



# B a c h + P ä r t

**Bella Voce Camerata with Ars Antigua**

Program design by Cynthia Crampton | PhillipsCrampton Photography + Design



## PÄRT TURNS 80!

Bella Voce Camerata with Ars Antigua

*Der Herr denket an uns, BWV 196* Johann Sebastian Bach (1685-1750)

1. Sinfonia
2. Coro
3. Aria, **Kaitlin Foley**, soprano
4. Aria (Duetto), **Matthew Dean**, tenor; **Eric Miranda**, bass
5. Coro

*Berliner Messe*

Arvo Pärt (b. 1935)

1. Kyrie
2. Gloria
3. Erster Alleluiavers
4. Zweiter Alleluiavers
5. Veni sancte spiritus
6. Credo
7. Sanctus
8. Benedictus
9. Agnus Dei

## INTERMISSION

*Widerstehe doch der Sünde, BWV 54*

Bach

**Thomas Aláan**, countertenor

1. Aria
2. Recitativo
3. Aria

*Singet dem Herrn ein neues Lied, BWV 225*

Bach

1. Coro
2. Aria & Choral
3. Coro

**THE BELLA VOCE CAMERATA** was founded in 2014 in order for Bella Voce to have a vehicle with which to perform some of the great trove of works written for very small vocal ensembles. The Camerata singers are selected from the larger Bella Voce ensemble and perform one voice to a part. The genesis of this ensemble stems from a deep desire to express the timeless beauty that lies within these rare and extraordinary vocal works of the past and present and to share that passion with others. At its inaugural performance in 2013, the Camerata performed David Lang's Pulitzer Prize-winning oratorio *The Little Match Girl Passion* along with excerpts from Dieterich Buxtehude's *Membra Jesu nostri*, affirming Bella Voce's overall mission to present authentic performances of works both old and new.

**SOPRANO:** Henriët Fourie Thompson & Kaitlin Foley

**ALTO:** Thomas Aláan & Orna Arania

**TENOR:** Corey Shotwell & Matthew Dean

**BASS:** Eric Miranda & Vince Wallace

**BIO | Countertenor Thomas Aláan** is a performer, conductor, and teacher based in the city of Chicago. Thomas focuses on historically informed performances of early music. He was recognized in 2013 as a national finalist for his interpretation of art song in The American Prize. In 2010, he recorded Vivaldi's solo cantata, *Stabat mater dolorosa*, on the Biretta Books label. He has collaborated with ensembles across the United States including the Aestas Consort, Schola Antiqua, Ars Antigua, Bach and Beethoven Ensemble, Bella Voce, Bella Voce Camerata, Helios Ensemble, the Opera Company, The Rookery, Schola Cantorum Cathedralis, and Vox3 Collective. Thomas is Executive Director of Chicago's The Bach and Beethoven Ensemble, and Director of Women's Schola and Assistant Conductor of choirs at Holy Name Cathedral. He received his M.A. in Vocal Pedagogy under renowned writer and pedagogue Joan Wall, and has spent over a decade honing his pedagogical skills in his private studio.

*performers continues*



# PERFORMERS

**ARS ANTIGUA** performs music from the Renaissance through Classical eras on period instruments. Performances by Ars Antigua are known for technical excellence, emotional impact, and historical scholarship. Ars Antigua raises the visibility and knowledge of early music among the next generation of musicians through its residency program at Midwest Young Artists. The ensemble's view that music has its most profound effect when performed on instruments and using techniques from the period in which the music was composed has led Ars Antigua to dedicate itself to the use of period instruments and historically informed performance practice.

