

BACH at ONE

March 6, 2024 | 1pm | St. Paul's Chapel
Broadway and Fulton Street

TRINITY BAROQUE ORCHESTRA

THE CHOIR OF TRINITY WALL STREET

Featuring:

Scott Mello, Evangelist

Brian Mextorf, Jesus

Neil Netherly, Pilate

Richard Pittsinger, tenor

Steven Hrycelak, bass

Thomas McCargar, bass

Avi Stein, conductor

PROGRAM

Works by Johann Sebastian Bach (1685–1750)

“Kyrie” from Mass in F Major, BWV 233a

St. John Passion, BWV 245 (Part 2)

“Schauet doch und sehet,” BWV 46

JOIN US FOR THE NEXT BACH AT ONE CONCERT
March 13, 1pm, St. Paul's Chapel | *St. John Passion*, Part 3

TEXT AND TRANSLATIONS

Translations by Michael Marissen and Daniel R. Melamed

“Kyrie” from Mass in F Major, BWV 233a

Chor

Kyrie eleison,
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser.

Christe eleison,
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!

Kyrie eleison,
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns deinen Frieden. Amen.

St. John Passion, BWV 245 (Part 2)

Zweiter Teil

Choral

Christus, der uns selig macht,
Kein Böses hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

(“Christus, der uns selig macht,” verse 1)

Evangelist (Scott Mello)

Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf dass sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus (Neil Netherly)

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

Chor

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

Evangelist

Da sprach Pilatus zu ihnen:

Chorus

Lord, have mercy,
Christ, you Lamb of God,
You who bear the sin of the world,
Have mercy on us.

Christ, have mercy,
Christ, you Lamb of God,
You who bear the sin of the world,
Have mercy on us.

Lord, have mercy,
Christ, you Lamb of God,
You who bear the sin of the world,
Grant us your peace. Amen.

Part Two

Chorale

Christ, who makes us blessed [with salvation],
Has committed no evil;
For us, in the night, he was
Seized like a thief,
Led before godless people,
And falsely accused,
Mocked, scorned, and spat upon,
Just as the scripture says.

Evangelist

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go into the hall of judgment, so that they would not be [ritually] impure, but might eat [of the] Easter [lamb]. Then Pilate went out to them and declared:

Pilate

What charge do you bring against this person?

Evangelist

They answered, declaring to him:

Chorus

Were this one not an evildoer, we would not have handed him over to you.

Evangelist

Then Pilate declared to them:

Pilatus

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

Evangelist

Da sprachen die Leiter zu ihm:

Chor

Wir dürfen niemand töten.

Evangelist

Auf dass erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Pilatus

Bist du des Landes König?

Evangelist

Jesus antwortete:

Jesus (Brian Mextorf)

Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Evangelist

Pilatus antwortete:

Pilatus

Bin ich ein Landsmann? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

Evangelist

Jesus antwortete:

Jesus

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, dass ich den Zweiflern nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Choral

Ach grosser König, gross zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

(“Herzliebster Jesus, was hast du verbrochen,” verses 8, 9)

Pilate

So take him away and judge him according to your [own] law.

Evangelist

Then the leaders declared to him:

Chorus

We are not permitted to put anyone to death.

Evangelist

So that the Word of Jesus would be fulfilled—what he [had] said when he indicated what manner of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and declared to him:

Pilate

Are you the King of the nation?

Evangelist

Jesus answered:

Jesus

Are you speaking for yourself [when you declare] this, or have others said it to you of me?

Evangelist

Pilate answered:

Pilate

Am I a compatriot? Your people and the chief priests have handed you over to me; what have you done?

Evangelist

Jesus answered:

Jesus

My kingdom is not from this world; were my kingdom from this world, my attendants would fight on that account, [so] that I would not be handed over to the disbelievers; but now, my kingdom is not from here.

Chorale

Ah great king, great throughout all the ages,
How can I adequately enlarge upon this faithfulness?
Meanwhile, no human heart may conceive of
What [is fit] to give you.

With my capacities I cannot arrive at
What indeed to compare your mercy with.
How can I, then, repay your acts of love
In [my pursuing] the work [of the Lord]?

