

TRINITY CHURCH
WALL STREET



CONSIDERING
Matthew Shepard

September 15-17, 2022, 7:30pm | St. Paul's Chapel

Stress Warning:

Considering Matthew Shepard is a musical depiction of the actual events surrounding Matthew's murder and therefore includes images, videos, and props that reference extreme violence, death, hate, and trauma connected to queerphobia. Some audience members may find this content disturbing. The creative team believes that in acknowledging the existence of violence and hate we can better resist it, promote healing, and lift up the deep worth of every human being.

If you need to speak with someone, Trinity is providing pastoral care at each performance.

In addition, please feel free to reach out to the following organizations for support and resources:

The Door and The New York City Anti-Violence Project (AVP)

The Door's members are truly diverse—Black, Asian, Latino, gay, straight, immigrant, in foster care, out-of-school, or out-of-work, our young people represent true New York City life. In addition to health, legal, education, counseling, and career services, The Door offers programming and services geared towards our Lesbian, Gay, Bisexual, Transgender, or Questioning (LGBTQ) members.

www.door.org

AVP empowers lesbian, gay, bisexual, transgender, queer, and HIV-affected communities and allies to end all forms of violence through organizing and education, and supports survivors through counseling and advocacy.

www.avp.org



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CONSIDERING MATTHEW SHEPARD

Cast

Brian Giebler, Matthew Shepard
Nickolas Karageorgiou, Narrator
Sonya Headlam, Judy Shepard
Wilson Nichols, Dennis Shepard
Gregório Taniguchi, Logan Shepard
Pamela Terry, Keep It Away From Me soloist
Enrico Lagasca, Fence soloist 1
Jonathan Woody, Fence soloist 2
Molly Quinn, Fence soloist 3

The Choir of Trinity Wall Street
NOVUS NY
Malcolm J. Merriweather, Music Director

Creative and Production Team

Elliott Forrest and Rod Caspers, Stage Directors
Beowulf Boritt, Scenic Designer
Ken Billington, Lighting Designer
Elliott Forrest, Projection Designer
Claudia Stefany, Costume Designer
Dustin Z West, Production Supervisor
Nate Bertone, Scenic Assistant
Lauren Page Russell, Props Supervisor
Melissa Baker, Producer

SEPTEMBER 15–17, 2022

7:30pm

St. Paul's Chapel

DIRECTORS NOTES: Elliott Forrest and Rod Caspers

Twenty-four years ago, a young gay man was tied to a fence in rural Wyoming and beaten. His injuries ultimately proved fatal. When we heard the news in the fall of 1998, we shuddered at the brutality and shared in the pain of a nation struggling to understand such a heinous act. Two and a half decades later, the legacy of Matthew Shepard continues to resonate.

In the summer of 2016, our paths unexpectedly crossed (we had been friends since our days together at The University of Texas, Austin, Department of Theatre and Dance) and we had the opportunity to stage a new oratorio, *Considering Matthew Shepard*, slated for broadcast on PBS and a subsequent live tour. Matthew's haunting life story had previously been told on stage and screen in *The Laramie Project*, but as we came to discover, for many, Matthew's story had started to fade into history. We started pre-production in the weeks before the 2016 presidential election—a time when many Americans might have thought that hate crimes were hopefully becoming a relic of the past. As subsequent events have shown, however, such is not the case. We need to be reminded to—“tell each other stories”—time and again, not just that hate exists but also how powerful its antidote, love, can be.

Having the opportunity to work with composer Craig Hella Johnson was incredibly special. Neither of us had ever met anybody like him—part masterful composer, part spiritual guru. He had written this work for Conspirare, the vocal ensemble he founded and leads to this day. Like a powerful magnet, Craig's enormous musical gift draws other talented people to him. Craig, more than anyone we have ever known, embodies the spirit of *gratitude*, a theme that would recur like a musical motif throughout our rehearsals and performances. Together with Craig, we pored over the entire score of *Considering Matthew Shepard*, dissecting every line, discussing every note. He made it clear that he wanted the piece to embody everyone—“All of Us”—combining contemporary choral singing with other elements drawn from musical theater, country, gospel, and blues. He explained the inspiration behind many of the key moments in the piece. For example, the section called “Keep It Away From Me” evolved out of a sense—perhaps one many of us have these days—that we just didn't want to hear any more bad news. In contrast, “Fire of the Ancient Heart” captures the feeling of being unable to just “keep it away” and instead finding the inner fire needed to convert anger into action. What a gift it was to sit across the table and explore firsthand the composer's intent, the meaning of each choice, and the musical homages.

Elliott also took on the job of designing the visual projections. His goal in creating these stills and moving images (including historic footage and family photos) is to guide the audience through the narrative while reflecting its meaning and conveying mood and emotion.

We pitched the idea of bringing this beautiful work to New York City in its first fully-staged, professional production with the renowned Choir of Trinity Wall Street with the stunning acoustics of the historic St. Paul's Chapel. We have been so blessed with two Tony Award winners on the project: the amazing set designer Beowulf Boritt (*Come from Away, Flying over Sunset*) and the esteemed lighting designer Ken Billington (*Sweeney Todd, Sunday in the Park, Chicago*). In addition, it's fortunate that both of us had worked before with our conductor, Malcolm J. Merriweather.

We continue to ponder a key question: Why did Matthew's death become such a national event and resonate with such force?

Perhaps the main reason is the central image: *the fence*. Although Matthew's family rejects any talk of their son's death as a crucifixion, the profound visual connection to Christ dying on the cross is inescapable. It's also important to remember the cultural context of Matthew's time. Gay men and women were beginning to attain a level of acceptance that had been unknown until then. Ellen DeGeneres came out on primetime television in April 1997. The first episode of *Will and Grace* aired on network television in September 1998. Matthew was killed only one month later. We have come to realize the connection between this cultural evolution, Matthew's death, the 2009 Hate Crimes Prevention Act (officially named in honor of both Matthew Shepard and James Byrd Jr., a black man lynched by white supremacists), and the passage in 2015 of the Marriage Equality Act.

Sometimes we create meaning to accept death; sometimes death results in real change. Such is the message in *Considering Matthew Shepard*. A message timelier today than ever before.

CONSIDERING MATTHEW SHEPARD

Craig Hella Johnson

PROLOGUE

Cattle, Horses, Sky and Grass
Ordinary Boy
We Tell Each Other Stories

PASSION

The Fence (before)
The Fence (that night)
A Protestor
Keep It Away From Me (The Wound of Love)
Fire of the Ancient Heart
Stray Birds
I Am Like You
We Are All Sons
The Innocence
The Fence (one week later)
Stars
In Need of Breath
Deer Song (Mist on the Mountains)
The Wind
Pilgrimage

EPILOGUE

Meet Me Here
All of Us

PROLOGUE

Matthew (Brian Giebler)

*Yoodle—ooh, yoodle-ooh-hoo, so sings a
lone cowboy,
Who with the wild roses wants you to be
free.*

CATTLE, HORSES, SKY AND GRASS

Chorus

Cattle, horses, sky and grass
These are the things that sway and pass
Before our eyes and through our dreams
Through shiny, sparkly, golden gleams
Within our psyche that find and know
The value of this special glow
That only gleams for those who bleed
Their soul and heart and utter need
Into the mighty, throbbing Earth
Into the mighty, throbbing Earth
From which springs life and death and birth.

*I'm alive! I'm alive, I'm alive,
golden. I'm alive, I'm alive, I'm alive . . .*

These cattle, horses, grass, and sky
Dance and dance and never die
They circle through the realms of air
And ground and empty spaces where
A human being can join the song
Can circle, too, and not go wrong
Amidst the natural, pulsing forces
Of sky and grass and cows and horses.

I'm alive, I'm alive, I'm alive . . .