**CONCERTMASTER:** Martin Davids

**VIOLIN:** Pascal Innocenti, Wendy Benner, Isabelle Rozendaal

**VIOLA:** Elizabeth Hagen (principal) & Dave Moss

**CELLO:** Jeremy Ward (principal) & Anna Steinhoff

**VIOLENE:** Jerry Fuller

**KEYBOARD:** Charles Metz (performing at A=415; Neidhardt Villages temperament)

Special thanks to Jerry Fuller and Ars Antigua for their partnership on this program. Bella Voce would also like to thank Charles Metz and the Newberry Consort for their kind loan of the Roland C-30 digital organ, which combines the best in historical integrity of sound, tuning systems, and touch with modern technology.

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## Thoughts on Bach + Pärt

by Andrew Lewis

Just reaching his 80th birthday on September 11th, Arvo Pärt may well be the world's most popular living composer of classical music. The style he is known for today, sometimes called "holy minimalism," other times simply by that name which he himself gave to his compositional technique, *tintinnabulation*, was a hard-won artistic breakthrough. More on that struggle in a moment. First, what is tintinnabulation? Pärt explains it best:

"Tintinnabulation is an area I sometimes wander into when I am searching for answers - in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises - and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of a triad are like bells. And that is why I call it tintinnabulation."

The triad to which Pärt refers is usually the tonal center of the piece, from which he rarely diverges. Two notes of the triad are sounded by two voices while the third voice moves mostly in diatonic step-wise fashion. Where there are more than three voices, the other voices double notes of the triad or the voice moving by steps. The overall effect is one of expansiveness, cohesion, and unity. Indeed, Pärt says:

"*Tintinnabuli* is the mathematically exact connection from one line to another....*tintinnabuli* is the rule where the melody and the accompaniment [accompanying voice]...is one. One plus one, it is one – it is not two. This is the secret of this technique."<sup>2</sup>

So how did Pärt get here? His first major compositions employed 12-tone serial technique. In fact, *Nekrolog* (1960) was the first serial composition by an Estonian composer of any importance. This 'western decadence' did not sit well with the Soviet censors. Still, Pärt persisted and gained notice in the West. But this was not satisfying him. He turned to collage,

<sup>1</sup>Richard E. Rodda, liner notes for Arvo Pärt *Fratres*, I Fiamminghi, The Orchestra of Flanders, Rudolf Werthen, (Telarc CD-80387). Retrieved from arvopart.org on 9-21-2015.

<sup>2</sup> from a conversation between Arvo Pärt and Antony Pitts recorded for BBC Radio 3 at the Royal Academy of Music in London on 29 March 2000, as printed in the liner notes of the Naxos Records release of *Passio*. Retrieved from wikipedia.org on 9-21-2015.





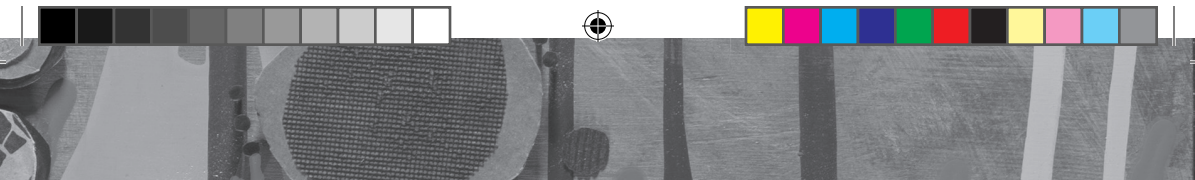
# PROGRAM NOTES

the technique of sticking together and juxtaposing different musics into a single composition. Two works stand out: *Collage sur B-A-C-H* (1964) and *Credo* (1968). In *Credo*, especially, Pärt contrasts his own violent, extremely shocking serial music with the simpler, tonal beauty of Bach's C-Major Prelude from the first book of the Well-Tempered Clavier. Pärt makes it clear that the voice of Bach stands alone, victorious, in the aftermath of this confrontation. Not only that but with the text of the Credo Pärt openly affirms his Christianity, a provocation which led the authorities to invite Pärt to permanently leave the country.

