

SEASON OPENER

SEPTEMBER 13, 2019

7pm

St. Paul's Chapel



TRINITY CHURCH WALL STREET

SEASON OPENER

CANDLELIGHT BAROQUE

Daniel Taylor, countertenor

Molly Netter, soprano

Sylvain Bergeron, lute

Cynthia Roberts and Chloe Fedor, violin

Avi Stein, harpsichord and organ

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PROGRAM

"Scherzano sul tuo volto" from <i>Rinaldo</i>	George Frideric Handel (1685-1759)
"Se il cor ti perde" from <i>Tolomeo</i>	Handel
"Welcome as the dawn of day" from <i>Solomon</i>	Handel
"Blessings descend" from <i>Esther</i>	Handel
Su la cetra amorosa	Tarquinio Merula (1594/95-1665)
I will give my love an apple	Anonymous
Down by the Sally Gardens	Anonymous
O Waly, Waly	Anonymous
Can she excuse my wrongs?	John Dowland (1563-1626)
His Golden Locks	Dowland
Tell me no more	John Blow (1649-1708)
Come again, come again	Anonymous
"Where'er you walk" from <i>Semele</i>	Handel
"To thee" from <i>Theodora</i>	Handel

TEXT AND TRANSLATIONS

SCHERZANO SUL TUO VOLTO

Scherzano sul tuo volto
Le grazie vezzosette a mille, a mille.
Ridono sul tuo labbro
I pargoletti Amori a mille, a mille

Nel bel fuoco
di quel guardo
Amor giunge al forte dardo
Care faville.

SE IL COR TI PERDE

Se il cor ti perde, o caro,
In duolo così amaro,
Altro dirti non so: Mio bene, addio!

Se il cor ti perde, o caro,
In pena così amaro,
Altro dirti non so: Mio bene, addio!

Men vado ora a morire,
E sempre nel soffrire
Scordarmi non potrò Dell'idol mio.

SCHERZANO SUL TUO VOLTO

The charming graces
Play in your face in their thousands.
The little Cupids
Laugh on your lips in their thousands.

In the lovely fire
Of your eyes
Love adds sweet sparks
To his powerful dart

SE IL COR TI PERDE

If your heart, you will lose, my dearest,
to grieve such love
only another would say goodbye

If your heart, you will lose, my dearest,
it will only be in bitter pain—
only another would say goodbye

I'm going to die now
always in suffering
I will not forget my idol.

WELCOME AS THE DAWN OF DAY

Queen

Welcome as the dawn of day
To the pilgrim on his way,
Whom the darkness caus'd to stray,
Is my lovely king to me.

Solomon

Myrtle grove, or rosy shade,
Breathing odours through the glade
To refresh the village maid,
Yields in sweets, my queen, to thee.

BLESSINGS DESCEND

Blessings, descend on downy wings!
Angels, conduct her on the way!
New life our royal Esther brings,
Since our cause she pleads today.

TEXT AND TRANSLATIONS

SU LA CETRA AMOROSA

Su la cetra amorosa
in dolce e lieto stile
io non pensavo mai di più cantar.
Ch'anima tormentosa
in suon funesto humile
dovea pianger mai sempre e sospirar.
Pur da nova cagion
chiamato son d'amor al canto e al suon.

Io ch'amante infelice,
ceneri freddi à pena
dal rogo riportai d'infaust'amor,
sento che più non lice
con rocha e stanca lena
narrar le fiamme antich'el' vecchio ardor.
Hora che novo Sol'
m'accende e vuol ch'io di lui canti sol.

Questa lacera spoglia
d'un cor trafitto & arso,
miserabile arcanzo dei martir,
in vece che l'accoglia
povero avello e scarso,
amor tiranno anche pur vuol ferir.
Eccomi fatto equal
scuopo al suo stral dispietato e mortal.

Io non intesi mai
che si tragga di tomba
nemico estinto à farli guerra più.
È pur amor homai
sona guerriera tromba
pur contro chi d'amor già morto fu.
Ecco à battaglia me
rapella ahime d'amor d'honor di fè.

