



THE CROSSING

DONALD NALLY — CONDUCTOR

Bonhoeffer

a choral theater piece
by Thomas Lloyd

texts adapted from the writings of Dietrich Bonhoeffer and Maria von Wedemeyer

Tim Early, dancer and choreographer
Carrie Ellmore-Tallitsch, dancer

Maren Montalbano Brehm, Rebecca Hoke, and Rebecca Siler, soloists

Guillaume Combet, violin
Ulrich Boeckheler, cello
Mike Sparhuber, percussion
John Bailey, organ and piano

Rev. Robert Tate - Reich Bishop Ludwig Müller

Stage direction by Donald Nally, Tim Early, and Thomas Lloyd

Sunday, March 10, 2013 at 4:00 p.m.
Philadelphia Episcopal Cathedral



Seminarians of the underground seminary with Bonhoeffer at Finkenwalde

*“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

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Bonhoeffer

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- XV. Meditation – Who am I?

duration – 70 minutes
performed without intermission



Dietrich Bonhoeffer at Tegel Prison



Maria von Wedemeyer
(in the photo Bonhoeffer carried with him)

Introduction

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, including two solo dancers. 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, dancers, and players is primarily symbolic rather than literal: the male singers and dancer representing Bonhoeffer, his community of renegade seminarians, and the male-dominated nature of the worlds he moved in, the trio of female soloists and female dancer representing the centrality of several important women in the development of his spiritual life, and the piano trio representing his favorite ensemble for playing chamber music.

Music in the life of Bonhoeffer

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. By complete coincidence, it happens that the father of our cellist in today’s performance, Pastor Martin Boeckheler, was a classmate and close associate of Bonhoeffer’s. After taking

on Bonhoeffer's two German mission churches in London when Bonhoeffer felt compelled to return to Germany, Boeckheler also became close to Bonhoeffer's twin sister Sabine who had fled with her Jewish husband to live close to her brother. During their many visits during this period, Boeckheler, an excellent cellist like his son, enjoyed frequent chamber music sessions with Bonhoeffer and his sister, who played violin.

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 the 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 that are likely similar to those that may have been among Bonhoeffer's collection.

Why Bonhoeffer?

I've been drawn to Bonhoeffer since my days in seminary when I was training for the Episcopal priesthood. Here was a man who was at the beginning of an important vocation as a theologian with the offer of a safe academic position in the US where he could have waited out the war and started a family. But he was willing to give that all up and risk his life because he believed that was what his God was calling him to do. What did it take to be that principled, that brave, that sure of his faith? At the same time, what did it mean that his faith was so radical it led him to question the whole external foundation of Christianity?

In an age where martyrdom has become most closely associated with the vengeful killing of innocents, what principles are worth dying for? What relationships, what future is worth living for? The closer we examine this morally radical life, the more we become aware of the inner conflicts that made these questions anything but certain for Bonhoeffer himself. I was drawn to probe these questions further through music because music was where Bonhoeffer went to seek answers when words would not suffice. His letters from prison are full of references to specific hymns or classical works. And the Spirituals he discovered in Harlem became the center of his teaching ministry in the underground seminaries he led. I hope this music will open another window for listeners into this man's vibrant soul.

"Choral-Theater"

The idea of imaging a "choral theater" piece was inspired by one of the most unforgettable concerts I've ever attended - a performance at an international choral festival of the Russian composer Rodion Shchedrin's *The Sealed Angel*. Performed in open space with steps at one end and the audience surrounding on three sides, four solo dancers and a flutist interweaved themselves amongst the 80 members of the Berlin Philharmonic Choir. As listeners, there was no option for passivity - we were fully engaged by the physical presence of the singers and dancers, not just by the sounds they made.

The movement didn't obscure the music with busy-ness as is too often the case in pure dance recitals, but it *embodied* the music and broke through the fabled "fourth wall" that makes it too easy for listeners to be mere observers of a performance rather than full participants. I programmed the work for the following season of the Bucks County Choral Society. I was fortunate to find two dancers, (including my daughter's favorite dance teacher

and choreographer, Tim Early) who now have joined us also for *Bonhoeffer*. They were able to bring the openness and creativity necessary to imagine movement that would work in this artistic context.

