

All generations shall call me blessed.

Bach

Cantata Vespers

2010–2011

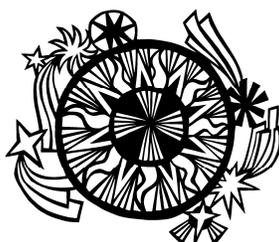
Grace Lutheran Church
River Forest, Illinois

January 30, 2011

Cantata 152: Tritt auf die Glaubensbahn
(Step upon the path of faith)

Fourth Sunday after Epiphany
January 30, 2011 † 3:30 p.m.

EVENING PRAYER



† OPENING †

PRELUDE

Partita No. 1 in B-flat Major, BWV 825

Johann Sebastian Bach
(1685–1750)

Praeludium
Allemande
Sarabande
Gigue

Canon, BWV 1073

J. S. Bach

Sonata X

Willem De Fesch
(1687–1761)

Largo
Vivace
Adagio
Vivace

Partita in D minor

Mr. Grobe
(18th century)

Allemande
Courante
Gavotte
Sarabande
Gigue

The Newberry Consort
David Douglass, director

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ The Lord be with you. ☑ **And al - so with you.**

☐ Let us give thanks to the Lord our God. ☑ **It is right to give him thanks and praise.**

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp

to our feet and a light to our path; for you are mer - ci - ful,

and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

Fa - ther, Son, and Ho - ly Spir - it. ☑ **A - men**

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.



❸ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



❷ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ Set a watch be - fore my mouth, O Lord, and guard the door of my lips.



❷ Let not my heart in - cline to an - y e - vil thing; let me not be oc - cu -



pied in wick - ed - ness with e - vil - do - ers. ❶ But my eyes are

turned to you, Lord God; in you I take refuge. Strip me not of my life.

☐ Glo-ry to the Fa - ther, and to the Son, and to the Ho-ly Spir - it;

☐ as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

☑ Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

☐ Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

☑ Amen.



MOTET: *O admirabile commercium*

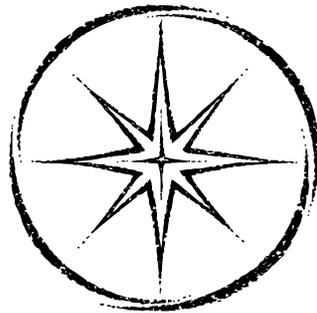
Thomas Stoltzer
(c. 1480–1526)

O admirabile commercium: creator generis humani,
O admirable exchange: the creator of humankind,
animatum corpus sumens de virgine nasci dignatus est;
taking on a living body, was worthy to be born of a virgin;
et procedens homo sine semine,
and coming forth as a human without seed,
largitus est nobis suam Deitatem.
has given us his divinity in abundance.

Silence for meditation is observed, then:

PRAYER

- ☐ Almighty God,
you wonderfully created
and yet more wonderfully restored the dignity of human nature.
In your mercy, let us share the divine life of Jesus Christ,
who came to share our humanity,
and who now lives and reigns with you and the Holy Spirit,
one God, now and forever.
- ☑ Amen.



The offering is gathered.

VOLUNTARY: Sonata in A Major, HWV 1, No. 2

George Frideric Handel
(1685–1759)

Adagio
Allegro

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand.

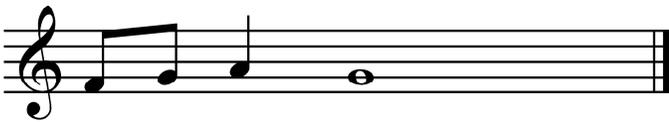
HYMN: We Praise You, Jesus, at Your Birth



- ☐ 1. We praise you, Je-sus, at your birth; Clothed in flesh you came to earth.
- ☐ 2. Now in the man-ger we may see God's Son from e - ter - ni - ty,
- ☐ 3. The vir - gin Ma-ry's lul - la - by Calms the in - fant Lord Most High.
- ☐ 4. The Light E - ter-nal, break-ing through, Made the world to gleam a - new;
- ☐ 5. The ver - y Son of God sub - lime En - tered in - to earth - ly time
- ☐ 6. In pov - er - ty he came to earth Show - ing mer - cy by his birth;
- ☐ 7. All this for us our God has done Grant - ing love through his own Son.



