

the | TRINITY CHOIR

MESSIAH

MUSIC BY
GEORGE FRIDERIC HANDEL

Libretto compiled from Holy Scripture
by Charles Jennens

Jane Glover, *Guest Conductor*
with the Trinity Baroque Orchestra
Robert Mealy, *Concertmaster*

Soloists from the choir

Sunday, December 13, 2009, 3pm
Trinity Church

Monday, December 14, 2009, 7:30pm
Trinity Church

THE TRINITY CHOIR

SOPRANO

Elizabeth Baber
Martha Cluver
Nina Faia
Nacole Palmer
Molly Quinn
Melanie Russell

ALTO

Melissa Attebury
James Blachly
Caleb Burhans
Virginia Warnken

TENOR

Matthew Hensrud
Timothy Hodges
Stephen Sands
John Young

BASS

Raymond Bailey
Wesley Chinn
Charles Wesley Evans
Avery Griffin
Steven Hrycelak
Richard Lippold

TRINITY BAROQUE ORCHESTRA

VIOLIN

Robert Mealy, *concertmaster*
Cynthia Roberts, *principal second*
Owen Dalby
Claire Jolivet
Peter Kupfer
Amie Roosevelt
Theresa Salomon
Alexander Woods

VIOLA

Peter Bucknell, *principal*
Daniel Elyar
Jessica Troy

CELLO

Katie Rietman, *principal*
Ezra Seltzer

BASS

Anne Trout

OBOES

Geoffrey Burgess, *principal*
Debra Nagy

BASSOON

Andrew Schwartz

TRUMPETS

John Thiessen, *principal*
James Hamlin

TIMPANI

Daniel Mallon

HARPSICHORD

Avi Stein

ORGAN

Holly Chatham

Steven Fox, *Acting Director of Music* (Choral Preparation)

Richard Lippold, *Music Associate*

Robert Ridgell, *Organist & Director of Trinity Youth Chorus* (Rehearsal Accompanist)

James Hamlin, *Orchestral Contractor*

PROGRAM NOTES

A Fine Entertainment: Handel's *Messiah*

“The whole is beyond 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...”

The Bishop of Elphin’s rapturous review of *Messiah*’s Dublin premiere points out how immediately this great work caught the public imagination. Since that day in 1743, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with approaching this work today, of course, is that very familiarity: like *Hamlet* or *Lear*, “the” *Messiah* has become so much a part of our cultural landscape that it seems always already known. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

In July 1741, Handel’s librettist Charles Jennens wrote to a friend: “Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is *Messiah*.” In fact, within the month Handel was hard at work. He began composing *Messiah* on August 22 and finished a rough score by September 12, a little more than three weeks later.

The composition of *Messiah* proved to be a turning-point in Handel’s career. He had begun working with a new kind of English oratorio as early as 1732, when he composed *Esther*, but the arrival of *Messiah* as part of his London series marked a decisive transition from Italian operas to English oratorios, “in which the Solemnity of

Church-Musick is agreeably united with the most pleasing Airs of the Stage,” to quote the librettist of *Samson*. *Messiah* is, however, very different from Handel’s other oratorios, all of which are essentially dramatic versions of Biblical stories presented without staging. The idea of setting the crux of Christian belief, the story of Jesus’s birth, death, and resurrection, was at the time a novel and potentially shocking one; to have this story told entirely in the form of Biblical quotations from both the Old and New Testament was remarkable indeed.

Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, *Messiah*’s libretto is constructed wholly from passages in the third person, thus avoiding the chief objection against oratorio in general and this subject in particular: the Messiah never actually sings. But this also opened the way for a far greater breadth of textual reference. Jennens used a passage from St. Paul which neatly sums up the program of his “Scripture Collection:” “God was manifested in the Flesh, justify’d by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.”