I believe that chamber choirs, especially those performing at as high a level as The Crossing, are in a unique position to employ the flexibility needed to push the boundaries of the concert experience. And such a theatrical context can create a space for both abstraction and connectivity in a way that allows the expression of strong emotion without sentimentality.

What happened to Maria?

Maria von Wedemeyer did not learn of her fiancé's execution until two months after the event. She remained close to the Bonhoeffer family. She attended university at Göttingen, where she became engaged to a fellow student, Paul Schniewind, son of a prominent theologian. Maria came to Bryn Mawr College in 1948 to earn a masters degree in mathematics. After their marriage in Germany, Schniewind came back with her to Bryn Mawr. They became members of the Episcopal Church of the Redeemer in Bryn Mawr, where Maria was baptized. They had their first child, Christopher, shortly after Maria's graduation from Bryn Mawr in 1950.

Not one to stay at home, Maria balanced family life with a position in data processing at Remington Rand. By the time of the birth of their second child, Paul, in 1954, they had settled into "an unpretentious, old house" in Haverford, but shortly afterward, strains in their relationship led to Schniewind returning to Germany and subsequent divorce. In 1959 she married Barton Weller, a successful businessman, and moved to Connecticut, where she suspended her career and devoted herself to her children, Weller's two children from an earlier marriage, and the life of a socially prominent family. However, this marriage also ended in divorce, in 1965.

Maria moved to Boston with her two sons and one of Weller's children, and returned to her career, this time with the Honeywell Corporation. She was the first woman to attain the level of senior management there, but also belonged to the Boston Industrial Mission, a forum for Christian ethical debate that led her to question Honeywell's involvement in the Vietnam war. As the life, death, and writings of Bonhoeffer received growing international attention, she was at first reluctant to participate, saying "It always surprises me how incredibly sensitive I am in regard to Dietrich and my relationship with him."

Towards the end of her life, she asked her secretary to transcribe their letters and send copies to her sister, Ruth-Alice von Bismarck. The year before her death in 1977 (in Boston), she attended a meeting of the Bonhoeffer Society for the first time in Geneva on the anniversary of Bonhoeffer's 70th birthday. There she was greeted warmly by a number of the surviving Finkenwalde seminarians. Her correspondence with Bonhoeffer was published in 1995 (*Love Letters from Cell 92 – The Correspondence between Dietrich Bonhoeffer and Maria von Wedemeyer*, edited by von Bismarck and Kabitz (Nashville: Abingdon Press 1995)).

- Thomas Lloyd

Bonhoeffer –text and sources

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

[*texts for the day used in an unplanned worship service at the prison shortly before Bonhoeffer's execution, as reported in several biographies*]

“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,	[Now rest all the woods,
Vieh, Menschen, Städt und Felder,	Cattle, people, city, and field,
Es schläft die ganze Welt;	The whole world slumbers;
Ihr aber, meine Sinnen,	But you, my senses,
Auf ,auf, ihr sollt beginnen,	Up! Up! You shall begin
Was eurem Schöpfer wohlgefällt.	What your Creator has set before you.]
- 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!”

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]

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 süsser, 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 Henriad (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 EM190]

organ begins scene with prelude 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>

The Confessing Church pastors begin to sing Nicolai and Gerhardt's hymn:

<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.
<i>Du Sohn Davids aus Jakobs Stamm...</i>	Thou David's Son from Jacob's lineage...]

Müller 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.

Pastors:

<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: You have signed a resolution refusing to follow this decision. You must renounce your signature, or give up your role as spokesman for the Church outside Germany."
[EM 190/EB 322 – invented summary]

Bonhoeffer and pastors: [Article VII of the Augsburg Confession in Latin]:

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?

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 center 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)

[based on accounts in EB pp 462ff and *Life Together*]

[Paul Robeson singing Lawrence Brown's arrangement of "Sometimes I feel like a motherless child" (from Paul Robeson - The Complete EMI Sessions).]

