

Great Music in a
Great Space:
St. John at St. John
St. John Passion
Johann Sebastian Bach

Monday, 29 March 2021
7pm Concert



The Cathedral
Church of **Saint John**
the Divine

125
YEARS

St. John Passion, BWV 245
By Johann Sebastian Bach (1685–1750)

Kent Tritle, *conductor*

Andrew Fuchs, *Evangelist*
Joseph Beutel, *Christus (Jesus)*
Amy Justman, *soprano*
Kirsten Sollek, *contralto*
Lawrence Jones, *tenor*
Peter Stewart, *bass-baritone*

The Cathedral Choir & Ensemble 1047

Lianne Coble, *Ancilla (Maid)*
Scott Dispensa, *Petrus (Peter)*
Michael Steinberger, *Servus (Attendant)*
Lee Steiner, *Servus (Attendant)*
Enrico Lagasca, *Pilatus (Pilate)*

Cathedral Choir

Soprano
Lianne Coble
Linda Jones
Nola Richardson
Elisa Singer Strom

Alto
Tracy Cowart
Katie Geissinger
Heather Petrie

Tenor
Eric Sorrels
Michael Steinberger
Lee Steiner

Bass
Scott Dispensa
Dominic Infrerra
Enrico Lagasca

Margery Daley,
Choral Contractor



Ensemble 1047

Violin I
Mitsuru Tsubota

Cello
Arthur Fiacco, Jr.

Flute
Sato Moughalian
Janet Axelrod

Harpichord
Renée Louprette

Violin II
Theresa Salomon

Bass
Roger Wagner

Oboe
Diane Lesser
William Meredith

Organ
Raymond Nagem

Viola
Alissa Smith

Viola da Gamba
Sarah Cunningham

Bassoon
Damian Primis

Arthur Fiacco, Jr.,
Personnel Manager

CATHEDRAL MUSIC STAFF

Kent Tritle, *Director of Music and Organist*
Raymond Nagem, *Associate Music Director*
Bryan L. Zaros, *Associate Choirmaster*
Christina Kay, *Music Administrator*
Jie Yi, *Music Administrator*
Samuel Kuffuor-Afryie, *Organ Scholar*
Douglass Hunt, *Organ Curator*

CATHEDRAL PRODUCTIONS STAFF

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Issac Lopez, *Productions Coordinator*
George Wellington, *Audio Engineer*
Jonathan Estabrooks, *Video Designer*
Bill Siegmund, *Audio Assistant*
Richie Clarke, *Audio Assistant*
Nidal Qannari-Harvey, *Videographer*
Roman Sotelo, *Camera Operator*
Cole Marino, *Subtitles Coordinator*

Special thanks to External Affairs and Public Education & Visitor Services for their assistance in coordinating the online platform.

PART ONE

1. Chorus: *Herr, unser Herrscher*
2. a. Evangelist, Jesus: *Jesus ging mit seinen Jüngern*
b. Chorus: *Jesum von Nazareth*
c. Evangelist, Jesus: *Jesus spricht zu ihnen*
d. Chorus: *Jesum von Nazareth*
e. Evangelist, Jesus: *Jesus antwortete: Ich hab's euch gesagt*
3. Chorale: *O große Lieb, o Lieb ohn alle Maße*
4. Evangelist, Jesus: *Auf daß das Wort erfüllet würde*
5. Chorale: *Dein Will gescheh, Herr Gott, zugleich*
6. Evangelist: *Die Schar aber und der Oberhauptmann*
7. Aria, alto: *Von den Stricken meiner Sünden*
8. Evangelist: *Simon Petrus aber folgte Jesu nach*
9. Aria, soprano: *Ich folge dir gleichfalls*
10. Evangelist, Maid, Peter, Jesus, Servant: *Derselbige Jünger war dem Hohenpriester bekannt*
11. Chorale: *Wer hat dich so geschlagen*
12. a. Evangelist: *Und Hannas sandte ihn gebunden*
b. Chorus: *Bist du nicht seiner Jünger einer?*
c. Evangelist, Peter, Servant: *Er leugnete aber*
13. Aria, tenor: *Ach, mein Sinn*
14. Chorale: *Petrus, der nicht denkt zurück*

PART TWO

15. Chorale: *Christus, der uns selig macht*
16. a. Evangelist, Pilate: *Da führeten sie Jesum von Kaiphas*
b. Chorus: *Wäre dieser nicht ein Übeltäter*
c. Evangelist, Pilate: *Da sprach Pilatus zu ihnen*
d. Chorus: *Wir dürfen niemand töten*
e. Evangelist, Pilate, Jesus: *Auf daß erfüllet würde das Wort Jesu*
17. Chorale: *Ach großer König, groß zu allen Zeiten*
18. a. Evangelist, Pilate, Jesus: *Da sprach Pilatus zu ihm*
b. Chorus: *Nicht diesen, sondern Barrabam!*
c. Evangelist, Pilate, Jesus: *Vollbracht er war ein Mörder*
19. Arioso, bass: *Betrachte, meine Seel*
20. Aria, tenor: *Erwäge, wie sein blutgefärbter Rücken*
21. a. Evangelist: *Und die Kriegsknechte flochten eine Krone von Dornen*
b. Chorus: *Sei begrüßet, lieber Jüdenkönig!*
c. Evangelist, Pilate: *Und gaben ihm Backenstreiche*
d. Chorus: *Kreuzige, kreuzige!*
e. Evangelist, Pilate: *Pilatus sprach zu ihnen*
f. Chorus: *Wir haben ein Gesetz*
g. Evangelist, Pilate, Jesus: *Da Pilatus das Wort hörete*
22. Chorale: *Durch dein Gefängnis, Gottes Sohn*
23. a. Evangelist: *Die Juden aber schrieen*
b. Chorus: *Lässest du diesen los*
c. Evangelist, Pilate: *Da Pilatus da Wort hörete*
d. Chorus: *Weg, weg mit dem, kreuzige ihn!*
e. Evangelist, Pilate: *Spricht Pilatus zu ihnen*
f. Chorus: *Wir haben keinen König denn den Kaiser*
g. Evangelist: *Da überantwortete er ihn daß er gekreuziget würde*
24. Aria, bass, with Chorus: *Eilt, ihr angefochtenen Seelen*
25. a. Evangelist: *Allda kreuzigten sie ihn*
b. Chorus: *Schreibe nicht: der Juden König*
c. Evangelist, Pilate: *Pilatus antwortet*
26. Chorale: *In meines Herzens Grunde*

