

## *Texts and Translations*

**Tristis est anima mea** usque ad mortem.  
Sustinete hic et vigilate mecum.  
Nunc videbitis turbam quae circumdabit me.  
Vos fugam capietis, et ego cadam immolari pro vobis  
Ecce appropinquat hora et filius hominis  
tradetur in manus peccatorum.

**Jerusalem, surge** et exue te vestibus jucunditatis:  
induere cinere et cilicio,  
quia in te occisus est Salvator Israel.  
Dedue quasi torrentem lacrymas per diem et noctem,  
et non taceat pupilla oculi tui.  
quia in te occisus est Salvator Israel.

**Vide homo** quae pro te patior,  
Ad te clamo, qui pro te morior,  
Vide poenas quibus afficior;  
Vide clavos quibus confodior;  
Non est dolor sicut quo crucior;  
Et cum sit tantus dolor exterior,  
Intus tamen dolor est gravior,  
Tam ingratum cum te experior.

**Herzlich lieb hab ich dich, o Herr**  
Meine Stärke, mein Fels, meine Burg,  
Mein Erretter, mein Gott, mein Hort, auf den ich traue,  
Mein Schild und Horn, meines Heils und mein Schutz.  
Ich will den Herren singen und anrufen,  
So werd ich von meinen Feinden erlöset.  
Den es umfingen mich des Todes Bande,  
Und die Bäche Belial erschrecketen mich.  
Wenn mir angst ist, so rufe ich den Herren an  
Und schrei zu meinem Gott.  
So höret er meine Stimm von seinem Tempel,  
Und mein Geschrei kömmt für ihn zu seinen Ohren.

**Erhöre mich, wenn ich rufe**, Gott meiner Gerechtigkeit,  
der du mich tröstest in Angst,  
sei mir gnädig, und erhöre mein Gebet,  
vernimm mein Schreien, mein König und mein Gott.

**Was betrübst du dich**, meine Seele,  
und bist so unruhig in mir?  
Harre auf Gott; denn ich werde ihm noch danken,  
daß er meines Angesichtes Hilfe und mein Gott ist.  
Was betrübst du dich, meine Seele?

My soul is sorrowful even unto death.  
Stay here and keep watch with me.  
See now, the mob surrounds me.  
To be sacrificed for you, I shall fall, and you shall take flight.  
Behold the hour the Son of Man  
is betrayed into the hands of sinners.

*-Tenebrae Responsory II for Maundy Thursday*

Arise, O Jerusalem, and put off your garments of delight:  
cover yourself with sack-cloth and ashes:  
for the Savior of Israel has been slain in your midst.  
Let your tears run down like a river, day and night,  
and let not the apple of your eye cease.  
For the Savior of Israel has been slain in your midst.

*-Tenebrae Response II for Holy Saturday*

See, O man, what things I endure for you;  
To you I cry, I who am dying for you,  
See the pains with which I am afflicted;  
See the nails with which I am pierced.  
There is no suffering like my torment;  
And though the outward suffering be so great,  
Yet is the inward suffering heavier still,  
When I find you to be so ungrateful.

*-Luigi Tansillo (1510-1568)*

I will love Thee, O Lord,  
my strength, my rock, my fortress, and my deliverer,  
my God, my refuge, in whom I will trust;  
my buckler and horn, my salvation and protection.  
I will call upon the Lord, who is worthy of praise;  
so shall I be saved from my enemies.  
The sorrows of death compassed me,  
and the floods of Belial made me afraid.  
In my distress I called upon the Lord,  
and cried unto my God;  
He heard my voice out of His temple,  
and my cry came before Him, even into His ears.

*-Martin Schalling (1532-1608)*

Hear me when I call, God my righteousness,  
you that comfort me in trouble,  
be gracious to me, and hear my prayer,  
accept my cry, my King and my God.

*-Psalm 4:2 and 5:3a*

Why art thou cast down, O my soul?  
and why art thou disquieted within me?  
Hope thou in God: for I shall yet praise him,  
who is the health of my countenance, and my God.  
Why art thou cast down, O my soul?

*-Psalm 42:12*

**Author of Light**

Revive my dying sprite,  
 Redeem it from the snares of all-confounding night.  
 Lord, light me to thy blessed way:  
 For blind, and worldly vain desires,  
 I wander as a stray.

Sun and moon, stars and underlights I see,  
 But all their glorious beams  
 are mists and darkness being compared to thee.

