

A photograph of Philip Glass looking through a magnifying glass, overlaid on a background of piano keys. The image is tinted with a warm, orange-red color. The piano keys are visible at the top, and the magnifying glass is held over his eye.

Symphony No. 5

Philip Glass

MAY 19 & 20, 2017

8pm

Trinity Church

Broadway at Wall Street

THE CHOIR OF TRINITY WALL STREET

DOWNTOWN VOICES

TRINITY YOUTH CHORUS

NOVUS NY

Julian Wachner, *conductor*

TRINITY CHURCH WALL STREET

SYMPHONY NO.5

PHILIP GLASS

THE CHOIR OF TRINITY WALL STREET

DOWNTOWN VOICES

TRINITY YOUTH CHORUS

NOVUS NY

Julian Wachner, *conductor*

Heather Buck, *soprano*

Katherine Pracht, *mezzo-soprano*

Vale Rideout, *tenor*

Stephen Salters, *baritone*

David Cushing, *bass*

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SYMPHONY NO. 5
Requiem, Bardo, Nirmanakaya

Philip Glass
(b. 1937)

- I. Before the Creation
- II. Creation of the Cosmos
- III. Creation of Sentient Beings
- IV. Creation of Human Beings
- V. Love and Joy
- VI. Evil and Ignorance
- VII. Suffering
- VIII. Compassion
- IX. Death
- X. Judgement and Apocalypse
- XI. Paradise
- XII. Dedication of Merit

I BEFORE THE CREATION

There was neither non-existence nor existence then;
there was neither realm of space nor the sky which is
beyond.

What stirred? Where? In whose protection?

Was there water, bottomlessly deep?

There was neither death nor immortality.

There was no sign of night nor of day.

That One breathed, windless, by Its own impulse.

Other than that there was nothing beyond.

Darkness was hidden by darkness in the beginning;
with no sign, all this was water.

The life force that was covered by emptiness,

That One arose through the power of heat.

Desire came upon That One in the beginning;
that was the first seed of mind.

Poets seeking in their heart with wisdom found
the bond of existence in non-existence.

Their cord was extended across.

Was there below? Was there above?

There were seed-placers; there were powers.

There was impulse beneath; there was giving-forth
above.

Who really knows? Who will here proclaim it?

Whence was it produced? Whence is this creation?

The gods came afterwards, with the creation of the
universe.

Who then knows whence it has arisen?

Whence this creation has arisen -

perhaps it formed itself, or perhaps it did not -
the one who looks down, in the highest heaven,
only he knows -or perhaps he doesn't know.

-The Rig Veda 10.129

II CREATION OF THE COSMOS

When He decrees a thing,

He but says to it,

"Be," and it is.

-The Qur'an 2:117

In the beginning

when God made heaven and earth,

the earth was without form and void,

with darkness over the face of the abyss;

and a mighty wind that swept over the surface of
the waters.

And God said, "Let there be light," and there was light;

And God saw that the light was good;

and He separated light from darkness.

He called the light day, and the dark night.

So God said:

"Let there be a vault,

to separate water from water."

and so it was;

and God called this vault Heaven.

-Genesis 1:1-8

II CREATION OF THE COSMOS CONTINUED

When space turned around, the earth heated,
When space turned over, the sky reversed,
When the sun appeared standing in the shadows
To cause light to make bright the moon,
When the Pleiades are small eyes in the night,
From the source in the earth was earth formed.
From the source in the dark was darkness formed.
From the source in the night was night formed.
From the depths of darkness, darkness so deep;
Darkness of day, darkness of night,
of night alone.

–The Kumulipo

“White clouds shall float up
from the great waters at the border of the world
clustering about the mountain terraces.
They shall be borne aloft and abroad
by the breath of the surpassing soul-beings,
by the breath of the children,
they shall be hardened and broken by your cold,
shedding downward, in rain-spray, the water of life
into the hollow places of my lap.”
“Not only you shall help our children!”
And he spread his hand out with the palm
spread downwards.
Into all the wrinkles and crevices
he set things looking like shining yellow corn-grains;
in the dark of the early world-dawn they gleamed like
sparks of fire.
They moved as his hand moved over the terraces,
shining up from below,
moving in the depths of the water.
“And as these grains gleam up from the water,
so shall seed grains like them, but numberless,
spring up from your bosom
when touched by my waters
to nourish our children.”

–Zuñi Creation Story

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III CREATION OF SENTIENT BEINGS

Izanagi no Mikoto and Izanami no Mikoto stood on the
floating bridge of Heaven and held counsel
together, saying,
“Is there not a country below?”
Thereupon they thrust down the jewel spear of Heaven,
and groping about found the ocean.
The brine which dripped from the point of the spear
came together
and became an island. This island was named
Ono-goro-jima,
and they made Ono-goro-jima the pillar of the center
of the land.
Now the male god circled to the left,
and the female god circled to the right,
they went round the pillar separately.
When they met
they united as husband and wife.
They gave birth to the islands, the sea, the rivers,
the mountains,
the ancestor of the trees, the ancestor of the herbs.

–The Nihongi

In the lead the whales proceed,
Mingling beneath the sea;
The 'opule fish advance in the distance;
They fill the deep ocean;
Like kumimi crabs clustered on the reef;
the youngest is carried by the current into darkness.
Black as night the opaque sea.

–The Kumulipo

Zambe, the son of the One Who Bears the World,
dipped his hands in the water, and sprinkled hair all
over the body of the chimpanzee and said to
him, moreover, “You will always live in the forests.”

–Bulu Creation Story

Still Bumba our Creator was in pain.
He strained once again and from his mouth
nine living creatures came forth:
the leopard named Koy Bumba,
and Pongo Bumba the crested eagle,
the crocodile, Ganda Bumba,
and one little fish named Yo;
next, old Kono Bumba, the tortoise,
and Tsetse, the lightning, swift, deadly, beautiful like
the leopard,
then the white heron, Nyanyi Bumba,
also one beetle,
and the goat named Budi.
The creatures themselves then created all the creatures.
The heron created the birds of the air,
The crocodile made the serpents and the iguana,
The goat produced every beast with horns.
Yo, the small fish, brought forth all the fish
of all the seas and waters.
The beetle created insects.
Then the serpents in their turn made grasshoppers
and the iguana made the creatures without horns.

