

Apollo's Fire
THE FOUR SEASONS: *rediscovered*
– PROGRAM –

- La Bergamasca Marco Uccellini/arr. Sorrell
(c.1603-1680)
- La Primavera (Spring), Op. 8 no. 1 Vivaldi
Allegro
Largo – Allegro
Alan Choo, violin
- L'Estate (Summer), Op. 8 no. 2 Vivaldi
Allegro non molto – Allegro
Adagio e piano
Presto: Tempo impetuoso d'estate
Alan Choo, violin
- Concerto in G minor for Two Cellos, RV 531 Vivaldi
Allegro
Largo – Allegro
René Schiffer & Ezra Seltzer, cello
- ~ Intermission ~
- Concerto in D Major for Flute, "Il Gardellino" (The Goldfinch) Vivaldi
Allegro
Cantabile – Allegro
Kathie Stewart, traverso
- L'Autunno (Autumn), Op. 8 no. 3 Vivaldi
Allegro
Adagio molto – Allegro
Olivier Brault, violin
- L'Inverno (Winter), Op. 8 no. 4
Allegro non molto
Largo – Allegro
Olivier Brault, violin
- La Folia ("Madness"), after the Trisonata in D min., RV 63 Vivaldi/arr. Sorrell
Olivier Brault & Carrie Krause, violin

A PRIEST AND SOME ORPHANS MAKE REVOLUTIONARY MUSIC

by Jeannette Sorrell

One day when Vivaldi (the Redhead Priest) was saying Mass, a musical theme came into his mind. He at once left the altar where he was officiating and repaired to the sacristy to write out his theme, then he came back to finish the Mass. He was reported to the Inquisition, which luckily looked on him as a musician, that is, AS A MADMAN, and merely forbade him to say Mass from that time forward.

~ P. L. de Boisgelou, 1800

By around 1700, Venice was already a tourist destination. The glittering floating city was full of European princes and British aristocrats, attracted by the lavish spectacles, the eight opera houses, and... the over 10,000 elegant prostitutes. The city maintained several very large religious orphanages for its several thousand illegitimate and orphaned girls (the daughters of aristocrats who had amorous adventures).

And so it was that when a young priest named Antonio Vivaldi failed to cut the mustard, the church elders decided to send him to one of the orphanages, where he could be useful as a music teacher. The famous story relayed by Boisgelou (quoted above) has fascinated music-lovers for centuries. What led to Vivaldi's sudden exit during Mass? Here is his own explanation, in a letter of 1737:

When I had been ordained a priest for a year or a bit more, I discontinued saying Mass, having had to leave the altar without completing it because of a chest ailment...that has burdened me since birth. For this reason I nearly always stay home, and I only go out in a gondola because I can no longer walk.

However, Vivaldi's statement is not credible in view of his hectic travel schedule as impresario, conductor and entrepreneur throughout Europe. The view of Mr. Boisgelou, quoted above, was shared by other writers of the time: Vivaldi's ambitions lay in the music world, not the priesthood.

The Church leaders wisely sent their redhead priest to the Ospedale della Pietà, one of the four religious orphanages with an extraordinary emphasis on music. The girls at the orphanage played and studied music – and little else – all day. The orphanage had several orchestras of different levels. Vivaldi became the music master and composer for the most elite orchestra – the one whose public concerts every Sunday drew aristocratic tourists from far and wide.

Imagine this:

On a Sunday afternoon, the chapel of the Pietà is packed with well-to-do Venetians and distinguished foreign visitors. They peer in fascination at the gallery above, where an orchestra of about 40 girls performs the latest concertos of their music-master, Antonio Vivaldi. The *prete rosso*, or "Redhead Priest," is now in his 40's and celebrated throughout Europe. But perhaps he is not as famous as these orphan girls for whom he composes. The girls give world-class virtuoso performances. Their Sunday concerts (technically church services) are the greatest tourist attraction of Venice. The girls, dressed in white, are partly screened from view by a wrought-iron lattice, much to the chagrin of the audience.

There is rustling in the crowd as a favorite young soloist, Anna Maria del Violino, takes her place in front of the orchestra. But before she begins to play, Vivaldi unexpectedly reads aloud – a poem about Spring. Then the performance begins, with music that seems stunningly modern. Bird-calls, thunder, and even the barking of a sheepdog are all brilliantly depicted in the music. The crowd has never heard music telling a story in such a detailed way. The solo violin part played by Signorina Anna Maria is formidable.