Fountain of health my soul's deep wounds recure,  
 Sweet show'rs of pity rain, wash my uncleanness pure.  
 One drop of thy desired grace  
 The faint, and fading heart can raise,  
 and in joy's bosom place.

Sin and death, hell and tempting fiends may rage;  
 But God his own will guard,  
 and their sharp pains and grief in time assuage.

*-Thomas Campion (1567-1620)*

**A Morning Hymn**

Thou wakeful shepherd, that does Israel keep,  
 Rais'd by thy goodness from the bed of sleep,  
 To thee I offer up this hymn  
 As my best morning sacrifice;  
 May it be gracious in thine eyes  
 To raise me from the bed of sin.  
 And do I live to see another day,  
 I vow, my God, henceforth to walk thy ways,  
 And sing thy praise all those few days  
 Thou shalt allow.

**With sick and famished eyes,**

With doubling knees, and weary bones,  
 To thee my cries,  
 To thee my groans,  
 to thee my sighs, my tears ascend:  
 No end?

My throat, my soul is hoarse;  
 My heart is wither'd like a ground  
 Which thou dost curse;  
 My thoughts turn round  
 And make me giddy: Lord, I fall,  
 Yet call.

Bowels of pity hear!  
 Lord of my soul, love of my mind,  
 Bow down thine ear!  
 Let not the wind  
 Scatter my words, and in the same  
 Thy name!

Look on my sorrows round;  
 Mark well my furnace!  
 O what flames,  
 What heats abound!  
 What griefs, what shames!  
 Consider, Lord; Lord, bow thine ear,  
 And hear!

Lord Jesu, thou didst bow  
 Thy dying head upon the tree;  
 O be not now  
 More dead to me!  
 Lord, hear! Shall he that made the ear  
 Not hear?

Behold! Thy dust doth stir,  
 It moves, it creeps to thee;  
 Do not defer  
 To succour me,  
 Thy pile of dust wherein each crumb  
 Says "Come".

My love, my sweetness, hear!  
 By these thy feet, at which my heart  
 Lies all the year,  
 Pluck out thy dart,  
 And heal my troubled breast, which cries,  
 Which dies.

*-George Herbert (1593-1633)*

**Miserere my Maker:**

O have mercy on me wretch, strangely distressed,  
 Cast down with sin oppressed.  
 Mightily vex'd to the soul's bitter anguish,  
 E'en to the death I languish.  
 Yet let it please Thee to hear my ceaseless crying:  
 Miserere, I am dying.

Miserere my Savior:  
 I, alas, am from my sins fearfully grieved,  
 And cannot be relieved.  
 But by Thy death which Thou didst suffer for me;  
 Wherefore I adore thee.  
 And do beseech Thee to hear my ceaseless crying:  
 Miserere, I am dying.

Holy Spirit Miserere:  
 Comfort my distressed soul, griev'd for youth's folly;  
 Purge, cleanse, and make it holy.  
 With thy sweet due of grace and peace inspire me;  
 Holy I desire thee;  
 And strengthen me now in this my ceaseless crying:  
 Miserere, I am dying.

*-Thomas Campion (1567-1620)*

Could I redeem the time I have mis-spent  
 In sinful merriment?  
 Could I untread those paths I led?  
 I would so expiate each past offence  
 That ev'n from thence  
 The innocent should wish themselves like me  
 When with such crimes they such repentance see.  
 With joy I'd sing away my breath,  
 Yet who can die so to receive his death?

*-William Fuller (1608-1675)*

**Fuge, fuge anima mea**, fuge mundum.  
Ecco Iohannes qui docuit populos fugere ad ventura ira.  
Teneris sub annis ad antra deserti fugit.  
Fugientem sequere fugiendo vinces inimicos tuos.  
Si fugis dabit tibi Dominus pennas sicut columbae  
ut voles et requiescas

Flee, my soul, flee from the world.  
As John taught his followers to flee the wrath to come,  
who in his youth fled to the desert cave.  
Fly from your enemies to escape defeat.  
In your flight, God give you wings like the dove,  
And grant you rest. *-(Lyricist unknown)*

**Miserere mei**, Domine, quoniam infirmus sum;  
sana me, Domine, quoniam conturbata sunt ossa mea.

Have mercy upon me, O Lord, for I am weak:  
O Lord, heal me, for my bones are vexed. *-Psalm 6:3*

**Sancta et individua Trinitas**, aequalis una Deitas,  
Salus nostra, spes nostra, honor noster. O beata Trinitas.  
Te laudamus. Te invocamus. Te adoramus.  
Salva nos, libera nos, vivica nos.  
Tibi laus, Tibi gloria, Tibi gratiarum action  
In saecula sempiterna.