–Boshongo Creation Story

IV CREATION OF HUMAN BEINGS

The dawn has approached
Preparations have been made
and the morning has come
for the provider, the nurturer
born in the light
begotten in the light
Morning has come for humankind
for the people of the face of the earth
The Creators went on thinking in the darkness, in the night
as they searched and they sifted
they thought and they wondered
and here their thoughts came out in clear light
they sought and discovered what was needed for
human flesh
the yellow corn
the white corn
from the Split Place
from the Bitter Water Place
the corn became the human flesh
the water became the human blood
the making, the modeling of our first mother-father
This was done by the Bearer, Begetter
Sovereign Plumed Serpent

–The Popul Vuh

IV CREATION OF HUMAN BEINGS CONTINUED

Surely We created man of clay
of molded mud
and before man, We created the jinn
of flaming fire.
And your Lord said to the angels,
"See, I am creating a mortal of clay
of molded mud.
When I have shaped him, and breathed My spirit in
him, fall down,
and bow before him!"
Then the angels bowed save Iblis;
God said, "What ails you, Iblis, that
you are not among those bowing?"
"I would never bow
before a mortal
whom You have created of a clay
of molded mud."
"Then go forth from here;
you are accursed.
Upon you shall rest My curse, till
The Day of Doom."
Said Iblis, "My Lord, respite me till the day
they shall be raised."
Said He, "You are among those
that are respited unto the day
of a known time."
Said he, "My Lord, since you have seduced me
I shall tempt mankind on earth."

-The Qur'an 15:26-37

V LOVE AND JOY

Come to the orchard in spring.
There is light and wine and sweethearts
in the pomegranate flowers.
If you do not come
these do not matter.
If you do come
these do not matter.

-Rumi

My beloved speaks and says to me:
"Arise, my love, my fair one,
and come away!
for lo, the winter is past.
The flowers appear on
the earth,
the time of singing has come,
and the voice of the turtledove is heard in our land."
Awake, O north wind, and come, O south wind!
Blow upon my garden, let its fragrance be wafted abroad.
Let my beloved come to his garden, and eat its choicest
fruits.
I come to my garden, my sister, my bride,
I gather my myrrh with my spice,
I eat my honeycomb with my honey,
I drink my wine with my milk.

-The Song of Songs 2:10-12, 4:16, 5:1

As the mirror to my hand,
the flowers to my hair,
kohl to my eyes,
tambul to my mouth,
necklace to my throat,
ecstasy to my flesh,
heart to my home -
as wing to bird,
water to fish,

VI EVIL AND IGNORANCE

life to the living -
so you to me.
But tell me,
Mādhava, beloved,
who are you?
Who are you really?
Vidyâpati says, they are one another.

–Vidyâpati

At the first note of his flute
down came the lion gate of reverence for elders,
down came the door of dharma,
my guarded treasure of modesty was lost,
I was thrust to the ground as if by a thunderbolt.
Ah, yes, his dark body
shot the arrow that
pierced me;
no more honor, my family
lost to me,
Only my life is left –and my life too
is only a breath that is leaving me.

–Jagadānanda-dāsa

Come, come, whoever you are!
Wanderer, worshipper, lover of leaving.
Come.
This is not a caravan of despair.
It doesn't matter if you have broken your vows a
thousand times.
Still come, and yet come again!

–Rumi

Thoughts came into existence and they gazed
Their vision came all at once
Perfectly they saw, perfectly they knew
everything under the sky, wherever they looked
Everything was seen without obstruction
As they looked, their knowledge became intense
Their sight passed through trees, through rocks,
through lakes,
through seas, through mountains, through plains
they saw everything under the sky perfectly
they understood everything perfectly.
“We have understood everything!” they said,
though they were only works and designs.
And so the Bearer took back their knowledge.
They were blinded as the face of a mirror is breathed on.
Their vision flickered.
They could only see clearly close up.
Such was the loss of understanding,
with the means of knowing everything.

–The Popul Vuh

All things, O monks, are on fire.
And what are all these things that are on fire?
The eye is on fire, forms are on fire
the ear is on fire; sounds are on fire
the nose is on fire, odors are on fire
the tongue is on fire, tastes are on fire
the body is on fire, things touched are on fire
the mind is on fire, thoughts are on fire.
The fire of passion
Fire of hatred
Fire of infatuation with birth, old age and death.

**–The Fire Sermon,
from The Mahā-Vagga 1:21**

VI EVIL AND IGNORANCE CONTINUED

Lost souls of little understanding and fierce deeds
rise as the enemies of the world for its destruction.

"This have I gotten today,
and that desire I will fulfill.

This wealth is mine, and that also shall be mine.

That enemy I have killed
and others I will kill.

I am the lord of all.

I enjoy, I am mighty and happy.

I am rich, of high birth.

Who is equal to me?

I will offer sacrifice, I will give, enjoy."

Thus, deluded by ignorance,
entangled in the
meshes of desire,
addicted to pleasure
they fall into loathsome hell.

–The Bhagavad Gitā 16:9, 13-16

VII SUFFERING

My God, my God, why have you forsaken me?

Why are you so far from helping me,
from the words of my groaning?

O my God, I cry by day, but you do not answer,
and by night, but find no rest.

–Psalm 22:1-3

My limbs fail and my mouth is parched.

My body is shaken and my hair stands on end.

The bow Gandiva slips from my hand

I cannot hold myself steady;
my mind seems to whirl.

–The Bhagavad Gitā 1:29-30

Let the day perish wherein I was born,
and the night which said,
'A child is conceived.'

Let that day be darkness!

May God above not seek it,
nor light shine upon it.

Let gloom and deep darkness claim it.

Let clouds dwell upon it;

let the blackness of day terrify it.

That night –let thick darkness seize it!

Why did I not die at birth,

come forth from the womb and expire?

Why did the knees receive me?