27. a. Evangelist: *Die Kriegsknechte aber*
 b. Chorus: *Lasset uns den nicht zerteilen*
 c. Evangelist, Jesus: *Auf daß erfüllet würde die Schrift*
28. Chorale: *Er nahm alles wohl in acht*
29. Evangelist, Jesus: *Und von Stund an nahm sie der Jünger zu sich*
30. Aria, alto: *Es ist vollbracht!*
31. Evangelist: *Und neiget das Haupt*
32. Aria, bass, with Chorus: *Mein teurer Heiland, laß dich fragen*
33. Evangelist: *Und siehe da, der Vorhang im Tempel zeriß*
34. Arioso, tenor: *Mein Herz, in dem die ganze Welt*
35. Aria, soprano: *Zerfließe, mein Herze, in Fluten der Zähren*
36. Evangelist: *Die Jüden aber, dieweil es der Rüsttag war*
37. Chorale: *O hilf, Christe, Gottes Sohn*
38. Evangelist: *Darnach bat Pilatum Joseph von Arimathia*
39. Chorus: *Ruht wohl, ihr heiligen Gebeine*
40. Chorale: *Ach Herr, lass dein lieb Engelein*

PROGRAM NOTES

By Michael Marissen

Perspectives on Bach's *St. John Passion* and the Jews

AMONG Martin Luther's best-known writings today is his screed "On the Jews and Their Lies," from 1543. There Luther suggested sanctions for Jews who would not embrace his Christianity: burn their places of worship, destroy their homes, seize their prayer books and Talmudic writings, and finally expel them from areas of Europe. (Since the 1980s, many Lutheran church bodies have come to officially repudiate Luther's anti-Jewish writings.)

Now that Bach's indebtedness to Luther has come to be widely acknowledged, listeners could easily assume that Bach harbored hostility to Jews and, accordingly, that his music projects such hostility. Throw in his engagement with the Gospel of John, with its continual harping on "the Jews" as inimical to Jesus, his followers and truth in general, and one might reasonably wonder whether there is even room for discussion.

Indeed, the debate surrounding Bach's *St. John Passion* has grown more heated in recent decades: witness the media frenzy surrounding student objections to performances at Swarthmore College in 1995, and the picketing of the concert in which Helmuth Rilling and the Oregon Bach Festival scheduled the work, also in 1995.

Many music lovers maintain that Bach's librettos can simply be ignored, that his vocal music is to be valued for its timeless, purely musical qualities (qualities that do in fact largely account for the repertory's wildly successful migration from the church to the concert hall). Devotees often go on to insist that Bach himself would have agreed with the notion that great music is best heard for its own sake.

But Bach's job in Leipzig was to be a "musical preacher" for the city's main Lutheran churches. Before taking up his duties in 1723, he easily passed grueling examinations on theology and the Bible, administered by church authorities and the theological faculty of the University of Leipzig. It is worth noting in this connection that we have an estate list of titles from Bach's large personal library of Bible commentaries and sermons; Bach's own copy of the Calov Bible Commentary, with the composer's many handwritten entries, also survives.

So we can be sure that in preparing his musical setting, Bach had a thorough knowledge of the Gospel of John and its Lutheran interpretation. His *St. John Passion* libretto consists of the Luther Bible's literal translation (from Greek into German) of John 18–19 in the form of recitatives and choruses, along with extensive commentary in the form of interspersed arias and hymns.

John contains many references to "the Jews," and no attentive reader can fail to notice that they are overwhelmingly negative. In this Gospel, the cosmos is engaged in a battle. On one side, there are God the Father, Good, Heaven, Light, and Jesus and his followers. On the other, Satan, Evil, the World, Darkness and "the Jews" (the usual translation for John's "*hoi Ioudaioi*"—recent notions of rendering this more accurately as "the Judeans" or "the Jewish leaders" or "some of the Jewish leaders" are well-meaning but seem textually and contextually unwarranted). Many dualisms of this sort are found in other contemporary religious writings, like the Dead Sea Scrolls.

The puzzling thing, from a historical point of view, is why the author of John calls Jesus' opponents "the Jews" when he knows that Jesus was a Jew (4:9, 4:20–22), as were his disciples (20:19, where they are seen to observe the Sabbath; on the other hand, however, it ought to be noted that no active believers in Jesus are called "Jews" in the Gospel of John). Furthermore, John's fundamental statement concerning Jesus as God incarnate (1:1–18) is modeled on Jewish understanding of wisdom, and his Jesus is pictured as apocalyptic Passover lamb, securing freedom from the bondage of evil by being "lifted up."

This is a characteristic pun in John's Greek, where the concept is employed for both the crucifixion and the exaltation of Jesus. Jesus' "exaltation" on the cross, that is to say, becomes the very means by which he is lifted up to rule in glory with God the Father in heaven, as attested in a Christian reading of Isaiah 52:13 and Psalm 110:1.

In another significant bit of wordplay by John, the Jewish high priest Caiaphas unwittingly prophesies when he provides the historically most plausible reason for "the Jews" to hand Jesus over to the Romans (18:14; 11:50–52): "It would be good that one man be put to death instead of the people," this because of the social unrest the one man, Jesus, would cause during the pilgrimage festival of Passover. The Gospel's word for "instead of" also means "on behalf of," or "for the benefit of." So John's Jesus dies for "the people," who, it is clear, are Jewish.

In spite of John's notion that Jesus "is the lamb of God who takes away the world's sin" (1:29), and in spite of the Gospel's puns and their implications, the sad fact remains, as Samuel Sandmel observed, in his valuable book *A Jewish Understanding of the New Testament*, that "in its utility for later Jew-haters, the Fourth Gospel is pre-eminent among the New Testament writings."

One approach to dealing with the difficulties of John's text has been scholarly. In this view, the anti-Jewish sentiments are to be understood in light of their historical origins.

According to John 9:22, Jews in Jerusalem who acknowledged Jesus as God's messiah were expelled from the synagogue. Scholars argue that the Gospel's hostility reflects a late first-century family dispute between "rabbinical" Jews and "Christian" Jews.

John's polemic presented a serious problem for Judaism only when it was canonized as sacred Scripture, and its gentile readers, in a subsequently Christianized Roman empire, came to identify with Jesus as non-Jewish. John's embattled community of Christian Jews would not have intended to issue a blanket indictment. The Gospel's inveighing against "the Jews" might be seen as historically contingent and not normative, in the same way that many Christians today do not take as normative New Testament statements on slavery or the silence of women in worship gatherings.

