



Trinity Church

Janet Yieh with Downtown Voices

October 23 \ 6pm

A Genre-Defying Celebration of Our New Organs

JANET YIEH, organ
WITH DOWNTOWN VOICES
EDMUND MILLY, baritone
STEPHEN SANDS, conductor

In Trinity Church’s season of celebration for its new Glatter-Götz/Rosales organ, this program uplifts the Anglican-Episcopal musical tradition and the daily liturgical function of this gem of an instrument in New York City. From the English Reformation, a distinct repertoire for pipe organ and choir developed around the 1549 Book of Common Prayer and its daily offices: Morning Prayer and Evensong, and communion services in the vernacular. English composers such as Thomas Tallis, William Byrd, and Henry Purcell, raised at Westminster Abbey, Oxford, and Cambridge, were tasked with writing settings for coronations, royal weddings, and state funerals. For the following four centuries, the training of British musicians in Anglican parish and cathedral chorister programs, the Royal College of Music, and Oxbridge produced such familiar classical names as Edward Elgar, Gustav Holst, Ralph Vaughan Williams, and Benjamin Britten.

Three hundred years after its founding as religious governor of the British colony of New York in 1697, Trinity Church has continued to define trends in the American Episcopal Church. Each of Trinity’s church buildings and chapel spaces has housed American-built instruments to lead congregational and choral singing. Here, excellent interpretation of familiar choral and organ classics has always met innovative performances of new music. This liturgical balancing act considers how sacred music can inspire, comfort, and also authentically represent those in our pews — from the organ repertoire, psalms, and hymn choices to choral anthems and solos.

Tonight’s program — designed by Downtown Voices conductor Stephen Sands and former associate organist Janet Yieh — aims to celebrate the classics of our Anglican heritage while recognizing the American Episcopal Church’s fine branch of sacred music stateside. We hear the iconic opening trumpet calls of Charles Hubert Hastings Parry’s triumphant “I Was Glad” (with updated interpolations for the coronation of every British sovereign since 1902, most recently “Vivat Rex Carolus!”). Second, the double-choir motet “Faire is the heaven” by William Henry Harris, longtime director of music at St. George’s Chapel, Windsor Castle. Next, Cecilia McDowall’s bright and joyous setting of Psalm 98 “O sing unto the Lord,” premiered by King’s College Cambridge in 2019. Ralph Vaughan Williams’ “Five Mystical Songs” feature a baritone soloist, the poetry of George Herbert, and the abilities of this pipe organ to act as a whole orchestra, with full string choruses, distinct woodwind solos, and percussive effect. Herbert Howells’s harmonically modal “Take Him, Earth, for Cherishing” is a cross-cultural bridge, written expressly for U.S. President John F. Kennedy’s memorial service. The set of three American tunes are not only favorites of the Trinity Choirs and music department but also honor leading figures in American choral music: Gerre Hancock, Thomas A. Dorsey, and Alice Parker. Royal College of Organists President Sarah MacDonald’s new 2025 triptych for organ allows us to hear three contrasting registration schemes (unique combinations of pipes and organ stops), tied together by Latin hymn *Jesu, Dulcis Memoria*. Our concert closes with Edward Cuthbert Bairstow’s Easter anthem “Sing ye to the Lord,” a chance to hear the powerful reed choruses and thrilling capabilities of (nearly) pulling out all the stops of this landmark organ, which we hope will inspire for generations to come.

