



Trinity Church

# David Hurd

November 4 \ 6pm

**A Genre-Defying Celebration of Our New Organs**



# TRINITY CHOIR DAVID HURD

BRUCE NESWICK \ ALCÉE CHRISS III \ ALEX LEONARDI

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## PROGRAM

Works by **David Hurd** (b. 1950)

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*I Am the Way* (featuring Stephen Sands, *tenor*)

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### *Te Deum Laudamus*

Toccata (The Acknowledgment)

Four Fantasies (The Adoration)

Recitative & Hymn (The Humbling)

Introduction, Fugue & Chaconne (The opening of Heaven)

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### *Three Psalms*

Psalm 1

Psalm 42

Psalm 136

*I Am the Way* for mixed voices and organ was commissioned by Trinity Church in 1978. Larry King, Trinity’s distinguished organist and music director at that time, had this piece composed for Trinity’s then–recently established family choir. The impressionistic organ opening introduces motivic, harmonic, and melodic elements that recur throughout the piece. In the text of this anthem, drawn from the Gospel of Saint John, Jesus instructs his disciples and responds to the apostle Thomas’s concern as to where Jesus is going. Initially a duet between sopranos and altos sings the words of Jesus as tenors and basses anticipate Thomas’s question. Eventually Thomas’s inquiry is voiced by a solo tenor, originally sung by Thomas A. Moore, a member of the Trinity Choir and a close friend. Jesus’s reply is voiced by a trio of treble voices, much as Felix Mendelssohn used a trio of treble voices in Jesus’s address to Saul on the road to Damascus in his oratorio *Saint Paul*.

*Te Deum Laudamus* for organ solo was commissioned by and dedicated to Larry King (1932–1990), director of Music at Trinity Church from 1968 until shortly before his death. King premiered the work at New York’s Riverside Church on July 20, 1982. *Te Deum Laudamus* consists of four movements based on verses of the ancient Latin hymn of praise.

The first movement, “The Acknowledgment,” is based upon the first verse, “We praise thee, O God; we acknowledge thee to be the Lord.” In its outer sections, the chant is quoted as a *cantus firmus* in the pedal below a chordal toccata pattern played by the hands. Its central section is a short fugue, the subject of which is derived from the *cantus firmus*.

The second movement, “The Adoration,” has four distinct sections, one for each constituency that offers praise. The sections are:

- “The glorious company of the apostles praise thee.
- The goodly fellowship of the prophets praise thee.
- The noble army of martyrs praise thee.
- The holy Church throughout all the world doth acknowledge thee, the Father, of an infinite majesty, thine adorable, true, and only Son, also the Holy Ghost, the Comforter.”

The apostles’ praise is set in 12-tone technique; the prophets’ praise employs ascending thirds suggestive of trumpeting in canonic imitation; the martyrs’ praise expresses the *cantus firmus* in major triads; the holy Church’s praise is a five-voice “fantasia” in which the chant *cantus firmus* is given out in the upper pedal voice.

The third movement, “The Humbling,” is based upon the text “When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a virgin.” It begins with an extended flute solo. Its central section contains references to the chant *cantus firmus*. In its final section, the opening flute solo melody is layered over a secondary *cantus firmus*, the hymn *Divinum mysterium*, “Of the Father’s love begotten,” and bound together by harmonies played on the string stops of the organ.

The final movement, “The Opening of Heaven,” is based on the text “When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father.” The subtitle, *Introduction, Fugue & Chaconne*, reveals its musical form. The themes of *Dies irae* (Day of wrath) and *Victimae Paschali laudes* (Christians to the Paschal victim), Latin sequences respectively representing death and resurrection, are introduced and pitted against each other in jagged engagement. After this combat, the chaconne emerges quietly and builds a crescendo through 15 variations on a ground bass. At this movement’s conclusion, the *cantus firmus* for the final sentence is stated in the upper pedal voice accompanied by a repeating succession of large chords.

