

FAITH

HOPE

ANGER

PASSION

LOVE

Messiah

TRINITY CHURCH, DECEMBER 13, 14, 15

TRINITY CHURCH WALL STREET

MESSIAH

MUSIC BY
GEORGE FRIDERIC HANDEL

Libretto compiled from Holy Scripture
by Charles Jennens

THE CHOIR OF TRINITY WALL STREET
TRINITY BAROQUE ORCHESTRA

Soloists from the choir
Ryan James Brandau, conductor

In spite—or because—of its familiarity, George Frideric Handel’s *Messiah* remains an astounding piece of music and an ever-renewing font of musical inspiration, capable of revealing something novel each time we revisit it. Hearing our favorite solo arias transformed through the voices and spirits of new artists, and discovering how the chorus’s interpretations ripen, grant us new perspectives.

The musical journey *Messiah* takes us on offers an escape from the everyday, but it is impossible not to experience the work in the context of our daily, current lives. The first full *Messiah* I conducted took place just two days after the Sandy Hook Elementary School shootings in Connecticut. Then, the music helped us understand our outrage and grief and gave us consolation and hope. I’ve presented other *Messiahs* during times of utter joy, the choruses ringing in my heart, a blockbuster soundtrack for inner exhilaration. Preparing to perform the work this season, I realize that all past performances inform any new ones.

Because we return to it so reliably, *Messiah* can be a musical palimpsest that sounds and stores our lives.

Handel began work on *Messiah* on August 22, 1741, and famously completed it 24 days later. In the 1730s he had abandoned Italian opera for oratorio in English; he had already completed several works in the genre and would compose several more. But the especially bright burst of inspiration that became *Messiah* begat a work of art that would prove more enduring and beloved than anything else in his oeuvre.

Messiah owes its unparalleled ubiquity and resilience to a powerful marriage of music and message. Historical reactions to the oratorio suggest that its music was

immediately appealing. A reviewer responding to the work’s premiere wrote: “*The Whole is unlike any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho’ the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn’d.*” In other words, Handel’s new work successfully combined intricate craftsmanship and “artifice” with his knack for the grand ceremonial style, honed while writing for royal occasions. Taken together,

“The Whole is unlike any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho’ the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn’d.”—A REVIEW FROM THE PREMIERE

the intimate arias, majestic choruses, and resplendent orchestral writing showcase the full richness of resources available to a master of the High Baroque.

Surely the grandeur of Handel’s music arose in part from his awareness of the import of the subject matter. *Messiah* can be heard through an explicitly Christian framework to great satisfaction. The texts that librettist Charles Jennens drew together from the Hebrew Bible and the New Testament encompass the essence of Christian faith, from Christ’s birth, passion, death, and resurrection to the spreading of the Gospel message and beyond. Jennens recognized that he and Handel were taking on not a historical biblical figure but *the* historical figure. Jennens hoped that “the Composition may excell all [Handel’s] former compositions, as the Subject excells every other subject. The Subject is *Messiah*.” The title itself betrays the seriousness with which Jennens regarded this endeavor and the significance given its

subject: The oratorio is not titled with its subject’s name, “Jesus,” or “Christ,” as are so many of Handel’s other oratorios (*Deborah, Samson, Saul, Solomon, Esther*, et al.), but after its subject’s *purpose*.

And yet, Jennens’s approaching the story of Christ with this bigger, broader picture leaves open possibilities for more varying or universal interpretations. He presents Christ’s birth, suffering, resurrection, and triumph in heaven one step removed from the action—as the fulfillment of prophecies from the Old Testament rather than reportage quoted directly from the New. Unlike Bach’s Passions, in which Jesus and Pilate sing in real time, in conversation, and in which events are recounted directly from the gospels, the so-called “passion” section of *Messiah* offers a third-person view more evocative than explicit, using texts not from the gospel accounts but from the Old Testament. Only for a few moments in Part I of *Messiah* is there a narrative series of events, with the angels and shepherds at the manger, drawn from the Gospel of Luke. No singer ever portrays Jesus himself, yet his presence looms over the whole. Any dramatic thrust felt in *Messiah* is the result not of our identifying with a named character relaying his own dramatic narrative, but of the reflection required by Jennens’s making us read (or hear) between the lines. His selection of passages turns our focus from the details of the story itself to its broader concepts and resonances. The most glorious highs and the basest lows are laid at the feet of “us all,” with Handel’s music amplifying and sharpening their impact.