Pärt was now literally at a crossroads. (He first went to Vienna but stayed only one year and then went to Berlin, where he still lives.) His personal, artistic success with *Credo* meant for him that all of his earlier work was meaningless. He stopped composing for eight years. During this creative silence Pärt studied chant, Notre Dame organum, and Franco-Flemish polyphony. Finally, in 1976, he arrived at his new technique of tintinnabulation in a work for piano, *Für Alina*.

Interestingly, the 12-tone method of composing, which can be considered objective and mathematical, is in much the same vein as tintinnabulation except for one very important thing: complexity. When one looks back over Pärt's artistic progression from serial to collage to silence to studying chant, organum, and polyphony, one can now see how Bach was the linchpin.

Johann Sebastian Bach (1685-1750) was born into a family so famous in Saxony for being musicians that the word 'musician' was interchangeable with 'Bach.' We know many stories about Bach, including that he walked 200 miles to hear Buxtehude play the organ; that he once insulted a bassoonist, got into a swordfight with him, and landed in jail; and that he was only the third choice to become Kantor of St. Thomas's in Leipzig, where he bitterly complained to the authorities about his working conditions. (Why did Bach, the great and happy Kapellmeister to a music-loving duke, subject himself to this demotion? He and his wife wanted better schools for their kids.) But the story I find most touching – and revealing – comes from when he was a boy. At the age of 10 Bach's parents died within eight months of each other. Little Sebastian was shipped off to his older brother, Johann Christoph, the organist in nearby Ohrdruf. Christoph taught Bach many things, including



contemporary trends in composition. Apparently the little Bach was so keen on learning music that he would wake up in the middle of the night, go to his brother's music cabinet and copy what he found. (Copying was one of the principle means of learning composition.) Now, this cabinet was kept locked by Christoph because he felt that Sebastian was too young and naïve to learn the great mysteries of this more exalted music, that such power should not be in the hands of children. How Sebastian was able to unlock the cabinet without his brother's knowledge is unclear. And maybe the story's apocryphal. Oh well.

A great hullabaloo over performance forces used in the execution of Bach's music arose when Joshua Rifkin proposed several decades ago that all of his music, including the Passions, were performed one-per-part. Andrew Parrott, the eminent scholar-conductor, tended to agree with Rifkin. Between the two of them many glorious recordings of Bach's music were made. But I find their thesis to be a bit of a...stretch, as do most scholars of the subject. The Bach that emerges from most contemporary scholarship is a man who was eminently practical. He would adjust to the situation and make do with what he had. I'd be willing to bet that he did indeed have to occasionally perform his cantatas one-per-part, or that the motets, which would have been performed outside the home of the person who commissioned them, might have been performed with many singers per part. Or that one line was lacking singers entirely and had to be taken up by a single instrument. This stuff was common practice in those days. You did what you could.

So, I have decided to merge these strains for our performances today: the lucidity and individual freedom of expression found in the one-per-part performances of Rifkin and Parrot for the double-choir motet, *Singet dem Herrn*, and the small ensemble, let's-get-our-best-singers-together-for-two-per-part performances of the cantata, *Der Herr denket an uns*. And, since we're taking a more soloistic tack, let's throw in the lovely solo alto cantata, *Widerstehe doch der Sünde!* All of this is accompanied by strings only even though the extant parts for the motet show that Bach had strings on Choir 1 and winds on Choir 2. Why hire the winds for just the one piece? They're really hard to find, anyway. Bach would approve of both the practical nature of our approach as well as the inspired, emotionally engaging, musical result. I hope you will, too.



# TEXTS AND TRANSLATIONS

## ***Der Herr denkt an uns, BWV 196***

### **1 Sinfonia**

### **2 Coro**

Der Herr denkt an uns und segnet uns.  
Er segnet das Haus Israel, er segnet das  
Haus Aaron.

### **3 Aria S**

Er segnet, die den Herrn fürchten, beide,  
Kleine und Große.