Another suggestion has been to alter Gospel texts radically in new translations intended for use in public worship. This idea has met with little enthusiasm. (As anyone heading a worship committee can tell you, there is no sorrow like unto that of the liturgical reformer.)

Yet another approach, related to but more evocative and useful than the first, is to update the Gospel by leaving the text intact but interpreting it theologically, reading to some degree "against the text." Whether or not they admit it, most if not all biblical interpreters do just this, whenever they read the Bible, on any subject. (A striking current example is the argument that general biblical principles of love and inclusion should take priority over specific biblical passages apparently condemning homosexual activity.)

When this third approach is taken, by reading John theologically in light of the much greater emphasis on Christian sin and forgiveness that Luther found in Paul's writings in the New Testament, Bach's *St. John Passion* looks considerably less anti-Jewish than the Gospel text itself. I do not mean to suggest, however, that Bach's musical output is philosemitic. (There are clearly anti-Jewish sentiments in his Cantatas 42, *Am Abend aber desselbigen Sabbats*; and 46, *Schauet doch und sehet*.) Rather, Bach seems simply to have thought that dwelling on Jews and Judaism during Holy Week detracted from the proper application of John's narrative about Jesus' sacrificial death.

Bach's view can be inferred from the strong verbal and musical emphasis he places on an essential point of Lutheran theology: that all humans (except Jesus), tainted by original sin, are guilty and in need of redemption, German Lutherans most of all, for they have had the benefit of a restored Gospel in the vernacular and cannot claim ignorance.

Bach sets John's unaltered Passion narrative to music that in no way palliates ugly aspects of the story. When "the Jews" shout out to Pilate, "Away, away with him, crucify him!" and when the Jewish leaders exclaim soon after, "We have no king but the emperor," Bach delivers positively ferocious music.

For many composers, story elements like these occasioned still harsher commentary. Handel's *Brookes-Passion*, for example, says concerning this episode (in which Jesus is taken away to be crucified): "Hurry, you besieged souls, leave *Achshaph's dens of murder*, come—where?—to Golgotha! Hurry toward faith's wings; fly—where?—to the skulls' hilltop; your welfare blossoms there!" (Achshaph was one of the cities the Israelites are depicted in the Bible as having wiped out in their conquest of the Promised Land of Canaan.) Brookes's apparent moral: "old Israel" should leave its murderousness behind and fly to Calvary.

The version of this poetry found in Bach's *St. John Passion* provides as a commentary for the same narrative episode: "Hurry, you besieged souls, leave *your dens of torment*; hurry—where?—to Golgotha! Embrace faith's wings ..." The concern here is not with "the Jews" at all but with Bach's fellow Christian listeners, leaving inner spiritual turmoil for the peace of the cross.

Who, then, is held accountable for Jesus' crucifixion in Bach's *St. John Passion*? The commentary hymn following on Jesus' being struck by one of the attendants of "the Jews" expresses matters the most forcibly, its "I, I" referring to Bach's Lutheran congregants: "Who has struck you so? ... I, I and my sins, which are as numerous as the grains of sand on the seashore; they have caused you the sorrow that strikes you and the grievous host of pain." Bach's Passion, in contrast to Handel's, takes the focus away from the perfidy of "the Jews" and onto the sins of Christian believers.

From our vantage point, it is easy to see that Bach's *St. John Passion* by no means comes to terms with all ecumenically or socially troubling aspects of the Gospel's first-century text. Yet there are significant steps in the right direction. Crucial in this regard is the work's commentary on John 19:30, the aria "Mein teurer Heiland." With extensive melismas on the word "redemption," the bass soloist asks, concerning Jesus' death, "is redemption of *all the world* here?" and proclaims the answer, "yes." (This may at first sound super-ecumenical, but most likely it just means, if still generously, that—against the doctrines of Calvinism—in principle all humanity could be saved by Jesus, in the End, as "Lutherans.")

One hopes against hope that a heightened awareness of and attentiveness to Bach's setting will give scope for seeing, in the words of the great religious scholar Jacob Neusner, "the 'St. John Passion' as occasion to identify and overcome anti-Judaism and antisemitism—a work of aesthetic refinement and deep religious sentiment."

This essay first appeared in the New York Times, April 2, 2000; © Michael Marissen (Professor of Music, Swarthmore College). Prof. Marissen has also provided the English translation for this week's concerts, and is author of Lutheranism, Anti-Judaism, and Bach's St. John Passion (Oxford University Press, 1998), Tainted Glory in Handel's Messiah (Yale University Press, 2014), and, most recently, of Bach & God (Oxford University Press, 2016).

ABOUT THE ARTISTS



An imposing bass-baritone," as reviewed by Opera News, JOSEPH BEUTEL, is often praised for his "deep well-rounded tone," and overall richness of voice and versatility on stage. Making his career across 5 continents, Beutel enjoys performing traditional operas and originating new roles in new operas on the cutting edge, along with many oratorios and other concert works. Some roles of note include originating the role of the "British Major" in *Silent Night*, Kevin Puts and Mark Campbell's Pulitzer Prize winning opera, and most recently originating the role of "Sir" in *Mila*, an opera commissioned by Asia Society Hong Kong most recently performed in New York and San Francisco. Beutel has performed with many prestigious companies across the country and world, including Santa Fe Opera, NYCO, NY Philharmonic, New York City Ballet, English Concert, Seattle Opera, Minnesota Opera, and Sarasota Opera to name a few. Beutel also enjoys performing musical theater with credits from Encores! at City Center in New York and Live at Lincoln Center featured on PBS. Recordings include Alexander Kastalsky's Grammy-nominated Requiem, *Memory Eternal to the Fallen Heroes*, performed live on the 100th anniversary of the Armistice to WWI in National Cathedral, Washington.



A native of Kansas City, MO, NYC-based tenor ANDREW FUCHS's wide-ranging repertoire includes an abundance of early music, which he has sung with such groups as Pegasus, TENET, ARTEK, and New York Polyphony (with whom he recorded Palestrina's *Missa Papae Marcelli* for BIS Records). He recently made his Kennedy Center debut in Monteverdi's *Vespers* with The Thirteen and his Lincoln Center debut in Bach's *Magnificat* with the American Classical Orchestra. The music of Bach has come to play a central role in Andrew's career, and he has cherished performing the Evangelist in both the *St. Matthew* and *St. John* Passions (The Kent Singers, Saint Andrew Chorale, Canticum Novum Singers): "Fuchs made the Evangelist fully human and...served with exceptional skill" (*TheaterScene*). Additionally, while a member of The Choir of Trinity Wall Street, Andrew was a frequent soloist on their "Bach at One" series at St. Paul's Chapel.

