

BACH at ONE

February 28, 2024 | 1pm | St. Paul's Chapel
Broadway and Fulton Street

TRINITY BAROQUE ORCHESTRA

THE CHOIR OF TRINITY WALL STREET

Featuring:

Brian Giebler, Evangelist

Edmund Milly, Jesus

Elena Williamson, Maid

David Vanderwal, Servant

Neil Netherly, Peter

Margaret Carpenter Haigh, soprano

Clifton Massey, alto

Stephen Sands, tenor

Avi Stein, conductor

PROGRAM

Works by Johann Sebastian Bach (1685–1750)

St. John Passion, BWV 245 (Part 1)

“O Mensch, bewein' dein' Sünde gross” from *St. Matthew Passion*, BWV 244

TEXT AND TRANSLATIONS

St. John Passion, BWV 245 (Part 1)

Translations by Michael Marissen and Daniel R. Melamed

Erster Teil

Chor

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Dass du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der grössten Niedrigkeit,
Verherrlicht worden bist!

Evangelist (Brian Giebler)

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garte, dawg Jesus und seine Jünger. Judas aber, der ihn verriet, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Dissidenten Diener, kommt er dahin mit Facheln, Lampen und mit Waffen. Als nun Jesus wusste alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus (Edmund Milly)

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Chor

Jesum von Nazareth.

Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bins.

Evangelist

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bins, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

Chor

Jesum von Nazareth.

Evangelist

Jesus antwortete:

Part One

Chorus

Lord, our ruler, whose praise
Is glorious in all lands!
Show us through your Passion
That you, the true Son of God,
Throughout all time,
Even in the greatest abjection,
Have been glorified.

Evangelist

Jesus went [out from Jerusalem] with his disciples across the brook Kidron, [to a place] where there was a garden, where Jesus and his disciples went in. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that place with his disciples. Now when Judas had engaged the band [of Roman soldiers], and attendants of the chief priests and of the [religious] dissenters, he comes there with torches, lanterns, and with weapons. Now as Jesus knew everything that should happen to him [according to scriptural prophecy], he went out and declared to them:

Jesus

Whom are you seeking?

Evangelist

They answered him:

Chorus

Jesus of Nazareth.

Evangelist

Jesus declared to them:

Jesus

That I am.

Evangelist

Judas, however, who betrayed him, also stood among them. Now as Jesus declared to them, That, I am, they drew back and fell to the ground. Then he asked them once more:

Jesus

Whom are you seeking?

Evangelist

They again declared:

Chorus

Jesus of Nazareth.

Evangelist

Jesus answered:

Jesus

Ich hab's euch gesagt, dass ich's sei, suchet ihr denn mich, so lasset diese gehen!

Choral

O grosse Lieb, o Lieb ohn alle Masse,
Die dich gebracht auf diese Marterstrasse!
Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden.

(“Herzliebster Jesus, was hast du verbrochen,” verse 7)

Evangelist

Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hiess Malchus. Da sprach Jesus zu Petro:

Jesus

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Choral

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

(“Vater unser im Himmelreich,” verse 4)

Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Leiter nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der was Kaiphass Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphass, der den Leitern riet, es wäre gut, dass ein Mensch würde umbracht für das Volk.

Arie A (Clifton Massey)

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Lässt er sich verwunden.

Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

Jesus

I have said this to you—that, I am; if you are seeking me, then let these [others] go.

Chorale

O great love, O love beyond measure,
that brought you to this path of torment!
I [have] lived with the world in delight and joy,
and you must suffer.

Evangelist

So that what he [had] said, the Word, would be fulfilled: I have not lost one [follower] of those whom you [God the father] have given me. Then Simon Peter, having a sword, drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus declared to Peter:

Jesus

Put your sword into its scabbard. Shall I not drink the cup that my father has given me?

Chorale

May your will be done, Lord God, alike
On earth as [it is] in the Kingdom of Heaven.
Give us patience in time of suffering,
To be obedient in love and woe;
Restrain and hold in check all flesh and blood
That acts against your will.

Evangelist

The band, however, and the captain [of the band of Roman soldiers] and the attendants of the leaders took Jesus and bound him and led him at first to Annas (the father-in-law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the leaders it would be good that one person would be put to death for the people.