The vir - gin bears a sin - less boy And all the an - gels sing for joy.
 The gift from God's e - ter - nal throne Here clothed in our poor flesh and bone.
 Up - on her lap con - tent is he Who keeps the earth and sky and sea.
 His beams have pierced the core of night, He makes us child - ren of the light.
 To lead us from this world of cares To heav - en's courts as bles - sed heirs.
 He makes us rich in heav'n - ly ways As we, like an - gels, sing his praise.
 There-fore, all Christ-en - dom, re - joice And sing his praise with end - less voice.



Al - le - lu - ia!

Text: Stanza 1, German (c. 1380); stanzas 2-7, Martin Luther (1483-1546)
 Tr. stanzas 1 and 6, Gregory Wismar; stanzas 2 and 4, F. Samuel Janzow; stanzas 3, 5, and 7, *Lutheran Service Book*.
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 Tune: Enchiridion, Erfurt, 1524

✠ WORD ✠

We sit.

READING: Galatians 4:1–7

My point is this: heirs, as long as they are minors, are no better than slaves, though they are the owners of all the property; ²but they remain under guardians and trustees until the date set by the father. ³So with us; while we were minors, we were enslaved to the elemental spirits of the world. ⁴But when the fullness of time had come, God sent his Son, born of a woman, born under the law, ⁵in order to redeem those who were under the law, so that we might receive adoption as children. ⁶And because you are children, God has sent the Spirit of his Son into our hearts, crying, “Abba! Father!” ⁷So you are no longer a slave but a child, and if a child then also an heir, through God.

☐ The Word of the Lord.

☑ **Thanks be to God.**

READING: Luke 2:33–40

³³And the child's father and mother were amazed at what was being said about him. ³⁴Then Simeon blessed them and said to his mother Mary, “This child is destined for the falling and the rising of many in Israel, and to be a sign that will be opposed ³⁵so that the inner thoughts of many will be revealed — and a sword will pierce your own soul too.”

³⁶There was also a prophet, Anna the daughter of Phanuel, of the tribe of Asher. She was of a great age, having lived with her husband seven years after her marriage, ³⁷then as a widow to the age of eighty-four. She never left the temple but worshiped there with fasting and prayer night and day. ³⁸At that moment she came, and began to praise God and to speak about the child to all who were looking for the redemption of Jerusalem.

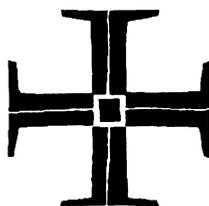
³⁹When they had finished everything required by the law of the Lord, they returned to Galilee, to their own town of Nazareth. ⁴⁰The child grew and became strong, filled with wisdom; and the favor of God was upon him.

☐ The Word of the Lord.

☑ **Thanks be to God.**

HOMILY

Dr. Timothy Larsen



CANTATA: *Tritt auf die Glaubensbahn*, BWV 152
(Step Upon the Path of Faith)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 19 in this worship folder.*

1. SINFONIA

The cantata begins with an instrumental movement in the style of a French Overture, that is, a slow, stately duple-meter introduction followed by a faster section in triple meter in the form of a fugue. The recorder, oboe, and *viola d'amore* participate successively in the fugal imitation of the sprightly theme to the accompaniment of a *viola da gamba* and *basso continuo* (organ and a second *viola da gamba*). Bach indicates that the fugue “must not be played too fast.”

2. ARIA (Bass)

Tritt auf die Glaubensbahn,
Step upon the path of faith,
Gott hat den Stein geleet,
God hath the stone established
Der Zion hält und träget,
Which holds and bears up Zion;
Mensch, stoße dich nicht dran!
Man, stumble not thereon!
Tritt auf die Glaubensbahn!
Step upon the path of faith!

We are enjoined to walk the road of faith and not stumble on Christ, the cornerstone (1 Peter 2:6–8). The soloist, following the lead of the oboe and the *viola da gamba*, sings a theme that “steps” at first in a downward direction as the text indicates, following the path of faith, but quickly accelerates upward as does one’s faith. The *viola da gamba* keeps the motion alive throughout with a bass line of steadily walking eighth notes.

3. RECITATIVE (Bass)

Der Heiland ist gesetzt in Israel zum Fall und Auferstehen.

The Savior is in charge in Israel o'er fall and resurrection.

Der edle Stein ist sonder Schuld, wenn sich die böse Welt

The noble stone doth bear no fault whene'er the wicked world

So hart an ihm verletzt, ja, über ihn zur Höllen fällt,

So hard on it is dashed, yea, over it to hell doth fall,

Weil sie boshaftig an ihn rennet und Gottes Huld

For it with spite into it runneth and God's own grace

Und Gnade nicht erkennen!

