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The Crossing at a Crossroads



EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP



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SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

The Crossing at a Crossroads

The Crossing is a professional vocal chamber ensemble dedicated to the performance and recording of contemporary choral music through commissioned works from leading composers. The works that the choir presents also respond to modern social, political, and environmental issues. Directed by Donald Nally, The Crossing has earned numerous accolades for its ambitious recordings. The case surveys four important works that The Crossing has commissioned. Executive Director Jonathan Bradley is looking to turn the enthusiasm and praise for The Crossing's achievements into organizational sustainability for the long term. Metrics for success appropriate to the mission of The Crossing present a major challenge.



This case study was prepared by Michael Alan Anderson, Associate Professor of Musicology at the Eastman School of Music. ***The Eastman Case Studies*** are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

The Crossing is a professional vocal chamber ensemble conducted by Donald Nally and dedicated principally to the performance and recording of contemporary choral music. The group is distinct in the professional choral landscape for its commitment to commissioning new works—90 at present count—that address in particular social, environmental, and political issues in modern times. In September 2018, *The New York Times* hailed The Crossing’s “gift for lending social activism poetic form.” Besides collaborations with

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many of today’s outstanding composers, The Crossing has joined forces with some of the world’s most accomplished artists and ensembles, including the New York Philharmonic, the Los Angeles Philharmonic, the American Composers

Orchestra, Piffaro, Beth Morrison Projects, Bang on a Can, and the International Contemporary Ensemble (ICE). It has appeared at impressive venues from Lincoln Center, Disney Hall, and Carnegie Hall to museums and universities around the United States.

A group as committed to recording new works as it is to commissioning them, The Crossing has released 19 albums to date and has been presented with two Grammy® Awards for Best Choral Performance (2018, 2019). The choir’s honors include the American Composers Forum’s 2017 Champion of New Music and three awards for adventurous programming from the American Society of Composers, Authors, and Publishers. Chorus America bestowed The Crossing with its highest honor in 2015, the Margaret Hillis Award for Excellence in Choral Music. Besides *The New York Times*, recordings and concerts by The Crossing have been acclaimed in *Opera News*, *The Guardian*, *The Financial Times*, *The New Yorker*, *Gramophone*, *Fanfare*, and elsewhere.

The Crossing began as a collection of freelance professional choral singers with whom Nally had

worked in Philadelphia before he committed to three seasons as chorus master of the Welsh National Opera in 2003. After a move to Chicago to conduct the chorus of the Lyric Opera of Chicago and later to become a professor of conducting and ensembles at Northwestern University, he maintained ties with The Crossing in Philadelphia and has brought it to the heights it enjoys as a leading professional choral arts organization.

Nally’s bold vision for The Crossing has put it in a category of its own. It grows out of a reaction to traditional concert life around the world: “There’s this old way of thinking that you would come to the concert hall, and the music was supposed to soothe you.” *The New York Times* captured Nally’s opposition to concert hall decorum and conventional choral fare with the headline “America’s Most Astonishing Choir Hates Sounding Pretty.”¹ Nally’s philosophy might better be explained thus: “Do something that matters, or don’t bother at all.” The relentless attitude grows out of discomfort with the idea that concert audiences have been taught to sit politely and experience “what is good for you.” As The Crossing’s executive director Jonathan Bradley explains it: “The Crossing is providing an invitation to an experience that you are free to love or hate.” The group’s performances will be provocative or prompt thinking in some way. “Through that experience, you may discover something about yourself.” The Crossing’s programming always encompasses some aspect of modern social or political concern and has often been described as a “mission-driven art” with purpose. According to Nally, The Crossing has embraced a role “as a kind of journalist in musical form. We increasingly discuss and develop projects that ask big questions that do not have easy or even evident answers. We specifically do

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not want to suggest to audiences what they should think or feel, but work with composers that are able to capture in music certain emotional contexts that encourage thought . . . and feeling!" Being centered on a clear organizational mission has meant bearing some risk financially if The Crossing's projects in contemporary music fall below expectations. "We weren't necessarily trying to establish a group that would be long-lived, as much as we were interested in simply performing new music. If people paid money to hear us sing, that would be awesome," Nally told the *Chicago Tribune* in 2018.²

