



THOMAS LLOYD

Bonhoeffer

A CHORAL-THEATER PIECE



THE CROSSING

DONALD NALLY, CONDUCTOR

MALAVIKA GODBOLE, PERCUSSION | JOHN GRECIA, KEYBOARDS

REBECCA HARRIS, VIOLIN | THOMAS MESA, CELLO

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Only the suffering God
can help. The Church
must speak for those

THE COMPOSER



Thomas Lloyd's compositions have been performed by The Crossing, Lyric Fest, the Mendelssohn Club of Philadelphia, the Philadelphia Singers, the Bucks County Choral Society, and numerous collegiate, community, and high school ensembles. Lloyd is a Professor of Music at Haverford College, where he has directed the combined choral program for Haverford and Bryn Mawr Colleges since 1996. He has also served as Artistic Director of the Bucks County Choral Society since 2000. As Director of Music at the Philadelphia Episcopal Cathedral since 2010 he has developed an innovative approach to liturgical singing involving close integration of professional singers with the congregation, including a growing repertory of his own sacred compositions. A complete listing of his compositions, articles, and collaborations can be found at www.thomaslloydmusic.com.

who cannot speak.
One must completely
abandon any attempt

THE MUSIC

*"I often wonder who I really am: the one always cringing in disgust,
going to pieces at these hideous experiences here,
or the one who whips himself into shape, who on the outside
(and even to himself) appears calm, cheerful, serene, superior,
and lets himself be applauded for this charade – or is it real?"*

—Dietrich Bonhoeffer

from letter to Eberhard Bethge, December 15, 1943

Dietrich Bonhoeffer (1906-1945) was one of the most influential Christian theologians of the 20th Century. He abandoned what would have been a secure academic position at Union Theological Seminary in New York to return to Germany as an active leader of the Confessing Church, which actively resisted the capitulation of the establishment Lutheran and Catholic churches to the fascist leadership of Adolf Hitler.

Bonhoeffer also became a double agent for the *Abwehr* military intelligence agency through family connections, and was ultimately involved in the unsuccessful "July 20 Plot" (also known as the "Stauffenberg Plot") to assassinate Hitler. This involvement led to his being imprisoned and subsequently hanged at Flossenbürg Concentration Camp a few weeks before the surrender of Germany. In the midst of all this underground political and religious activity, he fell in love with Maria von Wedemeyer, the granddaughter of an important supporter of the Confessing Church, and subsequently became engaged shortly before being arrested and interned in Tegel Prison for a period of 18 months leading up to his death.

Bonhoeffer is conceived as a concert work in a theatrical context. The movements alternate between eight reflective meditations, several of which are based on Bonhoeffer's poetry, and seven dramatic scenes highlighting emblematic incidents in the theologian's life. The casting of singers and instrumentalists is mostly symbolic rather than literal. Bonhoeffer himself is not represented by a particular singer, but by various combinations of solos, duets, trios, or the whole men's contingent. They also represent Bonhoeffer's community of underground seminarians.

In contrast to the male-dominated culture in which Bonhoeffer primarily lived and struggled, three female soloists represent the centrality of several important women in the development of his spiritual life. They sing primarily the words of his fiancé Maria von Wedemeyer, but they also represent the probable feminine influence on his spiritual life of Bonhoeffer's mother (his only connection to Christian tradition as a child), his twin sister Sabine (who married a Jewish lawyer), his grandmother Julie (who proudly defied the Nazi boycott of Jewish businesses), and his fiancé's mother Ruth-Alice von Bismark (an important supporter of the Finkenwald seminary).

Music was a constant part of Bonhoeffer's life and imagination. He was a highly skilled pianist who could have considered a career as a musician. Beginning in his youth, Bonhoeffer played piano trios with brothers and cousins, including late in his life with his brother Klaus and cousin Rüdiger Schleicher, both of whom were also martyred co-conspirators by the end of the war. For this reason, the core accompanying ensemble in *Bonhoeffer* is a piano trio. The occasional sound of the organ represents the established church and its traditions, the drums the relentless pressures of the war, and the vibraphone the spiritual and domestic ideals that Bonhoeffer longed for but rarely experienced as an adult.

