

2022-2023
TENET
CONCERT SEASON



NOU...
O...
DR...
HET...
VAN UTRECHT
INDUSTRIE
ELECTRAFIE
HET...
WATER
GARDE
LUCHT
SCHETSONTWERP
RAAM-POST KANTOOR
UTRECHT.



Motets of J.S. Bach

TENET
VOCAL ARTISTS

Jolle Greenleaf and Molly Quinn *sopranos*
Timothy Parsons and Clifton Massey *altos*
Aaron Sheehan and James Reese *tenors*
Charles Wesley Evans and Jonathan Woody *basses*

Tomà Iliev and Beth Wenstrom *violins*
Jessica Troy *viola*
Ana Kim *cello*
David Dickey, Julie Brye, and Margaret Owens *oboes*
Stephanie Corwin *bassoon*
Nathaniel Chase *violone*
Jeffrey Grossman *chamber organ*

Paul Hudson *lighting designer*

Jeffrey Grossman *music director*
Jolle Greenleaf *artistic director*

4PM on Sunday, September 18, 2022

Holy Trinity Lutheran Church
3 West 65th Street
New York City

Motets of J.S. Bach

Johann Sebastian Bach (1685–1750)

Singet dem Herrn ein neues Lied, BWV 225

Komm, Jesu, komm, BWV 229

Selections from Overture Suite in G minor, TWV 32:13
Georg Philipp Telemann (1681–1767)

Jesu, meine Freude, BWV 227

O Jesu Christ, meins Lebens Licht, BWV 118

Der Geist hilft unser Schwachheit auf, BWV 226

Program Notes

J.S. Bach wrote a lot of sacred vocal music, so what makes the pieces on this program “motets,” as distinct from all the other types of choral music he wrote? After all, TENET concertgoers in recent seasons have heard pieces from medieval England, thirteenth- and seventeenth-century France, and from seventeenth-century Italian convents, all falling under the catch-all term “motet,” meaning a sacred vocal work. The motets on this program are in a more specific German motet tradition, which makes them distinct from the rest of Bach’s choral music. In eighteenth-century Lutheran Germany, a motet has three distinctive features.

First, motet texts combine chorales (always in a poetic form involving meter and rhyme) with biblical prose. Bach’s motets lack the dramatic libretto of his passions and cantatas, relying instead on the chorale texts themselves, combined in varied and ingenious ways with direct biblical quotations, for musical form.

Second, motet writing was old-fashioned by the eighteenth century, often relying on double choir and treating the chorale melody as a *cantus firmus*, a plain, slow-moving line within a faster texture. In this sense, the motet style is common in Bach’s music, but the motets themselves hark back more consciously to the techniques of renaissance polyphony.

Third, motets do not have independent instrumental parts. If instruments are used, then they merely double the vocal lines (a practice known in Italian as playing *colla parte*). This is the feature that most makes these pieces stand out among Bach’s vocal music, since the lack of instruments places enormous demands on the singers. Bach’s other choral pieces often rely on elements of the Italian concerto style (ritornellos in various keys) or da capo arias for their form; without these, the motets are on a more compact, old-fashioned scale.

Bach wrote the motets on this program in Leipzig, where there was a custom of singing a motet as entrance music in the morning service. Usually, this motet would have been drawn from a collection of Renaissance polyphony, but on special, funerary occasions, the motet would have been newly composed. In Lutheran theology, a funeral does not call always for sad and doleful music; the purpose of the music is to console the listeners and to rejoice in the deceased’s salvation.

Singet dem Herrn is in three movements, with two rousing choruses based on the last two (particularly

joyful) psalms surrounding a central movement based on the chorale tune known to English speakers as Old Hundredth. Here the two choirs alternate the emphatic command “sing!” with a virtuosic musical depiction of singing and dancing. The last movement ends with a thrilling, climactic high note in the sopranos just before the final cadence.

