

April 15, 2026
1pm

Trinity Church
Broadway & Wall Street

**Trinity Choir &
Trinity Baroque Orchestra**



Baroque at One

On Wednesdays this spring, Bach at One begins with a glorious Eastertide offering in Trinity Church, then returns home to the intimacy of historic St. Paul's Chapel.

Join us as some of the country's leading interpreters of Baroque music — Trinity Baroque Orchestra, Trinity Choir, and Trinity organist Avi Stein — continue Trinity Church's century-old tradition of free midday concerts.

From meditative cantatas to intricate motets to compositions by influential Bach predecessors, contemporaries, and modern heirs, the beloved series anchors our spring season in joy.

Messiah

Music by

George Frideric Handel

Libretto compiled from Holy Scripture by Charles Jennens

Trinity Choir

Soloists from the choir

Trinity Baroque Orchestra

Melissa Attebury, *conductor*

About today's program

Picking up where our Baroque experts left off at Christmastime, this afternoon we return to the dramatic conclusion of Handel's masterwork, tracing Christ's passion, death, and resurrection. In this streamlined program of selections from *Messiah*, Parts II and III, Trinity Choir and Trinity Baroque Orchestra usher us into the full glory of the Easter season.

PART TWO**Chorus**

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

Air for Alto (Clifton Massey)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

Isaiah 53:3

Chorus

Surely he hath borne our griefs, and carried our sorrows; he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him; and with his stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way, and the Lord hath laid on him the iniquity of us all.

Isaiah 53:4-6

Arioso

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying,

Psalm 22:7

Chorus

“He trusted in God that he would deliver him; let him deliver him, if he delight in him.”

Psalm 22:8

Recitative for Tenor (Thomas McCargar)

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Psalm 69:20

Air for Tenor (Thomas McCargar)

Behold, and see if there be any sorrow like unto his sorrow.

Lamentations 1:12

Recitative for Tenor (Andrew Fuchs)

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Isaiah 53:8

Air for Tenor (Andrew Fuchs)

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Psalm 16:10

Recitative for Tenor (Andrew Fuchs)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

Hebrews 1:5

Chorus

Let all the angels of God worship Him

Hebrews 1:6

Air for Bass (Enrico Lagasca)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.

Psalm 68:18 (Ephesians 4:8)

Ascienes a lo alto, Tú conduces a los cautivos y recibes la oblación; aún de los rebeldes para que Dios esté con ellos.

Salmo 68:18

Chorus

The Lord gave the word; great was the company of the preachers.

Psalm 68:11

Air for Tenor (Nickolas Karageorgiou)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Romans 10:15

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Romans 10:18 (Psalm 19:4)

Air for Bass (Steven Hrycelak)

Why do the nations so furiously rage together; why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together; against the Lord, and against His Anointed.

Psalm 2:1-2

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Psalm 2:3

Recitative for Tenor (Stephen Sands)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Psalm 2:46

Air for Tenor (Stephen Sands)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Psalm 2:9

PART THREE**Air for Soprano** (Elisse Alban)

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Job 19:25-26 and Corinthians 15:20

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

1 Corinthians 15:21-22

Recitative for Alto (Pamela Terry)

Then shall be brought to pass the saying that is written, death is swallowed up in victory

1 Corinthians 15:54

Duet for Alto and Tenor

(Pamela Terry and Scott Mello)

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin; and the strength of sin is the law.

1 Corinthians 15:55-56

Chorus (Sonya Headlam, Clifton Massey,

Timothy Hodges, Thomas McCargar)
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

1 Corinthians 15:57



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: Andrew Yee’s *Trans Requiem*, 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*.

SOPRANO

Elisse Albian
Elizabeth Bates
Aine Hakamatsuka
Sonya Headlam
Ellen Robertson
Elena Williamson

ALTO

Aryssa Burrs
Clifton Massey
Jonathan May
Kirsten Sollek
Pamela Terry

TENOR

Andrew Fuchs
Timothy Hodges
Nickolas Karageorgiou
Scott Mello
Stephen Sands
David Vanderwal

BASS

Paul Chwe
MinChul An
Steven Hrycelak
Enrico Lagasca
Thomas McCargar
Brian Mextorf
Neil Netherly
Jared Swope

