SYMPHONY No.5
PHILIP GLASS
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NOVUS NY

THE CHOIR OF TRINITY WALL STREET

DOWNTOWN VOICES

TRINITY YOUTH CHORUS

Julian Wachner, conductor

Heather Buck, soprano

Katherine Pracht, mezzo-soprano

Vale Rideout, tenor

Stephen Salters, baritone

David Cushing, bass

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Trinity Church in New York City

Symphony No. 5

Requiem, Bardo, Nirmanakaya

1. Movement I, Before the Creation

2. Movement II, Creation of the Cosmos

3. Movement III, Creation of Sentient Beings

4. Movement IV, Creation of Human Beings

5. Movement V, Love and Joy

6. Movement VI, Evil and Ignorance

7. Movement VII, Suffering

8. Movement VII, Compassion

9. Movement IX, Death

10. Movement X, Judgement and Apocalypse

11. Movement XI, Paradise

12. Movement 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

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
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 grooping 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

IV. CREATION OF HUMAN BEINGS

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

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

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

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
VI. EVIL AND IGNORANCE

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

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 Gītā 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 Gītā 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,
VII. SUFFERING cont’d

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

VIII. COMPASSION

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 3:18-22
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

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 3:1, 7-10
Sāntideva

The heart of compassion Is the seed of benevolence.

—Mencius 2.A.6
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

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
Śāntideva

X. JUDGEMENT AND APOCALYPSE

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 cont’d

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

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,
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
PROGRAM NOTES

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).

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.

–Philip Glass, 1999

“It was my intention to provoke a flow of attention for the listener which would be based on the world’s Wisdom Traditions - their commonalities, differences, and eccentricities.

Now two decades after its premiere, this new recording by Trinity Wall Street and all the collected forces of orchestra, choirs and singers under Julian Wachner, make these commonalities, differences, and eccentricities appear even more pronounced than was initially imagined”.

–Philip Glass, 2019
Heather Buck
Soprano

Heather Buck's operatic roles range widely, from creating Alma in Wou-rinen's *Brokeback Mountain* at Madrid's Teatro Real, and Haroun in Wou-rinen's *Haroun and the Sea of Stories*; to US stage premieres of Lachenmann's *Little Matchgirl*, Rihm's *Proserpina* (title role), and Dusapin's *Faustus, the Last Night (Angel)*; to standard repertoire such as Glass' *Orphee (Princesse)*, L'Elisir d'Amore (Anina), Pearl Fishers (Leïla), and A Midsummer Night's Dream (Tytania). She appeared as the Marquise de Merteuil in Francesconi's Quartett, Joan of Arc in Dello Joio's *Trial at Rouen*, the title role in Argento's *Miss Havisham's Wedding Night*, and The Maid in Adès' *Powder Her Face*.

Heather appeared both at the Kennedy Center and Trinity Wall Street in Glass' *Symphony No. 5*, Marinsky 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 in Mozart's *Mass in C Minor*, and Avery Fisher Hall and Carnegie Hall with the American Symphony Orchestra. Other repertoire includes Bernstein's Songfest (Trinity Time's Arrow Festival), Salonen's *Five Images After Sappho* (Utah Symphony Orchestra), Druckman's *Counterpoise* (Los Angeles Symphony New Music Group), and the US premiere of Saariaho's *Leino Laulut*, (League of Composers Orchestra).

Katherine Pracht
Mezzo-soprano

Mezzo-soprano Katherine Pracht's engagements in 2018-2019 season included Stravinsky's *Requiem Canticles* with Leon Botstein and The Orchestra NOW as well as the role of Dunyasha in Rimsky-Korsakov's *The Tsar's Bride* in Russian at The Bard Festival; she reprised Prokofiev's Alexander Nevsky with York Symphony, and sang role debuts with Madison Opera as Charlotte in A Little Night Music, Florentine Opera as Ottavia in L'Incoronazione di Poppea, and Kate Julian in Little Opera Theater of New York's *Owen Wingrave* by Benjamin Britten. Most recently, Pracht sang Durufle’s *Requiem* with The Washington Chorus and Christopher Bell. Upcoming performances in 2019-2020 include the role of Linetta in Opera Philadelphia's *The Love for Three Oranges*, mezzo-soprano solos in Richard Einhorn's *Voices of Light* with the National Philharmonic Orchestra and Chorale, and Beethoven's Symphony No. 9 with the York Symphony.

