestilence, severe disruptions of Nature, fire mingled with hail, a mysterious darkness, and more. The waters of the Red Sea drew back, and then returned with a vengeance to overwhelm the soldiers of the wicked Pharaoh. And "not one of them was left. Not one."

Much of the music of Handel's *Israel in Egypt* could be performed to the backdrop of our current droughts, hurricanes, floods and fires. In recent years, while humans have misused our power over nature, we have seen raging fires in the West and entire forests destroyed; a serious earthquake in our neighboring country to the south; an increase in severe hurricanes; islands destroyed; and in Yemen and Africa, famines which UNESCO calls the worst in modern history. Hurricane Irma sucked the waters off the coast of Florida away for a couple of days, exposing an eerie, dry land that none of us had ever seen there before... and then returned with a vengeance to flood the lands of Florida. Is this how the Red Sea was parted?

The purpose of Art (which includes great music, of course) is not to provide answers. It is to ask questions – to cause us to search our souls. Handel does that brilliantly in his evocation of the great story of the Israelites and the Egyptians. In a language more powerful than words, he conveys the role and the force of God – or Nature (whichever you prefer) – in human events. Handel takes us from darkness to light: from the grief of the death of Joseph, and from the "darkness spread over Egypt – a darkness that could be felt"... to the joyful triumph of the Israelites' escape across the Red Sea.

Perhaps the power of Handel's music will inspire us to reflect, and act.

JS



The Death of Joseph
by Giovanni Battista Pittoni



The Death of the Pharaoh's Firstborn Son
by Lawrence Alma-Tadema

century, *Israel in Egypt* was a hit. In fact, the earliest known recording of the music is an 1888 performance (using Edison's yellow paraffin cylinder) featuring a chorus of 4,000. (You can hear it—barely—on YouTube, at the following link: youtube.com/watch?v=-qDwz3JdD1c).

The Story. In Handel's original version, and in Jeannette Sorrell's adaptation, we begin with the *Lament on the Death of Joseph*. Having correctly interpreted Pharaoh's dreams as portending seven years of plenty followed by seven years of famine — and thus allowing the Egyptians to survive the famine — Joseph had become Pharaoh's trusted advisor. The Israelites in Egypt had been well treated thanks to Joseph's position. His death was therefore a catastrophe for them. When the new Pharaoh arrived, their fate was sealed — they were enslaved.

In Act 2, the Hebrew God sends a reluctant Moses to Pharaoh to demand their release. Pharaoh's refusal leads to ten plagues of increasing severity — ending with the slaying of the first-born of Egypt, including Pharaoh's own son. Pharaoh relents. But he immediately regrets his decision and chases the Israelites to the Red Sea, only to watch in horror as the waters part, the Israelites cross to safety, and Pharaoh's army is drowned. In Act 3, the Israelites rejoice, led by Moses' sister Miriam, singing praises to God.



Pharaoh's army drowned in the Red Sea
by Gerard Hoet

The Music. Handel's musical rendering of the story could hardly be surpassed in beauty, poignancy and grandeur. In the short introductory symphony, the strings evoke uncontrollable sobbing. The lament (Act 1) recycles music that Handel had originally composed in 1737 on the death of his patron, Queen Caroline. It begins with a series of orchestral chords evoking a dead march, over which the altos and sopranos sing a sustained unison cry of anguish ("The Sons of Israel do mourn"). The music becomes more hopeful as the Israelites realize that "The righteous shall be had in everlasting remembrance." Finally, "Their bodies are buried in peace" reflects the Israelites' serene acceptance of the death of their beloved Joseph.