VIOLIN I

Robert Mealy,
concertmaster
Beth Wenstrom
Aisslinn Nosky
Alana Ruocco
Jeffrey Girton

VIOLIN II

Cynthia Roberts
Edson Scheid
Isabelle Seula Lee
Katie Hyun

VIOLA

Stephen Goist
Alissa Smith
Theresa Salomon

CELLO

Ezra Seltzer
Sarah Stone
Matt Zucker

BASS

Doug Balliett
Wen Yang

OBOE

Gonzalo X. Ruiz
Pablo O’Connell

BASSOON

Andrew Schwartz

TRUMPET

Perry Sutton
John Thiessen

TIMPANI

Daniel Mallon

HARPSICHORD

Avi Stein

ORGAN

Paolo Bordignon



TRINITY BAROQUE ORCHESTRA

Praised for its dramatic vigor and elegantly shaped orchestral sound, Trinity Church’s superb period-instrument ensemble, Trinity Baroque Orchestra, has captivated audiences across North America. The ensemble has appeared in such renowned venues as Lincoln Center’s Alice Tully Hall, the Caramoor Center for Music and the Arts, Berkeley’s Zellerbach Hall, and Montreal’s Salle Bourgie Hall, performing many of the greatest masterpieces of the Baroque repertoire.

A cornerstone of Trinity’s popular Bach at One series, Trinity Baroque Orchestra is widely recognized as one of the country’s most compelling interpreters of Baroque and early music. After presenting Bach’s entire monumental output of sacred vocal music, Trinity Baroque Orchestra and Trinity Choir embarked on The Handel Project, a multiseason 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 gold standard.” Recent concert highlights include large-scale performances of Monteverdi’s *Vespers of 1610*; Handel’s *Theodora*, *Solomon*, and *Saul*; Bach’s *St. John* and *St. Matthew* Passions; and appearances throughout the United States and Canada. Trinity Baroque Orchestra can be heard on *J. S. Bach: Complete Motets* and the Grammy-nominated recording of Handel’s *Israel in Egypt*, both with Trinity Choir. The orchestra’s distinctive sound is shaped by a roster of North America’s finest period-instrument players — many of whom also serve on the faculties of distinguished institutions such as Yale, Harvard, Indiana University, and The Juilliard School’s Historical Performance Program.

MELISSA ATTEBURY

CONDUCTOR

Melissa Attebury was appointed director of Music at Trinity Church in 2023, becoming the first woman to hold this role in Trinity's long history. She serves as principal conductor of Trinity's resident ensembles and leads the church's vibrant music program. Previously, Attebury was director of Music Education and Outreach, overseeing a program that serves more than 1,000 children in the public schools each year — and she trained countless young singers as director of the Trinity Youth Chorus. In her current role, she continues to foster the next generation of musicians, creating educational offerings with Trinity's collaborative partners. A champion of lesser-known composers and artists, Attebury is also dedicated to revitalizing a culture of congregational singing within the Trinity community.

Originally trained as a pianist and classical singer, Attebury performs regularly as a vocal soloist in concerts and oratorios across the country. Praised by *The New York Times* as a "rich-toned alto who brought a measure of depth to her performance," she is in demand for her interpretations of Baroque repertoire, often appearing in *Messiah*, Bach passions, and other choral masterworks. She is a featured



soloist on the Grammy-nominated *Israel in Egypt* album with Trinity Choir, Ralf Yusauf Gawlick's *Missa gentis humanae*, and *The Choral Works of Trevor Weston*. A skilled ensemble musician, she is heard on two Pulitzer Prize-winning works, Julia Wolfe's *Anthracite Fields* and Ellen Reid's *prism*, as well as Trinity's *J. S. Bach: Complete Motets*. As a conductor, she has led performances at the Perelman Performing Arts Center and the Herbst Theatre in San Francisco, with Bang on a Can at the Long Play Festival, and in numerous concerts and services at Trinity Church.

Trinity Church Music Staff

MELISSA ATTEBURY
Director of Music

MELISSA BAKER
Director, Artistic Planning

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Assistant Organist

HARRISON E. JOYCE
Production Manager & Music Librarian

PEYTON MARION
Director, Music Education

THOMAS MCCARGAR
Choir Administrator & Director of Compliance

AVI STEIN
Organist & Chorus Master

BRITTANY THOMAS
Artistic Administrator

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