



2022-2023  
TENET  
CONCERT SEASON



WATER  
GARDE  
LUCHT

ZUID  
WEST

NOORD  
OOST  
DRANGEN  
HET VERBODEN

TELEGRAFIE  
HET PAROOLSNELLEN

SCHETSONTWERP  
RAAM-POST KANTOOR  
UTRECHT.



# Magnificat & Easter Oratorio

Johann Sebastian Bach (1685–1750)

## TENET Vocal Artists

Jolle Greenleaf *artistic director*

Jeffrey Grossman *music director*

Jolle Greenleaf, Margaret Carpenter Haigh, Sarah Yanovitch *sopranos*

Tim Keeler, Kate Maroney, Elisa Sutherland *altos*

Haitham Haidar, Matthew Newhouse, Gene Stenger *tenors*

Anicet Castel, Tyler Duncan, Charles Wesley Evans *basses*

Steven Marquardt, Paul Murphy, Perry Sutton *trumpets*

Immanuel Davis, David Ross *flutes*

Caroline Giassi, Priscilla Herreid *oboes*

Joseph Jones *bassoon*

Nicholas DiEugenio, Isabelle Seula Lee, Johanna Novom, Edson Scheid *violin I*

Aniela Eddy, Chiara Stauffer, Beth Wenstrom *violin II*

Kyle Miller, Rebecca Nelson *viola*

Ana Kim *cello*

Nathaniel Chase *violone*

Jeffrey Grossman *organ*

Sae Hashimoto *timpani*

7:30PM on Saturday, April 29, 2023

Church of St. Vincent Ferrer

869 Lexington Ave

New York City

# Program Notes

On this program, we will hear two of J.S. Bach's loveliest large-scale choral works—the Magnificat in D and the Easter Oratorio. The music of each work certainly stands on its own, but given the importance of the Christian (specifically Lutheran) faith in Bach's life and music, some listeners may find it helpful to think about these pieces in their original liturgical and spiritual context.

The Magnificat is a biblical text from the gospel of Luke, sung by the Blessed Virgin Mary during her pregnancy. In eighteenth-century Lutheran practice, a Latin setting like Bach's would have been reserved for an evening service on a particularly important feast day. The text sings of the remarkable paradox in the Christian plan of the salvation of the world, in that God chose to become human in the womb of a poor peasant girl. The verse structure of the text has been fixed for centuries, as the canticle has served as part of the daily evening liturgy since at least the Middle Ages. In Bach's setting, each verse is set as an independent movement, and the affect and character of each movement is driven entirely by the text, moving in an arc through rejoicing, humility, and gratitude. There are too many wonderful musical moments to mention; for me, the climax surely is the end of the central chorus "Fecit potentiam," at the words "mente cordis sui." To me, this striking passage, featuring a surprise augmented triad, encapsulates the mysterious paradox mentioned above, painting God's power to confound the proud.

Like all of Bach's large-scale choral works, the second work on the program, the Easter Oratorio, existed in several different versions, used on various occasions. In its essence, it is a dramatic cantata recounting the story of the first Easter morning. Its first performance was at the Thomaskirche in Leipzig in 1725 on Easter Day, two days after Good Friday's performance of the St. John Passion. In this sense, the Easter Oratorio can be experienced as a sort of sequel to the Passion, but instead of the Passion's linear narrative, we get a series of dramatic scenes followed by arias that explore, in a deep and surprising way, the psychology of the Christian faith, beginning with the nostalgic slow instrumental movement that follows the opening Sinfonia.

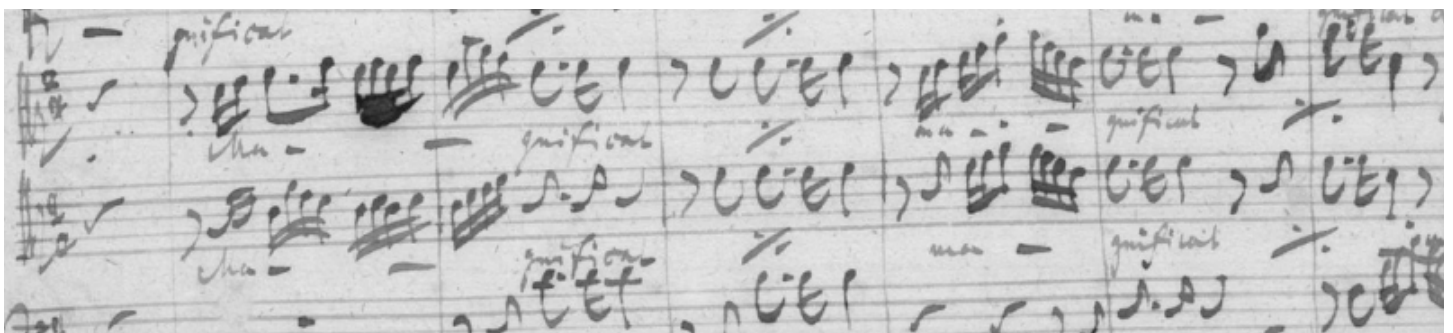
Unsurprisingly, the two choruses that frame the work express Easter joy, in the trumpet-friendly key of D major. But in the other movements, the mystery of the resurrection