Aria A

To unbind me
from the snares of my sins,
my salvation [Jesus] is bound.
To heal me fully
Of all vice-boils,
He lets himself be wounded.

Evangelist

Simon Peter, however, followed Jesus and [so did] another disciple.

TEXT AND TRANSLATIONS

Arie S (Margaret Carpenter Haigh)

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten.

Evangelist

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draussen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd (Elena Williamson)

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Petrus (Neil Netherly)

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und Deiner und hatten ein Kohlfu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Frommen zusammenkommen, und habe nichts im Verborgenen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

Servus (David Vanderwal)

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

Hab ich übel geredt, so beweise es, dass es böse sei, hab ich aber recht geredt, was schlägest du mich?

Aria S

I will follow you likewise with joyful steps
And will not let you go,
My life, my light.
Promote the course [of my life of faith],
And do not cease,
Drawing, pushing, imploring me yourself.

Evangelist

This same disciple was known to the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known to the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the door-keeper, declared to Peter:

Maid

Are you not one of this person's disciples?

Evangelist

He declared:

Peter

That, I am not.

Evangelist

But the servants [of the priests] and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him:

Jesus

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all the devout come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them. Look, these same ones know what I have said.

Evangelist

But as he spoke such things, one of the attendants standing nearby gave Jesus a blow to the cheek and declared:

Servant

Should you answer the high priest like that?

Evangelist

But Jesus answered:

Jesus

If I have spoken badly, then prove that it be evil; but if I have spoken rightly, why do you strike me?

Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?'
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weisst
du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

(“O Welt, sieh hier dein Leben,” verses 3 and 4)

Evangelist

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

Chor

Bist du nicht seiner Jünger einer?

Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohn abgehauen hatte:

Servus

Sahe ich dich nicht im Garten bei ihm?

Evangelist

Da verleugnete Petrus abermal,
und alsobald krähete der Hahn.
Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Arie T (Stephen Sands)

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

Chorale

Who has struck you so,
My salvation, and battered you
So badly with wound-marks?
You are indeed not a sinner,
As we and our children [are];
You do not have experience of [committing]
misdeeds.

I, I and my sins,
Which are as [countless as] the little grains
Of sand on the seashore,
They have caused you
The misery that strikes you
And the grievous host of torments.

Evangelist

And Annas sent him, bound, to the high priest Caiaphas. Simon Peter stood and warmed himself, when they declared to him:

Chorus

Are you not one of his disciples?

Evangelist

He denied [it] again and declared:

Peter

That, I am not.

Evangelist

One of the high priest's servants, a kinsman of him whose ear Peter had cut off, declared:

Servant

Did I not see you in the garden with him?

Evangelist

Then Peter disavowed [Jesus] once more,
and immediately the cock crowed.
Then Peter remembered the words of Jesus
and went out and wept bitterly.

Aria T

Ah, my sense [of good and evil],
Where, in the end, do you want to go;
Where shall I restore myself?
Shall I stay here,
Or do I wish
Mountains and hills [to fall] upon my back?
With the world there is no counsel whatsoever,
And in my heart
Persist the agonies
Of my misdeed:
For the servant has disavowed the Lord.

TEXT AND TRANSLATIONS

Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büssen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

("Jesu Leiden, Pein und Tod," verse 10)

Choral

O Mensch, beweine dein Sünde gross,
Darum Christus seins Vaters Schoss
Äussert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Dass er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange

Prefatory note

The scriptural portions of the libretto of Bach's St. John Passion continually harp on the responsibility of "the Jews" and Judaism for the crucifixion of Jesus. Given the fraught nature of citing "the Jews" in connection with the death of Jesus in modern times, performers of the work sometimes prefer to use potentially less offensive language. In this version, we offer alternative readings whose German text can be sung to the original notes and have attempted to find words that otherwise align with Lutheran understandings of the passion narrative. (These readings are found in movements 2, 6, 10, 16, 18, 21, 23, 25, 36, and 38.) There is, unfortunately, no escaping Luther's embrace of John's view of Jewish culpability for Jesus's death; there are good reasons to avoid giving unnecessary offense, but even these changes do not fundamentally solve the problems of this troubling work. We have eliminated references to "the Jews" even in passages where such wording could reasonably be taken to be neutral or positive, given the sensitivity of the topic today. We do consider it unethical to silently omit or modify words or passages considered indelicate or offensive, and so we have provided the changed wordings with underlining—in each case the original text refers to "Jews" or "Pharisees." Our unaltered rendering of the original text, with and without annotations, is available at BachCantataTexts.org. – Michael Marissen and Daniel R. Melamed.