Following the performance, Anna Maria and Maestro Vivaldi are both greeted by ecstatic coughing and shuffling from the crowd (who are not allowed to applaud at this “church service”). Several wealthy gentlemen make their way to the iron screen to proffer marriage proposals to Anna Maria and a few of the prettiest girls.

* * *

Vivaldi, in these concertos for his young protégés, was the great developer of *ritornello* form – the form that became the model for concerto-writing by all European composers of the century, including J.S. Bach. The Italian word “ritornello” means something that *returns*. The same word is used to mean the *refrain* in pop music – and indeed, Vivaldi’s ritornellos convey the bold and driving sense of rhythm and melody that is more commonly associated with pop music. After all, he was writing for teenagers.

In 1725 Vivaldi published a collection of twelve concertos titled *Il cimento dell’Armonia e dell’Inventione* - The Contest Between Harmony and Invention. With this curious title, he unleashed a revolutionary question: should music simply be about harmony, or could it serve to illustrate inventive ideas, events, moods, natural scenes, etc? Vivaldi set out to prove that it could do both. The first four concertos of the collection, titled *Le Quattro Stagioni (The Four Seasons)*, are virtuoso demonstrations of music in the service of *storytelling* – in this case, the story of Nature and her various moods.

Though Vivaldi had written music in imitation of Nature before, he took the art to new heights this time, supplying sonnets to clarify the meaning of the music. Scholars generally believe that the sonnets were composed by Vivaldi himself, as they do not seem to be the work of a trained poet. The “Spring” concerto features bird calls, murmuring brooks, and the famous “barking dog” (represented by boisterous violas). The third movement is a delightful peasant dance using a drone in the bass to suggest the musettes or bagpipes associated with outdoor festivities.

The “Summer” concerto is a brilliant evocation of hot summer days in Italy – sighing in the heat, the buzzing of flies and wasps, and a stunning depiction of a thunderstorm. Anyone who has been in Italy during a summer storm will appreciate how the torrent of cascading violin scales evokes the onslaught of rain when the clouds burst.

The “Autumn” concerto concerns the merry gatherings of peasants celebrating the harvest – including a fair amount of drinking. While the peasants sleep off their wine in the second movement, we are awakened in the third movement to join a hunting party. Animal lovers, be warned: this movement includes gun-shots and squeals of the desperate animal. The poor creature finally gives up his spirit in a lightly floating violin arpeggio, immediately followed by the return of the jolly hunting theme.

In the “Winter” concerto, Vivaldi partly dispenses with ritornello form in order to relate the details of winter life: we begin stiff with cold, then the howling wind appears, and the famous chattering teeth (violins playing staccato repeated notes, very high and fast). In the second movement we experience a more typical Venetian winter: drizzling rain, brought to life by pizzicato violins. The third movement begins with slipping and sliding on the ice, and suddenly the orchestra interrupts with jagged intervals, signaling that the ice has broken right in front of us. A quick series of descending arpeggios in the violin conveys attempts to get up from the ice and walk, with plenty of stumbling. A brief respite comes from the gentle spring breeze in the upper strings, soon interrupted with the return of the fierce North Wind.

The role of the performer as an animated and improvisatory storyteller was fundamental to baroque performance, and especially to Vivaldi’s music. The notes on the page exist to convey an emotion or mood or event, and the performer’s job is to evoke those feelings in the listener. Thus these concertos are a fresh experience for us each night – always an adventure.

The **Concerto for Two Cellos** was probably premiered by two teenage cellists at the orphanage. It is a wonderful example of Vivaldi’s driving rock-n-roll rhythm, as the cellists engage in a duel that is alternately playful and fiery. The beautiful middle movement is a poetic dialogue with haunting and exotic harmonies.

Vivaldi’s triosonata *La Folia* (“Folly” or “Madness”) is one of many baroque works based on the traditional *folia* ground-bass pattern. Scholars believe that the great *folia* or *folia* dance-tune originated in Portugal, where girls would engage in the “folly” of a mad dance around the fire. The *folia* is a ground bass in haughty sarabande-like rhythm, full of the tension of courtship and seduction. Traditionally, the dance grew faster and wilder toward the end; it was said that the girls finished in a state of frenzied collapse. The theme has served as inspiration for variations by dozens of baroque composers, including Corelli, Marais, Geminiani, C.P.E. Bach, and of course, Vivaldi. I believe that Vivaldi’s version is the finest of them all; but since he wrote it as a triosonata (for two violins and continuo) I felt compelled to arrange it as a concerto grosso so that all of us could join in the fray.