— Janet Yieh, 2025

PROGRAM

<i>I Was Glad</i>	Charles Hubert Hastings Parry (1848–1918)
<i>Faire is the heaven</i>	William Henry Harris (1883–1973)
<i>O sing unto the Lord</i>	Cecilia McDowall (b. 1951)
<i>Five Mystical Songs</i> Easter I Got Me Flowers Love Bade Me Welcome The Call Antiphon	Ralph Vaughan Williams (1872–1958)
<i>Take Him, Earth, for Cherishing</i>	Herbert Howells (1892–1983)
Fugue, Sicilienne, and Toccatina on <i>Jesu, Dulcis Memoria</i>	Sarah MacDonald (b. 1968)
<i>Deep River</i>	Gerre Hancock (1934–2012)
<i>Precious Lord</i>	Thomas Dorsey (1899–1993)
<i>Hark, I Hear the Harps Eternal</i>	Alice Parker (1925–2023)
<i>Sing ye to the Lord</i>	Edward Bairstow (1874–1946)

I Was Glad

Psalm 122

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand within thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.
Vivat Regina Camilla! Vivat!
Vivat Rex Carolus! Vivat!
O, pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

Faire is the heaven

Text by Edmund Spenser

Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they do still behold the glorious face
Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight.
And those eternall burning Seraphins
Which from their faces dart out fiery light;
Yet fairer than they both and much more bright
Be the Angels and Archangels
Which attend on God's owne person without
rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare,

Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare
Though all their beauties joynd together were;
How then can mortal tongue hope to expresse
The image of such endlesse perfectnesse?

O sing unto the Lord

Psalm 98 (King James Version)

O sing unto the Lord a new song;
for he hath done marvellous things:
his right hand, and his holy arm,
hath gotten him the victory.
The Lord hath made known his salvation:
his righteousness hath he openly shewed in the sight of
the heathen.

He hath remembered his mercy
and his truth toward the house of Israel:
all the ends of the earth have seen
the salvation of our God.
Make a joyful noise unto the Lord, all the earth:
make a loud noise, and rejoice, and sing praise.
Sing unto the Lord with the harp; with the harp,
and the voice of a psalm.
With trumpets and sound of cornet make a joyful noise
before the Lord, the King.
Let the sea roar, and the fulness thereof; the world,
and they that dwell therein.
Let the floods clap their hands:
let the hills be joyful together
Before the Lord; for he cometh to judge the earth:
with righteousness shall he judge the world,
and the people with equity.

Five Mystical Songs, Edmund Milly, *baritone*

Text by George Herbert

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I Got Me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love Bade Me Welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

Take Him, Earth, for Cherishing

Text by Aurelius Clemens Prudentius,
tr. Helen Waddell

Take him, earth, for cherishing,
to thy tender breast receive him.
Body of a man I bring thee,
noble even in its ruin.
Once was this a spirit's dwelling,
by the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.
Guard him well, the dead I give thee,
not unmindful of His creature
shall He ask it: He who made it
symbol of His mystery.
Comes the hour God hath appointed
to fulfil the hope of men,
then must thou, in very fashion,
what I give, return again.
Not though ancient time decaying
wear away these bones to sand,
ashes that a man might measure
in the hollow of his hand:
Not though wandering winds and idle,
drifting through the empty sky,
scatter dust was nerve and sinew,
is it given to man to die.

Once again the shining road
leads to ample Paradise;
open are the woods again,
that the serpent lost for men.
Take, O take him, mighty Leader,
take again thy servant’s soul.
Grave his name, and pour the fragrant
Balm upon the icy stone.

Deep River
American Spiritual

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into campground.
Oh, don’t you want to go to that gospel feast,
That promised land where all is peace?
Deep river, Lord,
I want to cross over into campground.

Precious Lord
Text by Thomas A. Dorsey

Precious Lord, take my hand,
Lead me on, let me stand,
I am tired, I am weak, I am worn;
Through the storm, through the night,
Lead me on to the light.
Take my hand, Lord, and lead me home.

When my way grows drear,
Precious Lord, linger near,
When my life is almost gone,
At the river, Lord, I stand,
Guide my feet, hold my hand.
Take my hand, Lord, and lead me home.

Hark, I Hear the Harps Eternal
Text by F. R. Warren

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters
With their deep and solemn roar.

Refrain: Hallelujah, hallelujah,
Hallelujah, praise the lamb!
Hallelujah, hallelujah,
Glory to the great I AM!