Chorale

Peter, who does not think back [to Jesus's word],
Disclaims his God;
At a penetrating glance, however,
He weeps bitterly.
Jesus, glance upon me as well,
Whenever I do not want to atone;
Whenever I have done something evil,
Stir my conscience.

Chorale

O humankind, bewail your great sin,
For which Christ gave up his father's bosom [in heaven]
And came [to dwell] on earth.
Of a virgin pure and tender
He was born here, for us;
He wanted to become the mediator [between God and hu-
mankind].
[On his earthly sojourn,] he gave life to the dead
And drove away all illness as well,
Until the time broke forth
That he would be sacrificed for us,
[That he] would long bear, gladly, the heavy burden
Of our sin upon the cross.

ABOUT THE ARTISTS

THE CHOIR OF TRINITY WALL STREET



Peerless interpreters of both early and new music, The Choir of Trinity Wall Street has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as "blazing with vigour. . . a choir from heaven" (*The Times*, London). This premier professional ensemble can be heard live, online, and in services, recordings, and performances described as "thrilling" (*The New Yorker*), "musically top-notch" (*The Wall Street Journal*), and "simply superb" (*The New York Times*).

The Choir of Trinity Wall Street leads liturgical music at Trinity Church on Sundays and Major Feasts, and at additional services throughout the year, all of which are live streamed, providing access to a wide audience. In 2020–2022, musical excerpts were featured weekly on Trinity's Comfort at One series. These concerts included a partnership with Amplify Female Composers to bring more music by women into the sacred music canon. A typical season for the choir includes performing in Bach at One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with NOVUS NY, the Trinity Baroque Orchestra, and the Trinity Youth Chorus. The choir anchors Trinity's critically acclaimed

performances of Handel's *Messiah*, which *The New York Times* referred to as "the best *Messiah* in New York."

Recent season highlights include a full production of Craig Hella Johnson's *Considering Matthew Shepard*, Handel's *Theodora* at Caramoor, Julia Wolfe's *Anthracite Fields* at Carnegie Hall, Tyshawn Sorey's *Monochromatic Light* at the Park Avenue Armory, *Notes from Ukraine* at Carnegie Hall, Bach cantatas at Salle Bourgie in Montreal, and collaborations with the Orchestra of St. Luke's and the American Modern Opera Company.

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of

Art, the Shed at Hudson Yards, the Kennedy Center, Walt Disney Concert Hall, and the Prototype Festival, with partners such as Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones. Increasingly in demand internationally, the choir has also performed at Paris's Théâtre des Champs-Élysées, Norway's Stavanger Cathedral, and London's Barbican Theatre.

In addition to the GRAMMY Award-nominated recordings *Luna Pearl Woolf: Fire and Flood* and Handel's *Israel in Egypt*, The Choir of Trinity Wall Street has released recordings on Naxos, Musica Omnia, Pentatone, VIA Recordings, ARSIS, Avie Records, Acis, Cantaloupe Music, Decca Gold, and Philip Glass's Orange Mountain Music. Trinity's long-term commitment to new music has led to many collaborations with living composers, including Ellen Reid, Du Yun, Trevor Weston, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, Elena Ruehr, and Julia Wolfe, whose Pulitzer Prize-winning and GRAMMY-nominated work *Anthracite Fields* was recorded with the choir. Along with NOVUS NY, the choir also collaborated on and recorded two Pulitzer Prize-winning operas: Du Yun's *Angel's Bone* and Reid's *pr i s m*.

