

THE ORACLE



Apollo's Fire Goes West and then Goes East

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IN AN evening concert under the stars, the orchestra, international soloists, and Apollo's Singers "brought Bach's *St John Passion* to life...with stunning eloquence" (VC Reporter). The Santa Barbara News-Herald reported: "There were many musical high points over the course of the festival's six concerts – including the *St. John Passion* in the able period-instrument wielding hands of acclaimed early music group Apollo's Fire...comported with a sound both glorious and authentic."



On Sunday morning, the Ojai Festival audience tapped their feet (and some even got up to dance!) during a performance of our lively crossover program, "Scarborough Fayre." Rita Moran of the Ventura County Star described it as "a romp that thoroughly captivated the audience." Performing with "bravura excellence" the musicians "led the crowd into another world" and "drew shouts from the usually subdued Ojai crowd." So warm was the response, observed the VC Reporter journalist, that the booth selling the newly released Scarborough Fayre CD was mobbed and sold out within minutes.

Following Ojai, the Scarborough Fayre players returned to their home at the Baroque Music Barn for a weekend of concerts directed by Cape Breton fiddler/baroque violinist David Greenberg. "Scotch Snap" featured "low" and "high" art songs from 18th-century Scotland. A rich blend of instruments and fun and bawdy songs sung by Sandra Simon "turned the loft into a rollicking party room for an entertaining program of music, song and dance." (The Plain Dealer)

On the lawn during intermission, the audience enjoyed traditional Scottish bagpipe music played by Max Rieker. ☀

Apollo's Fire

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Is There a Doctor in the House?

At Case Western Reserve University's commencement on May 16, Jeannette Sorrell was recognized for her contribution to early music and the arts community with an honorary doctorate of humane letters. Other recipients of this honor included pioneering architect Robert P. Madison and Nobel Peace Laureate Elie Wiesel.

This season, musicians around the country will experience Jeannette Sorrell's creativity, energy, and enthusiasm as she guest conducts with several symphony orchestras and festivals.

On November 13, Sorrell will lead the Akron Symphony in a program of Mozart's festive Coronation Mass and his motet, "Exsultate, jubilate." In June 2005, she will conduct a new production of André Gretry's setting of the Beauty and the Beast story. Also in June, Sorrell will appear at the inaugural Magnolia Baroque Festival of Baroque Music, in Winston-Salem, North Carolina. This exciting festival will showcase early music specialists from throughout the country, as well as feature musicians from North Carolina, including trumpeter Barry Bauguess and violinist Ingrid Matthews. ☀

Beethoven, Bach and Coffee

Apollo's Fire blazed new trails in April when the orchestra performed music by Beethoven and Schubert, in concerts at Severance Hall, and in Akron and Oberlin. More than 50 period-instrument specialists from across North America and Europe converged in Cleveland to rehearse and perform Beethoven's Pastoral Symphony and Schubert's Unfinished.

Donald Rosenberg of The Plain Dealer wrote, "The music-making was so alive and nuanced that fresh aspects were revealed...Sorrell found depths of emotion and muscularity that should be obvious but often aren't...balances were remarkable, affording an inside view of scores we thought we knew intimately."

In late April and early May, Apollo's Fire ventured back to the baroque era for a series of Bach concerts including the zany *Coffee Cantata*, which starred Sandra Simon and Christòpheren Nomura as a daughter



Baritone Christòpheren Nomura and Concertmaster Cynthia Roberts at the Bach at the Coffeehouse reception, sponsored by Cabot Cheese of Vermont

and father who can't agree on the merits of caffeine. In the first half of the concert (the "serious" half!), Apollo's Fire musicians were the stars in concerto performances featuring violins, oboe and harpsichord. After that, everyone dropped by to "Zimmermann's Coffeehouse" to revel in Bach's light-hearted story. Not wanting to be left out of the fun,