*Three Psalms* was commissioned by the American Guild of Organists for performance at the guild’s biennial national convention in Washington, D.C., in the summer of 2010. Its premiere was at the Basilica of the National Shrine of the Immaculate Conception, where it was sung by the Washington Chorus with organists Renée Louprette and David Briggs at the gallery and chancel organs, respectively. The three movements were conceived in the French Romantic fashion of well-known works for chorus and two organs where the *Grand Orgue* is played in dialogue with a chorus supported by the *Orgue de Choeur*. Trinity’s splendid new gallery and chancel organs provide an ideal venue for such music.

“Psalm 1” (Happy are they) is the shortest of the three movements. Its fanfare-like opening, which recurs throughout the movement, springs from the spirit of Widor and Vierne and the grand sonority of the Parisian organs they played. This movement eventually gives way to a reflective and subdued closing section.

The exposition of the second movement, “Psalm 42” (As the deer longs for the water-brooks), may reflect the impressionistic influence of Maurice Duruflé in its suggestion of flowing water. As in the previous movement, the introductory organ passage returns throughout the movement as the chorus works its way through the psalm text. In the final section, the chorus and organ accompany each other in presenting verse 7 of the psalm to the music of the movement’s opening theme.

The final movement, “Psalm 136” (Give thanks to the Lord, for he is good), is the most expansive. This psalm text falls into five distinct sections which the musical setting delineates with an introduction and interludes that are variations of the same theme. The second half of each of the 26 psalm verses repeats the refrain “for his mercy endures for ever.” As a result, this movement is scored for double choir. The two choirs alternate through the five sections of the psalm singing the initial lines of verses and singing the recurring refrain lines. The narrative of the psalm text informs the character of the music in each section of this movement.

*I Am the Way*

Lord, where are you going?  
Set your troubled hearts at rest.  
Trust in God always; trust also in me.  
There are many dwelling places in my Father’s house.  
If it were not so I should have told you;  
For I am going there on purpose  
To prepare the way for you.  
I shall come again and receive you to myself,  
So that where I am you may be also;  
And my way there is known to you.

Thomas said, Lord we do not know where you are going,  
So how can we know the way?  
Jesus replied, I am the way; I am the truth and I am life.  
Set your troubled hearts at rest.  
Trust in God always; trust also in me.

John 14: 1-6

*Three Psalms*

**Psalm 1**  
*First day: Morning Prayer*  
*Beatus vir qui non abiit*

Happy are they who have not walked in the counsel of  
the wicked, \*  
nor lingered in the way of sinners,  
nor sat in the seats of the scornful!

Their delight is in the law of the LORD, \*  
and they meditate on his law day and night.

They are like trees planted by streams of water, bearing  
fruit in due season, with leaves that do not wither; \*  
everything they do shall prosper.

It is not so with the wicked; \*  
they are like chaff which the wind blows away.

Therefore the wicked shall not stand upright when  
judgment comes, \*  
nor the sinner in the council of the righteous.

For the LORD knows the way of the righteous, \*  
but the way of the wicked is doomed.

**Psalm 42**  
*Quemadmodum*

As the deer longs for the water-brooks, \*  
so longs my soul for you, O God.

My soul is athirst for God, athirst for the living God; \*  
when shall I come to appear before the presence of  
God?

My tears have been my food day and night, \*  
while all day long they say to me,  
"Where now is your God?"

I pour out my soul when I think on these things; \*  
how I went with the multitude and led them into the  
house of God,

With the voice of praise and thanksgiving, \*  
among those who keep holy-day.

Why are you so full of heaviness, O my soul? \*  
and why are you so disquieted within me?

Put your trust in God; \*  
for I will yet give thanks to him,  
who is the help of my countenance, and my God.

**Psalm 136**  
*Confitemini*

Give thanks to the LORD, for he is good, \*  
for his mercy endures for ever.

Give thanks to the God of gods, \*  
for his mercy endures for ever.

Give thanks to the Lord of lords, \*  
for his mercy endures for ever.

Who only does great wonders, \*  
for his mercy endures for ever;

Who by wisdom made the heavens, \*  
for his mercy endures for ever;

Who spread out the earth upon the waters, \*  
for his mercy endures for ever;

Who created great lights, \*  
for his mercy endures for ever;

The sun to rule the day, \*  
for his mercy endures for ever;

The moon and the stars to govern the night, \*  
for his mercy endures for ever.