is explored in a more complex way. We never hear directly from the risen figure of Jesus; instead, we are confronted only with the empty tomb. The very first person recorded to have encountered Jesus after the resurrection is Mary Magdalene, and in the first scene she is recounting this event to the apostles Peter and John, who do not believe and run to the tomb to see for themselves. The soprano aria that follows is in the voice of Mary Salome, one of the women who came to the tomb to anoint the body of Jesus early on Sunday morning and found the tomb empty. The affect of this aria is singularly beautiful; she sings of putting away the myrrh used for anointing the dead and instead crowning the Lord with the laurels of victory. But the affect throughout is one of yearning; like Magdalene before her, she cannot touch the glorified body of the Lord but experiences the reality of the resurrection through faith alone. Is she singing to her soul alone, or to any soul listening who shares her faith and her anxiety?

In the second scene, the apostles approach the tomb, as recounted in the gospel of John. In the biblical narrative, John arrives first, but without going in, he sees the sweat cloth that has wrapped Jesus's face in death rolled up and placed aside. In this moment, he comes to believe in the reality of the resurrection. The tenor aria that follows depicts one consequence of this fact; in Christian belief, baptism allows the individual believer to take part in the mysterious death and resurrection of Jesus. Now John's faith allows him to understand that after the resurrection, death for the Christian is merely a sleep before eternal life. Echoing the sentiment of the final two movements of the St. John Passion, the aria depicts the sweetness of this sleep.

The third scene depicts the desire of the soul to encounter the Lord. The affect of the aria, sung in the character of Mary Magdalene seeking her beloved, is one of anticipation, even impatience, for the mystical encounter, and reminiscent of the portion of the Song of Songs quoted in the St. Matthew Passion: "Whither is thy beloved gone, O thou fairest among women?" In the second section, in a minor key, we are meant to feel the sense of absence more keenly. It perhaps not a stretch to consider these three arias as representing the theological virtues of faith, love, and hope, framed by choruses of pure, radiant joy.

—Charles Weaver



# Texts and Translations

## Magnificat

1. *Coro*  
Magnificat anima mea Dominum.
2. *Aria (Soprano II)*  
Et exultavit spiritus meus  
In Deo salutari meo.
3. *Aria (Soprano I)*  
Quia respexit humilitatem  
Ancillae suae.  
Ecce enim ex hoc  
Beatam me dicent
4. *Coro*  
Omnes generationes.
5. *Aria (Basso)*  
Quia fecit mihi magna qui potens est,  
Et sanctum nomen eius.
6. *Duetto (Alto/Tenore)*  
Et misericordia a progenie in progenies  
Timentibus eum.
7. *Coro*  
Fecit potentiam in brachio suo,  
Dispersionem superbis  
Mente cordis sui.
8. *Aria (Tenore)*  
Deposuit potentes de sede  
Et exaltavit humiles.
9. *Aria (Alto)*  
Esurientes implevit bonis  
Et divites dimisit inanes.
- 9a. *Duetto (Soprano/Basso)*  
Virga Jesse floruit,  
Emmanuel noster apparuit,  
Induit carnem hominis,  
Fit puer delectabilis.  
Alleluia.
10. *Trio (Soprano I, II, Alto)*  
Suscepit Israel puerum suum,  
Recordatus misericordiae.
11. *Coro*  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.
12. *Coro*  
Gloria Patri, et Filio,  
Et Spiritu sancto.  
Sicut erat in principio,  
Et nunc, et semper,  
Et in saecula saeculorum. Amen.

## Magnificat

- Chorus*  
My soul doth magnify the Lord.
- Aria*  
And my spirit hath rejoiced  
In God my savior.
- Aria*  
For he hath regarded the lowliness  
Of his hand-maiden.  
For behold from henceforth  
They shall call me blessed
- Chorus*  
Throughout all generations.
- Aria*  
For he that is mighty hath magnified me,  
And holy is his name.
- Duet*  
And mercy throughout all generations  
Is on them that fear him.
- Chorus*  
He hath shewed strength with his arm,  
He hath scattered the proud  
In the imagination of their hearts.
- Aria*  
He hath put down the mighty from their seat  
And hath exalted the humble and meek.
- Aria*  
He hath filled the hungry with good things  
And the rich he hath sent empty away.
- Duet*  
The branch of Jesse flowers,  
Our Emmanuel appears;  
He takes on the flesh of humanity,  
Becoming a charming boy;  
Alleluia.
- Trio*  
He hath holpen his servant Israel,  
Remembering his mercy.
- Chorus*  
As he promised to our forefathers,  
Abraham and his seed forever.
- Chorus*  
Glory be to the Father, and to the Son,  
And to the Holy Ghost.  
As it was in the beginning  
Is now, and ever shall be,  
World without end. Amen.