Equally passionate about the music of today, Andrew is very active in NYC's new music scene and has premiered many works including the principal role of ME in Daniel Thomas Davis's chamber opera *Six. Twenty. Outrageous.* with American Opera Projects, Alexander Goehr's song cycle *Verschwindenes Wort* for The Juilliard School's Focus Festival, and Zachary Wadsworth's oratorio *Spire and Shadow* with Downtown Voices. He has also been featured in several substantial pieces by Steve Reich, such as *Three Tales* at Disney Hall and *Daniel Variations* at Miller Theatre (both with Ensemble Signal), and *Desert Music* with the American Composers Orchestra.

Highlights from recent seasons include Brahms's *Liebeslieder Waltzes* and Britten's *Curlew River* with the Mark Morris Dance Group, Vaughan Williams's *On Wenlock Edge* with the Momenta Quartet, and the complete Monteverdi Book 7 madrigals with ARTEK (which was recently released on Zefiro Recordings).

Andrew holds degrees from the University of Kansas and Stony Brook University, and is an alumnus of the Fall Island Vocal Arts Seminar and Tanglewood Music Center.



Praised by the New York Times as “an impressive tenor” and by The Guardian as “smooth voiced”, tenor LAWRENCE JONES has established an active presence on the concert and operatic stages. Among his concert credits, Lawrence has sung as a soloist with the Utah Symphony, Musica Sacra, Boston Baroque, Charlotte Symphony, Boston Pops, the Vail International Baroque Festival, and the Oratorio Society of New York.

He has received recognition for his portrayals of Tom Rakewell in Stravinsky’s *The Rake’s Progress* at the Princeton and Aldeburgh Festivals. *The New York Times* wrote, “Tenor Lawrence Jones brought a light, sweet voice and lyricism to Tom,” while *Opera News Magazine* praised him for his “clean, ringing tenor.” He has performed roles with New York City Opera, Glimmerglass Opera, Sarasota Opera, Haymarket Opera, and Opera Saratoga, for which *Opera News Magazine* commended him for “attractive, well-phrased legato sounds all afternoon.”

As a frequent performer of the works of Bach, Lawrence’s credits include performances of the *St. John Passion*, *St. Matthew Passion*, and *B Minor Mass* with the New Mexico Philharmonic, Oratorio Society of New York, Saint Thomas Choir, Bach Society of St. Louis, Kalamazoo Bach Festival, and the Cathedral Church of St. John the Divine.

Active in the performance of contemporary works, Lawrence made his company debut in Oliver Knussen’s *Where the Wild Things Are* at New York City Opera, and sang in the American Stage Premiere of Elliott Carter’s opera *What Next?* at Tanglewood. Concert engagements have included the American Premiere of Nico Muhly’s *My Days* with viol consort Fretwork, Arvo Pärt’s *Passio* with Boston Modern Orchestra Project, and a tribute concert for Elliott Carter at Juilliard, in Mad Regales.

Following appearances in Monteverdi’s *Vespers* with Tenet, Back Bay Chorale, and Voices of Ascension, the 2018/19 season included two more performances of the *Vespers* with the Oratorio Chorale of Portland. He sang as a soloist in the *B Minor Mass* with the Bach Society of St. Louis, and made his company debut with the Naples Philharmonic in Stravinsky’s *Pulcinella*. For the 2019/20 season, Lawrence joined Chorus pro Musica and the Metropolitan Chorale at Boston’s Jordan Hall to sing in Janáček’s *Amarus* and Mendelssohn’s *Die erste Walpurgisnacht*. Most recently, Lawrence created streamed chamber music programs in collaboration with the Bach Choir of Bethlehem, in which he sang Vaughan Williams’ *Merciless Beauty*, for tenor and string trio, and Bach arias from the *Christmas Oratorio* and Cantata No. 7.



Dubbed the “leading lady of crossover” by *Classical Singer* magazine, AMY JUSTMAN’s career has spanned musical theater, classical music, jazz and beyond. Recent highlights include Handel’s *Messiah* with Musica Sacra at Carnegie Hall, the Lotte Lenya Songbook for the Kurt Weill Foundation, the world premiere of *Unmasked: The Music of Andrew Lloyd Webber* at Paper Mill Playhouse and the PBS Great Performances’ broadcast of Bernstein’s *Mass* with the Chicago Symphony Orchestra.

Amy returns to Bach’s *St. John Passion* after singing it with Great Music in a Great Space in 2014. She has been a member of the Cathedral Choir since 2012 and was also a soloist for their *Bach Mass in B Minor*. Other concert work includes Mother in *Amahl and the Night Visitors* with Steamboat Symphony Orchestra, the Bach *Coffee Cantata* and Mahler *Symphony no. 4* with Broadway Chamber Players, and performances with Baltimore Symphony Orchestra, New York City Ballet, and American Modern Ensemble. She is a previous winner of the Lotte Lenya Competition.

She recently made her principal debut with the New York Philharmonic, singing in their *Nightcap* series and covering the Assistant in David Lang’s *Prisoner of the State*, and she debuted with Syracuse Opera as Polly Peachum in *Three Penny Opera*. Currently, she is part of the development of the opera *Eat the Document* for American Opera Projects.

Amy was most recently seen on Broadway covering and performing for both Renée Fleming and Jessie Mueller in the 2018 revival of *Carousel*. She made her Broadway debut in the revival of *Company*, performing the role of Susan as well as playing piano as part of the actor-orchestra. Other theatrical credits include *In Transit*, *A Gentleman’s Guide to Love & Murder*, and *White Christmas* on Broadway, both the Broadway and 25th Anniversary National Tour of *Phantom of the Opera*, and Clara in the off-Broadway revival of *Passion* at Classic Stage Company.

Her studio work includes the jazz recordings *Songs for Pickles* and *Hoagy Carmichael: The Stardust Road*, Tania León’s Grammy-nominated *Inura*, and the Original Revival Cast Recordings of *Company* and *Carousel*. TV/Film credits include *Company* for PBS Great Performances, *Fosse/Verdon* for FX, *Dickinson* for Apple TV, and voice work for *Hail, Caesar!*, *The Secret Life of Walter Mitty*, *The Get Down* and *The Marvelous Mrs. Maisel*.

She received her MM from Manhattan School of Music and her BA from Yale University, where she is currently a voice teacher for the Shen Curriculum for Musical Theater.