All this is far more than a simple retelling of the life of Christ, and Jennens’s net of quotations draws our attention to the symbolic implications of these events. This is why (for example) the tremendously dramatic Passion story in Part II is conveyed entirely at one remove, through the language of the Old Testament whose prophecies it is seen to embody. Indeed, Part III (which is patterned largely after the Anglican burial service, with its emphasis on resurrection and the victory over sin) has no “plot” at all, but rather concerns itself with the wider implications of God’s intervention in the world.

On first glance, the grandeur of Jennens’s conception is not particularly reflected in Handel’s instrumentation. Immediately upon completing *Messiah*, Handel began composing *Samson* for an especially large and colorful orchestra. But *Messiah*’s original version was scored only for strings and trumpets, perhaps because Handel was unsure of the forces he would find at its first performance in Dublin; the string parts were later reinforced with oboes and bassoons. Using only these simple means, however, he makes remarkably telling effects. For example, we first hear the trumpets only

“from a distance, and softly” in the chorus “Glory to God,” without their usual accompaniment of drums. Their full brilliance is revealed much further on, well into the Hallelujah Chorus, where they finally are heard onstage with the timpani.

And despite the minimal forces he uses, Handel’s musical language in *Messiah* is full of variety. Just as Handel’s own speech was an eloquent mix of at least four languages, so too his musical discourse accommodates with ease the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the French opera overture (its first appearance in an oratorio). Such stylistic wealth was somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about “some weak parts, which he was too idle & too obstinate to retouch, tho’ I used great importunity to persuade him to it.”

Jennens’s pressure to alter parts of the work (particularly the overture, in which he thought “there are some passages far unworthy of Handel, but much more unworthy of the *Messiah*”) seems to have materially contributed to a major breakdown for Handel in April of 1743, “a return of his Paralytick Disorder, which affects his Head & Speech.” The librettist admitted shortly thereafter “that a letter I wrote him about [*Messiah*] contributed to the bringing of his last illness upon him... This shews that I gall’d him: but I have not done with him yet.” Interestingly, Handel scholar Frederic Fehleisen has pointed to the structural importance of the Overture in presenting several motivic ideas that are crucial to the musical and theological unfolding of the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

After its rapturous welcome in Dublin, *Messiah* received a rather more mixed reception in London the following season, where Jennens noted “a clamor rais’d against it, which has only occasion’d it’s being advertis’d without its Name.” Perhaps because of this controversy, Handel seems to have been reluctant to revive *Messiah* the following season. It was performed again in 1745, but not repeated until 1749, when it assumed what was to become its regular place at the end of his season, just before Easter. The next year it found an even more appropriate home as a regular benefit for a local charity. The “Hospital for the Maintenance and Education of Exposed and Deserted Young Children,” otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from thence till Handel’s death a performance in the Hospital Chapel of *Messiah* at Eastertime became an annual event.

The association of *Messiah* with the Foundling Hospital was a long and honorable one. Handel bequeathed a set of performing parts to the charity, which were copied out in 1759 after his death, and its annual benefit performances were so successful that the Hospital even considered requesting Parliament to reserve *Messiah* “to the sole use & Benefit of this Hospital.” (When consulted, Handel made it clear that this “did not seem agreeable for the Present.”) Charles Burney wrote eloquently of this work’s social (and economic) force that it “fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country.” It is pleasant to find that what its librettist described happily as “a fine entertainment” had so salutary an effect on the world. In re-creating the musical conditions of Handel’s own performances, we may hope that we re-create the reactions of Bishop Elphin’s fellow-listeners: “They seem’d indeed throughly engag’d from one end to the other ... which Show’d that they were not only pleas’d but affected with the performance.”

