

CHRISTIAN LANE

“To win the competition requires musicality, coordination, dexterity, virtuosity and good programming in order to navigate the 92 stops, 122 ranks and 7,000 pipes of the Notre Dame Basilica Casavant organ and produce a rich palette and dynamic range of sound ... The \$25,000 first-prize winner, American Christian Lane, assistant university organist at Harvard, demonstrated exactly that, with a varied repertoire that made full use of the spectrum of possible sound.”

Montreal Gazette, October 2011

“It almost goes without saying ... that the [Harvard University Choir] and Jones’s leadership were impeccable. So too was the finely varied playing of Christian Lane on the restored Skinner organ of Appleton Chapel. Stainer was careful to specify most of the registrations right in the score ... but Lane threw in a few nice touches of his own, including some ‘harpeggios’ at the end of No. 18.”

The Boston Musical Intelligencer, April 2011

“Lane displayed the purity of the Skinner flutes in the opening of the “Scherzo” from *Suite pour orgue* of Jehan Alain as well as in the fugue from the *Toccata, Adagio, and Fugue in C Major, BWV 564* of Johann Sebastian Bach. Lane had more than a workout in the toccata creating calls and responses with quick, frequent ... changes in registration ... the Skinner was on display and Lane was doing a formidable job of proving, for the time being, that this instrument is a ‘lovely, lovely’ one.”

The Boston Musical Intelligencer, February 2011

JOLLE GREENLEAF

“... the excellent vocal ensemble TENET ... led up to a Bach masterwork ... and a lively instrumental piece by Samuel Scheidt filled out the lovely program. Most notable among the vocalists were the two sopranos ... Ms. Greenleaf was a predictably fine soloist in a Bach aria and in one of the motets.”

The New York Times, May 2011

“... it was left to TENET ... to pierce to the heart and soul. Jolle Greenleaf, who directs the group and sings lead soprano, beautifully, is becoming a major force in the New York early-music world. The program she assembled here was smart, varied and not entirely early, extending into the 20th century ... sheer joy for the listener.”

The New York Times, September 2010

“Put simply, the performance was sensational. The six vocalists ... sang with assurance and appropriate period style and blended smoothly while still registering individually ... TENET’s singers were compelling ...”

The New York Times, February 2010

“Jolle Greenleaf ... sang with a simple, clear and flexible sound, taking the listener to flight with her ...”

The Washington Post, January 2010

“Soprano Jolle Greenleaf’s version of ‘Zerfließe, mein Herze’ was at once restrained and heart-wrenching — the highlight of the evening.”

WCLV Cleveland, March 2007