Vivaldi had a meteoric career, achieving Beatles-level popularity and then crashing to complete oblivion. It is not surprising that his concertos are by far the most popular pieces in the classical repertoire. Inspired by the youthful energy of his young interpreters, he imbued his concertos with the same sense of driving rhythm and earthy harmonies that we all respond to in rock music. We in Apollo’s Fire think of him as the rock-n-roll composer of the 18th century.

The Sonnets accompanying <i>Le Quattro Stagioni</i> (published 1725)	
La Primavera	Spring
<i>Allegro</i> Giunt' è la Primavera e festosetti La Salutan gl' Augei con lieto canto, E i fonti allo Spirar de' Zeffiretti Con dolce mormorio Scorrano intanto: Vengon' coprendo l' aer di nero amanto E Lampi, e tuoni ad annuntiarla eletti Indi tacendo questi, gl' Augelletti;	<i>Allegro</i> Springtime is here! The birds celebrate with festive song, And breezes caress the murmuring streams. Thunder and lightning, those heralds of Spring, Cast their dark shadow over heaven; Then they die away to silence, and the birds

Tornan' di nuovo al lor canoro incanto.	take up their charming songs again.
<i>Largo</i> E quindi sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme 'l Caprar col fido can' à lato.	<i>Largo</i> On the flower-strewn meadow, with leafy branches rustling overhead, Sleeps the goat-herd, his faithful dog at his side.
<i>Allegro</i> Di pastoral Zampogna al suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all' apparir brillante.	<i>Allegro</i> Led by the festive sound of rustic bagpipes, Nymphs and shepherds dance Beneath the brilliant canopy of spring.
L'Estate	Summer
<i>Allegro non molto - Allegro</i> Sotto dura Staggion dal Sole accesa Languie 'l huom, languie 'l gregge, ed arde il Pino; Scioglie il Cucco la Voce, e tosto intesa Canta la Tortorella e 'l gardelino. Zeffiro dolce Spira, mà contesa Muove Borea improvviso al Suo vicino; E piange il Pastorel, perche sospesa Teme fiera borasca, e 'l suo destino.	<i>Allegro non molto</i> During the harsh season of the sun, Humans and sheep languish, and the pine trees burn. We hear the cuckoo's voice, Then sweet songs of turtledove and goldfinch. Soft breezes stir the air... but the threatening North wind sweeps them suddenly aside. The shepherd trembles, Fearing violent storms and his fate.
<i>Adagio e piano - Presto e forte</i> Toglie alle membra lasse il Suo riposo Il timore de' Lampi, e tuoni fieri E de mosche, e mossoni il Stuol furioso!	<i>Adagio e piano - Presto e forte</i> The fear of lightning and fierce thunder Prevents him from resting his tired limbs, As gnats and flies buzz furiously around him.
<i>Presto</i> Ah che pur troppo i Suo timor Son veri Tuona e fulmina il Ciel e grandioso Tronca il capo alle Spiche e a' grani alteri.	<i>Presto</i> Ah, his fears were justified - The Heavens thunder and roar majestically, Cutting the heads off the wheat and grain.
L'Autunno	Autumn
<i>Allegro</i> Celebra il Vilanel con balli e Canti Del felice raccolto il bel piacere E del liquor de Bacco accesi tanti Finiscono col Sonno il lor godere	<i>Allegro</i> Peasants celebrate with songs and dances, The joy of a bountiful harvest. And fired up by Bacchus' liquor, Many end their revelry in sleep.
<i>Adagio molto</i> Fà ch' ogn' uno tralasci e balli e canti L' aria che temperata dà piacere, E la Staggion ch' invita tanti e tanti D' un dolcissimo Sonno al bel godere.	<i>Adagio molto</i> After much singing and dancing The mood is quietly happy. It is the time that invites so many To the enjoyment of sweet slumber.
<i>Allegro</i>	<i>Allegro</i>