— © Robert Mealy

LIBRETTO

OVERTURE

PART ONE THE PROPHECY AND BIRTH OF CHRIST OUR REDEMPTION

Scene One: The Prophecy of Salvation

Arioso for Tenor (Mr. Young)

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*

Scene Two: The Coming of the Purifying Messiah is Prophesied

Recitative for Bass (Mr. 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 (Ms. Attebury)

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*

Scene Three: Prophecy of the Virgin Birth, a Light from the Darkness

Recitative for Alto (Ms. Warnken)

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

Isaiah 7:14 and St. 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 (Mr. Hrycelak)

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

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*

Scene Four: The Appearance of the Angels to the Shepherds; The Christmas Story

Pifa (Pastoral Symphony)

Recitative for Soprano (Ms. Faia)

There were shepherds abiding in the field, keeping watch over their flock by night. *Saint 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. *Saint Luke 2:9*

Recitative for Soprano

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. *Saint Luke 2:10-11*

Arioso for Soprano

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, *Saint Luke 2:13*

Chorus

Glory to God in the highest, and peace on earth, good will toward men. *Saint Luke 2:145*

Air for Soprano (Ms. Palmer)

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*

Scene Five: Christ's Redemptive Miracles on Earth**Recitative for Alto** (Ms. Attebury)

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 (Ms. Attebury & Ms. Faia)

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 Saint Matthew 11:28-29*

Chorus

His yoke is easy, and his burthen is light. *Saint Matthew 11:30*

INTERMISSION**PART TWO****REDEMPTION'S COST: THE PASSION OF THE SCORNED, SUFFERING LAMB; HIS RESURRECTION AND ASCENSION****Scene One: The Redemptive Sacrifice, the Scourging, and the Agony on the Cross****Chorus**

Behold the Lamb of God, that taketh away the sin of the world. *Saint John 1:29*

Air for Alto (Ms. Warnken)

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*

Scene Two: His Sacrificial Death and His Passage through Hell**Arioso for Tenor** (Mr. Sands)

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 (Mr. Sands)

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*

Scene Three: Christ's Resurrection and Ascension**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*

Scene Four: God Discloses the Identity of His Son in Heaven**Air for Alto** (Ms. Attebury)

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)*

Scene Five: Whitsun, the Gift of Tongues, the Beginning of Evangelism**Chorus**

The Lord gave the word: great was the company of the preachers. *Psalm 68:11*

Air for Soprano

(Ms. Faia)

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)*

Scene Six: The World and its Rulers Reject the Gospel**Air for Bass** (Mr. Evans)

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*

Scene Seven: God's Triumph**Recitative for Tenor** (Mr. Young)

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
REDEMPTION FULFILLED; THANKSGIVING
FOR THE DEFEAT OF DEATH

Scene One: The Promise of Bodily Resurrection and Redemption from Adam's Fall

Air for Soprano (Ms. Palmer)

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*

Scene Two: The Day of Judgement and Glorious Resurrection

Recitative for Bass (Mr. Evans)

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*

Scene Three: The Glorification of the Messianic Victim

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 above 'scenes' and their descriptions follow closely those outlined by librettist Charles Jennens, in his 1742 Dublin word book.)

ABOUT THE ARTISTS

TRINITY CHOIR

The Trinity Choir is the premier ensemble of the music and arts program at Trinity Wall Street. The Choir leads the liturgical music during Sunday services, performs in concerts throughout the year, and has made world-class recordings for the esteemed NAXOS label. It is both a beloved church choir, singing favorite Anglican hymns and historic sacred music, and one of New York City's most acclaimed professional vocal ensembles.

Particularly well-versed in major compositions of the Baroque and Classical periods, the Choir's repertoire also includes Swedish and Estonian choral compositions as well as works by Britten, Brahms, Howells, Pärt, and other contemporary composers. *The New York Times* has praised the Choir as possessing "voices so pure they suggest a seraphic chorus beyond the human sphere."

DIRECTORS

Steven Fox was appointed Acting Director of Music in 2009. Previous Directors of Music at Trinity include Dr. J. Owen Burdick (1990-2008), Dr. Larry King (1968-1989), and George Mead (1941-1968). In recent years the Choir has collaborated with a number of guest conductors including Jane Glover, Stefan Parkman, Simon Carrington, Andrew Megill (who also served as Guest Choirmaster in 2008 and 2009), and Eric Milnes. Guests in 2010 will include Andrew Parrott, Steven Fox, and Stefan Parkman in a return engagement.