TEXT AND TRANSLATIONS

Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, dass ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

Und da er das gesaget, ging er wieder hinaus zu den Leitern und spricht zu ihnen:

Pilatus

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, dass ich euch einen losgebe; wollte ihr nun, dass ich euch des Landes König losgebe?

Evangelist

Da schrienen sie wieder allesamt und sprachen:

Chor

Nicht diesen, sondern Barabbas!

Evangelist

Barabbas aber war ein Mörder. Da nahm Pilatus Jesum und geisselte ihn.

Arioso B (Thomas McCargar)

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen
blühn!
Du kannst viel süsse Frucht von seiner
Wermut brechen Drum
sieh ohn Unterlass auf ihn!

Arie T (Richard Pittsinger)

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Den Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Evangelist

Then Pilate declared to him:

Pilate

So you are nonetheless a King?

Evangelist

Jesus answered:

Jesus

You are saying so, [that] I am a King. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice.

Evangelist

Pilate declared to him:

Pilate

What is truth?

Evangelist

And when he had said this, he went back out to the leaders and declared to them:

Pilate

I find no fault in him. But you have a custom that I release someone to you. Now do you want me to release the King of the nation to you?

Evangelist

Then they shouted back, all together, declaring:

Chorus

Not this one, but Barabbas!

Evangelist

But Barabbas, however, was a murderer. Pilate then took Jesus and scourged him.

Arioso B

Ponder, my soul, with anxious pleasure,
With bitter delight and half-uneasy heart,
In Jesus's agonies your highest good;
How, for you, out of the thorns that pierce him,
The Keys-of-Heaven flowers [spring primroses]
blossom.
You can break off much sweet fruit from his
wormwood,
So look upon him without ceasing.

Aria T

Consider how his blood-tinged back,
In all aspects,
Proves to be like the sky,
Whereupon, after the billows
Of our [punitive] sin-flood have passed by,
The most exceedingly beautiful rainbow
Stands as a sign of God's grace.

Evangelist

Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Chor

Sei gegrüßet, lieber Landeskönig!

Evangelist

Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus

Sehet, ich führe ihn heraus zu euch, dass ihr erkennet, dass ich keine Schuld an ihm finde.

Evangelist

Also ging Jesus keraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

Pilatus

Sehet, welch ein Mensch!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrienen sie und sprachen:

Chor

Kreuzige, kreuzige!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

Evangelist

Die Leiter antworteten ihm:

Chor

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

Evangelist

Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

Pilatus

Von wannen bist du?

Evangelist

Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

Evangelist

And the soldiers braided a crown of thorns and set it upon his head and laid a purple robe on him, declaring:

Chorus

Greetings, dear King of the nation!

Evangelist

And gave him blows to the cheek. Then Pilate went back out and declared to them [the leaders]:

Pilate

Look, I am leading him out to you, so that you will recognize that I find no fault in him.

Evangelist

So Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] declared to them:

Pilate

Look, what a man!

Evangelist

When the chief priests and the attendants looked at him, they shouted, declaring:

Chorus

Crucify, crucify!

Evangelist

Pilate declared to them:

Pilate

Take him away and crucify him; for I find no fault in him.

Evangelist

The leaders answered him:

Chorus

We have a law, and according to that law he ought to die: for he has made himself the Son of God.

Evangelist

When Pilate heard this statement, he was more afraid yet, and went back into the hall of judgment, and declared to Jesus:

Pilate

Where do you come from?

Evangelist

But Jesus gave him no answer. Then Pilate declared to him:

TEXT AND TRANSLATIONS

Pilatus

Redest du nicht mit mir? Weissest du nicht dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Evangelist

Jesus antwortete:

Jesus

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's gröss're Sünde.

Evangelist

Von dem an trachtete Pilatus, wie er ihn losliesse.

Choral

Durch dein Gefängnis, Gottes Sohn,
Muss uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müsst unsre Knechtschaft ewig sein.

Evangelist

Die Leiter aber schrieen und sprachen:

Chor

Lässtest du diesen los, so bist du des Kaisers Freund nicht;
denn wer sich zum Könige machet, der ist wider den Kaiser.

Evangelist

Da Pilatus da Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heisset: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Leiter:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

Chor

Weg, weg mit dem, kreuzige ihn!

Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

Chor

Wir haben keinen König denn den Kaiser.