Who struck down the firstborn of Egypt, \*  
for his mercy endures for ever;

And brought out Israel from among them, \*  
for his mercy endures for ever;

With a mighty hand and a stretched-out arm, \*  
for his mercy endures for ever;

Who divided the Red Sea in two, \*  
for his mercy endures for ever;

And made Israel to pass through the midst of it, \*  
for his mercy endures for ever;

But swept Pharaoh and his army into the Red Sea, \*  
for his mercy endures for ever;

Who led his people through the wilderness, \*  
for his mercy endures for ever.

Who struck down great kings, \*  
for his mercy endures for ever;

And slew mighty kings, \*  
for his mercy endures for ever;

Sihon, king of the Amorites, \*  
for his mercy endures for ever;

And Og, the king of Bashan, \*  
for his mercy endures for ever;

And gave away their lands for an inheritance, \*  
for his mercy endures for ever;

An inheritance for Israel his servant, \*  
for his mercy endures for ever.

Who remembered us in our low estate, \*  
for his mercy endures for ever;

And delivered us from our enemies, \*  
for his mercy endures for ever;

Who gives food to all creatures, \*  
for his mercy endures for ever.

Give thanks to the God of heaven, \*  
for his mercy endures for ever.



## TRINITY CHOIR

With peerless interpretation of both early and new music, Trinity Choir 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). Critics have praised the choir’s performances as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*).

The choir was recently featured in several world-premiere oratorios and operas: Paola Prestini’s *Silent Light* at National Sawdust, Luna Pearl Woolf’s *Number Our Days* at the Perelman Performing Arts Center, and Benedict Sheehan’s *Akathist*, which was recorded alongside NOVUS, Downtown Voices, Artefact Ensemble, and Trinity Youth Chorus, and nominated for a 2025 Grammy Award for Best Choral Performance. Other recent highlights: Trinity’s yearly performances of Handel’s *Messiah* (with soloists from the choir); a production of Craig Hella Johnson’s *Considering Matthew Shepard; Shall We Gather at the River*, directed by Peter Sellars, and Tyshawn Sorey’s *Monochromatic Light (Afterlife)*, at the Park Avenue Armory; PROTOTYPE Festival’s production of Huang Ruo’s *Angel Island; Broken Chord* at BAM (created by Gregory Maqoma and Thuthuka Sibisi); a concert in the inaugural Refuge series at the Perelman Performing Arts Center; Handel’s *Theodora* at Caramoor; Julia Wolfe’s *Anthracite Fields*; “Notes From Ukraine” at Carnegie Hall; a concert of Bach cantatas at Salle Bourgie in Montreal; and collaborations with the Orchestra of St. Luke’s and the American Modern Opera Company.

Trinity’s longstanding commitment to new music has



fostered collaborations with composers including Julia Wolfe, Du Yun, Ellen Reid, Trevor Weston, Mary Kouyoumdjian, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, and Elena Ruehr. Trinity Choir is featured on recordings of three Pulitzer Prize–winning works: Julia Wolfe’s *Anthracite Fields*, Du Yun’s *Angel’s Bone*, and Ellen Reid’s *prism*.

<b>SOPRANO</b>	<b>ALTO</b>	<b>TENOR</b>	<b>BASS</b>
Shabnam Abedi	Luthien Brackett	Andrew Fuchs	Timothy Hodges
Elizabeth Bates	Catherine Hedberg	Nickolas Karageorgiou	Enrico Lagasca
Olivia Greene	Jonathan May	Scott Mello	Brian Mextorf
Aine Hakamatsuka	Kirsten Sollek	Stephen Sands	Edmund Milly
Molly Quinn		David Vanderwal	Neil Netherly
Elena Williamson			Jonathan Woody

## DAVID HURD, *composer and conductor*

David Hurd is widely recognized as one of the foremost church musicians and concert organists in the United States, with a long list of honors and achievements, and immeasurable expertise in organ performance, improvisation, and composition. He is the composer of dozens of hymns, choral works, settings of the liturgy, and organ works published by a number of major houses. His music appears in hymnals and choir libraries in churches of nearly all religious denominations. In 2010, he became the 15th recipient of the American Guild of Organists’ Distinguished Composer Award. Hurd is now organist/choirmaster of the Church of St. Mary the Virgin in New York City, following a tenure of 39 years on the faculty of The General Theological Seminary in New York City.