### **4 Aria (Duetto) T B**

Der Herr segne euch je mehr und mehr,  
euch und eure Kinder.

### **5 Coro**

Ihr seid die Gesegneten des Herrn,  
der Himmel und Erde gemacht hat.  
Amen.

### **1 Sinfonia**

### **2 Chorus [S, A, T, B]**

The Lord thinks of us and blesses us.  
He blesses the house of Israel, he blesses  
the house of Aaron.

### **3 Aria [Soprano]**

He blesses those who fear the Lord,  
both, small and great.

### **4 Aria (Duetto) [Tenor, Bass]**

May the Lord bless you more and more,  
you and your children.

### **5 Chorus [S, A, T, B]**

You are the blessed of the the Lord,  
who has made heaven and earth.  
Amen.

English Translation by Francis Browne (March 2002)

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## ***Berliner Messe***

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

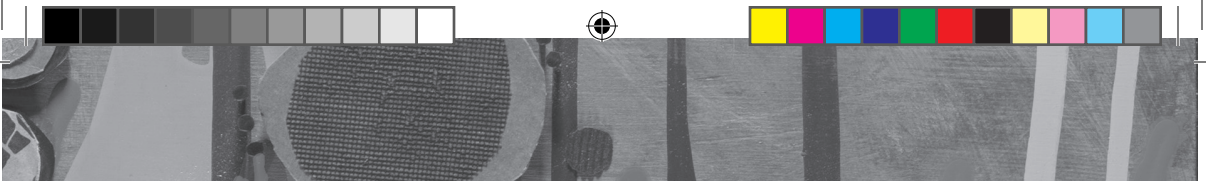
Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

### **Gloria**

Gloria in excelsis Deo  
et in terra pax hominibus bonae  
voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite, Iesu Christe,  
Domine Deus, agnus Dei, Filius Patris,  
qui tollis peccata mundi,  
miserere nobis;

Glory to God in the highest  
and on earth peace to men of  
good will.  
We praise you. We bless you.  
We adore you. We glorify you.  
We give you thanks for your  
great glory.  
Lord God, king of heaven,  
God the Father almighty,  
Lord, only-begotten Son, Jesus Christ,  
Lord God, lamb of God, Son of the Father  
you who take away the sins of the world,  
have mercy on us;





qui tollis peccava mundi,  
suscipe deprecationem nostram;  
qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus. Tu solus  
Dominus.  
Tu solus altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

### Erster Alleluia

Alleluia. Alleluia.  
Emitte Spiritum tuum et creabuntur:  
et renovabis faciem terrae.  
Alleluia.

### Zweiter Alleluia

Alleluia. Alleluia.  
Veni Sancte Spiritus, reple tuorum corda  
fidelium:  
et tui amoris in eis ignem accende.  
Alleluia.

### Veni Sancte Spiritus

Veni Sancte Spiritus, et emitte  
coelitus lucis tuae radium;  
veni pater pauperum, veni dator  
munerum,  
veni lumen cordium;  
consolator optime, dulcis hospes animae,  
dulce refrigerium;  
in labore requies in aestu temperies,  
in fletu solatium.  
O lux beatissima, reple cordis intima  
tuorum fidelium.  
Sine tuo numine nihil est in  
homine,  
nihil est innocuum.  
Lava quod est sordidum, riga quod est  
aridum,  
sana quod est saucium.

you who take away the sins of the world,  
receive our prayer;  
you who sit at the right hand of the Father,  
have mercy on us.  
For you only are holy. You only are  
Lord.  
You only are most high, Jesus Christ.  
With the Holy Spirit, in the glory of God  
the Father. Amen.

Alleluia. Alleluia.  
Send out your Spirit and they shall be created  
and you shall renew the face of the earth.  
Alleluia.

Alleluia. Alleluia.  
Come, Holy Spirit, fill the hearts of your  
faithful:  
and ignite the fire of your love within them.  
Alleluia.

