Trinity Church

Trinity Choir and Trinity Baroque Orchestra

Trinity Church
Broadway & Wall Street

October 21, 2026
1pm

Did you know that our beloved **Bach at One** series sprang from a century-old commitment made by Trinity to inspire the city with free midday music?

Join us this fall in Trinity Church to hear some of the country's leading Baroque musicians continue the tradition as Trinity Choir, Trinity Baroque Orchestra, and Trinity organist Avi Stein present a program of gloriously uplifting works.

With cantatas written in praise of a cherished German queen and appreciation for God's blessings, and dazzling concertos from Bach's Italian influences, like Antonio Vivaldi, these Bach at One concerts center our season in joy and gratitude.

Trinity Church
A Parish in the City of New York

Trinity Choir

Soloists from the choir

Aine Hakamatsuka, *soprano* \ Madeline Apple Healey, *soprano*
Elisa Sutherland, *alto* \ Brian Giebler, *tenor* \ Jared Swope, *bass*

Trinity Baroque Orchestra

Avi Stein, *conductor* and *organ*

PROGRAM — **Johann Sebastian Bach** (1685–1750)

Nun danket alle Gott, BWV 192

Chorus: Nun danket alle Gott
Duet aria (soprano and bass): Der ewig reiche Gott
Chorus: Lob, Ehr und Preis sei Gott

Prelude and Fugue in E Minor, BWV 548

Laß, Fürstin, laß noch einen Strahl, BWV 198

Part One
Chorus: Laß, Fürstin, laß noch einen Strahl
Recitative (soprano): Dein Sachsen, dein bestürztes Meißen
Aria (soprano): Verstummt, verstummt, ihr holden Saiten!
Recitative (alto): Der Glocken bebendes Getön
Aria (alto): Wie starb die Heldin so vergnügt!
Recitative (tenor): Ihr Leben ließ die Kunst zu sterben
Chorus: An dir, du Fürbild großer Frauen
Part Two
Aria (tenor): Der Ewigkeit saphirnes Haus
Recitative, Arioso & Recitative (bass): Was Wunder ists? Du bist es wert
Chorus: Doch, Königin! du stirbest nicht

About today's program

Meditation upon endurance in the face of tribulations — and the hope of a better place in the world — is a consistent theme in the cantatas of Bach. The two cantatas presented today stand in contrast as reflections upon the blessings and treasures in our lives, with one celebrating the divine gifts to humanity and the other a memorial in gratitude for the upstanding life of a queen.

Nun danket alle Gott, BWV 192

Translations by Pamela Dellal

Chor
Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der große Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch itzund getan.

Arie (Duett) (Aine Hakamatsuka, *soprano*; Jared Swope, *bass*)
Der ewig reiche Gott
Woll uns bei unserm Leben
Ein immer fröhlich Herz
Und edlen Frieden geben
Und uns in seiner Gnad
Erhalten fort und fort
Und uns aus aller Not
Erlösen hier und dort.

Chor
Lob, Ehr und Preis sei Gott,
Dem Vater und den Sohne
Und dem, der beiden gleich
Im hohen Himmelsthrone,
Dem dreieinigen Gott,
Als der ursprünglich war
Und ist und bleiben wird
Jetzund und immerdar.

"Nun danket alle Gott,"
Martin Rinckart, 1636

Chorus
Now let everyone thank God
with hearts, mouths, and hands,
Who does great things
for us and to all ends,
Who has done for us from
our mother's wombs and childhood
on many uncountable good things
and does so still today.

Aria (Duet)

The ever bounteous God
wishes to give us in our lifetime
an ever joyful heart
and noble peace,
and to sustain us in his grace
from now on,
and to save us from all suffering
here and elsewhere.

Chorus
Praise, honor, and glory be to God,
to the Father and the Son,
and to Him, who together with both
on the high throne of heaven,
to the trinitarian God,
who was present at the beginning,
is and will always remain
now and forever.

Laß, Fürstin, laß noch einen Strahl, BWV 198

Translations by Pamela Dellal

Erster Teil

Chor
Laß, Fürstin, laß noch einen Strahl
Aus Salems Sterngewölben schießen,
Und sieh, mit wieviel Tränengüssen
Umringen wir dein Ehrenmal.

Rezitativ (Madeline Apple Healey, *soprano*)
Dein Sachsen, dein bestürzes Meißen
Erstarrt bei deiner Königsgruft;
Das Auge tränt, die Zunge ruft:
Mein Schmerz kann unbeschreiblich heißen!
Hier klagt August und Prinz und Land,
Der Adel ächzt, der Bürger trauert,
Wie hat dich nicht das Volk bedauert,
Sobald es deinen Fall empfand!