Or why the breasts, that I should suck?

For then I should have lain down and been quiet;

I should have slept; then I should have been at rest.

Why is light given to him that is in misery,
and life to the bitter in soul,

VIII COMPASSION

who long for death, but it does not come,
they search for it more than hidden treasure,
who rejoice exceedingly, and are glad,
when they find the grave?
Why is light given to a man whose way is hidden,
whom God has hedged in?
For my sighing comes as my bread,
and my groanings are poured out like water.
For the thing that I fear comes upon me,
and what I dread befalls me.

–Job 3:2-6, 11-13, 20-25

There is no faithfulness or kindness,
and no knowledge of God in the land;
there is swearing, lying, stealing,
they break all bounds and murder follows murder,
Thus the land mourns,
and all who dwell in it languish,
and the beasts of the field,
and the birds of the air,
and even the fish of the sea are taken away.

–Hosea 4:1-3

All people have the heart
which cannot bear to see the sufferings of
others.

–Mencius 2.A.6

Gladly do I rejoice
In the virtue that relieves the misery
Of all those who suffer
And places them in happiness.
Thus by the virtue collected
Through all that I have done,
May the pain of every living creature
Be completely cleared away.
May I be the doctor and the medicine
And may I be the nurse
For all sick beings in the world
Till everyone is healed.
May a rain of food and drink descend
To clear away the pain of thirst and hunger
And during the aeons of famine
May I myself change into food and drink.
May I become an endless treasure
For those who are poor and destitute;
May I turn into all the things they could need
And may these be placed close beside them.

–Bodhicaryāvatāra 3:1, 7-10

Sāntideva

The heart of compassion
Is the seed of benevolence.

–Mencius 2.A.6

VIII COMPASSION CONTINUED

May I be protector for those without one,
A guide for all travelers on the way;
a bridge, a boat and a ship
For all who wish to cross the water.
May I be an island for those who seek one
And a lamp for those wishing light,
a bed for all who wish to rest
And a slave for all who want a slave.
May I be a wishing jewel, a magic vase,
Powerful mantras and great medicine,
a wish-fulfilling tree
And a cow of plenty for the world.
Just like space
And the great elements such as earth,
May I always support the life
Of all the boundless creatures.
And until they pass away from pain
May I also be the source of life
For all the realms of varied beings
That reach unto the ends of space.

–**Bodhicaryāvatāra 3:18-22**
Sāntideva

I was hungry and you gave me food,
I was thirsty and you gave me drink,
I was a stranger and you welcomed me,
I was naked and you covered me,
I was sick and you visited me,
I was in prison and you came to me.
Truly I say to you, as you did it
for the least of my brothers and sisters
You did it for me.

–**Matthew 25: 35-36, 40**

IX DEATH

People seldom find their way
To this wide and desolate plain.
Except for my grave, there is nothing here,
Only wild beasts roaming about
And quarreling over my bones.
The wandering ghosts that haunt this tomb
Fly with the wind over the pines,
Quick as a lightning flash before the eye,
And brief as the morning dew.
Must I remain forever hidden beneath the moss,
Here in these shadows of grass?
I would rather be buried once and for all,
in dark oblivion!
Such pains of desire burn my soul!
This is my dwelling, the Burning House,
This is my dwelling, the Burning House!

–**The Sought-for Grave**
Kanze Kiyotsugu Kan'ami

In this world
the living grow fewer,
the dead increase
how much longer must I carry this body of grief?

How sad,
to think I will end
as only
a pale green mist
drifting the far fields.

–**Ono no Komachi**

On a journey, ill
And over fields all withered
Dreams go wandering still.

–**His Death Haiku**
Bashō Matsuo

X JUDGEMENT AND APOCALYPSE

My foes will become nothing.
My friends will become nothing.
I too will become nothing.
Likewise all will become nothing.
Just as in a dream
whatever I enjoy
will become a memory,
whatever has passed will not be seen again.
Leaving all I must depart alone.

–Bodhicaryāvatāra 2:35-36, 34
Sāntideva

When heaven is split open,
when the stars are scattered,
when the seas swarm over,
when the tombs are overthrown,
then a soul shall know its works, the former and the latter.

–The Qur'an 82:1-5

When the sun shall be darkened, the mountains
set moving,
when the stars shall be thrown down,
when the pregnant camels shall be neglected,
when the savage beasts shall be mustered,
when the seas shall be set boiling, when the souls shall
be coupled,
when the buried infant shall be asked for what sin she
was slain,
when the scrolls shall be unrolled,
when heaven shall be stripped off,
when Hell shall be set blazing,
when Paradise shall be nigh,
then shall a soul know what it has produced.

–The Qur'an 81:1-14

Upon that day men shall issue in scatterings to see their
works,
and who has done an atom's weight of good shall see it,
and who has done an atom's weight of evil shall see it.

–The Qur'an 99:5-6

X JUDGEMENT AND APOCALYPSE CONTINUED

That you are suffering so comes from your own actions;
it is not due to anybody else.

it is by your own actions.

The good spirit born with you,
will come now and count out your good deeds with
white pebbles,
and the evil spirit born with you,
will come now and count out your evil deeds with black
pebbles.

Then you will be frightened, awed and terrified.

The Lord of Death
will place round your neck a rope and drag you along;
he will cut off your head, extract your heart, pull out
your guts,
lick up your brain, eat your flesh, and gnaw your bones,
but you will not die.

Although your body be hacked to pieces, it will live again.
and cause great pain and torture.

But be not frightened and terrified,

And fear not the Lord of Death.

Your body is the nature of emptiness,
you need not be afraid.

Emptiness cannot injure emptiness.

That is the emptiness of your true nature,
before which your mind shines clearly and lucidly,
and at which you feel awe,
emptiness by nature luminous,
luminous light inseparable from emptiness.

–The Tibetan Book of the Dead

At the end of four ages

The earth's surface is wasted.

There arises a dreadful drought that lasts for a hundred
years.

Then all these earthly beings perish completely through
oppression.