From the Friends

The Friends of Apollo's Fire will hold their annual Membership Tea on October 24 at the home of Sarah and Michael Knoblauch. Hammered dulcimer player Tina Bergmann, who delighted audiences at the Barn, and her husband, Bryan Thomas, will provide a short concert for us. All members are invited. Contact Jan Curry at (216) 791-3587 if you do not receive an invitation or if you wish to join the Friends. ☀

Lynne Woodman Elected President

Lynne Woodman was elected President of the Board of Directors at the Apollo's Fire Annual Meeting in June 2004,

From the President

I have great news to share with you! This spring, Apollo's Fire joined five other arts organizations in the Cleveland Foundation's new Arts Advancement Program (AAP). We are the only music group in this three-year program, which aims to strengthen six mid-size arts organizations and foster ways for them to share good practices.

Beyond the happy news of our admission to this program, I thought

you'd be interested in how we were evaluated – by outside consultants unfamiliar with Apollo's Fire – as the program began. Each group underwent an in-depth assessment of its current state, with an eye toward its future potential. I'm proud to report that our assessment said "Apollo's Fire has all the ingredients for success," noting our "extraordinary" leadership, musicians, and staff; our highly focused mission; and our "burning ambition."

There's more good news: we celebrated the end of our fiscal year in June by establishing our first-ever cash reserve. It's a very modest amount, but it signals our Board's intent to continue growing Apollo's Fire as we enter our 13th year.



Lynne Woodman

We're looking forward to a wonderful season, with an exciting mix of concerts for you to enjoy. I hope to see you at a concert soon!

Lynne Woodman 

Help Keep the Fire Burning...

How can I help Apollo's Fire? Let us count the ways.

• **VOLUNTEER:** Our administrative staff frequently needs volunteers to help with mailings, data entry, postering parties, and assistance at performances and receptions.

• **CARS:** Last year one of our company cars was stolen, after several years of trusty service. If you have an older vehicle that you're thinking of replacing, consider giving it to Apollo's Fire as a tax-deductible gift.

• **FREQUENT FLYER MILES:** We bring many of our musicians from interstate, Canada or overseas, ensuring the level of specialization for which Apollo's Fire is known. If you earn more frequent flyer miles than you can use, donate them to Apollo's Fire and help us reduce our considerable travel

expenditure.


• **FAX MACHINE:** The Apollo's Fire fax machine is an aging, thermal-paper model in need of an upgrade. If you have a plain-paper fax machine that you no longer need, this would be a great way to help us.

• **COMPUTER HARDWARE:** Recent donations allowed us to upgrade two of our computers, adding much-needed RAM and storage. However, we are now in need of a monitor (14 inch or larger). If you now enjoy a flat-panel screen, you may want to donate your old CRT monitor to Apollo's Fire. We can also use computer speakers.

• **STORAGE:** After twelve years of concert-giving, our music library has expanded beyond the capacity of its current storage. If you have a metal, shelved office cabinet (36"W x 77"H)

that you no longer need, this would be tremendously helpful. We can also use sturdy filing cabinets (2- or 3-drawer).

• **HOSPITALITY:** Our out-of-town musicians always need somewhere to stay during projects and we are privileged to be able to call on many generous host families and individuals. If you live in the Cleveland Heights area and have a spare bedroom with access to a bathroom, we would love to hear from you.

CONTACT: If you can help in these or other ways, please call Apollo's Fire on (216) 320-0012 (800) 314-2535 to discuss. 

Bending the Rules

Yvonne Frindle spoke to baroque dancer Catherine Turocy

IF YOU used the illustrations in history books as your guide, you might well think that baroque dance is the most formal of arts: stately dancers encased in elaborate, corseted costumes, tracing intricate patterns on a parquet floor.

Like its younger cousin, classical ballet, it gives the impression of being founded on a sophisticated code of rules. Which is true. But as with classical ballet, baroque dance has had its fair share of true artists – those who inventively bend the rules.