"Blessed are the poor in spirit,
for theirs is the kingdom of heaven.
Blessed are those who mourn,
for they will be comforted.
Blessed are the meek,
for they will inherit the earth.
Blessed are those who hunger and thirst to do what is right,
for they will be filled.
Blessed are the merciful,
for they will be shown mercy.
Blessed are the pure in heart,
for they will see God.
Blessed are the peacemakers,
for they will be called children of God.
Blessed are those who are persecuted for doing what is right,
for theirs is the kingdom of heaven.
Blessed are you when people insult you, persecute you
and falsely say all kinds of evil against you because of me - rejoice and be glad.

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...

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

[the Hall Johnson Choir singing Hall Johnson's arrangement of "Walk together children" (Document Records DOCD-5608)]

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: 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.

[Schumann: "Süsser freund, du blickest mich verwundert an"]

Bonhoeffer: 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.

[Schubert: "Tränenregen"]

Maria: 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...

[original letter lost; recreation based on descriptions and Bonhoeffer's letter (following)]

[Schubert: "Gretchen am Spinnrade"]

B: 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; Schubert "Erstarrung"]

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 Haefsten: Shall I kill? Teacher, help me! I know I’ll be inside the madman’s headquarters 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 Haefsten: 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 Haefsten: But, shall I...? May I kill him?

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

von Haefsten: 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 Haefen, whose brother had taken Bonhoeffer's confirmation class as a youth and was now part of the resistance; von Haefen 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.

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.

M: But how can you be so sure of yourself...so sure that you've chosen the right thing to do?

B: It is not a matter of the "choice of right or wrong but obedience to God's will.

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.

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.

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

[An imagined conversation with various quotations from Bonhoeffer's writings and invented words for Maria.]
[Schubert, "Der Müller und der Bach" from *Die Schöne Müllerin*.]

XV. Meditation – Who am I?

Pastors:

<i>Ist Gott für mich, so trete Gleich alles wider mich. Sooft ich ruf' und bête, Weicht alles hinter sich. Hab' ich das Haupt zum Freunde und bin geliebt bei Gott Was kann mir tun der Feinde und Widersacher Rott'?</i>	[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?]
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Bonhoeffer:

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]

["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. 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).

EM = Eric Metaxas - *Bonhoeffer – Pastor, Martyr, Prophet, Spy* (Nashville: Thomas Nelson 2010).

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

The Performers

The Crossing, winner of the 2009 and 2011 ASCAP Awards for Adventurous Programming, is a twenty-four-member professional chamber choir conducted by Donald Nally. Formed by a group of friends in 2006, the ensemble was the resident choir of the Spoleto Festival, Italy in 2007 and has since expanded such collaborations exponentially, appearing at Miller Theatre of Columbia University with the International Contemporary Ensemble (ICE), annually at the Metropolitan Museum of Art, at Bang on a Can's first Philadelphia Marathon, with Piffaro, Tempesta di Mare Baroque Chamber Orchestra, and Network for New Music. The Crossing commissions many works and has presented recent world premieres by William Brooks, Ēriks Ešņvalds, Paul Fowler, Kamran Ince, Gabriel Jackson, David Lang (Pulitzer 2008), Lansing McLoskey, David Shapiro, Kile Smith and Lewis Spratlan (Pulitzer 2000). Upcoming premieres include works of John Luther Adams, Gavin Bryars, Gene Coleman, Ted Hearne, Chris Jonas, and Gabriel Jackson; upcoming collaborations include the American Composers' Orchestra at Carnegie Hall, PRISM Saxophone Quartet, Ensemble N_JP, Sun Spits Cherries, and Toshimaru Nakamura. All of The Crossing's concerts are broadcast by WRTI, Philadelphia's Classical and Jazz Public Radio. In the next few months The Crossing will release two new recordings, CHRISTMAS DAYBREAK and I WANT TO LIVE, the latter featuring the women of The Crossing in world premiere recordings.