And my soul, tho’ stain’d with sorrow,
Fading as the light of day,
Passes swiftly o’er those waters,
To the city far away.

Refrain

Souls have cross’d before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest.

Refrain

Sing ye to the Lord
Text from Exodus, arr. Robert Campbell

Sing ye to the Lord,
for He hath triumphed gloriously.
Pharaoh’s chariots and his host
hath He cast into the sea.

Mighty Victim from the sky,
Hell’s fierce powers beneath Thee lie;
Thou hast conquered in the fight,
Thou hast brought us life and light.

Now no more can death appall,
now no more the grave enthrall;
Thou hast opened Paradise,
and in Thee Thy Saints shall rise.

Mighty Victim from the sky,
Hell’s fierce powers beneath Thee lie;
Thou hast conquered in the fight,
Thou hast brought us life and light;

Thou hast opened Paradise,
and in Thee Thy Saints shall rise.
Alleluia!
Amen.

JANET YIEH, organ

An innovative concert recitalist and sacred music specialist, Janet Yieh has been lauded for her “expressivity and technical prowess” (*The American Organist*). Yieh is director of music at Church of the Heavenly Rest on the Upper East Side in New York City, where she oversees a vibrant music program for all ages and plays the 138-rank Austin Organ. She previously served as associate organist at Trinity Church and director of the St. Paul’s Chapel Choir for seven years.

Yieh has performed throughout the United States and across the globe, with highlights including: New York’s Alice Tully Hall and the Metropolitan Museum of Art, Washington’s National Cathedral, San Francisco’s Grace Cathedral, Yale University’s Woolsey Hall, Harvard University’s Busch Hall, and abroad in Taipei, Hong Kong, Japan, and Malaysia; collaborations with the Paul Winter Consort, the Washington Chorus at The Kennedy Center, NOVUS NY orchestra at Carnegie Hall; featured performances at the American Guild of Organists’ 2022 National Convention and the Association of Anglican Musicians’ 2022 Conference; the national radio show “Pipedreams” and WQXR-FM.

Yieh co-founded the Amplify Female Composers platform with Carolyn Craig to encourage the performance of sacred music by women composers and arrangers. She has directed and played for RSCM America choir courses. She is a graduate of the Yale School of Music and Institute of Sacred Music, and The Juilliard School. While at Yale, she was appointed organ scholar at Christ Church in New Haven and Trinity Church on the Green, and she led music for Berkeley Divinity School. A Taiwanese-American native of Alexandria, Virginia, she is an alumna of St. Stephen’s and St. Agnes School and the Potomac Organ Institute. Yieh’s former teachers include Thomas Murray, Paul Jacobs, John Walker, Wayne Earnest, Victoria Shields, and Ruei-hwa Shyu. www.janetyieh.com



EDMUND MILLY, baritone

Bass-baritone Edmund Milly is sought-after for his “annunciatory power” (*The New York Times*), “perfect diction” (*Los Angeles Times*), and distinctive “delicacy and personal warmth” (*Boston Classical Review*). His 2024-25 season featured solo debuts with the Baltimore Symphony (in Stravinsky’s *Renard*) and the Lancaster Symphony (in Handel’s *Messiah*). Other recent solo engagements include his Carnegie Hall debut in Fauré’s Requiem, Britten’s War Requiem with the Yale Symphony, Bach’s *St. Matthew* Passion with the Washington Bach Consort, and Haydn’s *Creation* with Princeton Pro Musica.

Milly has been frequently engaged as a soloist in Bach’s Passion settings and has performed over 100 Bach cantatas. He “stole the show” (*Seen and Heard International*) in his Bachfest Leipzig debut in 2024, and he cherishes his work with many organizations dedicated to bringing Bach’s music to life, including the Oregon Bach Festival, Bach Akademie Charlotte, Bach Choir of Bethlehem, Trinity Church NYC, and Cantata Collective.

Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, as well as a veteran of the U.S. Army band “Pershing’s Own.” His recorded work includes solo credits on the BBC and CBC, and appearances on several Grammy-nominated albums, most recently as a soloist on Benedict Sheehan’s *Akathist*. Milly often performs alongside his wife, mezzo-soprano Sylvia Leith, including in their work with the Polyphonists, a vocal quartet they co-founded that recently made its Lincoln Center debut in Richard Einhorn’s *Voices of Light*. www.edmundmilly.com



GLATTER-GÖTZ/ROSALES OPUS 40

67.	8	Flügel Horn	61	16	Fagotto	Ch.	
		Tremolo		16	Corno di Bassetto	So.	
68.	8	Tuba Minor	61	8	Tromba	--	
	8	Tuba Magna	So.	8	Tromba	Gr. 16	
	8	Trompette-en-chamade	Gr.	8	Trumpet	--	
		Gallery Choir Unison Off		84.	4	Clarion	32
		Gallery Choir 16			4	Octave Tromba	--
		Gallery Choir 4				Gallery Pedal Unison Off	
		Great Trombas on Choir			8	Trompette-en-chamade	Gr.
					8	Tuba Magna	So.
Gallery Solo (enclosed)				Chancel Great (enclosed with Chancel Swell)			
69.	8	Violoncello	73	85.	8	Diapason (façade, unenclosed)	61
70.	8	Gamba Celeste	73	86.	4	Octave (unenclosed)	61
71.	8	Doppelflöte	73	87.	16	Bourdon	73
72.	4	Orchestral Flute	73		8	Chimney Flute	--
73.	16	Corno di bassetto	73		8	Salicional	Sw.
	8	Corno di bassetto	--	88.	4	Spire Flute	61
74.	8	French Horn	61	89.	2	Fifteenth	61
75.	8	English Horn	61	90.		Mixture IV	244
		Tremolo		91.	8	Bell Clarinet	61
76.	8	Tuba	61			Tremolo	Sw.
		Glockenspiel				Chancel Great Unison Off	
77.	16	Tuba Magna (unenclosed)	85	Chancel Positive (unenclosed, south case)			
	8	Tuba Magna	--	92.	8	Principal (façade)	61
	4	Tuba Magna	--	93.	8	Gedeckt	61
		Gallery Solo Unison Off		94.	4	Hohlflöte	61
		Gallery Solo 16		95.	2	Doublet	61
		Gallery Solo 4				Chancel Positive Unison Off	
		Great Trombas on Solo		Chancel Swell (enclosed, north chamber)			
	8	Trompette-en-chamade	Gr.	96.	8	Geigen Principal	61
Gallery Pedal				97.	8	Harmonic Flute (1-12 Geigen)	49
	32	Resultant		98.	8	Salicional	61
78.	32	Open Wood (CC-AA duophonic, 5pp)	63	99.	8	Celeste	61
	32	Violone	Gr.	100.	4	Fugara	61
	16	Open Wood	--	101.	4	Flute	61
	16	Principal	Gr.	102.	2⅔	Nasard	61
	16	Violone	Gr.	103.	2	Piccolo	61
79.	16	Bourdon	56	104.	1⅓	Tierce	61
	16	Corno dolce	Ch.	105.	16	Contra Oboe	73
	16	Lieblich Gedeckt	Sw.	106.	8	Trompette	61
	10⅔	Quint (self-adjusting)	--		8	Oboe	--
80.	8	Octave	32			Tremolo	
	8	Open Wood	--			Chancel Swell Unison Off	
	8	Violone	Gr.			Chancel Swell 16	
	8	Bourdon	-			Chancel Swell 4	
	8	Lieblich Gedeckt	Sw.	Chancel Solo (doubly enclosed within Chancel Swell)			
81.	4	Super Octave	32	107.	8	Aeoline	61
	4	Flüte	--	108.	8	Unda Maris	61
	4	Bourdon	--	109.	8	Vox Humana	61
82.	32	Contra Trombone	68			Tremolo	
	16	Trombone	--	110.	16	Trombone	61
83.	16	Posaune	44	111.	8	Trumpet	61
	16	Tuba Magna	So.				
	16	Tromba	Gr.				
	16	Waldhorn	Sw.				