## Easter Oratorio

1. *Sinfonia*
2. *Adagio*
3. *Coro*  
Kommt, eilet und lauft,  
ihr flüchtigen Füße,  
Erreicht die Höhle, die Jesum bedeckt!  
Lachen und Scherzen  
Begleitet die Herzen  
Denn unser Heil ist auferweckt.
4. *Recitativo (SATB)*  
O kalter Männer Sinn!  
Wo ist die Liebe hin,  
Die ihr dem Heiland schuldig seid?  
Ein schwaches Weib muß euch beschämen!  
Ach, ein betrübtes Grämen  
Und banges Herzeleid  
Hat mit gesalzenen Tränen  
Und wehmutsvollem Sehnen  
Ihm eine Salbung zgedacht,  
Die ihr, wie wir, umsonst gemacht.
5. *Aria (Soprano)*  
Seele, deine Spezereien  
Sollen nicht mehr Myrrhen sein.  
Denn allein  
Mit dem Lorbeerkranze prangen,  
Stillt dein ängstliches Verlangen.
6. *Recitativo (ATB)*  
Hier ist die Gruft  
Und hier der Stein,  
Der solche zugedeckt.  
Wo aber wird mein Heiland sein?  
Er ist vom Tode auferweckt!  
Wir trafen einen Engel an,  
Der hat uns solches kundgetan.  
Hier seh ich mit Vergnügen  
Das Schweiß Tuch abgewickelt liegen.
7. *Aria (Tenore)*  
Sanfte soll mein Todeskummer,  
Nur ein Schlummer  
Jesu, durch dein Schweiß Tuch sein.  
Ja, das wird mich dort erfrischen  
Und die Zähren meiner Pein  
Von den Wangen tröstlich wischen.
8. *Recitativo (Soprano/Alto)*  
Indessen seufzen wir  
Mit brennender Begier:  
Ach, könnt es doch nur bald geschehen,  
Den Heiland selbst zu sehen!
9. *Aria (Alto)*  
Saget, saget mir geschwinde,

## Easter Oratorio

*Chorus*  
Come, hasten and run,  
You who are fleet of foot,  
Make for the cavern, where Jesus lies hidden!  
Laughter and banter,  
Attend now our hearts,  
For our Savior has been raised up.

*Recitative*  
O men so cold of heart!  
Where has that love gone,  
Which you owe the Saviour?  
A weak woman must put you to shame!  
Ah, our sad grieving  
And anxious sorrow  
Intended to anoint him here  
With salty tears  
And melancholy yearning,  
But it was for you, like us, in vain.

*Aria*  
O soul, your spices  
Should consist no more of myrrh.  
For only  
With resplendent laurel wreaths  
Will you still your anxious longing.

*Recitative*  
Here is the tomb  
And here the stone  
Which covered it.  
But where might my Saviour be?  
He has risen from the dead!  
We met with an angel,  
Who made this known to us.  
I see now with joy  
The sweat-cloth lying here unwound.

*Aria*  
My final agony shall be gentle,  
Just a slumber,  
O Jesus, due to thy sweat-cloth.  
Yea, it will refresh me there  
And wipe the tears of my pain  
Consolingly from my cheeks.

*Recitative*  
Meanwhile we sigh  
With burning desire:  
Ah, if only we could soon  
See the Saviour himself!

*Aria*  
Tell me, tell me quickly,

Saget, wo ich Jesum finde,  
Welchen meine Seele liebt!  
Komm doch, komm, umfasse mich;  
Denn mein Herz ist ohne dich  
Ganz verwaist und betrübt.

Tell me where I might find Jesus,  
Whom I love with my soul!  
Come now, come, embrace me;  
For my heart without thee  
Is quite orphaned and distressed.

10. *Recitativo (Basso)*

Wir sind erfreuet,  
Daß unser Jesus wieder lebt,  
Und unser Herz,  
So erst in Traurigkeit zerflossen  
und geschwebt,  
Vergißt den Schmerz  
Und sinnt auf Freudenlieder;  
Denn unser Heiland lebet wieder.

*Recitative*

We rejoice  
That our Jesus lives again,  
And that our heart,  
Which once drifted  
in such sadness,  
Now forgets the pain,  
And turns to joyful anthems;  
For our Saviour lives again.

11. *Coro*

Preis und Dank  
Bleibe, Herr, dein Lobgesang.  
Höll und Teufel sind bezwungen,  
Ihre Pforten sind zerstört.  
Jauchzet, ihr erlösten Zungen,  
Daß man es im Himmel hört.  
Eröffnet, ihr Himmel, die prächtigen Bogen,  
Der Löwe von Juda kommt siegend gezogen!

*Chorus*

May laud and thanks  
Remain, O Lord, thy song of praise.  
Hell and the devil are vanquished,  
Their gates are destroyed.  
Rejoice, ye ransomed voices,  
That ye be heard in heaven.  
Spread open, ye heavens, your glorious arches,  
The Lion of Judah shall enter in triumph!