Together, Jennens and Handel have opened the central story of Christianity to all lives. The fulfillment of hopes, the potential for transformation and renewal, the triumphal surmounting of suffering, the rapturous joy and assurance of good news: These are touchstones for any ear and every era. Given the hyperconnected ease and one-click instant gratification of contemporary life, it’s no wonder that a season of waiting, reflection, and

expectation—for the arrival of a holiday, a cherished visitor, or a special gift; for the return of daylight or the promise of a new year—can still hold sway. Pausing to listen to a performance of *Messiah* lets us cut through the din and drone and tune in to this spirit of hope.

In a time of darkness and global strife, a performance of *Messiah* might strike the ear in a particularly poignant way. The libretto repeatedly prophesies change. The first aria promises that a messiah’s advent will permanently transform the world as we know it, leveling mountains and raising up valleys. Other arias welcome the dawn of new light, actual and symbolic. The final chorus ratifies these transformations and enlightenments and heralds the receipt of power, wisdom, strength, honor, glory, and blessing. Whether or not this has been or will be so, *Messiah* connects us powerfully to the hope of that idea. “We shall be changed,” the bass solo portends. Musically speaking, we know he sings the truth. There can be little doubt that the advent of the oratorio *Messiah* brought about a permanent transformation of our musical landscape. Which other work has rung in the ears and rattled in the hearts of so many millions? In the 18th century, the eminent British music historian Charles Burney described *Messiah*’s fruitful relationship with worthy causes (its very first performance, in Dublin in 1742, raised funds for three charities) and its impact in general: “It has fed the hungry, clothed the naked, fostered the orphan . . . more than any single musical production of this or any country.” In the 21st century, more than 280 years after *Messiah*’s premiere—and countless transformative performances later—Burney’s words are truer than ever. Prophetic indeed! Thank you for being a part of the ongoing legacy of this extraordinary piece.

LIBRETTO

PART ONE

Sinfony

Arioso for Tenor (Andrew Fuchs)

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity is
pardoned. The voice of him that crieth in the wilderness,
prepare ye the way of the Lord; make straight in the
desert a highway for our God.

Isaiah 40:1–3

Air for Tenor

Every valley shall be exalted, and every mountain
and hill made low; the crooked straight, and the
rough places plain.

Isaiah 40:4

Chorus

And the glory of the Lord shall be revealed, and all
flesh shall see it together; for the mouth of the Lord
hath spoken it.

Isaiah 40:5

Recitative for Bass (Steven Hrycelak)

Thus saith the Lord of Hosts: Yet once a little while;
and I will shake the heavens and the earth, the sea
and the dry land; and I will shake all nations, and the
desire of all nations shall come. The Lord, whom ye
seek, shall suddenly come to his temple, even the
messenger of the covenant, whom ye delight in;
behold, he shall come, saith the Lord of Hosts.

Haggai 2:6–7 and Malachi 3:1

Air for Alto (Timothy Parsons)

But who may abide the day of his coming? And
who shall stand when he appeareth? For he is like a
refiner’s fire.

Malachi 3:2

Chorus

And he shall purify the sons of Levi, that they may
offer unto the Lord an offering in righteousness.

Malachi 3:3

Recitative for Alto (Nickolas Karageorgiou)

Behold, a virgin shall conceive and bear a son, and
shall call his name Emmanuel, “God with us.”