Bonhoeffer's letters are filled with references to specific songs, hymns, and piano repertoire. *Bonhoeffer* incorporates many of these individual works and composers through a combination direct quotation, variation, and formal modeling. In addition to being steeped in the music of Austro-German Baroque, Classical, and Romantic era composers, Bonhoeffer was also deeply influenced by the Negro Spirituals he encountered in Harlem during his first visit to America for post-graduate study at Union Seminary in 1930. He found a direct correlation between the suffering of the Africans under slavery in the United States with the suffering of the Jews under Nazism in Germany. Bonhoeffer frequently played recordings of the spirituals as part of the daily rituals of the underground seminary at Finkenwalde. He had brought these recordings back with him from Harlem during his year studying at Union Seminary in 1930. The central scene of this work (*VIII. Scene—Finkenwalde*) incorporates short excerpts from recordings of Paul Robeson and Hall Johnson's choir that could have been among Bonhoeffer's collection. *Bonhoeffer was first performed by The Crossing at Philadelphia Episcopal Cathedral on March 10, 2013.*

—THOMAS LLOYD

THE TEXTS

adapted from the writings of Dietrich Bonhoeffer
and Maria von Wedemeyer

BONHOEFFER

I. *Meditation—I discovered later*

I discovered later, and I'm still discovering right up to this moment, that it is only by living completely in this world that one learns to have faith. One must completely abandon any attempt to make something of oneself, whether it be a saint, or a ... sinner, a righteous man or an unrighteous one, a sick man or a healthy one.... In so doing we throw ourselves completely into the arms of God, taking seriously, not our own sufferings, but those of God in the world—watching with Christ in Gethsemane. That, I think, is *metanoia*;... —*Letter to Bethge from Tegel—July 21, 1944 (day after failure of Stauffenberg plot (LPP p 369-70/486)).*

musical reference: Franz Schubert, “Gute Ruh”(final lied of Die Schöne Müllerin—Bonhoeffer wrote a piano trio arrangement of this song as a teenager, and often performed piano trios with his brother Klaus and cousin Rüdiger Schleicher among others)

II. *Scene—Flossenbürg*

(final worship service before execution)

[*texts for the day used in an unplanned worship service at the prison, as reported in several biographies*]:

Bonhoeffer leading the congregation in worship:

“He was wounded for our transgressions,
he was crushed for our iniquities;
he bore the punishment that made us whole,
and by his stripes we are healed. [Isaiah 53:5]

Nun ruhen alle Wälder, Vieh, Menschen, Städt und Felder, Es schläft die ganze Welt; Ihr aber, meine Sinnen, Auf ,auf, ihr sollt beginnen, Was eurem Schöpfer wohlgefällt.	[Now rest all the woods, Cattle, people, city, and field, The whole world slumbers; But you, my senses, Up! Up! You shall begin What your Creator has set before you.]
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—*Gerhardt; (Isaac/Bach)*

“Through God’s mercy we have been born anew to a living hope through the resurrection of Jesus Christ from the dead.” [1 Peter 1:3]

Two prison guards: “Prisoner Bonhoeffer, get ready and come with us!” [EB 927]

Through the half-open door in one room of the huts I saw Pastor Bonhoeffer, before taking off his prison garb, kneeling on the floor praying fervently to his God. I was most deeply moved by the way this unusually lovable man prayed, so devout and so certain that God heard his prayer.In the almost fifty years that I worked as a doctor I have hardly ever seen a man die so entirely submissive to the will of God.” [H. Fischer-Hüllstrung, “A Report from Flossenbürg,” IKDB, 232 (EB 927)]

III. *Meditation—Life, what have you done to me?*

Life, what have you done to me?
Why did you come? Why did you go?
Past, when you flee from me,
Are you not still my past, my own?
(from the poem, “The Past”—LPP 321/419)

IV. *Scene—Letters*

Maria: His frequent visits at the hospital with my Grandmother surprised me, and I

was impressed by his devotion. We often had long talks together at this time... Being still deeply affected by my father’s death, I needed his help. [EM 411 (*Conspiracy and Imprisonment*, 331)]

Bonhoeffer:only from a heart that is tranquil, unconstrained and healed can something good and right emerge; and I consequently pray—forgive me for putting it like this – that God will bring us together again soon, very soon. Can you understand that? Do you feel just as I do? I hope so—indeed, I can’t conceive of any other possibility... [*Letters from Cell Block 92*, 334-5]