KIRSTEN SOLLEK has been called “...an appealingly rich alto” and “...true contralto” by *The New York Times*, and a singer with “elemental tone quality” by *The Philadelphia Inquirer*. Concert highlights include Pierre Boulez’s *Le Marteau Sans Maître* with Novus New York at Trinity Wall Street, Bach’s *Magnificat* with Musica Angelica Baroque in Los Angeles, Handel’s *Dixit Dominus* with Saint Thomas 5th Avenue, Handel’s *Resurrezione* with the Helicon Foundation, Mahler’s *Third Symphony* with Kevin Noe and the MSU Symphony Orchestra, and Vivaldi’s *Stabat Mater* and Duruflé’s *Requiem* with Great Music in a Great Space, and Brahms’s *Alto Rhapsody* with the String Orchestra of Brooklyn. She has been a featured soloist with Bach Collegium Japan, the Chamber Orchestra of Philadelphia, Seattle Baroque Orchestra, Tafelmusik, Kansas City Symphony, Minnesota Orchestra, Rochester Philharmonic, Virginia Symphony, and the Pacific Symphony.

In the fall of 2019 Ms. Sollek created the role of Woman in the premiere of Hannah Lash’s opera *Desire* at the Miller Theatre in NYC. Other opera credits include the role of Rinaldo (cover) in Handel’s *Rinaldo* for the Glyndebourne Festival, Rosmira in Handel’s *Partenope* with Boston Baroque, Bradamante in Handel’s *Alcina* with Teatro Municipal de Santiago in Chile, Mamma Lucia in Mascagni’s *Cavalleria Rusticana* with the String Orchestra of Brooklyn, and Lucretia in Britten’s *The Rape of Lucretia* with the Eastman Opera Theatre.

In the contemporary music field, she has worked extensively with composer John Zorn, premiering his music in the US, Europe, Australia, and Israel. She appeared as the Death Knight in Amy Beth Kirsten’s *Quixote*, premiered at Montclair State University’s Peak Performances in 2017. Ms. Sollek created the role of The Dying Cow in Lisa Bielawa’s serial video opera *Vireo: The Spiritual Biography of a Witch’s Accuser*. Ms. Sollek was a guest artist at the 2017 Bang on a Can Mass MoCA residency, coaching and singing with the vocal fellows. She has collaborated frequently with groups such as Alarm Will Sound, Ensemble Signal, ICE, Meridionalis, and Juilliard’s AXIOM. She has recorded Reich’s *The Desert Music* and *Tehillim* with Alarm Will Sound for Cantaloupe, and *Music for 18 Musicians* with Ensemble Signal for Harmonia Mundi.

2021–2022 appearances include a digital presentation of *ASTRONAUTICA: Voices of Women in Space* with Trio Triumphatrix, Boulez’ *Le Marteau Sans Maître* with Ensemble Sans Maître in NYC, and John Zorn’s *Shir Hashirim* and *Holy Visions* for the Elbphilharmonie’s REFLEKTOR festival in Hamburg, Germany.



Throughout the pandemic, PETER STEWART has continued to sing every week for the Cathedral’s services, and has taught virtually at Montclair State University and for the Oratorio Society of New York. Immediately before the lockdown, Peter completed a series of performances of *Drowning*, a new opera by Philip Glass. He also sang the first performance of *The Stammerer*, a concert piece written for him by Karl Kramer, performed by the chamber orchestra SONYC. Peter has been very involved singing Bach for many years, with Orpheus Chamber Orchestra, with Andrew Parrott (in his acclaimed one voice per part *St. Matthew Passion*), with the Madeira Bach Festival, and previously at the Cathedral of St. John the Divine.

Peter has been active in early music performance for many years. He is a long-time member of Pomerium and toured with the Waverly Consort for many years. He has participated in many European festivals and was happy to bring back the masterpieces of the Renaissance to the cathedral in which they were banned in the Council of Trent in 1545.

He has also performed a lot of contemporary music, touring worldwide for many years in various projects of Philip Glass. He has created works in collaboration with Leroy Jenkins, Julius Hemphill, Anthony Braxton, Blue Gene Tyranny and other crossover jazz composers who wrote operas. He has recorded the baritone songs of Lee Hoiby, with the composer at the piano, as *Continual Conversation with a Silent Man*.

Peter has taught in Japan, Italy and across the United States in various festivals, including the Amherst Early Music Festival under Kent Tritle. He currently teaches at Montclair State, and lives in northern Manhattan with his wife Maria de Lourdes Davila and their daughter Beatriz.

LIBRETTO

THE purpose of this translation is to present the libretto from Bach's *St. John Passion* in as transparent a rendition of the German as is possible in American English (including some shifts from past to "historical present" tense that Luther took over from the New Testament's Greek); it is also designed to make as convenient as possible a line-by-line comparison of the texts. The style and syntax of the English will therefore often leave a great deal to be desired.

Luther's translation of the Gospel of John's passion narrative and mine of Luther's are printed in unindented, right-justified paragraphs. Luther's text and, therefore, my renderings do not necessarily correspond to any of today's English or German Bibles. The libretto's chorale responses to the Gospel narrative are set in bold type, indented; and the aria and arioso responses in regular type, likewise indented.

Many published translations of Bach's *St. John Passion* were designed to accommodate foreign-language performances of the work (e.g., they focus on aligning syllabic with musical rhythms, particularly in the arias and chorales). For these and other reasons, such translations often substantially alter the meanings of the German libretto and thus can hamper proper musical interpretation. Other translations, especially those produced for recording booklets, also often contain a variety of serious errors. Yet another problem is that many translations simply copy their biblical passages verbatim from standard English Bibles like the King James Version, the New Revised Standard Version, or the New International Version, Bibles that may reflect neither the readings of Luther's particular Greek biblical sources nor his reception and interpretive understanding of them. Moreover, Bach's commentary on arias and chorales do not always make sense following from such renderings. It is worth emphasizing that Bach's *St. John Passion* is an interpretation not of "the Bible" but of Luther's particular translation of his particular biblical sources.

Michael Marissen (Professor of Music, Swarthmore College), ©2005 translation appears in the translator's book *Lutheranism, Anti-Judaism, and Bach's St. John Passion: with an annotated Literal Translation of the Libretto* (New York: Oxford University Press, 1998)



PART ONE

[1] CHORUS

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

*Lord, our ruler, whose praise
is glorious in all the lands!
Show us through your Passion
that you, the true Son of God,
at all times,
even in the greatest humiliation,
have been glorified!*

[2a] EVANGELIST

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus went with his disciples across the brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that very place with his disciples. Now when Judas had engaged the band [of Roman soldiers] and attendants of the chief priests and of the Pharisees, he comes to that place with torches, lanterns, and with weapons. Now since Jesus knew everything that [according to scripture] should happen to him, he went out and said to them:

JESUS

Wen suchet ihr?

