

2022-2023
TENET
CONCERT SEASON



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DRANG...
HET...
VAN UTRECHT...
WEST...
ELECTRAFIE...
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SCHETSONTWERP...
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POSTKANTOOR...
UTRECHT.



Lagrime de San Pietro

Orlande de Lasso (c. 1532–1594)

TENET Vocal Artists

Jolle Greenleaf *soprano*
Elisa Sutherland *mezzo-soprano*
Laura Pudwell *mezzo-soprano*
Jason McStoots *tenor*
Thomas McCargar *baritone*
Edmund Milly *bass-baritone*
Steven Hrycelak *bass*
Charles Weaver *theorbo*
Jeffrey Grossman *organ*

Jolle Greenleaf *director*

Dark Horse Consort

Kiri Tollaksen *cornetto, mute cornetto*
Alex Opsahl *cornetto, recorder*
Priscilla Herreid *tenor dulcian, recorder*
Greg Ingles *sackbut, recorder*
Erik Schmalz *sackbut, recorder*
Mack Ramsey *sackbut, recorder*
Stephanie Corwin *bass dulcian*

Greg Ingles *director*

7PM on Saturday, February 25, 2023

St. Paul's Chapel at Trinity Wall Street
209 Broadway
New York City

Program Notes

Orlande de Lassus's *Lagrime di San Pietro* is a collection of *madrigali spirituali* drawn (with one exception) from a long poem of the same title by Luigi Tansillo (1510–1568) in ottave rime (stanzas of eight lines). Each madrigal sets a single stanza. Tansillo's poem is an extended meditation on the Gospel passage, familiar to concertgoers from Bach's Passions, in which the apostle Peter—the steadfast “rock” on which Jesus had promised to build his Church—vehemently denies knowing Jesus as Jesus is being interrogated and sentenced to death. After the third denial, the cock crowing is heard, just as Jesus predicted, and Peter goes away to weep over his betrayal.

This cycle is Lassus's last work, published some three weeks before his death. As a result, it exhibits that special character attributed by music lovers to “late works,” like the last quartets of Beethoven or Mozart's *Requiem*; we are inclined to listen to these songs as an intense personal statement by the composer. This impression is heightened by Lassus' personal circumstances. He suffered from some form of melancholia toward the end of his life, which led him to ever-growing religious fervor. In his dedication of *Lagrime*, to Pope Clement VIII, he writes that the pieces are “recently composed, for my own particular devotion.”

In the case of *Lagrime*, Lassus's “particular devotion” took the form of intense personal repentance. Like much else about the Christian life, practices involving personal repentance, mortification, and the sacrament of penance were transformed and reimagined in the sixteenth century in the wake of the Reformation and the Council of Trent. Within the Roman Catholic milieu in which Lassus lived and worked, there was a new emphasis on systematic examination of one's sins, often with the help of a list of commandments or precepts. After acknowledging one's sins, the penitent would strive to form an internal state of contrition, which means feeling sorrow for sin not only out of shame or fear but rather out of love for the God who alone could forgive those sins. The contrite sinner views personal sins as a betrayal of the love owed to God, and this knowledge leads to resolution to amend one's life. After this practice, the sinner would approach the sacrament of confession. During the Middle Ages, it was common to confess one's sins annually and undertake a large penitential act like a pilgrimage, but after the Reformation, it became a more frequent practice as part of the new emphasis on personal piety, leading to the construction of the ornate confessional booths still seen in many European churches.

The development of these internal states of sorrow, contrition, and resolution was aided and enhanced by the fine arts, as in Lassus's collection of “spiritual madrigals.” The goal of such artistic enterprises is to bring all the baroque emotions commonly encountered in the secular world into the practice of religion. Thus, the relationship between the believer and Jesus is often cast in downright sensual terms, in order to move the affections of the believer in the direction of greater conversion. It is for this reason that the text of these madrigals treats the “darts” of Jesus's glance with precisely the same emotionally charged language used in

secular madrigals for the author's beloved.

