

TRINITY CHURCH  
WALL STREET



# HANDEL'S *MESSIAH*

December 9 and 10, 2022

THE CHOIR OF TRINITY WALL STREET • TRINITY BAROQUE ORCHESTRA  
ANDREW MEGILL, CONDUCTOR

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# TRINITY CHURCH WALL STREET

## *MESSIAH*

**MUSIC BY  
GEORGE FRIDERIC HANDEL**

Libretto compiled from Holy Scripture  
by Charles Jennens

THE CHOIR OF TRINITY WALL STREET  
TRINITY BAROQUE ORCHESTRA

Soloists from the choir  
Andrew Megill, conductor

LEAH REDDY



**T**rinity Church Wall Street’s groundbreaking music program – “the top of musical life in New York” (*The New York Times*) – has changed the landscape of performing arts in New York City, re-envisioning the impact arts organizations can have, with its peerless ensembles, uniquely broad range of expertise from early to new music performance, long tradition of championing underrepresented composers, and extensive and growing discography.

LEAH REDDY



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## THE CHOIR OF TRINITY WALL STREET

<b>SOPRANO</b>	Shabnam Abedi Elizabeth Bates Margaret Carpenter Haigh Meg Dudley Madeline Apple Healey Elaine Lachica Molly Quinn Elena Williamson	<b>TENOR</b>	Andrew Fuchs Brian Giebler Timothy Hodges Scott Mello Stephen Sands Tommy Wazelle
<b>ALTO</b>	Kate Maroney Clifton Massey Jonathan May Timothy Parsons Pamela Terry	<b>BASS</b>	Joe Chappel Brian Ming Chu Steven Hrycelak Angelo Johnson Richard Lippold Thomas McCargar

## TRINITY BAROQUE ORCHESTRA

<b>VIOLIN 1</b>	Beth Wenstrom, <i>concertmaster</i> Johanna Novom Katie Hyun Aniela Eddy Theresa Salomon	<b>BASS</b>	Wen Yang, <i>principal</i> John Feeney
<b>VIOLIN 2</b>	Cynthia Roberts, <i>principal</i> Rebecca Nelson Shelby Yamin Maureen Murchie Rafa Prendergast	<b>ORGAN</b>	Avi Stein
<b>VIOLA</b>	Jessica Troy, <i>principal</i> Kyle Miller Alissa Smith	<b>OBOE</b>	Gonzalo Ruiz, <i>principal</i> David Dickey
<b>VIOLONCELLO</b>	Ezra Seltzer, <i>principal</i> Sarah Stone Matt Zucker	<b>BASSOON</b>	Andrew Schwartz
		<b>TRUMPET</b>	John Thiessen, <i>principal</i> Brandon Bergeron
		<b>TIMPANI</b>	Daniel Mallon

## 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 *King 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

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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 perswade 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 Fredric 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 its 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 until 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 frome one end to the other... which Show’d that they were not only pleas’d but affected with the performance.”

— © Robert Mealy

# LIBRETTO

## PART ONE

### Sinfony

#### **Arioso for Tenor** (Mr. Sands)

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

*Isaiah 40:1-3*

#### **Air for Tenor**

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

*Isaiah 40:4*

#### **Chorus**

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

*Isaiah 40:5*

#### **Recitative for Bass** (Mr. Chu)

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 Soprano** (Ms. Carpenter Haigh)

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

*Malachi 3:2*

#### **Chorus**

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

*Malachi 3:3*

#### **Recitative for Alto** (Ms. Terry)

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

*Isaiah 7:14 and Matthew 1:23*

#### **Air for Alto and Chorus**

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

*Isaiah 40:9 and 60:1*

#### **Arioso for Bass** (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*

#### **Pifa** (Pastoral Symphony)

#### **Recitative for Soprano** (Ms. Healey)

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

*Luke 2:8*

#### **Arioso for Soprano**

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

*Luke 2:9*



**Recitative for Soprano** (Ms. Healey)

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

*Luke 2:10-11*

**Arioso for Soprano**

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

*Luke 2:13*

**Chorus**

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

*Luke 2:145*

**Air for Soprano** (Ms. Healey)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee.

He is the righteous Saviour, and he shall speak peace unto the heathen.

*Zechariah 9:9-10*

**Recitative for Alto** (Ms. Maroney)

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. Maroney & Ms. Dudley)

He shall feed his flock like a shepherd; and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

Come unto him, all ye that labour and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart, and ye shall find rest unto your souls.

*Isaiah 40:11 and Matthew 11:28-29*

**Chorus**

His yoke is easy, and his burden is light.