RECORDINGS & RADIO

The Trinity Choir has recently released *Haydn: The Complete Masses*, an eight-disc boxed-set on the NAXOS label. Twelve masses and the *Stabat Mater* were recorded over a nine-year period in Trinity Church. Conducted by Burdick and Glover, and in collaboration with Rebel Baroque Orchestra, the set commemorates the bicentenary of the composer's death. Also on NAXOS, the Choir has recorded Handel's *Messiah* and *Christmas from Trinity*.

In addition to these recordings, Trinity Choir concerts are broadcast on WQXR 105.9 (a subsidiary of WNYC).

PRAISE & PREMIERES

A highlight of the Choir's season is their annual presentation of Handel's *Messiah*. With a profusion of *Messiah* performances in New York City concert halls and sacred spaces every holiday season, the Trinity Choir's offering stands out. *The New York Times* hailed the Choir's 2005 performance as, "A *Messiah* to Beat in a Season Bursting With Them," praising the "pure" voices of the soloists from the Choir.

Under the direction of J. Owen Burdick, the Choir offered New York premieres of many works including Dominick Argento's *The Masque of Angels*, and William Albright's oratorio, *A Song to David*, which the composer hailed as the work's "finest, most accurate and moving performance." Premieres under Larry King included Iain Hamilton's *Epitaph for This World and Time*, Jean

Guillou's *Allen*, and several liturgical settings by Richard Feliciano, as well as much of King's own music.

In addition to their active concert series at Trinity Church, the Choir has appeared at The Metropolitan Museum of Art, The Cloisters, and The Tribeca Film Festival, which invited the Choir to perform Arvo Pärt's *Passio* in a mixed-media collaboration with Paolo Cherchi Usai's film of the same name.

BEHIND THE SCENES

Video profiles of choir members and guest conductors can be found on the Trinity Wall Street website. Other feature videos include a history and appreciation of Handel's *Messiah* and the story of a music camp started in post-Katrina New Orleans by several Choir members. A rich archive of past concerts can be found online as well. To find the "Music at Trinity" channel, go to trinitywallstreet.org/webcasts/videos.

TRINITY BAROQUE ORCHESTRA

Robert Mealy, Concertmaster

The newly formed Trinity Baroque Orchestra makes its debut (in this configuration) for the 2009 performances of *Messiah*. Trinity has used period-instrument orchestras for early music concerts for over a decade, in presentations of major works of Bach and Mozart, for Haydn's Masses and Purcell's Operas, as well as for liturgical performances, especially Christmas Eve. The practice began with the core members of the acclaimed REBEL Baroque Orchestra, led by Jörg-Michael Schwarz and Karen Marie Marmer, combined with a wealth of New York's finest period players. Baroque orchestras in NY are contracted from a relatively small pool of exceptionally skilled Baroque and Classical players. Trinity Baroque Orchestra will continue to be filled with many of the players with whom our audiences have become familiar. Robert Mealy, one of America's leading historical string players, has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*); *The New Yorker* described him as "New York's world-class early music violinist." He has recorded over 50 cds on most major labels, ranging from Hildegard of Bingen with *Sequentia*, to Renaissance consorts with the Boston Camerata, to Rameau operas with *Les Arts Florissants*. Mr. Mealy has appeared at music festivals from Berkeley

to Belgrade, and from Melbourne to Versailles; he has also toured with the Mark Morris Dance Group and accompanied Renée Fleming on the David Letterman Show. In New York he is a frequent leader and soloist with various ensembles. Since 2004, he has been concertmaster for the distinguished Boston Early Music Festival Orchestra, leading them in three Grammy-nominated recordings and several festivals. A devoted chamber musician, he is a member of the medieval ensemble *Fortune's Wheel*, the Renaissance violin band *the King's Noyse*, and the 17c ensemble *Quicksilver*. Mr. Mealy is Professor of Music (adjunct) at Yale University, where he directs the Yale Collegium and teaches courses on rhetoric and performance; for a decade previously, he directed the Harvard Baroque Orchestra. He is also on the faculty of the new Historical Performance program at Juilliard. In 2004 he received Early Music America's Binkley Award for outstanding teaching at both Harvard and Yale.