And so Lord Vishnu, who abides in himself,
Appears as terrifying Shiva and destroys all creatures.
Through the sun's seven rays, he drinks up all the water.

Then seven rays become seven suns
and, blazing, ignite all three worlds.

These worlds then blaze like a frying pan.

All things are consumed by flames.

Dreadful clouds arise.

Like elephants they fill up the sky.

Roaring loudly, pouring down rain,

They completely extinguish this dreadful fire.

When the fire is thoroughly quenched,

The clouds, raining day and night,

Overwhelm the entire world with water.

When everything has perished in the watery darkness,

Rain pours down for another hundred years.

So it is at the end of every Eon.

–The Vishnu Purāna

XI PARADISE

It is the time of union,
It is the time of vision,
It is the time of resurrection,
It is the time of grace,
It is the time of generosity,
The treasure of gifts has arrived,
The brilliance of the sea has flashed forth.
The dawn of blessing has arisen.

–Rumi

As was the man of dust,
so are those who are of dust;
as is the man of heaven,
so are those who are of heaven.
Just as we have borne the image of the man of dust,
we shall also bear the image of the man of heaven.
Then shall come to
pass the saying that is written:
“Death is swallowed up in victory.”

–First Corinthians 15:48-49, 54

On that shore is a city, where the rain of nectar
never ceases.
There the sky is filled with music.
The harp strings jingle and there the drums beat.
There is no rising and setting of the sun;
In this ocean of love, day and night are one.
There I have seen joy filled to the brim.
There falls the rhythmic beat of life and death:
Rapture wells forth, space is radiant with light.
Millions of lamps of sun and of moon are burning;
There the drum beats, and the lover swings in play.
There love-songs resound, and the light rains in showers.

–Kabir

XII DEDICATION OF MERIT

May I be a protector for those without one
a bridge, a boat, a ship
for all who wish to cross the water.
May the forest of razor-sharp leaves
become a beautiful pleasure grove,
and may the trees of knives and swords
grow into wish-fulfilling trees.
May the regions of hell become places of joy
with vast and fragrant lotus pools
beautiful with exquisite calls
of wild ducks, geese and swans.
May the heaps of burning coals change to heaps of jewels,
may the burning ground become a polished crystal floor,
and may the mountain of crushing hells
become celestial palaces of worship filled with Buddhas.
May the rains of lava, blazing stones and weapons
become a rain of flowers,
and may all battling with weapons
become a playful exchange of flowers.
May the naked find clothing,
the hungry find food;
May the thirsty find water
and delicious drinks.
May the poor find wealth,
those weak with sorrow find joy;
May the forlorn find new hope,
constant happiness and prosperity.
May all who are sick and ill
Quickly be freed from their illness,
and may every disease in the world
never occur again.
May troubled travelers who have lost their way
meet with fellow travelers,

XII DEDICATION OF MERIT CONTINUED

and without any fear of thieves or tigers
May their going be easy without fatigue.
May those who find themselves in trackless, fearful
wilderness -
the children, the aged, the unprotected,
those stupefied and the insane -
be guarded by beneficent celestials.
And may the land everywhere be pure,
smooth and devoid of any rock,
level like the palm of the hand
and of the nature of lapis lazuli.
May celestials bring timely rain
so that harvests may be bountiful.
May kings act in accordance with Dharma
And the people of the world always prosper.
By the merits I've accumulated,
May every single being
abandon all forms of evil
and forever engage in virtue.
For as long as space endures
and as long as living beings remain,
'til then may I too abide
To dispel the misery of the world.

**-Bodhicaryāvatāra 3:18, 10:6-9, 19-27, 35, 39, 31, 55
Sāntideva**

Glass Symphony No. 5

Glass's massive Fifth Symphony contains his approach to the sacred, as he details below. Musically, he approaches the enormous subject with his established compositional devices—complexity is built with tiny changes on a fabric of ostinato, with shifts in orchestration, rhythm, or layering providing tension. The texture is so precise that a single note change is prominent, and in that sense Glass continues directly from Stravinsky and the French organ school. Soloistic writing stretches in descriptive melodies, answered by the patterned writing in chorus and orchestra. These are the ideal techniques to describe Eternity.

There are references and allusions, most subtle, but I challenge anyone not to hear an answer to Verdi in the tenth movement, or Sibelius in the fifth.

Glass's notes on the symphony:

The symphony was commissioned and conceived as a millennium celebration work for the Salzburg Festival. My plan has been for the symphony to represent a broad spectrum of many of the world's great "wisdom" traditions. Working together with the Very Reverend James Parks Morton of the Interfaith Center of New York and Professor Kusumita P. Pedersen of St. Francis College, we synthesized a vocal text that begins before the world's creation, passes through earthly life and paradise, and closes with a future dedication. We are looking at the moment of the millennium as a bridge between the past (represented by the Requiem and embodying the first nine movements up to the moment of Death) the present (the Bardo representing the "in between") and culminating in Nirmanakaya (the future manifestation of enlightened activity).

The Fifth Symphony's epic breadth takes in the entirety of Creation; in that sense it sits with the *B-minor Mass*, *Missa Solemnis*, and *Das Lied von der Erde*. Unlike those necessarily formal and directional works, Glass contemplates, and in his contemplation includes both good and evil, at a certain remove. He lives with the text, rather than subjecting it to judgement.

—Joshua Anand Slater

We have elected to present the original texts (Greek, Hebrew, Sanskrit, Arabic, Chinese, Japanese and indigenous languages) in one language, English, to show the commonalties with which all these traditions resonate. For a work of this scale it seemed fitting to add chorus, children's choir and soloists to the usual symphonic ensemble, thereby giving it ample breadth and dramatic capability.

Besides being a compendium of reflection on the process of global transformation and evolution, it is hoped that the work will serve as a strong and positive celebration of the millennium year.