And mercy won't acknowledge!

Doch selig ist ein auserwählter Christ,

But blessed is the chosen man of Christ,

Der seinen Glaubensgrund auf diesen Eckstein leget,

Who on this cornerstone his faith's foundation layeth,

Weil er dadurch Heil und Erlösung findet.

For he thereby health and redemption findeth.

Expanding on the words of Simeon in the Gospel for the day ("He has come to Israel for the rising and fall of many"), the work of the (newborn) Savior is forecast. In this remarkably fine recitative *Fall* is set in the first phrase to an unusually large and abrupt, descriptive skip of a tenth downward to a low F sharp producing a harsh dissonance against the bass G of the continuo. Later, reference is made again to Christ, both the cornerstone and the stumbling block. The score calls for the accompaniment of the *basso continuo* alone.

4. ARIA (Soprano)

Stein, der über alle Schätze, hilf, dass ich zu aller Zeit

Stone surpassing ev'ry treasure, help that I may for all time,

Durch den Glauben auf dich setze meinen Grund der Seligkeit

Through my faith, upon thee stablish my foundation for true grace

Und mich nicht an dir verletze, stein, der über alle Schätze!

And may not on thee be wounded, stone surpassing ev'ry treasure!

In a lovely introduction the recorder and *viola d'amore*, with the *basso continuo* play a duet with lines of imitation and in parallel motion. The instruments continue as the soprano enters with the exclamation *Stein* (stone), again acknowledging the dual effect of Christ for the believers (a cornerstone) and for the world (a stumbling block). The word is so important that its exclamation is set to a longheld note to begin three separate phrases in the movement. The instruments conclude the aria as they began it.

5. RECITATIVE (Bass)

Es ärgre sich die kluge Welt,

Now angry is the clever world

Dass Gottes Sohn verlässt den hohen Ehrentron

That God's own Son hath left his lofty throne of praise,

Dass er in Fleisch und Blut sich kleidet und in der Menschheit leidet.

Hath self in flesh and blood appareled, and as a mortal suffers.

Die größte Weisheit dieser Erden

The greatest wisdom of this earth must

Muss vor des Höchsten Rat zur größten Torheit werden.

Before the will of God the greatest folly seem now.

Was Gott beschlossen hat kann die Vernunft doch nicht ergründen;

For what God hath decreed can merest reason never fathom;

Die blinde Leiterin verführt die geistlich Blinden.

The blind seductress misleads the blind in spirit.

Returning to the Nativity itself, the bass with the accompaniment of the *continuo* alone, explains the hostile reaction of the world to the coming of Christ. Earthly wisdom (Rationalism) is seen as folly since it cannot comprehend the coming of the divine Savior (*cf.* 1 Corinthians 1:18,19).

6. ARIA (Soprano & Bass)

- [Soul] *Wie soll ich dich, Liebster der Seelen, umfassen?*
How shall I, O lover of souls, now embrace thee?
- [Jesus] *Du musst dich verleugnen und alles verlassen!*
Thou must all abandon and thyself deny thee!
- [Soul] *Wie soll ich erkennen das ewige Licht?*
How shall I perceive then the eternal light?
- [Jesus] *Erkenne mich gläubig und ärgre dich nicht!*
Perceive me with faith and yield not unto spite!
- [Soul] *Komm, lehre mich, Heiland, die Erde verschmähen!*
Come, teach me, O Savior, of earth to be scornful!
- [Jesus] *Komm, Seele, durch Leiden zur Freude zu geben!*
Come, spirit, through sadness to gladness walk joyful!
- [Soul] *Ach, ziehe mich, Liebster, so folg ich dir nach!*
Ah, draw me, beloved, I'll follow thee hence!
- [Jesus] *Dir schenke ich die Krone nach Trübsal und Schmach.*
I'll give thee the crown midst grief and offense!

In this concluding, amorous duet cast in the 6/8 *Loure*-like* rhythm of a flowing pastorale love song, the Soul (Believer) expresses heartfelt, personal devotion to Jesus (Pietism), who responds with encouragement for the Soul to follow him to obtain the crown of life. The lines of the singers overlap and intertwine often in affectionate imitation of each other, thereby emphasizing the intimate relationship of the Believer and Jesus. Recorder, oboe, and *viola d'amore* together sound a unison theme (possibly expressing the unity of the lovers) before the singers enter. They play it occasionally in accompaniment as the lovers converse and then alone again as the movement and the cantata come to a close without the customary chorale.