<p>I cacciator alla nov' alba à caccia Con corni, Schioppi, e canni escono fuore Fugge la belua, e Seguono la traccia; Già Sbigottita, e lassa al gran rumore De' Schioppi e canni, ferita minaccia Languida di fuggir, mà oppressa muore.</p>	<p>At dawn the hunters are off to the hunt With horns, rifles, and dogs. They follow the trail of the wild beast. Frightened and fatigued by the noise Of rifles and dogs, the wounded beast Tries to flee; but overcome, it dies.</p>
<p>L'Inverno</p>	<p>Winter</p>
<p><i>Allegro non molto</i> Aggiacciato tremar trà nevi algenti Al Severo Spirar d' orrido Vento, Correr battendo i piedi ogni momento; E pel Soverchio gel batter i denti;</p> <p><i>Largo</i> Passar al foco i di quieti e contenti Mentre la pioggia fuor bagna ben cento</p> <p><i>Allegro</i> Caminar Sopra il ghiaccio, e à passo lento Per timor di cader gersene intenti; Gir forte Sdruzzolar, cader à terra Di nuove ir Sopra 'l ghiaccio e correr forte Sin ch' il ghiaccio si rompe, e si disserra; Sentir uscir dalle ferrate porte Sirocco Borea, e tutti i Venti in guerra Quest' è l'inverno, mà tal, che gioia apporta.</p>	<p><i>Allegro non molto</i> Shivering in the frosty snow, In biting, stinging winds; Stamping our feet to stay warm, Our teeth chatter in the bitter chill.</p> <p><i>Largo</i> We rest contentedly beside the fireplace, While the rain pours down outside.</p> <p><i>Allegro</i> We tread the icy path slowly and cautiously, for fear of falling. Then turning abruptly, we slip to the ground. Rising, we hasten across the ice Worried that it may break. We feel the chill north winds course through the house despite bolted doors... This is winter, but even so, what joy it brings!</p>

VIVALDI'S ORPHAN GIRLS

The orphans for whom Vivaldi wrote his concertos may have been the most music-absorbed young people that history has known. These girls had no identity other than their roles in the elite orchestra. They had no last names, and were known as “Marietta dal Violino,” or “Bernardina dal Violoncello,” etc. Vivaldi often wrote his concertos for a particular girl, indicating her name at the top of the manuscript. Many of the most virtuosic violin concertos were written for “Anna Maria dal Violino.”

It is well known that these orphans received proposals of marriage from wealthy gentlemen. What most people do not realize, though, is that any orphan of the Pietà who chose to marry was required to sign a contract saying that she *would never perform as a musician again*. This was how the Pietà maintained its standing as a leading tourist attraction of the world. Thus, many of the girls turned down their marriage offers, because they could not face the idea of living without music.

Anna Maria dal Violino received proposals year after year, and was the subject of love poems printed in Venice newspapers. Nevertheless, she apparently could not bring herself to marry in view of the sacrifice she would have to make. She remained at the Pietà her entire life, becoming the principal Maestra of the orchestra.

APOLLO'S FIRE | The Cleveland Baroque Orchestra
Jeannette Sorrell, *Artistic Director*

VIOLIN (*section players listed alphabetically*)

Olivier Brault, co-concertmaster
Alan Choo, co-concertmaster
Carrie Krause, assistant concertmaster
Andrew Fouts, principal
Elizabeth Phelps
Chiara Stauffer
Emi Tanabe

CONTRABASS

Sue Yelanjian

TRAVERSO

Kathie Stewart

THEORBO/GUITAR

Billy Simms

HARPSICHORD

Jeannette Sorrell

VIOLA

Evan Few, principal
Allison Monroe

CELLO

René Schiffer, principal
Ezra Seltzer

ABOUT APOLLO'S FIRE

"The U.S.A.'s hottest baroque band"
- Classical Music Magazine, UK

Named for the classical god of music, healing, and the sun, APOLLO'S FIRE is the international baroque orchestra based in Cleveland, Ohio. The GRAMMY-winning ensemble was founded by harpsichordist and conductor Jeannette Sorrell, and is hailed as "*one of the pre-eminent period-instrument ensembles*" (*The Independent*, London). Apollo's Fire has drawn international attention for artistic spontaneity and technical excellence. At home in Cleveland, Apollo's Fire frequently enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming.