Even as the text is so emotionally charged, the music is relatively austere and reserved. Listeners familiar with the extravagant (and roughly contemporary) madrigals of Marenzio, Gesualdo, and Monteverdi will find few of those extravagant devices here, perhaps as a result of the somber religious character and the composer's particular inward turn. Instead, we have a construction shot through with numerical patterns and harmonic construction the significance of which we can only guess at. For one thing, the scoring for seven voices is relatively unusual and suggests a numerical significance—seven is an important sacred number in Catholic Christianity: the seven sacraments; the seven deadly sins; the seven penitential psalms; forgiving one's persecutors seventy times seven times; the sevenfold gifts of the Holy Ghost; among others. At the same time, the choice of setting twenty-one pieces of music (twenty madrigals and one motet), points to seven times three, with three also having obvious significance, in the Holy Trinity but more particularly in Peter's threefold denial of Christ.

A close look at the music reveals an even more intricate linking together of all the pieces by mode. In the sixteenth century, many composers, including Lassus, continued to work within the medieval modal system derived from plainchant. Rather than the major and minor modes of modern music, chants were divided into eight modes depending on what notes they ended on and what range of notes they used. Sixteenth-century composers adapted this system to polyphony, so that a piece can generally be categorized into one of these eight modes depending on what clefs and sonorities it uses. This is not merely a theoretical construction, since each mode was thought to have a particular character that could excite different passions in the listener. At the risk of reducing a rather complicated subject to triviality, one succinct and widespread view of the eight modes gives their character thus: mode 1, serious; mode 2, sad; mode 3, mystical; mode 4, harmonic; mode 5, happy; mode 6, devotional; mode 7, angelic; mode 8, perfect. This list is from a later tradition unknown to Lassus, but it is useful for showing the range of affects possible in the modal system.

Lassus's cycle is arranged sequentially by mode: four madrigals in mode 1; four madrigals in mode 2; two madrigals in mode 3; two madrigals in mode 4; three madrigals in mode 5; three madrigals in mode 6; and two madrigals in mode 7. The last piece in the collection, *Vide homo*, is not about Peter at all, so it breaks the modal cycle entirely by being set using harmonies that do not belong to the modal system but to something rather more modern. The medieval text (often misattributed to St. Bernard) is addressed to all believers, in the voice of Jesus, whose divine nature transcends, perhaps, the human construction of the carefully arranged modality. The listener is invited to gaze on the suffering, crucified Christ, to contemplate the deep betrayal and faithlessness that is the condition of all sinners, and to convert. Lassus's use of mode subtly reinforces this personalizing, inward turn, a feature of his time but one that is perennially new.

—Charles Weaver

Texts and Translations

I. Il magnanimo Pietro, che giurato
Havea tra mille lanciae, e mille spade
Al suo caro Signor morir à lato,
Poi che s'accorse vinto da viltade
Nel gran bisogno haver di fe mancato,
Il dolor, la vergogna, e la pietade
Del proprio fallo, e de l'altrui martiro
Di mille punte il petto gli feriro.

II. Ma gli archi, che nel petto gli avventaro
Le saete più acute, e più mortali,
Fur gli occhi del Signor quando il miraro;
Gli occhi fur gli archi, e i sguardi fur gli strali
Che del cor non contenti seri passaro
Fin dentro à l'alma, e vi fer piaghe tali,
Che bisognò mentre che visse poi
Ungerle col licor de gli occhi suoi.

III. Tre volte haveva à l'importuna e audace
Ancella, al servo, ed à la turba rea
Detto e giurato, che giamai seguace
Non fu del suo Signor, ne'l conoscea:
E'l gallo publicato contumace
Il di chiamato in testimon v'havea,
Quando del suo gran fallo à pena avvisto
S'incontrar gli occhi suoi con quei di Christo.

IV. Qual' à l'incontro di quegli occhi santi
Il già caduto Pietro rimanesse
Non sia chi di narrario hoggi si vanti,
Che lingua non saria, ch'al ver giungesse,
Parea che'l buon Signor cinto di tanti
Nemici, e de' suoi privo dir volesse:
Ecco che quel, ch'io dissi, egli è pur vero,
Amico disleal, discepol fiero.