Audiences of different types have come out in support of Nally's uncompromising and edgy programs for The Crossing in live performance. Some are choral music enthusiasts or music connoisseurs ready to see the boundaries stretched with experimental works. Others without musical background or classical concert-going experience follow The Crossing out of pure intrigue, having encountered the music somewhere and wanting to know more. The organization's mission is reinforced by its home performance venue, the Presbyterian Church of Chestnut Hill, which is known in Philadelphia as a highly progressive worship community. While The Crossing generally does not perform religious works, the church community represents a fitting home because of its commitment to social justice. Each year, the Presbyterian Church of Chestnut Hill hosts the Month of Moderns festival, which has become a platform for The Crossing to introduce most of its commissions.

The Crossing's mission is carried out in live performance and in recordings. Unlike many organizations of its size and scope, The Crossing has no dedicated educational outreach. Community and education programs typically are attractive to granting agencies, but The Crossing would be stretched too thin and its mission would be diluted. As Jonathan Bradley put it, "We are committed to choral excellence. It's hard to develop curricula when we're trying to make transformative

art." The Crossing is not a full-time commitment except from its executive director and two office staff members. The singers remain freelance musicians, many with full-time jobs. The organization has an annual budget of approximately \$1 million, with some projects topping \$300,000. While The Crossing has had taken its share of artistic risks in the last decade, the organization trusts that its projects inspire people to respond generously and reward the risks.

Donald Nally brought an artistic vision to The Crossing from its inception, but Executive Director Jonathan Bradley is charged with carrying out the vision. Neither likes to compromise, wanting the same result but sometimes from different angles. Bradley has come around to "seeing The Crossing's art and purpose through Donald's eyes." He sees his role as a kind of "translator" for the ensemble, transferring the language of business and marketing into an artistic context, from which The Crossing can draw insights to further the cultural impact of its artistic mission. In return, Bradley can then communicate results back to constituents (such as prospective funders), who can better understand the effectiveness of the artistic work.

Executive Director Jonathan Bradley has come around to "seeing The Crossing's art and purpose through Donald's eyes."

Nally has identified four specific choral projects that best illustrate The Crossing as a socially-conscious musical enterprise: *statement to the court* (David Lang, 2010); *Rigwreck* (Gabriel Jackson, 2013); *Crossings' Cycle* (Stratis Minakakis, 2015/2017); and *Seven Responses* (seven different composers, 2017). All were commissioned by The Crossing and delivered in live performance. The latter two have been released in recordings. The following sections describe each project individually.

statement to the court

“Your Honor, years ago I recognized my kinship with all living beings, and I made up my mind that I was not one bit better than the meanest on earth.” So begins a political work commissioned by The Crossing, written by Pulitzer Prize-winning composer David Lang. Composed in 2010, Lang’s *statement to the court* dramatizes a speech delivered by American socialist Eugene Debs, who was found guilty of sedition—incitement to rebel against authority—for opposing the

participation of the United States in World War I. Lang arranges Debs’s declaration at his sentencing for SATB choir, strings, and bass drum. The work is starkly set with blunt, recurring strikes to the drum, a reminder of the judge’s gavel in the case. It was one of the early social advocacy pieces to set the choir on its more directed course.

David Lang’s *statement to the court* was one of the early social advocacy pieces to set The Crossing on its more directed course.

The Crossing premiered the work in 2010 at the Month of Moderns festival but has returned to it regularly in performance, not only at the Presbyterian Church of Chestnut Hill on three different concert programs, but also in the choir’s debut at Carnegie Hall in 2014 at its newest venue, Zankel Hall. That performance in particular was accompanied by the American Composer’s Orchestra. The Crossing has recorded the work and plans to release it in 2020. A YouTube video about the project, issued in 2010, not only examines the background of the commission but also situates the work within the broader mission of the choir.