*Baroque dance authority Natalie Jenne describes the *Loure* as a languid, courtly French dance similar to a slow Gigue.

Silence is observed, then:

📖 In many and various ways God spoke to his people of old by the prophets.

🗣️ **But now in these last days he has spoken to us by his Son.**

We stand.

MAGNIFICAT



☩ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.



From this day all gen-er - a - tions will call me bless- ed.



The Al-might-y has done great things for me, and ho-ly is his name.



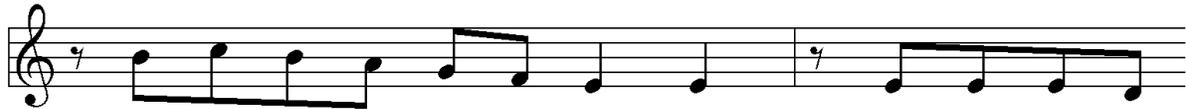
He has mer-cy on those who fear him in ev- 'ry gen-er - a - tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.

He has come to the help of his ser- vant Is - ra - el,
 for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he
 made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.
 Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;
 as it was in the be- gin- ning, is now, and will be for- ev- er. A - men

✠ PRAYERS ✠

LITANY

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.

The litany concludes:

- ℒ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



- ℒ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

- ℒ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



- ℒ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, the peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☞ Amen.

- ℒ Lord, remember us in your kingdom and teach us to pray:

☞ **Our Father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.**

**Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.**

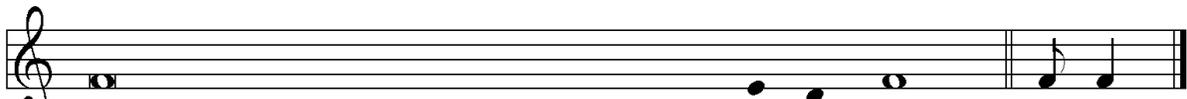
**For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.**

BENEDICAMUS DOMINO



Let us bless the Lord. Thanks be to God.

BENEDICTION



The almighty and merciful Lord,
the Father, † the Son, and the Holy Spirit, bless and pre-serve you. A-men

HYMN: In His Temple Now Behold Him



1 In his tem-ple now be-hold him, see the long-ex-pect-ed Lord;
2 In the arms of her who bore him, vir-gin pure, be-hold him lie,
3 Je-sus, by your pre-sen-ta-tion, when they blest you, weak and poor,



an-cient proph-ets had fore-told him, God has now ful-filled his word.
while his a-ged saints a-dore him, ere in per-fect faith they die.
make us see your great sal-va-tion, seal us with your prom-ise sure;



Now to praise him, his re-deem-ed shall break forth with one ac-cord.
Al-le-lu-ia! Al-le-lu-ia! Lo, the in-car-nate God Most High!
and pre-sent us, in your glo-ry, to your Fa-ther, cleansed and pure.

Text: Henry J. Pye, 1825–1903, alt.
Music: LINDSBORG, Robert Leaf, b. 1936

Music © Augsburg Publishing House, admin. Augsburg Fortress

DISMISSAL

Go in peace. Serve the Lord.
Thanks be to God!

LEADING WORSHIP TODAY

Dr. Timothy Larsen, homilist
The Rev. Kelly K. Faulstich, leader
The Rev. Michael D. Costello, cantor

Grace Lutheran Church Senior Choir
Michael D. Costello and Janel Dennen, conducting

Amy Conn, soprano
Douglas Anderson, baritone

The Newberry Consort:
David Douglass, director and baroque viola da gamba
Curtis Foster, baroque oboe
Beth Gilford, baroque recorder
Myron Rosenblum, baroque viola d'amore
Mark Shuldiner, harpsichord
Craig Trompeter, baroque viola da gamba

Join us next month and all season long!

Bach

Cantata Vespers

2010–2011

February 27	<i>Cantata 126</i>	Erhalt uns Herr, bei deinem Wort (Lord, keep us steadfast in your word)
March 27	<i>Cantata 182</i>	Himmelskönig, sei willkommen (King of heaven, welcome)
April 17	<i>Cantata 55</i>	Ich armer Mensch, ich Sündenknecht (I, a poor man, I, a slave to sin) Soloist: Tenor Christopher M. Cock
May 22	<i>Cantata 11</i>	Lobet Gott in seinen Reichen (Praise God in his kingdoms - "Ascension Oratorio")

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BACKGROUND OF THE CANTATA

Most of the cantatas of Bach for the two-day continuing Christmas celebration after December 25 and those of the Sundays after the Nativity are quite doctrinal, no longer focusing on the Nativity event itself, but its implications. *Tritt auf die Glaubensbahn* (Walk on the road of faith, Cantata No.152) written for the Sunday after Christmas, is no exception. The Epistle for the day is Galatians 4:1–7: since Christ has come, we are no longer under the law. The Gospel is Luke 2:33–40: Simeon’s blessing of the child Jesus and Anna’s prophecy of his redeeming work. Bach’s cantata for the day amplifies the doctrinal emphasis in interesting ways.