Maria: The innermost reality still stands, even though I don’t love him... I know that I will love him....Mother says he’s an idealist and hasn’t given it careful thought. I don’t believe that... [*Letters from Cell Block 92*, 337 - 12/19/42]

Bonhoeffer: Don’t say anything about the “false picture” I may have of you. I don’t want a “picture,” I want you; just as I beg you with all my heart to want me, not a picture of me. [*Letters from Cell Block 92*, [1/17/43] 340] [*Drum motive and organ return*]

Maria: I can’t go on like this. I have to know—are you really in danger? What am I doing? Forgive my weakness. I must call you. I must hear from your own lips what is going on. Why don’t you keep me posted? I don’t understand you. [*Letters from Cell Block 92*, [3/8/43] 343]

musical references:

Schütz, “*O süßser, O freundlicher*,” *SWV285*
Beethoven, *Piano Sonata, Op. 111, 2nd movement*

V. *Meditation—In this particular case*

In this particular case it really is now or never. “Too late” means “never.” if there are none who are “violent in order to take the kingdom of heaven by force”* then [we] are no longer the church, but a useless association in which fine speeches are made.”

[letter to Henry Louis Henriod (Swiss theologian and ecumenical World Alliance leader) (original in English) – vol 12, *Dietrich Bonhoeffer Works*, 219]

* a reference to Matthew 11:12 as interpreted by Bonhoeffer.

VI. Scene—Church Capitulation

[confrontation with Reich Bishop Ludwig Müller EB322]

organ begins scene with the organ playing music interweaving Bach's "Wachet auf, ruft uns die Stimme"
(Awake, cries out the voice), and the Nazi anthem "Deutschland Erwaken" (Germany, Awake!).

<i>[Deutschland erwache aus deinem bösen Traum!</i>	<i>Germany awake from your nightmare!</i>
<i>Gib fremden Juden in deinem Reich nicht Raum!</i>	<i>Give foreign Jews no place in your Empire!</i>
<i>Wir wollen kämpfen für dein Auferstehn</i>	<i>We will fight for your resurgence!</i>
<i>Arisches Blut soll nicht untergehen!</i>	<i>Aryan blood shall never perish!]</i>

<i>The Confessing Church pastors begin to sing Nicolai and Gerhardt's hymn:</i>	
<i>Wie schön leuchtet der Morgenstern</i>	[How beautifully shines the morning star
<i>Voll Gnad' und Wahrheit von dem Herrn,</i>	full of the grace and truth of the Lord,
<i>Die süsse Wurzel Jesse.</i>	the sweet stem of Jesse.]

(spoken firmly, but without bluster) "...We have unanimously adopted laws declaring that Citizens are those born of pure blood only.... this includes all pastors and members of the church, who must be Citizens."

<i>the pastors with Bonhoeffer:</i>	
<i>Du Sohn Davids aus Jakobs Stamm,</i>	[Thou David's Son from Jacob's lineage
<i>Mein König und mein Bräutigam,</i>	My king and my bridegroom,
<i>Hast mir mein Herz besessen.</i>	Thou hast my heart possessed.]

Müller:

(coming closer, now in a more measured tone of voice, but with some personal urgency):
"You must renounce this act of betrayal or no longer speak for the Church." [EB 322—
invented summary]

*Bonhoeffer and pastors break in with quotation of Article VII of the Augsburg Confession (1530)
in Latin:*

[Art. VII. De Ecclesia.]

Item docent, quod una sancta ecclesia perpetuo mansura sit.
[Also they teach that one holy Church is to continue forever.]

Müller:

What are you saying? Can you not speak our language?

the pastors:

The Church must speak for those who cannot speak.
Jesus Christ, the man for others.
Only those who cry out for the Jews can sing Gregorian chant.

musical reference: Pange lingua (plainchant)

VII. Meditation—Sometimes we are reminded

Sometimes we are reminded how closely our own lives are bound up with other[s]
how the centre of our own lives is outside ourselves.....I have often felt this after hearing
that one of my [seminarians] had been killed...a mother probably feels this most
strongly. - LPP 105/149-150.

musical reference: *Ebeling (Gerhardt) - hymn "Die Güldne Sonne"*

VIII. Scene—Finkenwalde

(seminary of the Confessing Church)