As a touring ensemble on the international stage, Apollo's Fire is hailed as "*one of the pre-eminent period-instrument ensembles*" (*THE INDEPENDENT*, London). Apollo's Fire has made five European tours, including sold-out concerts at the BBC Proms (London), the Aldeburgh Festival, Wigmore Hall, and the Madrid Royal Theatre, as well as concerts at the National Concert Hall of Ireland (Dublin) and the Irish National Opera House (Wexford), among others. AF's 2014 concert in London was chosen by the *TELEGRAPH* as one of the "Best 5 Classical Concerts of the Year."

North American tour engagements include sold-out concerts at **Carnegie Hall** (2018), the **Tanglewood Festival** (2015 and 2017), the **Ravinia Festival**, the **Metropolitan Museum of Art** in NY (2013, 2014, 2015, and 2018), the **Boston Early Music Festival** series, and the **Library of Congress**, as well as concerts at the **Aspen Music Festival**, and major venues in Toronto, Los Angeles and San Francisco. The ensemble's notable U.S. tours include two major tours of the Monteverdi Vespers (2010 and 2014); a 9-concert tour of the Brandenburg Concertos in 2013; and a semi-staged touring production of Monteverdi's L'ORFEO in 2018.

An active recording ensemble, AF has released 26 commercial CDs, and currently records for the British label AVIE. With critical acclaim on both sides of the Atlantic, eight of the albums have become bestsellers on the BILLBOARD classical charts, including the Monteverdi Vespers, Brandenburg Concertos, and five creative crossover programs by Jeannette Sorrell. Apollo's Fire won a GRAMMY award in 2019 for the album "Songs of Orpheus," with tenor Karim Sulayman.

Jeannette Sorrell, Conductor & Harpsichordist

GRAMMY®-winning conductor and harpsichordist Jeannette Sorrell is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire.

She is the founder and artistic director of APOLLO'S FIRE, and has led the renowned period ensemble in sold-out concerts at Carnegie Hall, London's BBC Proms, Madrid's Royal Theatre, the Tanglewood and Ravinia festivals, Boston's Early Music Festival, the Library of Congress, and the Metropolitan Museum of Art (New York), among others. She and her ensemble have built one of the largest audiences of any baroque orchestra in North America. Sorrell and Apollo's Fire have released 26 commercial CDs, including 8 bestsellers on the Billboard classical chart and a 2019 GRAMMY®-winner. Her recordings include the complete Brandenburg Concerti and harpsichord concerti of Bach; Bach's *St John Passion*; Handel's *Messiah*; and the *Monteverdi Vespers*, among others.

In demand with symphony orchestras and period groups alike, Sorrell has repeatedly conducted the Pittsburgh Symphony, St Paul Chamber Orchestra, Utah Symphony, and New World Symphony, and has also led the National Symphony at the Kennedy Center, the Los Angeles Chamber Orchestra, Seattle Symphony, Opera St Louis with the St Louis Symphony, the Florida Orchestra, North Carolina Symphony, and Handel & Haydn Society, among others.

She studied conducting under Leonard Bernstein and Roger Norrington at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

Sorrell has attracted national attention and awards for her creative programming, which has brought many new listeners to early music through the use of contextual and dramatic elements. She received an honorary doctorate from Case Western University and an award from the American Musicological Society.

Soloist Profiles

OLIVIER BRAULT, *concertmaster*, hails from Terrebonne in Québec and brings communicative enthusiasm and scholarship to concerts throughout North America and Europe, for almost thirty years. Baroque violin teacher at McGill University, he is the director of Sonate 1704 (Québec) and of the ensemble Les Goûts Réunis (Luxembourg), principal violin with the Four Nations Ensemble (New York) and Les Boréades de Montréal. In

2007, he completed a doctorate at the Université de Montréal on 18th-century French music for violin and figured bass, an expertise that leads him to give lectures and masterclasses in prestigious institutions such as the Conservatoire royal de musique de Bruxelles and the Conservatoire de musique et de danse de Paris. He has participated in over 65 recordings, many award-winning. In 2011, he was awarded the medal of the Assemblée Nationale du Québec. In 2016, an article from the Canadian Broadcasting Corporation placed him among the ten Canadian violinists that must be known.