Tritt auf die Glaubensbahn was first performed December 30, 1714, at the court in Weimar. The text, written by Salomo Franck (1659–1725), the court’s professional poet, reflects at once a deep-seated, conservative Lutheran orthodoxy, a rejection of Rationalism, and the rising influence of Pietism (the last, a non-liturgical movement that emphasized personal relation to the Savior—a movement that touched even Bach, the orthodox musician). The Franck libretto is one of a collection of such texts he wrote for the entire church year.

After the opening Sinfonia of the cantata, movements one through four focus on Christ, the cornerstone—the stone that becomes a stumbling block for those who do not follow the “road of faith.” The aria of movement five scoffs at earthly wisdom in the presence of God’s will to send his Son to earth. The closing duet takes the form of a passionate dialogue of love between Jesus and the believer (Soul). The duet is reminiscent of the Advent Gospel about the Bridegroom (Christ) and the Virgins (the Church) who await his coming to the wedding feast.

Bach wrote the cantata in Weimar, where he was employed as court organist and chamber musician from 1708 to 1714. It was during these years that many of his most famous organ compositions were written. In 1714 he was promoted to court *Konzertmeister* (concert master), a position that included the monthly composition of a cantata, of which *Tritt auf die Glaubensbahn* is a noteworthy example.

The cantata is scored for *flauto dolce*, oboe, *viola d’amore*, 2 *viola da gambas*, *basso continuo*, and soprano and bass soloists. The *flauto dolce* indicates an end-blown recorder; the *viola d’amore* is a Baroque arm-held instrument with seven strings and seven metallic sympathetic strings (in contrast to the modern viola’s four strings), all without fingerboard frets; the *viola da gamba*, a predecessor of the modern cello, is supported on the floor and has fingerboard frets. The *basso continuo* consists of improvisation on the organ from a single printed line, which is also performed by a second *viola da gamba*.

Performance by a group playing instruments designed after eighteenth-century models such as those of the Newberry Consort may call for some adjustment by vocalists and listeners. First, the specified instruments of the early eighteenth century produced a light, clear, and well-articulated sound, one which was well-matched to the acoustics of church buildings of the time. The lines played by such instruments today are distinct, and the resulting ensemble is well-blended, but not powerful. Also, Cantata 152 excludes the usual body of string instruments, violins, violas, and cellos, which usually constitute the core instrumental ensemble for Bach cantatas.

BIOGRAPHIES



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



Amy Conn, soprano, appears on both the concert and theater stage in music of many periods, with a special love for baroque repertoire. Ms. Conn is one of the founding members of *Urban Baroque*, a small voice and period instrument ensemble, and has performed with the group in concerts and radio broadcasts. She is featured on a CD of Celtic Baroque music with *Ars Antigua*. In 2006 she participated in the Handel Singing Competition in London and was a semi-finalist in the American Bach Soloists Young Artist's Competition in Berkeley, California. In 2010 Ms. Conn was a finalist in the New York Oratorio Society's Young Artist Competition, performing in Carnegie's Weill Recital Hall, and was also a winner of the Bel Canto Chorus Regional Artist's Competition.



David Douglass, baroque viola da gamba and director of the Newberry Consort, has earned a reputation for his performances on medieval, Renaissance, and baroque bowed-string instruments. Mr. Douglass has traveled extensively, performing with the world's foremost early music ensembles including the Boston Early Music Festival orchestra, the Lyra Baroque Orchestra, the Musicians of Swanne Alley, the Parley of Instruments in London, Tafelmusik Baroque Orchestra of Toronto, Concerto Palatino in Bologna, the Folger Consort, and New York's Waverly Consort. He has recorded extensively for Harmonia Mundi USA, Deutsche Harmonia Mundi, Virgin, Erato, BMG, Berlin Classics, and Auvidis/Astrée labels and has also served as a producer for several award-winning recordings from Harmonia Mundi USA. Mr. Douglass writes and lectures on early violin history, technique and repertoire and teaches at the University of Chicago and Northwestern University.