Holy and undivided Trinity, co-equal one God,  
Our life, our hope, our honor. O blessed Trinity.  
We praise You, we call upon You, we adore You.  
Save us, liberate us, enliven us.  
To You be praise, glory, and gratitude  
For ever and ever. *-(Lyricist unknown)*

## *Program Notes*

*The season of Lent is the period of forty days in the church year leading up to the celebration of Easter, the Resurrection of Jesus. In many traditions of the Christian faith, it is a time of contemplation and preparation: a time for reflecting on one's shortcomings as well as nurturing the hope of grace and full atonement that is found in Easter. It is fitting that the season falls during the sometimes-awkward transition from winter into spring. As the days grow longer and the earth warms, we await with anticipation the bursting forth of new life and beauty. As with all matters that deal with the heart and the spirit, music provides a unique and powerful voice to guide us through this journey, and there is a rich heritage of music composed for the season of Lent.*

*This concert is something of a whirlwind tour of Europe and England spanning a period of over a hundred years from the beginning of the 17<sup>th</sup> century to the middle of the 18<sup>th</sup> century, the period referred to as the Baroque. The concert opens and closes with music from two of the Romance language countries, both heavily rooted in the Catholic faith tradition. The text is all in Latin, the traditional language of worship of the Catholic Church (until the mid-20<sup>th</sup> century). Our other two countries, Germany and England, are Germanic language-speaking countries, both having undergone their separate Reformations to develop Protestant faith practices employing the native tongue of the people for worship.*

### **FRANCE:**

*The music of the French Baroque is characterized by its poise and elegance. One can often hear dance rhythms as well as a speech-like pattern of slightly unequal moving notes called *inégal*. In sacred music of this period, the Latin pronunciation was heavily influenced by the nasalization of vowels in the French language, and you will hear some of this in our performance.*

The first composer on the program, **Louis-Nicolas Clérambault**, is remembered mostly for his development and popularization of the French cantata, often pairing obligato instruments such as a flute or violin with the singer. "La Magnifique", one of his purely instrumental compositions, is a *trio sonata* for two melody instruments and *basso continuo*\*. You will hear the opening two movements from the sonata, the *Grave* and *Allegro*. This pairing is typical of a French Overture, setting the emotional tone, the *affect*, for what is to follow.

\**Basso continuo* is the written bass line with a series of numbers that specify the harmony. The bass line may be played by any instrument; however, the harmonies are supplied either by a plucked instrument such as a lute or harp, or by a keyboard instrument such as a harpsichord or organ. Because the identity of the chords is in code, creativity is required on the part of the player, and each performance is thus unique.

Born in Belgium, **Henri DuMont** spent most of his career in France. As an organist and harpsichordist, he became an important figure in the world of the French court, serving the Duke of Anjou and later Queen Marie-Thérèse. He was named to the post of master of the Chapelle Royale in Versailles and later became “Master of the Queen’s Music”. He was a prolific composer of sacred music and an advocate for the use of basso continuo even in church settings. In addition to *Grands Motets* written for the Chapelle Royale, he wrote nearly a hundred *Petits Motets* for one to five voices. Pieces tend to be devotional, with graceful and gentle harmonies, rather than overtly dramatic. His setting of “Vide homo” comes from the 1652 publication *Cantica Sacra*, originally for two tenors. The text is not biblical, but a poem imagining the thoughts of Christ on the Cross.

The well-known **Marc-Antoine Charpentier** studied for several years in Italy with Giacomo Carissimi before returning to France, where he incorporated his knowledge of the Italian style and practice into his compositions. He spent many years as a musician for the courts of the French nobility, but he was also employed by the Jesuits to compose religious pieces for their use, often featuring the *haute-contre* (countertenor) voice. During the final years of his life, he was Music Master for Sainte-Chapelle in Paris. “Tristis est anima mea” shows some of his Italian influence in its emotional and rhythmic text setting. His setting of “Jerusalem surge”, one of the responses for the Good Friday service, pairs the two singers with two obligato instruments. You will hear many chains of dissonance and resolution (suspensions) in the voices in a musical representation of lamentation.