Isaiah 7:14 and Matthew 1:23

Air for Alto and Chorus

O thou that tellest good tidings to Zion, get thee up
into the high mountain; O thou that tellest good
tidings to Jerusalem, lift up thy voice with strength;
lift it up, be not afraid; say unto the cities of Judah,
Behold your God! Arise, shine; for thy light is come,
and the glory of the Lord is risen upon thee.

Isaiah 40:9 and 60:1

Arioso for Bass (Neil Netherly)

For behold, darkness shall cover the earth, and gross
darkness the people; but the Lord shall arise upon
thee, and his glory shall be seen upon thee, and the
Gentiles shall come to thy light, and kings to the
brightness of thy rising.

Isaiah 60:2-3

Air for Bass (Paul An)

The people that walked in darkness have seen a great
light: and they that dwell in the land of the shadow of
death, upon them hath the light shined.

Isaiah 9:2

Chorus

For unto us a child is born, unto us a son is given; and
the government shall be upon his shoulder; and his
name shall be called Wonderful, Counsellor, the Mighty
God, the Everlasting Father, the Prince of Peace.

Isaiah 9:6

Pifa (Pastoral Symphony)

Recitative for Soprano (Elizabeth Bates)

There were shepherds abiding in the field, keeping
watch over their flock by night.

Luke 2:8

Arioso for Soprano

And, lo, the angel of the Lord came upon them, and the
glory of the Lord shone round about them; and they were
sore afraid.

Luke 2:9

Recitative for Soprano (Elizabeth Bates)

And the angel said unto them: “Fear not, for behold,
I bring you good tidings of great joy, which shall be to
all people. For unto you is born this day in the city of
David a Saviour, which is Christ the Lord.”

Luke 2:10-11

Arioso for Soprano

And suddenly there was with the angel a multitude
of the heavenly host praising God, and saying:

Luke 2:13

Chorus

“Glory to God in the highest, and peace on earth,
good will toward men.”

Luke 2:145

Air for Soprano (Madeline Apple Healey)

Rejoice greatly, O daughter of Zion; shout, O daughter
of Jerusalem; behold, thy King cometh unto thee.
He is the righteous Saviour, and he shall speak peace
unto the heathen.

Zechariah 9:9-10

Recitative for Alto (Pamela Terry)

Then shall the eyes of the blind be opened, and the
ears of the deaf unstopped. Then shall the lame man
leap as an hart, and the tongue of the dumb shall sing.

Isaiah 35:5-6

Air for Alto and Soprano

(Pamela Terry & Aine Hakamatsuka)

He shall feed his flock like a shepherd; and he shall
gather the lambs with his arm, and carry them in his
bosom, and gently lead those that are with young.
Come unto him, all ye that labour and are heavy
laden, and he will give you rest. Take his yoke upon
you, and learn of him; for he is meek and lowly of
heart, and ye shall find rest unto your souls.

Isaiah 40:11 and Matthew 11:28-29

Chorus

His yoke is easy, and his burden is light.

Matthew 11:30

15-MINUTE INTERMISSION

PART TWO

Chorus

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

John 1:29

Air for Alto (Jonathan Woody)

He was despised and rejected of men; a man of sorrows,
and acquainted with grief. He gave his back to the
smiters, and his cheeks to them that plucked off the
hair; he hid not his face from shame and spitting.

Isaiah 53:3 and 50:6

Chorus

Surely he hath borne our griefs, and carried our
sorrows; he was wounded for our transgressions, he
was bruised for our iniquities; the chastisement of
our peace was upon him; and with his stripes we are
healed. All we like sheep have gone astray; we have
turned every one to his own way, and the Lord hath
laid on him the iniquity of us all.

Isaiah 53:4-6

Arioso for Tenor (Thomas McCargar)

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

Psalms 22:7

Chorus

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

Psalms 22:8

Recitative for Tenor

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

Psalms 69:20

Air for Tenor

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

Lamentations 1:12

Recitative for Tenor

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

Isaiah 53:8

Air for Tenor

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

Psalm 16:10

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.

Psalm 24:7-10

Recitative for Tenor

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

Hebrews 1:5

Chorus

Let all the angels of God worship Him.