JANE GLOVER

Music Director of Chicago's Music of the Baroque since 2002 and recently named Artistic Director of Opera at London's Royal Academy of Music, Jane Glover made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985; and she was Artistic Director of the London Mozart Players from 1984 to 1991.

In continual demand on the international opera stage, Ms. Glover has appeared with numerous companies including the Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, Opéra National du Rhin in Strasbourg, Opéra National de Bordeaux, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, and the Teatro La Fenice in Venice. Known chiefly as a Mozart specialist, she has conducted all the Mozart operas regularly, all over the world, since her initial performances of them in Glyndebourne in the 1980s. (Highlights include the Da Ponte trilogy in Chicago, with the director Diane Paulus; *Die Entführung* at the Royal Opera, *Così fan tutte* in Berlin, etc.). But her core repertoire also includes Monteverdi (she and Paulus also performed his three operas in Chicago in 2000, 2003 and 2006), Handel (many operas including *Giulio Cesare*, *Alcina*, *Agrippina*, *Tamerlano*, *Acis and Galatea*, *Ariodante* and *Theodora*), and Britten, who indeed personally influenced and guided Jane Glover when she was 16, and to whose music she constantly returns. Her operatic repertoire also regularly includes Purcell, Gluck, Beethoven, Rossini, Donizetti, Humperdinck (she performed *Hansel and Gretel* at the BBC Proms) and Knussen. In addition she collaborates closely with the Mark Morris Dance Group, for whom she has conducted major productions of Purcell (*King Arthur*), Handel (*L'Allegro*) and Mozart.

Ms. Glover's concert engagements similarly take her all over the world. She has performed with all the major symphony and chamber orchestras in Britain, repeatedly at the BBC Proms (another highlight was Britten's *War Requiem*), as well as with orchestras in Europe, the U.S., the Far East, and Australia.

In recent seasons she has appeared with the San Francisco Symphony, the Houston Symphony, the Toronto Symphony, the St. Louis Symphony, the Orchestra of St. Luke's (Carnegie Hall), the Philharmonia, the Academy of St. Martin in the Fields, the London Mozart Players and the City of London Sinfonia, as well as the period orchestras the Philharmonia Baroque, and the Handel & Haydn Society. She has appeared at the Mostly Mozart Festivals in both New York and London. She is also especially known for her experience in the choral repertoire, and was Music Director of both the London and the Huddersfield Choral Societies.

Jane Glover's many recordings feature a series of Mozart and Haydn symphonies for ASV, and arias with Felicity Lott, all with the London Mozart Players, plus other recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Her most recent recording for NAXOS features Haydn Masses with the Trinity Choir. Her extensive broadcasting career includes the television series *Orchestra* and *Mozart*, and the radio series *Opera House* and *Musical Dynasties*, all for the BBC.

Her book, *Mozart's Women*, was published, to great critical acclaim, in September 2005. It was nominated for both the Samuel Johnson Prize and the Whitbread Prize for Non-Fiction. She is currently writing a book on Handel.

Highlights in the 2008-9 season included the operas *The Turn of the Screw* (Bordeaux), *Semele* (Milwaukee), *La Clemenza di Tito* (Chicago) and *The Rape of Lucretia* (Aspen); concerts with Music of the Baroque (including Handel's *Hercules*), the London Mozart Players (including *The Creation*), the Orchestre Nationale de Bordeaux et Aquitaine, and the Philharmonia Baroque. The 2009-2010 season includes returns to Trinity as well as appearances in Boston and the U.K. leading Mark Morris Dance Group and in Toronto to guest conduct the Toronto Symphony.