Come, Holy Spirit, and give out  
the heavenly radiance of your light;  
come, father of the poor, come, giver of  
gifts,  
come, light of all hearts;  
best of comforters, sweet guest of the soul,  
refreshingly sweet;  
rest in labour, calm in the storm,  
solace in weeping.  
O most blessed light, fill the inmost heart  
of thy faithful.  
Without your power there is nothing in  
a man,  
nothing is wholesome.  
Wash what is soiled, water what is  
parched,  
heal what is wounded.



# TEXTS AND TRANSLATIONS

Flecte quod est rigidum, fove quod est  
frigidum,  
rege quod est devium.  
Da tuis fidelibus, in te confidentibus,  
sacrum septenarium.  
Da virtutis meritum, da salutis exitum,  
da perenne gaudium. Amen. Alleluia.

## Credo

Credo in unum Deum, Patrem  
omnipotentem,  
factorem coeli et terrae,  
visibilium omnium, et invisibilium.  
Et in unum Dominum Iesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum, consubstantialem  
Patri,  
per quem omnia facta sunt.  
Qui propter nos homines, et propter  
nostram  
salutem descendit de coelis, et incarnatus  
est  
de Spiritu Sancto ex Maria virgine,  
et homo factus est. Crucifixus etiam pro  
nobis:  
sub Pontio Pilato passus, et sepultus est.  
Et resurrexit tertia die, secundum  
scripturas. Et ascendit in  
coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare  
vivos  
et mortuos: cuius regni non erit  
finis.  
Et in Spiritum Sanctum Dominum, et  
vivificantem:  
qui ex Patre Filioque procedit,

Bend what is set firm, warm what  
is cold,  
rule over what has gone astray.  
Give to your faithful, who trust in you,  
your sevenfold gifts.  
Reward the virtuous release the rescued,  
give joy for ever Amen. Alleluia.

I believe in one God, Father almighty,  
maker of heaven and earth,  
of all visible and invisible things.  
And in one Lord Jesus Christ,  
the only-begotten son of God,  
born of the Father before all ages,  
God from God, light from light,  
true God from true God,  
begotten not made, consubstantial with  
the Father  
by whom all things were made.  
Who for us men, and for our  
salvation,  
came down from heaven, and was  
incarnate  
by the Holy Spirit through the virgin Mary,  
and was made man. He was also crucified  
for us:  
under Pontius Pilate he died and was  
buried.  
And on the third day he rose again in  
accordance  
with the scriptures. And ascended into  
heaven:  
he sits at the right hand of the Father.  
And he will come again with glory to judge  
the living  
and the dead: there will be no end to his  
kingdom.  
And in the Holy Spirit, Lord and giver of life:  
who comes from the Father and the Son,



qui cum Patre et Filio simul adoratur  
et conglorificatur: qui locutus est per  
prophetas.  
Et unam sanctam catholicam  
et apostolicam ecclesiam. Confiteor  
unum  
baptisma in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

### **Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

### **Benedictus qui venit in nomine Domini.**

Hosanna in excelsis.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi  
dona nobis pacem.

who with the Father and the Son together  
is adored  
and glorified; who spoke through the  
prophets.  
And in one, holy, catholic  
and apostolic church. I confess one  
baptism for the remission of sins.  
And I await the resurrection of the dead  
and the life of the world to come. Amen.

Holy, holy, holy,  
Lord God of hosts  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes in the name of  
the Lord.  
Hosanna in the highest.

Lamb of God, you who take away the sins  
of the world, have mercy on us.  
Lamb of God, you who take away the sins  
of the world, grant us peace.

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## ***Widerstehe doch der Sünde, BWV 54***

### **1 Aria A**

Widerstehe doch der Sünde,  
Sonst ergreift dich ihr Gift.  
Laß dich nicht den Satan blenden; Denn  
die Gottes Ehre schänden,  
Trifft ein Fluch, der tödlich ist.