Curtis Foster, baroque oboe, has appeared as principal oboe with early music groups in Seattle and St. Louis, the American Opera Theater of Baltimore, the Jubilate Orchestra, Toronto's Classical Music Consort, the Bloomington Early Music Festival Orchestra, Bach and the Baroque in Pittsburgh, Madison Bach Musicians and others. He has also performed with Indianapolis Baroque, the Jeune Orchestre Atlantique and Bourbon Baroque. This season also sees his debut with the Newberry Consort, Baroque Band, Chicago Opera Theater, Berkeley Opera, Callipygian Players and the Bloomington Bach Cantata Project. A passionate advocate of new music, Mr. Foster actively commissions and premieres contemporary works for old instruments. He has recorded for Cedille Records and Indiana University Press. Mr. Foster is a graduate of Indiana University's Early Music Institute, where he studied oboe with Washington McClain and recorder with Eva Legène and Han Toll.



Beth Gilford, baroque recorder, studied at the Schola Cantorum Basiliensis in Switzerland with Hans-Martin Linde. After two years at the Schola, she returned to the United States, where she earned a B.F.A. in recorder from the Oberlin College Conservatory. Over the span of her long career, she has performed with a variety of ensembles; she also taught recorder and early music performance practice at the University of Michigan, Oberlin College, and Albion College. She maintains a private studio for adults interested in baroque music and performance practice and teaches a small cohort of young children.



Timothy Larsen, homilist, is McManis Professor of Christian Thought at Wheaton College. He grew up in Chicago's south suburbs and received his B.A. and M.A. degrees from Wheaton. He taught at Covenant College, Coventry, England, and completed his Ph.D. in history at Stirling University, Scotland. Dr. Larsen taught church history at Tyndale Seminary, Toronto, before returning to Wheaton in 2002. He is a fellow of the Royal Historical Society and has been a visiting fellow in history at Trinity College, Cambridge. He is the author of articles in academic journals and in publications ranging from *The Christian Century* to *The Wall Street Journal*. His book *Crisis of Doubt: Honest Faith in Nineteenth-Century England* was named Book of the Year by *Books and Culture*. Tim and his wife, Jane, a medical doctor, have three children.



Myron Rosenblum, baroque viola d'amore, studied viola with Walter Trampler, Lillian Fuchs and William Primrose, and under a Fulbright Grant to Vienna, viola d'amore with Karl Stumpf. He has performed extensively on both instruments with Clarion Concerts, Bethlehem Bach Festival, the American Opera Society, the Brattleboro Music Festival, the New York City Opera, the Richmond Symphony, the New York Philharmonic, the Greenwich Quartet and others. Recently, he performed at Columbia University with the New York Consort of Viols in the first New York performance of Ottorino Respighi's *Quartet for Quinton, Viola D'amore, Viola da Gamba and Basse de Viole*. Rosenblum was featured on a podcast for the NPR program *Sunday Baroque*, where he spoke on the history, music and performers of the viola d'amore. He is the author of the article on the viola d'amore in *The New Grove Dictionary of Music and Musicians*.



Mark Shuldiner, harpsichord, is a graduate of Oberlin Conservatory's historical performance program where he studied harpsichord with Webb Wiggins. Mr. Shuldiner has also studied with such keyboard luminaries as Emanuel Ax and Davitt Moroney. Recent projects have included playing harpsichord, celeste, and organ for staged productions of *A Midsummer Night's Dream* by Benjamin Britten as well as a production of Monteverdi's *L'incoronazione di Poppea* under the direction of Stephen Stubbs. Mr. Shuldiner recently led a performance of Charpentier's *Les Arts Florissants* on a fringe concert at the 2009 Boston Early Music Festival. A native of Chicago, he performs regularly with the Opera Company, the Bach and Beethoven Ensemble, and other historical instrument groups throughout the greater Chicago area.



Craig Trompeter, baroque viola da gamba, performs and teaches throughout the United States. He appears in concert and over the airwaves with Baroque Band, Musica Maris, Urban Baroque, the Second City Musick, Chicago Opera Theater, and the Smithsonian Chamber Music Society. He has recorded on the Harmonia Mundi, Cedille, and Centaur labels. In 2003 he founded the Feldenkrais Center of Chicago where he teaches Awareness Through Movement and Functional Integration. Trompeter is artistic director of the Haymarket Opera Company.

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