V. Giovane donna il suo bel volto in specchio
Non vide mai di lucido cristallo,
Come in quel punto il miserabil vecchio
Ne gli occhi del Signor vide il suo fallo:
Ne tante cose udir cupido orecchio
Potria, se stesse ben senza untervallo
Intento à l'altrui dir cento anni e cento,
Quante e in'udio col guardo in quel momento.

VI. Così tal'hor (benche profane cose
Siano à le sacre d'agguagliarsi indegne)
Scoprir mirando nitruì le voglie ascose
Suole amator, senza ch'à dir le vegne.

I. When noble Peter, who had sworn
that midst a thousand spears and a thousand swords
he would die beside his beloved Lord,
saw that, overcome by cowardice,
his faith had failed him in his great moment of need,
the grief, shame, and contrition
for his own failure and Christ's suffering,
pierced his breast with a thousand darts.

II. But the bows, which hurled the sharpest
and most deadly arrows into his breast,
were the Lord's eyes, as they looked at him;
His eyes were the bows and His glances the arrows
which, not content with piercing Peter's heart alone,
entered his very soul, there inflicting such wounds
that for the rest of his life he had to
anoint them with his own tears.

III. Three times had he sworn, to the bold and insistent
maid, to the servant, and to the cruel throng,
that he had never been a follower
of his Lord, nor did he know Him:
then the persistent cock announced the day,
called to bear witness;
and now aware of his great failure,
Peter looked at Christ and their eyes met.

IV. The encounter with those holy eyes
had such an effect upon the fallen Peter
that nobody today could claim to describe it,
nor could any tongue approach the truth.
It seemed as if the good Lord, surrounded
by so many enemies, and bereft of His friends,
were saying; "Behold, that which I prophesied has
come to pass, o disloyal friend, cruel disciple".

V. No young woman ever saw her beautiful face
reflected in the mirror with such clarity
as in the instant that miserable old man
saw his guilt reflected in the Lord's eyes:
nor could an eager ear, listening intently
and without pause for
a hundred years and yet a hundred more,
hear all that the glance told Peter in that moment.

VI. Thus, at times (though profane things
may be unworthy of comparison to things sacred)
a lover discovers his beloved's hidden desires
simply by looking, without need for words.

Chi dunque esperto sia ne l'ingegnose
Schole d'Amor, à chi nol prova insegne,
Come senza aprir bocca, ò scriver note
Con gli occhi anchora favellar si puote.

VII. Ogni occhio del Signor lingua veloce
Parea, che fusse, ed ogni occhio de' suoi
Orecchia intenta ad ascoltar sua voce.
Piu fieri (parea dir) son gli occhi tuoi
De l'empie man, che mi porranno in croce;
Ne sento colpo alcun, che sì m'annoio
Di tanti, che'l reo stuolo in me ne scocca,
Quanto il colpo, ch'uscio de la tua bocca.



VIII. Nessun fedel trovai, nessun cortese
Di tanti c'ho degnato d'esser miei;
Ma tu, dove il mio amor via più s'accese,
Perfido e ingrato sovra ogn' altro sei:
Ciascun di lor sol col fuggir m'offese,
Tu mi negasti; ed hor con gli altri rei
Ti stai à pascer del mio danno gli occhi,
Perche la parte del piacer ti tocchi.

IX. Chi ad una ad una raccontar potesse
Le parole di sdegno e d'amor piene,
Che parve à Pietro di veder impresse
Nel sacro giro de le due serene
Luci, scoppiar faria chi l'intendesse:
Ma se d'occhio mortal sovente viene
Virtù, che possa in noi, ch'il prova pensi,
Che puote occhio divin ne gli human sensi.

X. Come falda di neve, che agghiacciata
Il verno in chiusa valle ascosa giacque,
A primavera poi dal sol scaldata
Tutta si sface, e si discioglie in acque:
Così la tema, che entro al cor gelata
Era di Pietro allhor, che'l vero tacque,
Quando Christo ver lui gli occh rivolse
Tutta si sfece, e in pianto si risolse.