*These are the things that sway and pass
These are the things that sway and pass
These are the things that sway and pass
These are the things that sway and pass*

*These are the things that sway and pass
Dance and Circle,*

*These are the things that sway and pass
Dance and Circle*

This chant of life cannot be heard
It must be felt, there is no word
To sing that could express the true
Significance of how we wind
Through all these hoops of Earth and mind
Through all these hoops of Earth and mind
Through horses, cattle, sky and grass
And all these things that sway and pass.

*Dance and sway and pass
Dance and sway and pass
Dance and sway and pass
Dance and sway and pass
Dance and sway and pass*

These are the things that sway and pass

ORDINARY BOY

Narrator (Nick Karageorgiou)

Let's talk about Matt

Ordinary boy, ordinary boy, ordinary boy . . .

Born in December in Casper, Wyoming

Ordinary boy

to a father, Dennis
and a mother, Judy

Ordinary boy, ordinary boy

Then came a younger brother, Logan

Ordinary boy

His name was Matthew Wayne Shepard.
And one day his name came to be known
around the world. But as his mother said:

Judy (Sonya Headlam)

You knew him as Matthew. To us he was Matt.

Chorus

He went camping,
he went fishing, even hunting for a moose
He read plays and he read stories and especially
Dr. Seuss

He wrote poems with illustrations for the
neighbors on the street
And he left them in each mailbox till he learned it
was illegal

He made friends and he wore braces and his frame
was rather small
He sang songs his father taught him

*Frere Jacques . . .
Row Row Row Your Boat . . .
Twinkle Twinkle Little Star . . .*

Judy

He was my son, my first-born, and more. He was
my friend, my confidant, my constant reminder of
how good life can be—and . . . how hurtful.

How good life can be, how good life can be

Judy: *Matt's laugh, his wonderful hugs, his
stories . . .*

Narrator

Matt writes about himself in a notebook:

Matthew

I am funny, sometimes forgetful and messy and
lazy. I am not a lazy person though. I am giving
and understanding. And formal and polite. I am
sensitive. I am honest. I am sincere. And I am not
a pest.

I am not a pest, I am not a pest . . . not a pest

I am my own person. I am warm.

I want my life to be happy and I want to be clearer
about things. I want to feel good.

I love Wyoming . . . I love Wyoming very much.

*I love Wyoming
I love Wyoming
I love Wyoming very so much . . .*

I love theatre
I love good friends
I love succeeding
I love pasta
I love jogging
I love walking and feeling good

Chorus

I love Europe
and driving and music and helping and smiling and
Charlie and Jeopardy
I love movies and eating and positive people and
pasta and driving and walking and jogging and
kissing and learning and airports and music and
smiling and hugging and being myself
I love theatre! I love theatre!

Matthew

And I love to be on stage!

Chorus

How I love the stage . . .

Such an ordinary boy living ordinary days
In an ordinary life so worth living
He felt ordinary yearning and ordinary fears
With an ordinary hope for belonging

He felt ordinary yearning and ordinary fears
With an ordinary hope for belonging
(Born to live this ordinary life)
Just an ordinary boy living ordinary days with
extraordinary kindness
extraordinary laughter extraordinary shining
extraordinary light and joy
Joy and light.

I love, I love, I love . . . I love, I love, I love . . . I love, I
love, I love . . .

Ordinary boy, ordinary boy.

WE TELL EACH OTHER STORIES

Narrator

We tell each other stories so that we will
remember
Try and find the meaning in the living of our days

Always telling stories, wanting to remember
Where and whom we came from
Who we are

Sometimes there's a story that's painful to
remember
One that breaks the heart of us all
Still we tell the story
We're listening and confessing
What we have forgotten
In the story of us all
We tell each other stories so that we will
remember
Trying to find the meaning . . .

Chorus

*I am open to hear this story..
about a boy, an ordinary boy
Who never had expected his life would be this
story,*

(could be any boy)

I am open to hear a story, I am open to hear a story.

*Open, listen. Open, listen.
ALL.*

PASSION

RECITATION I

*Laramie, southeastern Wyoming, between the
Snowy Range and the Laramie Range. Tuesday,
October 6, 1998*

THE FENCE (BEFORE)

**Fence 1 (Enrico Lagasca with Molly Quinn and
Jonathan Woody)**

Out and alone
on the endless empty prairie

the moon bathes me
the stars bless me

the sun warms me
the wind soothes me

*Still, still, still . . . I wonder.
Still, still, still . . . I wonder.*

will I always be out here
exposed and alone?

will I ever know why
I was put (here) on this earth?

will somebody someday
stumble upon me?

will anyone remember me
after I'm gone?

*Still, still, still . . . I wonder.
Still, still, still . . . I wonder.*

will I always be out here
exposed and alone?

will anyone remember me
after I'm gone?

*Still, still, still . . . I wonder.
Still, still, still . . . I wonder.*

RECITATION II

Tuesday night. Matthew attended a meeting of the University of Wyoming's Lesbian Gay Bisexual Transgender Association, then joined others for coffee at the College Inn.

Around 10:30, he went to the Fireside Bar, where he later met Aaron McKinney and Russell Henderson. Near midnight, they drove him to a remote area, tied him to a split-rail fence, beat him horribly, and left him to die in the cold of night.

THE FENCE (THAT NIGHT)

Chorus

*Most noble evergreen
with your roots in the sun:
you shine in the cloudless sky of a sphere
no earthly eminence can grasp,
You blush like the dawn,
you burn like a flame of the sun.*

Fence 2 (Jonathan Woody with Molly Quinn and Enrico Lagasca)

He was heavy as a broken heart
Tears fell from his unblinking eyes
He was dead weight, yet he kept breathing

He was heavy as a broken heart
His own heart wouldn't stop beating
The cold wind wouldn't stop blowing
His face streaked with moonlight and blood
I tightened my grip and held on

The cold wind wouldn't stop blowing
We were out on the prairie alone
I tightened my grip and held on
I saw what was done to this child

We were out on the prairie alone
Their truck was the last thing he saw
I saw what was done to this child
I saw what was done to this child
I saw . . .
I cradled him just like a mother

Chorus

*Most noble evergreen,
Most noble evergreen, your roots in the sun, Most
Noble evergreen . . .*

Their truck was the last thing he saw
Tears fell from his unblinking eyes
I cradled him just like a mother
I held him all night long

Chorus

*Most noble evergreen, most noble
evergreen, most noble evergreen . . .*

All night long

RECITATION III

The next morning, Matthew was found by a cyclist, a fellow student, who at first thought he was a scarecrow. After several days in a coma and on life support, Matthew Shepard died on Monday, October 12, 12:53 a.m. at the funeral, which took place on Friday, October 16, at St Mark's Episcopal Church in Casper, Fred Phelps and the Westboro Baptist Church protested outside.

A PROTESTOR

Chorus

*kreuzige, kreuzige!
(translation: crucify, crucify)*

A boy who takes a boy to bed?
Where I come from that's not polite
He asked for it, you got that right
The fires of Hell burn hot and red
The only good fag is a fag that's dead

A man and a woman, the Good Lord said
As sure as Eve took that first bite
The fires of Hell burn hot and red

kreuzige, kreuzige! (6)

Beneath the Hunter's Moon he bled
That must have been a pretty sight
The fires of Hell burn hot and red

C'mon, kids, it's time for bed
Say your prayers, kiss Dad good night
A boy who takes a boy to bed?
The fires of Hell burn hot and red

*crucify, crucify . . . the light
crucify, crucify . . . the light*

**KEEP IT AWAY FROM ME
(THE WOUND OF LOVE)**

Soloist (Pamela Terry)

don't wanna look on this
never get near
flames too raw for me
grief too deep
keep it away from me

Chorus:

*stay out of my heart
stay out of my hope*

some son, somebody's pain
some child gone
child never mine
born to this trouble
don't wanna be born to this world
world where sometimes yes
world where mostly no
*the wound of love
the wound of love*

smoke round my throat
rain down my soul
no heaven lies
keep them gone
keep them gone
keep them never
grief too deep, flames too raw
keep them away from me
stay out of my heart
keep them away from me
stay out of my hope

don't try
any old story on me
don't even try
no wing no song

no cry no comfort ye
no wound ever mine
close up . . .
close up . . .
close . . .
close up the gates of night
the wound of love
keep this all away from me
*the wound of love
you take away
the wounds of the world*
keep it away from me

RECITATION IV

*National media began to broadcast the story.
As the news began to spread, many people across
the country gathered together in candlelight vigils,
moved to (silently) speak for life over death, love
over hate, light over darkness.*

FIRE OF THE ANCIENT HEART

Cantor (Malcolm J. Merriweather)

*"What have you done? Hark, thy brother's blood
cries to me from the ground."*

Chorus

Called by this candle
Led to the flame
Called to remember
Enter the flame

Cantor

all our flames now
swaying and free
all our hearts now
moving as one
every living spirit
turned toward peace
all our tender
hopes awake

Chorus

Called by this candle
Led to the flame
Called to remember
Enter the flame

Cantor **Chorus**

Fire: *howl*
Fire: *broken*
Fire: *burst*
Fire: *rage*
Fire: *swell*
Fire: *shatter*
Fire: *wail*

Fire

Chorus

We all betray the ancient heart.
Ev'ry one of us, all of us.
His heart, my heart, your heart, one heart.
In each moment the fire rages, it will burn away a
hundred veils.
Burning. Breaking. Grasping. Raging.

How do we keep these flames in our hands?
How do we guard these fears in our hearts?
How long to hold these griefs in our songs?

Cantor

Remembering anger, weave it with hope.
Remembering exile, braid it with praise.
Longing past horror
Longing past dread.
Dreaming of healing
Past all our pain.

Fire: *living in me*
Fire: *purify*
Fire: *now hold me*
Fire: *seize my heart*

(enter the flame, enter the flame
Shatter my heart, shatter my heart
Called to enter, burn a hundred veils)

Called by this flame
Fire of my heart:
Break down all walls
Open all doors
Only this Love

Eyes of flesh, eyes of fire

Lumina, lumina, lumina
Open us,
All!

Cantor

(In each moment the fire rages, it will burn away a
hundred veils.)

Cantor

In each moment the fire rages, it will burn away a
hundred veils.

RECITATION V

*Aaron McKinney and Russell Henderson were
arrested shortly after the attack and charged with
murder, kidnapping, and aggravated robbery. The
first of two trials began on October 26, 1999; both
were convicted of the murder and sentenced to
two consecutive life sentences.*

STRAY BIRDS

Chorus

*Stray birds of summer come to my window
to sing and fly away.
And yellow leaves of autumn which have
no songs flutter and fall there with a sigh.
Once we dreamt that we were strangers.
We wake up to find that we were dear to
each other,
dear to each other,
dear to each other,
dear to each other.*

I AM LIKE YOU

**Quartet (Aine Hakamatsuka, Clifton Massey,
Gregório Taniguchi, Joe Chappel)**

I am like you

Aaron and Russell

When I think of you (and honestly I don't like to
think about you)
but sometimes I do,
I am so horrified, and just so angry and confused
(and scared) that you could do things to another
boy—they were so cruel and so undeserved, so
dark and hard and full of (I don't know)

I am like you, I get confused and I'm afraid
and I've been reckless, I've been restless, bored,
unthinking, listless, intoxicated,
I've come unhinged,
and made mistakes
and hurt people very much.

Sometimes I feel (in springtime, in early
afternoon)
the sunshine warm on my face;
you feel this too (don't you?),
the sunshine warm on your face.

I am like you
(this troubles me)
I am like you
(just needed to say this)

Some things we love get lost along the way.

WE ARE ALL SONS

Chorus

we are all sons of fathers and mothers we are all
sons

we are all rivers the roar of waters
we are all sons

sometimes no home for us here on the earth
no place to lay our heads

we are all sons of fathers and mothers
we are all sons

if you could know for one moment
how it is to live in our bodies
within the world

if you could know

you ask too much of us
you ask too little

THE INNOCENCE

Dennis (Wilson Nichols)

When I think of all the times the world was ours
for dreaming,

When I think of all the times the earth seemed
like our home-

Every heart alive with its own longing,
Every future we could ever hope to hold.

All the times our laughter rang in summer,
All the times the rivers sang our tune-
Was there already sadness in the sunlight?
Some stormy story waiting to be told?

*Where O where has the innocence gone?
Where O where has it gone?
Rains rolling down wash away my memory;
Where O where has it gone?*

When I think of all the joys, the times we
remember

All the treasures we believed we'd never
ever lose.

Too many days gone by without their meaning,
Too many darkened hours without their peace.

*Where O where has the innocence gone?
Where O where has it gone?
Vows we once swore, now it's just this
letting go,
Where O where has it gone?*

*Where O where has the innocence gone?
Where O where has it gone?
Rains rolling down wash away my memory;
Where O where has it gone?*

RECITATION VI

In the days and weeks after Matthew's death, many people came to the fence to pay homage and pray and grieve.

THE FENCE (ONE WEEK LATER)

I have seen people come out here with a pocketknife and take a piece of the fence, like a relic, like an icon. — Rev. Stephen M. Johnson, Unitarian minister

Fence 3 (Molly Quinn with Jonathan Woody and Enrico Lagasca)

I keep still
I stand firm
I hold my ground
while they lay down

Chorus

flowers and photos
prayers and poems
crystals and candles
sticks and stones

Fence

they come in herds
they stand and stare
they sit and sigh
they crouch and cry

Chorus

flowers and photos
prayers and poems
crystals and candles
sticks and stones

Fence

some of them touch me
in unexpected ways
without asking permission
and then move on

but I don't mind
being a shrine
is better than being
the scene of the crime

I keep still
I stand firm

Some of them touch me
in unexpected ways

Chorus

flowers and photos
prayers and poems
crystals and candles
sticks and stones

Fence

Some of them touch me
in unexpected ways

Chorus

flowers and photos
prayers and poems
crystals and candles
sticks and stones

Fence

Some of them touch me
in unexpected ways
And then move on.

RECITATION VII

Matthew's father made his statement to the court on November 5, 1999.

STARS

Dennis (Wilson Nichols)

By the end of the beating, his body was just trying to survive. You left him out there by himself, but he wasn't alone. There were his lifelong friends with him—friends that he had grown up with. You're probably wondering who these friends were. First, he had the beautiful night sky with the same stars and moon that we used to look at through a telescope. Then, he had the daylight and the sun to shine on him one more time—one more cool, wonderful autumn day in Wyoming. His last day alive in Wyoming. His last day alive in the state that he always proudly called home. And through it all

he was breathing in for the last time the smell of Wyoming sagebrush and the scent of pine trees from the snowy range. He heard the wind—the ever-present Wyoming wind—for the last time. He had one more friend with him. One he grew to know through his time in Sunday school and as an acolyte at St. Mark’s in Casper as well as through his visits to St. Matthew’s in Laramie.

I feel better knowing he wasn’t alone.

Chorus (under spoken text above)

	Stars	
across		
	scattered	
the		sky
	in	
blinking		
	dismay	
unable		being
to	help	
light		years
	away	

RECITATION VIII

Matthew was left tied to the fence for almost eighteen hours.

IN NEED OF BREATH

Matthew (Brian Giebler)

My heart
Is an unset jewel
Upon the tender night

My heart
Is an unset jewel
Yearning for its dear old friend
The Moon.

When the Nameless One debuts again
Ten thousand facets of my being unfurl wings
And reveal such a radiance inside
Such a radiance.

I enter a realm divine —
I too begin to sweetly cast light,
Like a lamp,
I cast light
Through the streets of this
World.

My heart is an unset jewel
Upon existence
Waiting for the Friend’s touch.

Tonight

Tonight . . .