### **GERMANY:**

*In the music of the Lutheran composers of Germany, we also find much influence of the Italian style, particularly the use of figured bass, contrapuntal writing, and the use of obligato instruments. Most of the musical compositions for the church are in the native German tongue, with well-known Latin texts still making appearances now and then. A characteristic of the German Baroque is the integration of the music with the rhetoric, inflection, and spirit of the text.*

**August Kühnel** was an accomplished performer on the viola da gamba as well as a composer. Born in lower Saxony, he was educated in Germany, in France, and later in England. Throughout his career he was employed to play, teach, and direct music in various courts throughout Germany. His final position was as Kapellmeister to Charles I in Kassel. His compositions for the viola da gamba incorporate a German improvisatory style, but with aspects of the expressive Italian style and the graceful dance-influenced inflections of the French musical tradition. His Sonata 13 is presented in the typical form of a suite, a prelude followed by movements named for their corresponding dances. Though not intended as a religious piece, the music inspires a contemplative mood.

**Heinrich Schütz** is perhaps the most important German composer prior to Johann Sebastian Bach. His early musical training took place in Venice, where he studied music with Giovanni Gabrieli and later with Claudio Monteverdi. Schütz then spent most of his working life in Dresden. His prolific and varied works include works for multiple choirs and instrumental ensembles on a grand scale. However, largely because of the devastation left in the wake of the Thirty Years War, Schütz also composed many pieces that could be performed with smaller forces. “Herzlich lieb hab ich dich, o Heri” is a Lutheran hymn by Martin Schalling set by Schütz in his *Symphoniae Sacrae* for voice and obligato instruments. “Erhöre mich wenn ich rufe”, in contrast, is from the *Kleine Geistliche Konzerte*, written for voices without obligato instruments. “Was betrübst du dich meine Seele” is a setting Luther’s translation of Psalm 42, also from *Symphoniae Sacrae*.

### **ENGLAND:**

*The 17<sup>th</sup> Century in England was a time of great political upheaval. By mid-century, civil war broke out, leading to the abolition of the Monarchy, followed some 10 years later by the Restoration of the Monarchy from their exile in France. Under the Puritanical Protectorate overseen by Cromwell, almost all musical composition and performance was severely repressed. Many English composers travelled abroad for musical study, and influences on style were thus very eclectic.*

The music of **Thomas Campion** harkens back to the early 1600’s, at the beginning of the reign of the Stuarts, whereupon England, Scotland, Ireland, and Wales first became “Great Britain”, united under one monarch. Campion was a practicing physician, having received his medical training at the University of Caen in Normandy. Unlike his

contemporaries, Campion sets his own poems to music, and he often includes not only the voice part and lute tablature, but also a bass line and, at times, additional voice parts based on the lute part, with instructions that the piece may be performed with one or more singers and may be accompanied by a viola da gamba alone or with combinations of other instruments. Campion's *First book of Ayres* was published around 1613 and included mostly songs of a devotional and spiritual nature. "Author of Light" is the first piece in this volume. The other lute song on the program, "Miserere, my Maker", is attributed to Campion, but the authorship is not certain.

**Henry Purcell** is esteemed by many to be the greatest of English composers. He flourished during the time of the Restoration of the Stuart line to the Monarchy. He composed a wealth of music for the church, the court, and the theatre, as well as the first English opera, *Dido and Aeneas*. A countertenor himself, he composed numerous pieces for countertenor solos and duets, often paired with recorders or other instruments. Both songs featured in this concert are selections from the collection *Harmonia Sacra*, which includes many Purcell compositions as well as those of other composers of the time. The pieces contain unusual but evocative and emotional melodies and harmonies. Purcell employs innovative, even eccentric devices to enhance the drama of the text.

### **ITALY:**

*Italy has long been a formative influence and innovator in the various Fine Arts of Western Europe. With the Baroque period, we see the beginnings of modern opera and of orchestral use of instruments with the Italian composers leading the way. Many of the famous composers throughout Europe came to Italy to study with the Italian masters. The Baroque music of Italy is characterized by masterful and intricate construction as well as its tendency for unapologetic expressiveness.*

This final portion of the program opens with keyboard music written for use in the church service. The composer **Girolamo Frescobaldi** spent the majority of his career in Rome and Florence. He is known primarily for his instrumental compositions but did publish two books of arias in 1630 as well as some rather challenging music for vocal ensembles. His music in both sacred and secular genres displays an impressive range of virtuosity and emotion, and his influence was far-reaching.

**Claudio Monteverdi** was one of the chief pioneers in the transition from the Renaissance to the Baroque in Italy and throughout Europe. For many years he was in the service of the Duke of Mantua before spending his final 30 years in Venice at St. Mark's Basilica. Monteverdi produced many extended sacred works and chamber music for various occasions as well as secular cantatas and operas, a new genre of the period. His music is known for its great drama and expression, its use of color and novel instrumentation, and for its florid passages characteristic of the early Italian Baroque. "Fuge anima mea, fuge mundum" is an excellent example.