XI. E non fu il pianto suo rivo ó Torrente.
Che per caldo stagion giamai seccasse:
Che, benche il Re del Cielo immantenente
A la perduta gratia il ritornasse,
De la sua vita tutto il rimanente
Non fu mai notte che ei non si destasse,
Udendo il gallo à dir quanto fu iniquo,
Dando lagrime nove al fallo antiquo.

Likewise, experts in the ingenious game of love
can teach the apt but untried novice how,
without speaking or writing a word, one can
communicate with eyes alone.

VII. Each of the Lord's eyes is like a swift tongue,
and each of Peter's eyes was like
an ear listening intently to His voice.
More cruel (He seemed to say) are your eyes
than the godless hands that will put Me on the cross;
of the many injuries inflicted on me
by the abusive throng, none grieves me more
than the one which came from your lips."

VIII. No one faithful did I find, no one kind
among those I had deemed worthy to be my followers;
but you, in whom my love burned so brightly,
are treacherous and unkind above all others.
Each of them hurt me only by his desertion,
but you denied me; and now with the other guilty ones
you feast your eyes on my adversity,
having chosen for yourself the easy path.

IX. He who could recount one by one
the words full of anger and love
that Peter seemed to see written
on the serene, holy eyes of Christ,
would cause a listener to burst into tears.
But if from a mortal eye virtue often comes,
That can have power upon our thoughts,
What then can the divine eye do to the human senses.

X. Like a snow flake that, having lain frozen
and hidden in deep valleys all winter,
and then in springtime, warmed by the sun,
melts and flows into streams:
thus the fear which had lain like ice
in Peter's heart and made him repress the truth,
now that Christ turned His eyes on him,
melted and was changed into tears.

XI. His weeping was no brook or river
such as may be dried up by hot weather:
for, although the King of Heaven immediately
restored his fallen grace,
for the remainder of his life
never a night passed that he did not awake
on hearing the cock sing of his iniquity,
and weep new tears over the old guilt.

XII. Quel volto, che e ra poco inanzi stato
Asperso tutto di color di morte,
Per il sangue, che al cor se n'era andato,
Lasciando fredde l'altre parti e smorte:
Dal raggio de' santi occhi riscaldato
Divenne fiamma; e per l'istesse porte,
Ch'era entrato, il timor fuggendo sparve
E nel suo loc la vergogna apparve.

XIII. Veduto il miser quanto differente
Dal primo stato suo si ritroeava,
Non bas tandogli il cor di star presente
A l'offeso Signor, che sì l'amava;
Senza aspettar se fiera, ò se clemente
Sententia il duro Tribunal gli dava,
Da l'odiato albergo, ove era all hora
Piangendo amaramente uscì di fuori.

XIV. E vago d'incontrar chi giusta pena
Desse al suo grave error, poi che paura
Di maggior mal l'ardita man raffrena,
Per l'ombre errando de la notte oscura
Ne va gridando ove il dolor il mena:
E la vita, che dianzi hebbe sì à cura:
Hor piu, ch'altro, odia, e sol di lei si duole,
El, perche lo fè errar, piu non la vuole.

XII. That face which shortly before
had taken on the color of death,
For the blood had all rushed to his heart,
leaving the other parts cold and pale,
was now heated by the rays from those holy eyes
and became a flame; and by the same doors
where it had entered, fear fled and disappeared,
leaving shame in its place.

XIII. Wretched Peter, when he saw how different
from his former self he had become,
Lacking enough courage to stay in the presence
of his wronged Lord, Who loved him so;
not waiting to hear if the dread Tribunal
imposed a harsh or merciful sentence,
from the loathsome place where he was
weeping bitterly, he fled outside.

XIV. And longing to find someone who would justly punish
his grievous sin, because afraid of even greater ill
he restrains his own bold hand,
roaming about in the darkness of the night
he goes crying aloud wherever his suffering leads him;
and life, that before was so dear to him,
he now despises above all, suffering only because of it
and, because it made him sin, he no longer wants it.