[with old style record player center stage, the first 12 bars of Lawrence Brown's arrangement of
"Sometimes I feel like a motherless child" (either pre-recorded by a member of the choir or using the
recording of Paul Robeson (from Paul Robeson—The Complete EMI Sessions). Overlapping with this,
seminarians begin singing a setting of the Beatitudes, central to Bonhoeffer's "The Cost of Discipleship"]

- 3 “Blessed are the poor in spirit,
for theirs is the kingdom of heaven.
4 Blessed are those who mourn,
for they will be comforted.
5 Blessed are the meek,
for they will inherit the earth.
6 Blessed are those who hunger and thirst to do what is right,
for they will be filled.
7 Blessed are the merciful,
for they will be shown mercy.
8 Blessed are the pure in heart,
for they will see God.
9 Blessed are the peacemakers,
for they will be called children of God.
10 Blessed are those who are persecuted for doing what is right,
for theirs is the kingdom of heaven.
11 Blessed are you when people insult you, persecute you and falsely say all kinds
of evil against you because of me.
12 Rejoice and be glad.....”
- 14 *[soloist]*:.....But I tell you, love your enemies and pray for those who persecute
you.... He causes his sun to rise on the evil and the good...We must open our
hearts to each other...

[singers separate into pairs, singing:]

I have done wrong....you are forgiven....

[a recording of the Hall Johnson Choir singing Johnson's arrangement of "Walk together children"]

IX. *Meditation—Night Voices in Tegel*

Night and silence.

I listen.

Only the steps and cries of the guards,
The distant, hidden laughter of two lovers.
Do you hear nothing else, lazy sleeper?

I hear my own soul tremble and heave.
Nothing else?.....

But my ear is open wide:
‘We the old, the young,
The sons of all tongues,
We the strong, the weak,
The sleepers, the wakeful,
We the poor, the rich,
Alike in misfortune,
The good, the bad,
Whatever we have been,
We men of many scars,
We the witnesses of those who died,
We the defiant, we the despondent,
The innocent, and the much accused,
Deeply tormented by long isolation,
Brother, we are searching, we are calling you!
Brother, do you hear me?’

[LPP: pp 349-351/462-463.]

X. *Scene—letters after a prison visit*

From accounts of July 30, 1943 visit (Cell 92 pp 55-56, 292ff):

Maria: [Schumann: “*Süsser freund, du blickest mich verwundert an*”]— “you caught hold of me Although I was inwardly so calm, I was shivering. It felt so good, your warm hand, that I wished you would leave it there..... it transmitted a current that filled me up and left no room for thoughts. But you took it away. Don’t you like being romantic? Your eyes were with me.”

B: [Schubert: “*Tränenregen*”]—“It was so inexpressibly wonderful to be with you..... and think how it will be when we’re together with no one else around! I know I’m bad [with words to] console you but you know all that...I’m not cheerful and unselfish enough in this frightful prison [but you know that]. I’m never without you: the last few months have made me far more aware of that than I already was.”

Maria: [Schubert: “*Gretchen am Spinnrade*”][original letter lost; recreation based on descriptions and B’s letter (following)] I feel I may be starting to go mad. I stop and faint for no reason I almost feel as if I don’t really know you at all, *as if* I don’t really know myself any more, or *even* know what love feels like or truly means...the people who see me are becoming increasingly *worried* and *they* tell me my hope is in vain..... I feel I need to ask for some time to myself so as to no longer torment you with my anguish...

B: [Schubert: “*Erstarrung*”] So it sometimes torments you to think of me? Isn’t it enough that I love you as you are, and that I want nothing from you – no sacrifice, nothing at all; just you yourself? So tell me, *can* you go on without me? And, if you feel you can, can you still do so if you know that *I* can’t go on without *you*? [27 June 1944]

XI. *Meditation—The Past*

O happiness beloved, and pain beloved in heaviness,
You went from me.
What shall I call you? Anguish, life, blessedness,
Part of myself, my heart – the past?

The door was slammed;
I hear your steps depart and slowly die away.
What now remains for me – torment, delight, desire?
This only do I know: that with you, all has gone.

But do you feel how I now grasp at you
And so clutch hold of you
That it must hurt you?
[How I so rend you
that your blood gushes out,]
simply to be sure that you are near me,
a life in earthly form, complete?

Do you divine my terrible desire
For my own suffering,
My eager wish to see my own blood flow,
Only that all may not go under,
Lost in the past?

text from poem to Maria “The Past” verse 1 (LPP p. 320)

form and melodic outline freely adapted from Schubert’s “Wasserflut” from Winterreise.