*Matthew 11:30*

**INTERMISSION**

**PART TWO**

**Chorus**

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

*John 1:29*

**Air for Alto** (Mr. Massey)

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

*Isaiah 53:3 and 50:6*

**Chorus**

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

*Isaiah 53:4-6*

**Arioso for Tenor** (Mr. Mello)

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

*Psalms 22:7*

**Chorus**

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

*Psalms 22:8*

**Recitative for Tenor**

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

*Psalms 69:20*

**Air for Tenor**

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

*Lamentations 1:12*

**Recitative for Tenor**

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

*Isaiah 53:8*

**Air for Tenor**

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

*Psalm 16:10*

**Chorus**

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

*Psalm 24:7-10*

**Recitative for Tenor**

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

*Hebrews 1:5*

**Chorus**

Let all the angels of God worship Him.

*Hebrews 1:6*

**Air for Alto** (Mr. May)

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

*Psalm 68:18 (Ephesians 4:8)*

**Chorus**

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

*Psalm 68:11*

**Air for Soprano** (Ms. Abedi)

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

*Romans 10:15*

**Chorus**

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

*Romans 10:18 (Psalm 19:4)*

**Air for Bass** (Mr. Chappel)

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

*Psalm 2:1-2*

**Chorus**

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

*Psalm 2:3*

**Recitative for Tenor** (Mr. Giebler)

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

*Psalm 2:46*

**Air for Tenor**

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

*Psalm 2:9*

**Chorus**

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

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

**PAUSE**

### PART THREE

#### **Air for Soprano** (Ms. Quinn)

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

*Job 19:25-26 and Corinthians 15:20*

#### **Chorus**

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

*I Corinthians 15:21-22*

#### **Recitative for Bass** (Mr. Mextorf)

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

*I Corinthians 15:51-52*

#### **Air for Bass**

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

*I Corinthians 15:52-53*

#### **Recitative for Alto** (Mr. Massey)

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

*I Corinthians 15:54*

#### **Duet for Alto and Tenor** (Mr. Massey & Mr. McCargar)

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

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

*I Corinthians 15:55-56*

#### **Chorus**

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

*I Corinthians 15:57*

#### **Air for Alto** (Mr. Parsons)

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

*Romans 8: 31-34*

#### **Chorus**

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

*Revelation 5:12-137*

## THE CHOIR OF TRINITY WALL STREET



Peerless interpreters of both early and new music, The Choir of Trinity Wall Street has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as “blazing with vigour...a choir from heaven” (*The Times*, London). This premier ensemble can be heard live, online, and in recordings in performances described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*).

In addition to leading daily liturgical music at Trinity Church, over the past two years the choir has produced many video performances highlighting Anglican repertoire. These recordings were featured weekly on Trinity’s Comfort at One series and included a partnership with Amplify Female Composers. A typical season for the choir includes performing in Bach at One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with NOVUS NY, the Trinity Baroque Orchestra, and the Trinity Youth Chorus. The choir anchors Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declares to be “the best *Messiah* in New York.”

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, the Berkeley Festival & Exhibition, BAM’s Next Wave Festival, and the Prototype Festival, among others. Increasingly in-demand internationally, the choir has also performed in recent seasons at Montreal’s Salle Bourgie, Paris’s Théâtre des Champs-Élysées, Norway’s Stavanger Cathedral, and

London’s Barbican Theatre.

Performance partners have included Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones. The choir was featured in the 150 Psalms Project, performing at the Utrecht Early Music Festival and Lincoln Center’s White Light Festival.

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, Broadway Records, Cantaloupe Music, Decca Gold, and Philip Glass’s Orange Mountain Music, which released Trinity’s monumental performance of Glass’s Symphony No. 5. Prominently evidenced by this discography is Trinity’s long-term commitment to new music, which 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 2015 Pulitzer Prize-winning and Grammy Award-nominated work *Anthracite Fields* was recorded with the choir. Along with NOVUS NY, the choir also collaborated on and recorded two Pulitzer Prize-winning operas: Du Yun’s *Angel’s Bone* and Ellen Reid’s *prism*.

## TRINITY BAROQUE ORCHESTRA



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

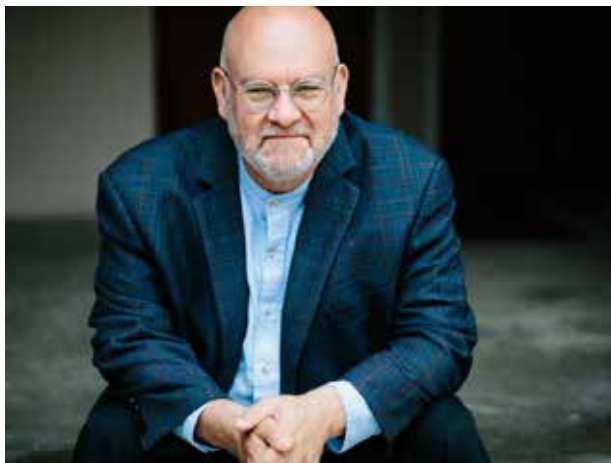
After presenting Bach’s entire monumental output of sacred vocal music during Trinity’s popular Bach at One series, the Trinity Baroque Orchestra and The Choir of Trinity Church Wall Street embarked on the Bach + One series, pairing a Bach cantata with a

complementary work by a different composer, as well as The Handel Project, a multi-season initiative presenting Handel’s oratorios. The orchestra is featured annually in Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declares to be “the best *Messiah* in New York.” The Trinity Baroque Orchestra can be heard alongside The Choir of Trinity Wall Street on their Grammy Award-nominated recording of Handel’s *Israel in Egypt*, as well

as on *J.S. Bach: Complete Motets*.

