

Echoing Air



www.EchoingAir.org

**John Gingrich
Management Inc.**



Contents

Performer Biographies	3
Testimonials	6
Representative Programs / Booking Information	7

Echoing Air, Inc. features the voices of countertenors together with early instruments with a special emphasis on music of late 17th Century England. Performances include an expanded palate of other European chamber works of the period as well as contemporary music written for countertenor and historical instruments.

The ensemble is comprised of talented performers and educators who have worked with leading proponents of early music including the Bach Ensemble, Ensemble Galilei, Musica Antiqua Köln, Ensemble Voltaire, and Chanticleer, and have performed in venues such as the Boston Early Music Festival and the Proms in London.

As educators our goal is to facilitate the appreciation and understanding of early and contemporary music through presentation of engaging and accessible programs geared toward audiences of all ages, from pre-school to adult learners.



Christ Church, Bradenton, FL
March 12, 2016



South Miami Senior High School, Miami, FL
March 7-8, 2016

Performer Biographies



Steven Rickards, (*countertenor*) is the founder and President of Echoing Air, Inc. He has received international acclaim as one of America's finest countertenors of his generation. His varied career spans music from the medieval period to the present day. Rickards has appeared domestically and internationally with many organizations in the performance of Baroque works. He made his Carnegie Hall debut in Handel's *Messiah* with the Oratorio Society of New York. He performed Bach's *Mass in B Minor* worldwide in performances throughout France with The Festival Singers under the direction of Robert Shaw. Subsequent performances of the work include American, Australian, and European performances with Joshua Rifkin and the Bach Ensemble, where the masterpiece was performed with one singer to a part.

Rickards has also performed numerous Baroque works with other leading ensembles including 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, St. Paul Chamber Orchestra, and the baroque orchestras of Indianapolis, Seattle, and Portland. His career has included membership in leading proponents of the choral and chamber art, including 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. On the Naxos Label he recorded two solo albums of songs by John Dowland and Thomas Campion with lutenist, Dorothy Linell.

Rickards is 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. His interest in contemporary repertoire has led to his inclusion in the premiere of many chamber and operatic works. He took part in the premiere of John Adams's oratorio *El Niño* at the Châtelet Opera in Paris in 2000. Subsequent performances of the work include the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the Los Angeles Philharmonic, the Malmö Opera, the Moscow State Academic Philharmonic Society, Norske Opera, the San Francisco Symphony, the St. Louis Symphony, and the Tokyo Symphony. 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. American premieres include performances of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* at Lincoln Center's Alice Tully Hall.

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 is currently on the faculty of the Historical Performance Institute at the Jacobs School of Music, Indiana University in Bloomington, Indiana. He also serves on the faculties of Butler University, Marian University and the University of Indianapolis. He was a recent recipient of a 2015-2016 Creative Renewal Arts Fellowship presented by the Arts Council of Indianapolis.



Christopher Armijo (*recorder*) is currently a student at Indiana University's Historical Performance Institute, pursuing a master's degree in recorder performance. He received his undergraduate musical training at Columbus State University's Schwob School of Music in Columbus, Georgia, where he studied horn with Dr. Kristen Hansen. He has participated in several early music workshops where he was able to work with artists such as Gwyn

Roberts, Patricia Petersen, Anne Timberlake, Han Tol, Saskia Coolen, and Joris van Goethem. Christopher is an active member of the horn section of the Bloomington Symphony Orchestra, a thriving community orchestra in Bloomington, Indiana. He also participates as a chorister at Trinity Episcopal Church in Bloomington, where he is afforded many solo performance opportunities on the recorder. Formerly, he held the position of Assistant Choir Director and Organist at Madison First Baptist Church in Madison, Indiana. In his spare time, Christopher is an avid fan of science fiction, coffee, and video games.



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). One reviewer stated it was “like hearing the angels in heaven...” (University of Indianapolis Reflector, February 2005). He sings tenor with the choirs of Christ Church Cathedral, Indianapolis. When not practicing music, Dr. Collier practices Family Medicine in a private solo office in Carmel, IN.