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ARTIST BIOS



Heather Buck
Soprano

In Heather Buck's wide range of operatic performances, she has created roles such as Alma in Wuourinen's *Brokeback Mountain* at Madrid's Teatro Real, Ku in Prestini's *Gilgamesh*, Haroun in Wuourinen's *Haroun and the Sea of Stories* with NYCO, and made US stage premieres in Lachenmann's *Little Matchgirl*, Rihm's *Proserpina* (title role), and Dusapin's *Faustus, the Last Night* (Angel). She sang Queen of the Night in Mozart's *Magic Flute* (ENO, Santa Fe Opera, Virginia Opera, Calgary Opera, and Opera Theater of St. Louis), Adina in *L'Elisir d'Amore* (Toledo Opera, Opera Birmingham), *La Princesse* in Glass's *Orphée* (Pittsburgh Opera, Virginia Opera), Leïla in *Pearl Fishers* (Nashville Opera, Virginia Opera), Musetta in Puccini's *La Bohème* (Nashville Opera), and Stella in Previn's *A Streetcar Named Desire* (Washington National Opera). She appeared as Medea in Dusapin's *Medeamaterial* (Polish National Opera), and The Maid in Adès's *Powder Her Face* in Aspen, Brooklyn, Boston, Metz, Bilbao, and London, where she additionally filmed the opera for BBC4.

In concert, Heather appeared at the Kennedy Center in Glass's *Symphony No. 5*, Beijing's National Center for the Performing Arts in Mahler's 2nd *Symphony*, the Mariinsky Theater in Tan Dun's *Water Passion after St. Matthew*, the Concertgebouw in Dusapin's *Faustus, the Last Night*, Boston's Symphony Hall in Handel's *Messiah*, Ottawa's National Arts Centre with the NAC Orchestra in Mozart's *Mass in C Minor*, and Avery Fisher Hall and Carnegie Hall in concerts with the American Symphony Orchestra. She sang Salonen's *Five Images After Sappho* (Utah Symphony Orchestra), Druckman's *Counterpoise* (Los Angeles Symphony New Music Group), Orff's *Carmina Burana* (San Antonio Symphony, North Carolina Symphony), and the US premiere of Saariaho's *Leino Laulut* (American Composers Orchestra).

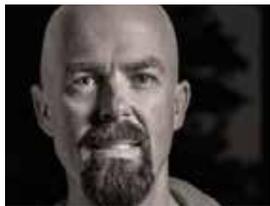


Katherine Pracht
Mezzo-soprano

Katherine Pracht's recent and upcoming engagements include her return to Opera Philadelphia as Flora in *La traviata*, Meg in *Falstaff* with Opera on the James, and several concert appearances including Mahler's *Das Lied von der Erde* with the York Symphony, her return to Carnegie Hall performing a program of Sir Karl Jenkins' works with Distinguished Concerts International New York, *Symphony No. 5* by Philip Glass with The Washington Chorus, composer Bright Sheng's *The Intimacy of Creativity 2017* at the Asia Society Hong Kong Center, and her debut with the Grand Rapids Symphony performing Peter Lieberson's *Neruda Songs*.

During the 2014-15 season, Ms. Pracht was highly involved with Opera Philadelphia's mission to workshop and perform new American operas, developing the role of Baroness Pannonica de Koenigswarter in workshops of Daniel Schnyder's *Charlie Parker's Yardbird* and covering the role in its world premiere performance, also developing the role of Glenda in *We Shall Not Be Moved*. She performed the role of Meg in *Little Women* with Opera on the James and made her role debut as Sharon Falconer in *Elmer Gantry* with Florentine Opera. During that season, Ms. Pracht's concert appearances included *Elijah* with the Blacksburg Master Chorale, Mozart's *Requiem* with the Choral Society of Grace Church in NYC, Beethoven's Ninth *Symphony* with the Black Pearl Orchestra, and Prokofiev's cantata *Alexander Nevsky* with the Georgia Symphony. Ms. Pracht has been a Metropolitan Opera Competition Regional finalist in San Antonio, Memphis, and twice in Minneapolis, where, in 2006, she won the Outstanding Mezzo Award.

ARTIST BIOS



Vale Rideout
Tenor

Vale Rideout enjoys a career on the opera and concert stage. He has sung major roles with San Francisco Opera (Alfred in *Die Fledermaus*), Palm Beach Opera (Don Ottavio in *Don Giovanni*), Boston Lyric Opera (Quint in *The Turn of the Screw*), Kentucky Opera (Roméo in *Roméo et Juliette*), Central City Opera (Edgardo in *Lucia di Lammermoor*), Tulsa Opera (Tamino in *The Magic Flute*), and Nashville Opera (Frank Shallard in *Elmer Gantry*). He has sung with major symphonies including the New York Philharmonic (Maazel/War Requiem), Los Angeles Philharmonic (War Requiem), Seattle Symphony (*Messiah*), Jacksonville Symphony (*War Requiem*), Nashville Symphony (*Messiah*), Detroit Symphony (Beethoven 9), Washington Chorus (*Missa Solemnis*), New Orleans Philharmonic (*Messiah, Christmas Oratorio*), Trinity Church Wall Street (Britten - *Serenade*, Stravinsky - *Les Noces*) and Toledo Symphony (*Verdi Requiem*).

He can be heard on World Premiere recordings of *Elmer Gantry*, *Rio de Sangre* (Davis), *The Inspector* (Musto), and *Wuthering Heights* (Floyd), as well as recordings of *The Ballad of Baby Doe* (Central City Opera), Beethoven's Ninth Symphony (Detroit Symphony), *Carmina Burana* (New Jersey Symphony) and his first solo CD of Britten and Finzi songs on the ACIS label. More information at valerideout.com.



Stephen Salters
Baritone

Stephen Salters regularly performs in all musical mediums—recital, oratorio, opera, and orchestral soloist. He created the title role in Elena Ruehr's dance opera *Toussaint Before the Spirits* presented by Opera Boston where Richard Dyer of *The Boston Globe* called his performance "Astounding...Salters is a fearless and exhaustingly honest performer and a thrilling singer."

Past highlights of his career include orchestra concerts for children in Monaco with the Orchestre Philharmonique de Monte-Carlo; *Fortune's Bones: The Manumission Requiem* written for Mr. Salters by Dr. Ysaye Barnwell of the famed Sweet Honey in the Rock; the world premiere of Dan Sonenberg's *The Summer King* as the lead baseball player Josh Gibson, as well as *Orfeo* in Orvieto, Italy.

