

by Mike Telin



Les Délices presents 'Hommages: Musical caricatures by French baroque composers of their friends and colleagues' on Saturday, February 20 at 8:00 at the Tregoning & Company Gallery, and on Sunday the 21st at 4:00 in the Herr Chapel at Plymouth Church of Shaker Heights. The ensemble includes Debra Nagy, baroque oboe, Scott Metcalfe, violin, Emily Walhout, viola da gamba & Lisa Crawford, harpsichord.

We caught up with Les Délice's founder, Debra Nagy, in Indianapolis where she was performing with the Indianapolis Baroque Orchestra.

Debra is a recent recipient of a "Creative Workforce Fellowship" awarded by the Community Partnership for Arts and Culture, and we asked her what it means to be a creative workforce fellow?

DN: Well, it's a very interesting program. This is the second time the Partnership has given these awards, the first cycle I think was given back in June, and those awards went to visual arts, and the second cycle was awarded in December, and those awards went to Literary and Performing artists. I think there were 20 people in each cycle who received awards. The December awards went to artists in music, dance, theatre and literary arts, and interdisciplinary.

The awards are for \$20,000, so it's a big individual artist award, and it also comes with other benefits. The idea is that it should support you in your artistic work, as well as professional develop-

ment. You had to be a resident of Cuyahoga County in order to apply. Along the lines of the professional development aspect of the grant you also get support from the Partnership through their programs such as the Artist as Entrepreneurs Workshop, as well as a year's membership in the COSE Arts network. So there are all kinds of support structures for you to take advantage of professionally that will help in making things sustainable.

MT: Since this is an individual artist grant, will you be able to use some of the money for the activities of Les Délices?

DN: Yes, that was a principal objective for this money. I will be able to use some of it to support the production of the concerts, also some of it will be used to design and produce professional marketing materials for the group, which is an expensive thing to do. Also some will be used for audience building, creating a public image in Cleveland for something that is new. How I will use whatever is left is still open to question. One possibility is to create a CD of live performances at the end of the fellowship year. Another possibility is to in a small way subsidize some touring performances. So it is a very nice chunk of money. I am sure you could spend it all very quickly, but I am trying to be really smart in how I use it. I also look forward to taking advantage of the other resources that I've mentioned earlier.

MT: I agree about the possibility of spending it quickly, although I'm sure that not only you and Les Délices will benefit, but audiences in Cleveland will also benefit.

Tell me a little bit about the concert coming up at the Tregoning and Company Gallery and at Plymouth Church, it's an interesting title, "Hommages": musical caricatures by French baroque composers of their friends and colleagues.

DN: First I need to acknowledge that some of these composers are not well known to audiences in general, and it seemed like an interesting way to introduce people to a lot of different names, by having composers comment on each other, if that makes

sense. So if you have never heard of Forqueray but you have heard of Rameau, you can hear what Rameau had to say about Forqueray. Also I wanted to musically focus the program on the 'Apotheosis of Lully by Couperin', which is an imaginary scene where Lully is being brought into heaven and being introduced to the Apollo, the God of Music. The real made-up part is that Apollo is going to introduce Lully to Corelli and they are going to compose a piece in Parnassus. Actually it is all about Couperin's interest in reuniting the French and Italian styles, and has very little to do with Lully, but it is a wonderful imagined reconciliation between these two characters. So, the program really is about composers commenting on other composers.

When you get into the 18th century there are a lot of pieces that are portraits of other composers.

I've been trying not to use the word 'caricature', because I think its 20th century usage is a little pejorative. There is nothing grotesque about a musical caricature, it's really more like a tribute. For example, the Descoteaux sonata that I am going to play has movement titles that are named for different flutists.

MT: This will be the group's first concert at the Tregoning Gallery, and I know the space has moveable walls. Have you figured out how you will use the space?

DN: Well, it is a great space and I'd like to keep it as open as possible. Yes, the walls are moveable but not re-moveable, so we have a few things to figure out yet. I want to create a space that feels intimate, yet still have good sight lines for the audience.