



The Cathedral
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the Divine

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**GREAT MUSIC IN A GREAT SPACE:
ST. JOHN PASSION AT ST. JOHN THE DIVINE**
Kent Tritle, Conductor

J.S. Bach's Musical Masterpiece Returns to the Cathedral



New York (xx) Great Music in a Great Space, the premier concert series at the Cathedral of St. John the Divine, will present a virtual performance of Johann Sebastian Bach's *St. John Passion* on **Monday, March 29th at 7pm.** The *St. John Passion* has become a signature production of the Cathedral Choir and the instrumentalists of Ensemble 1047, under the baton of Kent Tritle, Director of Cathedral Music. During this time of quarantine, musical expression reminds us that while we may be alone, we are also part of a larger community. The message of Jesus' sorrow and humankind's redemption, told through Bach's music, is all the more pertinent in these

circumstances. Joining the Cathedral Choir and Ensemble 1047 are soloists Andrew Fuchs, Joseph Beutel, Amy Justman, Kirsten Sollek, Lawrence Jones, and Peter Stewart.

Tickets are \$20 per individual and \$50 per household. To purchase tickets and for more information, [please visit this page](#).

Ticket holders will receive a private link to access the performance, which can be streamed beginning at 7 pm on March 29. The performance will be available to watch on demand until April 28, 2021 through this same link. Tickets may be purchased from now through April 28. For questions about ticketing, please email reservations@stjohndivine.org. For questions regarding music, please email music@stjohndivine.org.

PROGRAM

J. S. BACH

St. John Passion, BWV 245

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 five 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, New York City Opera, New York 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 requiem, *Memory Eternal to the Fallen Heroes*, performed live on the 100th anniversary of the Armistice ending World War I at National Cathedral, Washington, to be released this August.

Tenor **Andrew Fuchs**’s wide-ranging repertoire includes an abundance of early music, which he has sung with such groups as Pegasus, ARTEK, TENET, The Choir of Trinity Wall Street, and New York Polyphony. 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. Equally passionate about the music of today, Andrew has premiered a number of works including the principal role of ME in Daniel Thomas Davis’s chamber opera *Six. Twenty. Outrageous.*, Alexander Goehr’s song cycle *Verschwindenes Wort* for Juilliard’s Focus Festival, and Zachary Wadsworth’s oratorio *Spire and Shadow* with Downtown Voices. Other highlights include Reich’s *Three Tales* with Ensemble Signal, *Liebeslieder Waltzes* with the Mark Morris Dance Group, and Vaughan Williams’s *On Wenlock Edge* with the Momenta Quartet. Andrew is an alumnus of the Fall Island Vocal Arts Seminar and the 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. He has sung as a soloist with New York City Opera, Utah Symphony, Boston Baroque, Glimmerglass Opera, Tanglewood, Opera Saratoga, Musica Sacra, Charlotte Symphony, and the Boston Pops. He has received recognition for his portrayals of Tom Rakewell in Stravinsky’s *The Rake’s Progress* at the Princeton and Aldeburgh Festivals, for which Opera News Magazine praised him for his “clean, ringing tenor”. As a frequent performer of the works of Bach, Lawrence’s credits include the St. John Passion, St. Matthew Passion, and B Minor Mass with the Oratorio Society of New York, New Mexico Philharmonic, Saint Thomas Choir, Back Bay Chorale, Bach Society of St. Louis, and Cathedral Church of St. John the Divine. Concert highlights from recent seasons have included performances of Monteverdi’s *Vespers* with both Voices of Ascension and the Oratorio Chorale of Portland, and his company debut with the Naples Philharmonic in Stravinsky’s *Pulcinella*.

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 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 Baltimore Symphony Orchestra, New York City Ballet, and American Modern Ensemble. In 2019, she made her principal debut with New York Philharmonic, covering the Assistant in David Lang’s *Prisoner of the State*. She covered and performed for both Renée Fleming and Jessie Mueller in the 2018 revival of *Carousel*. Other theatrical credits include *Company*, *In Transit*, *A Gentleman’s Guide to Love & Murder*, and *White Christmas* on Broadway, both the Broadway and national tour companies of *Phantom of the Opera*, and Clara in the off-Broadway revival of *Passion*. 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 “...an ideal Bach alto” with “elemental tone quality” by *The Philadelphia Inquirer*. Highlights include Duruflé’s *Requiem* and Vivaldi’s *Stabat Mater* with Great Music in a Great Space, 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 *Resurrezione* with the Helicon Foundation, and Brahms’s *Alto Rhapsody* with the String Orchestra of Brooklyn. She has performed with Bach Collegium Japan, the Chamber Orchestra of Philadelphia, Seattle Baroque Orchestra, Tafelmusik, Kansas City Symphony, and Minnesota Orchestra. In 2019, Ms. Sollek created the role of Woman in Hannah Lash’s chamber opera *Desire* at the Miller Theatre in NYC. Other opera credits include the title role (cover) in Handel’s *Rinaldo* for Glyndebourne, Rosmira in Handel’s *Partenope* with Boston Baroque, and Bradamante in Handel’s *Alcina* for the Teatro Municipal de Santiago in Chile. 2021-2022 engagements include a digital presentation of ASTRONAUTICA: Voices of Women in Space with Trio Triumphatrix, Pierre Boulez’ *Le Marteau Sans Maître* with Ensemble Sans Maître in NYC, and music of John Zorn for the Elbphilharmonie’s REFLEKTOR festival in Hamburg.

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.

Kent Tritle is one of America's leading choral conductors. Called "the brightest star in New York's choral music world" by *The New York Times*, Tritle is in his seventh season as Director of Cathedral Music and organist at New York's Cathedral Church of Saint John the Divine. He is also Music Director of the Oratorio Society of New York and of Musica Sacra. He is Director of Choral Activities and Chair of the Organ Department at the Manhattan School of Music and on the graduate faculty of The Juilliard School. He is organist of the New York Philharmonic and the American Symphony Orchestra. Tritle holds graduate and undergraduate degrees from The Juilliard School in organ performance and choral conducting. He has been featured on ABC's *World News Tonight* and on National Public Radio and Minnesota Public Radio, as well as in *The New York Times* and *The Wall Street Journal*.

About Great Music in a Great Space

Revived in 2011, *Great Music in a Great Space* reprises the legendary concert series first held at the Cathedral in the 1980s. Great Music in a Great Space presents choral, orchestral, and instrumental music in the magnificent, deeply spiritual setting of the world's largest Gothic cathedral. The beloved holiday traditions of the Christmas Concert and New Year's Eve Concert for Peace are an integral part of our concert series. Throughout the pandemic, Great Music in a Great Space has adapted to new online platforms, bringing exquisite music recorded in the Cathedral's grand acoustic space directly into listeners' homes.

About The Cathedral

The Cathedral of St. John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership.

During the COVID-19 pandemic, the Cathedral has responded to changing needs in the local community and across the city and state. People from many faiths and communities worship together in daily services held online; the soup kitchen serves roughly 25,000 meals annually; social service outreach has an increasingly varied roster of programs to safely provide resources, aid, and COVID testing to the hardest-hit New Yorkers; the distinguished Cathedral School prepares young students to be future leaders; Advancing the Community of Tomorrow, the renowned preschool, afterschool and summer program, offers diverse educational and nurturing experiences; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances and civic gatherings allow conversation, celebration, reflection and remembrance—such is the joyfully busy life of this beloved and venerated Cathedral.