Mr. Salters has worked with leading conductors including James Conlon, Christoph Eschenbach, Seiji Ozawa, Robert Spano, Bobby McFerrin, Nicholas McGegan, and Keith Lockhart. He received praise in the role of the Minotaur in the world premiere of Philippe Fénelon's *Les Rois* for Opera National in Bordeaux and has been acclaimed in roles of Shostakovich's *The Nose* (Kovalyov); Weill's *Rise and Fall of the City of Mahagonny*; Gluck's *Alceste* (Hercules); Mozart's *Don Giovanni* (Count Almaviva), *Le nozze di Figaro*, and *Così fan tutte* (Guglielmo); and as Captain Balstrode in Britten's *Peter Grimes* at Tanglewood on the occasion of the fiftieth anniversary of the piece's American premiere. Mr. Salters has released several CDs including *Spirit Are You There? You Are There* (March 2016), William Bolcom's *Billy in the Darbies* written for Mr. Salters and The Lark String Quartet (released January 2014), and Elena Ruehr's *Averno and Gospel Cha Cha* (released 2014).

ARTIST BIOS



David Cushing
Bass-Baritone

David Cushing's versatile bass-baritone range is effortlessly demonstrated in a variety of roles including recent appearances in the title roles of *Don Pasquale* and *Le nozze di Figaro*, Frère Laurent in *Roméo et Juliette*, and Bottom in *A Midsummer Night's Dream*. Of a recent performance, the *Boston Herald* exclaimed, "his portrayal of hoodwinked old Pasquale, filled with pathos and unself-conscious humor, was a revelation. He could easily specialize in Italian opera's wealth of foolish-old-man roles and become the basso buffo of his generation."

This season, Mr. Cushing will return to Boston Lyric Opera as Bartolo for their production of *Le nozze de Figaro* and as Trulove in *The Rake's Progress*; will perform the roles of Frère Laurent/Duke in *Roméo et Juliette* with Opera Tampa; Police Officer in *Der Rosenkavalier* with Boston Symphony Orchestra; Commendatore/Masetto in *Don Giovanni* and the title role of *Don Pasquale* with the Bar Harbor Music Festival, and as a soloist in Glass's *Symphony No. 5* with The Washington Chorus and Trinity Wall Street.

In his recent début at Symphony Hall as soloist in Beethoven's *Symphony No. 9*, the *Boston Herald* described his performance as "dynamite, with spine-tingling resonance." He also sang Verdi's *Requiem* with the Harvard Radcliffe Orchestra and the *Blizzard Voices* concert with Boston Modern Opera Projects. Additionally, he has performed as the soloist in Handel's *Messiah*, Dvořák's *Stabat Mater*, the Brahms *Requiem*, Fauré *Requiem*, Mozart *Requiem*, Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass*, Beethoven's *Mass in C*, Bruckner's *Te Deum*, and Schubert's *Mass in G*.



The Choir of Trinity Wall Street

The Choir of Trinity Wall Street

Peerless, Grammy-nominated interpreters of both early and new music, **The Choir of Trinity Wall Street** has changed the realm of 21st-century vocal music, breaking new ground with an artistry described as “blazing with vigour...a choir from heaven” (*The Times, London*). This premier ensemble, under the direction of Julian Wachner, can be heard in New York City and around the world in performances alternately described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*). The choir leads liturgical music on Sundays at Trinity Church and St. Paul’s Chapel while performing in Bach at One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra, NOVUS NY, and the Trinity Youth Chorus. Critically acclaimed annual performances of Handel’s *Messiah* are part of its long and storied tradition, and attending the choir’s performances at Trinity’s annual Twelfth Night festival has quickly become the holiday tradition of many New Yorkers as well.

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, BAM Next Wave Festival, and the Prototype Festival. The choir is also increasingly in demand internationally, and recent seasons have seen performances at Paris’s Théâtre des Champs-Élysées and London’s Barbican Theatre. The choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and with the Rolling Stones on their 50th anniversary tour.

In addition to its Grammy-nominated *Israel in Egypt* CD, The Choir of Trinity Wall Street has released several recordings on Naxos, Musica Omnia, VIA Recordings, ARSIS, and Avie Records. Trinity’s long-term commitment to new music is evident on these recordings, as it is in collaborations with living composers including Paola Prestini, Ralf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy-nominated work *Anthracite Fields* was recorded with the choir. The choir also collaborated in the creation of the Trinity co-presented *Angel’s Bone*, a new opera by Du Yun featuring the choir that won the 2017 Pulitzer.

Downtown Voices



Praised by *The New York Times* for their “incisive, agile strength,” **Downtown Voices** is a semiprofessional choir at Trinity Church Wall Street made up of volunteer singers from the New York metro area and members of the Grammy-nominated Choir of Trinity Wall Street. Directed by Stephen Sands, Downtown Voices’ robust inaugural 2015-2016 season included performances featuring the works

of Beethoven, Alberto Ginastera, Benjamin Britten, James MacMillan, and Paul Mealor.

Downtown Voices’ second season has continued similar ambitious programming. The 2016-2017 season began with a concert of Julian Wachner’s *October Garden* and Morten Lauridsen’s *Midwinter Songs*. As a feature of Trinity’s Time’s Arrow Festival, Downtown Voices performed the world premiere of Zachary Wadsworth’s *Spire and Shadow*, commissioned in honor of the 250th anniversary of St. Paul’s Chapel. In May, Downtown Voices will join with The Choir of Trinity Wall Street, Trinity Youth Chorus, and NOVUS NY for performances of Philip Glass’s *Symphony No. 5*.

Trinity Youth Chorus

Trinity Youth Chorus brings together talented youth ages 4 to 18 from the five boroughs of New York City. Choristers receive both group and individual training in vocal technique, music theory, sight-reading, and performance skills from a group of dedicated professionals led by Melissa Attebury, Trinity Church Wall Street's Associate Director of Music.