In 2016-17, Pracht made her Kennedy Center debut as soloist in Philip Glass' *Symphony No. 5* with The Washington Chorus, then recorded the piece in NYC with Trinity Wall Street for release this summer (2019). Ms. Pracht sang the US premiere of Richard Wernick's *...and a Time for Peace* with Leon Botstein and the American Symphony Orchestra at Carnegie Hall, and created several roles in workshops of new operas: Florence Williams in a workshop of Susan Kander's *The News From Poems*, Hester Prynne in Eric Sawyer's *The Scarlet Professor*, and Eve in Julian Wachner and Cerise Jacobs' *Rev 23* for the Prototype Festival. Additionally, Ms. Pracht performed Bernstein's *Arias and Barcarolles* accompanied by Bright Sheng and Michael Barrett for The Intimacy of Creativity 2017 Festival in Hong Kong, and then again for her debut with New York Festival of Song with Barrett and Steven Blier. Pracht sang the role of Lady Wang in Bright Sheng's *Dream of the Red Chamber* on tour in China, the role of Mariam in Sheila Silver's *A Thousand Splendid Suns* in workshop for American Opera Projects, a world premiere of Karl Jenkins' *Sing! The Music was Given* and a reprisal of *The Armed Man* at Carnegie Hall with Distinguished Concerts International New York, and her critically-acclaimed title role debut in *Elizabeth Cree* for Chicago Opera Theater by Kevin Puts and Mark Campbell.
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 Symphony No. 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*, *Prince of Players* & *Wuthering Heights* (Floyd), *Río de Sangre* (Davis), *The Inspector* (Musto), as well as recordings of Philip Glass’ *Symphony No. 5* (Trinity Wall Street), *The Ballad of Baby Doe* (Central City Opera), Beethoven’s *Symphony No. 9* (Detroit Symphony), *Carmina Burana* (New Jersey Symphony) and his first solo CD of Britten and Finzi songs on the ACIS label.

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 Fénélon’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 *Cosi fan tutte* (Guglielmo); and as Captain Balthrode in Britten’s *Peter Grimes* at Tanglewood on the occasion of the 50th anniversary of the piece’s American premiere. Mr. Salters has released several CDs including *Spirit Are You There? You Are There* (2016), William Bolcom’s *Billy in the Darbies* written for Mr. Salters and The Lark String Quartet (2014), and Elena Ruehr’s *Averno and Gospel Cha Cha* (2014).
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 returns to Boston Lyric Opera for their production of *The Handmaid’s Tale* performing the role of The Commander and performs as Colline in *La bohème* with the Boston Youth Symphony Orchestra. He will also perform Basilio in *Il barbiere di Siviglia* with Mobile Opera and Mr. Peachum in *The Beggar’s Opera* with Emmanuel Music.

Julian Wachner
Trinity Church Wall Street Director of Music

Multi-GRAMMY®-nominated conductor, composer, and keyboardist Julian Wachner—named one of Musical America’s Top 30 Professionals for 2018—serves as director of music at Trinity Church Wall Street, overseeing an annual season of hundreds of events. Besides serving as principal conductor of NOVUS NY, The Choir of Trinity Wall Street, and the Trinity Baroque Orchestra, Wachner was recently appointed as Artistic Director of the Grand Rapids Bach Festival.

Wachner also enjoys an active schedule as a guest conductor including recent and upcoming performances with the Los Angeles Opera, San Francisco Opera, Beijing Music Festival, The Shed, Philharmonia Baroque, Apollo’s Fire, Kansas City Symphony, Bang on a Can All-Stars, Lincoln Center Presents, Utrecht Early Music Festival, Metropolitan Museum, Carnegie Presents, and the Prototype Festival. As a leading impresario of new music, Wachner collaborated on the development, performance and recording of three Pulitzer Prize winning works: Du Yun’s *Angels Bone* (2017), Julia Wolfe’s *Anthracite Fields* (2015), and Ellen Reid’s *Prism* (2019).

Wachner’s own compositions have been variously described as “jazzy, energetic, and ingenious” (*Boston Globe*), “a compendium of surprises” (*Washington Post*) and “bold and atmospheric,” demonstrating “an imaginative air for allusive text setting” (*The New York Times*). He is published exclusively by E.C. Schirmer and represented world-wide by Opus 3 Artists.
NOVUS NY

Trinity Church Wall Street’s new music orchestra, NOVUS NY, is a key player on the contemporary music scene. Under the leadership of Julian Wachner, its “expert and versatile musicians” (The New Yorker) perform new music from all corners of the repertoire, meeting “every challenge with an impressive combination of discipline and imagination” (New York Classical Review). The orchestra’s Carnegie Hall debut, made with a formidable pairing of Ives and Ginastera, prompted The New York Times to declare “adventure and ambition go hand in hand at Trinity Wall Street.”