SOPRANO

Elisse Alban
Margaret Carpenter Haigh
Madeline Apple Healey
Amaranta Viera
Elena Williamson

ALTO

Kate Maroney
Clifton Massey
Jonathan May
Pamela Terry

TENOR

Brian Giebler
Nick Karageorgiou
Scott Mello
Stephen Sands
David Vanderwal

BASS

Harrison Hintzsche
Steve Hrycelak
Enrico Lagasca
Brian Mextorf
Edmund Milly
Neil Netherly

ABOUT THE ARTISTS

TRINITY BAROQUE ORCHESTRA



Praised by *The New York Times* for its “dramatic vigor” and “elegantly shaped orchestral sound,” Trinity Church Wall Street’s superb period instrument ensemble, Trinity Baroque Orchestra, has been heard in venues from New York’s Alice Tully Hall to Berkeley’s Zellerbach Hall, performing many of the greatest masterpieces of the Baroque repertoire.

VIOLIN I

Robert Mealy, concertmaster
Alana Ruocco
Aisslinn Nosky
Edson Scheid

VIOLIN II

Cynthia Roberts
Beth Wenstrom
Katie Hyun

VIOLA

Jessica Troy
Daniel Elyar

CELLO

Ezra Seltzer
Sarah Stone

BASS

Wen Yang

FLUTE

Sandra Miller
Melissa Baker

After presenting Bach’s entire, monumental output of sacred vocal music during Trinity’s popular Bach at One series, the Trinity Baroque Orchestra and The Choir of Trinity Church Wall Street embarked on the Bach + One series, pairing a Bach cantata with a complementary work by a different composer, as well as The Handel Project, a multi-season initiative presenting Handel’s oratorios. The orchestra is featured annually in Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declared to be “the best *Messiah* in New York.” Trinity Baroque Orchestra can be heard alongside The Choir of Trinity Wall Street on their GRAMMY-nominated recording of Handel’s *Israel in Egypt*, as well as on *J. S. Bach: Complete Motets*.

Trinity Baroque Orchestra boasts a varied roster of North America’s finest period instrument players. Principal concertmaster Robert Mealy is a versatile performer who teaches at both Yale and Juilliard and has been described by *The New Yorker* as “New York’s world-class early music violinist.” Many of the orchestra’s other members also hold faculty or adjunct faculty positions at distinguished institutions, including Yale, Harvard, Indiana University, and the Juilliard School’s Historical Performance Program.

AVI STEIN



Avi Stein is the organist and chorus master 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 Stein as “a brilliant organ soloist” in

his Carnegie Hall debut, and he was featured in *Early Music America* magazine as part of a new generation of leaders in the field.

Stein 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, Opéra 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 to London’s Holland Park and the Royal Opera House at the Palace of Versailles. He also performed on the Boston Early Music Festival’s disc of Marc-Antoine Charpentier’s *La Descente d’Orphée aux Enfers* and *La Couronne de Fleurs*, which won the 2015 GRAMMY Award for Best Opera Recording. He studied at Indiana University, the Eastman School of Music, and the University of Southern California and was a Fulbright scholar in Toulouse, France.



JOIN US FOR MUSIC AT TRINITY!

With world premieres, iconic jazz performances, beloved classics, and rare gems from the choral canon, Trinity's spring 2024 season bridges cultures and forges connections. For more details, see trinitywallstreet.org/music.

- March 6, 7pm in St. Paul's Chapel**
NOVUS Renewal: The Transformative Work of Rehabilitation Through the Arts
- March 10, 5pm in St. Paul's Chapel**
Lenten Concert: *Tuvayhun - Beatitudes for a Wounded World*
- March 24, 8pm in St. Paul's Chapel**
Special Compline by Candlelight: Downtown Voices
- April 12 and 13, 8pm and April 14, 3pm at Perelman Performing Arts Center**
World Premiere of Luna Pearl Woolf *Number Our Days*
- April 20, 8pm in St. Paul's Chapel**
The Power of Mythology
- May 2, 7pm in Trinity Church**
Monteverdi *Vespers*
- May 12, 3pm in Trinity Church**
NOVUS NY: 20th Century Romantics
- May 19, 3pm in Trinity Church**
Simple Gifts
- May 29, 7pm in St. Paul's Chapel**
NOVUS Renewal: *Malhaar*

CONCERTS AT ONE

Try something new for lunch. Trinity continues its near century-old tradition of gifting Lower Manhattan with free midday concerts alongside a sterling array of guest artists.

JAZZ AT ONE

Presented in collaboration with JAZZ HOUSE KIDS at 1pm in St. Paul's Chapel.