The choristers provide musical leadership at Sunday services alongside The Choir of Trinity Wall Street and offer concerts throughout the season. Trinity Youth Chorus has performed Schubert's Mass in G and Vivaldi's *Gloria*, as well as Benjamin Britten's *Ceremony of Carols*, *Children's Crusade*, *The Golden Vanity*, *Friday Afternoons*, and a fully staged production of *Noye's Fludde*. Recent events included Ellen Reid's *Winter's Child* with the Prototype Festival,

Ginastera's *Turbae ad Passionem Gregorianam* at Carnegie Hall, and a performance with Bobby McFerrin as part of *By the Waters of Babylon*, a Trinity Church Wall Street festival celebrating the power of black music in America. In 2017 the choristers will perform and record Symphony No. 5 of Philip Glass, tour to San Francisco to sing the Vivaldi *Gloria* in collaboration with the San Francisco Girls Chorus, and participate in Mahler's Symphony No. 8 at Carnegie Hall.

The chorus was featured in the film *Love is Strange* and performed as part of Fashion Week 2014. They were also heard in the 2008 film *Doubt*, starring Meryl Streep and Philip Seymour Hoffman. The chorus has sung backup for Josh Groban and The Rolling Stones, and has been heard on Public Radio International, and CBS's *The Early Show*.

NOVUS NY

NOVUS NY is Trinity Church Wall Street's contemporary music orchestra, under the leadership of Trinity's Director of Music, Julian Wachner. Hailed by the *New Yorker* as "expert and versatile musicians," its members perform new music from all corners of the repertoire, meeting "every challenge with an impressive combination of discipline and imagination" (*New York Classical Review*).

In its annual appearances at the Prototype Festival, New York's premiere festival of contemporary opera, NOVUS NY has helped pioneer a number of major new operas. These include Ellen Reid's *Winter's Child* and Du Yun's *Angel's Bone*, winner of the 2017 Pulitzer Prize for music, in which NOVUS NY "negotiated the transitions through different musical styles with wondrous ease" (*The New York Times*). This season, in addition to presenting workshop performances of Rev. 23 by Cerise Jacobs and Wachner, the orchestra succeeded in bringing new "dramatic clarity" and "a more specific view of the score" (*Philadelphia Inquirer*) to the New York City premiere of Missy

Mazzoli and Royce Vavrek's *Breaking the Waves*, a finalist for the 2017 International Opera Award for World Premiere, and already reputed to be "among the finest operas of the new century" (*The New York Times*).

NOVUS NY has forged strong links with other key players on the contemporary music scene. The orchestra collaborated on the world premiere performances of Daniel Felsenfeld's *Astrophysical Mass* and Paola Prestini's interdisciplinary *Hubble Cantata*, which drew an open-air audience of thousands to Brooklyn's Prospect Park, and also gave the U.S. premiere of Tarik O'Regan's *A Letter of Rights* and the world premiere of Laura Schwendinger's opera *Artemisia*. Last January, Wachner led NOVUS NY in selections by Hannah Lash, Stewart Copeland, Sheila Silver, and Bright Sheng at Opera America's New Opera Showcase. The ensemble's recent recordings include *Elena Ruehr: Averno*, Prestini's *The Hubble Cantata*, *Trevor Weston Choral Works*, and a three-CD set of Wachner's orchestral works on the Musica Omnia label.

NOVUS NY CONTINUED

An integral part of Trinity's musical outreach, NOVUS NY has been essential to several Trinity commissioning projects, including the long-term Mass Reimaginings project and works commissioned for Trinity's "Sunken Cathedral" series. NOVUS NY is also the resident orchestra for the monthly "Third Thursdays" Concerts at One series, and has anchored such critically acclaimed festivals as "Revolutionaries,"

"The Stravinsky Festival," "Celebrating Britten," "Lamentatio," "Twelve in '12," "Remember to Love," and "Time's Arrow," in which the orchestra presented four premieres last season. It was NOVUS NY's Carnegie Hall debut, made with a formidable pairing of Ives and Ginastera, that prompted *The New York Times* to declare: "Adventure and ambition go hand in hand at Trinity Wall Street."

TRINITY CHURCH WALL STREET DIRECTOR OF MUSIC



As Director of Music at New York's historic Trinity Church Wall Street, **Julian Wachner** oversees an annual season of hundreds of events, with du-

ties including conducting Trinity's flagship weekly series, *Bach at One*, which canvasses the entire choral-orchestral output of J. S. Bach, and leading *Compline by Candlelight*, Trinity's innovative and fully improvised variation on this ancient monastic ritual. He also curates the long-standing and cherished *Concerts at One* series, presenting an eclectic program of weekly concerts for Lower Manhattan and beyond through its HD live and on-demand streaming. Besides serving as Principal Conductor of Trinity's resident contemporary music orchestra NOVUS NY, Trinity Baroque Orchestra, and The Choir of Trinity Wall Street, Wachner is also Music Director of the Grammy Award-winning Washington Chorus, with whom he won ASCAP's Alice Parker award for adventurous programming and Chorus America's Margaret Hilles Award for Choral Excellence. Wachner has an extensive catalogue of original compositions that have been variously described as "jazzy, energetic, and ingenious" (*Boston Globe*), having "splendor, dignity, outstanding

tone combinations, [and] sophisticated chromatic exploration..." (*La Scena Musicale*), and being "a compendium of surprises" (*Washington Post*). The *New York Times* has characterized his music as "bold and atmospheric," demonstrating "an imaginative flair for allusive text setting," and has praised him for "the silken complexities of his harmonies." The *American Record Guide* noted that "Wachner is both an unapologetic modernist and an open-minded eclectic - his music has something to say."