Komm, Jesu, komm is based on a text particular to the Thomaskirche. The chorale-like poem was written for the death of the seventeenth-century Rector Jacob Thomasius. Bach sets the text almost like a madrigal, in an old-fashioned homophonic, double choir style that paints the meaning of each line. The strophes each end with a biblical paraphrase proclaiming Jesus to be “the way, the truth, and the life.” Bach singles this passage out for especial and extended treatment.

Jesu, meine Freude is formally unique, arranged in eleven movements in a symmetrical pattern, alternating stanzas of the well-known chorale with biblical passages from Paul’s letter to the Romans. Also symmetrical are the openings of the second and tenth movements. At the center of this complex is a fugue, in which we contemplate the duality between flesh and spirit. At a certain point, the music abruptly stops and the voices join together to make an earnest appeal to the sole salvific power of Christ, the center of Bach’s musical theology.

While Bach called *O Jesu Christ, meins Lebens Licht* a motet, it differs from all the others because it has independent instrumental parts. Still, the writing is in the motet style, with the chorale tune set as a *cantus firmus*. The original orchestration called for two *litui*, a now-extinct cornet-like instrument, which were subsequently replaced with oboes. I marvel at the long and beautiful shapes created by the counterpoint in this piece.

Der Geist hilft was written in 1729 for the death of Johann Heinrich Ernesti, the rector of the Thomaschule. The text is entirely biblical and divides into three sections. The first is in a joyful affect similar to that of *Singet dem Herrn*, while the second depicts the sighing of the praying soul. In the last section, the Holy Ghost is invoked as the searcher of hearts, which for Bach can only mean a fugue, reminiscent of both of the energetic St. John Passion choruses and the “*Dona nobis pacem*” of the B-minor Mass.

—Charles Weaver

Texts and Translations

Singet dem Herrn ein neues Lied,

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

Aria (Chor I)

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

Chorale (Chor II)

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

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

Komm, Jesu, komm, mein Leib ist müde,

Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Sing to the Lord a new song,

The congregation of the saints should praise Him.
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful about their king,
Let them praise his name in dances,
with drums and harps let them play to Him.

Aria (Choir I)

God, take us to Yourself from now on!
For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy are those who firmly and fastly
Depend on you and your grace.

Chorale (Choir II)

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

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

Come, Jesus, come, my body is weary,

my strength fails me more and more,
I long for Your peace;
The sour path becomes too difficult for me!
Come, come, I will yield myself to You,
You are the true path,
Truth and life.

Therefore I enclose myself in Your Hands
And say goodnight to you, world!
Even though my lifetime rushes to its end,
My spirit is nevertheless prepared.
It shall soar with its Savior,
Since Jesus is and remains
The true path to life.

Jesu, meine Freude,

Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebers werden.

Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht
von dem Gesetz der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht Sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sünde willen;

Jesus, my joy,

pasture of my heart,
Jesus, my adornment
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.

There is therefore now no condemnation
to them who are in Christ Jesus,
who walk not after the flesh,
but after the Spirit.

Beneath your protection
I am free from the attacks
of all my enemies.
Let Satan track me down,
let my enemy be exasperated,
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me.

For the law of the Spirit
that gives life in Christ Jesus
hath made me free
from the law of sin and death.

I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, World, and spring to attack:
I stand here and sing
in secure peace.
God's might takes care of me;
earth and abyss must fall silent,
however much they rumble on.

But ye are not in the flesh,
but in the Spirit,
if so be that the Spirit of God dwells in you.
Whoever has not the spirit of Christ,
He is not His.

Away with all treasures!
You are my delight,
Jesus, my joy!
Away with empty honors,
I'm not going to listen to you,
remain unknown to me!
Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.

And if Christ be in you
The body might be dead,
Because of sin;

der Geist aber ist das Leben
um der Gerechtigkeit willen.