## Artists

Preëminent New York City-based early music ensemble **TENET Vocal Artists** celebrates its 14th season in 2022-23. Under Artistic Director Jolle Greenleaf, TENET Vocal Artists has won acclaim for its innovative programming, virtuosic singing, and command of repertoire that spans the Middle Ages to the present day. Renowned for their interpretations of Renaissance and Baroque repertoire, TENET Vocal Artists' distinguished soloists have been praised for their pristine one-voice-to-a-part singing "to an uncanny degree of precision" (*The Boston Globe*). TENET Vocal Artists collaborates regularly with acclaimed instrumentalists, instrumental ensembles, and organizations. TENET has performed at Carnegie Hall, the Metropolitan Museum of Art, Caramoor, Columbia University, Yale University, and numerous venues in and around New York City. Further afield, TENET has appeared at the Festival Casals de Puerto Rico, Berkshire Bach Festival, Cambridge Early Music Festival, Connecticut Early Music Festival, Costa Rica International Music Festival, Montreal Baroque Festival, and many other prominent locations throughout the United States, Latin America and Europe.





In France and over Europe, **Anicet Castel** has performed regularly on stage and in concert, as a choir member and a soloist, with famous baroque ensembles such as les Arts Florissants, le Concert d'Astrée, le Poème Harmonique, Accentus, Namur chamber choir, Sagittarius, and les Cris de Paris. He has collaborated with recognized conductors William Christie, Emmanuelle Haïm, Vincent Dumestre, Rinaldo Alessandrini, Laurence Equilbey, Christophe Rousset, Leonardo Garcia Alarcon, Jérôme Corréas, Emmanuel Krivine, Peter Phillips, in performances of many works in the early music canon.



Bassist **Nathaniel Chase** performs a wide range of music, from orchestral repertoire with the Allentown Symphony, to new music with Ensemble LPR and Ensemble Échappé, and period performance with the Sebastians and the Trinity Baroque Orchestra. He recently performed on Broadway in the critically acclaimed production of *Farinelli and the King* with countertenor Iestyn Davies. He is a graduate of the New England Conservatory and the Yale School of Music, where he was a winner of the 2010 Woolsey Hall Concerto Competition.



**Immanuel Davis** is one of the most versatile flutists of his generation. Equally at home on the modern and baroque flutes, Immanuel has performed as a soloist and chamber musician throughout the United States and abroad. In 2005 he received a Fulbright Fellowship to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague.

Since then he has performed as soloist and chamber player with such early music ensembles as Early Music New York, ARTEK, Lyra Baroque, REBEL and the Bach Society of Minnesota and Mercury Orchestra of Houston. He recently released a duo CD on the Naxos label, with Barthold Kuijken, *La Magnifique: Flute Music for the Court of Louis XIV*. Immanuel is the flute professor at the University of Minnesota.



Violinist **Nicholas DiEugenio's** colorful playing is lauded for its "rapturous poetry" (*American Record Guide*), and as "excellent" and "evocative" (*New York Times*). A joyous, inspired, edgy, and visceral performer, Nicholas leads a versatile performing life as a leader, chamber musician, and soloist in music ranging from early baroque to current commissions. His

award-winning album *Unraveling Beethoven* with pianist Mimi Solomon was released in 2018 by New Focus Recordings. Other recordings include the complete *Violin Sonatas of Robert Schumann* (Musica Omnia) as well as a tribute to Pulitzer prize-winner Steven Stucky (New Focus). Nicholas is a core member of The Sebastians as well as Associate Professor of Music at UNC Chapel Hill.



Baritone **Tyler Duncan** has performed for the Metropolitan Opera, the Seiji Ozawa Academy, the Spoleto Festival USA, the Boston Early Music Festival, Tafelmusik, the Munich Bach Choir, the New York Philharmonic, the Orchestra of St Luke's and the San Francisco Symphony. Tyler's great love of art song has been showcased with Brahms' *Die Schöne*

*Magelone* with Erika Switzer for Collaborative Arts Chicago, Schubert Lieder at the Wigmore Hall with pianist Graham Johnson, Mahler's *Des Knaben Wunderhorn* with Lviv Philharmonic, Shostakovich's *Michelangelo* with The Orchestra Now at the Met Museum and has premiered many new works by composers including Jocelyn Morlock, Jeffrey Ryan, and Andrew Staniland.



Swiss-American violinist **Aniela Eddy** has performed throughout North America, Europe and Asia. Her broad and varied interest in music of all eras has led her to perform in concerts spanning the baroque through contemporary time periods. Recent collaborations include performances with Apollo's Fire, the Göttingen International Handel Festival, ChamberFest Cleveland, The Knights chamber orchestra and the Carmel Bach Festival. In addition to performances broadcast on Cleveland's WCLV and New York City's WQXR, Aniela has appeared live on NPR with *A Prairie Home Companion* and Garrison Keillor. She is a founding member of the historically informed string quartet, Quartet Salonnieres.