Hurd enjoys instant recognition as a concert organist, having performed throughout North America and Europe and been featured at conventions of the American Guild of Organists. He was invited to perform at the Internationaal Orgelfestival Haarlem, where he was awarded the diploma for improvisation at the Stichting Internationaal Orgelconcours.

He studied at the Preparatory Division of the Juilliard School and at Manhattan's High School of Music and Art. Later he attended Oberlin Conservatory and went on for further study at the University of North and the Manhattan School of Music. His organ teachers have included Bronson Ragan, Garth Peacock, Arthur Poister, and Rudolph Kremer.

David Hurd is represented in North America exclusively by Phillip Truckenbrod Concert Artists.



## BRUCE NESWICK, *organ*

Bruce Neswick enjoys immense popularity and is in tremendous demand throughout the country as an organist, improviser, choral conductor and trainer, commissioned composer, and hymn festival leader. He has served on faculties and performed for numerous church-music entities, including the Association of Anglican Musicians, Westminster Choir College Summer Session, and the Sewanee Church Music Conference, among others. He was a featured performer at the national AGO conventions in Seattle, Washington, D.C., Dallas, and Boston.

Neswick’s organ and choral compositions are published by Paraclete, Augsburg-Fortress, Selah, Vivace, Hope, Plymouth, and St. James Press. His skill at improvisation earned him three competition first prizes: the 1989 San Anselmo Organ Festival; the 1990 American Guild of Organists' national convention in Boston; and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland.

He is a graduate of Pacific Lutheran University and Yale University’s School of Music and Institute of Sacred Music. His teachers include Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon, and Lionel Rogg. He holds fellowship degrees from the Royal School of Church Music and the American Guild of Organists, and he was awarded an honorary doctorate in 2016 by the University of the South, in Sewanee, Tennessee.

Neswick is artist-in-residence at Church of St. James-by-the-Sea in La Jolla, California, following eight years as canon for music at Trinity Episcopal Cathedral in Portland, Oregon.

Neswick is represented in North America exclusively by Phillip Truckenbrod Concert Artists.



**ALCÉE CHRISS III,***organ*

A featured star of the PBS documentary *Pipe Dreams* (2019), Alcée Chriss III is an acclaimed organist and keyboardist from Fort Worth, Texas. Chriss is the winner of the Canadian International Organ Competition and the Firmin Swinnen Silver Medal at the Longwood Gardens International Organ Competition. His solo recording *Art et Rhapsodie*, captured at Montreal Symphony Hall, earned high praise from the *American Record Guide*, which noted, “He plays with clarity, imagination, musicality, virtuosity, and yes, personality.”

Chriss has performed extensively across North America and Europe. Recent highlights include Walt Disney Concert Hall, the Kimmel Center, International Orgelsommer (Stuttgart, Germany), Stockholm City Hall (Sweden), and a solo performance with the Montreal Symphony Orchestra in Aaron Copland's Symphony for Organ and Orchestra.

In July 2019, Chriss joined the faculty at Wesleyan University as assistant professor and university organist, where he teaches courses in organ, music theory, and keyboard skills. That same year, he was awarded a doctor of music degree from McGill University, where he studied with Hans-Ola Ericsson. He previously studied at Oberlin Conservatory of Music, earning a master's degree in historical keyboard and a bachelor's degree in organ performance, with Olivier Latty, Marie-Louise Langlais, and James David Christie among his teachers.

A dynamic performer, educator, and church musician, Chriss is also an active guest lecturer and remains deeply connected to his lifelong roots in gospel and jazz music.