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefälltst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

So nun der Geist des,
der Jesum von den Toten
auferwecket hat, in euch wohnt,
so wird auch derselbige,
der Christum von den Toten
auferwecket hat,
eure sterbliche Leiber
lebendig machen, um des Willen,
daß sein Geist in euch wohnt.

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrübten
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

O Jesu Christ, meins Lebens Licht,
mein Hort, mein Trost, mein Zuversicht,
auf Erden bin ich nur ein Gast,
und drückt mich sehr der Sünden Last.

Der Geist hilft unser Schwachheit auf,
Denn wir wissen nicht, was wir beten sollen, wie
sich's gebühret; sondern der Geist selbst vertritt uns
aufs beste mit unaussprechlichem Seufzen. Der aber
die Herzen forschet, der weiß, was des Geistes Sinn
sei; denn er vertritt die Heiligen nach dem,
das Gott gefällt.

Du heilige Brunst, süßer Trost
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
Und stärk des Fleisches Blödigkeit,
Dass wir hie ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja, halleluja.

but the spirit is life
because of righteousness.

Goodnight, existence
chosen by the world,
you do not please me.
Good night , you sins,
stay far behind me.
Come no more to the light!
Good night , pride and splendor,
once and for all, sinful existence,
I bid you goodnight.

But if the spirit of him
who raised Jesus from the dead
dwell in you,
so will he
that raised Christ
from the dead,
raise your mortal bodies,
because of his spirit
that dwelleth in you.

Go away, mournful spirits,
for my joyful master,
Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if here I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.

Lord Jesus Christ, my Life, my Light,
My Strength by day, my Trust by night,
On earth I'm but a passing guest
And sorely with my sins oppressed.

The spirit comes to help our weakness,
For we do not know what we should pray,
as we ought to pray; but the spirit itself pleads for
us in the best way with inexpressible groans. But he
who searches our hearts knows what the Spirit means
since he pleads for the saints In the way
that pleases God.

You sacred warmth, sweet consolation,
now help us joyful and comforted
in your service, always to remain
do not let sorrow drive us away!
O Lord, through your power make us ready
and strengthen the feebleness of our flesh
so that we may bravely struggle
through life and death to reach you!
Alleluia, alleluia.

Artists

Preëminent New York City-based early music ensemble **TENET Vocal Artists** celebrates its 14th anniversary 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 and instrumental ensembles and organizations and performs 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 Vocal Artists has performed 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.



A native of Oregon, **Julie Brye** is at home with modern and baroque oboes. After playing English horn full time in La Orquesta Filarmónica de Santiago (Chile), her oboes have led her around the world, including performing Mozart in Toronto and Tokyo, Purcell in Singapore, Rameau in Montreal, Fasch in Philadelphia, Berio and Respighi in Seattle, Stravinsky with the Kansas City Symphony, and Stockhausen in The Hague. She enjoys playing early oboes with many ensembles, including regular work with Trinity Wall Street Baroque Orchestra, Holy Trinity Bach Vespers (30+ years), Tempesta di Mare, Rebel, Dryden, and the Sebastians. She can be heard on SONY, Naxos, Newport Classics, CBC Records, Chandos, and Chaconne labels.



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.



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.

David Dickey is a New York City based historical wind player and vocalist. He can be heard playing oboe around the country and internationally with the world's most acclaimed baroque ensembles, including Philharmonia Baroque Orchestra, The Handel and Haydn Society, The English Concert, and Trinity Baroque Orchestra at Wall Street. Dickey, a countertenor, has



recently sung with ARTEK, St. Thomas Church Fifth Avenue Choir of Men and Boys, and Concordia Dawn, a NYC-based medieval ensemble who just released their first studio album *Fortuna Antiqua et Ultra* on MSR Classics. A graduate of The Juilliard Historical Performance Program, he is a recipient of the Norman Benzaquen Career Advancement Grant and a fellowship from The English Concert in America.