Pilate

Will you not speak with me? Do you not know that I have power to crucify you, and have power to release you?

Evangelist

Jesus answered:

Jesus

You would have no power over me, if it were not given down to you from on high; therefore, the one who has handed me over to you, he has the greater sin.

Evangelist

Upon this, Pilate sought how he might release him.

Chorale

[It is] through your imprisonment, Son of God, [that] Freedom [from sin] must come to us;
Your dungeon is the throne of grace,
The refuge of all the devout;
For had you not assumed [temporal] servitude,
Our servitude [to sin] would have had to be eternal.

Evangelist

But the leaders shouted, declaring:

Chorus

If you release this one, then you are not the Emperor's friend;
for whoever makes himself king is against the Emperor.

Evangelist

When Pilate heard this statement, he led Jesus out and set himself on the judgment seat, at the place that is called High Pavement, but Gabbatha in Hebrew. It was, however, the preparation day in Easter, at the sixth hour, and he [Pilate] declared to the leaders:

Pilate

Look, this is your King!

Evangelist

But they shouted:

Chorus

Away, away with him, crucify him!

Evangelist

Pilate declared to them:

Pilate

Shall I crucify your King?

Evangelist

The chief priests answered:

Chorus

We have no King but the Emperor.

Evangelist

Da überantwortete er ihn dass er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heisset Schädelstätt, welche heisset auf Ebräisch: Golgatha.

Arie B und Chor (Steven Hrycelak)

Eilt, ihr angefochtnen Seelen,
Geht aus euren Marterhöhlen,
Eilt—Wohin?—nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht—Wohin?—zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrie-ben: "Jesus von Nazareth, des Landes König." Diese Überschrift lasen viel Menschen, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Zweiflern zu Pilato:

Chor

Schreibe nicht: des Landes König, sondern dass er gesaget habe: Ich bin der des Landes König.

Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

Choral

In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!

("Valet will ich dir geben," verse 3)

“Schauet doch und sehet” from BWV 46

Chor

Schauet doch und sehet, ob irgendein Schmerz sei wie mein Schmerz, der mich treffen hat. Denn der Herr hat mich voll Jammers gemacht am Tage seines grimmigen Zorns.

Evangelist

Then he handed him over, so that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called Place of Skulls, which in Hebrew is called: Golgotha.

Aria B and Chorus

Hurry, you besieged souls,
Leave your dens of [spiritual] torment,
Hurry—where to?—to Golgotha!
Accept faith's wings;
Fly—where to?—to the cross's hilltop;
Your welfare blossoms in that very place!

Evangelist

In that very place they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote [on a board the text for] a superscription and set it on the cross, and [it] was written, “Jesus of Nazareth, the King of the nation.” Many people read this superscription, for the place where Jesus was crucified was near the city. And it was written in [the] Hebrew, Greek, and Latin language[s]. Then the chief priests of the disbelievers declared to Pilate:

Chorus

Write not: The King of the nation; rather, that He said: I am the King of the nation.

Evangelist

Pilate answered:

Pilate

What I have written, that have I written.

Chorale

At the bottom of my heart,
Your name and cross alone
Blazes forth all times and seasons,
For which I can be joyous.
Appear to me in the image—
For consolation in my distress—
Of how you, Lord Christ, so copiously/generously
Have [for my salvation] bled yourself to death.

Chorus

Behold yet and see if any sorrow be like my sorrow, which has struck me. For the Lord has made me full of distress on the day of his fierce wrath.

EXPLANATORY NOTE

The scriptural portions of the libretto of Bach’s *St. John Passion* continually harp on the responsibility of “the Jews” and Judaism for the crucifixion of Jesus. Given the fraught nature of citing “the Jews” in connection with the death of Jesus in modern times, performers of the work sometimes prefer to use potentially less offensive language. In this version we offer alternative readings whose German text can be sung to the original notes and have attempted to find words that otherwise align with Lutheran understandings of the passion narrative. (These readings are found in movements 2, 6, 10, 16, 18, 21, 23, 25, 36, and 38.) There is, unfortunately, no escaping Luther’s embrace of John’s view of Jewish culpability for Jesus’s death; there are good reasons to avoid giving unnecessary offense, but even these changes do not fundamentally solve the problems of this troubling work. We have eliminated references to “the Jews” even in passages where such wording could reasonably be taken to be neutral or positive, given the sensitivity of the topic today. We do consider it unethical to silently omit or modify words or passages considered indelicate or offensive, and so we have provided the changed wordings with underlining—in each case the original text refers to “Jews” or “Pharisees.” Our unaltered rendering of the original text, with and without annotations, is available at BachCantataTexts.org.—Michael Marissen and Daniel R. Melamed.