"An elegant, mellifluous and expressive baritone" (*New York Times*), **Charles Wesley Evans** has been lauded by *The Miami Herald* as "the peak of the night's solo work" and "a warm, strong baritone," (*The Washington Post*). Charles began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey where he toured nationally and internationally, performing with notable conductors and orchestras Evans Charles Wesley around the globe.

He enjoys a varied career performing works from the Baroque to gospel and musical theater. Recent concert work include performances with the Cleveland Orchestra, Austin Symphony, Fort Worth Symphony, Sinfonia de Camera, Bach Akademie Charlotte and Sonare Baroque Ensemble, Germany.



**Caroline Giassi**, a native New Yorker, began her musical studies on a Cracker Jack box violin at the age of three. She soon switched to the oboe and later found her musical home in the world of performance practice and historical oboes. She performs with many top early music ensembles such as The Sebastians, The American Classical Orchestra,

Handel & Haydn Society, Opera Lafayette, Chatham Baroque, Pegasus Early Music, and is an American Fellow of the English Concert. In addition to performing, Caroline is a dedicated educator and has worked with students ranging from second graders in New York City public schools to undergraduate and graduate students at the University of Michigan where she is a continuing guest artist teaching baroque oboe and coaching performance practice.



Soprano **Jolle Greenleaf** is one of today's foremost figures in the field of early music. She has been hailed by *The New York Times* as a "golden soprano" and "a major force in the New York early music-scene." Ms. Greenleaf was named the artistic director of TENET Vocal Artists in 2009, where she sings and directs the ensemble in repertoire spanning the Middle Ages to the present day. Her flair for imaginative programming has been lauded as "adventurous and expressive,"

and “smart, varied and not entirely early” (*The New York Times*). She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Ms. Greenleaf has performed as a soloist in venues throughout the U.S., Europe, and Central America.



Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, Jeffrey has directed Bach’s Passions and Handel’s *Messiah* in collaboration with TENET

Vocal Artists. Recent seasons also include his leading Monteverdi’s *Vespers* with the Green Mountain Project in New York and Venice; conducting operas of Haydn and Handel for Juilliard Opera; and a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. A native of Detroit, Michigan, he holds degrees from Harvard, Juilliard, and Carnegie Mellon University; he teaches performance practice at Yale University.



**Haitham Haidar** is a Lebanese-Palestinian Canadian tenor, currently based in Montreal. He is a proud graduate of Yale’s Institute of Sacred Music, McGill’s Schulich School of Music, and the University of British Columbia. Praised for his ‘ductile,’ ‘bright,’ and ‘robust’ tenor, Haitham enjoys performing oratorio, opera, and chamber music across North America,

Europe, and Asia. Haitham is also a proud member of Kaleidoscope Vocal Ensemble (KVE), whose mission aims to present vocal music with the highest artistic excellence, while celebrating racial, ethnic, and gender diversity. Haitham has recently been seen as the tenor soloist with the Newfoundland Symphony Orchestra, Winnipeg Symphony Orchestra, and Apollo’s Fire.



Praised as “fiery, wild, and dangerous” (*Classical Voice North Carolina*) with “a talent for character portrayal” (*Chicago Classical Review*), soprano **Margaret Carpenter Haigh** captivates audiences with her “flawless intonation” and “perfect vocalism” (*CNVC*). Her dazzling technique and formidable skills as a collaborative artist shine in performances of

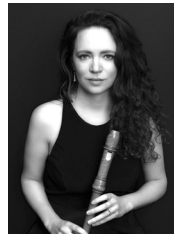
repertoire spanning from the Renaissance and Baroque to the modern day. Recent engagements of note include the American premiere of Huang Ruo’s 12-voice work of vocal-theatre and puppetry *Book of Mountains & Seas* with Beth Morrison Projects, Bach’s *St. Matthew Passion* with the choirs of Trinity Wall Street and Saint Thomas Fifth Avenue, Handel’s *Israel in Egypt* with GRAMMY®-winning Apollo’s Fire, and a newly choreographed ballet performance of Del Tredici’s virtuosic and whimsical masterwork *An Alice Symphony*.



Hailing from Osaka, Japan, **Sae Hashimoto** is an exhilarating percussionist in New York City. Her unique performances have been described as “seductive yet sharp” by *The New York Times*, and “remarkably dynamic” in *New York Classical Review*. She has served as guest timpanist with the New York Philharmonic and New York City Ballet. She currently serves as

the principal timpanist of New Jersey-based orchestra Symphony in C. From 2018 to 2020, she served as the percussionist of Ensemble Connect, a fellowship program of Carnegie Hall

for extraordinary young professional classical musicians. As a passionate advocate for contemporary music, she has worked with leading composers of today. She has premiered over ten works by avant-garde composer John Zorn, some of which have been recorded and released on albums under the Tzadik label.