### **2 Recitativo A**

Die Art verruchter Sünden  
Ist zwar von außen wunderschön;  
Allein man muss  
Hernach mit Kummer und Verdross  
Viel Ungemach empfinden.  
Von außen ist sie Gold;

### **1 Aria [Alto]**

Stand firm against sin,  
otherwise its poison seizes hold of you.  
Do not let Satan blind you  
for to desecrate the honour of God  
meets with a curse, which leads to death.

### **2 Recitative [Alto]**

The nature of loathsome sins  
is indeed from outside very beautiful;  
but you must  
afterwards with sorrow and frustration  
experience much hardship.  
From outside it is gold

# TEXTS AND TRANSLATIONS

Doch, will man weiter gehn,  
So zeigt sich nur ein leerer Schatten  
Und übertünchtes Grab.  
Sie ist den Sodomsäpfeln gleich,  
Und die sich mit derselben gatten,  
Gelingen nicht in Gottes Reich.  
Sie ist als wie ein scharfes Schwert,  
Das uns durch Leib und Seele fährt.

### 3 Aria A

Wer Sünde tut, der ist vom Teufel,  
Denn dieser hat sie aufgebracht.  
Doch wenn man ihren schnöden  
Banden  
Mit rechter Andacht widerstanden,  
Hat sie sich gleich davongemacht.

but if you want to look more closely  
it is shown to be only an empty shadow  
and whitewashed tomb.  
It is like the apples of Sodom  
and those who join with it  
do not reach God's kingdom.  
It is like a sharp sword  
that goes through our body and soul.

### 3 Aria [Alto]

Who commits sins is of the devil,  
for it is he who has produced them.  
but if against its despicable  
mobs  
with true devotion you stand firm,  
sin has at once fled away.

English Translation by Francis Browne (April 2002)

## *Singet dem Herrn ein neues Lied, BWV 225*

### 1 Coro I/II: S A T B

Singet dem Herrn ein neues Lied,  
Die Gemeinde der Heiligen sollen ihn  
loben.  
Israel freue sich des, der ihn gemacht  
hat.  
Die Kinder Zion sei'n fröhlich  
über ihrem Könige,  
Sie sollen loben seinen Namen im  
Reihen;  
mit Pauken und mit Harfen sollen sie  
ihm spielen.

### 2 Coro I/II: S A T B

**Coro I:**  
Wie sich ein Vater erbarmet  
Über seine junge Kinderlein,  
So tut der Herr uns allen,  
So wir ihn kindlich fürchten rein.  
Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
Gleichwie das Gras vom Rechen,  
Ein Blum und fallend Laub.  
Der Wind nur drüber wehet,  
So ist es nicht mehr da,  
Also der Mensch vergehet,  
Sein End, das ist ihm nah.

### 1 Chorus I [S, A, T, B], Chorus II [S, A, T, B]

Sing to the Lord a new song,  
The congregation of the saints should  
praise him.  
Israel rejoices in the one who made  
him.  
Let the children of Sion be joyful about  
their king,  
They should praise his name in their  
dances  
With drums and harps they should play for  
him.

### 2 Aria [Chorus I] & Chorale [Chorus II]

**Chorus I:**  
As a father feels compassion  
For his young little child,  
So does the Lord for all of us,  
If we feel pure childlike awe,  
He knows how weak is our strength,  
God is aware that we are only dust.  
Like grass before the rake,  
A flower or falling leaf.  
The wind has only to blow over it  
and it is there no more.  
And so man passes away,  
His end is near him.

### Coro II:

Gott, nimm dich ferner unser an,  
Denn ohne dich ist nichts getan  
Mit allen unsern Sachen.  
Drum sei du unser Schirm und  
Licht,  
Und trügt uns unsre Hoffnung nicht,  
So wirst du's ferner machen.  
Wohl dem, der sich nur steif und fest  
Auf dich und deine Huld verlässt.