112.	4	Clarion Chancel Solo Unison Off Chancel Solo 16 Chancel Solo 4	61	Library – Scope – Set – Cancel Next and Previous (multiple) Solid State Organ Systems Organist Palette
Chancel Pedal (north chamber)			Couplers	
113.	16	Open Bass	44	{Gallery Organ} Great to Pedal
	16	Bourdon	Gr.	Swell to Pedal
	8	Octave Bass	--	Choir to Pedal
	8	Diapason	Gr.	Chaire to Pedal
	8	Chimney Flute	Gr.	Solo to Pedal
	8	Salicional	Sw.	Swell to Pedal 4
	4	Octave	Gr.	Choir to Pedal 4
	4	Chimney Flute	Gr.	Solo to Pedal 4
	16	Trombone	So.	Swell to Great
	16	Contra Oboe	Sw.	Choir to Great
	8	Trumpet	So.	Chaire to Great
	4	Clarion	So.	Solo to Great
Chancel Pedal Unison Off			Swell to Choir	
Balanced Pedals			Solo to Choir	
Choir			Pedal to Choir	
Swells {both}			Solo to Swell	
Solos {both}			Choir to Swell	
Register Crescendo			Swell to Great 16	
			Choir to Great 16	
			Solo to Great 16	
			Swell to Great 4	
			Choir to Great 4	
			Solo to Great 4	
Expression Couplers			{Chancel Organ}	
Solo on Choir			Great to Pedal	
Choir on Crescendo			Swell to Pedal	
Gallery Swell on Crescendo			Positive to Pedal	
Chancel Swell on Solo			Solo to Pedal	
Chancel Solo on Crescendo			Swell to Great	
All Swells to Swell			Positive to Great	
			Solo to Great	
Combinations {both consoles}			Swell to Choir	
Generals 1-25 / 1-10		Thumb/Toe	Solo to Choir	
Greats 1-8		Thumb	Pedal to Choir	
Swells 1-10		Thumb	Swell to Great 16	
Choir / Chaire / Positive 1-8		Thumb	Swell to Great 4	
Solo 1-8		Thumb		
Pedals 1-8		Toe	{Both Organs}	
Great to Pedal reversible		Thumb/Toe	Pedal Divide	
Chancel Great to Pedal reversible		Thumb/Toe	Manual II-I Transfer (mobile console only)	
Swell to Pedal reversible		Thumb/Toe	Gallery Organ Off – Chancel Organ Off	
Chancel Swell to Pedal reversible		Thumb/Toe		
Choir to Pedal reversible		Thumb	Accessories	
Chancel Positive to Pedal reversible		Thumb	Birds	
Solo to Pedal reversible		Thumb	Bells	
Chancel Solo to Pedal reversible		Thumb		
Antiphonal Swells reversible		Thumb		
All Swells to Swell reversible		Thumb		
Pedal Stops on Great Divisionals		Knob		
Pedal Stops on Swell Divisionals		Knob		
Sostenuto (each manual, with indicator)		Thumb		
Additive Sostenuto		Knob		
All Divisionals Next – All Generals Next				

PIPES

A SEASON OF CELEBRATION

David Hurd with Trinity Choir

Tuesday, November 4 \ 6pm \ Trinity Church

Celebrating a legend of American church music

Organists **Bruce Neswick**, **Alcée Chriss III**, and **Alex Leonardi** team with **Trinity Choir** to shine a spotlight on the artistry of renowned composer, conductor, and organist **David Hurd**, who will lead the choir in his own lyrical and expressive works.



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