"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 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, Düsseldorf, Germany.



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.



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.



Paul Hudson (lighting designer) is thrilled to join TENET for their 2022-23 concert series. A New-York based designer working in theater, opera, music, and television, Mr Hudson's recent credits and highlights include: *Hooray for Hollywood*, and *A Chorus Line* (Transcendence Theatre Co), *Midnight Magic* (Mirror Visions Ensemble), *Once*, and *The Drowsy Chaperone* (Bristol Valley Theater), *Lonely Planet* (Keen Co.), *Lulu XX* (WaxFactory), and over 20 opera, theater, and music productions at the Juilliard School. Associate designer to Paul Gallo on *Three Tall Women* (B'way), to Mimi Sherin on *The Hairy Ape*, and *Judgment Day* (Park Avenue Armory), to Bengt Gomer on *Bluebeard's Castle* and *Erwartung* (New York Philharmonic), and to Betsy Adams on *The Laramie Project Cycle* (Tectonic).



Bulgarian violinist **Tomà Iliev** began his musical studies at the age of four when, inspired by his older sister's example, he started taking piano lessons. But at the age of six sibling rivalry led him to another instrument - the violin. Growing up Tomà was fascinated by Antonio Vivaldi's music—specifically the violin and bassoon concerti—which he listened to on vinyl before it was cool. His passion for early music led Tomà to Indiana University where he was introduced to the baroque violin by Stanley Ritchie, and later to the Juilliard School's Historical Performance program. Tomà enjoys a vibrant career as a soloist, chamber, and orchestral musician. Holder of The Charles and Ruth Poindexter Chair with the Portland Baroque Orchestra, he regularly performs with leading early music ensembles including Handel and Haydn Society, Philharmonia Baroque Orchestra, and American Bach Soloists.



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. She is currently teaching at the Browning School in New York City.



Brooklyn based countertenor **Clifton Massey** was raised with a love of country & western, bluegrass, and other close-harmony singing in Dallas, TX. Frequently sought as a soloist and collaborative musician, he has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and Early Music Festivals of Berkeley, Boston, Utrecht, and Leipzig. A noted specialist in music of the Baroque period, he has appeared in concert with early-music luminaries including

the Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra. He is an alumnus of the Grammy-award-winning group Chanticleer with whom he performed hundreds of concerts worldwide.



In demand throughout North America as a performer and teacher on historical oboes, **Margaret Owens** is a founding member of the chamber music group *Kleine Kammermusik*, whose 2017 album *Fanfare and Filigree* (Acis) has received critical acclaim. She is on faculty in the historical performance institutes of Indiana University's Jacobs School of Music, and the Peabody Institute of Johns Hopkins University; at both institutions, her work centers around broadening the study of historical oboes, from playing the instruments to exploring the performance practices specific to the 18th century. Ms. Owens is an active participant in the musical life of the Washington, DC area, working with the area's period instrument orchestras.



Timothy Parsons, countertenor, has been hailed as a “most dazzling contributor”, a “heldencountertenor, ready to sing Wagnerian roles in his powerful falsetto” (*San Francisco Chronicle*). International appearances include the Montreal Bach Festival, the Festival Internacional de Música Sacra de Quito, the Stavanger Kammermusikkfestival, St John's Smith Square, and the Utrecht Early Music Festival. A frequent performer of new music, Timothy has been part of the premieres of two Pulitzer Prize-winning operas, Du Yun's *Angel's Bone* and Ellen Reid's *p r i s m*. He is a member of the Grammy-nominated Choir of Trinity Wall Street and previously served as Alto Lay Clerk with the Choir of Christ Church Cathedral, Oxford. Season highlights include performances in TENET's Keeping Time series and two premiere recordings of music by Benedict Sheehan. He spent his formative years in New England, holds a B.M and M.M from the Manhattan School of Music and now resides in Vermont.



