



presents...

TENET VOCAL ARTISTS

Jolle Greenleaf | Soprano and Artistic Director
Molly Quinn | Soprano

QUICKSILVER

Robert Mealy and Julie Andrijeski | Violins and Co-Directors
David Morris | Cello Charles Weaver | Theorbo
Avi Stein | Harpsichord

Friday, October 12, 2018 | 7:30pm
St. Mark's Lutheran Church

UNO + ONE: *Italia Nostra* Italian Music from the 17th Century

**CLAUDIO
MONTEVERDI**
(1567-1643)

Chiome d'oro
Io son pur vezzosetta

**GIOVANNI
PAOLO CIMA**
(c. 1570-1622)

Sonata a tre from *Concerti
Ecclesiastici*, Milan 1610

MONTEVERDI

Ardo, e scoprir
Si dolce è il tormento
Ohimè ch'io cado

**GIOVANNI BATTISTA
FONTANA**
(1589-1630)

Sonata Quartadecima from *Sonate a
1. 2. 3. per il violino...*, Venice 1641

**MONTEVERDI
LUIGI ROSSI**
(1597-1653)

**Soave libertate
Mio core languisce
Occhi belli**

**FRANCESCO
TURINI**
(c. 1595-1656)

Sonata a tre from *Madrigali a una,
due, tre voci, con alcune sonate a due
et a tre*, Venice 1624

**MARTINO
PESENTI**
(c.1600-1648)

Ardo ma non ardisco

MONTEVERDI

Damigella tutta bella

**DARIO
CASTELLO**
(c. 1590-1658)

Sonata Decima from
*Sonate Concertate in Stil Moderno,
Libro II*, Venice 1629

MONTEVERDI

**Quel sguardo sdegnosetto
Zefiro torna**



**This presentation is made possible, in part, by an award from the
National Endowment for the Arts**

TENET Vocal Artists
tenet.nyc

Quicksilver
quicksilverbaroque.com

ARTIST PROFILES

San Francisco Performances presents TENET Vocal Artists and Quicksilver for the first time.



Preeminent New York City-based early music ensemble **TENET Vocal Artists** celebrates its 10th anniversary season in 2018-19. 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. 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's highly praised Green Mountain Project gives annual performances of Claudio Monteverdi's *Vespers of 1610* and other newly reconstructed vespers. A driving force in cultivating the New York City early music community, TENET Vocal Artists collaborates regularly with other acclaimed ensembles and organizations including Dark Horse Consort, Five Boroughs Music Festival, Quicksilver Baroque, the Sebastians, and many others.

"Revered like rock stars within the early music scene" (*New York Times*), **Quicksilver** brings together leading

historically-informed performers in North America today. Described as "drop dead gorgeous with a wonderful interplay of timbres," (*Early Music America*) and praised as "irresistible" (*Fanfare Magazine*), Quicksilver vibrantly explores the rich chamber music repertoire from the early modern period to the High Baroque. The ensemble has been featured at numerous music series and prestigious festivals, receiving critical acclaim, standing ovations and repeat invitations. Recent appearances include Carnegie Hall, Virginia Arts Festival, Mostly Mozart Festival at Lincoln Center, CU Presents Artists Series (Colorado), Toronto Consort Series (Toronto), Chamber Music in Historic Sites-LA, San Diego Early Music Society, Boston Early Music Festival, Vancouver Early Music Festival, Early Music Now-Milwaukee, Dumbarton Oaks-DC, Houston Early Music, Early Music Hawaii, and Music Before 1800. Quicksilver's debut recording, *Stile Moderno: New Music from the Seventeenth Century* was described as "Breakthrough of the Year...breath-taking" (*Huffington Post*) and "convincing...terrific" (*Early Music—Oxford Journal*). Quicksilver's latest recording, *Fantasticus: Extravagant and Virtuoso Music from 17th Century Germany* has been named one of *The New Yorker's* Ten Notable Recordings of 2014, praised as "Fantasticus, indeed" (*Gramophone*) and a "recommended purchase!" (*Osterreichische Musikzeitschrift/Austrian Music Journal*). Quicksilver's recording *The (very) First Viennese School* is forthcoming next season.

Lauded for her "invigorating verve and imagination" (*Washington Post*), **Julie Andrijeski** (co-director, violin) is among the leading baroque violinists and early music pedagogues in the U.S.