In its annual appearances at the Prototype Festival, New York’s premier celebration of contemporary opera, NOVUS NY has helped pioneer several major new operas. These include Du Yun’s Angel’s Bone, winner of the 2017 Pulitzer Prize for Music; Missy Mazzoli and Royce Vavrek’s Breaking the Waves, named “Best New Opera for 2016” by the Music Critics Association of North America; and Ellen Reid’s Winter’s Child. Winter’s Child was revised in collaboration with librettist Roxie Perkins and retitled p r i s m. It won the Pulitzer Prize for Music in 2019 after the orchestra presented its East Coast premiere at New York’s LaMama as part of the Prototype festival. This season’s Prototype highlights also included the ensembles East Coast premiere of Reid’s Dreams of the New World and world premiere of David T. Little’s revised Am I Born.

NOVUS NY has forged strong links with many of today’s leading contemporary composers, collaborating with Daniel Felsenfeld, Paola Prestini, Sarah Kirkland Snider, Jonathan Newman, and Julian Wachner on Trinity’s “Mass Reimaginings” commissioning project, and giving world premiere performances of both Laura Schwendinger’s opera Artemisia and Prestini’s interdisciplinary Hubble Cantata, which drew an open-air audience of thousands to Brooklyn’s Prospect Park. The ensemble also gave the U.S. premiere of Tarik O’Regan’s A Letter of Rights, presented an all-Terry Riley program at Brooklyn’s National Sawdust, and performed selections by Hannah Lash, Stewart Copeland, Sheila Silver, and Bright Sheng at Opera America’s New Opera Showcase. In 2019, the orchestra gave concert performances of new Trinity co-commissions by Daniel Schlosberg and Nico Muhly, and reprised a fully staged Artemisia at Trinity’s annual Time’s Arrow festival.

The ensemble’s recent recordings include Prestini’s The Hubble Cantata, Du Yun’s Angel’s Bone, Trevor Weston Choral Works, Elena Ruehr: Averno, and a three-CD set of Wachner’s orchestral works on the Musica Omnia label. Albums soon to be released will feature new operas Anna Christie and Ellen Reid’s p r i s m, as well as music by Terry Riley, David T. Little, Julian Wachner, and Luna Pearl Woolf.
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

CLARINET
Romie de Guise-Langois, principal
Isabel Kim

CLARINET/ E-flat Clarinet
Paul Cho

BASS CLARINET
Benjamin Finland

BASSOON
Brad Balliett, principal
Christopher Wickham

BASSOON
Brad Balliett, principal
Christopher Wickham

BASS TROMBONE
J.J. Cooper

OBEO
Stuart Breczinski, principal
Nick Masterson

TROMBONE
Thomas Hutchinson, principal
Achilles Liarmakopoulos

FLUTE
Melissa Baker, principal
Jessica Han

TRUMPET
Chris Coletti, principal
Brandon Ridenour
Caleb Hudson

PIECOLO
John Romeri

TROMBONE
Thomas Hutchinson, principal
Achilles Liarmakopoulos

Piano
Conor Hanick

BASS CLARINET
Christopher Wickham

TUBA
Andrew Baker

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

CLARINET
Romie de Guise-Langois, principal
Isabel Kim

CELESTA
Charity Wicks

HARP
Ashley Jackson

PIANO
Conor Hanick

TROMBONE
Thomas Hutchinson, principal
Achilles Liarmakopoulos

CELESTA
Charity Wicks

HARP
Ashley Jackson

PIANO
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Thomas Hutchinson, principal
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Andrew Baker

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John Ostrowski
Ian Rosenbaum
Terry Sweeney

CELESTA
Charity Wicks

HARP
Ashley Jackson

PIANO
Conor Hanick
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 the 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, many New Yorkers attend the choir’s performances at Trinity’s annual Time’s Arrow Festivals year after year.

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 2017, the choir was featured in the 150 Psalms Project, performing at the Utrecht Festival and Lincoln Center’s White Light’s Festival.

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, just as it is in collaborations with living composers including Ellen Reid, Du Yun, 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 on and recorded both Du Yun’s Pulitzer Prize-winning work, Angel’s Bone, and Ellen Reid’s Pulitzer Prize-winning work, prisms, with the participation of NOVUS NY, conducted by Julian Wachner.