Ei potea pur lasciarmi
sepolt'in frà i cipressi
o nel sasso d'Elisa algente e dur,
e con piu gloria l'armi
volger contro quei stessi cori
ch'al regno suo rubelli fur,
e in pace me lasciar
dopo il penar mort' almen riposar.

Pur se di nuovo vuoi
ch'io porti il piagato
di tue quadrella ò dispietato arcier
s'ancor da lacci tuoi
mi vuoi e sè legato
e vuoi ch'avampi del tuo fuoco ò fier
deh meco almen fà si
ch'arda così colei che mi ferì

SU LA CETRA AMOROSA

TRANSLATION BY LAWRENCE ROSENWALD

I thought I would never again sing
sweetly and gladly
to the amorous lyre;
for the tortured soul
must always lament and sigh,
in low, melancholy tones.
Yet now I am called again by Love
to song and music.

I, unhappy lover
who barely brought back cold ashes
from the tomb of ill-omened love:
I feel that no longer should
my hoarse and weary voice
tell of my old fires and antique passion,
now that a new Sun
warms me, and desires that I sing of her only.

These torn spoils
of a heart all pierced and burned,
the wretched container of my torments—
instead of allowing them
to be brought to a poor, scant grave,
Tyrant Love wants to strike them again!
Behold me, made
a target of his pitiless and deadly arrow.

Never have I heard
of a dead enemy's being removed
from a tomb to be fought against further.
Yet love now
sounds the trumpet of war,
even against one already dead of love.
Behold me, called again,
alas, to the battle of love, of honor, of faith.

He might have left me
buried beneath the cypresses,
or in the chill, hard rock of Elysium,
and with greater renown
directed his weapons against the hearts
that had resisted his power,
and at least have let me rest
in peace once dead.

Yet if again you want me
to bear the wound
of your arrow, O pitiless archer,
if you want me still to be bound
by your snares,
to flare up with your fire, O proud one:
at least, ah, at least let her also burn
who wounds me so.

SU LA CETRA AMOROSA (CONTINUED)

E se tù vuoi ch'io canti
nove fiamme altri ardori
e divina beltà scesa dal ciel
fa sì ch'anch'io mi vantì
d'esser trà casti allori,
degno di non morir sempre di gel.
Ch'i più canori augei
lo emulerei sì dolci canterei.

And if you want me to sing
of new fires and other passions,
of divine beauty come down from Heaven—
then see to it that I too may boast,
of being among the chaste laurels,
of being worthy not to die forever of cold.
For I would rival the most songful birds,
so sweetly I would sing.

I WILL GIVE MY LOVE

I will give my love an apple without any core
I will give my love a house without any door
I will give my love a palace wherein she may be
And she may unlock it without any key
My head is the apple without any core
My mind is the house without any door
My heart is the palace wherein she may be
And she may unlock it without any key

DOWN BY THE SALLY GARDENS

Down by the salley gardens
my love and I did meet;
She passed the salley gardens
with little snow-white feet.
She bid me take love easy,
as the leaves grow on the tree;
But I, being young and foolish,
with her would not agree.

In a field by the river
my love and I did stand,
And on my leaning shoulder
she laid her snow-white hand.
She bid me take life easy,
as the grass grows on the weirs;
But I was young and foolish,
and now am full of tears.

O WALY, WALY

The water is wide, I cannot get o'er,
And neither have, I wings to fly.
Give me a boat that will carry two,
And both shall row, my love and I.
O, down in the meadows the other day,
A-gath'ring flowers both fine and gay,
A-gath'ring flowers both red and blue,

O WALY, WALY (CONTINUED)

I little thought what love can do.
I leaned my back up against an oak,
Thinking that he was a trusty tree;
But first he bent in and then he broke,
And so did my false love to thee.
A ship there is, and she sails the seas,
She's laden deep, as deep can be,
But not so deep, as the love I'm in;
I know not if I sink or swim.
O, love is handsome and love is fine,
And love's a jewel o while it is new,
But when it is old, it groweth cold,
And fades away, like morning dew.

CAN SHE EXCUSE MY WRONGS?