XV. Vattene vita v' (dicea piangendo)
Dove non sia chi t'odii, ò chi ti sdegni:
Lasciami: so che non è ben, che, essendo
Compagnia così rea, meco ne'vegni:
Vatlene vita v', ch'io non intendo,
Che un'altra volta ad esser vil m'insegni:
Ne vò per prolungar lue frali tempre,
Uccider l'alma nata à viver sempre.

XVI. O vita troppo rea, troppo fallace,
Che per fuggir qua giù si breve guerra,
Perder m'hai fatto in cielo eterna pace:
Chi piu desia goderti in su la terra
Piu tosto senza te schernito giace:
E chi vorria lasciarti, e gir sotterra,
Non vuoi, malgrado suo, giamai lasciarlo
Vaga di sempre a nuovo duol serbarlo.

XV. Leave me, life, begone (he wept),
go where you are not hated and scorned.
Leave me, for I know it is not right
for you to be in such sinful company.
Leave me, life, begone, for I will not let you
teach me such cowardice yet another time,
nor shall I, to prolong your frail existence,
kill the soul born to live forever.

XVI. O wicked, deceptive life;
so that I might escape one brief struggle on earth,
you caused me to lose eternal peace in heaven.
He who most desires to enjoy you here on earth
is abandoned, rejected by you,
and he who would leave you, and lie beneath the earth
you never release, despite his wish,
fondly preserving him for new torments.

XVII. A quanti già felici in giovinezza
Recò l'indugio tuo lunghi tormenti;
Che se inanzi al venir de la vecchiezza
Sciolti fusser, del mondo, più contenti
Morti sarian; poi che non ha fermezza
Stato alcun, che si temi, ò si paventi;
Onde io vita à ragion di te mi doglio
Che stessi meco, e stai piu che non voglio.

XVIII. Non trovava mia fe sì duro intoppo
Se tu non stavi sì gran tempo meco:
Se non havesser gli anni e il viver troppo
Portato il sennon e la memoria seco,
Pensar dovea, ch'io vidi dar al zoppo
I pie, la lingua al muto, e gli occhi al cieco,
E quel che piu maravigliar fe l'ombre
Render l'anime à i corpi, onde eran sgombre.

XIX. Queste opre e piu, che'l mondo ed io sapea,
Ramentar mi dovean che il lor fattore
Fontana di salute esser dovea,
E sgombrar del miu petto ogni timore:
Ma come quel, che per l'età c'havea,
Era di senno e di me stesso fuore,
Nel gran periglio ricercando aita
Per tema di morir negai la vita.

XX. Negando il mio Signor, negai quel che era
La vita, onde ogni vita si deriva:
Vita tranquilla, che non teme ò spera,
Né puote il corso suo giunger à riva:
Poi che dunque negai la vita vera
Non è, non è ragion, che unqua piu viva:
Vatten, vita fallace, e tosto sgombra;
Se la vera negai, non chiedo l'ombra.

XXI. Vide homo, quae pro te partior,
Ad te clamo, qui pro te morior.
Vide poenas, quibus afficior.
Vide clavos, quibus confodior!
Non est dolor, sicut quo crucior?
Et cum sit tantus dolor exterior,
Intus tamen dolor est gravior,
Tam ingratum cum te experior.

XVII. To how many lives, once happy in youth,
has your persistence brought prolonged torments,
when, if before reaching old age they had been
released from this world, they would have
died content; for a life of fear and trembling
has no validity at all; thus, life,
on your account, I grieve because you persisted
and outstayed your welcome.

XVIII. My faith would not have met such an obstacle
if you had not stayed with me for so long.
If the many years and too much living
had not taken away my sense and memory,
I should have remembered that I saw Him give
feet to the lame, a tongue to the mute, and eyes to
the blind; and that, most marvellous of all, He made
the Kingdom of Death return souls to lifeless bodies.

XIX. These works, and more that the world and I witnessed,
should have reminded me that He who performed them
was the very Fount of all well-being,
and thus free my breast of fear.
But as an old man, fearful with age,
out of my senses and beside myself,
looking for help in that moment of great peril,
from fear of dying, I denied life.