Hebrews 1:6

Air for Alto (Clifton Massey)

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

Psalm 68:18 (Ephesians 4:8)

Chorus

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

Psalm 68:11

Air for Soprano (Margaret Carpenter Haigh)

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

Romans 10:15

Chorus

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

Romans 10:18 (Psalm 19:4)

Air for Bass (Brian Mextorf)

Why do the nations so furiously rage together; why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together; against the Lord, and against His Anointed.

Psalm 2:1-2

Chorus

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

Psalm 2:3

Recitative for Tenor (Stephen Sands)

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

Psalm 2:46

Air for Tenor

Thou shalt break them with a rod of iron;

Thou shalt dash them in pieces like a potter's vessel.

Psalm 2:9

Chorus

Hallelujah: for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. King of Kings, and Lord of Lords.

Revelation 19:6, 11:15, and 19:16

PAUSE

PART THREE

Air for Soprano (Sonya Headlam)

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

Job 19:25-26 and Corinthians 15:20

Chorus

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

I Corinthians 15:21-22

Recitative for Bass (Edmund Milly)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

I Corinthians 15:51-52

Air for Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

I Corinthians 15:52-53

Recitative for Alto (Clifton Massey)

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

I Corinthians 15:54

Duet for Alto and Tenor (Clifton Massey & Scott Mello)

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

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

I Corinthians 15:55-56

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

I Corinthians 15:57

Air for Soprano (Molly Quinn)

If God be for us who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who maketh intercession for us.

Romans 8: 31-34

Chorus

Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

Revelation 5:12-137

THE CHOIR OF TRINITY WALL STREET



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 professional ensemble can be heard live, online, and in services, recordings, and performances described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*).

The Choir of Trinity Wall Street leads liturgical music at Trinity Church on Sundays and Major Feasts and at additional services throughout the year, all of which are live streamed, providing access to a wide audience. In 2020–2022, musical excerpts were featured weekly on Trinity’s Comfort at One series. These concerts included a partnership with Amplify Female Composers to bring more music by women into the sacred music canon. A typical season for the choir includes performing in Bach at One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with NOVUS NY, the Trinity Baroque Orchestra, and

the Trinity Youth Chorus. The choir anchors Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* referred to as “the best *Messiah* in New York.”

Recent season highlights include a full production of Craig Hella Johnson’s *Considering Matthew Shepard*, Handel’s *Theodora* at Caramoor, Julia Wolfe’s *Anthracite Fields* at Carnegie Hall, Tyshawn Sorey’s *Monochromatic Light* at the Park Avenue Armory, *Notes from Ukraine* at Carnegie Hall, Bach cantatas at Salle Bourgie in Montreal, and collaborations with the Orchestra of St. Luke’s and the American Modern Opera Company.

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 Paris’s Théâtre des Champs-Élysées, Norway’s Stavanger Cathedral, and London’s Barbican Theatre.

In addition to the GRAMMY Award–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 Reid’s *prism*.

SOPRANO
Shabnam Abedi
Elizabeth Bates
Margaret Carpenter Haigh
Aine Hakamatsuka
Sonya Headlam
Madeline Apple Healey
Molly Quinn
Elena Williamson

ALTO
Ryland Angel
Sylvia Leith
Clifton Massey
Timothy Parsons
Pamela Terry

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

BASS
Paul An
Charles Wesley Evans
Steven Hrycelak
Thomas McCargar
Brian Mextorf
Edmund Milly
Neil Netherly
Jonathan Woody

TRINITY BAROQUE ORCHESTRA



Praised by *The New York Times* for its “dramatic vigor” and “elegantly shaped orchestral sound,” Trinity Church Wall Street’s superb period instrument ensemble, Trinity Baroque Orchestra, has been heard in venues from New York’s Alice Tully Hall to Berkeley’s Zellerbach Hall, performing many of the greatest masterpieces of the Baroque repertoire.