Upon the arrival of the new Pharaoh at the beginning of Act 2 ("The children of Israel sighed"), Handel paints the Israelites' sighs in the strings under a gorgeous alto solo. The plagues that follow hardly need text. Frogs are depicted with a jaunty orchestral accompaniment that jumps around in a sharply dotted rhythm; flies are accompanied by a swirling, nervous, perpetual-motion figure in the violins; hailstones drop, at first, sporadically, like the beginning of a storm, before Handel unleashes an overwhelming torrent. A darkness — so thick that it "might be felt" — begins in a hush and ends with a halting conversation among the singers, as if the Israelites are astonished by what they are seeing and need to reassure each other that this darkness does not mean disaster for them. Act 2 hurtles towards a sudden conclusion as the Egyptians drown in the Red Sea, the triplet figures in the bass evoking the swirling of the waters as they swallowed Pharaoh's army ("There was not one of them left").

In Act 3, Handel unleashes his full orchestra in an extended celebration of the Israelites' escape. So amazing are the events at the Red Sea that Handel uses the chorus "The Horse and his rider hath he thrown into the sea" twice: once at the beginning of Act 3, and again to conclude the piece. Here, the orchestral rhythm imitates the galloping of horses (much like Rossini's *William Tell* overture). Handel sets "The Lord shall reign forever and ever" in a soaring, triumphant unison, leaving no room for doubters. The choral writing throughout — but especially here — is as grand and exhilarating as any that Handel wrote before or after.

The Text And Our Performing Edition. The text of *Israel in Egypt* consists primarily of quotations from *Exodus* and the *Psalms*. (Act 1 includes Samuel, Daniel, Lamentations, and Ecclesiastes.) The only other time Handel did this was in *Messiah*. For the performance recorded here, Jeannette Sorrell created a new adaptation that restores the Lament as in the original 1739 performance, while trimming the work overall. The triumph at the Red Sea makes greater dramatic and musical sense if it follows the tragedy of Joseph's death and the

My Adaptation of *Israel in Egypt*

We are performing Handel's oratorio in a new version that I created, with the hope of honoring Handel's overall intentions. Handel originally composed and premiered this piece in three acts: (1) the *Lamentation of the Israelites for the Death of Joseph*; (2) the story of *Exodus* and the plagues; and (3) *Moses' Song* – an extended celebration of the triumphant crossing of the Red Sea. Thus the piece has a dramatic arc, from grief and lamentation, through fear and crisis, to triumph. However, if performed in full, it would last over three hours. So in modern times, the original Part 1 is very rarely done. In fact, most published editions contain only two parts, referring to *Exodus* as Part 1 and *Moses' Song* as Part 2.

To me, Handel's original conception of the piece is masterful – a journey from lamentation, through plagues and disasters, to triumph. It resonates profoundly in our time. But the 30 minutes of triumph in *Moses' Song* can only be meaningful if we have come from a place of grief beforehand, as Handel originally conceived it. Moreover, the *Lament* is extremely beautiful. So I have restored Act 1.

But in order to keep the length of the oratorio manageable for modern audiences, I have made cuts throughout the oratorio – some of them small, others larger – with the goal of preserving the story line but tightening up the dramatic pacing. I have omitted some movements, but for the most part I have made cuts within movements, in order to preserve the story but make it move more quickly. I have also added many dynamics (soft and loud, sudden or gradual changes in volume, accents, and related effects). Handel did not indicate these in the score, but something of this sort was a common part of baroque rhetorical language as described in the writings of the period.

Note: some of our listeners will notice that certain passages in *Israel in Egypt* sound like quotes from his *Messiah*. Actually, it is the other way around. *Israel in Egypt* came first. Handel wrote *Messiah* in great haste, and borrowed from *Israel in Egypt* as well as other works. *Israel in Egypt* is a more influential piece than we tend to realize.

Jeannette Sorrell | Cleveland, Ohio | July 2023

change in the Israelites' fortunes. (Ms. Sorrell explains her process in creating this edition in the accompanying sidebar.)