Tonight
My heart is an unset ruby
Offered bowed and weeping to the Sky.
I am dying in these cold hours
For the resplendent glance of God.

My heart
Is an unset jewel
Upon the tender night

My heart is an unset ruby
Offered bowed and weeping to the Sky.

RECITATION IX

Sheriff's Deputy, Reggie Fluty, the first to report to the scene, told Judy Shepard that as she ran to the fence she saw a large doe lying near Matt—as if the deer had been keeping him company all through the night.

DEER SONG

Trio (Margaret Haigh, Elizabeth Van Os, Shabnam Abedi)

Deer:

A mist is over the mountain,
 The stars in their meadows upon the air,
Your people are waiting below them,
 And you know there's a gathering there.
All night I lay there beside you,
 I cradled your pain in my care,
We move through creation together,
 And we know there's a welcoming
 there.

Chorus

Welcome, welcome, sounds the song,
 Calling, calling clear;
Always with us, evergreen heart,
 Where can we be but there?

Matthew w/ Chorus

I'll find all the love I have longed for,
 The home that's been calling my heart so
 long
So soon I'll be cleansed in those waters,
 My fevers forever be gone;
Where else on earth but these waters?
 No more, no more to be torn;
My own ones, my dearest, are waiting —
 And I'll weep to be where I belong.

Welcome, welcome, sounds the song,
 Calling, calling clear;
Always with me, evergreen heart,
 Where can I be but here?

THE WIND

Chorus

The North Wind
Carried his father's laugh
The South Wind
Carried his mother's song
The East Wind
Carried his brother's cheer
The West Wind
Carried his lover's moan
The Winds of the World
Wove together a prayer
To carry that hurt boy home.

To carry that hurt boy home. . .
To carry that hurt boy home . . .
Winds of the world wove together a prayer
To carry him home.

RECITATION X

*The fence has been torn down. The land was sold.
People still come to pay their respects.*

PILGRIMAGE

Chorus

I walk to the fence
I walk to the fence
I walk to the fence with beauty

I walk to the fence with beauty before me

The Lord is my shepherd; I shall not want

I walk to the fence with beauty behind me

Yit'gadal v'yit' kadash (may his great name grow)

I walk to the fence with beauty above me

*Om Mani Padme Ham (Om! the jewel in the lotus,
hum!)*

I walk to the fence with beauty below me

Blessed are the meek, for they shall inherit

ALL OF US

Trio (Sonya Headlam, Kate Maroney, Kirsten Sollek)

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Chorus

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide your face;
Ordinary boy,
Only all of us,
Free us from our fear.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream? (6)

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.

[Chorale:]

*Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?+
O Love that dwells, O Love that burns
In every human heart.*

Trio

(Only in the Love, Love that lifts us up!) (2)

Chorus

*This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.*

Only in the Love . . .
Only all of us . . .
Only in the Love . . .
Only all of us . . .

Trio

(Heaven: Wash me . . .)

Chorus

All of us, only all of us.

What could be the song?
Where do we begin?
Only in the Love, Love that lifts us up.

Only in the love . . .
Love that lifts us up.

EPILOGUE

REPRISE: THE CHANT OF LIFE (CATTLE, HORSES, SKY AND GRASS)

Chorus

This chant of life cannot be heard
It must be felt, there is no word
To sing that could express the true
Significance of how we wind
Through all these hoops of Earth and mind
Through horses, cattle, sky and grass
And all these things that sway and pass.

Matthew

Yoodle ooh, yoodle ooh-hoo, so sings the
lone cowboy, who with the wild roses
wants you to be free.

ABOUT CRAIG HELLA JOHNSON



James Goulden

Craig Hella Johnson is the founding artistic director and conductor of Conspirare and music director of Cincinnati's Vocal Arts Ensemble. Known for crafting

thought-provoking musical journeys that create deep connections between performers and listeners, Johnson is in frequent demand as a guest conductor of choral and orchestral works. Johnson joined the faculty at Texas State University as Artist in Residence in fall 2016 and was awarded the 2022 Presidential Award for Excellence in Scholarly/Creative Activities.

He is a published composer and arranger, guest conductor, and educator. Johnson's first concert-length composition, *Considering Matthew Shepard*, was premiered and recorded by Conspirare for a 2016 CD release. *Considering Matthew Shepard* continues to be performed around the world, most recently in Berlin and around the United States. Johnson's accomplishments have been recognized with numerous awards and honors. Notably among them, he and Conspirare won a 2014 Grammy® for Best Choral Performance, Chorus America awarded him the Michael Korn Founders Award for Development of the Professional Choral Art in 2015, and the Texas State Legislature named him Texas State Musician for 2013. In 2021, the Matthew Shepard Foundation recognized him with the Dennis Dougherty Award for Community Leadership.

Considering Matthew Shepard

Text authors and publication credits.
All music composed by Craig Hella Johnson ©2016

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We Tell Each Other Stories We Tell Each Other Stories ©Craig Hella Johnson

The Fence (before)* Lesléa Newman

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A Protestor* Lesléa Newman / Additional italicized text by Craig Hella Johnson

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Fire of the Ancient Heart by Michael Dennis Browne and Craig Hella Johnson ©2015 by Michael Dennis Browne and Craig Hella Johnson. Used by kind permission. / ^Genesis 4:10 / #Rumi / ~William Blake. With thanks to Tom Burritt—percussion consultation and special arrangement

Stray Birds Stray Birds by Rabindranath Tagore

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The Fence (one week later)* Lesléa Newman

Stars* Lesléa Newman / Dennis Shepard Statement to the Court

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The Fence (after)/The Wind* Lesléa Newman

Pilgrimage* Lesléa Newman

Meet Me Here ©Craig Hella Johnson

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Recitations I-X compiled from news reports and crafted by Craig Hella Johnson and Michael Dennis Browne.

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"Introduction" from OCTOBER MOURNING: A SONG FOR MATTHEW SHEPARD by Lesléa Newman

On Tuesday, October 6, 1998, at approximately 11:45 p.m., twenty-one-year-old Matthew Shepard, a gay college student attending the University of Wyoming, was kidnapped from a bar by twenty-one-year-old Aaron McKinney and twenty-one-year-old Russell Henderson. Pretending to be gay, the two men lured Matthew Shepard into their truck, drove him to the outskirts of Laramie, robbed him, beat him with a pistol, tied him to a buck-rail fence, and left him to die. The next day, at about 6:00 p.m.—eighteen hours after the attack—he was discovered and taken to a hospital. He never regained consciousness and died five days later, on Monday, October 12, with his family by his side.

One of the last things Matthew Shepard did that Tuesday night was attend a meeting of the University of Wyoming's Lesbian, Gay, Bisexual, and Transgendered Association. The group was putting final touches on plans for Gay Awareness Week, scheduled to begin the following Sunday, October 11, coinciding with a National Coming Out Day. Planned campus activities included a film showing, an open poetry reading, and a keynote speaker.

That keynote speaker was me.

I never forgot what happened in Laramie, and around the tenth anniversary of Matthew Shepard's death, I found myself thinking more and more about him. And so I began writing a series of poems, striving to create a work of art that explores the events surrounding Matthew Shepard's murder in order to gain a better understanding of their impact on myself and the world.

What really happened at the fence that night? Only three people know the answer to that question. Two of them are imprisoned, convicted murderers whose stories often contradict each other (for example, in separate interviews both McKinney and Henderson have claimed that he alone tied Matthew Shepard to the fence). The other person who knows what really happened that night is dead. We will never know his side of the story.

This book is my side of the story.

While the poems in this book are inspired by actual events, they do not in any way represent the statements, thoughts, feelings, opinions, or attitudes of any actual person. The statements, thoughts, feelings, opinions, and attitudes conveyed belong to me. All monologues contained within the poems are figments of my imagination; no actual person spoke any of the words contained within the body of any poem. Those words are mine and mine alone. When the words of an actual person are used as a short epigraph for a poem, the source of that quote is cited at the back of the book in a section entitled "Notes," which contains citations and suggestions for further reading about the crime. The poems, which are meant to be read in sequential order as one whole work, are a work of poetic invention and imagination: a historical novel in verse. The poems are not an objective reporting of Matthew Shepard's murder and its aftermath; rather they are my own personal interpretation of them.