- February 26** | The Roy Hargrove Big Band
- March 4** | Nicole Glover Trio
- March 11** | Tomoko Omura "Branches"
- March 18** | The Brianna Thomas Band
- April 8** | The Rodriguez Brothers
- April 15** | George Cables Trio
- April 22** | Billy Hart Quartet
- April 29** | JAZZ HOUSE All-Stars

PIPES AT ONE

1pm in St. Paul's Chapel

- February 27** | Eddie Zheng
- March 5** | Cecily DeMarco
- March 12** | Janet Yieh
- March 19** | Nathan Mondry
- April 9** | Rashaan Allwood
- April 16** | Samuel Gaskin
- April 23** | Meg Cutting
- April 30** | John Walthausen

BACH AT ONE

1pm in St. Paul's Chapel

- February 28** | *St. John Passion*, Part 1
- March 6** | *St. John Passion*, Part 2
- March 13** | *St. John Passion*, Part 3
- March 20** | Domenico Scarlatti: *Stabat Mater*
- April 10** | J. S. Bach: *Orchestral Suite No. 3 in D Major*
G. F. Handel: *Concerto Grosso in G Major*
- April 17** | J. S. Bach: *Gottes Zeit ist die allerbeste Zeit*
Nicolaus Bruhns: *Paratum cor meum* and *Prelude in G Major*
- April 24** | J. S. Bach: *Ich steh mit einem Fuß im Grabe*
Sehet, wir geh'n hinauf gen Jerusalem
- May 1** | Claudio Monteverdi: *Vespers of 1610*



TINY CONCERTS

Big music. 45-minute concerts. A jewel-box space. Join us for intimate performances highlighting Trinity's newly handcrafted pipe organ in The Chapel of All Saints, Trinity Church.

- March 21, 6pm and 7pm** Domenico Scarlatti: *Stabat Mater*
- April 18, 6pm and 7pm** J. S. Bach: *Gottes Zeit ist die allerbeste Zeit*, Nicolaus Bruhns: *Paratum cor meum* and *Prelude in G Major*
- May 16, 6pm and 7pm** Early Moderns: Buxtehude, Rosenmuller, Schmelzer, and others
- June 20, 6pm and 7pm** Works by Neely Bruce, John Cage, Rashaan Allwood, Paula Matthusen, and Pamela Decker

Watch our concerts on demand. Miss one of our performances? Nearly all will be available to view on our website.



NOVUS Renewal

The Transformative Work of Rehabilitation Through the Arts

Wednesday, March 6 | 7pm | St. Paul's Chapel and online (Broadway and Fulton Street)

NOVUS NY featuring Kenyatta Emmanuel, Darrian Bennett, Clarence Maclin, Charles Moore, Alfred Roberts, and Sherika Stewart

NOVUS NY, Trinity's new music orchestra, showcases the life-changing work of Rehabilitation Through the Arts (RTA), a nonprofit whose arts-based programming models an approach to the justice system focused on human dignity rather than punishment. Featuring RTA alumni, this performance fuses music, spoken word, visual arts, and discussion around how people in prison develop critical life skills through exposure to the arts.



FREE

TRINITY CHURCH WALL STREET MUSIC STAFF

Melissa Attebury, *Director of Music*

Melissa Baker, *Director, Artistic Planning*

Alcée Chriss, *Assistant Organist*

Malik Jardine, *Organ Scholar*

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

Peyton Marion, *Assistant Director, Music Education and Outreach*

Thomas McCargar, *Choir Administrator and Director of Compliance*

Stephen Sands, *Downtown Voices Conductor*

Erin Schwab, *Downtown Voices Manager*

Avi Stein, *Organist and Chorusmaster*

Brittany Thomas, *Artistic Administrative Assistant*

In an effort to reach a broad audience, Trinity Church Wall Street live streams its services and events and records them for broadcast via the internet. Your attendance at the concert in St. Paul's Chapel, New York, NY, constitutes your consent to be included in any filming, photographing, audio recording, or broadcast and for any other use in whole or in part, including publicity and promotion.

The Rev. Phillip A. Jackson, *Rector* | The Rev. Michael A. Bird, *Vicar*
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trinitywallstreet.org