XII. *Scene—Dialogue with a soldier*

von Haeflén: Shall I kill? Teacher, help me! I know I’ll be so close to him with my revolver.

Seminarians: These words frightened us all. They had such an explosive effect that at first each of us endeavored to calm the others down. The discussion lasted for many hours.

Bonhoeffer: The shooting by itself means nothing: something must be gained by it: a change of the situation, a change of the government. Killing the man would be of no use; things might become even worse.

von Haften: But I need more than theoretical answers. I may *actually* have my chance to kill the man. Should I *take* it? I might be one of the only ones who can do it. My own life is of no great importance. But what does it mean when Jesus says “those who live by the sword shall die by the sword?”

Bonhoeffer: This is a judgment Christians must accept in times such as these.

von Haften: But, shall I...? May I kill him?

Bonhoeffer: I cannot decide this for you—the risk must be taken by you alone.

von Haften: But what if my courage falters and I realize how I have failed those who could would then continue to suffer?

Bonhoeffer: There is no way to make a choice that will not leave you with a burden. But burden is borne in suffering, the suffering of the cross.

The text is a conflated scene paraphrasing the account recorded by Wolf-Dieter Zimmermann, a student of Bonhoeffer's, of an encounter with the soldier Werner von Haften, whose brother had taken Bonhoeffer's confirmation class as a youth and was now part of the resistance; von Haften had recently learned that he would be staff lieutenant for von Stauffenberg, with whom he ultimately carried out the final, unsuccessful assassination plot against Hitler (EM425-6); questions from a separate encounter of Bonhoeffer's with von Dohnanyi are also included in this scene. MB 205]

The form and harmonic basis of the music in this movement is based on Heinrich Schütz' monody "Eile, mich, Gott, zu erretten"[referred to by Bonhoeffer in a letter to Bethge on December 18, 1943 as one of the pieces he would like sung at his funeral, and again to Bethge in a letter on May 21, 1944 LPP 306]

XIII. *Meditation—I have made a mistake coming to America*

I have made a mistake in coming to America.... I shall have no right to take part in the reconstructionif I do not share the trials of this time with my people now.....Such a decision each man must make for himself....but I cannot make that choice in the safety of exile.” [letter to Niebuhr July 1939 on need to return to Germany—in “*A Testament to Freedom: The Essential Writings of Dietrich Bonhoeffer*”—pp 479-80]

XIV. *Scene—Searching*

Maria: why did you have to risk your life? You had so much to offer the world..... we had so much to start together....

Bonhoeffer: “One must completely abandon any attempt to make something of oneself.” (EM 484)

M: But we had our whole lives ahead of us! Maybe our children's lives....In the end what did it matter? The madman lived on to unleash his full vengeance on the Jews and on the world....

B: “The figure of the Crucified invalidates all thought which takes success as its standard.” (EM 363)

M: But how can you be so sure of yourself...so sure that you've chosen rightly?

B: It is not a matter of the “choice of right or wrong but obedience to God's will.” (EM 470)

M: But what does that mean? How can you say that you know God's will?

B: “Jesus is the man for others....faith is being part of this being of Jesus.” (MB 255)

M: But what if everyone decided to kill if they believed God was speaking to them?

B: “Man's religiosity makes him look in his [own] distress to the power of God in the world—The Bible only speaks of God as being powerless and suffering; only the suffering God can help.” (LPP 360-2)

M: If God only suffers as we do, what hope is there then for the world?

This is an imagined conversation with various quotations from Bonhoeffer's writings and invented words for Maria, suggesting an account of her Maria's desperate visits to numerous prisons and concentration camps in a last futile attempt to find Bonhoeffer after he had been removed from Tegel Prison for execution.

musical reference: Schubert, "Der Müller und der Bach" from Die Schöne Müllerin.

XV. Meditation—Who am I?

*Ist Gott für mich,
so trete Gleich alles wider mich.
So oft ich ruf und bete,
Weicht alles hinter sich.
Hab' ich das Haupt zum Freunde
und bin geliebt bei Gott
Was kann mir tun der Feinde
und Widersacher Rott'?*

[If God is for me,
I can withstand all enemies
As often as I call and pray
They all flee away.
If I have [Christ] the head as friend
and am beloved by God
what can the enemy and
adversary do to me?]