There is a bench on the campus of the University of Wyoming dedicated to Matthew Shepard, inscribed with the words *He continues to make a difference*. My hope is that readers of *October Mourning: A Song for Matthew Shepard* will be inspired to make a difference and honor his legacy by erasing hate and replacing it with compassion, understanding, and love.



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Considering Matthew Shepard was developed with the support of Conspirare. Please visit conspirare.org to learn more about this project and learn more about the many individuals and organizations who support this work.

Conspirare, The Matthew Shepard Foundation, and KLRU-TV, Austin PBS are partnering to ensure that *Considering Matthew Shepard* reaches as many people as possible on the stage and screen. The Matthew Shepard Foundation has provided ongoing support in outreach and project development. Conspirare and KLRU-TV, Austin PBS co-produced *Considering Matthew Shepard*, a nationally distributed performance documentary commemorating the 20th anniversary of Matthew Shepard's passing. KLRU profiled Craig Hella Johnson's creative process in their documentary series *Arts in Context* (available at artsincontext.org).

Brian Giebler



Praised for his “lovely tone and deep expressivity” by *The New York Times*, GRAMMY®-nominated tenor Brian Giebler radiates “shine and clarity” (*Opera News*) in

every phrase using “his high-placed tenor with great skill” (*Opera Magazine*). As an advocate for LGBTQIA+ voices in the arts, Mr. Giebler’s solo debut album *a lad’s love* (2020) featured gay composers and poets of the early 20th century. It garnered high praise from *Gramophone*, *Opera News*, and *San Francisco Classical Voice*, charted on *Billboard*, was featured in *Gay City News*, and earned him his first GRAMMY® Award nomination for Best Classical Solo Vocal Album.

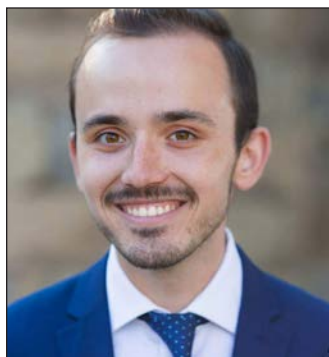
In 2022–2023, Mr. Giebler can be seen with the Rhode Island Philharmonic (*Messiah*), Voices of Ascension (Bach *St. John Passion* Evangelist), and will make return appearances with Santa Fe Pro Musica, Boston Early Music Festival, and in a performance of Bach’s *B Minor Mass* at Carnegie Hall with the Oratorio Society of New York.

“The sweetness of Giebler’s impressive high tenor” and his “expressive and elegant phrasing” (*Cleveland Classical*) have been heard recently as Apollo in Handel’s *Semele* with The English Concert under Harry Bicket; Stravinsky with The Cleveland Orchestra; Adam in *REV 23* at the PROTOTYPE Festival; Arnalta in Monteverdi’s *Poppea* with Boston Baroque; Evangelist in Bach’s *St. Matthew Passion* with Trinity Wall Street; Bach Cantatas with the Grand Rapids Symphony and Handel & Haydn Society; Handel’s *Messiah* with Music of the Baroque (available on recording), and the Charlotte, Memphis, and Virginia Symphonies; and on stage with Boston Modern Orchestra Project. Last season highlights included a tour of the Ravinia and Caramoor Festivals with

Apollo’s Fire, and Handel’s *L’Allegro, il Penseroso* with Mark Morris Dance Group (BAM).

Mr. Giebler has personally benefited from the advocacy work to which the Shepard family has dedicated their lives, and he is honored to be telling the story of Matthew through his friend Craig Hella Johnson’s stunning music.

Nickolas Karageorgiou



Tenor Nickolas Karageorgiou has established himself as a formidable chamber musician and soloist. A resident of Brooklyn, he has been singing

with the The Choir of Trinity Wall Street since 2016, performing a wide array of choral repertoire, from baroque gems, to new commissions, recently including Huang Ruo’s *Book of Mountains and Seas*, staged by Basil Twist.

This summer, Nickolas was heard singing solos in Sarah Kirkland Snider’s *Mass for the Endangered* as part of Death of Classical’s crypt concert series at Greenwood Cemetery.

He can also be heard singing in ensembles like Seraphic Fire, Variant Six, and Clarion Music Society. Previous engagements have also included ensembles like Cantus, Pegasus Early Music Society, True Concord, The Crossing, Spire, The Thirteen, and The Rose Ensemble.

Outside of a busy performance season, Nickolas is frequently seen with needles and yarn, biking through the park, making a Hario V60 pourover, or going on a hike.

Sonya Headlam



Praised for her “expressive” singing and the “personal connections” she forms with her audience (*Cleveland Classical*), soprano Sonya Headlam delights audiences

in “dramatically engaged” performances with “sensitive phrasing” (*Chicago Classical Review*) in repertoire ranging from the Baroque period to the 21st century. She is a member of The Choir of Trinity Wall Street and performs regularly with The Raritan Players, including an appearance on their recently released recording *In the Salon of Madame Brillon* (Acis). Recent engagements include appearances with Apollo’s Fire, the Bang on a Can All-Stars, Beth Morrison Projects, Grand Rapids Symphony, North Carolina Symphony, and TENET Vocal Artists, among others. She has been a featured soloist at summer festivals such as the 2018 Prototype Festival, the LOUD Weekend 2022, presented by Bang on a Can and MASS MoCA, and the 2022 Chelsea Music Festival. Upcoming projects include a recording of the songs of Ignatius Sancho with The Raritan Players, Mozart’s *Exsultate Jubilate* with the New World Symphony conducted by Jeannette Sorrell, and performing as the soprano soloist in Handel’s *Messiah* with the Washington Bach Consort and the Philadelphia Orchestra. Sonya holds a Doctor of Musical Arts degree from Mason Gross School of the Arts at Rutgers University, where she has also held a visiting scholar appointment conducting research on the 18th-century composer Ignatius Sancho.

Wilson Nichols



Wilson Nichols is a choral performer and soloist in New York City who regularly appears with Conspirare, the Santa Fe Desert Chorale, The Crossing, Vox Humana, New York

Choral Artists, Spire, Sounding Light, Early Music New York, Vocal Arts Ensemble, Oregon Bach Festival Chorus, and the Junges Stuttgarter Bach Ensemble. Wilson is a staff singer at Fifth Avenue Presbyterian Church. Praised for his “lovely, natural sound and stylistic mastery,” (*Reading Eagle*) Wilson’s solo highlights include the Evangelist in Bach’s *St. John Passion*, *Mass in B minor*, and *Magnificat*; Handel’s *Messiah*, *Esther*, *Saul*, and *Ode for St. Cecilia’s Day*; Monteverdi *Vespers of 1610* and Orff’s *Carmina Burana*. Wilson has premiered, toured, and recorded *Considering Matthew Shepard* with Craig Hella Johnson and Conspirare. He can also be heard on the GRAMMY®-nominated recordings *Path of Miracles*, *The Hope of Loving*, and *The Singing Guitar*.