Thomas Gerber (*harpsichord and organ*) is a founding member of the Indianapolis Baroque Orchestra and Ensemble Voltaire as well as Echoing Air. 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 served as assistant professor of music and humanities at Marian University, Indianapolis, and has held positions at the University of Indianapolis, where he has taught music history and coached the student Baroque ensemble, and Butler University, where he teaches harpsichord. 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



During nearly thirty years in Europe, **Christine Kyprianides** recorded and performed throughout the world with prominent early music ensembles including Huelgas Ensemble, Musica Antiqua Köln, Les Adieux, Ganassi-Consort, Das Kleine Konzert, Collegium Carthusianum, and Les Arts Florissants. She has

also been a long-time collaborator of fortepianist Richard Burnett at Finchcocks in Kent, England. Her recording credits include over 70 albums for Deutsche Grammophon, EMI, Sony, Harmonia Mundi, Capriccio, Virgin Classics and Globe. Kyprianides holds degrees in performance from the Peabody and the New England Conservatories, the Royal Conservatory of Music in Brussels, and the Indiana University Jacobs School of Music; at the Tanglewood Berkshire Music Center she was awarded the Gregor Piatagorsky Cello Prize. Kyprianides has taught early music performance practice at the Dresden Academy of Early Music, the Lemmens Institute of the University of Louvain, the conservatory for Liturgical Music of Halle/Saale, the Conservatories of Cologne and Buenos Aires, the Catholic University of Santiago de Chile, the Summer Seminar of Early Music in Wallonia, the University of Denver, and Indiana University. Currently a resident of Indiana, she is a member of the Indianapolis Baroque Orchestra, Ensemble Voltaire, and Echoing Air. In addition to her performance activities, Kyprianides is active as a scholar, presenting and publishing papers on performance practice issues and the social history of music, and has recently joined the prestigious Fulbright Specialist Roster.



Andrew Rader (*countertenor*) has performed on three continents, both as a soloist, and in chamber music. He has sung the title role in *Giulio Cesare*, Oberon in *A Midsummer Night's Dream*, Eustazio in Opera Mission's *Rinaldo* in New York City, and he was the cover for the three countertenors in Adams' *The Gospel According to the Other Mary* with the LA Philharmonic. Concert work includes *St. John Passion*, *Come, Ye Sons of Art*, *Fire and Ice: Michelangelo the Writer*, *Messiah*, Vivaldi's *Gloria*, *Chichester Psalms*, Handel *Dixit Dominus*, and *L'Amfiparnaso*, *Carmina Burana*, Bach *Mass in G Minor* and numerous cantatas, including *BWV 170* upcoming in April. In his

performance of Carissimi's *Historia di Job*, San Francisco Classical Voice said, "his voice was as strong as his character's faith." Competition successes have included Second Prize in the 2015 Nicholas Loren Vocal Competition, Second Prize in the 2015 Handel Aria Competition of the Madison Early Music Festival, Third Prize in the 2011 Gianni Bergamo Classic Music Award, and Third Prize 2014 Orpheus National Vocal Competition. Not only at home in Baroque and Modern music, he specializes in a varied repertoire, including jazz, bel canto, and stealing a few of the trouser roles from women. Whether in concert, stage, or chamber repertoire, he has been consistently praised for his clear, strong tone and effective use of text. When not on the stage, he splits his time between coaching fellow singers and spoiling his overweight cat, Hildiea

Testimonials

"Many, many thanks for a truly wonderful program Saturday night. The multiple standing ovations were the clearest demonstration of how appreciative the entire audience was!"

Richard Benedum, Organist-Choirmaster, Christ Church, Bradenton, FL

"They immediately proceeded to "wow" the audience with their incredible talent and musical authenticity. Their personalities shined through as they entertained and educated us all."

Dianna Campbell, Director of Choral Activities Seminole State College, Sanford, FL

"Many bravos to [Steven Rickards] and Nathan Medley for presenting yourselves with great expressiveness both facially and musically. [Their] voices also are a great

complement to the countertenor revival—voices so very pleasant and “natural”—not “hooty” and forced, as I have so often heard in others.”

Dr. Daniel Reuning, Artistic Director, Bach Collegium, Fort Wayne, IN

“Hark, How the Songsters’ was full of life and joy, and your entire ensemble sparkled with exuberance. [Steven Rickards] and Nathan Medley were superb both separately and together. The recorders and continuo players complemented the voices and one another so well....”