Can she excuse my wrongs with Virtue's cloak?
Shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
Must I praise the leaves where no fruit I find?

No no: where shadows do for bodies stand,
Thou may'st be abus'd if thy sight be dim.
Cold love is like to words written on sand,
Or to bubbles which on the water swim.

Wilt thou be thus abused still,
Seeing that she will right thee never?
If thou canst not o'ercome her will
The love will be thus fruitless ever.

Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire:
If she this deny, what can granted be?

If she will yeld to that which reason is,
It is Reason's will that Love should be just.
Dear make me happy still be granting this,
Or cut off delays if that die I must.

Better a thousand times to die,
Than for to live thus still tormented:
Dear, but remember it was I
Who for thy sake did die contended

HIS GOLDEN LOCKS

His golden locks Time hath to silver turned.
O Time too swift! Oh swiftness never ceasing!
His youth 'gainst Time and Age hath ever spurned,
But spurned in vain; youth waneth by increasing.
Beauty, strength, youth are flowers but fading seen;
Duty, faith, love are roots and ever green.

His helmet now shall make a hive for bees,
And lover's sonnets turn to holy psalms.
A man-at-arms must now serve on his knees,
And feed on prayers which are Age's alms.
But though from Court to cottage he depart,
His Saint is sure of his unspotted heart.

And when he saddest sits in homely cell,
He'll teach his swains this carol for a song:
Blest be the hearts that wish my Sovereign well.
Curst be the soul that think her any wrong.
Goddess, allow this aged man his right
To be your bedesman now that was your knight.

TELL ME NO MORE

Tell me no more you love; in vain,
Fair Celia, you this passion feign.
Can they pretend to love who do
Refuse what love persuades them to?
Who once hath felt his active flame
Dull laws of honour will disclaim
You would be thought his slave; and yet
You will not to his power submit,
More cruel than those beauties are
Whose coyness wounds us to despair;
For all the kindness which you show,
Each smile and kiss which you bestow,
Are like those cordials which we give
To dying men to make them live,
And languish out an hour in pain.
Be kinder, Celia, or disdain.

COME AGAIN

Come again, sweet nature's treasure
Whose looks hold joys exceeding measure.

WHERE'ER YOU WALK

Where'er you walk
Where'er you walk
Cool gales shall fan the glade
Trees where you sit
shall crowd into a shade
Trees where you sit
shall crowd into a shade
Where'er you tread
the blushing flowers shall rise
and all things flourish
and all things flourish

Where'er you turn your eyes
Where'er you walk
Cool gales shall fan the glade
Trees where you sit
shall crowd into a shade
Trees where you sit
shall crowd into a shade.

TO THEE THOU GLORIOUS SON

Theodora
To thee, thou glorious son of worth,
Be life and safety giv'n.

Didymus
To thee, whose virtues suit thy birth,
Be every blessing giv'n.

Both
I hope again to meet on earth,
But sure shall meet in Heav'n.

DANIEL TAYLOR, COUNTERTENOR



Recognized as “Canada’s star countertenor” and “Canada’s most prolific recording artist”, **Daniel** has received invitations from the world’s preeminent early and contemporary music ensembles, appearing

in opera (Metropolitan Opera, Glyndebourne, San Francisco), oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants), and symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montreal).

Recognition of Daniel’s work can be seen in the Gramophone, Grammy, Juno, Opus, CBC-SRC, and Adisq Awards. He was awarded the Queen’s Diamond Medal for service to music. Daniel appears on more than 120 recordings which include Bach Cantatas with Monteverdi Choir/ Gardiner (DG Archiv and SDG), Handel’s *Rinaldo* with Bartoli/Academy of Ancient Music/Hogwood (Decca), a CD/DVD of Bach’s *Mass in B minor* with the Ensemble Orchestral Paris/Nelson (EMI Virgin), and Handel’s *Messiah* with the Handel & Haydn Society/Christophers (Coro) and the Montreal Symphony/Nagano (Universal).

Mr. Taylor is Head of Early Music and Professor of Voice at the University of Toronto, and is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, which he founded in 2002 and which performs more than 30 concerts every year in concert halls all over the world.