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
Downtown Voices

Praised by The New York Times for its “incisive, agile strength,” Downtown Voices is a semiprofessional choir 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 has performed works by Beethoven, Brahms, Rachmaninoff, Webern, Britten, Ginastera, Philip Glass, and James MacMillan, in addition to premiering Spire and Shadow by Zachary Wadsworth, a large-scale commission for the 250th anniversary of St. Paul’s Chapel. Downtown Voices’ fourth season included similarly ambitious programming, with two “Community Carol Sing” concerts, a celebration of the past hundred years of Estonian composition, and a season-closing finale featuring Orff’s Carmina Burana.
<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
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<tbody>
<tr>
<td>Ariana Baurley</td>
<td>Mary Kathryn Bessinger</td>
<td>Sam Bellafiore</td>
<td>Stanley Figaro</td>
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<td>Kate Bullock</td>
<td>Annmarie Errico</td>
<td>Tony DiTaranto</td>
<td>Stephen Foster</td>
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<td>Maria Caputo</td>
<td>Martha Guenther</td>
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<td>Chloe Davis</td>
<td>Erin Halpin</td>
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<td>Leighanne Saltsman</td>
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<td>Sarah Longstreth</td>
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<td>Pamela Mosley</td>
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<td>Hillarie O’Toole</td>
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<td>Carolyn Poehner</td>
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<td>Julie Reumert</td>
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<td>Carrie Sheeran</td>
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<tr>
<td>Sandy Sobey</td>
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Trinity Youth Chorus

Trinity Youth Chorus brings together talented youth ages 5 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. The Trinity Youth Chorus presents Benjamin Britten’s *Ceremony of Carols* each December, and the 2019 season included a winter concert with the New Jersey Youth Chorus, Durufle’s *Missa Cum Jubilo*, Britten’s *Friday Afternoons*, and the season final concert of *Carmina Burana*. Past events include Bach’s *Tilge, Höchster, meine Sünden*, Ellen Reid’s *Winter’s Child* at Prototype Festival, Ginastera’s *Turbae ad Passionem Gregorianam* at Carnegie Hall, Mahler Symphony No. 8 at Carnegie Hall, Britten War Requiem with the Queens College Choral Society, and Bernstein’s *Chichester Psalms* at Trinity Church, and a fully staged production of *Noye’s Fludde*. Recording projects include Symphony No. 5 by Philip Glass at Trinity Church and Lisa Bielawa’s *My Outstretched Hand* with The San Francisco Girls Chorus and Brooklyn Knights.

The chorus is featured in the films *Love is Strange* and *Doubt*, and the made-for-TV opera *Vireo*. The choirsters have sung backup for Josh Groban, The Rolling Stones, and Bobby McFerrin, and have been heard on Public Radio International and CBS’s *The Early Show*.

---

**Trinity Youth Chorus**

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

Taylor Elliott  
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
TRINITY CHURCH WALL STREET STAFF:
The Rev William Lupfer, Rector
The Rev Phillip A Jackson, Vicar

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Julian Wachner, Director
Melissa Attebury, Associate Director
Melissa Baker, Senior Artistic Administrator
Anne Damassa Graff, Music Education
Steven Hrycelak, Downtown Voices Administrator
Harrison E. Joyce, Production Manager and Music Librarian
Thomas McCargar, Choral Contractor
Stephen Sands, Downtown Voices Conductor
Avi Stein, Associate Organist & Chorus Master
John Thiessen, Orchestral Contractor
James Blachly, Cover Conductor

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Casey Savage, Audio Recording Engineer
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Christopher Trice, Chief Engineer
Jamahl Richardson, Stage Manager
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Anthony Indelicato, Video Post Production

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Adam Cohen, Video Director
Dror Piekielny, Camera Operator
Mike Levine, Audio Engineer
Enrique Mancia, Audio Engineer
Alex Pyle, Utility
“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.

Learn more at trinitywallstreet.org/music
@MusicTrinityWallStreet
@MusicAtTWS
### Audio Disc 1

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<tr>
<th>Movement</th>
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<tbody>
<tr>
<td>1. Movement I, Prologue; Before the Creation</td>
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<tr>
<td>2. Movement II, Creation of the Cosmos</td>
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<tr>
<td>3. Movement III, Creation of Sentient Beings</td>
<td>7:57</td>
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<td>4. Movement IV, Creation of Human Beings</td>
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<tr>
<td>5. Movement V, Joy and Love</td>
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<tr>
<td>6. Movement VI, Evil and Ignorance</td>
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<td>7. Movement VII, Suffering</td>
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<td>2. Movement IX, Death</td>
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<td>3. Movement X, Judgement and Apocalypse</td>
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<td>4. Movement XI, Paradise</td>
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<tr>
<td>5. Movement XII, Dedication</td>
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### Video Disc 3

- Video of the live performance from May 20, 2017 and interview with Philip Glass
- Philip Glass interview video can also be accessed at trinitywallstreet.org

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