Whom do you seek?

EVANGELIST

Sie antworteten ihm:

They answered him:

[2b] CHORUS

Jesum von Nazareth.

Jesus of Nazareth.

[2c] EVANGELIST

Jesus spricht zu ihnen:

Jesus says to them:

JESUS

Ich bin's.

That, I AM.

EVANGELIST

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Judas, however, who betrayed him, also stood with them. Now since Jesus said to them, "That, I AM," they drew back and fell to the ground. He then asked them once more:

JESUS

Wen suchet ihr?

Whom do you seek?

EVANGELIST

Sie aber sprachen:

They again said:

[2d] CHORUS

Jesum von Nazareth.

Jesus of Nazareth.

[2e] EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

I have told you I'm that one; if you are looking for me, then let these others go!

[3] CHORALE

O große Lieb, o Lieb ohn' alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden.

*O great love, o love beyond all measure,
that has brought you on this path of torment!
I lived with the world in delight and joy,
and you have to suffer.*

[4] EVANGELIST

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohen-priesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

In order that what he [had] said, the Word, would be fulfilled: "I have not lost one of those whom you have given me." Then Simon Peter, having a sword, drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus said to Peter:

JESUS

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Put your sword in its casing! Shall I not drink the cup that my Father has given me?

[5] CHORALE

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

*Your will be done, Lord God, alike
on earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering,
to be obedient in love and woe;
restrain and hold in check all flesh and blood
that acts against your will!*

[6] EVANGELIST

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

The band, however, and the captain and the attendants of the Jews took Jesus and bound him and led him at first to Annas (the father-in-law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the Jews it would be good that one man be put to death for the people.

[7] ARIA

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

*To unbind me
from the ropes of my sins,
my Salvation is bound.
To heal me fully from all
my vice-boils,
he lets himself be wounded.*

[8] EVANGELIST

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

Simon Peter, however, and another disciple followed Jesus.

[9] ARIA

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten.

*I will follow you likewise with joyful steps
and will not let you [go],
my Life, my light.
Pave the way,
and do not stop
drawing, shoving, imploring me yourself.*

[10] EVANGELIST

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohen- priesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

This same disciple was known to the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known to the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the doorkeeper, said to Peter:

MAID

Bist du nicht dieses Menschen Jünger einer?

Aren't you one of this man's disciples?

EVANGELIST

Er sprach:

He said:

PETER

Ich bin's nicht.

That, I am not.

EVANGELIST

Es stunden aber die Knechte und Diener und hatten ein Kohlfu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

But the servants and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. But Peter stood among them and warmed himself. But the high priest asked Jesus about his disciples and about his teaching. Jesus answered him:

JESUS

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Look, these same ones know what I have said.

EVANGELIST

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

But when he said such things, one of the attendants standing nearby gave Jesus a blow to the face and said:

ATTENDANT

Solltest du dem Hohenpriester also antworten?

Should you answer the high priest like that?

EVANGELIST

Jesus aber antwortete:

But Jesus answered:

JESUS

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

If I have spoken badly, then prove it is evil; but if I have spoken rightly, why do you strike me?

[11] CHORALE

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

*Who has struck you so,
my Salvation, and beat you up
so badly, causing plague-spots?
You are by no means a sinner,
like we and our children [are];
you do not know of any misdeeds.*

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

*I, I and my sins,
which are as [countless as] the grains
of sand on the seashore,
they have caused you
the sorrow that strikes you
and the grievous host of pain.*

[12a] EVANGELIST

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

And Annas sent him, bound, to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

[12b] CHORUS

Bist du nicht seiner Jünger einer?

Aren't you one of his disciples?

[12c] EVANGELIST

Er leugnete aber und sprach:

He denied it again and said:

PETER

Ich bin's nicht.

That, I am not.

EVANGELIST

Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:

One of the high priest's servants, a kinsman of him whose ear Peter had cut off, says:

ATTENDANT

Sahe ich dich nicht im Garten bei ihm?

Didn't I see you in the garden with him?

EVANGELIST

Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Then Peter denied it once more, and immediately the cock crowed. Then Peter remembered the words of Jesus and went out and wept bitterly.

[13] ARIA

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

*Oh, my sense [of good and evil],
where, in the end, do you want to go;
where shall I restore myself?
Shall I stay here,
or do I wish
mountains and hills [to fall] upon my back?
In the world there is no counsel whatsoever,
and in my heart
persist the agonies
of my misdeed:
for the servant has disavowed the Lord.*

[14] CHORALE

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

*Peter, who does not think back [to Jesus' Word],
denies his God;
at a penetrating glance, however,
he weeps bitterly.
Jesus, glance on me as well,
whenever I am unrepentant;
whenever I have done something evil,
stir my conscience!*

PART TWO

[15] CHORALE

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

*Christ, who makes us blessed,
has committed no evil;
for us, in the night, he was
seized like a thief,
led before godless people,
and falsely accused,
mocked, scorned, and spat upon,
as scripture goes on to say.*

[16a] EVANGELIST

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

Then they led Jesus from Caiaphas before the hall of judgement, and it was early. And they did not go in the hall of judgement, in order that they would not be defiled, but might eat Passover. Then Pilate went out to them and said:

PILATE

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

EVANGELIST

Sie antworteten und sprachen zu ihm:

They answered, saying to him:

[16b] CHORUS

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

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

[16c] EVANGELIST

Da sprach Pilatus zu ihnen:

Then Pilate said to them:

PILATE

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

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

EVANGELIST

Da sprachen die Juden zu ihm:

Then the Jews said to him:

[16d] CHORUS

Wir dürfen niemand töten.

We are not permitted to put anyone to death.

[16e] EVANGELIST

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

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

PILATE

Bist du der Juden König?

Are you the King of the Jews?

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

Do you say that on your own, or have others said it to you about me?

EVANGELIST

Pilatus antwortete:

Pilate answered:

PILATE

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

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

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

My kingdom is not of this world; were my kingdom of this world, my attendants would fight, so that I would not be handed over to the Jews; again, as it is, my kingdom is not from here.