MOLLY NETTER, SOPRANO



Canadian-American soprano **Molly Netter** enlivens complex and beautiful music, both old and new, with “clear, beautiful tone and vivacious personality” (*The New York Times*). This season includes the US premiere of a new solo work by David

Lang conducted by Joe Hisaishi at Carnegie Hall and in Tokyo, as well as solo engagements with the Grammy Award-winning Boston Early Music Festival, the Grand Rapids Bach Festival, the New World Symphony, New York Baroque Incorporated, and the “Time’s Arrow” festival at Trinity Wall Street, where she is also a current member of the choir. Molly has performed as a

soloist with the Chicago Symphony Orchestra, Apollo’s Fire Baroque Orchestra, the Smithsonian Chamber Orchestra, the Albany Symphony, Yale Opera, Heartbeat Opera, BOP Opera in Montreal, Contemporaneous Ensemble, the Staunton Music Festival, with Juilliard415 at Lincoln Center, and in Lorelei Ensemble, Seraphic Fire, TENET, and Clarion Music Society. Molly has toured internationally with the Triplepoint contemporary/jazz ensemble and as a soloist in Japan, Singapore, and Burma under Masaaki Suzuki.

Ms. Netter holds a Bachelor of Music degree in composition and contemporary voice from the Oberlin Conservatory and a Master’s degree in early music voice and oratorio from the Yale Institute of Sacred Music where she studied with James Taylor. Between degrees, she taught English in Kyoto, Japan.

SYLVAIN BERGERON, LUTE



Considered “a supremely refined, elegant and cerebral musician” (Ottawa Citizen), **Sylvain Bergeron** is a master of the lute and family of plucked instruments, including the theorbo, archiluth,

and baroque guitar. He is in great demand on the North American music scene as a soloist and continuist. He is one of the pioneers of early music in Canada and has helped establish the lute as a viable instrument at the highest level of professionalism. His work has confirmed the importance of plucked instruments and helped validate their place in Baroque ensembles and orchestras in Canada.

Sylvain Bergeron has participated in more than 70 recordings, many of which have won prizes and awards. His most recent solo album, *Gioseppe Antonio Doni’s Lute Book*, published by ATMA Classique in 2015, was widely praised for his “strong lute technique combined with outstanding musical intelligence and impeccable phrasing” (The WholeNote), while the magazine *Goldberg* described his game as “imbued with both great rhythmic vitality, delicacy and nuance.”

Co-founder and co-artistic director of La Nef, Mr. Bergeron has directed several award-winning productions of this Montreal ensemble since 1991. He has taught lute at McGill University and the Université de Montréal since 1992.

CYNTHIA ROBERTS, VIOLIN



Cynthia Roberts is one of America’s leading period instrument violinists, appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia. She is a faculty member of the Juilliard School. She appears regularly with the Trinity

Baroque Orchestra, Boston Early Music Festival, Smithsonian Chamber Players, and Tafelmusik. She has performed as concertmaster of Les Arts Florissants with William Christie and appeared with Orchester Wiener Akademie, the London Classical Players, and the Bach Collegium Japan. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*, and accompanied soprano Renée Fleming on *Late Night with David Letterman*.

Ms. Roberts also teaches at the University of North Texas, the Curtis Institute of Music and the Oberlin Baroque Performance Institute. She has given master classes at the University of Music and Performing Arts Vienna, New World Symphony, Indiana University, Eastman School of Music, the Cleveland Institute of Music, Cornell University, Rutgers University, Temple University, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory Middle School, Vietnam National Academy of Music, and the Jeune Orchestre Atlantique in France.

