

May 13, 2026  
1pm

St. Paul's Chapel  
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.

# Trinity Choir

## Soloists from the choir

Shabnam Abedi, Elisse Alban, Elizabeth Bates,  
Aine Hakamatsuka, Madeline Apple Healey, Ellen Robertson, *soprano*  
Scott Mello and David Vanderwal, *tenor*

## Trinity Baroque Orchestra

**Avi Stein, conductor and harpsichord**

### PROGRAM

George Frideric Handel (1685–1759)

#### *Ode for St. Cecilia's Day*, HWV 76

Overture: Larghetto e staccato—allegro—minuet  
Recitative (tenor): From Harmony; When Nature  
Chorus: From Harmony, from Heavenly Harmony  
Aria (soprano): What Passion cannot Music Raise and Quell  
Aria (tenor) and Chorus: The Trumpet's Loud Clangour  
March  
Aria (soprano): The Soft Complaining Flute  
Aria (tenor): Sharp Violins Proclaim their Jealous Pangs  
Aria (soprano): But Oh! What Art can Teach  
Aria (soprano): Orpheus could Lead the Savage Race  
Recitative (soprano): But Bright Cecilia Raised the Wonder Higher  
Solo (soprano) and Chorus: As from the Power of Sacred Lays

### About today's program

Our midday concert spring season closes with George Frideric Handel's *Ode for St. Cecilia's Day*, a colorful and dramatic homage to the spiritually transformative power of music. Written for an annual celebration of music's patron saint, the radiant work leads listeners through the full spectrum of human emotions, from quiet contemplation to boundless joy.

## *Ode for St. Cecilia's Day, HWV 76*

Text by John Dryden (1630–1700)

---

### **Overture**

**Recitative** (Scott Mello, *tenor*)

From harmony, from heav'nly harmony,  
This universal frame began.  
When Nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head:  
The tuneful voice was heard from high:  
Arise, ye more than dead!  
Then cold and hot, and moist, and dry,  
In order to their stations leap,  
And Music's pow'r obey.

### **Chorus**

From harmony, from heav'nly harmony,  
This universal frame began:  
From harmony to harmony,  
Through all the compass of the notes it ran,  
The diapason closing full in man.

**Aria** (Elisse Alban, *soprano*)

What passion cannot Music raise and quell!  
When Jubal struck the chorded shell,  
His list'ning brethren stood around,  
And wond'ring, on their faces fell,  
To worship that celestial sound.  
Less than a god they thought there could not dwell  
Within the hollow of that shell,  
That spoke so sweetly and so well.  
What passion cannot Music raise and quell!

**Aria** (David Vanderwal, *tenor*) **and Chorus**

The trumpet's loud clangour  
Excites us to arms,  
With shrill notes of anger  
And mortal alarms!  
The double, double, double beat  
Of the thund'ring drum  
Cries, hark! the foes come;  
Charge, charge! 'tis too late to retreat!

### **March**

**Aria** (Madeline Apple Healey, *soprano*)

The soft complaining flute  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling lute.

**Aria** (Scott Mello, *tenor*)

Sharp violins proclaim  
Their jealous pangs and desperation,  
Fury, frantic indignation,  
Depth of pains, and height of passion,  
For the fair disdainful dame.

**Aria** (Aine Hakamatsuka, *soprano*)

But oh! What art can teach,  
What human voice can reach  
The sacred organ's praise?  
Notes inspiring holy love,  
Notes that wing their heav'nly ways  
To join the choirs above.

**Aria** (Ellen Robertson, *soprano*)

Orpheus could lead the savage race;  
And trees unrooted left their place,  
Sequacious of the lyre.

**Recitative** (Elizabeth Bates, *soprano*)

But bright Cecilia rais'd the wonder higher:  
When to her organ vocal breath was given,  
An angel heard, and straight appear'd,  
Mistaking earth for heaven.

**Solo** (Shabnam Abedi, *soprano*) **and Chorus**

As from the pow'r of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the bless'd above;  
So when the last and dreadful hour  
This crumbling pageant shall devour,  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And Music shall untune the sky.



## 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

Shabnam Abedi  
Elisse Alban  
Elizabeth Bates  
Aine Hakamatsuka  
Madeline Apple Healey  
Ellen Robertson  
Elena Williamson

### ALTO

Clifton Massey  
Jonthan May  
Elisa Sutherland  
Pamela Terry

### TENOR

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

### BASS

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

### VIOLIN I

Robert Mealy,  
*concertmaster*  
Edson Scheid  
Alana Ruocco  
Shelby Yamin

### VIOLIN II

Cynthia Roberts  
Beth Wenstrom  
Katie Hyun

### VIOLA

Jessica Troy  
Daniel Elyar

### CELLO

Ezra Seltzer  
Sarah Stone

### BASS

Doug Balliett

### FLUTE

Melissa Baker

### OBOE

Gonzalo X. Ruiz  
David Dickey

### BASSOON

Andrew Schwartz

### TRUMPET

Steven Marquardt  
John Thiessen

### TIMPANI

Sae Hashimoto

### ORGAN

Alex Leonardi



## 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.

## AVI STEIN, CONDUCTOR AND HARPSICHORD

Avi Stein is the organist and chorus master at Trinity Church and on the faculty of The Juilliard School, where he teaches continuo accompaniment, vocal repertoire, and chamber music. *The New York Times* described Stein as “a brilliant organ soloist” in his Carnegie Hall debut.

Stein is the artistic director of the Helicon Foundation and has directed the International Baroque Academy of Musiktheater Bavaria and the young artists’ program at the Carmel Bach Festival. He has conducted a variety of ensembles, including Tafelmusik, Philharmonia Baroque, Opera Lafayette, the Portland Baroque Orchestra, the Bang on a Can All-Stars, and the Opéra Français de New York.

Stein conducted Henry Purcell’s *Dido and Aeneas* at Juilliard in a production that traveled to London’s Holland Park and the Royal Opera House at the Palace of Versailles. Another production at Juilliard, Luigi Rossi’s *Orfeo*, was named one of the best performances of 2021 by *The New York Times*. He was featured on the 2015 Grammy Award–



winning recording for Best Opera by the Boston Early Music Festival. Stein studied at Indiana University, the Eastman School of Music, and the University of Southern California, and he was a Fulbright Scholar in Toulouse, France.

---

## Trinity Church Music Staff

**MELISSA ATTEBURY**  
Director of Music

**MELISSA BAKER**  
Director, Artistic Planning

**ALCÉE CHRISS III**  
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

---

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.