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**THE CATHEDRAL OF ST. JOHN THE DIVINE'S
GREAT MUSIC IN A GREAT SPACE 2019-20 SEASON PRESENTS**

**THE CATHEDRAL CHOIR AND ENSEMBLE 1047: *ST. JOHN PASSION*
Kent Tritle, conductor**



New York (xx) **The Cathedral of St. John the Divine's Great Music in a Great Space concert series continues with a performance of Johann Sebastian Bach's *St. John Passion* on **Tuesday, March 31st at 7:30pm at the Cathedral of St. John the Divine, 1047 Amsterdam Avenue (at 112th Street), Manhattan.****

Conducted by Kent Tritle, Director of Cathedral Music, the Cathedral Choir and Ensemble 1047 will perform Bach's monumental *St. John Passion* in the Cathedral's Gothic grandeur. "St. John at St. John" has become a signature production of the Cathedral Choir under Kent Tritle, and draws audience from near and wide. Andrew Fuchs, Joseph Beutel, Amy Justman, Kirsten Sollek, Lawrence Jones, and Peter Stewart will appear as soloists.

Tickets start at \$25. Complimentary tickets are available to students by showing a student ID at the Visitor Center on the night of the concert. To purchase tickets and for more information, please visit <https://www.stjohndivine.org/calendar/29426/st-john-at-st-john-bachs-st-john-passion>.

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, most notably the works of Bach and Monteverdi, which he has sung with such groups as Pegasus Early Music, Tenet, Artek, The Choir of Trinity Wall Street, 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. 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* 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. Other recent highlights include Reich's *Three Tales* at Disney Hall and *Daniel Variations* at Miller Theatre 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, and holds degrees from the University of Kansas and Stony Brook University.

Tenor **Lawrence Jones** has established an active presence on the concert and operatic stages. He has received praise for his portrayal 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* praised him for his "clean, ringing tenor". Lawrence has sung roles with New York City Opera, Opera Saratoga, and Tanglewood, and on the concert stage, he has sung with the Utah Symphony, Boston Baroque, Musica Sacra, Boston Pops, and Charlotte Symphony. During the 2017/18 season he sang in *Messiah* at Carnegie Hall with the Oratorio Society of New York, and at Saint Thomas Church Fifth Avenue, for which he was called "an impressive tenor" by *The New York Times*. He sang in Mozart's *Requiem* with the Back Bay Chorale, and in Monteverdi's *Vespers* with Voices of Ascension. Last season included two more performances of the *Vespers* with the Oratorio Chorale of Portland, the *B Minor Mass* with the Bach Society of St. Louis, and Stravinsky's *Pulcinella* with the Naples Philharmonic. This season Lawrence joined Boston-based ensembles Chorus pro Musica and the Metropolitan Chorale to sing Janáček's *Amarus* and Mendelssohn's *Die erste Walpurgisnacht*. Upcoming performances include Beethoven's *Irish Folk Songs* with American Classical Orchestra, and his debut as tenor soloist in Britten's *War Requiem* with the Dartmouth Choirs and Symphony Orchestra.

Dubbed "The Leading Lady of Crossover" by Classical Singer Magazine, **Amy Justman's** career has spanned musical theater, classical music, jazz and beyond. Highlights of this season include Handel's *Messiah* with Musica Sacra at Carnegie Hall and *Unmasked: The Music of Andrew Lloyd Webber* at Paper Mill Playhouse. In 2019, she made her principal debut with New York Philharmonic, singing in their *Nightcap* series and covering the Assistant in David Lang's *Prisoner of the State*, and returned to the Ravinia Festival to perform Bernstein's *Mass* with the Chicago Symphony Orchestra, which will be broadcast later this year on PBS. Amy returns to Bach's *St. John Passion* after singing it previously with Great Music in a Great Space in 2014. She has been a soloist with Baltimore Symphony Orchestra, New York City Ballet, American Modern Ensemble, American Symphony Orchestra, American Opera Projects, and was also awarded first place in the Lotte Lenya Competition. She recently joined her sixth Broadway company, covering and performing for both Renée Fleming and Jessie Mueller in the 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 is currently a voice teacher for the Shen Curriculum for Musical Theater.

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*, **Kirsten Sollek** is known for her unique voice and fierce musicianship. 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 *Resurrezione* with the Helicon Foundation, and Brahms's *Alto Rhapsody* with the String Orchestra of Brooklyn. She has been featured with Bach Collegium Japan, the Chamber Orchestra of Philadelphia, Seattle Baroque Orchestra,

Tafelmusik, Kansas City Symphony, and Minnesota Orchestra. In fall of 2019, Ms. Sollek premiered Hannah Lash's chamber opera *Desire* in the role of Woman (written for her) at the Miller Theatre in NYC. Other opera credits include the title role (cover) in Handel's *Rinaldo* for the Glyndebourne Festival, Rosmira in Handel's *Partenope* with Boston Baroque, and Bradamante in Handel's *Alcina* for the Teatro Municipal de Santiago in Chile. 2020 engagements include Bach's *Johannespassion* with Great Music in a Great Space, Claude Vivier's *Kopernikus* with Meridionalis and members of ICE in Quito, Beethoven's *9th Symphony* with the York Symphony, and Steve Reich's *Tehillim* with the Ojai and Britt Festivals

This season, **Peter Stewart** premiered *Drowning*, a new chamber opera by Philip Glass. The piece was written for Peter and his colleague in the cathedral choir, Greg Purnhagen. They developed it in Carmel, California and recently repeated it in New York City. Also this season, Peter sang the first performance of Karl Kramer's *The Stammerer* with SONYC, a dramatic concert piece for baritone and string orchestra. Peter also completed the development of Nick Hallett's opera, *To Music*. Peter has performed much Bach and early music. He is a longtime member of Pomerium, the Waverly Consort, and has been featured with Orpheus Chamber Orchestra, Philharmonia Baroque Orchestra, and Concert Royal, among others.

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. Concerts take place in many locations: the vast space of the Crossing, the more intimate setting of the Great Choir, and the exquisite Chapels of the Tongues. The beloved holiday traditions of the Christmas Concert and New Year's Eve Concert for Peace are an integral part of our concert series.

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.

People from many faiths and communities worship together in services held more than 30 times a week; the soup kitchen serves roughly 25,000 meals annually; social service outreach has an increasingly varied roster of programs; 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.