Pamela Terry



Praised by *The Washington Post* for her “delightful” singing, Pamela Terry, mezzo-soprano, is entering her sixth season with The Choir of Trinity Wall Street. As a Trinity Choir

member, Pamela has performed in several renowned premieres, including Huang Rao’s *Book of Mountains and Seas* and Ellen Reid’s Pulitzer Prize-winning opera *p r i s m*. Prior to joining Trinity Choir, Pamela served as a vocalist with The United States Army Band “Pershing’s Own” in Washington, DC, representing the US as a soloist on international stages at the Virginia International Tattoo, the Norwegian Military Tattoo, and throughout China in an historic exchange with the Central Military Band of the People’s Liberation Army of China. Pamela was also featured as the vocal soloist for the 63rd annual National Veterans Day Observance at Arlington National Cemetery with President Barack Obama in attendance. A highly in-demand interpreter of both classical and popular music, Pamela has appeared as a soloist with the Boston Pops, the Charlotte Symphony, the Jacksonville Symphony, and The Washington Chorus, with whom she made her Kennedy Center debut. Pamela has performed as a chamber musician with the Choir of the Basilica of the National Shrine, Apollo’s Singers, and ensembles at Washington National Cathedral. In addition to her Master of Music in Vocal Performance and Literature from the Eastman School of Music, Pamela earned a Master of Social Work from NYU’s Silver School of Social Work in 2020 as a part of her commitment to mental health advocacy, personal healing, and music-making in service of social change.

Enrico Lagasca



Filipino-American bass-baritone Enrico Lagasca performs oratorio, opera, chamber music, and recitals with repertoire from early to contemporary music both as soloist and chorister

across the United States and internationally.

Concert repertoire is where he started and continues spending much of his time, especially in the two hybrid presentations that frame his 2022-2023 season—Tyshawn Sorey’s *Monochromatic Light (afterlight)* directed by Peter Sellers in September 2022 at the Park Avenue Armory and the New York Philharmonic’s premiere of Julia Wolfe’s multi-media *unEarth* in June 2023. Between those two world premieres, he sings Haydn’s *Lord Nelson Mass* with Voices of Ascension in New York, Handel’s *Messiah* at Ann Arbor’s University Musical Society, Bach’s *Christmas Oratorio* at Washington Bach Consort, and Mendelssohn’s *Walpurgisnacht* with the St. Louis Symphony. “Whether it’s opera or oratorio, it’s storytelling to me,” he says, “even when singing the often-heard words *Kyrie Eleison*.”

As much as the great sacred works of Bach, Handel, Haydn, and Mozart remain in his bones, Enrico is increasingly inclined to seek out music by living composers such as Wolfe, Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider’s *Mass for the Endangered*, Jake Heggie’s *The Moon is a Mirror* and Nico Muhly’s *The Last Letter*. Joby Talbot’s *Path of Miracles* will figure repeatedly in his 2022-2023 season, along with Craig Hella Johnson’s *Considering Matthew Shepard*—the latter reflecting Enrico’s particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice.

Jonathan Woody



Jonathan Woody is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. In demand as a

bass-baritone soloist, he appears regularly with historically informed orchestras including Boston Early Music Festival, Apollo's Fire, Portland Baroque Orchestra, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. Equally comfortable as a chamber musician, Jonathan performs as a member of the GRAMMY®-nominated chorus The Choir of Trinity Wall Street, and has recently collaborated with Les Délices, Seraphic Fire, Byron Schenkman and Friends, and TENET Vocal Artists. Immersed in the world of new music as performer and composer, Jonathan has participated in premiere performances of several leading composers' works, including Ted Hearne's *The Source* (2014), Ellen Reid's *prism* (2019 Pulitzer Prize-winner), Missy Mazzoli's *Breaking the Waves* (NYC premiere, 2018), and Du Yun's *Angel's Bone* (2017 Pulitzer Prize-winner). Jonathan's own compositional voice blends 17th- and 18th-century inspiration with the minimalism and socially conscious subject matter of today. Since 2020, he has received commissions from Apollo's Fire, Skylark Ensemble, The Choir of Trinity Wall Street, Chanticleer, the Handel and Haydn Society, and the Cathedral Choral Society of Washington, DC, among others. Woody appears regularly at the Staunton Music Festival and Carmel Bach Festival, and recording credits include The Choir of Trinity Wall Street's GRAMMY®-nominated recording of *Israel in Egypt* (Musica Omnia), ACRONYM's *Cantica Obsoleta* (Olde Focus Recordings), Boston Early Music Festival's *St. Matthew Passion* of J. Sebastiani (RadioBremen), and New York Polyphony's *Roma Æterna* (BIS Records).

Molly Quinn



Soprano Molly Quinn continues to delight audiences around the globe with "A voice that blooms like ink in clear water" (*Cleveland Classical Review*) She has collaborated

with many of America's brightest and most innovative musicians including The Knights NYC, Portland Baroque Orchestra, Apollo's Fire, The Folger Consort, The Bang on a Can All-Stars, TENET, The Choir of Trinity Wall Street, Saint Thomas Fifth Avenue, Duke Performing Arts, Pacific Baroque Orchestra, Bach Collegium San Diego, Seraphic Fire, Acronym, and Death of Classical. She has been featured in numerous large-scale projects by legendary presenters including The Lincoln Center White Lights Festival, Moscow's Gold Mask Festival, BAM Next Wave Festival, Bang on a Can Marathon, San Francisco Early Music Series, and Carnegie Hall's Venetian Festival. She is a festival soloist at The Staunton Music Festival. She has performed in noted international venues including Shostakovich Hall in St Petersburg, Russia, Teatro Nacional de Costa Rica, Vancouver's Chan Centre for the Performing Arts, and San Cristobal Cathedral in Havana, Cuba. Quinn received a master's degree from Cincinnati Conservatory of Music and was awarded the prestigious Virginia Best Adam Fellowship in 2012. 2021-2022 season highlights included a return visit to the Baldwin Wallace Bach Festival, UK tour dates, and John Rutter's *Requiem*, conducted by the composer at Carnegie Hall. 2022-2023 highlights include *Messiah* at Duke Chapel, and the role of Amor in Gluck's *Orfeo ed Eurydice* conducted by Lorenzo Muti. In addition to her career as a performer, Quinn has served as a professor of voice at Sarah Lawrence College, summer faculty for Duke University's Chorworks program, and with the Trinity Wall Street Choristers program. She currently resides in Oxford, UK.



Peerless interpreters of both early and new music, The Choir of Trinity Wall Street 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*). This premier ensemble can be heard live, online, and in recordings in performances described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*).

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, The Shed at Hudson Yards, the Kennedy Center, Walt Disney Concert Hall, and the PROTOTYPE Festival, with partners such as Bang on a Can All-Stars, the New York Philharmonic and the Rolling Stones. Increasingly in demand internationally, the choir has also performed at Montreal’s Salle Bourgie, Paris’s Théâtre des Champs-Élysées, Norway’s Stavanger Cathedral, and London’s Barbican Theatre.

In addition to the GRAMMY-nominated recordings *Luna Pearl Woolf: Fire and Flood* and Handel’s *Israel in Egypt*, The Choir of Trinity Wall Street has released recordings on Naxos, Musica Omnia, Pentatone, VIA Recordings, ARSIS, Avie Records, Acis, Cantaloupe Music, Decca Gold, and Philip Glass’s Orange Mountain Music.

Trinity’s long-term commitment to new music has led to many collaborations with living composers including Ellen Reid, Du Yun, Trevor Weston, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, Elena Ruehr, and Julia Wolfe, whose Pulitzer Prize-winning and GRAMMY-nominated work *Anthracite Fields* was recorded with the choir. Along with NOVUS NY, the choir also collaborated on and recorded two Pulitzer Prize-winning operas: Du Yun’s *Angel’s Bone* and Ellen Reid’s *p r i s m*.