Jane Glover studied at the University of Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several other universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours.

STEVEN FOX

Steven Fox, Acting Director of Music, is one of the leading Early Music specialists of his generation. He is Artistic Director and Principal Conductor of New York's venerable Clarion Music Society and Music Director of Musica Antiqua St. Petersburg in Russia. This season he returns for the third time to New York City Opera as Associate Conductor and will also work as a guest conductor with the Yale University Schola Cantorum.

At the age of 21, Mr. Fox traveled to St. Petersburg, Russia, and founded the country's first period-instrument orchestra, Musica Antiqua St. Petersburg. With Musica Antiqua, he has revived a lost repertoire of Russian 18th-century music from the court of Catherine the Great, including the earliest Russian symphony, Berezovsky's Symphony in C (c. 1771), and the premiere of Dmitri Bortniansky's final opera, *Le fils rival* (1787), in the Hermitage Theater.

In 2006, Mr. Fox was appointed the third Artistic Director of the Clarion Music Society, succeeding Newell Jenkins and Frederick Hammond. Since then, he has led the Society's orchestra and choir in critically-acclaimed performances at Weill Recital Hall at Carnegie Hall, The Morgan Library's Gilder Lehrman Hall, The Aston Magna Festival, and at St. Ignatius Loyola in conjunction with the Sacred Music

in a Sacred Space series. *The New York Times* has called his performances with Clarion 'deeply satisfying'; *BBC Music Magazine* hailed his musical leadership as 'visionary'; and the American Record Guide praised his conducting for its 'precision and expression.'

Increasingly in demand as a conductor of early oratorio and opera, Mr. Fox recently served as the Associate Conductor for the New York City Opera's productions of Handel's *Agrippina*, under Ransom Wilson, and Purcell's *King Arthur*, under Jane Glover. This season, he returns to City Opera to be the Associate Conductor for Handel's *Partenope*. In 2008, he appeared as the first guest conductor in the 35-year history of the Aston Magna Festival. Other recent guest conducting engagements have included Handel's *Judas Maccabaeus* in Vilnius, Lithuania, with Jauna Muzika; and Mozart's *Sparrow Mass* at St. Peter's Basilica in Vatican City.

Mr. Fox graduated as a Senior Fellow with High Honors from Dartmouth College and received an MMus degree with Distinction from the Royal Academy of Music, London, in 2003. He is the 2009 recipient of the Honors Diploma in the Master Players Conducting Competition in Lugano, Switzerland, and he has given master classes in Historical Performance at Yale University and Dartmouth College, and in early oratorio at The Juilliard School.



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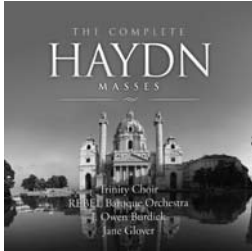
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- CD 1 *Stabat Mater*
- CD 2 *Missa Cellensis in honorem BVM*, 'Cäcilienmesse'
- CD 3 *Missa Sancti Nicolai* 'Nikolaimesse', *Missa in angustiis* 'Nelsonmesse'
- CD 4 *Missa Cellensis* 'Mariazellermesse', *Missa in tempore belli* 'Paukenmesse'

CD 5 *Missa in honorem BVM* 'Grosse Orgelsolomesse', *Missa Sancti Bernardi von Offida*, 'Heiligmesse'

CD 6 *Missa brevis* 'Harmoniemesse'

CD 7 *Missa brevis* (1805 revision) 'Schöpfungsmesse'

CD 8 *Missa brevis Sancti Joannis de Deo* 'Kleine Orgelsolomesse', 'Theresienmesse'

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—ClassicsToday.com on *Missa brevis* (CD 6) and *Cäcilienmesse* (CD 2)