**Priscilla Herreid** plays period wind instruments with some of the finest ensembles in the US and abroad. A longtime member of Piffaro, Priscilla is now their artistic director, beginning her leadership of the preeminent ensemble this season. Recent appearances include The Handel + Haydn Society, *Tempesta di Mare*, Tenet Vocal Artists, The Dark Horse

Consort, The Sebastians, The Metropolitan Opera, The Gabrieli Consort, and The Boston Early Music Festival Orchestra. Priscilla also accompanies silent films with Hesperus, sings the Latin Mass in New York City, and was part of the onstage band for *Twelfth Night* and *Richard III* on Broadway.



**Joseph Jones** began studying the bassoon at age 12 when his piano teacher suggested: “Joey, you might be good at the bassoon.” Some years and many concerts later, Joe works as a bassoonist performing throughout the country and occasionally around the world. His playing has been praised for its

“warm singing tone,” and once while performing a Vivaldi concerto he “proved he could easily break the four-minute mile without missing a note” (*Star Tribune*). Ensembles he has worked with include The English Concert, ACRONYM, Boston Early Music Festival, Early Music New York, American Bach Soloists, the Bermuda Philharmonic, Lyra Baroque Orchestra, and Les Arts Florissants at the festival *Dans les Jardins de William Christie* in Thiré, France.



**Tim Keeler** is Music Director of the San Francisco-based, GRAMMY® award-winning vocal ensemble Chanticleer. Prior to moving to San Francisco, he forged a career as an active conductor, singer, and educator in New York City. He has sung with New York Polyphony, The Clarion Choir, the Choir of Trinity Wall Street, the Saint Thomas Choir of Men and Boys, TEN-

ET, and Ekmeles. Dr. Keeler holds a BA in Music from Princeton University, an MPhil in Music and Science from Cambridge University, an MM in Choral Conducting from the University of Michigan, and a DMA in Choral Conducting from the University of Maryland.



Indiana-native **Ana Kim** is a cellist based in New York, who performs on modern and historical instruments. She plays with various ensembles, including Philharmonia Baroque Orchestra, American Classical Orchestra and Boston Baroque. Ana has participated in festivals such as Oregon Bach, Yellow Barn, Verbier Academy, Music@Menlo, and International

Musicians Seminar at Prussia Cove. She has received a Doctorate at the University of Southern California and has studied Historical Performance at Juilliard. Her teachers include János Starker, Ralph Kirshbaum, Laurence Lesser, and Phoebe Carrai.





**Isabelle Seula Lee** is a NYC-based baroque and modern violinist. Her recent and upcoming engagements include a tour to Europe with the Philharmonia Baroque Orchestra and Bach Collegium Japan, and performances with the New York Baroque Incorporated, Bach Collegium at Saint Peter's, among others. Lee has appeared soloist with the New York Baroque

Incorporated, Juilliard415, Tele-Radio Symphony Orchestra in Saint Petersburg, Saint Petersburg State Symphony Orchestra, Lynn Philharmonia, and the Chamber Orchestra of Estonia. She has toured throughout Europe, New Zealand, China, India and Bolivia, and has performed at venues including Alice Tully Hall at Lincoln Center, Weill Recital Hall at Carnegie Hall, Germany's Gewandhaus and Köln Philharmonie, and New Zealand's Fowler Center.



Recognized for "vibrant and colorful" singing (*The New York Times*) mezzo-soprano **Kate Maroney's** recent appearances include with the Orlando Philharmonic Orchestra, Indianapolis Symphonic Choir, New York City Ballet, Santa Fe Desert Chorale and Symphony, Seraphic Fire, Berkshire Choral Festival, TENET, Carmel Bach Festival, Opera Grand Rapids, New York Baroque Incorporated at Trinity Wall Street,

LA Opera, Lincoln Center Festival, Oregon Bach Festival, Musica Sacra, Bach Collegium San Diego, Princeton Pro Musica, Bach Vespers Holy Trinity, Mark Morris Dance Group, Yale Choral Artists, American Opera Projects, Berkshire Bach Society, and Clarion. Kate has premiered works and collaborated closely with Philip Glass, John Corigliano, David Lang, Martin Bresnick, Julia Wolfe, Missy Mazzoli, Hannah Lash, Nina Young, Dominick Argento, Christopher Cerrone, Ted Hearne, and Scott Wheeler.



**Steven Marquardt** is a Baroque trumpet and natural horn specialist based in New York, New York. Steven performs regularly with Trinity Wall Street, Apollo's Fire, Bach Vespers at Holy Trinity, the Sebastians, New York Baroque Incorporated, and American Classical Orchestra, and has made appearances with Tafelmusik Baroque Orchestra, Philharmonia Baroque Orchestra, Boston Early Music Festival Orchestra, Portland Baroque Orchestra, and The English Concert. Steven is also an arts administrator, currently serving as the Director of Concert Services at Gotham Early Music Scene (GEMS). Originally hailing from Burnsville, Minnesota, Steven is a graduate of Indiana University (M.M.) and Concordia College-Moorhead (B.M.). He resides in Manhattan with his wife, Marissa.