### 3 Coro I/II: S A T B

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!  
Alles, was Odem hat, lobe den Herrn  
Halleluja!

### Chorus II:

God, in future take us to yourself  
for without you nothing is accomplished  
In all our affairs.  
Therefore be yourself our protection and  
light,  
And if our hope does not deceive us,  
Then in future you will do this.  
Happy are those who firmly and fastly  
Depend on you and your grace.

### 3 Chorus I [S, A, T, B], Chorus II [S, A, T, B]

Praise God in his works,  
Praise him in his great glory!  
Let all that has breath praise the Lord,  
Hallelujah !

English Translation by Francis Browne (June 2009)

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**Tickets: [BellaVoce.Tix.com](http://BellaVoce.Tix.com)**  
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# THE CHOIR

## Bella Voce

Founded in 1982 as His Majestie's Clerkes, Bella Voce is committed to creating inspiring, informative, intimate choral music experiences. More importantly, Bella Voce exists to share those experiences with others. In 2004, Bella Voce received the prestigious Alice Parker ASCAP Chorus America Award for programming that was 'an adventurous stretch' for both singers and audience. Distinguished guest conductors including Sir David Willcocks, Paul Hillier, Simon Preston, and Alice Parker have led the ensemble over the years. The ensemble has recorded for Centaur, Harmonia Mundi, Narada, and Cedille Records, and has five self-produced CDs in release. A noteworthy contribution of Bella Voce to the arts has been its commissions of choral works by composers including Frank Ferko, Gustavo Leone, Gabriel Jackson, Janika Vandervelde and Rami Levin.



photo: James Warden/Five Lake Arts



## Andrew Lewis

**“An erudite musician, ... [Lewis] impresses.”** —*John von Rhein, Chicago Tribune*

**“Lewis is not only a first-class conductor, but was an engaging host for the proceedings, offering musical insights and anecdotes that were as entertaining as they were informative.”** —*Dennis Polkow, New City*

**“Inspiring conductor, scholar, and educator.”** —*John von Rhein, Chicago Tribune*

Andrew Lewis is Artistic Director of Bella Voce, Music Director of the Elgin Master Chorale (formerly Elgin Choral Union), Founder and Artistic Director of The Janus Ensemble, a professional chamber orchestra specializing in Baroque and new music, Choirmaster at St. Luke’s Episcopal Church in Evanston, and is on the conducting faculty at the University of Illinois at Chicago. He is also Artistic Director Emeritus of the Lutheran Choir of Chicago and formerly taught conducting at DePaul University. Lewis has been a guest lecturer at Concordia University Chicago, the nationally recognized Lectures in Church Music series, Garrett Theological Seminary in Evanston, and has appeared as a guest conductor with the Elgin Symphony Orchestra. Lewis’ performances have been heard live on 98.7WFMT.

Lewis attended Northwestern University, receiving his Bachelor of Music degree in Music Theory. While still a student at Northwestern, he was provided with a scholarship to observe the rehearsals of Daniel Barenboim and Asher Fisch at the Staatsoper-Unter-den-Linden, Berlin. After college he moved to California, worked as a church musician, and was an original member of the Philharmonia Baroque Chorale of San Francisco, having sung with Baroque specialists Nicholas McGegan and John Butt. He then attended the Eastman School of Music to study choral and orchestral conducting with William Weinert and orchestral conducting with David Effron, receiving his Master of Music degree in 1998. Lewis has also studied with conductors Helmuth Rilling, Robert Shaw, Robert Spano, James Paul, Gustav Meier, Stephen Cleobury, Duain Wolfe, and Dale Warland in the United States and Michel Tapachnik in Copenhagen, Denmark.

Mr. Lewis is married to singer and conductor Kirsten Hedegaard. He and Kirsten have three young boys, all of whom sing with their dad at St. Luke’s.

# CONTRIBUTORS

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