Who am I? A hypocrite before others,
And before myself a contemptibly sad weakling?
Or is something within me still like a beaten army,
Fleeing in disorder from victory already achieved?

Who am I? They mock me, these lonely questions of mine.
Whoever I am, thou knowest, O God, I am thine. (LPP 348)

musical references:

*"Ist Gott für mich" (text, Gerhardt; tune "Augsburg")
Schubert, "Gute Ruh" from Die Schöne Müllerin
"Swing low, sweet chariot" (traditional)*

REFERENCES

Text adapted from Dietrich Bonhoeffer, *Letters and Papers from Prison*, The Enlarged Edition, SCM Press 1971 © SCM Press Ltd 1971 Used by permission.

LPP = Dietrich Bonhoeffer—*Letters and Papers from Prison*; when two page number citations are given, the text is conflated from the first (1970) translation and the more recent (2009) translation found in *Dietrich Bonhoeffer Works, Volume 8* (Minneapolis: Augsburg Fortress 2009); where only one page citation is given, the composer was referring to his well-worn copy of the 1970 translation alone.

Love Letters from Cell 92—The Correspondence between Dietrich Bonhoeffer and Maria von Wedemeyer, edited by von Bismarck and Kabitz (Nashville: Abingdon Press 1995).

EB = Eberhard Bethge—*Dietrich Bonhoeffer—A Biography* (Minneapolis: Augsburg Fortress 2000).

MB = Mary Bosanquet—*The Life and Death of Dietrich Bonhoeffer* (NY: Harper and Row, 1968).

THE PERFORMERS

The Crossing is a professional chamber choir based in Philadelphia, dedicated to new music and conducted by Donald Nally; the ensemble has premiered over fifty commissioned premieres. The Crossing has collaborated with the Los Angeles Philharmonic at Disney Hall, the International Contemporary Ensemble (ICE) at Miller Theatre of Columbia University; Eric Whitacre at the Kennedy Center, Bang on a Can at its first Philadelphia Marathon, the American Composers Orchestra at Carnegie Hall and the Winter Garden, the Metropolitan Museum of Art, the Philadelphia Museum of Art, Network for New Music, Lyric Fest, Piffaro, Tempesta di Mare Baroque Chamber Orchestra, PRISM Saxophone Quartet, Toshimaru Nakamura, and The Rolling Stones. In July 2014, The Crossing premiered John Luther Adams' *Sila: the breath of the world* at Lincoln Center in a collaboration with the Mostly Mozart Festival, Lincoln Center Out of Doors Festival, eighth blackbird, Jack Quartet, and TILT brass.

The Crossing has released six recordings on Innova Records, Navona Records, and Albany Records. It has received the Margaret Hillis Award for Choral Excellence, two ASCAP Awards for Adventurous Programming, and the Dale Warland Singers Commission Award from Chorus America. Consistently recognized in critical reviews, The Crossing has been hailed as "superb" (*The New York Times*), "ardently angelic" (*The Los Angeles Times*), and "something of a miracle" (*The Philadelphia Inquirer*). The Crossing has been named in The Philadelphia Inquirer's Top Classical Events of the Season numerous times; a July 2015 review in that journal led with the headline, "The event of the season."

Learn more at www.crossingchoir.com



Donald Nally conducts the internationally-recognized new-music ensemble, The Crossing, and holds the John W. Beattie Chair of Music and Director of Choral Organizations at Northwestern University. He has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, The Spoleto Festival (Italy), and Opera Philadelphia; he has served as music director for Cincinnati's Vocal Arts Ensemble and as guest chorus master to the Grant Park Symphony Chorus, the Philharmonia Chorus of London, and The Latvian State Choir. The Crossing has commissioned over fifty new works and has sung at Disney Hall with the LA Philharmonic, Carnegie Hall with the American Composers Orchestra, the Kennedy Center, the Metropolitan Museum of Art, and at Lincoln Center's Mostly Mozart Festival with the International Contemporary Ensemble (ICE). Donald's ensembles have received Chorus America's Margaret Hillis Award twice: The Crossing in 2015 and The Choral Arts Society of Philadelphia in 2002; he is the winner of the 2012 Lois Botto Award for Innovative Action and Entrepreneurial Zeal.