Violist **Kyle Miller** made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as 'the dog' in P.D.Q. Bach's Canine Cantata, *Wachet Arf!* After that watershed performance, Kyle went on to study at the New England Conservatory, the Eastman School of Music, and The Juilliard School. A member of ACRONYM and Diderot

String Quartet, Kyle also has appeared onstage with A Far Cry, the American Classical Orchestra, Apollo's Fire, the English Concert, Handel and Haydn Society, the Knights, New York Baroque Incorporated, Opera Lafayette, the Sebastians, Seraphic Fire, Tafelmusik Baroque Orchestra, Teatro Nuovo, TENET, and Trinity Baroque Orchestra.



Trumpeter **Paul Murphy** works frequently as a musician and educator at The Juilliard School, Carnegie Hall, the New York Philharmonic, and on Broadway. He has performed with the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the Knights, the International Contemporary Ensemble, and currently serves as Artistic Director for the chamber music

collective Decoda—the only independent ensemble to be recognized as an affiliate ensemble of Carnegie Hall. Passionate about drawing others deeply into the art of music, he has served for over a decade on the teaching artist faculty of the New York Philharmonic, and was recently recognized as one of the inaugural recipients of the Yale Distinguished Teaching Artist Award.



**Rebecca Nelson** is a songwriter from Gera, Germany. Born into a family of classical musicians, she began practicing violin at age four and absorbed a healthy diet of Bach, Phil Collins, and Gillian Welch. After earning her Bachelor's at Rice University and a Master's at the University of Oklahoma, Rebecca diverged from her classical violin training, diving head

first into the enchanting world of Historical Performance. Through her new love of baroque music and old love of folk and bluegrass, Rebecca found her voice as a composer. Since graduating from The Juilliard School's Historical Performance program, she has joined and founded exciting new ensembles including Nuova Pratica and Digital Camerata. Her debut album *Do Not Lament* will be released later this year.



Tenor **Matthew Newhouse** brings power, tenderness, and evocative story-telling to his performances. He was recently named a Fellow for the Virginia Best Adam's Masterclass at the Carmel Bach Festival. Recent soloist engagements include *Evangelist* and Tenor Soloist in J.S. Bach's *Weihnachtsoratorium* (Yale Schola Cantorum), Mozart's *Requiem* (Ars Nova Chorale), Haydn's *Schöpfungsmesse* (Juilliard 415), and Emmanuel Music's cantata series. A frequent professional chorister, Matthew has collaborated with The Thirteen, Apollo's Fire, and Voces8. Matthew is the winner of the Semper Pro Musica competition where he gave his Carnegie Hall premiere. In academia, Matthew's work includes researching and promoting African-American and Nordic vocal repertoire.



Violinist **Johanna Novom** appears with ensembles internationally as a soloist, principal, chamber and orchestral musician. A first prize winner of the American Bach Soloists' International Young Artists Competition, Johanna holds a Master's degree in Historical Performance from Oberlin Conservatory. She is a member of Diderot String Quartet and

ACRONYM, and has been concertmaster of Apollo's Fire and principal at Washington National Cathedral Baroque Orchestra. Johanna also performs with ensembles such as Trinity Wall Street Baroque Orchestra, Boston Early Music Festival Orchestra, Tafelmusik, American Bach Soloists, The Clarion Orchestra, Opera Lafayette, and New York Baroque Incorporated. Recent and upcoming festival engagements include the Carmel Bach Festival, Tanglewood, and the BBC Proms Festival.



**David Ross** is a historical flutist based in New York City. Since 2009 his training and career have focused exclusively in historical performance ranging from one-keyed baroque flutes to many-keyed flutes and piccolos from the Classical and Romantic periods. David concertizes regularly with ensembles including New York Baroque Incorporated, the Sebastianians, Trinity Wall Street, Bach Vespers at Holy Trinity, Early Music New York, and Mercury Chamber Orchestra. David was among the last generation to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague, Netherlands where he earned a Bachelor's degree in Early Music. He also received a Master's degree from the Juilliard School's Historical Performance Program.



**Edson Scheid** has been praised for his "polished playing" (*The Strad*), for being a "virtuoso violinist" (*The Boston Globe*) and a "violin virtuoso extraordinaire" (*Fanfare Magazine*). His performance of Strauss's song Morgen at Carnegie Hall alongside Joyce DiDonato and Il Pomo d'Oro was described as follows: "The concertmaster, Edson Scheid, proved a worthy foil as violin soloist" (*The New York Times*). He has been featured live in-studio on In Tune from BBC Radio 3, and his recording of Paganini's 24 Caprices on the baroque violin for the Naxos label has been critically acclaimed: "Far from being mere virtuoso stunts, Scheid's Caprices abound in the beauty and revolutionary spirit of these works" (*Fanfare Magazine*).



Praised for her "sweet" and "sparkling" sound (*ClevelandClassical*), violinist **Chiara Fasani Stauffer** is a member of the Cramer Quartet and the artistic director and co-founder of Time Canvas. This season she is performing with groups such as the Philharmonia Baroque Orchestra, Apollo's Fire, the Washington Bach Consort, Teatro Nuovo, and Trinity Wall Street.