**ALEX LEONARDI,***organ*

Renowned organist, pianist, and collaborative musician Alex Leonardi seeks to spark a new kind of music-making in classical music by diversifying the expression of it through unique concerts and innovative collaborative opportunities that reshape the way audiences experience music.

Leonardi currently serves as organ scholar at Trinity Church of New York City and is a Kovner Fellow in the graduate program of The Juilliard School, where they are a student of organist Paul Jacobs. They received a bachelor of music degree from the Curtis Institute of Music in 2024, where they studied organ with Alan Morrison, Matthew Glandorf, and Jeffery Brillhart and harpsichord and continuo performance with Leon Schelhase. They are also a graduate of The Juilliard School's Pre-College Division, where they studied with Dr. Matthew Lewis.

Leonardi has received considerable acclaim within the American Guild of Organists (AGO), earning first prize in the AGO Quimby Regional Competition for Young Organists/Mid-Atlantic and Northeast Regions (2023), second prize in the George Mathison Organ Competition for the Brooklyn American Guild of Organists (2021), and semifinalist ranking in the AGO National Competition in Organ Improvisation (2024). They will also be competing as a quarterfinalist in the 2025 St. Albans International Organ Festival Competition in Improvisation. They have participated in numerous other programs outside their usual schooling, including the Organ and Piano Institutes at Westminster Choir College and the Philadelphia-Macy's Organ Camp. They previously served as assistant organist at the Church of the Redeemer in Bryn Mawr, Pennsylvania.

Outside of music, they are fond of writing short stories and fiction, enjoying the outdoors, and on occasion practicing martial arts.

# Glatter-Götz/Rosales Opus 40 \ Trinity Church

COMPLETION 2025

113 independent stops – 138 ranks – 8,041 pipes

The new Glatter-Götz / Rosales pipe organ is the crown jewel of a multiyear campaign to renew all organs on Trinity's campus. Of its 8,041 pipes, 6,094 speak from the gallery, the church's oldest continuous furnishing. The remaining 1,947 reside in the chancel behind the north and south case-fronts, installed in 1901 and subtly modified in this project. All façade pipes are new, of 90 percent tin gilded in 23.5-karat gold leaf. The gallery console sits within the 1846 gallery façade. The mobile console can be located anywhere in the first bay of the nave. Purposely low in profile, the mobile allows the congregation to observe solo organists in action, or the organ can blend in naturally when choirs and orchestras gather.

Gallery Great			
1.	32	Violone (CC-AA duophonic, 5 pipes)	68
2.	16	Principal (bass in façade)	61
	16	Violone	--
3.	16	Bourdon (1-12 Pedal Subbass)	61
4.	8	Principal	61
5.	8	Bell Diapason	61
6.	8	Salicional (1-12 Violone)	49
7.	8	Flûte harmonique	61
8.	8	Rohrflöte	61
	8	Bourdon	--
9.	5½	Gros Nasard	61
10.	4	Octave	61
11.	4	Spitzflöte	61
12.	3¾	Grosse Tierce	61
13.	2¾	Octave Quint	61
14.	2	Super Octave	61
15.	2	Waldflöte	61
16.		Corneta V (tenor f)	215
17.		Mixture VIII	336
18.		Furniture IV	244
19.	8	Trumpet	61
		Tremolo	
20.	16	Contra Tromba	61
21.	8	Tromba	61
22.	4	Tromba Clarion	61
23.	8	Trompette-en-chamade	61
		Gallery Great Unison Off (mobile console only)	
Gallery Chaire (gallery rail case)			
24.	8	Prestant (in façade)	61
25.	8	Voce umana (tenor f)	44
26.	8	Hohlflöte	61
27.	4	Octave douce	61
28.	2¾	Nasard	61
29.	2	Waldflöte	61
30.	1¾	Tierce	61
31.	1½	Larigot	61
32.	8	Dulzaína	61
		Tremolo	
		Chaire Unison Off (mobile console only)	
Gallery Swell (enclosed)			
33.	16	Lieblieh Gedeckt	61
34.	8	Diapason	61
35.	8	Viole de gambe	61
36.	8	Voix céleste	61
37.	8	Flûte traversière	61
38.	8	Bourdon	61
39.	4	Principal	61
40.	4	Flûte octaviane	61
41.	2¾	Nasard	61
42.	2	Octavin	61
43.	1¾	Tierce	61
44.		Plein jeu III-V	269
45.	8	Trumpet	61
46.	8	Hautbois	61
47.	8	Voix humaine	61
		Tremolo	
48.	16	Waldhorn	61
49.	8	Cornocean	61
50.	4	Clarion	61
		Gallery Swell Unison Off (mobile console only)	
		Gallery Swell 16	
		Gallery Swell 4	
Gallery Choir (enclosed)			
51.	16	Corno dolce	61
52.	8	Geigen Principal	61
53.	8	Stopped Diapason	61
54.	8	Dulciana	61
55.	8	Vox angelica	61
56.	4	Principal	61
57.	4	Flute	61
58.	2¾	Nasard	61
59.	2	Doublet	61
60.	1¾	Tierce	61
61.	1½	Septième	61
62.	1	Piccolo	61
63.	¾	Neuvième	61
64.		Mixture IV-V	250
65.	16	Contra Fagotto	61
66.	8	Clarinet	61