Alan Choo, *violin*, is a rising star of the international baroque scene and an award-winning chamber music performer. Praised for his “intoxicating brew of poetry and dare-devilry” (*The Straits Times*, Singapore), his recent concerto soloist appearances include the Tafelmusik Winter Institute Orchestra, Case Western Reserve University Baroque Orchestra and the Baltimore Baroque Band. As a modern violinist, he has appeared as a soloist with the St. Petersburg Symphony Orchestra, Singapore Symphony Orchestra, Singapore Chinese Orchestra and the Orchestra of the Music Makers. He completed his undergraduate studies in Singapore and subsequently earned two Master’s degrees in Violin Performance and Early Music at Peabody Conservatory, where he won the Grace Clagett Ranney Prize in Chamber Music in 2014 and the Excellence in Early Music Award in 2016. He is currently pursuing a Doctor of Musical Arts degree in Historical Performance Practice under Dr. Julie Andrijeski at Case Western Reserve University.

RENÉ SCHIFFER, *cello*, is praised for his “interpretive imagination and patrician command of the cello” (*The Cleveland Plain Dealer*). He is a native of Holland where he was a protégé of Anner Bijlsma. He later studied baroque cello with Jaap ter Linden and viola da gamba with Catharina Meints. As a member of Sigiswald Kuijken’s La Petite Bande for sixteen years, he toured four continents and appeared many times on European television. He has also performed with the Amsterdam Baroque Orchestra, Les Musiciens du Louvre, and in over forty projects with Tafelmusik of Toronto. As a concerto soloist, he has appeared throughout North America and Europe, including such venues as the Royal Theatre of Madrid, and can be heard on acclaimed CD recordings of the *Vivaldi Concerto for Two Cellos* and the *Tango Concerto for Two Gambas* (his own composition) on British label AVIE. As a chamber musician, he has performed at the renowned baroque festivals of Utrecht and Bruges, as well as the Flanders Festival and Versailles. He can be heard on more than forty CD recordings, on the Harmonia Mundi, Philips, Virgin Classics, Erato, Sony, and AVIE labels. He serves on the faculty of the Cleveland Institute of Music as Teacher of Baroque Cello, and has given masterclasses and coachings for the New World Symphony (Miami), the University of Michigan, Oberlin Conservatory, and Cincinnati College-Conservatory.

EZRA SELTZER, *cello*, has been hailed for his “scampering virtuosity” (AMERICAN RECORD GUIDE) and “superb” playing (NEW YORK TIMES). He is the principal cellist of the Trinity Baroque Orchestra, New York Baroque Incorporated, and Early Music New York. He has frequently appeared as guest principal cellist of Musica Angelica and Orchester Wiener Akademie, among others. In his hometown of New York City, he can be found performing Bach cantatas weekly at the acclaimed Bach@One series at Trinity Church Wall Street with the Trinity Choir and Trinity Baroque Orchestra. He is a founding member of the Sebastians, and performs frequently with the vocal ensemble TENET. He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello. He graduated from the inaugural class of Juilliard’s historical performance program.

KATHIE STEWART, *traverso*, is a founding member and principal flutist of Apollo’s Fire. A faculty member of the Cleveland Institute of Music, she is a Kulas Visiting Artist at Case Western Reserve University, and Curator of Harpsichords at the Oberlin Conservatory of Music, where she taught

baroque flute for nearly twenty years. She is an avid proponent of Celtic music, playing Irish flute on several Apollo's Fire recordings. She has performed with the Cleveland Orchestra, Tafelmusik, The Four Nations Ensemble, Oberlin Baroque Ensemble, ARTEK, and the Bach Sinfonia in Washington, D.C. She is also Assistant Director of the Seattle Baroque Flute Workshop.

CARRIE KRAUSE, *violin*, performs extensively across the U.S. with early music groups including Chatham Baroque, New York State Baroque, Portland Baroque, Passamezzo Moderno, Baroque Chamber Orchestra of Colorado, Clarion, Pacific Baroque, New Trinity Baroque, and as visiting Artistic Director of Seattle Baroque. She has also performed as a soloist with Juilliard 415 in Jordon Hall, Alice Tully Hall, Duke's Hall, and the Thomaskirche. As a modern player, she serves as Concertmaster of the Bozeman Symphony and has performed as a soloist with the Fairbanks Symphony, Casper Symphony, National Repertory Orchestra, and String Orchestra of the Rockies. She directs the I-90 Collective and Baroque Music Montana, and teaches a large studio of award-winning students. She holds degrees in violin performance from Carnegie Mellon University, the Cleveland Institute of Music, and the Juilliard School.