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—RICHARD LIPPOLD,
Haydn Project Coordinator
 & Baritone

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1 acting director

1 guest conductor

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And while you're online, check out these videos:

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- Meet the Choir videos – interviews with choir members and conductors
- Past concerts presented by the Trinity Choir and others

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Upcoming Concerts at One

All concerts at 1pm at Trinity Church

Thursday, December 17, 2009
Solid Brass

Thursday, February 4, 2010
Mary Thorne, soprano

Thursday, February 11, 2010
Tyler Duncan, baritone

Thursday, February 18, 2010
Adrienne Danrich, soprano

Thursday, February 25, 2010
Duo Figer-Khanina, violin and piano



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ADVENT & CHRISTMAS

Trinity Church Broadway at Wall Street St. Paul's Chapel Broadway and Fulton Street



FAMILY

'T WAS THE NIGHT BEFORE CHRISTMAS

Sunday, December 20 • 4pm

The Church of the Intercession and Trinity Church Cemetery & Mausoleum

Broadway and West 155th Street

A holiday reading of the Clement Clarke Moore classic with Tamara Tunie

COMMUNITY

IN SEARCH OF PEACE:

Advent Labyrinth Meditation with Music

Wednesdays, December 16, 23 • 7pm

St. Paul's Chapel

Liturgies for Advent featuring the St. Paul's labyrinth with music, chant, and spoken word

ONLINE

EXPECT HOPE

A day-by-day online Advent Calendar

Visit trinitywallstreet.org/advent every day during Advent to uncover a new story of hope and renewal.

WORSHIP

4TH SUNDAY OF ADVENT | December 20

Trinity Church St. Paul's Chapel
9am & 11:15am 📺 8am & 10am

CHRISTMAS EVE | Thursday, December 24

Trinity Church

3pm Family Eucharist
6pm Eucharist with Carols
10pm Choral Eucharist 📺
(9:30pm Choral Prelude)

The 6pm and 10pm services and choral prelude feature the Trinity Choir, with Parish Choir at 6pm

St. Paul's Chapel

4pm Eucharist with Carols
12am Midnight Eucharist

Both services feature The Chapel Singers

CHRISTMAS DAY | Friday, December 25

Trinity Church

11:15am 📺
Holy Eucharist with the Trinity Choir

The Rev. Dr. James H. Cooper, Rector
The Rev. Canon Anne Mallonee, Vicar

For a complete list of services and events, visit trinitywallstreet.org or call 212.602.0800

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Spa for the Soul

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Saturday, January 23, 2010 **Come to be Anointed: Meditation with the Holy Oils of Scripture**

Led by Vicki Avila

Learn and experience how oils can enhance your own prayer and meditation.

Saturday, February 20, 2010 **Becoming God's Friend**

Led by Mark D'Alessio

Increase your sense of listening to God – within yourself, through others and in everyday events.

Saturday, March 20, 2010

Fall Back in Love with Your Body

Led by Andrea Moss and Hadley Seward

Explore what's stopping you from feeling comfortable in your body and learn strategies to fall back in love with yourself.

Saturday, April 17, 2010

Image and Imagination

Led by Dr. Lucinda Mosher

Study interesting, even provocative works of visual art and consider what lessons these artworks hold for our own spiritual journey.

Saturday, May 15, 2010

In Deep Silence: Exploring Quiet in Community

Led by Dr. Westina Matthews

Find the aesthetic within you as we learn how to live a calmer, less cluttered, and more God-centered life.

June 2010 (date to be announced)

Exploring the Labyrinth

By walking a replica of the Chartres labyrinth, we are rediscovering a long-forgotten mystical tradition.

Registration and Fees

\$25 single workshop or \$125 for all workshops. Workshop fees include lunch. Registration begins at 9:30am day of the event. To register, contact Janine McHale at jmchale@trinitywallstreet.org or call 212.602.0800.

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