ABOUT THE ARTISTS

THE CHOIR OF TRINITY WALL STREET



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.

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 in 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

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 *p r i s m*.

SOPRANO

Shabnam Abedi
Meg Dudley
Aine Hakamatsuka
Linda Lee Jones
Elena Williamson

ALTO

Heather Jones
Clifton Massey
Kirsten Sollek
Pamela Terry

TENOR

Timothy Hodges
Nick Karageorgiou
Scott Mello
Richard Pittsinger
David Vanderwal

BASS

Steve Hrycelak
Richard Lippold
Thomas McCargar
Brian Mextorf
Neil Netherly

ABOUT THE ARTISTS

TRINITY BAROQUE ORCHESTRA



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*.

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.

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

Robert Mealy, concertmaster
Edson Scheid
Aislinn Nosky
Jeffrey Girton

VIOLA

Daniel Elyar
Alissa Smith

BASS

Wen Yang

OBOE

Geoffrey Burgess
Caroline Giassi

FLUTE

Melissa Baker
Kelsey Burnham

BASSOON

Ben Matus

VIOLIN II

Cynthia Roberts
Beth Wenstrom
Katie Hyun

CELLO

Sarah Stone
Nathan Whittaker

RECORDER

Tricia van Oers
Geoffrey Burgess

AVI STEIN



Avi Stein is the organist and chorumaster at Trinity Church Wall Street. He teaches continuo accompaniment, vocal repertoire, and chamber music at the Juilliard School and is the artistic director of the Helicon Foundation. *The New York Times* described Stein as "a brilliant organ soloist" in his Carnegie Hall debut, and he was featured in *Early Music America* magazine as part of a new generation of leaders in the field.

Stein directed the young artists' program at the Carmel Bach Festival and Musiktheater Bavaria's International Baroque Academy, and he has conducted a variety of ensembles including the Portland Baroque Orchestra, Bang on a Can All-Stars, Opéra Français de New York, and Opera Omnia, as well as the Amherst Early Music Festival and Trinity's critically acclaimed 4x4 Festival.

He conducted Henry Purcell's *Dido and Aeneas* at Juilliard in a production that toured to London's Holland Park and the Royal Opera House at the Palace of Versailles. He also performed on the Boston Early Music Festival's disc of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*, which won the 2015 GRAMMY Award for Best Opera Recording. He studied at Indiana University, the Eastman School of Music, and the University of Southern California and was a Fulbright scholar in Toulouse, France.

TRINITY CHURCH WALL STREET MUSIC STAFF

Melissa Attebury, *Director of Music*

Melissa Baker, *Director, Artistic Planning*

Alcée Chriss, *Assistant Organist*

Malik Jardine, *Organ Scholar*

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

Peyton Marion, *Assistant Director, Music Education and Outreach*

Thomas McCargar, *Choir Administrator and Director of Compliance*

Stephen Sands, *Downtown Voices Conductor*

Erin Schwab, *Downtown Voices Manager*

Avi Stein, *Organist and Chorumaster*

Brittany Thomas, *Artistic Administrative Assistant*



NOVUS Renewal

The Transformative Work of Rehabilitation Through the Arts

Wednesday, March 6 | 7pm

St. Paul's Chapel and online

(Broadway and Fulton Street)

NOVUS NY featuring Kenyatta Emmanuel, Darrian Bennett, Clarence Maclin, Charles Moore, Alfred Roberts, and Sherika Stewart

NOVUS NY, Trinity's new music orchestra, showcases the life-changing work of Rehabilitation Through the Arts (RTA), a nonprofit whose arts-based programming models an approach to the justice system focused on human dignity rather than punishment. Featuring RTA alumni, this performance fuses music, spoken word, visual arts, and discussion around how people in prison develop critical life skills through exposure to the arts.



Free

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