Hailed for her “radiant sweetness” by *The New York Times*, **Molly Quinn** has garnered praise for her thought provoking and delightful interpretation of music from the medieval to the modern. She has collaborated with notable arts organizations around the globe including the Knights NYC, TENET Vocal Artists, Portland Baroque Orchestra, Apollo's Fire, Folger Consort, Bang on a Can All-Stars, Trinity Wall Street, Ascension Music, Clarion Music Society, Saint Thomas Fifth Avenue, Pacific Baroque Orchestra, North Carolina Baroque Orchestra, Seraphic Fire, Ensemble VIII, Bach Collegium San Diego, Quicksilver Ensemble, and Acronym. She has performed as a soloist in international venues in St Petersburg, Costa Rica, Abu Dhabi, Vancouver, Havana, Cuba, and in Quito, Ecuador.



James Reese is an avid ensemble, chamber, and solo musician whose singing has been praised for its “intensity and sensitivity... spirituality and eloquence.” He is a frequently sought performer with leading orchestras and ensembles throughout North America. James is a noted interpreter of baroque music, giving performances both “splendid” (*San Francisco*

Chronicle) and “captivating” (*Broad Street Review*). Following his Carnegie Hall solo debut in Bach’s B Minor Mass with the New York Choral Society, the *New York Classical Review* noted “the high, easy tenor of James Reese...floated beautifully on its own over the long, gentle lines of the Benedictus.” In the 2022-23 season, James will make debuts with the Boston Early Music Festival (three operas in the festival’s yearlong season) and the Madison Bach Musicians.



Aaron Sheehan regularly performs in the United States, South America, and Europe. He sang the title role in Boston Early Music Festival’s Grammy Award winning recording of Charpentier’s opera *La descente d’Orphée aux enfers*. On the concert stage, he enjoys a reputation as a first rate interpreter of the works of Bach, Handel and Mozart. He has performed at Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, the Early Music Festivals of Boston (BEMF), San Francisco, Vancouver, Washington DC, Carmel, Regensburg Tage Alter Musik, and with Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, Tafelmusik, North Carolina Symphony, New York Collegium, Charlotte Symphony and Pacific Music Works.



Jessica Troy wears a variety of freelance hats. The array of ensembles with which she performs includes: Philharmonia Baroque Orchestra (San Francisco), Trinity Baroque Orchestra, the Sebastians, Helicon, Clarion, New York Baroque Inc., Orchestra of St. Luke’s, New York City Opera, NOVUS NY, Mostly Mozart Festival Orchestra, Westchester Philharmonic, Mark Morris Dance Group Chamber Ensemble, and Dance Heginbotham. She can be heard on the storied Marlboro Festival’s 50th anniversary CD in György Kurtág’s *Microludes for string quartet*, which she prepared with the composer. She has subbed and had her own chair on numerous Broadway shows

(ranging from *Porgy & Bess* to *Tootsie*) and played on many film scores (most recently *Joker* and *Little Women*).