Born in Venice, **Antonio Caldara** was a chorister at St. Mark's, where he learned keyboard skills and played viola da gamba and cello. His somewhat itinerant musical career would take him to Mantua, then to Barcelona, then to Rome, and he eventually settled into a position at the court of Charles VI, Holy Roman Emperor, in Vienna. He was an extremely prolific composer of operas, cantatas, motets, and instrumental sonatas for church and secular use. His compositional style tends to be refined and well-crafted rather than effusive. His works were highly esteemed in his day and were influential on composers in both Italy and the Germanic countries. "Miserere mei, Domine" is from a 1715 publication of 12 motets for two or three voices with *basso continuo*.

**Giacomo Carissimi** spent his early career in Tivoli and Assisi, but in 1628 he was called to become *maestro di capella* at the Collegio Germanico, a Jesuit school, and its associated church of Sant'Apollinare in Rome, where he remained until his death. His greatest contributions were in the development of the chamber cantata and the oratorio. He was influential in incorporating obligato instruments into vocal pieces, adding complementary and contrasting color and counterpoint to the vocal parts. The chamber cantata "Sancta et Individua Trinitas" from 1634 (originally for two sopranos and two violins with continuo) displays his clear setting of text and his use of obligato instruments and sectional writing to express emotional contrasts in the text.

## *Performer Biographies*

**Steven Rickards, countertenor**, is the founder and Artistic Director of Echoing Air, Inc. He has received international acclaim as one of the finest American countertenors of his generation. Since his Carnegie Hall debut in Handel's *Messiah* with the Oratorio Society of New York, Rickards has performed internationally as a soloist with leading ensembles including Joshua Rifkin's Bach Ensemble, the American Bach Soloists, Apollo's Fire, Chicago's Music of the Baroque, the Folger Consort, the Gabrieli Consort, the New London Consort, the Smithsonian Chamber Players, and the Baroque orchestras of Indianapolis, Seattle, and Portland. Ensemble singing has played an important part in Rickards' musical life, especially his work with Chanticleer and Paul Hillier's Theatre of Voices. Rickards can be heard on numerous labels including Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec. His recordings of lute songs of John Dowland and Thomas Champion may be found on the Naxos label. Rickards is also a published composer and an advocate for new music. Rickards was featured in the premiere of John Adams's oratorio *El Niño* at the Châtelet Opera in Paris in 2000, and he has since performed the piece in numerous venues throughout the world. Additional operatic premieres include John Eaton's operas *Danton and Robespierre* at Indiana University and *The Tempest* at the Santa Fe Opera. He also premiered Bruno Moretti's *Vespro*, with the New York City Ballet. Dr. Rickards received his undergraduate and masters degrees from Indiana University. A Fulbright- Hays Scholarship and Rotary Grant provided funds for additional study in London at the Guildhall School of Music and Drama. His doctorate was conferred by Florida State University. He has served on the faculty of the Historical Performance Institute at the IU Jacobs School of Music and currently teaches at Butler University, Marian University, and the University of Indianapolis.

**William Sauerland, countertenor**, has been praised by the San Francisco Chronicle for his "limpid tone and astonishing eloquence". Sauerland is an Assistant Professor of Music and Director of Choral Studies for the School of Music at Purdue University – Fort Wayne, conducting the choral ensembles, teaching classes in music education, and supervising student teachers. As a soloist, his recent appearances include the American Bach Soloists, Festival Opera Company, Folger Consort, Handel Opera Project, Musica Angelica Baroque Orchestra, Oakland Symphony Orchestra, and Pacific Chorale. A former member of the Grammy Award-winning vocal ensemble Chanticleer, Dr. Sauerland has sung throughout the world and recorded multiple albums for Warner Classics. He received the Doctorate of Education in College Teaching of Music and Music Education from Teachers College, Columbia University. As a Marshall Scholarship recipient, he earned a Master of Music and Post-Graduate Diploma in Advanced Vocal Performance from the Royal College of Music in London. Born in Indiana and raised on a small dairy farm in Ohio, he received a Bachelor of Music in Music Education and Vocal Performance from Miami University in Oxford, Ohio.