THE CHOIR OF TRINITY WALL STREET

SOPRANO

Shabnam Abedi
Margaret Carpenter Haigh
Aine Hakamatsuka
Sonya Headlam
Molly Quinn
Elizabeth Van Os
Amaranta Viera

ALTO

Eric S. Brenner
Kate Maroney
Clifton Massey
Kirsten Sollek
Pamela Terry

TENOR

Brian Giebler
Tim Hodges
Nickolas Karageorgiou
Wilson Nichols
Gregório Taniguchi
David Vanderwal

BASS

Joe Chappel
Angelo Johnson
Enrico Lagasca
Brian Mummert
Jonathan Woody



Trinity Church Wall Street’s new music orchestra, NOVUS NY, is a key player on the contemporary music scene and has formed strong partnerships with many of today’s leading composers. Its “expert and versatile musicians” (*New Yorker*) perform new music from all corners of the repertoire, meeting “every challenge with an impressive combination of discipline and imagination” (*New York Classical Review*). In its annual appearances at PROTOTYPE, NOVUS NY has helped pioneer several major new operas including the Pulitzer Prize-winning operas

Ellen Reid’s *p r i s m* (2019) and *Angel’s Bone* by Du Yun (2017) as well as Missy Mazzoli and Royce Vavrek’s *Breaking the Waves*, named “Best New Opera for 2016” by the Music Critics Association of North America.

NOVUS NY’s recordings include Luna Pearl Woolf’s GRAMMY-nominated *Fire and Flood*, Ellen Reid’s *p r i s m*, Paola Prestini’s *The Hubble Cantata*, Du Yun’s *Angel’s Bone*, Trevor Weston *Choral Works*, Elena Ruehr’s *Averno*, Philip Glass’s *Symphony No. 5*, Edward Thomas’s opera *Anna Christie*, and *Am I Born* by David T. Little.

NOVUS NY

Katie Hyun, *violin & concertmaster*

Jessica Meyer, *viola*

Jules Biber, *cello*

Nina Bernat, *bass*

Benjamin Fingland, *clarinet*

Nicoletta Todesco, *guitar*

Mika Godbole, *percussion*

Daniel Schlosberg, *piano and production accompanist*

MALCOLM J. MERRIWEATHER, MUSIC DIRECTOR



GRAMMY nominated conductor and baritone Malcolm J. Merriweather is Director of the New York Philharmonic Chorus and Music Director of New York City's The Dessoff Choirs. He

is an Associate Professor at Brooklyn College, and on the faculty at the Manhattan School of Music.

He has conducted ensembles in venues that include Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, Madison Square Garden, Westminster Abbey, and at the Vatican

before Pope Francis. His repertoire covers everything from Bach to the world premiere recording of *The Ballad of the Brown King* by Margaret Bonds (AVIE Records).

The baritone studied with Rita Shane and has been featured as a soloist throughout the United States, premiering in dozens of contemporary solo works. He was a fellowship recipient at Tanglewood.

Dr. Merriweather has earned degrees from Eastman, Manhattan School of Music, and Syracuse University.

MELISSA BAKER, PRODUCER



As a sought-after administrator and artistic advisor, Mel Baker is currently the Senior Artistic Administrator at Trinity Church Wall Street where she has produced

hundreds of events and curated concert series that amplify marginalized voices and raise awareness on social justice issues. From Trinity's acclaimed Time's Arrow and 12th Night festivals to several Concerts at One series including *Sunken Cathedral*, *Eclectics*, and *Total Embrace: Bernstein*

at 100. Mel's collaborations have resulted in what *The New York Times* called "the most interesting programming in New York City". A versatile and skilled flutist in modern and historical instruments, Mel has performed with NOVUS NY, Trinity Baroque Orchestra, Stereo Hideout, New Jersey Symphony Orchestra, American Bach Soloists, Terrance Blanchard, and Jay-Z.

Mel holds a Doctorate of Musical Arts from the Mason Gross School of the Arts at Rutgers University where she was honored with the prestigious Irene Alm Memorial Award for excellence in performance and scholarly research.

Elliott Forrest



Peabody Award winning broadcaster, director, producer, designer, filmmaker. Co-Director and Projection Designer of the National Tour and PBS-TV Special of *Considering*

Matthew Shepard by Craig Hella Johnson. Executive Producer, The Public Theater's Shakespeare in the Park on the Radio of *Richard II*. Co-Creator, Producer, Projection Designer of the National Tours of *An Evening With Itzhak Perlman* and *Michael Feinstein Celebrates Judy Garland*. Director, AIDS NEWS, MCC Theater, NY. Afternoon host on New York's Classical Radio Station 105.9FM, WQXR and WQXR.org. Director, award-winning documentary with violinist Kelly Hall-Tompkins *Face To Face: Forgotten Voices Heard*, which premiered at Carnegie Hall. Host of the national radio concerts of The Chamber Music Society of Lincoln Center. Hosted more than 60 concerts on-stage at Carnegie Hall. Founding Executive Artistic Director of ArtsRock.org of Rockland County, NY. Directed several productions of *A Christmas Carol* with Scrooges David Hyde Pierce, F. Murray Abraham, Brian Cox, Tony Roberts and Kathleen Turner. He regularly produces, directs and designs symphony concerts: LA Philharmonic, The NY Philharmonic, Houston Symphony, Philadelphia Orchestra, Atlanta Symphony, New Haven Symphony Pasadena Pops, and the Little Orchestra Society in venues including the Kennedy Center, Hollywood Bowl and Lincoln Center. Orchestra narrator: Saint-Saëns' *Carnival of the Animals*, *Peter and the Wolf*, Stravinsky's *Soldier's Tale*, Britten's *Young Person's Guide*, *Lincoln Portrait*. For 12 years, Host, A&E Television *Breakfast with the Arts*. Co-host, The Late, Late Radio Show with Tom Snyder. Theater Grad, University of Texas, Austin.

Rod Caspers



Rod Caspers served as the Director of University Events at The University of Texas at Austin and as the Executive Director of Creative Services for The University of Texas System, where he

and his colleagues received five Lone Star Emmy Awards for creating and producing the PBS series, *State of Tomorrow*. Numerous directing credits include *Merrily We Roll Along*, *The Secret Garden*, *Honk!, Ah, Wilderness!*, *The Rivers and Ravines*, *Caucasian Chalk Circle* and *The Bat* (a new opera adaption of *Die Fledermaus*). Rod conducts directing and curriculum workshops throughout the country and, on repeated occasions, served as a guest artist for the Facing History and Ourselves program in Switzerland and the Czech Republic. Stage managing credits include the *Radio City Christmas Spectacular* (7 seasons) and *Jim Henson's Musical World* at Carnegie Hall with The New York Pops, The Muppets and the casts of *Sesame Street* and *Avenue Q*. Rod staged the original production of Conspirare's *Considering Matthew Shepard*, then served as co-producer/co-director for subsequent productions across the U.S. He is currently working with singer/songwriter Darden Smith on a new one-man musical, *Western Skies*.

Beowulf Boritt



Beowulf Boritt is a set designer whose 26 Broadway designs include the Tony Award winning set for *Act One*, the Tony nominated sets for *The Scottsboro Boys*, *Therese*

Raquin, *Potus*, and *Flying Over Sunset*. His work can also be seen on Broadway in the following shows: *Come From Away*, *Freestyle Love Supreme*, *Be More Chill*, *The New One*, *Bernhardt/Hamlet*, *Meteor Shower*, *A Bronx Tale*, *Prince Of Broadway*, *Hand To God*, *Sondheim On Sondheim*, ...*Spelling Bee*, *LoveMusik*, *Rock Of Ages*, *Chaplin*, *On The Town*, *Bronx Bombers*, *Grace*, and *The Two And Only*. Boritt's Off-Broadway shows include Shakespeare in the Park's *Much Ado* and *Merry Wives*, *The Last Five Years*, *Fiddler On The Roof* (in Yiddish), *Sleepwalk With Me*, and *Miss Julie*. He has designed for The NYC Ballet and the Ringling Brothers and Barnum & Bailey Circus, and around the world in England, Russia, China, Australia, and Japan. He received a 2007 OBIE Award for sustained excellence. His book about Broadway set design, *Transforming Space Over Time*, is available wherever books are sold.