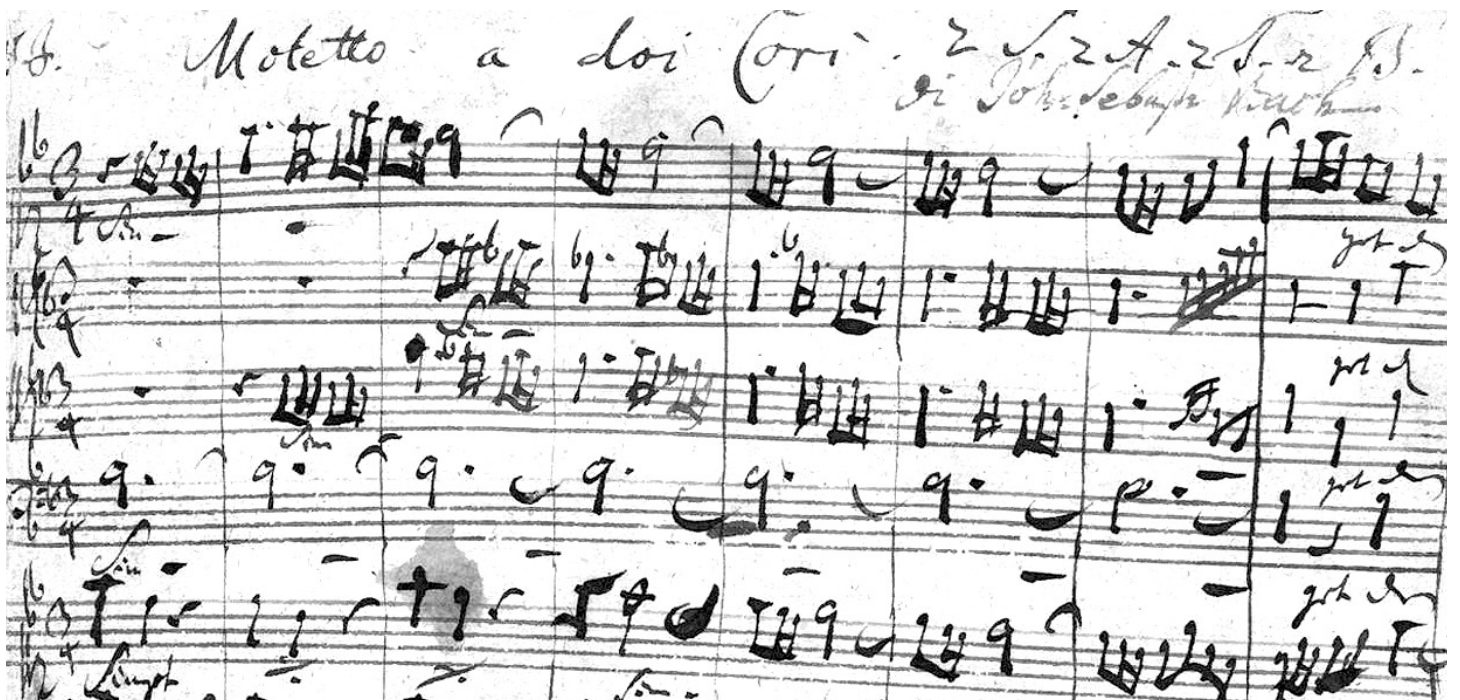


Beth Wenstrom’s playing has been praised for its “vitality and eloquent phrasing, as well as agility” (*The Strad*). Beth is an avid chamber musician and is an original member of the “eclectic and electrifying early-music ensemble,” ACRONYM (*The Boston Globe*). As a soloist and concertmaster, she has 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. An enthusiastic pedagogue, Beth serves as string coach for the Baroque ensemble at SUNY Stony Brook and has taught violin and Baroque orchestra as a recurring guest teacher at Oberlin Conservatory.



Bass-baritone **Jonathan Woody** is a sought-after performer of early and new music in New York and across North America. Praised as “charismatic” and “riveting” by *The New York Times*, Jonathan has appeared with Apollo’s *Fire*, Boston Early Music Festival, Pacific MusicWorks, Bach Collegium San Diego, Portland Baroque Orchestra and New York Baroque Incorporated in recent seasons, and is a member of the Grammy®-nominated Choir of Trinity Wall Street. Upcoming engagements include appearances with the Washington Bach Consort, Cathedral Choral Society, Opera Lafayette and the Choir of St. Thomas Fifth Avenue as soloist. Recording credits include *Israel in Egypt* with the Choir of Trinity Wall Street (Musica Omnia), Boston Early Music Festival’s *St. Matthew Passion* of J. Sebastiani (RadioBremen), New York Polyphony’s *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street’s *Missa Gentis Humanae* (Musica Omnia).

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



Thank You

TENET is truly grateful to the following for their generous support during the past year.