Donald Nally, conductor of the Crossing, is professor and director of choral organizations at Northwestern University and chorus master of The Chicago Bach Project, an annual performance of the Bach masterworks. Donald has served in many prestigious international positions: as chorus master at the Lyric Opera of Chicago and at Welsh National Opera, and for many seasons at the Spoleto Festival in Italy. Prior to Wales, Donald lived in Philadelphia where he was chorus master at the Opera Company of Philadelphia and music director of the Choral Arts Society of Philadelphia, recipient of the 2002 Margaret Hillis National Award for Excellence in Choral Music. In the 2011-12 season, Donald conducted the opening of the International Festival of Sacred Music in Riga with the Latvian State Choir, was visiting professor in conducting at Indiana University and at the University of Illinois, and received both the alumni merit award from Westminster Choir College and the 2012 Louis Botto Award for Innovative Action and Entrepreneurial Zeal from Chorus America. His book, *Conversations with Joseph Flummerfelt*, was published in 2011. This summer, in addition to overseeing The Crossing's Month of Moderns, he will be guest chorus master at the Grant Park Chorus and Orchestra in Chicago.

Dance and choreographer **Tim Early** currently shares duties as co-director of the Philadelphia based modern company Opus I Contemporary. In addition to working with many choreographers including Roni Koresh, Matthew Neenan, Scott Jovovich, Charles Anderson, Eva Gholson, Terry Beck, and Christopher Flemming, he continues to perform with the Brandywine Ballet and Pennsylvania Academy of Ballet. He has been on faculty at Mount Holyoke College, Lafayette College, Moravian College, West Chester University, and currently Temple University. Since 1999, Tim Early has headed the dance department at the Performing Arts Institute in Wilkes-Barre, PA. Tim is trained in ballet, modern and jazz and enjoys a full time teaching schedule. In his spare time he is an avid photographer and loves riding his bike.

Carrie Ellmore-Tallitsch was a principal dancer with the Martha Graham Dance Company for ten years, performing leading roles including Jocasta in "Night Journey", Helen of Troy in "Clytemnestra", Lamentation, Pioneering Woman in "Appalachian Spring." She has also danced the solo "Zjawa" created for her by Katarzyna Skarpetowska with the Buglisi Dance Theatre and has appeared with GloATL/Lauri Stallings in "Livers Remix," 360 Dance, Aszure Barton, Larry Kegwin, Josie Moseley, Lar Lubovitch in the "Lamentation Variations," Martha Clarke in "Sueno," Pascal Rioult, Philadanco, Siti Company in collaboration with the Martha Graham Dance Company in "American Document," Robert Wilson's "Snow on the Mesa," Lou Diamond Philips, Guy Stroman, and Susan Kikuchi in "The King and I." Carrie is also Director and Co-Founder of Big Sky Project (BSP). For more information about Carrie please go to www.carrieellmore.com or www.bigskyproject.org

Soprano **Rebecca M. Hoke** is an ensemble and solo singer in greater Philadelphia with a Bachelors degree from Westminster Choir College and a Masters degree in vocal performance from Temple University. A native of Cleveland, Ohio, Rebecca served as a music educator for five years before returning to a performance career. While living in the Cleveland area, she performed in many recitals, specializing in the works of Baroque composers such as J.S. Bach. After relocating to Philadelphia, she recently began performing with the opera chorus of Opera Philadelphia and is a member of The Crossing. Rebecca also serves as a staff singer at St. Paul's Episcopal Church in Chestnut Hill.

A graduate of New England Conservatory of Music, alto **Maren Montalbano** performed the historic world premiere of John Adams' Pulitzer Prize-winning work, *On the Transmigration of Souls*, later released into a Grammy Award-winning CD. Other commercial recordings include Douglas Cuomo's opera *Arjuna's Dilemma*, Alice Parker's *Listen Lord*, and Kile Smith's *Vespers*. This season, her solo in Rossini's *Petite Messe Solennelle* (Choral Arts Philadelphia) was praised as "wonderful" by the Philadelphia Inquirer. Ms. Montalbano lives in New Jersey and sings professionally with such groups as New York Choral Artists, Opera Philadelphia, Philadelphia Singers, Trio Eos, and The Crossing.

Soprano **Rebecca Siler** returned to the Philadelphia region after earning a Master's degree in vocal performance and pedagogy from East Carolina University. She enjoys a career that has included work as a soloist and ensemble singer with some of the region's premier institutions, including the Opera Philadelphia, The Philadelphia Singers, Mendelssohn Club the Pennsylvania Ballet, and is a founding member of The Crossing. Rebecca has also sung for festivals such as the Festival Dei Due Mondi in Spoleto, Italy; Bard Summerscape; and Sunday in the Park, and ECU New Music Festival in North Carolina. Known for having facility in the extreme upper range, Rebecca is at ease in styles from early music to standard opera and new music. Rebecca currently teaches voice for Drexel University and in her private studio.