XX. By denying my Lord, I denied
life itself, from which each life springs:
a tranquil life that neither fears nor desires,
whose course flows on without end:
because then I denied the one true life,
there is no reason, none at all, to continue living.
Go then, vain life, quickly leave me.
Since I denied the true one, I seek no mere illusion.

XXI. Behold, oh man, what I suffer for you,
I, who am dying for you, call to you.
Behold the pains with which I am afflicted,
behold the nails by which I am pierced.
Is there any sorrow equal to mine?
And though my body suffers greatly,
my heart suffers even more
because of your ingratitude.

Translation by Sylvia Dimiziani

Artists

Preëminent New York City-based early music ensemble **TENET Vocal Artists** celebrates its 14th season in 2023. 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.



Praised for her "warmth and composure" (*Wichita Eagle*), **Stephanie Corwin** enjoys performing and teaching music of the past four centuries on modern and historical bassoons. Her vocation has taken her throughout the US and abroad, simultaneously satisfying her love for travel and her desire for connecting with people on and off the stage. Highlights include solo appearances at Lincoln Center and Carnegie Hall, performances at the Yellow Barn and Staunton music festivals, and concerts with Philharmonia, Tafelmusik, Trinity Wall Street, and Handel and Haydn Society. Enjoying intimate collaboration through chamber music, she is a core member of Kleine Kammermusik and Repast. When not making music, Stephanie can be found out on a run, lost in a book, or working on her next knitting or sewing project.



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., Scandinavia, Europe, and Central America for exceptional presenters including Vancouver Early Music Festival, Denmark's Vendsyssel Festival, Cambridge Early Music Festival, Costa Rica International Music Festival, Puerto Rico's Festival Casals, Utrecht Festival, at Panama's National Theater, and San Cristobal, the Cathedral in Havana, Cuba.



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.



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. Priscilla's playing has been called "downright amazing" by *The Philadelphia Inquirer*, and *The New York Times* has praised her "soaring recorder, gorgeously played..."



Steven Hrycelak, a bass from Rochester, NY, is equally at home performing early and very new music. He appears regularly with Blue Heron, Pegasus, NYS State Baroque, Publick Musick, Meridionalis, and the Yale Choral Artists, in addition to being a member of the Grammy-nominated Choir of Trinity Wall Street. As for new music, he performs with Ekmeles, Toby Twining Music, the New York Virtuoso Singers, and the SEM Ensemble, among others. As an opera singer, he has performed with Bard Summerscape, Opera Omnia, Musica Nuova, and Union Avenue Opera. He studied at Yale University and Indiana University, and is also a vocal coach/accompanist.



Greg Ingles attended the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory. Two days after graduation Greg won the position of Solo Trombone in the Hofer Symphoniker in Hof, Germany. He returned to the United States and completed both a Master's and Doctoral degree in trombone performance at SUNY Stony Brook, specializing in historic performance. Greg is a member of Piffaro, Quicksilver and Ciaramella and has played with such ensembles as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel and Haydn Society and Tafelmusik. He is music director of the Dark Horse Consort, an ensemble devoted to rarely performed brass music of the 17th century. He recently played with the Globe Theater in their Broadway debut. He is currently the Lecturer in Sackbut at Boston University and teaches at the Madison Early Music Festival each summer.



Described as singing with “calm fluidity” by *The Washington Post*, baritone **Thomas McCargar**’s recent engagements include the role of Evangelist in Ginastera’s *Turbæ ad Passionem Gregorianam* (Carnegie Hall); Jacob Cooper’s *Ripple the Sky* (Kennedy Center); Steve Reich’s *Three Tales* (Walt Disney Concert Hall); the role of Bucinsky in Dvořák’s *Dimitrij* (Bard Summerscape Festival); Reich Richter’s *Pärt* (The Shed); Bryce Dessner’s international tour of *Triptych: Eyes of One on Another* with Roomful of Teeth; and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize), Missy Mazzoli’s *Breaking the Waves* and Ellen Reid’s *Prism* (2019 Pulitzer Prize) with the Prototype Festival. Thomas is a 14-year member of the acclaimed Choir of Trinity Wall Street, and performs regularly with Grammy Award-winning Roomful of Teeth. He also has performed with TENET, Pomerium, Seraphic Fire, Spire, Musica Sacra, Antioch, Voices of Ascension, Yale Choral Artists, and Meridionalis.