Wachner also enjoys an active schedule as a guest conductor. Orchestral engagements have included performances with the Philadelphia Orchestra; Montreal, Pacific, Calgary, and Pittsburgh Symphonies; New York Philharmonic; Seraphic Fire; National Arts Centre Orchestra; Philharmonia Baroque; Hong Kong Philharmonic; Bang on a Can All-Stars; and Apollo's Fire. He has also conducted the San Francisco Opera, Glimmerglass Opera, Hawaii Opera Theater, Juilliard Opera Theater, and New York City Opera, as well as for Carnegie Hall Presents, National Sawdust, and the Lincoln Center Festival. With multiple Grammy nominations to his credit, Wachner has recorded on the Chandos, Naxos, Atma Classique, Erato, Cantaloupe Music, Arsis, Dorian, Acis, and Musica Omnia labels. He is published exclusively by E.C. Schirmer and represented worldwide by Opus 3 Artists.

The Choir of Trinity Wall Street

SOPRANO

Elizabeth Bates
Sarah Brailey
Megan Chartrand
Linda Lee Jones
Molly Quinn
Elena Williamson

ALTO

Melissa Attebury
Luthien Brackett
Kate Maroney
Clifton Massey
Timothy Parsons

TENOR

Andrew Fuchs
Brian Giebler
Timothy Hodges
Scott Mello
Stephen Sands

BASS

Paul An
John Bischoff
Charles Wesley Evans
Steven Hrycelak
Thomas McCargar
Edmund Milly
Jonathan Woody

Downtown Voices

SOPRANO

Ariana Baurley
Kate Bullock
Maria Caputo
Chloe Davis
Angelina Garavente
Celia Gavett
Jennifer Joyce
Inge Konther
Rachel L'Heureux
Luana Lewis
Sarah Longstreth
Pamela Mosley
Hillary O'Toole
Carolyn Poehner
Julie Reumert
Carrie Sheeran
Sandy Sobey

ALTO

Mary Kathryn Bessinger
Annmarie Errico
Martha Guenther
Erin Halpin
Jessica Lightfoot
Elena McEntire
Nanette Pezzutti
Leighanne Saltsman

TENOR

Sam Bellafiore
Tony DiTaranto
Scott Pashman
Michael Savino
Erol Tameran
Neil Vasan

BASS

Stanley Figaro
Stephen Foster
Charles Hagaman
Ryan John
Bennett Mahler
Tom O'Toole
Jonathan Yaeger

Trinity Youth Chorus

Luna Adams
Sophie Bomeisler
Alexis Brown
Ophelia Burden
Erica D'Ancona
Lucy Edelstein

Taylor Elliot
Katie Fountian
Mollie Garcia
Alex Grant
Victoria Lee
Tiffany Lin

Willa McAbee
Laine Messier
Ella Nield
Bonnie Nygard
Lauren Pehlevanian
Marcella Roy

Elisa Sikula
Luna Stacy
Carolina Tapia
Lili Vahtra
David Yao
Josie Zenger

NOVUS NY

VIOLIN 1

Katie Hyun,
concertmaster
Anna Elashvili
Melissa Tong
Ben Russell
Grace Park
Pauline Kim
Adda Kridler
Emily Smith
Arthur Moeller
Karla Donehew

VIOLIN 2

Karen Kim,
principal
Henry Wang
Maureen Murchie
Amy Schroeder
Bryan Hernandez-Luch
Saerom Yoo
Lily Holgate
Kenneth Trotter

VIOLA

Nathan Schram,
principal
Kyle Miller
Andrew Gonzalez
Jessica Meyer
Stephanie Griffin
Aekyung Kim

VIOLONCELLO

Michael Nicolas,
principal
Ashley Bathgate
Michael Katz
Michael Haas
Andrew Yee
Claire Bryant

BASS

Doug Balliett,
principal
Kris Saebo
Brian Ellingsen
Max Zeugner

FLUTE

Melissa Baker,
principal
Jessica Han

PICCOLO

John Romeri

OBOE

Stuart Breczinski,
principal
Nick Masterson

CLARINET

Romie de Guise-Langois,
principal
Isabel Kim

CLARINET/ E♭ CLARINET

Paul Cho

BASS CLARINET

Benjamin Fingland

BASSOON

Brad Balliett,
principal
Christopher Wickham

HORN

Laura Weiner,
principal
Steve Sherts
Patrick Pridemore
Will DeVos

TRUMPET

Chris Coletti,
principal
Brandon Ridenour
Caleb Hudson

TROMBONE

Thomas Hutchinson,
principal
Achilles Liarmakopoulos

BASS TROMBONE

J.J. Cooper

TUBA

Andrew Baker

PERCUSSION

Jared Soldiviero,
principal
Victor Caccese
John Ostrowski
Ian Rosenbaum
Terry Sweeney

CELESTA

Charity Wicks

HARP

Ashley Jackson

PIANO

Conor Hanick

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Trinity Church Wall Street's high definition video streaming ministry brings Trinity services and events to people around the globe. Through live and on-demand high definition webcasts available on desktop and mobile devices, Trinity's worship services, concerts, arts events, conferences, and more are made accessible to countless individuals. This ministry also fosters music in New York City through outreach programs to public school classrooms and community centers such as the Jamaica Center for Arts and Learning.

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“To listen seriously to music and to perform it are among our most potent ways of learning what it is to live with and before God.”

—Rowan Williams, former Archbishop of Canterbury, *A Ray of Darkness*

Music at Trinity is a ministry for all who seek cultural enrichment and spiritual renewal. Trinity offers an unparalleled array of free, inspiring programming by world-class performers in historic spaces throughout the year, in addition to liturgical music at worship services. There is always something to discover that stirs the soul and lifts the spirit, whether it be hymns sung on Sunday mornings, a Bach cantata experienced during lunch hour, or the world premiere of an opera. Trinity’s music program incorporates high quality music education and outreach to children and youth in New York City, offering the opportunity to be part of a serious music program devoted to disciplined music-making and fostering the formation of character and engaged citizenship.

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Trinity Church | Broadway at Wall Street

Sunday: Holy Eucharist 9am  and 11:15am 

Monday–Friday: Morning Prayer 8:15am, 9am

Eucharist 12:05pm , Evening Prayer 5:15pm

St. Paul’s Chapel | Broadway and Fulton Street

Sunday: Holy Eucharist 8am

Family Eucharist 9:15am

Compline by Candlelight 8pm

Worship on the web

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