\$20,000+

Fan Fox and Leslie R. Samuels Foundation
Claude Ghez
New York City Department of Cultural Affairs
New York State Council on the Arts

Naomi Seligman
Rosalie Stone
Deborah Swiderski
Anthony Terrano
Philip R Webb

\$10,000+

Gladys Kriebel Delmas Foundation
Hank Heijink and Jolle Greenleaf
The Marshall Family Foundation
The Villchur Foundation

\$250+

Dan and Sidnie Crawford
Lawrence LaFevre
Lola Horwitz
Cheryl Lew
Deborah Malamud and Neal Plotkin
Karen McLaughlin
Edith McNutt
Deborah Mintz
Michael Rigsby
Stephen Sands
Vasanth Subramanian
Fred Toms

\$5,000+

ConEdison
Philip H. Davis
Jonathan and Barbara File
Martha Fleischman
Google, LLC
The Arthur and Mae Orvis Foundation
Stephen Paschke
Jennifer Shotwell

\$1,000+

David Ahn
Anonymous (2)
Connor-Hall Family Foundation
Bill and Jane Greenlaw
Jeffrey Feltman and Mary Draper
Maura Fitzpatrick
Helen and Jeffrey Friedman
Peter Hellman
Hubert Lem
Arthur Leonard
James Oestreich and Judith Frankfurt
James Rosenfield
Seymour Weingarten

\$100+

Peter Beeman
Bristol Myers Squibb Foundation
Karin Brookes
Nevin Brown
Wallace and Barbara Dailey
Mary Fellows
Elisabeth Frischauf
Giuseppe Gerbino
David Gerstein
Barclay and Sally Griffiths
Ann Holtwick
Lisa Hussein
Carol Kner
Matheos and Christina Los
Anne Matthews
Lauren Kula Miller
Tracy Mortimore
Nils Neubert
Neil Nicastro
Helen Papoulis
William Parker
Ronald Reese
Cynthia Sanford
Lorna Salzman
Barry and Barbara Solowey
Elisa Sutherland
Socrates Triantafillou

\$500+

Anonymous
Louise Basbas
Andrew C. Blume
The Bramwell Family Fund
Javid Jamshid
The Jerison Family
Harold Levine
John and Tess Lewis
John Lindow
Sharon Moore
Mary Porterfield and Arthur Shippee
Lianna Levine Reisner

SPECIAL THANKS

TENET wishes to thank Austin Philemon and Holy Trinity Lutheran Church for hosting us this week. TENET is very grateful to our fantastic and generous artist hosts! Finding hosts is one of our greatest challenges in NYC, so we are especially thankful to Peter Kupfer, Edith McNutt, Gene Morrow, Susan Ward, and artist friends who live in the area.

GENERAL INQUIRIES

www.tenet.nyc | info@tenetnyc.com
(212) 222-4066

STAFF

Elisa Sutherland *general manager*
Paulina Francisco *projects coordinator*
Enrico Lagasca *mentorship director*
Austin Cody *production support*
Alexandra Porter *social media*

BOARD OF DIRECTORS

Stephanie Cabell *president*
Sharon Moore *secretary*
Maura Fitzpatrick *treasurer*
David Ahn
Sylvia Baber
Peter Hellman
Hubert Lem
Arthur Leonard

BOARD OF ADVISORS

Nevin Brown
Philip H. Davis
Martha Fleischman
Giuseppe Gerbino
Hank Heijink
Lianna Levine Reisner
Margo Schab
Jonathan Woody
Craig Zeichner



TENET's programs are supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



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 2021-2022 concert series.



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 collage background featuring a map of the Americas, a statue of a winged figure, a trumpet, and various flowers. The map shows the Pacific Ocean and the Atlantic Ocean. The statue is a classical figure with large wings. The trumpet is a brass instrument. The flowers include a large yellow flower, a blue flower, and a purple flower.