After presenting Bach’s entire, monumental output of sacred vocal music during Trinity’s popular Bach at One series, the Trinity Baroque Orchestra and The Choir of Trinity Church Wall Street embarked on the Bach + One series, pairing a Bach cantata with a complementary work by a different composer, as well as The Handel Project, a multi-season 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 best *Messiah* in New York.” Trinity Baroque Orchestra can be heard alongside The Choir of Trinity Wall Street on their GRAMMY-nominated recording of Handel’s *Israel in Egypt*, as well as on *J. S. Bach: Complete Motets*.

Trinity Baroque Orchestra boasts a varied roster of North America’s finest period instrument players. Principal concertmaster Robert Mealy is a versatile performer who teaches at both Yale and Juilliard and has been described by *The New Yorker* as “New York’s

world-class early music violinist.” Many of the orchestra’s other members also hold faculty or adjunct faculty positions at distinguished institutions, including Yale, Harvard, Indiana University, and the Juilliard School’s Historical Performance Program.

VIOLIN I
Beth Wenstrom,
concertmaster
Johanna Novom
Alana Youssefian
Isabelle Suela Lee
Jeffrey Girton
Chiara Fasani Stauffer

VIOLA
Jessica Troy, *principal*
Kyle Miller
Daniel Elyar

OBOE
Gonzalo Ruiz, *principal*
Priscilla Herreid

ORGAN
Raymond Nagem

HARPSICHORD
Bradley Brookshire

CELLO
Ezra Seltzer, *principal*
Sarah Stone
Matt Zucker

BASSOON
Andrew Schwartz

TRUMPET
Caleb Hudson, *principal*
John Thiessen

VIOLIN II
Cynthia Roberts, *principal*
Edson Scheid
Shelby Yamin
Aniela Eddy
Francis Liu

BASS
Nathaniel Chase, *principal*
Elizabeth Burns

TIMPANI
Daniel Mallon

RYAN JAMES BRANDAU



Ryan James Brandau is a conductor and arranger based in New York City. Equally at home leading choruses and orchestras, he has established a reputation for incisive interpretations and dynamic, uplifting performances. His repertoire spans the Renaissance and Baroque periods, contemporary music, and the full canon of large-scale choral-orchestral masterworks. In addition to leading his own performances, he has prepared choruses for the Philadelphia Orchestra, Vienna Philharmonic, Berlin Philharmonic, New York Philharmonic, and New Jersey Symphony. A recent performance of the Philadelphia Symphonic Chorus he prepared for maestro Yannick Nézet-Seguin, sung through masks, was hailed by the *Philadelphia Enquirer* as “quite strong . . . unified—yet finely colored.” A passionate advocate of historically informed performance, Brandau frequently collaborates with the finest Baroque specialists in New York City, presenting an annual all-Bach program with Amor Artis and the works of Handel, Monteverdi, and others.

He is the Artistic Director of four ensembles: Amor Artis, a chamber choir and Baroque orchestra; Princeton Pro Musica, a symphonic chorus and orchestra; Monmouth Civic Chorus, a symphonic chorus; and Res Facta, a 14-voice professional vocal ensemble. In the 2021 American Prize national nonprofit competition, Princeton Pro Musica won first place in choral performance and Amor Artis earned the Ernst Bacon Memorial Award for the Performance of American Music.

As an orchestral and choral arranger, Brandau has created many works for his own and others’ vocal, chamber, and orchestral ensembles. Each December thousands of audience members around the globe enjoy his stirring holiday arrangements, lauded as “inventive,” “unfailingly gratifying,” and “in a class by themselves.” He is a host of *Sounds Choral*, an hourlong radio program on WWFM, the Classical Network, and his essays and program notes have been featured by a variety of ensembles.

He received the Doctor of Musical Arts degree from the Yale School of Music, where he was awarded the Horatio Parker Memorial Prize. Prior to pursuing graduate study in conducting, he was selected as a Gates Scholar to attend the University of Cambridge in the United Kingdom, earning an M.Phil in historical musicology. He received his B.A. in music from Princeton University.