Catherine Turocy, founder of the New York Baroque Dance Co., is one such artist. A traditional ballet and dance student, she was drawn to baroque dance by her love of the music, the history and the form. “I like working within a structure that is so closely tied to the music – interpreting that structure,” she says. “I like choreographing according to those rules and then bending them, making them into something that’s very alive and spontaneous.”

Turocy is in good company. The 18th-century dancer, Marie Sallé, for whom Handel wrote his *Terpsichore* ballet, was equally fond of pushing boundaries in the service of dramatic expression. Sallé was famous, notorious even, for her interpretation of the Pygmalion story. A kind of 18th-century Isadora Duncan, she danced the ballet with her hair down, wearing Grecian draperies – radical gestures for the time.

In *Pygmalion*, says Turocy, Sallé was “creating her own piece and totally responsible for the libretto and the whole work – it was more experimental.” In Handel’s ballets, Sallé

was working within an established form and the results would have been more conservative. “But when you listen to the music, definitely she’s working with a dramatic style of dancing that mixes pantomime and expressive dance to bring the passions to life.”

As a child, the Parisian Sallé had worked in London in the same theatres as dancer John Weaver, and had almost certainly been exposed to his theories on dramatic dancing. She later approached Handel with a letter of introduction from Voltaire. “So in recreating



Catherine Turocy dancing the role of *Terpsichore*
Photo: Beatriz Schiller

Terpsichore,” says Turocy, “I think one should pay attention to what was going on in London as well as in Paris, to create the dance with the excitement of a new style...bringing dance to the edge.”

Fortunately for Turocy, the writings of John Weaver and other baroque dance theorists have survived the centuries. Turocy lists the sources in the way a period instrumentalist might trot

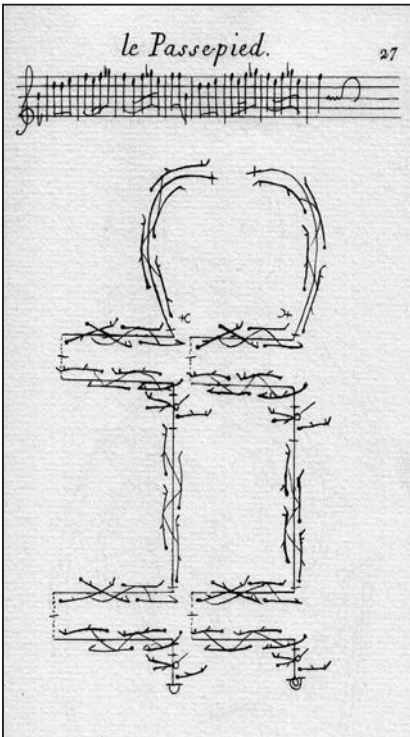
out the names of Quantz, CPE Bach, and Leopold Mozart. Dance treatises from England, France and Germany explore the theory of dance, the anatomy of dance, and the philosophy behind the dance; Jesuit priests were recording the current ideas of “how to make a good ballet and what is expressive dance and dramatic gesture.”

In addition, there are about 300 dance notations that were published in the beautiful Feuillet notation system, along with the melodies that would have accompanied them. Occasionally these do match up to the music that is being choreographed, but more often they provide only a guide or a source and the modern baroque dancer has to go beyond those few choreographies that have been recorded.

“For instance, if you’re doing Purcell,” says Turocy, “you know that Josiah Priest was a choreographer at the time who worked with Purcell. So in studying his dances you can get an idea of his style and then you can create something close to that. But the idea is not to make some kind of stab at a copy as much as to be inspired by the evidence that does exist.”

In Turocy’s view “dance notation tells us about as much about the actual dance as your music notation tells you about the music.” Just as a baroque edition of music will leave details of ornamentation, dynamics and articulation to the discretion of the musician, so the Feuillet dance notations are principally a memory aid. They convey the “geometry” of the dance – the floor patterns – and the actual steps, but do not, for example, instruct the dancer what to do with his or her arms, or how to convey dramatic expression. In fact, says Turocy, “it

really wouldn't be worth it for them to write down the arms and other details, because that would be insulting to the performer."