Guillaume Combet, violinist, has had extensive experience as a soloist, chamber musician, orchestral player and pedagogue. He has been concertmaster of the Chicago Civic Orchestra under Barenboim and Boulez, soloist and assistant concertmaster of the Chicago String Ensemble, soloist with the Orchestre Symphonique de Tours, and has toured internationally with Les Virtuoses de France and the West End String Quartet, better known as Corky Siegel's Chamber Blues. He has performed with numerous orchestras in the Chicago area where he moved from recently—Lyric Opera of Chicago, Chicago Symphony Orchestra, Fulcrum Point New Music Project, and Ars Viva, and has performed on chamber music concert series including WFMT Dame Myra Hess Concert Series, Mostly Music Concert Series, and Craftsbury Chamber Players. He currently performs with Network for New Music and Black Pearl Chamber Orchestra. Guillaume is from France, studied with Gerard Poulet, graduated with a First Prize in Violin and Chamber Music from the Conservatoire National Supérieur de Musique de Paris, and received his Advanced Certificate in Violin Performance from The Juilliard School, studying with the late William Lincer, and Joel Smirnoff and Robert Mann formerly of the Juilliard String Quartet.

Cellist **Ulrich Boeckheler**, a prizewinner in the 1982 Gaspar Cassadó International Cello Competition, performs regularly as a soloist in the United States and Europe. He has been principal cellist of the Royal Philharmonic Orchestra of Flanders in Belgium and Helmuth Rilling's Bach Collegium Stuttgart. His principal teachers were André Navarra and Leonard Rose. As a chamber musician, he has participated in the Marlboro, Sarasota and Grand Teton Music Festivals as well as festivals in France and Mexico. For many years his collaboration with pianist Susan Starr has been successful both in concert and in the recording studio. He was invited to be part of the distinguished jury for the XXIII International Cello Competition "Dr. Luis Sigall" in Chile. Locally, Mr. Boeckheler frequently performs with the Philadelphia Orchestra, as principal cellist with Peter Nero & The Philly Pops and other musical organizations. He was head of the String Department at the University of the Arts. With the Orchestra 2001, he has premiered and recorded cello concertos by David Crumb and Jay Reise. His recordings are released on the Fanfare-Mastersound, Carlton Classics and CRI labels. Mr. Boeckheler plays a cello by Jean-Baptiste Vuillaume, Paris, 1856.

John Andrew Bailey is Cathedral Organist at the Philadelphia Episcopal Cathedral. He performs regularly as a continuo player and accompanist, including several recent appearances with soprano Julianne Baird. As a harpsichord concerto soloist, he has appeared with baroque orchestra Tempesta di Mare and on the Philadelphia Bach Festival series. John teaches in the Intellectual Heritage program at Temple University, and has also taught at the University of Pennsylvania, Swarthmore College, Bryn Mawr College, and Montclair State University; he is also a long-time staff member and teacher for Amherst Early Music festivals and workshops. He has presented his research on the music of Guillaume de Machaut at international conferences, and his co-authored essay on the performance practice of fifteenth-century chansons appears in a collection from Oxford University Press.

Michael Sparhuber, percussion, is a 2012 graduate of the Curtis Institute of Music. Originally from Brockport, NY, Michael has performed for some of today's leading conductors, including Alan Gilbert and Christoph Eschenbach, and has participated in readings with Simon Rattle, Yannick Nézet-Séguin, Charles Dutoit, and Rafael Frühbeck de Burgos. This past summer, Michael toured mainland China and Taiwan with a small group of Curtis students, faculty, and alumni, performing solo timpani and ensemble works. The winner of the Rochester Philharmonic League's Young Artist Audition awards, Michael appeared as a soloist with the Rochester Philharmonic Orchestra in 2007. He has studied with Don Liuzzi, Robert van Sice, and Alan Abel. With an interest in artist and orchestra management, Michael is currently pursuing a Performance Studies Fellowship at the Curtis Institute of Music.