Arie (Madeline Apple Healey, *soprano*)
Verstummt, verstummt, ihr holden Saiten!
Kein Ton vermag
der Länder Not
Bei ihrer teuren Mutter Tod,
O Schmerzenswort! recht anzudeuten.

Rezitativ (Elisa Sutherland, *alto*)
Der Glocken bebendes Getön
Soll unsrer trüben Seelen Schrecken
Durch ihr geschwungnes Erze wecken
Und uns durch Mark und Adern gehn.
O, könnte nur dies bange Klingen,
Davon das Ohr uns täglich gellt,
Der ganzen Europäerwelt
Ein Zeugnis unsres Jammers bringen!

Part One

Chorus
Let, Princess, let yet a beam
shoot out of Salem's starry firmament,
and see with how many floods of tears
we surround your monument.

Recitative
Your Saxons, your devastated Meisseners
are frozen at your royal tomb;
the eye weeps, the tongue calls:
my grief can be called indescribable!
Here mourns emperor and prince and land,
the nobleman wails, the citizen laments,
how have your people not regretted you,
as soon as they experienced your loss!

Aria
Be silent, silent, you lovely strings!
No tone can possibly
depict the country's grief
at the death of its dear mother —
O word of suffering! — rightly.

Recitative
The trembling sound of the bell
shall awaken the fear of our troubled souls
through its swinging bronze
and penetrate through vein and marrow.
O, if only this fearful ringing,
which daily resounds in our ears,
could bring to the entire European world
a witness to our misery!

Arie (Elisa Sutherland, *alto*)
Wie starb die Heldin so vergnügt!
Wie mutig hat ihr Geist gerungen,
Da sie des Todes Arm bezwungen,
Noch eh er ihre Brust besiegt.

Rezitativ (Brian Giebler, *tenor*)
Ihr Leben ließ die Kunst zu sterben
In unverrückter Übung sehn;
Unmöglich konnt es denn geschehn,
Sich vor dem Tode zu entfärben.
Ach selig! wessen großer Geist
Sich über die Natur erhebet,
Vor Gruft und Särgen nicht erbebet,
Wenn ihn sein Schöpfer scheiden heißt.

Chor
An dir, du Fürbild großer Frauen,
An dir, erhabne Königin,
An dir, du Glaubenspflegern,
War dieser Großmut Bild zu schauen.

Zweiter Teil

Arie (Brian Giebler, *tenor*)
Der Ewigkeit saphirnes Haus
Zieht, Fürstin, deine heitern Blicke
Von unsrer Niedrigkeit zurücke
Und tilgt der Erden Denkbild aus.
Ein starker Glanz von hundert Sonnen,
Der unsern Tag zur Mitternacht
Und unsre Sonne finster macht,
Hat dein verklärtes Haupt umsponnen.

Rezitativ — Arioso — Rezitativ
(Jared Swope, *bass*)
Was Wunder ists? Du bist es wert,
Du Fürbild aller Königinnen!
Du mußtest allen Schmuck gewinnen,
Der deine Scheitel itzt verklärt.
Nun trägst du vor des
Lammes Throne
Anstatt des Purpurs Eitelkeit
Ein perlenreines Unschuldskleid
Und spottest der verlaßnen Krone.

Aria
How contentedly did the heroine die!
How bravely did her spirit struggle,
when the arm of death overcame her,
as he still besieged her breast.

Recitative
Her life showed the art of dying
in absolute practice;
for it would have been impossible
for her to grow pale in the face of death.
Ah blessed one! whose great spirit
triumphed over nature,
not trembling before the grave and coffin,
when her Creator called her to depart.

Chorus
In you, o paragon of great women,
in you, sublime queen,
in you, nurturer of faith,
was this image of courage to be seen.

Part Two

Aria
The sapphire house of eternity
draws, o Princess, your fervent gaze
away from our lowliness
and erases the remembrance of the earth.
A powerful radiance of a hundred suns,
before which our day is midnight
and our sun is dark,
has surrounded your transfigured head.

Recitative — Arioso — Recitative

What miracle is this? You are worthy of it,
o paragon of all queens!
You must have acquired all adornment,
for your brow is now transfigured.
Now you wear, before the
throne of the Lamb,
instead of the vanity of purple,
the pearly purity of innocence's shift
and scorn your abandoned crown.

Soweit der volle Weichselstrand,
Der Niester und die Warthe fleißet,
Soweit sich Elb und Muld ergeißet,
Erhebt dich beides Stadt und Land.

Dein Torgau geht im Trauerkleide,
Dein Pretzsch wird kraftlos, starr und matt;
Denn da es dich verloren hat,
Verliert es seiner Augen Weide.