[17] CHORALE

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

*Oh great king, great through all the ages,
how can I adequately enlarge upon this faithfulness?
Meanwhile, no human heart could think of
something [fit] to give you.*

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

*With my capacities I cannot arrive at
what indeed to compare your mercy with.
How can I, then, your acts of love
with my deeds repay?*

[18a] EVANGELIST

Da sprach Pilatus zu ihm:

Then Pilate said to him:

PILATE

So bist du dennoch ein König?

So you are a king, then?

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

So you are saying, I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice.

EVANGELIST

Spricht Pilatus zu ihm:

Pilate says to him:

PILATE

Was ist Wahrheit?

What is truth?

EVANGELIST

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

And when he had said this, he went back out to the Jews and says to them:

PILATE

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Juden König losgebe?

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

EVANGELIST

Da schriean sie wieder allesamt und sprachen:

Then they shouted out in return, all together, saying:

[18b] CHORUS

Nicht diesen, sondern Barrabas!

Not this one, but Barabbas!

[18c] EVANGELIST

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

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

[19] ARIOSO

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

*Ponder, my soul, with anxious pleasure,
with bitter delight and half-uneasy heart,
in Jesus' agonies your highest good;
how, for you, out of the thorns that pierce him,
the Key of Heaven flowers blossom!
You can break off much sweet fruit from
his wormwood,
so look on him without ceasing!*

[20] ARIA

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

*Consider, how his blood-tinged back,
in all aspects
is just like the sky.
Where, after the floodwaves
of our sins' deluge have passed by,
the most exceedingly beautiful rainbow
stands as a sign of God's grace!*

[21a] EVANGELIST

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

And the soldiers braided a crown of thorns and placed it upon his head and put a purple robe on him, saying:

[21b] CHORUS

Sei begrüßet, lieber Judenkönig!

Greetings, dear King of the Jews!

[21c] EVANGELIST

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

And gave him blows to the face. Then Pilate went back out and said to them:

PILATE

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

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

EVANGELIST

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

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

PILATE

Sehet, welch ein Mensch!

Behold the man!

EVANGELIST

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

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

[21d] CHORUS

Kreuzige, kreuzige!

Crucify, crucify!

[21e] EVANGELIST

Pilatus sprach zu ihnen:

Pilate said to them:

PILATE

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

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

EVANGELIST

Die Juden antworteten ihm:

The Jews answered him:

[21f] CHORUS

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

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

[21g] EVANGELIST

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

When Pilate heard those words, he was more afraid yet, and went back into the hall of judgment and says to Jesus:

PILATE

Von wannen bist du?

Where do you come from?

EVANGELIST

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

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

PILATE

Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

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

EVANGELIST

Jesus antwortete:

Jesus answered:

JESUS

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

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

EVANGELIST

Von dem an trachtete Pilatus, wie er ihn losließe.

Upon this, Pilate sought how he might release him.

[22] [CHORALE]

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

*Through your imprisonment, Son of God,
freedom has come to us;
your dungeon is the throne of grace,
the refuge of all the devout;
for had you not entered into servitude,
our servitude would have had to be eternal.*

[23a] EVANGELIST

Die Juden aber schrieen und sprachen:

But the Jews shouted out, saying:

[23b] CHORUS

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

If you release this one, then you are no friend of the emperor's; for whoever makes himself king is against the emperor.

[23c] EVANGELIST

Da Pilatus das Wort hörte, führte er Jesum heraus, und setzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Juden:

When Pilate heard those words, he led Jesus out and installed himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth hour, and he [Pilate] says to the Jews:

PILATE

Sehet, das ist euer König!

Look, this is your king!

EVANGELIST

Sie schrieen aber:

But they shouted out:

[23d] CHORUS

Weg, weg mit dem, kreuzige ihn!

Away, away with him; crucify him!

[23e] EVANGELIST

Spricht Pilatus zu ihnen:

Pilate says to them:

PILATE

Soll ich euren König kreuzigen?

Shall I crucify your king?

EVANGELIST

Die Hohenpriester antworteten:

The chief priests answered:

[23f] CHORUS

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

[23g] EVANGELIST

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

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

[24] ARIA WITH CHORUS

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

*Hurry, you besieged souls,
leave your dens of torment,
hurry — where? — to Golgotha!
Embrace faith's wings;
flee — where? — to the cross's hilltop;
your welfare blossoms there!*

[25a] EVANGELIST

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

There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, "Jesus of Nazareth, the King of the Jews." Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews said to Pilate:

[25b] CHORUS

Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König.

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

[25c] EVANGELIST

Pilatus antwortet:

Pilate answers:

PILATE

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, that have I written.

[26] CHORALE

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

*In the bottom of my heart,
your name and cross alone
shines forth every age and hour,
for which I can be joyful.
Appear to me in the image —
for consolation in my distress —
of how you, Lord Christ, so abundantly
have bled yourself to death!*

[27a] EVANGELIST

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegsknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was seamless, woven in one piece from top to bottom. Then they said to one another:

[27b] CHORUS

Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.

Let's not cut it up, but toss for it, [to see] whose it shall be.

[27c] EVANGELIST

Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS

Weib, siehe, das ist dein Sohn!

EVANGELIST

Darnach spricht er zu dem Jünger:

JESUS

Siehe, das ist deine Mutter!

[28] CHORALE

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

[29] EVANGELIST

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:

JESUS

Mich dürstet!

EVANGELIST

Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS

Es ist vollbracht!

[30] ARIA

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit
Macht Und schließt den Kampf.
Es ist vollbracht!

[31] EVANGELIST

Und neiget das Haupt und verschied.

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots for my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus saw his mother, and the disciple whom he loved standing by, he says to his mother:

*Woman, look, this is your son!**After that he says to the disciple:**Look, this is your mother!*

He thought of everything in the final hour: still considerate of his mother, [he] assigns her a guardian. O humankind, set everything in order, love God and humanity, die afterwards without any woe, and do not let yourself be troubled!

And from that hour on, the disciple took her to his own. After this, since Jesus knew that every- thing had already been accomplished, [and, in order] that scripture would be fulfilled, he says:

I thirst!

A vessel filled with vinegar was standing there. But they filled a sponge with [the] vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he said:

It is accomplished!

*It is accomplished!
O comfort for the afflicted souls!
The night of mourning
now counts the final hour.
The hero from Judah triumphs with power
and brings the battle to a close.
It is accomplished!*

And bowed his head and departed this life.