Jan. 11 - 13 at BAM Harvey Theater

ANGEL ISLAND

NYC PREMIERE

COMPOSER HUANG RUO
DIRECTOR MATTHEW OZAWA
FILM DESIGNER BILL MORRISON

Jan. 11 - 21 at Sheen Center
for Thought & Culture

ADORATION

WORLD PREMIERE

COMPOSER MARY KOUYOUMDJIAN
LIBRETTIST ROYCE VAVREK
DIRECTOR LAINE RETTMER

TRINITY CHURCH WALL STREET

PROTOTYPE | BETH MORRISON PROJECTS

PROTOTYPEFESTIVAL.ORG

Carols

AT TRINITY

ADVENT

Sundays through December 24

Advent Services

Worship with us at 8am, 9am†, or 11:15am†.

There will be only one morning service at 11:15am on December 24.

December 14 | 7pm

Messiah†

Watch Handel's masterpiece streamed live from Trinity Church.

December 17 | 3pm

Sing, Choirs of Angels: Holiday Concert and Sing-Along

Sing along with all of Trinity's vocal ensembles at this beloved annual program of Christmas carols and other seasonal songs.

December 17 | 3pm

'Twas

Join a festive reading of *'Twas the Night Before Christmas* at the Church of the Intercession, formerly a Trinity chapel.

Learn more about Christmas at Trinity.



December 17 | 8pm

Special Compline by Candlelight

Join The Choir of Trinity Wall Street for a candlelit service featuring works by contemporary composers.

December 18 | 6pm

Comfort at Christmas

Find a quiet space for comfort and support at a service for those in grief or loss.

December 22 | 6pm

A Ceremony of Carols

The Trinity Youth Chorus performs Benjamin Britten's choral work in a beloved holiday tradition.

December 22-26

Christmas Retreat

Unplug from this busy season and enjoy a festive, meaningful holiday at Trinity Retreat Center.

CHRISTMAS EVE

4pm

Christmas Eve Family Eucharist†

Children's pageant and favorite hymns sung by the Trinity Youth Chorus and The Choir of Trinity Wall Street with NOVUS NY Brass

7pm

Christmas Eve Festival Eucharist

Favorite hymns and anthems offered by The Choir of Trinity Wall Street with St. Paul's Chapel Choir and NOVUS NY Brass

9pm

Christmas Eve Festival Eucharist†

Favorite hymns and anthems offered by The Choir of Trinity Wall Street, Trinity Youth Chorus, and NOVUS NY Brass

11pm

Christmas Eve Solemn Midnight Eucharist

Favorite hymns and anthems offered by The Choir of Trinity Wall Street, Trinity Youth Chorus, and NOVUS NY Brass

CHRISTMAS DAY

11:15am

Holy Eucharist: The Nativity of Our Lord†

Favorite hymns and anthems offered by The Choir of Trinity Wall Street

† Livestreamed

TRINITY CHURCH WALL STREET



Be the first to know about our spring music season.



Join us in the new year for Tiny Concerts, Bach at One, Monteverdi's *Vespers*, and more.

SCAN TO JOIN OUR MAILING LIST.

TRINITY CHURCH WALL STREET MUSIC STAFF

Melissa Attebury, *Director of Music*

Melissa Baker, *Director, Artistic Planning*

Alcée Chriss, *Assistant Organist*

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

Peyton Marion, *Assistant Conductor, Trinity Youth Chorus*

Thomas McCargar, *Choir Administrator & Director of Compline*

Stephen Sands, *Downtown Voices Conductor*

Avi Stein, *Organist and Chorusmaster*

Brittany Thomas, *Artistic Administrative Assistant*

In an effort to reach a broad audience, Trinity Church Wall Street live streams its services and events and records them for broadcast via the internet. Your attendance at the concert in 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.

The Rev. Phillip A. Jackson, *Rector* | The Rev. Michael A. Bird, *Vicar*
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trinitywallstreet.org