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

## ANDREW MEGILL



Andrew Megill is recognized as one of the leading choral conductors of his generation, admired for both his passionate artistry and his unusually wide-ranging repertoire, which extends from early music to newly composed works. Recently named Music of the Baroque's Chorus Director in April 2022, he currently serves as the Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign). In addition, he leads three of North America's finest professional vocal ensembles: the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra.

Megill frequently collaborates with the world's leading orchestras. He has prepared choirs for the American Composers' Orchestra, American Symphony, Cleveland Orchestra, Dresden Philharmonie, National Symphony, New Jersey Symphony, New York Philharmonic, and

Venice Baroque Orchestra for conductors including Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck de Burgos, Alan Gilbert, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, and Julius Rudel. An accomplished orchestral conductor, he has led the Spoleto Festival Orchestra, Carmel Bach Festival Orchestra, I Musici de Montréal Chamber Orchestra, Masterwork Orchestra, Champaign-Urbana Symphony Orchestra, and Sinfonia da Camera (Urbana, IL), and made his debut conducting the Montreal Symphony Orchestra in 2014.

Megill is particularly admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, Paul Goodwin, Julianne Baird, Elizabeth Wallfisch, Nancy Wilson, Peter Hanson, and John Holloway. He has conducted many period-instrument orchestras, including Piffaro, Rebel, Sinfonia NYC, Brandywine Baroque, the Sebastians, Tempesta di Mare, and the Trinity Baroque Orchestra.

Megill previously served as Music Director of the Masterwork Chorus and Orchestra and Chorusmaster for the Spoleto Festival USA. He has been a guest artist with the Yale Institute of Sacred Music, TENET vocal ensemble, the Juilliard Opera Center, and Emmanuel Music, and served as interim choirmaster for Trinity Church Wall Street. Prior to his appointment at the University of Illinois, he taught at Westminster Choir College for more than 20 years.

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### **Trinity Church Wall Street Music Staff**

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Melissa Baker, *Senior Artistic Administrator*

Alcee Chriss, *Assistant Organist*

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

Peyton Marion, *Trinity Youth Chorus Assistant Conductor*

Thomas McCargar, *Choir Administrator*

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The Rev. Michael A. Bird, *Vicar*

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## UPCOMING HOLIDAY OFFERINGS



Trinity's musical ensembles invite you and your family to join us for these special opportunities to celebrate the holiday season in our sacred spaces and online.

### Holiday Favorites

Trinity Church and online  
Sunday, December 11, 3pm | Free

Enjoy popular choruses from Handel's *Messiah* alongside Christmas carols and other holiday favorites in a special concert featuring all of Trinity's ensembles and the BMCC choirs.

### Special Compline by Candlelight: *A Ceremony of Carols*

St. Paul's Chapel  
Sunday, December 18, 8pm | Free

The Trinity Youth Chorus presents Britten's masterpiece, *A Ceremony of Carols*, which juxtaposes ancient and modern sounds in a stunning choral work.

Learn more at [trinitywallstreet.org/music](https://trinitywallstreet.org/music)

## Christmas Worship Services

### CHRISTMAS EVE, SATURDAY, DECEMBER 24

#### Family Eucharist | 4pm,\* Trinity Church

Children's Christmas pageant and first Eucharist of Christmas with favorite hymns sung by the Trinity Youth Chorus

#### Holy Eucharist | 7pm, Trinity Church

Festival Eucharist with favorite hymns and anthems offered by The Choir of Trinity Wall Street with the Trinity Youth Chorus, St. Paul's Chapel Choir, and NOVUS NY

#### Holy Eucharist | 9pm\* and 11pm, Trinity Church

Festival Eucharist with favorite hymns and anthems offered by The Choir of Trinity Wall Street and NOVUS NY

### CHRISTMAS DAY, SUNDAY, DECEMBER 25

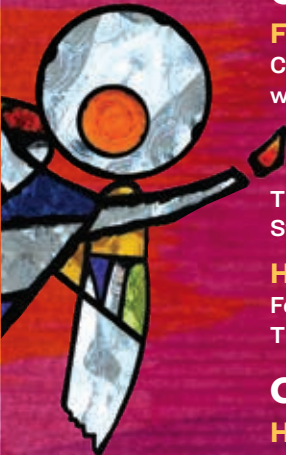
#### Holy Eucharist: The Nativity of Our Lord

#### 11:15am,\* Trinity Church

Festival Eucharist with favorite hymns and anthems offered by The Choir of Trinity Wall Street

[trinitywallstreet.org/christmas](https://trinitywallstreet.org/christmas)

\*Watch online at [trinitywallstreet.org](https://trinitywallstreet.org)



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