GLATTER-GÖTZ/ROSALES OPUS 40

67.	8	Flügel Horn	61	16	Fagotto	Ch.	112.	4	Clarion	61	Library – Scope – Set – Cancel
		Tremolo		16	Corno di Bassetto	So.			Chancel Solo Unison Off		Next and Previous (multiple)
68.	8	Tuba Minor	61	8	Tromba	--			Chancel Solo 16		Solid State Organ Systems Organist Palette
	8	Tuba Magna	So.	8	Tromba	Gr. 16			Chancel Solo 4		
	8	Trompette-en-chamade	Gr.	8	Trumpet	--					
		Gallery Choir Unison Off		84.	4	Clarion	32	Chancel Pedal (north chamber)			
		Gallery Choir 16			4	Octave Tromba	--	113.	16	Open Bass	44
		Gallery Choir 4				Gallery Pedal Unison Off			16	Bourdon	Gr.
		Great Trombas on Choir			8	Trompette-en-chamade	Gr.		8	Octave Bass	--
					8	Tuba Magna	So.		8	Diapason	Gr.
Gallery Solo (enclosed)									8	Chimney Flute	Gr.
69.	8	Violoncello	73	Chancel Great (enclosed with Chancel Swell)					8	Salicional	Sw.
70.	8	Gamba Celeste	73	85.	8	Diapason (façade, unenclosed)	61		4	Octave	Gr.
71.	8	Doppelflöte	73	86.	4	Octave (unenclosed)	61		4	Chimney Flute	Gr.
72.	4	Orchestral Flute	73	87.	16	Bourdon	73		16	Trombone	So.
73.	16	Corno di bassetto	73		8	Chimney Flute	--		16	Contra Oboe	Sw.
	8	Corno di bassetto	--		8	Salicional	Sw.		8	Trumpet	So.
74.	8	French Horn	61	88.	4	Spire Flute	61		4	Clarion	So.
75.	8	English Horn	61	89.	2	Fifteenth	61			Chancel Pedal Unison Off	
		Tremolo		90.		Mixture IV	244				
76.	8	Tuba	61	91.	8	Bell Clarinet	61	Balanced Pedals			
		Glockenspiel				Tremolo	Sw.	Choir			
77.	16	Tuba Magna (unenclosed)	85	Chancel Great Unison Off				Swells {both}			
	8	Tuba Magna	--					Solos {both}			
	4	Tuba Magna	--	Chancel Positive (unenclosed, south case)				Register Crescendo			
		Gallery Solo Unison Off		92.	8	Principal (façade)	61				
		Gallery Solo 16		93.	8	Gedeckt	61	Expression Couplers			
		Gallery Solo 4		94.	4	Hohlflöte	61	Solo on Choir			
		Great Trombas on Solo		95.	2	Doublet	61	Choir on Crescendo			
	8	Trompette-en-chamade	Gr.	Chancel Positive Unison Off				Gallery Swell on Crescendo			
Gallery Pedal				Chancel Swell (enclosed, north chamber)				Chancel Swell on Solo			
	32	Resultant		96.	8	Geigen Principal	61	Chancel Solo on Crescendo			
78.	32	Open Wood (CC-AA duophonic, 5pp)	63	97.	8	Harmonic Flute (1-12 Geigen)	49	All Swells to Swell			
	32	Violone	Gr.	98.	8	Salicional	61	Combinations {both consoles}			
	16	Open Wood	--	99.	8	Celeste	61	Generals 1-25 / 1-10			Thumb/Toe
	16	Principal	Gr.	100.	4	Fugara	61	Greats 1-8			Thumb
	16	Violone	Gr.	101.	4	Flute	61	Swell 1-10			Thumb
79.	16	Bourdon	56	102.	2⅔	Nasard	61	Choir / Chaire / Positive 1-8			Thumb
	16	Corno dolce	Ch.	103.	2	Piccolo	61	Solo 1-8			Thumb
	16	Lieblich Gedeckt	Sw.	104.	1⅓	Tierce	61	Pedals 1-8			Toe
	10⅔	Quint (self-adjusting)	--	105.	16	Contra Oboe	73	Great to Pedal reversible			Thumb/Toe
80.	8	Octave	32	106.	8	Trompette	61	Chancel Great to Pedal reversible			Thumb/Toe
	8	Open Wood	--		8	Oboe	--	Swell to Pedal reversible			Thumb/Toe
	8	Violone	Gr.	Tremolo				Chancel Swell to Pedal reversible			Thumb/Toe
	8	Bourdon	-	Chancel Swell Unison Off				Choir to Pedal reversible			Thumb
	8	Lieblich Gedeckt	Sw.	Chancel Swell 16				Chancel Positive to Pedal reversible			Thumb
81.	4	Super Octave	32	Chancel Swell 4				Solo to Pedal reversible			Thumb
	4	Flûte	--					Chancel Solo to Pedal reversible			Thumb
	4	Bourdon	--	Chancel Solo (doubly enclosed within Chancel Swell)				Antiphonal Swells reversible			Thumb
82.	32	Contra Trombone	68	107.	8	Aeoline	61	All Swells to Swell reversible			Thumb
	16	Trombone	--	108.	8	Unda Maris	61	Pedal Stops on Great Divisionals			Knob
83.	16	Posaune	44	109.	8	Vox Humana	61	Pedal Stops on Swell Divisionals			Knob
	16	Tuba Magna	So.			Tremolo		Sostenuto (each manual, with indicator)			Thumb
	16	Tromba	Gr.	110.	16	Trombone	61	Additive Sostenuto			Knob
	16	Waldhorn	Sw.	111.	8	Trumpet	61	All Divisionals Next – All Generals Next			