In addition to co-directing Quicksilver, she maintains an active performance schedule, playing with many diverse early music groups across the nation including the Atlanta Baroque Orchestra (Artistic Director), New York State Baroque (Concertmaster), Apollo's Fire (Principal Player), and Les Délices. As a full-time Senior Instructor at Case Western Reserve University and Teacher of Baroque Violin at the Cleveland Institute of Music, Ms. Andrijeski leads classes in historical performance practices, teaches lessons in baroque violin, and directs the baroque music and dance ensembles. Her combined skills in music and dance often culminate in workshops and special teaching engagements at schools such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Colorado-Boulder, and at several summer workshops as well. Her recordings can be found on Acis Productions, Dorian Recordings, Centaur, Koch, CPO, Avie, and Musica Omnia.

Soprano **Jolle Greenleaf** is one of today's foremost figures in the field of early music. Ms. Greenleaf has been

hailed by *The New York Times* as a "golden soprano" and "a major force in the New York early music-scene." She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. She 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, 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.

One of America's most prominent historical string players, **Robert Mealy** (co-director, violin) has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*). A frequent soloist and orchestral leader, Mr. Mealy is principal concertmaster at Trinity Wall Street and the Orchestra Director of the Boston Early Music Festival Orchestra; he recently received a Grammy for his work with BEMF. He has also led the Mark Morris Dance Group Music Ensemble in

performances here and in Moscow, accompanied Renee Fleming on the David Letterman Show, and recorded and toured a wide variety of repertoire with many distinguished ensembles both here and in Europe. Committed to education as well as performing, he directs Juilliard's distinguished Historical Performance Program. From 2003 to 2015, he taught at Yale, directing the postgraduate Yale Baroque Ensemble and the Yale Collegium Musicum. Prior to that, he taught at Harvard for over a decade, where he founded the Harvard Baroque Chamber Orchestra. In 2004, he received EMA's Binkley Award for outstanding teaching and scholarship. He has recorded over 80 CDs on most major labels.

David Morris (viola da gamba/cello) is a member of The King's Noyse, the Galax Quartet, Quicksilver, the Sex Chordae Consort of Viols and the New York State Baroque Ensemble. He has performed with the Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Pacifica, the Boston Symphony Orchestra, Mark Morris Dance Group, and Pacific Musicworks in Seattle. He was the co-founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival and the San Francisco Early Music Society series. Mr. Morris received his B.A. and M.A. in Music from UC Berkeley and has been a guest instructor in early music performance-practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival and Cornell University. He has recorded for Harmonia Mundi, New Al-

bion, Dorian, New World Records, Drag City Records and New Line Cinema.

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, TEN-ET 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. Molly has also garnered acclaim for her work crossing genres in classical, folk, and contemporary music. She was dubbed "pure radiance" by *The Los Angeles Times* for her work with Bang on a Can All-Stars in *Steel Hammer*. She is a festival soloist at the Staunton Music Festival, and appears as a featured soloist at the Carmel Bach Festival. She was a featured soloist on Trinity Wall Street's Grammy-nominated recording of Handel's *Israel in Egypt*.

Avi Stein (harpsichord/organ) is Associate Organist and Chorus Master at Trinity Wall Street, teaches at the Juilliard School and Yale University, and serves as artistic director of the Helicon Foundation. *The New York Times* described him as "a brilliant organ soloist" in his Carnegie Hall debut and he was featured in an *Early Music America* magazine article on the new generation of leaders in the field. He is an active continuo player appearing regularly with the Boston Early Music Festival, Quicksilver, the Clarion Music Society and Bach Vespers NYC. Mr. Stein directed

the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including Opera Français de New York, Opera Omnia, Amherst Festival Opera and the critically acclaimed 4x4 Festival. He studied at Indiana University, Eastman School of Music, University of Southern California and was a Fulbright Scholar in Toulouse.

Charles Weaver (theorbo/guitar) performs on early plucked-string instruments both as a recitalist and as an accompanist. Chamber music appearances include Quicksilver, Early Music New York, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Blue Heron, Musica Pacifica, and the Boston Early Music Festival Chamber Ensemble. He is on the faculty of the Juilliard

School, where he teaches historically informed performance on Plucked Instruments. This season he will be assistant conductor for Juilliard Opera's production of Cavalli's *La Calisto*. He also works with the New York Continuo Collective, an ensemble of players and singers exploring seventeenth-century vocal music in semester-length workshop productions. He has taught at the Lute Society of America Summer Workshop in Vancouver, the Madison Early Music Festival, the Western Wind Workshop in ensemble singing, and the Yale Baroque Opera Project. He is assistant director of the St. Mary's Student Schola program in Norwalk, CT, teaching Gregorian chant and Renaissance music theory to children.