Dr. John Jost, Professor of Music Bradley University, Peoria, IL

“[Echoing Air’s] two hours with our students was, without question, the most positive and productive master class I have experienced in my 28 years at UF.”

Ronald Burrichter, Professor of Music, University of Florida, Gainesville

“The singers of the University of Miami Collegium Musicum loved the collaboration. Countertenors are not commonplace; [Steven Rickards] and Nathan Medley are a wonderful pair of artists who inspired our young singers with [their] skill, musicianship, and style. This was an ideal educational experience for these collegiate and high school students.”

**Donald Oglesby, Professor, University of Miami Frost School of Music
Artistic Director, Miami Bach Society**

Representative Programs

“Baroque and Beyond” juxtaposes early English repertoire of the 16th and 17th Centuries with compositions for countertenor and early instruments from the 20th and 21st Centuries. In addition to works by Henry Purcell and John Blow, this vibrant and accessible program includes works by modern composers such as John Gardner, Gregory Rose, Geoffrey Burgon, Peter Racine Fricker, Walter Bergman, Peter Dickinson, and Sir Michael Tippett.

“Celebrations and Remembrances” features musical selections from the Odes of Henry Purcell written to commemorate special occasions surrounding the Royal Courts of Restoration Britain. Odes were composed to commemorate special occasions, including royal birthdays, comings and goings of monarchs and other dignitaries, and feast days. The concert concludes with the beautiful “Ode on the Death of Henry Purcell” by John Blow with text by John Dryden.

“Cupid’s Dart” explores and presents timeless and universal aspects of love through poetry and song of the Renaissance and Baroque. The listener will experience the power of love’s mystery, pain, and fulfillment.

“Ein feste Burg is unser Gott” Echoing Air presents a concert of music of late 16th through early 18th century Lutheran composers. The program features German sacred music prior to J. S. Bach and illustrates Lutheran ideals of Faith and trust in God. The concert features works of Heinrich Schütz, Johann Hermann Schein, Dieterich Buxtehude, Vincent Lübeck, Johann Rosenmüller, Johann

“An Evening with Mr. Henry Purcell” England's most illustrious 17th Century composer, Henry Purcell, is presented in an historical perspective through readings and song. The script highlights aspects of Purcell's life and times in the context of the English Restoration of the Monarchy. The concert consists of examples of Purcell's varied musical output including music for the court, the theatre, the church, and the concert hall. This program is often performed in collaboration with a local choir or choirs performing choral works by Purcell and his contemporaries.

“Hark How the Songsters” features duets and solo songs as well as chamber works by Henry Purcell and his contemporaries from Restoration England.

“The Harmonious Vagabond ” By exploring the varied career of Scottish singer, composer, presenter, and countertenor John Abell, Echoing Air presents vocal and instrumental music of Baroque Scotland, England, and Ireland as well as some ventures into France and Italy. For this program the ensemble adds the rarely-heard wire-strung Gaelic harp, which was popular in England and continental Europe.

“Out of the Orient Crystal Skies” is a celebration of Christmas with readings from the King James Bible and music spanning the Medieval to the Baroque, including chant, Medieval English carols, Renaissance polyphony, and Baroque chamber music. The concert features music of European and English composers including Philipp Friedrich Böhdecker, Dieterich Buxtehude, William Byrd, Marc-Antoine Charpentier, Tarquinio Merula, Claudio Monteverdi, Samuel Scheidt, Johann Hermann Schein, and Heinrich Schütz.

“Meditations on the Passion” is dedicated to penitential pieces appropriate to Holy Week and the Lenten Season from composers of France and Italy. The program features works by Charpentier, Campra, Couperin, Carissimi, Monteverdi, Merula, and Viadana.

“Music’s Dwelling” Through intertwining countertenor melodies and fiery period instrumental performances the audience is guided through liturgical, chamber, courtly and operatic literature, highlighting the spaces where music found life and the impact of these places on these Baroque and Renaissance masterpieces.

Bookings and Additional Information

John Gingrich Management, Inc.
P.O. Box 1515, New York, NY 10023
T: (212) 799-5080 Fax: (212) 874-7652
E-mail: john@gingarts.com

Steven Rickards:
123 E. Westfield Blvd, Indianapolis, IN 46220
T: (317) 252-4311 C: (317) 414-8374
E-mail: steven@echoingair.org