Choreography for a Passepied, recorded in Feuillet notation (1700)

Like the baroque musician, the baroque dancer is expected to bring his or her intellect and imagination to bear on the creative process. And this is one of things that instantly appealed to Turocy. She began ballet training as a five-year-old. But she also started choreographing her own ballets "from the beginning." Introduced to baroque dance while at Ohio State, Turocy

was predictably drawn to the level of responsibility that is placed on a dancer in the 18th-century style.

"The modern attitude, prevalent in the 1970s and 80s, was that the dancer-performer is the tool of the choreographer," says Turocy. "But often in the 18th century, if a solo was given to a dancer, they were expected to choreograph it themselves!...The choreographer is not the only part of the puzzle, the performer has to bring so much of himself or herself to the understanding of the role. They have to interpret Terpsichore, or Medée, or whomever it is they're playing. They have to know about history, they have to know about the literature that surrounds that character and use that in their interpretation."

Ironically, as Turocy observes, discovering 18th-century dance at the time she did enabled her to combine the pedestrian style of movement that was so in vogue in the 1970s with ballet vocabulary and the drama of earlier modern dance. Baroque dance emerged as an old style with some very contemporary qualities.

At the same time, despite the shared history and core vocabulary, baroque dance is much less athletic than classical ballet. "It's easy to lose the human dimension [with classical ballet]," says Turocy. "What I like about 18th-century dance is that the classical proportions of the body are kept." Equally appealing is the significance and meaning integral to baroque dance, especially in its theatrical form.

"There's a dramatic need, an expression, a purpose. It's the responsibility of the dancer to tell the story or depict a state of mind."

"The [baroque] dancing masters are always stressing that every dancer should have his or her own style. You want to have your own sensibility about the work, your own perspective. You don't want to dance like anybody else."

Yvonne Frindle ©2004

**See Catherine Turocy
dance Handel's
Terpsichore in
Splendour of London.
October 1 — 3**

Apollo's Fire

THE CLEVELAND BAROQUE ORCHESTRA
3091 Mayfield Road, Suite 217
Cleveland Heights, Ohio 44118

Events Calendar

OCTOBER

Splendour of London

Friday, October 1, 8:00 PM –
First United Methodist, Akron
Saturday, October 2, 8:00 PM** –
Cleveland Museum of Art
Sunday, October 3, 4:00 PM* –
Rocky River Presbyterian

Family Concert: The Muse of the Dance

Saturday, October 2, 3:00 PM –
Cleveland Museum of Art

NOVEMBER

Violin Fantasy

Friday, November 19, 8:00 PM –
Fairlawn Lutheran
Saturday, November 20, 8:00 PM* –
St Paul's, Cleveland Heights
Sunday, November 21, 4:00 PM –
St Peter's Cleveland

Family Concert: All about Improvisation

Saturday, November 20, 3:00 PM –
St Paul's, Cleveland Heights

DECEMBER

Handel's Messiah

Wednesday, December 8: 7:30 PM –
Christ Presbyterian Church, Canton
Thursday, December 9, 7:30 PM* –
Rocky River United Methodist
Friday, December 10, 8:00 PM* –
St Paul's, Cleveland Heights
Saturday, December 11, 8:00 PM* –
St Paul's, Cleveland Heights
Sunday, December 12, 4:00 PM –
First United Methodist, Akron

* Pre-concert lecture begins one hour before the concert. Sponsored by the Friends of Apollo's Fire.

** Pre-concert panel discussion, "The Muse Terpsichore," begins 6:45 PM

It's not too late to subscribe to the 2004-2005 season!

Six-, five- and four-concert packages available.

Call Apollo's Fire at (216) 320-0012 or

(800) 314-2535 to request a brochure and order tickets.