The **Rev. Robert Tate** is an Associate Priest and Director of Visual Arts at the Philadelphia Episcopal Cathedral. He served as rector of St. Martin-in-the-Fields, Chestnut Hill, from 1995-2009. He attended seminary at Yale Divinity School at the same time as composer Thomas Lloyd, and was also deeply influenced by his encounter there with the legacy of Dietrich Bonhoeffer.

Thomas Lloyd's compositions have been performed by the Philadelphia Singers, the Mendelssohn Club of Philadelphia, the Bucks County Choral Society, the Cathedral Singers, and numerous collegiate and high school ensembles. He is an Associate Professor of Music at Haverford College, where he has directed the combined choral program for Haverford and Bryn Mawr Colleges since 1996. He is also in his 13th season as Artistic Director of the Bucks County Choral Society, and his third year as Director of Music at the Philadelphia Episcopal Cathedral, where he has established a new professional-based choir. He has conducted choirs on nine international tours to Latin America, Africa, the Middle East, and Europe, all involving shared performances with local choirs. His interest in Bonhoeffer began during his studies at Yale Divinity School, where he was a candidate for the priesthood in the Episcopal Church. For a complete listing of his compositions, articles, and collaborations, see <http://www.haverford.edu/musc/faculty/lloyd.html>

The Crossing

Steve Bradshaw
Colin Dill
Micah Dingler
Jeff Dinsmore
Steven Gearhart
Ryan Fleming
Karl Hein
Levi Hernandez

Steven Hyder
Jeff Manns
Frank Mitchell
Daniel Shapiro
Dan Schwartz
Daniel Taylor
Jackson Williams
Steve Williamson

John Grecia, rehearsal accompanist
Special thanks to the Presbyterian Church of Chestnut Hill, home to The Crossing
and to Laura Ward for soloist coaching



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With sincere thanks

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without the generous support of these patrons:

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The Very Rev. Judith Sullivan, Dean

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The Month of Moderns 2013: The Gulf (between you and me)

The Gulf (between you and me), a major project that has taken years of planning, brings together composers, a poet, an artist, and a variety of musicians from Japan and America to join The Crossing in exploring a particular theme: how we seem to hear what the earth is saying to us with the same sad inability with which we often listen to those we most love. French-American poet Pierre Joris has written a three-part poem that will tie the three performances and composers of this project together.

To get to know all three composers better, we offer ancillary events – a discussion and two concerts – that will give insight to the artists' work. We welcome Chris Jonas's quartet, Sun Spits Cherries, and Gene Coleman's ensemble of Japanese musicians playing a variety of traditional and contemporary instruments in Ensemble N_JP.

Saroyan wrote, "The intention of art has always been to deepen, extend, elevate, ennoble, strengthen, and refresh the experience of living. It cannot begin to do these things until it accepts part of the management of the physical life of man, which is now in the hands of inferior men." Here we make no pretensions toward having answers, we simply aim to sing beautiful, thought-provoking music that is relevant to our lives as we engage art to better understand our world.

Each concert features one new work for *The Gulf (between you and me)* and several interesting works on related subjects – how we perceive the natural world around us, how we love it, how it continues to defy and define us, captured by artists today, as throughout the history of art.

Saturday, June 15, 2013 @ 8pm

Month of Moderns I

At The Philadelphia Cathedral

With special guest Toshimaru Nakamura

Gene Coleman: *The Gulf* (world premiere)

Santa Ratniece: *Chu Dal* (Silent Water, 2008)

Tamar Diesendruck: *Other Floods* (2010)

Sunday, June 23, 2013 @ 4pm

Month of Moderns II

The IceBox at Crane Arts Center in Northern Liberties

Chris Jonas: *The Gulf* (world premiere)

Santa Ratniece: *Horo Horo Hata Hata* (2008)

Justé Janulyté: *aguarelle* (Watercolor, 2007)

Sunday, June 30, 2013 @ 4pm

Month of Moderns III

At the Presbyterian Church of Chestnut Hill

Gabriel Jackson: *The Gulf* (world premiere)

Santa Ratniece: *Saline* (Salt Lakes, 2006)

John Cage: *Four 2* (1992)