Reviewers describe **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation”. (*Cleveland Plain Dealer*) In 2015 he won a GRAMMY with the Boston Early Music Festival (BEMF) for the music of Charpentier. Solo appearances include *Les plaisirs de Versailles* (Charpentier), *Orfeo, Il ritorno d’Ulisse, 1610 Vespers* (Monteverdi), *Abduction from the Seraglio* (Mozart), *Christmas Oratorio, St. Mark Passion* (Bach), *Dido and Aeneas* (Purcell) and *Messiah* (Handel) with groups such as Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, San Juan Symphony, Bach Ensemble, Seattle Early Music Guild, Tragicomedia, Tanglewood Music Center, and Blue Heron. Recording credits include Lully’s *Psyché*, Handel’s *Acis and Galatea*, Blow’s *Venus and Adonis* and Charpentier’s *Acteon* with BEMF (CPO), Fischer *Vespers* (Toccata Classics), and *Awakenings* with Coro Allegro (Navona).



Edmund Milly brings “perfect diction” (*Los Angeles Times*) and “mellifluous” tone (*San Francisco Chronicle*) to every performance. Increasingly in demand as a soloist, he has recently shared the stage with Bach Akademie Charlotte, the Oregon Bach Festival, the Thirteen, BaRock Band, the Folger Consort, and the Baltimore Choral Arts Society, and has also been heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he enjoys contributing his voice to the Polyphonists, the Choir of Trinity Wall Street, Washington Bach Consort, the U.S. Army Chorus, Mark Morris Dance Group, Clarion Choir, and many others. Mr. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

Alex Opsahl studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. While still a student, she received 1st Prize in the 2003 Moeck Solo Recorder competition, the 2001 and 2003 RAM Early Music Prize, and the 2003 Hilda Anderson Dean Award. Alex has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment under Emmanuele Haim,



Boston Early Music Festival, I Fagiolini, Capella Barocca di Mexico, Carmel Bach Festival, Piffaro, Apollo’s Fire, Portland Baroque Orchestra, and the Green Mountain Project. She performed in *Il Ritorno d’Ulisse* at the Innsbrucker Festwochen der Altenmusik in 2017, and filmed *L’Incoronazione di Poppea* with both Oslo Opera and Glyndebourne Opera. She recorded Vivaldi’s *Concerto in C Minor, RV 441*, with the Norwegian period orchestra Barokkanerne, and recently recorded the JD Berlin cornetto concerto with the Norwegian Baroque Orchestra. Alex is a founding member of both Tesseræ and Dark Horse Consort.



Grammy-nominated mezzo-soprano **Laura Pudwell** has established a superb reputation through her performances in London, Paris, Salzburg, Houston, Vienna, and Boston. Ms. Pudwell sings a vast repertoire ranging from early music to contemporary works, and has received international acclaim for her recordings. She is best known in Boston for her appearances in operas presented by the Boston Early Music Festival. A frequent guest of many national and international presenters, she has had the privilege of working with many outstanding conductors, including Hans Graf, Hervé Niquet, Andrew Parrott, Ivars Taurins, David Fallis, Brian Jackson, John Sinclair, Bernard Labadie, Lydia Adams, Howard Dyck and Robert Cooper. On the opera stage, Ms. Pudwell has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music, and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera.



Mack Ramsey has been a longtime specialist in performance on a number of early instruments, including sackbut, recorder, Renaissance flute, lute and classical era trombones. He is a member of the early brass ensemble, Dark Horse Consort, and is in regular demand performing and recording with many baroque orchestras. Mack lives in Natick, Massachusetts.