Chiara holds degrees from the Juilliard School and the Basel Hochschule für Musik, and she is an American Fellow of the English Concert.



Hailed as an "impressive tenor" (*The New York Times*) who creates "the most lasting moments" (*The Virginia Gazette*) of the performance, **Gene Stenger** has been a featured soloist with Helmuth Rilling's Internationale Bachakademie Stuttgart, the Virginia Symphony Orchestra, TENET Vocal Artists, American Classical Orchestra, Voices of Ascension, Colorado Bach Ensemble, Bach Society of St. Louis, the Staunton Music Festival, Bach Collegium at St. Peter's (NYC), Madison Bach Musicians, and the Oregon, Baldwin Wallace, Carmel, Bach Akademie Charlotte, and Northeast Pennsylvania Bach Festivals. Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and the Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music.

Known for her "soul-infused expressiveness and unselfconscious joie de vivre," **Elisa Sutherland** is a mezzo-soprano, artistic director, producer, and administrator dedicated to detailed, stylistic performances of early and new music. High-



lights from this upcoming season include solo appearances with TENET Vocal Artists, New Chamber Ballet, Elm City Consort, the Canticum Novum Singers of NYC, and Alkemie. In 2022, Elisa became the co-artistic director of the acclaimed early and new music sextet, Variant 6. She also performs extensively with Ekmeles, another sextet dedicated to exploring microtonal tuning and extended techniques.



**Perry Sutton** leads a musically diverse life, performing in baroque, orchestral, chamber, Broadway and commercial music settings with equal dexterity. His early music credits include performances with Apollo's Fire, Washington Bach Consort, Trinity Baroque, La Fiocco, The Bach Collegium of Philadelphia, and the North Carolina Baroque Orchestra, and Tempesta di Mare: The Baroque Orchestra of Philadelphia. Perry has degrees from Mason Gross School of the Arts of Rutgers University, and Rowan University College of Fine and Performing Arts. During the times he leaves the trumpet in the case, he enjoys seeking out local craft beer, coffee, and tinkering with his golf game.



**Beth Wenstrom's** playing has been praised for its "vitality and eloquent phrasing, as well as agility" (*The Strad*). Beth is an avid chamber musician and is an original member of the "eclectic and electrifying early-music ensemble," ACRONYM (*The Boston Globe*). As a soloist and concertmaster, she has performed with Trinity Wall Street Baroque Orchestra, New York Baroque Incorporated, and Sebastian Chamber Players. She has also performed in Apollo's Fire for many years and has appeared in the Orchestra of the Age of Enlightenment, Washington Cathedral Baroque Orchestra, TENET, the Boston Early Music Festival among other ensembles throughout the country and abroad.



Consistently recognized for her rich sound and musical sensitivity, Boston-based soprano **Sarah Yanovitch** is in demand as a concert soloist and ensemble musician. Ms. Yanovitch is a frequent soloist with Boston's Handel and Haydn Society under the artistic direction of Harry Christophers, singing the role of Belinda in Purcell's *Dido and Aeneas*, and soprano solos in Bach's *B minor* and *G major* masses, as well as in Cantatas 10, 36, 61, 140, and 179. She made her solo debut at Tanglewood in the summer of 2017 with H+H in Purcell's *Fairy Queen*. During the 2016-2017 season, Ms. Yanovitch was the Lorraine Hunt Lieberston Fellow with Emmanuel Music, appearing as a featured soloist in Bach's *Weinachtsoratorium*, cantata 51 (*Jauchzet Gott in allen Landen*), cantatas 89, 100, and 179, and as Melia in their staged production of Mozart's *Apollo et Hyacinthus*.

For complete artist biographies, please visit [www.tenet.nyc](http://www.tenet.nyc).

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TENET is grateful to ConEdison for their generous support of our concert series.

## SPECIAL THANKS

Thanks to the Church of St. Vincent Ferrer and James Wetzel for hosting our concert this evening. TENET is grateful to our generous artist hosts: Marcus Edward and Kenneth O'Neill, Edith McNutt, Gene Murrow, Martin Smith, and artist friends who live in the area.



SATURDAY, SEPTEMBER 17, 2022

## Motets of J.S. Bach

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SATURDAY, OCTOBER 22, 2022

## Polifonía de las Américas

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SATURDAY, NOVEMBER 19, 2022

## Sound the Trumpet

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SATURDAY, FEBRUARY 25, 2023

## Lassus' *Lagrime di San Pietro*

---

SATURDAY, APRIL 29, 2023

## Magnificat and Easter Oratorio

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SATURDAY, MAY 20, 2023

## Rejoice, Rejoice!

TENET  
VOCAL ARTISTS

A collage background featuring a map of the Americas, a statue of an angel, a trumpet, and various flowers. The map shows the Pacific Ocean and the Atlantic Ocean. The statue is a large, dark, winged figure. The trumpet is a golden instrument. The flowers include a large yellow flower, a blue flower, and a purple flower. The collage is set against a white background with a torn paper effect.