The Depiction of the Jews—a personal note. For me, one of the extraordinary aspects of *Israel in Egypt*, and indeed other Handel oratorios, is its depiction of Jews as triumphant. An 18th-century audience was not used to seeing Jews portrayed as heroes. Bach's *St. John Passion* was first performed only 15 years before *Israel in Egypt*, and notwithstanding the undeniable greatness of that work, and Bach's message of collective responsibility for the death of Jesus, the Jews are portrayed as a hysterical mob that calls for the release of Barabbas and the crucifixion of Jesus. In England, the Jewish Naturalization Act of 1753 (the so-called "Jew Bill"), an effort to legalize the Jewish presence in England that received royal assent, was repealed within a year due to a public outcry. The Jews of England were not fully emancipated until the 19th century. An Irish law requiring special dress for Jews was not repealed until 1846. Benjamin Disraeli, one of Queen Victoria's prime ministers, was born Jewish but converted to Anglicanism at the age of twelve. To be sure, there were prominent Jews in England and Ireland, the Rothschilds chief among them. But in Handel's time Jews were regarded as "the other," notwithstanding their significant contributions to society.

Handel challenges this prejudice in the stories of *Judas Maccabeus*, *Samson*, *Solomon*, *Esther*, and *Israel in Egypt*. One can only wonder what an 18th-century audience would have made of it. For my part, I have performed this music for nearly fifty years, and it never ceases to astonish me.

Jeffrey Strauss | Cleveland, Ohio | July 2023



APOLLO'S FIRE

VIOLIN I

Alan Choo, *concertmaster*
Emi Tanabe, *assistant concertmaster*
Andrew Fouts
Holly Piccoli

VIOLIN II

Adriane Post, *principal*
Chiara Stauffer
Aniela Eddy

VIOLA

Nicole Divall
Yael Senamaud-Cohen

CELLO

René Schiffer, *principal*
Rebecca Landell Reed

CONTRABASS

Sue Yelanjian

OBOE

Debra Nagy, *principal*
Kathryn Montoya

BASSOON

Marc Vallon

TRUMPET

Steven Marquardt, *principal*
Perry Sutton

TROMBONE

Greg Ingles, *principal*
Erik Schmalz
Mack Ramsey

TIMPANI

Luke Rinderknecht

KEYBOARDS

Peter Bennett, *organ*
Jeannette Sorrell, *harpsichord*

APOLLO'S SINGERS

SOPRANO

Margaret Carpenter Haigh, *soloist*
Kristine Caswelch
Madeline Apple Healey
Madelaine Matej

Molly Netter, *soloist*
Sarah Coffman
Ashlee Foreman
Fiona Gillespie

ALTO

Daniel Moody, *soloist*
Leslie Frye
Joseph Schlesinger
Jay White

Kim Leeds
John McElliott
Timothy Parsons

TENOR

Jacob Perry, Jr., *soloist*
Corey Shotwell
Brian Wentzel

Haitham Haidar
Bradley King
Mark Laseter

BASS

Edward Vogel, *soloist*
Ian Crane
Anthony Gault

Daniel Fridley
Ben Kazez
Nathaniel Sullivan

Anne Wilson, *Rehearsal Accompanist*



JEANNETTE SORRELL, *Artistic Director & Conductor*

“Sorrell led a resplendent performance... breathtaking.”

– 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, and a leader in creative programming exploring cultural roots. She is the subject of the documentary by Oscar-winning director Allan Miller, titled *PLAYING WITH FIRE: Jeannette Sorrell and the Mysteries of Conducting* (commercially released in 2023).

Sorrell studied conducting at the Aspen and the Tanglewood music festivals under Leonard Bernstein and Roger Norrington and 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, New World Symphony, and Philharmonia Baroque in San Francisco; 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, and Grand Rapids Symphony, among others. In 2023-24 she returns to the New York Philharmonic and debuts with the Royal Scottish National Orchestra, the Baltimore Symphony, Houston Symphony, and Indianapolis Symphony.

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 14 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming.

APOLLO'S FIRE

“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 six 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 14 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*.



G. F. Handel

ISRAEL IN EGYPT

A Dramatic Presentation

Adaptation by Jeannette Sorrell

Recorded February 20, 2022
at First Baptist Church, Shaker Heights, Ohio
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