Erik Schmalz, an early brass specialist, can be heard on numerous recordings, including a 2013 Grammy-nominated album by The Choir of Trinity Wall Street and The Trinity Baroque Orchestra. Erik works internationally with prestigious ensembles, including Piffaro, Philharmonia Baroque Orchestra, Tafelmusik, Handel and Haydn Society, Apollo’s Fire, Green Mountain Project, Washington National Cathedral Baroque Orchestra, and Dark Horse Consort, performing on renaissance through romantic period trombones, renaissance slide trumpet, and recorder. In addition, he was cast as one of the seven instrumentalists in the Globe Theater’s productions of *Richard III* and *Twelfth Night*, the first time Broadway has used period instruments exclusively. Erik received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music. He resides in Collinsville, Connecticut.



Known for her “soul-infused expressiveness and unselfconscious joie de vivre” (*New York Music Daily*), **Elisa Sutherland** is a mezzo-soprano, artistic director, producer, and administrator dedicated to detailed, stylistic performances of early and new music. Highlights 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. Elisa frequently appears with the top vocal ensembles in the United States including The Crossing, TENET Vocal Artists, Roomful of Teeth, and Seraphic Fire.



Kiri Tollaksen enjoys a varied career as a performer and teacher. Praised for her “stunning technique, and extreme musicality,” (*Journal of the International Trumpet Guild*), and called an “excellent cornetto player” (*The New York Times*), Kiri has performed extensively throughout North America and Europe with such groups as Concerto Palatino, La Fenice, Toronto Consort, Tenet, Piffaro, Pacific MusicWorks, Tesseractae, Apollo’s Fire, and is a member of the highly regarded early brass ensemble Dark Horse Consort. With degrees from Eastman, Yale and University of Michigan, Kiri had served on

the faculty of Indiana University (Bloomington), Brass Antiqua (VA), and the Amherst and Madison Early Music Festivals. She happily lives in Ann Arbor, Michigan with her husband and cat.



Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instruments, Baroque music theory, and improvisation. He has also served as adjunct faculty at the CUNY Graduate Center and at St. Joseph’s Seminary and College. He has been assistant conductor for Juilliard Opera and has participated in opera productions at the University of Maryland, the Cleveland Institute of Music, Princeton University, Yale University, and the Boston Early Music Festival. As an orchestral lutenist, he has performed with the Orchestra of St. Lukes, the New York Philharmonic, the Philadelphia Orchestra, the Minnesota Orchestra, and the Virginia Symphony. In addition to being a regular member of the ensemble Quicksilver, his chamber-music projects have included engagements with Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo’s Fire, Blue Heron, the Newberry Consort, and Musica Pacifica. He is organist and choirmaster at St. Mary’s Church in Norwalk, Connecticut, where he specializes in the liturgical performance of medieval and renaissance music. He is pursuing a PhD in music theory at the City University of New York, with a research focus on the rhythmic interpretation of plainchant.

For complete artist biographies, please visit www.tenet.nyc.



Bach at One | St. Paul’s Chapel | 1pm

The Choir of Trinity Wall Street and Trinity Baroque Orchestra

Broadway and Fulton Street and online
Wednesdays, March 15–May 3

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TENET's season is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.



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

SPECIAL THANKS

Many thanks to Trinity Church Wall Street and to Trinity's Rector the Rev. Phillip A. Jackson and the Vicar Rev. Michael A. Bird for hosting our performance in this historic St. Paul's Chapel. We are also very grateful to Melissa Baker for her tireless efforts to create community through music in New York City. TENET is grateful to our generous artist hosts: Edith McNutt, Christopher Rothko, Annie-May de Bresson, Karin Kincheloe, and artist friends who live in the area.



SATURDAY, SEPTEMBER 17, 2022

Motets of J.S. Bach

SATURDAY, OCTOBER 22, 2022

Polifonía de las Américas

SATURDAY, NOVEMBER 19, 2022

Sound the Trumpet

SATURDAY, FEBRUARY 25, 2023

Lassus' *Lagrime di San Pietro*

SATURDAY, APRIL 29, 2023

Magnificat and Easter Oratorio

SATURDAY, MAY 20, 2023

Rejoice, Rejoice!

TENET
VOCAL ARTISTS

A complex collage background featuring a map of the Americas on the left, a statue of a winged figure on the right, and various floral and abstract elements at the bottom. The text is overlaid on a white, torn-paper-like background.