[32] ARIA AND CHORALE

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
 Da du nunmehr ans Kreuz geschlagen
 Und selbst gesaget: Es ist vollbracht,
Lebest nun ohn Ende,
 Bin ich vom Sterben frei gemacht?
In der letzten Todesnot,
Nirgend mich hinwende
 Kann ich durch deine Pein und Sterben
 Das Himmelreich ererben?
 Ist aller Welt Erlösung da?
Als zu dir, der mich versühnt,
O du lieber Herr!
 Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur, was du verdient,
 Doch neigest du das Haupt
 Und sprichst stillschweigend: ja.
Mehr ich nicht begehre!

*My precious Savior, let me ask you:
 Jesus, you who were dead,
 since you were nailed to the cross
 and have yourself said, "It is accomplished,"
 [but] now lives without end;
 have I been made free from death?
 in the final throes of death,
 [I] turn myself nowhere
 Can I through your pain and death
 inherit the kingdom of heaven?
 Is redemption of all the world here?
 but to you, who reconciled me [with God the Father],
 O you dear Lord!
 You can, in agony, it is true, say nothing;
 Give me only what you have merited;
 but you bow your head
 and say in silence, "Yes."
 more I do not desire!*

[33] EVANGELIST

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück
 von oben an bis unten aus. Und die Erde erbebete, und die
 Felsen zerrissen, und die Gräber täten sich auf, und stunden
 auf viele Leiber der Heiligen.

*And look: the veil in the Temple rent in two pieces from top
 to bottom. And the earth quaked, and the rocks rent, and
 the graves opened, and the bodies of many saints arose.*

[34] ARIOSO

Mein Herz, indem die ganze Welt
 Bei Jesu Leiden gleichfalls leidet,
 Die Sonne sich in Trauer kleidet,
 Der Vorhang reißt, der Fels zerfällt,
 Die Erde bebt, die Gräber spalten,
 Weil sie den Schöpfer sehn erkalten,
 Was willst du deines Ortes tun?

*My heart, — while the entire world
 with Jesus' suffering likewise suffers,
 the sun clothes itself in mourning,
 the veil tears, the rock crumbles,
 the earth quakes, the graves split open,
 because they see the creator growing cold
 — what will you do for your part?*

[35] ARIA

Zerfließe, mein Herze, in Fluten der Zähren
 Dem Höchsten zu Ehren!
 Erzähle der Welt und dem Himmel die Not:
 Dein Jesus ist tot!

*Dissolve, my heart, in floods of tears
 to honor the Most High!
 Declare to the world and to heaven the distress:
 your Jesus is dead!*

[36] EVANGELIST

Die Juden aber, dieweil es der Rüsttag war, daß nicht die
 Leichname am Kreuze blieben den Sabbat über (denn
 desselbigen Sabbats Tag war sehr groß), baten sie Pilatum,
 daß ihre Beine gebrochen und sie abgenommen würden. Da
 kamen die Kriegsknechte und brachen dem ersten die Beine
 und dem andern, der mit ihm gekreuziget war. Als sie aber
 zu Jesu kamen, da sie sahen, daß er schon gestorben war,
 brachen sie ihm die Beine nicht; sondern der Kriegsknechte
 einer eröffnete seine Seite mit einem Speer, und alsobald
 ging Blut und Wasser heraus. Und der das gesehen hat, der
 hat es bezeuget, und sein Zeugnis ist wahr, und derselbige
 weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn
 solches ist geschehen, auf daß die Schrift erfüllet würde:
 "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht
 eine andere Schrift: "Sie werden sehen, in welchen sie
 gestochen haben."

*But the Jews, because it was the preparation day, in order
 that the corpses might not remain on the cross during the
 sabbath (for that particular sabbath was a very great day),
 asked Pilate that their legs be broken, and that they be
 taken down. Then the soldiers came and broke the legs of
 the first and of the other who had been crucified with him.
 But when they came to Jesus, because they saw that he was
 already dead, they did not break his legs; rather, one of
 the soldiers opened his side with a spear, and immediately
 blood and water went out. And he who has seen this has
 given witness to it, and his witness is true, and this same
 one knows that he says the truth, so that you may believe.
 For such a thing has taken place so that the scripture would
 be fulfilled: "You shall break apart none of its bones." And
 again another scripture says: "They will look on whom they
 have pierced."*

[37] CHORALE

O hilf, Christe, Gottes Sohn,
 Durch dein bitter Leiden,
 Daß wir dir stets untertan
 All Untugend meiden,
 Deinen Tod und sein Ursach
 Fruchtbarlich bedenken,
 Dafür, wiewohl arm und schwach,
 Dir Dankopfer schenken!

*O help, Christ, Son of God,
 through your bitter suffering,
 that we, ever submissive to you,
 may shun all [spiritual and moral] failing,
 [and may] consider your death and the reason for it
 fruitfully;
 in return, though poor and weak,
 [may we] give you thanks offerings!*

[38] EVANGELIST

Darnach bat Pilatum Joseph von Arimathea, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Dero- wegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vor- mals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, for fear of the Jews), asked of Pilate that he might take down Jesus' corpse. And Pilate allowed it. Therefore he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

[39] CHORUS

Ruht wohl, ihr heiligen Gebeine,
 Die ich nun weiter nicht beweine,
 Ruht wohl und bringt auch mich zur Ruh!
 Das Grab, so euch bestimmet ist
 Und ferner keine Not umschließt,
 Macht mir den Himmel auf und schließt die Hölle zu.

*Be fully at peace, you holy bones,
 which I will no longer bewail;
 be fully at peace and bring also me to this peace!
 The grave — which is appointed to you
 and from now on no distress will enclose —
 opens to me the [gates of] heaven and closes the
 [gates of] hell.*

[40] CHORALE

Ach Herr, laß dein lieb Engelein
 Am letzten End die Seele mein
 In Abrahams Schoß tragen,
 Den Leib in seim Schlafkämmerlein
 Gar sanft, ohn einge Qual und Pein
 Ruhn bis am jüngsten Tage!
 Alsdenn vom Tod erwecke mich,
 Daß meine Augen sehen dich
 In aller Freud, o Gottes Sohn,
 Mein Heiland und Genadenthron!
 Herr Jesu Christ, erhöre mich,
 Ich will dich preisen ewiglich!

*Oh Lord, let your dear little angels
 at the very end carry my soul
 to Abraham's bosom,
 [and let] my body rest in its little sleeping chamber,
 completely in peace, without any sorrow and pain,
 until the Last Day!
 Then raise me from the dead,
 so that my eyes will look on you
 in all joy, O Son of God,
 my Savior and Throne of Grace!
 Lord Jesus Christ, grant me this;
 I want to praise you eternally!*

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