Ken Billington



Ken Billington creates lighting for theatre, television, interior spaces, and architecture. Among his over 100 Broadway shows are the original production of *Sweeney Todd*, the

current *Chicago*—the longest-running American musical in history and a hit in over twenty countries—*Waitress*, *Act One*, *Hugh Jackman Back on Broadway*, *The Scottsboro Boys*, *White Christmas*, *Title of Show*, *Footloose*, as well as revivals of *My Fair Lady*, *Hello Dolly*, *Sunday in the Park with George* (twice), *Annie* (twice), and *Fiddler on the Roof* (three times). Ken's craft has illuminated many spectacular events and venues, including the *Christmas Show* at The Radio City Music Hall for 27 years. He has devised the lighting for over 100 opera productions, including the NYC, Houston, Dallas, Chicago and San Francisco Opera, as well as *Porgy and Bess* for Milan's La Scala, Madrid's Teatro Real, and Opera Bastille. His lighting designs have enhanced such landmarks as New York's Tavern on the Green and 54 Below, as well as many other important architectural and interior design projects around the world. Ken's awards include the Tony, the Luman (architecture), and the Ace (television). In 2015, Ken Billington was inducted into the Theatre Hall of Fame.

CREATIVE AND PRODUCTION TEAM BIOS

Claudia Stefany



Claudia Stefany is a freelance Costume Designer and Wardrobe Supervisor in the greater NY/NJ/CT area. She previously served as the Associate Artistic Director at the SHAPE

Performing Arts Centre outside of Brussels, Belgium. She is currently Wardrobe Supervisor at ACT (A Contemporary Theatre) of Connecticut in Ridgefield, Connecticut and at Hudson Valley Shakespeare Festival in Garrison, New York.

Dustin Z West



Dustin is a New York-based producer and freelance stage manager of opera, theatre, and dance. He is the Production Stage Manager for The Glimmerglass Festival, having

recently stage-managed new productions of *The Sound of Music*, *The Jungle Book* (world premiere), and *The Passion of Mary Cardwell Dawson*. Broadway: *Clyde's* simulcast (Assemblestream / Second Stage). His work Off-Broadway includes the following: *Camp Morning Wood*, *What We're Up Against*, *Delirium's Daughters*. NYC: *Fidelio* (Heartbeat Opera), *Portrait and a Dream* (Contemporaneous), *REV. 23* (PROTOTYPE Festival), JoAnne Akalaitis' *Bad News* (NYU Skirball), *Messiaen's Quatuor pour la fin du temps* (Baryshnikov Arts Center), *Mark Felt*, *Superstar*, *How to Be An American* (York Theatre Company), *Jules Verne: From Earth to the Moon* (BAM), *Angels in America: Millennium Approaches*, *Le nozze di Figaro*, *Iphigénie en Aulide*, *Beyond the Machine*, *L'Orfeo*, (The Juilliard School), *Eugene Onegin*, *The Rake's Progress*, *The Fall of the House of Usher*, *Così fan tutte* (Mannes Opera / The New

School). West's regional work includes: The Santa Fe Opera, The Dallas Opera, Boston Lyric Opera, Atlanta Ballet, Lyric Opera of Kansas City, Martha Graham Dance Company, OPERA San Antonio, Skylight Music Theatre, Opera Memphis, Toledo Opera, Opera Grand Rapids, Da Camera (Houston), P.S. 21, EGADS! Theatre Company, The Living Room. International: *The Ghosts of Versailles* (Opéra Royal de Versailles, France), *ONCE Nighttime Lagoon Spectacular* (Vinpearl Resort, Vietnam). TV/Film/Streaming: *Drunk History* (Comedy Central), *The #Giveback Concert* (Broadway Unlocked). West holds a B.A. from William Woods University and is a graduate of the Professional Stage Management program at Juilliard. He is a proud member of the Actor's Equity Association and AGMA.

Nate Bertone



Nate Bertone is a NYC-based theatrical storyteller, and has worked internationally as a director, designer, and playwright. He recently designed the world premiere productions of

Florida Georgia Line's *May We All*, *Mystic Pizza* (based on the MGM film), and Joe Iconis' *Punk Rock Girl!*. Nate's work has appeared at Disney's D23 Expo, Google, Broadway Sacramento, Ballet Memphis, Ogunquit Playhouse, Bucks County, North Shore Music Theatre, The Rev, Theatre by the Sea, Engeman, Queens Theatre, and more. As the Associate Designer for Tony Award-winning designer Beowulf Boritt, his work includes: *Be More Chill* (West End/ Japan), *Crazy for You* (LCT), *Superhero* (2ST), *20th Century Blues* (Signature). As an assistant, he's worked on *Freestyle Love Supreme*, *A Bronx Tale* (Broadway), and more. His musical *Letters From War* and his new play, *The SeaView Nursing Home for the Newly Deceased* are currently in development. He was a Dean's Scholar at Central Saint Martins and is an alumnus of Carnegie Mellon University. Bertone is represented by the Gersh Agency and is a proud member of USA829 and The Dramatists Guild.

PRIDE 365

As an Episcopal church, Trinity Church Wall Street fully welcomes and affirms lesbian, gay, bisexual, transgender, and queer (LGBTQ+) people. We proclaim that all are made in the image of God, and everyone is invited to participate fully in Trinity's worship, programs, and advocacy work. Throughout the year, we share stories of leading LGBTQ+ advocates through articles, videos, and events as part of our Pride 365 program. Learn more: trinitywallstreet.org/pride

A NEW SEASON OF MUSIC: FALL 2022 AT TRINITY

Trinity is excited for our upcoming fall music season, which will include the return of Bach at One, performances by NOVUS NY, and Handel's *Messiah*, alongside a new jazz concert series and dynamic collaborations. Learn more and reserve your seats: trinitywallstreet.org/music



CHAMBERQUEER AT CONCERTS AT ONE

ChamberQUEER's performances question existing power structures in classical music and seek to build new experiences in which all people can feel seen and welcomed. The concert on November 2 will examine the intersections of queerness and religion, featuring music ranging from medieval mystic Hildegard's ethereal chants to a world premiere by Michael Genese and gems by Purcell, Poulenc, and Britten.

SCHEDULE OF SERVICES

Trinity Church | Broadway at Wall Street

SUNDAY

Holy Eucharist | 8am | 9am

Family Service | 9:15am | online

(enter at Trinity Church for the service in the Parish Hall)

Holy Eucharist | 11:15am | online

MONDAY TO FRIDAY

Morning Prayer | 8:15am | online

Holy Eucharist | 12:05pm | online

Evening Prayer | 5:15pm | online

WEDNESDAYS

Contemplative Eucharist | 5:30pm

St. Paul's Chapel | Broadway and Fulton Street

Compline by Candlelight | 8pm | Podcast

Online Offerings

We invite you to join our online community for worship, Bible study, meditation, music, fellowship, and more: trinitywallstreet.org/events.

Watch services online at trinitywallstreet.org

TRINITY CHURCH WALL STREET MUSIC STAFF

Melissa Attebury, *Associate Director*

Melissa Baker, *Senior Artistic Administrator*

Harrison E. Joyce, *Production Manager and Music Librarian*

Thomas McCargar, *Choir Administrator*

Stephen Sands, *Downtown Voices Director*

Avi Stein, *Associate Organist and Chorusmaster*

THANK YOU

Trinity is grateful to Thursday's panelists for leading us in the important conversation "The Weaponization of Spirituality":

Liz Edman, Moderator, Priest, Political Strategist, and author of *Queer Virtue*

Beverly Tillery, Executive Director, NYC Anti-Violence Project

The Rev. Matthew Welsch, Priest and Director, Youth and Community Care,
Trinity Church Wall Street

Tabatha Gonzalez, Associate Human Rights Specialist and Transgender Liaison,
NYC Commission on Human Rights

Special thanks to Downtown Voices, BMCC Choirs, Stephen Sands, Erin Schwab and Eugenia Oi Yan Yau.

TRINITY CHURCH WALL STREET

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The Rev. Phillip A. Jackson, *Rector*

The Rev. Michael A. Bird, *Vicar*