Malavika (Mika) Godbole, percussion, has appeared with the Philadelphia Orchestra, the Curtis Symphony Orchestra, the Richmond Symphony, the Maryland Symphony Orchestra, the Annapolis Symphony, and the Lancaster Symphony Orchestra; she has performed at Trinity Wall Streets, Rutgers University, and with So Percussion at Poisson Rouge. She has also been involved with the Aspen Music Festival, So Percussion Summer Institute, the Artosphere Festival, and the China International Summer Music Academy. Mika holds a DMA from Rutgers University; as a teacher, she maintains an active studio of thirty students at the Westminster Conservatory, York College of PA (as Adjunct Faculty), and other private students.

John Grecia has served as accompanist for The Crossing since 2007. He has an active career as a pianist, organist, conductor and educator. John has served as director of music at St. Mary's Episcopal Church in Ardmore, PA since January 2000 and has worked as a collaborative pianist within the music departments of Saint Joseph's University, West Chester University, and Overbrook School for the Blind. On the other side of the musical coin, John is a professional pianist, vocalist, songwriter, and frequent performer working in the Philadelphia pop/rock music scene. A debut album of original music entitled Thirteen (John Grecia Band) was released in October 2011. John maintains a busy performing schedule, playing hundreds of shows and engagements each year. He holds graduate and undergraduate degrees from West Chester University.

Rebecca Harris, violin, has been praised for her "impeccable tone, pitch, dynamics and phrasing." She performs on both period and modern instruments. In demand as a soloist and chamber musician, Rebecca has been presented by Tempesta di Mare's Artist Recital Series, the Society for Eighteenth Century Music and Haydn Society of North America, the Bach Festival of Philadelphia, Ensemble la Bernardinia, University of Pennsylvania, Rutgers University, Amherst Early Music, Fringe Arts Philadelphia, Sofar Sounds, Westminster Choir College Faculty Recital Series, Music at Gretna, and the American Bach Soloists Academy. Rebecca's combined passions for collaborating with singers and performing new music have led to recordings with Choral Arts Philadelphia, songwriter Andrew Lipke, and The Crossing with Donald Nally.

A specialist in the field of historically informed performance, Rebecca joined Tempesta di Mare in 2007, and appears on the ensemble's orchestral recordings for Chandos; she has appeared with baroque ensembles across the US, including Piffaro, Spire Chamber Ensemble, Handel Choir of Baltimore, Publick Musik, Seraphic Fire, and Nassau Sinfonia. Rebecca is a member of the Teaching Artist faculty of the Philadelphia Orchestra's School Partnership Program, and joined the violin faculty of the Curtis Summerfest Young Artist Summer Program in 2014.

Thomas Mesa, cello, is a soloist, chamber musician, and teacher, living in New York City. As the cellist in the St. Petersburg Piano Quartet, he has played sold out concerts at Barge Music, Doheny and Kohl Mansions. Thomas has toured with Itzhak Perlman both nationally and internationally and has collaborated with artists such as Roger Tapping, Andres Diaz, Barry Shiffman, Miguel da Silva, and Paul Katz. He has appeared numerous times as a soloists with The Crossing, most notably at the Metropolitan Museum of Art for the US Premiere of *Astralis* by Wolfgang Rihm. Thomas has performed either in an ensemble or as a soloist at Carnegie Hall, Alice Tully Hall, WMP Music Hall, Arsht Center in Miami, Sandler Center in Virginia, Jordan Hall, and on PBS's "From the Top." Thomas has served as principal cellist for the Northwestern Symphony Orchestra and the Juilliard Orchestra: he has performed under the batons of James Levine, Tan Dun, David Afkham, Alan Gilbert, James Conlon, Nicholas McGegan, Ludovic Morlot, Franz Welser-Most, Joel Sachs, Victor Yampolsky, and Donald Nally. Thomas won first place in the Thaviu Competition for String Performance in Chicago and first place in Alhambra Orchestra Concerto Competition; he has received the Ray Millette Young Artist's Award, a Certificate of Merit in Music from the City of Miami, and an Outstanding Musicianship award from the New World Symphony. As a passionate teacher, Thomas is currently on the faculty at Brooklyn Conservatory of Music, St. Petersburg International Music Academy, and was the teaching assistant to Hans Jensen at Meadowmount School. Thomas plays a cello made by Richard Tobin, 1826.



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