**Christopher Armijo, recorder**, is an instrumentalist specializing in the Baroque and Renaissance recorder. He is a performing member of Forgotten Clefs, Inc. (Bloomington, Indiana's Renaissance wind band) for which he also serves as corresponding secretary. Christopher can be heard regularly as a soloist at Trinity Episcopal Church, Bloomington, as well as several other venues in Monroe and Brown Counties. He has performed in early music workshops across the country including the San Francisco Early Music Society Baroque Workshop, the Mountain Collegium Early Music Workshop, and the Amherst Early Music Festival, where he has worked with Bruce Dickey, and members of ¡Sacabuche!, the Flanders Recorder Quartet, and Tempesta di Mare. A diverse musician, Christopher has also recently begun performing on the cornetto and shawm in period ensembles. He is also a member of the Bloomington Symphony Orchestra's horn section. His academic history includes a BA in Music from Columbus State University and an MM in Recorder, Indiana University – Historical Performance Institute.

**Jeffrey Collier, recorder**, is a founding member of Echoing Air and enjoys transcribing and arranging music of the Baroque period for the ensemble. He earned his Bachelor of Arts degree in music from Emory University in Atlanta, Georgia, where he studied singing with Mac Morgan and performed on recorder and other early instruments with the Emory Early Music Consort. Following his completion of medical school, he has remained an avid musical performer specializing in Early Music. He studied Baroque flute with Barbara Kallaur, and he has participated in many intensive workshops and masterclasses with such artists as Christopher Krueger, Michael Lynn, Max van Egmond, Eva Legene, Janet See, and Stephen Preston. He currently calls Indianapolis home, and has performed on both Baroque flute and recorder with the Indianapolis Baroque Orchestra and Ensemble Voltaire as well as ensembles throughout the Southeast and Midwest. Reviews have praised his "pure and focused" playing (Classical Voice of North Carolina, March 2005). Dr. Collier is also a physician with a private solo practice in Family Medicine in Carmel, IN and is Clinical Assistant Professor for the Marian University College of Osteopathic Medicine.

**Thomas Gerber, harpsichord and organ**, is a founding member of the Indianapolis Baroque Orchestra and Ensemble Voltaire. A graduate of Hillsdale College and Ball State University, Gerber received a Master of Music degree in harpsichord and early music performance practice from Indiana University. Mr. Gerber has held positions as assistant professor of music and humanities at Marian University as well as the teaching faculties of the University of Indianapolis and Butler University. His continuo keyboard skills are highly sought after by period instrument groups and modern orchestras alike. He has performed with the Ann Arbor-based 17th-century-music chamber quintet Anaphantasia, the liturgical early music ensemble Musik Ekklesia, and other period-instrument early-music groups including Alchymy, Catacoustic Consort, the Callipygian Players, Pills to Purge Melancholy, Ars Antigua Chicago, and Haydn-by-the-Lake. He also performs regularly with the Indianapolis Symphony Orchestra and the Indianapolis Chamber Orchestra. He has appeared at the Early Music Festival of St. Louis, the Bloomington Early Music Festival, and the Tropical Baroque Festival. He can be heard on the Dorian, Concordia, Indie Barock, and Catalpa Classics labels.

**Erica Rubis, viola da gamba**, is a versatile performer on both viols and Baroque cello. Performances range from renaissance viol consort music to improvising and co-creating new music. Erica holds a B.A. in Music from St. Olaf College, a Performer's Certificate from The Royal Conservatory in The Hague, Netherlands, and an MM in Early Music Performance at Indiana University. She is a member of Alchymy Viols and Les Ordinaires Trio and also plays with Indianapolis Baroque Orchestra, Bourbon Baroque, Catacoustic Consort, and Generation Harmonique. Recordings include Les Ordinaires, *Inner Chambers* and contemporary music of Tomas Lozano, *Eternal Juan Ramón Jiménez*. Active in music education, Erica holds regular workshops on the viola da gamba for string students and has pioneered a multi-media program, *Shakespeare's Ear*, with regular tours since 2009.

*Echoing Air, Inc. is a chamber ensemble dedicated to exploring and presenting music featuring singers with Baroque instruments, with an emphasis on music of the English Baroque. Most concerts feature two countertenors, two recorders, and basso continuo. The name "Echoing Air" is inspired by "Hark, the Echoing Air," a well-known song by Henry Purcell. The ensemble's repertoire encompasses music of many European countries spanning from Medieval times to the present. Echoing Air tours frequently, appearing on civic, church, and university concert series. Masterclasses at the collegiate level and age-appropriate presentations for students grades K-12 are also available.*

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This season is made possible by the generous support of our donors and the following major funders:

