

Echoing Air

Steven Rickards and William Sauerland, Countertenors
Christopher Armijo and Jeffrey Collier, Recorders
Basso Continuo: Erica Rubis, Viola da Gamba -and- Thomas Gerber, Harpsichord & Organ

A Mighty Fortress German Music of the Early Baroque

- Jauchzet dem Herrn "*Make a joyful noise unto the Lord*" (Psalm 100) Christoph Bernhard (1628-1692)
Full Ensemble
- Herzlich lieb hab ich dich, o Herr "*I will love Thee, O Lord*" (Psalm 18) Heinrich Schütz (1585-1672)
Mr. Sauerland, Recorders, and Basso Continuo
- Bone Jesu, verbum Patris "*Blessed Jesus, Word of the Father*" Heinrich Schütz
Mr. Sauerland, Mr. Rickards, and Basso Continuo
- Paratum cor meum "*My heart is ready*" (Psalm 108) Heinrich Schütz
Mr. Rickards, Recorders, and Basso Continuo
- Hezekiah's Sickness and Restoration Johann Kuhnau (1660-1722)
Mr. Gerber
- Der Gerechte wird grünen "*The righteous shall flourish*" (Psalm 92) Johann Hermann Schein (1586-1630)
Mr. Rickards, Ms. Rubis, and Basso Continuo
- Ein Feste Burg ist unser Gott "*A mighty fortress is our God*" Johann Hermann Schein
Mr. Sauerland, Mr. Rickards, and Basso Continuo
- Nun Freut euch ihr Frommen mit mir "*Now rejoice with me, devout people*" Dieterich Buxtehude (1637-1707)
Full Ensemble

15 Minute Interval

- Sonata I in C: Allegro, Adagio piano, Allegro, Adagio-Allegro-Adagio Dietrich Becker (1623-1679)
Mr. Armijo, Mr. Collier, and Basso Continuo
- Was betrübst du dich, meine Seele "*Why art thou cast down, O my soul?*" Psalm 42 Heinrich Schütz
Full Ensemble
- Sei nun wieder zufrieden, meine Seele "*Return to thy rest, O my soul*". Andreas Hammerschmidt (1612-1675)
Mr. Sauerland and Basso Continuo
- Da pacem, Domine "*Grant us peace, O Lord*" Andreas Hammerschmidt
Mr. Sauerland, Mr. Rickards, and Basso Continuo
- Partita No. 14 in G-min: Prelude, Allemande, Corrente, Sarabande, Giga August Kühnel (1645-c.1700)
Ms. Rubis and Basso Continuo
- Liebster, meine Seele saget "*Beloved, my soul speaks*" Dieterich Buxtehude
Full Ensemble

Texts & Translations

Jauchzet dem Herrn alle Welt.

Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennt, dass der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken.
Zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.

*Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
come before his presence with singing.
Know ye that the Lord he is God:
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
and into his courts with praise:
be thankful unto him and bless his name.
For the Lord is good;
his mercy is everlasting;
and his truth endureth to all generations.*

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 erlöst.
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.

*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 to be praised;
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.*

Bone Jesu, verbum Patris,

splendor paternae gloriae,
in quem desiderant angeli prospicere,
doce me facere voluntatem tuam,
ut a spiritu tuo bono deductus
ad beatam illam perveniam civitatem,
ubi est dies aeternus et unus omnium spiritus,
ubi est certa securitas et segura aeternitas
et aeterna tranquillitas, et tranquilla felicitas,
et felix suavitas, et segura jucunditas,
ubi tu Deus cum Patre et Spiriti Sancto
vivis et regnas per infinita seculorum secula, Amen.

*Blessed Jesus, Word of the Father,
splendor of the Father's glory,
on whom the angels long to gaze,
teach me to do Your will,
so that, led by Your kind spirit
I might aspire to Your blessed city,
where there is everlasting day and one spirit for all,
where lies certain assurance and assured eternity,
and eternal peace and peaceful happiness,
and happy sweetness, and certain delight,
where You, with God the Father and the Holy Spirit
live and reign through infinite ages of ages, Amen.*

Paratum cor meum, Deus,

Cantabo et psallam in gloria mea.
Exsurge psalterium et cythara!
Exurgam diluculo.
Confitebor tibi in populis, Domine,
Et psallam tibi in nationibus.

*My heart is ready, O God,
I will sing and give praise with my glory.
Awake, my soul! Awake, psaltery and harp!
I will wake the dawn,
I will give thanks to Thee among the people,
I will make music to Thee among the nations.*

Der Gerechte wird grünen wie ein Palmenbaum:
er wird wachsen wie ein Ceder auf Libanon.
die gepflanzt in dem Hause des Herren,
werden in den Vorhöfen unsers Herrn grünen,
und wenn sie gleich alt werden,
werden sie dennoch blühen,
fruchtbar und frisch sein,
daß sie verkündigen,
daß der Herr so fromm ist, mein Hort,
und ist kein Unrecht an ihm.

*The righteous shall flourish like the palm tree:
he shall grow like a cedar in Lebanon.
Those planted in the house of the Lord
shall flourish in the courts of our God,
and though they become quite old,
they shall still bring forth fruit;
they shall be fruitful and fresh,
to show that the Lord is upright:
he is my rock,
and there is no unrighteousness in him.*

Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
Er hilft uns frei aus aller Not,
Die uns itzt hat betroffen.
Der alte böse Feind,
it Ernst er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.

*A mighty fortress is our God,
A bulwark never failing;
Our helper He amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe.
His craft and power are great,
And armed with cruel hate,
On earth is not his equal.*

Nun freut euch ihr Frommen mit mir,
Ich habe den Bräutigam hier.
O glückliche Stunden, nun hab' ich gesunden,
den ich gesucht mit steter Begier.
O Jesu, wie süsse bist du!
Was bringst du für selige Ruh!
O Jesu, mein Leben was soll ich dir geben?
Süsser als Honigseim bist du mir nu.
Du riechest so kräftig und gut,
erquickest Leib, leben and Blut;
du klingest so schöne wie Engelsgetöne,
setzest in Jauchzen den traurigen Mut,
Nimm alles und jedes was mein zu deiner Belustigung ein.
Mein Herze soll serden dein Himmel auf Erden;
Jesu, wie Könnst' du denn anderswo sein?
Alleluja.

*Now rejoice with me, devout people,
I have the bridegroom here.
O happy hours, now I have found
Whom I had sought with steadfast desire.
O Jesus, how sweet you are!
How blessed is the peace you bring!
O Jesus, my life, what am I to give you?
Sweeter than honey you are to me now.
Your fragrance so mighty and good,
You refresh body, life, and blood:
You sound as beautiful as angel voices
You transform sadness into rejoicing,
Take all that I have to give you joy.
My heart shall become your heaven on earth:
Jesus, how could you be anywhere else?
Alleluia.*

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?

*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?*

Sei nun wieder zufrieden, meine Seele;
denn der Herr tut dir Gutes.
Denn du hast meine Seele aus dem Tode gerissen,
meine Augen von den Tränen,
meinen Fuß vom Gleiten.
Alleluja!

Da pacem, Domine, in diebus nostris
Quia non est alius qui pugnet pro nobis
Nisi tu Deus noster.

Liebster, meine Seele saget
mit durchaus verliebtem Sinn
und mit vollem Sehnen fraget:
Liebster, ach, wo bist du hin?
Komm, mein Heiland, mein Verlangen,
komm vom Libanon gegangen!

Laß dich finden, o dein Jammer,
dann so will ich füren dich
hin zu meiner Mutter Kammer,
ja, ich will bemühen mich,
meine lust, dich nicht zu lassen
auf die Gassen, auf die Strassen.

Sage mir doch, bitt' ich, sage,
o du Saransblume du,
wo zugegen in Mittage
nimmst du deine süsse Ruh?
Ach wo pflegst du samt den Schafen
auszuruhen, auszuschlafen?

Komm, ach komm, laß deine Liebe
dein Panier sein über mir,
mich dein Absein nicht betrübe
sondern laß mich für und für
unter deinen Armen sitzen
deine Liebesflamme erhitzen. Alleluia!

*Return unto thy rest, O my soul;
for the Lord hath dealt bountifully with thee.
For thou hast delivered my soul from death,
mine eyes from tears,
and my feet from falling.
Alleluja!*

*Grant us peace, O Lord, in our days
For there is none other who will fight for us
Save but You, Our God.*

*Beloved, my soul speaks
In complete adoration
And asks with deepest longing,
Beloved, where hast thou gone?
Come, my Savior, my heart's desire,
Come to me from Lebanon.*

*Let me find thee, ah, thy sorrow,
Then I may lead thee
To my mother's house,
Yes, I will endeavor
Oh, my delight, not to leave you
In the alleys and the streets.*

*Tell me, I beg thee, tell me,
O Rose-of-Sharon,
Where in the afternoon
Dost thou take thy sweet repose?
Ah, where dost thou herd thy sheep
To rest and to sleep?*

*Come, oh come, let thy love
Be thy banner above me,
Do not let thine absence distress me,
But let me remain
Forever in thy arms
And stoke the fires of thy love. Alleluia!*

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



Program Notes

Today's concert presents music of German Lutheran composers prior to the time of Johann Sebastian Bach. Bach's works are widely considered to be the greatest of the Baroque German musical repertoire. Many elements found in Bach's music can be heard in that of his predecessors. The music you will hear today would undoubtedly have been known to the young Bach. We open with music of worship and adoration affirming God's greatness and goodness. We then turn toward introspection, penitence, and ultimately to hope, faith, and joy in God's love and promise of grace. The concert ends with the joyous anticipation of the reunion with the beloved (representing Christ and the Church).

The Composers

Christoph Bernhard was educated in the North German tradition and came under the tutelage of Heinrich Schütz in Dresden around the age of 20, first as an alto, then as a tenor. As a young man, he was sent to Rome to perfect his singing and other musical skills, and apparently he made quite an impression. He then moved to Hamburg for a time, then back to Dresden. His sacred vocal works employ both Latin and German text settings and display a mastery of counterpoint. From his "*Geistliche Harmonien*" for voices and instruments, we open our program with his setting of Psalm 100. Bernhard was so admired by his contemporaries that he was commissioned by Heinrich Schütz in the years leading up to his teacher's death to compose funeral music for him.

Heinrich Schütz is perhaps the most important German composer prior to Johann Sebastian Bach. After his initial study of law at Marburg, he moved to Venice, where he studied music with Giovanni Gabrieli and later with Claudio Monteverdi. Schütz spent most of his working life in Dresden with extended excursions to Denmark. His works incorporate elements of these varied influences, particularly polychoral writing and use of obligato instruments. "*Paratum cor meum*" is from Schütz's first set *Symphoniae Sacrae* for voices and obligato instruments, published while he was still in Venice and using the Latin text of the Psalm. In later volumes of the *Symphoniae Sacrae* he opted for German translations in the Lutheran tradition, including "*Was betrübst du dich, meine Seele*" (Psalm 42) and "*Herzlich lieb hab ich dich, o Herr*", a setting of Martin Schalling's hymn. In these, we do hear the obligato instruments playing written-out parts essential to the fabric of the piece. (There was greater flexibility at the time as to which instruments could be used: one performance might feature violins, where another might use recorders, viols, cornetti, etc.) "*Bone Jesu, verbum Patris*" comes from the *Kleine Geistliche Konzerte*, written for smaller ensemble (1 to 5 voices) without obligato instruments. The creation of these more intimate works was largely due to the effects of the Thirty Years' War: musical forces and resources were very limited. Nonetheless, these pieces are gems of early sacred song writing.

Johann Kuhnau, a lawyer and author as well as a composer and musician, served as *Thomaskantor* in Leipzig for 21 years. Of Bohemian descent, he was educated in Dresden and Leipzig. Upon his death at age 62, he was succeeded at the Thomaskirche by Johann Sebastian Bach. Kuhnau is remembered largely for his keyboard music. The final published volume was his *Biblical Sonatas*, programmatic keyboard pieces depicting stories from the Bible. In "*Hezekiah's Sickness and Restoration to Health*", the keyboard provides sound effects as well as psychological commentary on the events through use of changing harmonic textures, operatic and rhetorical devices, and quotations of Lutheran chorales.

Johann Hermann Schein was educated in Dresden and Leipzig, where he studied law and liberal arts. He was for a time Kapellmeister at Weimar, then became cantor at the *Thomasschule zu Leipzig*, where he remained until his death at the age of 44. Like his friend, Heinrich Schütz, he incorporated elements of the Italian Baroque style into his compositions. This concert presents a representative contrapuntal setting for 2 voices based on the well-known hymn by Martin Luther, "*Ein feste Burg ist unser Gott*". We will also hear Schein's beautifully evocative "*Der Gerechte wird grünen*", a setting from Psalm 92, featuring the viola da gamba on the obligato instrumental line.

Dietrich Becker, organist, violinist, and composer, worked at various courts in Ahrensburg, Stockholm, and Celle before settling in Hamburg, where he was an integral force in the musical life of the community and its two main churches. He is one of the first German composers to adopt the standard sequence of the dance-inspired instrumental Suite: Allemande-Courant-Sarabande-Gigue. This contrasts with the usual form seen in the Sonata, in which the tempo and emotional world of each movement is denoted by words such as “Allegro”, “Largo”, or “Vivace”. He published collections of Sonatas and paired Suites using similar musical themes accompanied by Basso Continuo. Music such as Becker’s Sonata I, heard today, might have been played on any combination of 2 treble instruments, such as violins, cornetti, or recorders. (You will hear an example of a Suite later in the program, played on the viola da gamba.)

Andreas Hammerschmidt was born in Brüx, a small protestant community in Bohemia, but he fled with his family to Freiburg in Saxony during the Thirty Years’ War. He eventually settled in Zittau as organist, but few details are known of his life there, as all documents were destroyed in the Seven Years’ War. We do know that his compositions were quite well known throughout Germany. His style is similar to Schütz, incorporating elements of Italian style for dramatic and rhetorical effect. His surviving musical output consists almost entirely of sacred vocal music. With new compositions for each Sunday and many church feast days, his work presages the church cantatas of Johann Sebastian Bach. “Sei nun wieder zufrieden, meine Seele” is a setting of Psalm 116. “Da pacem, Domine”, utilizes the original Latin text of the Gregorian chant that became Luther’s hymn “Verleih uns Frieden”

August Kuhnel was an accomplished performer on the viola da gamba as well as a composer. Born in lower Saxony, he was educated in Güstrow, in France, and later in England. Throughout his career he was employed to play, teach, and direct music in various courts throughout Germany: namely, in Zeitz, Darmstadt, Weimar, and Kassel. His final position was as Kapellmeister to Charles I in Kassel. His compositions for the viola da gamba incorporate a German improvisatory style similar to Buxtehude’s work with aspects of the *stil fantastico* of Italian style.

Dieterich Buxtehude, well-known Danish organist and composer, spent his later years in Lübeck at the Marienkirche. He composed a variety of vocal, choral, and instrumental music of many styles, and many of his organ works are based on the familiar Lutheran chorale tunes, featuring a grand sense of rhetoric and improvisatory style. Buxtehude’s organ playing was a seminal influence upon the young Johann Sebastian Bach, who famously walked 200 miles to hear the master perform. “Nun freut euch ihr Frommen” heard at the end of Part I of the program, is a setting of Johann Scheffler’s hymn. It features paired voices and instruments with basso continuo. The program ends with “Liebster, meine Seele saget”. Lyrics derive from a 1659 poem by Ernst Christoph Homburg, but the imagery of the text is inspired by the biblical Song of Solomon. The piece features the same pairings of voices and instruments over a more-or-less repeating bass line. Notice how Buxtehude continually transforms the same repeating bass pattern to develop the emotions of adoration, longing, and anticipation, ending with a jubilant “Alleluia.” (Note that there will be a slight pause in the music prior to the final Alleluia.)

About Echoing Air

Echoing Air, Inc., founded by Steven Rickards in 2009, is a 501c3 non-profit music ensemble dedicated to exploring and presenting music featuring singers with early 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 includes music of many European countries from the Medieval to the present. Echoing Air tours frequently, appearing on civic, church, and university concert series. Educational offerings include presentations K-12 to graduate level, ranging from “informances” (appropriate to age and experience) to master classes for young performers.

Website: echoingair.org

The Performers



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 Campion may be found on the Naxos label.

Rickards is also a published composer and an advocate for new music. In his book *Twentieth Century Countertenor Repertoire* (Scarecrow Press), he championed the creation and collection of contemporary works for the countertenor. It is the only published resource on the subject. 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 master's 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, is 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. He was previously a Lecturer in Voice at San Francisco State University, and the Director of Choral and Vocal Studies at Chabot College in Hayward, CA, where he received an Educator of Excellence Award from the Chabot Black Scholars. Dr. Sauerland taught choral music at Lick-Wilmerding High School for six years, and served as Associate Music Director for the Grammy Award-winning Pacific Boychoir Academy.

Praised by the San Francisco Chronicle for his "limpid tone and astonishing eloquence," Dr. Sauerland remains active as a professional countertenor. His recent solo 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.

Dr. Sauerland 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 (MMus) and Post-Graduate Diploma (PGDip) 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 (B.M.) 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). He is recently retired from a Family Medicine Practice in Carmel, IN.



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.



Thomas Gerber, harpsichord, 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 in 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.