Ms Roberts made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

CHLOE FEDOR, VIOLIN



Violinist **Chloe Fedor** is lauded for her “lovely, plush, seductive tone” and described as “clearly gifted” (New York Times). In 2018, she joined the cast of Shakespeare’s Globe on Broadway as the onstage Baroque violinist in *Farinelli and the King*, starring Sir Mark Rylance. Equally comfortable on historical and modern violins, Chloe earned two Master of Music degrees from The Juilliard School in Violin and Historical Violin Performance and was one of ten 2015 graduates to receive the Juilliard Career Advancement Fellowship. Recent summer

appearances include Carmel Bach Festival, Oregon Bach Festival, and concertmaster of Chelsea Music Festival and Lakes Area Music Festival. This season’s engagements include concerto soloist with House of Time, concertmaster/soloist of Amor Artis, a solo recital for GEMS Midtown Concerts, and recording project with ACRONYM. Chloe appears regularly with American Classical Orchestra, Apollo’s Fire, Early Music New York, New York Baroque Incorporated, and Trinity Church Wall Street Baroque Orchestra, among others. An educator as well as performer, Chloe is on faculty of Opportunity Music Project, a non-profit that provides full scholarship lessons to students from low-income families.

AVI STEIN, ORGAN AND HARPSICHORD



Avi Stein is the associate organist and chorumaster at Trinity Church Wall Street. He teaches continuo accompaniment, vocal repertoire, and chamber music at the Juilliard School and is the artistic director of the Helicon Foundation. *The New York Times* described Avi as “a brilliant organ soloist” in his Carnegie Hall debut, and he was recently featured in *Early Music America* magazine as part of a new generation of leaders in the field. Avi directed the young artists’ program at the Carmel Bach Festival and Musiktheater Bavaria’s International Baroque Academy, and he has conducted a variety of

ensembles including the Portland Baroque Orchestra, Bang on a Can All-Stars, Opera Français de New York, and Opera Omnia, as well as the Amherst Early Music Festival opera and Trinity’s critically acclaimed 4x4 Festival. He conducted Henry Purcell’s *Dido and Aeneas* at Juilliard in a production that toured in London’s Holland Park and at the Royal Opera House at the Palace of Versailles, and he performed on the Boston Early Music Festival’s disc of Charpentier’s *La Descente d’Orphée aux Enfers* and *La Couronne de Fleurs*, which won the 2015 Grammy Award for best opera. He studied at Indiana University, the Eastman School of Music, and the University of Southern California, and was a Fulbright scholar in Toulouse, France.



SUNDAY SERVICES

- 8am** Holy Eucharist
- 9am** Holy Eucharist
- 9:15am** Family Service
- 11:15am** Holy Eucharist
- 8pm** Compline
by Candlelight

MONDAY - FRIDAY SERVICES

- 8:15am** Morning Prayer
- 9am** Morning Prayer
- 12:05pm** Holy Eucharist
- 5:15pm** Evening Prayer:
Evensong is sung
on Thursdays

Services take place at St. Paul's Chapel and Trinity Church, which reopens this year after rejuvenation.

See trinitywallstreet.org/worship for up-to-date service location information.

Worship is at the center of life at Trinity Church Wall Street.

As an Episcopal church, Trinity's worship services follow the participatory liturgies set forth in The Book of Common Prayer. Music is an integral part of most services, and at the 9:15am and 11:15am Sunday services, music is led by The Choir of Trinity Wall Street, St. Paul's Chapel Choir, or Trinity Youth Chorus. On Sunday evenings, St. Paul's Chapel hosts Compline by Candlelight, featuring improvised music by The Choir of Trinity Wall Street.

Daily prayers and services are offered throughout the week at Trinity Church and St. Paul's Chapel, including five services on Sunday, ranging in length from 40 to 75 minutes.

View the worship schedule at trinitywallstreet.org/worship

TRINITY CHURCH WALL STREET MUSIC AND THE ARTS STAFF

Julian Wachner, *Director*

Melissa Attebury, *Associate Director*

Melissa Baker, *Senior Artistic Administrator*

Forrest Eimold, *Music Scholar*

Anne Damassa Graff, *Music Educator*

Harrison E. Joyce, *Production Manager and Music Librarian*

Thomas McCargar, *Choral Contractor*

Avi Stein, *Associate Organist and Chorusmaster*

Janet Yieh, *Associate Organist*

TRINITY CHURCH
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ST. PAUL'S CHAPEL
Broadway and Fulton Street

The Rev. Dr. William Lupfer, Rector
The Rev. Phillip A. Jackson, Vicar

trinitywallstreet.org