Chor
Doch, Königin! du stirbest nicht,
Man weiß, was man an dir besessen;
Die Nachwelt wir dich micht vergessen,
Bis dieser Weltbau einst zerbricht.
Ihr Dichter, schreibt! Wir wollesn lesen:
Sie ist der Tugend Eigentum,
Der Untertanen Lust und Ruhm,
Der Königinnen Preis gewesen.

Johann Christoph Gottsched, 1728

As far as the full shore of the Vistula,
as the Dniester and the Warth flow,
as far as the Elbe and Moldau run,
city and country exalt you.

Your Torgau goes about in mourning,
your Pretzsch is weak, numb and weary;
for since it has lost you,
it has lost the feast of its eyes.

Chorus
Yet, Princess! you do not die,
since it is known what we have in you;
posterity will not forget you
until this world one day is destroyed.
You poets, write! We shall read:
she was the sanctuary of virtue,
the joy and praise of her subjects,
the greatest of all queens.

TRINITY CHOIR

With its peerless interpretation of both early and new music, the 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*, Mary Kouyoumdjian's *Adoration* (nominated for the 2026 Grammy for best opera), 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* (nominated for the 2025 Grammy for best choral performance). Other recent highlights: Trinity's yearly performances of Handel's *Messiah* (with soloists from the choir); productions 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 the Brooklyn Academy of Music, 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 Center for Music and the Arts; 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 long-standing commitment to new music has fostered collaborations with composers, including Andrew Yee, Julia Wolfe, Du Yun, Ellen Reid, Trevor Weston, Mary Kouyoumdjian, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, and Elena Ruehr. The 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 *p r i s m*.

SOPRANO
Shabnam Abedi
Elizabeth Bates
Aine Hakamatsuka
Madeline Apple Healey
Elena Williamson

ALTO
Catherine Hedberg
Jonathan May
Elisa Sutherland
Pamela Terry

TENOR
Brian Giebler
Timothy Hodges
Nickolas Karageorgiou
Stephen Sands
David Vanderwal

BASS
Steven Hrycelak
Brian Mextorf
Jared Swope
Alan Williams

TRINITY BAROQUE ORCHESTRA

Praised for its dramatic vigor and elegantly shaped orchestral sound, Trinity Church's superb period-instrument ensemble, the Trinity Baroque Orchestra, has captivated audiences across North America. The ensemble has appeared at 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, performing many of the greatest masterpieces of the Baroque repertoire.

A cornerstone of Trinity's popular Bach at One series, the Trinity Baroque Orchestra is widely recognized as one of the country's most compelling interpreters of Baroque and early music. 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*; and Bach's *St. John* and *St. Matthew* Passions; as well as appearances throughout the United States and Canada. The 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 the 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.

VIOLIN I
Robert Mealy, *cm*
Aniela Eddy
Aisslinn Nosky
Jeffrey Girton

VIOLIN II
Beth Wenstrom, *pr*
Edson Scheid
Theresa Salomon

VIOLA
Jessica Troy, *pr*
Kyle Miller

CELLO
Ezra Seltzer, *pr*

VIOLA DA GAMBA
Adrienne Hyde
Sarah Stone

BASS
Wen Yang

FLUTE
Sandra Miller
Melissa Baker

OBOE
Priscilla Herreid
Pablo O'Connell

BASSOON
Andrew Schwartz

LUTE
Adam Cockerham
Dani Zanuttini-Frank

ORGAN
Alcée Chriss III

AVI STEIN,
CONDUCTOR AND ORGAN

Avi Stein is the organist and chorus master at Trinity Church and a member of the faculty at The Juilliard School, where he teaches continuo accompaniment, vocal repertoire, and chamber music. Praised by *The New York Times* as "a brilliant organ soloist," Stein is one of the leading interpreters of early music and historically informed performance in the United States.

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. As a conductor, he has collaborated with ensembles ranging from Tafelmusik and Philharmonia Baroque to Opera Lafayette, the Portland Baroque Orchestra, Bang on a Can All-Stars, and the Opéra Français de New York.

Stein conducted Henry Purcell's *Dido and Aeneas* at Juilliard — 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*. Stein was featured on the 2015 Grammy-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.

Concerts at One

An hour out of the ordinary.

Step away from the everyday with three free midday concerts featuring Bach, Mozart, and Trinity's acclaimed ensembles.

October 21 \ 1pm
Bach at One: Blessings

November 4 \ 1pm
Bach at One: Bach's Italian Muses

November 18 \ 1pm
Concerts at One: Mozart and Martines

Never miss a note!
Subscribe to Trinity's newsletter for music updates

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 Compline

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.

Trinity Church A Parish in the City of New York

The Rev. Phillip A. Jackson, Rector | The Rev. Michael A. Bird, Vicar
76 Trinity Place, New York, NY 10006 | T 212-602-0800