# JOIN THE FESTIVITIES

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WORSHIP,  
AND GATHER  
WITH US



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# Downtown Voices Celebrates 10 Years

## *Britten Saint Nicolas*

**Wednesday, December 3 \ 7pm \ Trinity Church**

The Grammy-nominated choir gathers its alumni  
for a powerful homecoming

—  
Past and present Downtown Voices members join  
Trinity Youth Chorus and NOVUS for a joyful celebration of their  
anniversary, featuring the first work performed at  
the choir's 2015 inaugural concert.



Reserve your tickets  
**[TrinityChurchNYC.org/music](https://TrinityChurchNYC.org/music)**

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## Trinity Church Music Staff

**MELISSA ATTEBURY**  
Director of Music

**MELISSA BAKER**  
Director, Artistic Planning

**ALCÉE CHRISS III**  
Assistant Organist

**HARRISON E. JOYCE**  
Production Manager and Music Librarian

**PEYTON MARION**  
Director, Music Education

**THOMAS MCCARGAR**  
Choir Administrator and Director of Compliance

**AVI STEIN**  
Organist and Chorus Master

**BRITTANY THOMAS**  
Artistic Administrator

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In an effort to reach a broad audience, Trinity Church livestreams its services and events and records them for broadcast via the internet. Your attendance at the concert in St. Paul's Chapel or Trinity Church, 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.