Nally did not direct Lang to this powerful text. The composer in fact had rejected a poet Nally had suggested for the commission. But the iconoclastic spirit of the “sentence” prose was agreeable to both and has helped define The Crossing and its work as messengers of political change. Lang’s attraction to

the statement in some ways echoes the choir’s passion for social activism: “What I love about this speech is that it is both critical of the political world that Debs lives in and at the same time optimistic about it. He sees the problems around him and yet is confident that through dedication things can be improved. I wanted to try to capture this duality of feeling in my setting of the text – the clear-eyed recognition that things are not what they should be, the hopefulness that, with hard work, things can be made a lot better.”

Rigwreck

The Crossing’s commission of Gabriel Jackson’s *Rigwreck* (2013) represents another major project that defines the chamber choir’s purpose-driven mission. The fifteen-minute choral work is based on a poem by Pierre Joris, which explores the power of corporate money and influence. The piece traces back to the April 2010 explosion of the Deepwater Horizon oil rig in the Gulf of Mexico—the largest, most destructive oil spill disaster in American waters, which also killed 11 people. Nally invited Joris to compose a set of three texts for a larger project *The Gulf (between you and me)* at the June 2013 Month of Moderns festival. Jackson’s composition sets one of those texts in *Rigwreck*.

Nally’s anger toward the catastrophe fueled the project that included *Rigwreck*: “I wanted someone to write us a piece that would reverse the romantic metaphor whereby nature is used to describe human relationships. It’s human nature not to listen to people we’ve known and lived with a long time. With Joris’s work, we have nature sending us a specific message, and we are not listening to it.”³

The musical setting of Joris’s poetry is best described by the composer himself. Jackson has written that Joris’s words are “both petrified and dynamic. [The music] is somewhat halting at first, acquiring greater momentum towards the end. The internal repetitions of the text, its assonances and alliterations, its complex wordplay are, I hope, given their musical due without being overly schematic. Some words or

phrases are always set to the same music, sometimes the resonances are more allusive. In some ways the word 'love' is the most important; it is certainly given the most expansive musical treatment, for that is, surely, as it should be."⁴

The Crossing's appearance at Walt Disney Hall in 2019 included *Rigwreck*. Performances of the piece outside of the concert hall further enhance the work's provocative quality. For example in 2018, a set of four concerts was staged at the Park Avenue Armory in Manhattan's Upper East Side, a site full of Civil War memorabilia. Although the performance space at the Armory could not even hold 100 people, the room was at capacity each time. Positive press has followed The Crossing's performances of Jackson's *Rigwreck*. *The New York Music Daily* for instance noted that the piece "connect[ed] the dots from the question of eternal vigilance to its absence in both the BP Gulf oil spill catastrophe, and also our own relationships."⁵

Crossings' Cycle

In 2015, The Crossing commissioned Greek composer Stratis Minakakis to develop a work for the choir's tenth anniversary. The result was a piece called *Crossings*. In July of that year, Minakakis and his wife were vacationing on the island of Lesbos in the Mediterranean when they witnessed a massive arrival of Syrian refugees on the Greek shores via fragile inflatable boats. The composer was struck by the vulnerability of the refugees, among them many pregnant women and small children. In the brutal heat of summer, these families would need to trek some 60 kilometers (at least 15 hours) on foot to Mytilene, the capital city of Lesbos. From there, they would await a chartered vessel that would transport them to the Port of Piraeus, the chief sea port of mainland Greece. Many immigrants would then continue to walk for weeks, in search of food and shelter in some part of Europe, out of harm's way.

The experience drove Minakakis to revisit T.S. Eliot's *The Waste Land*, one of the most important poems of

the last century. Against a microtonal backdrop, the composer combined select ideas from the poem with ancient Greek literature to create two short works within *Crossings*—"If there were water" and "Who is the Third." The work bridges modern poetry and musical language with ancient text, signaling the kinds of provocative associations consonant with the mission of The Crossing.

Following the premiere, Nally approached Minakakis and asked him to consider lengthening the piece. "I felt strongly he had only part of a piece the world needed and that it could be expanded . . . to even greater effect." The revised work was *Crossings' Cycle*, made up of two parts—*Crossings* and now *Crossings' Epigrams*. *Crossings' Cycle* was performed for the first time in 2017. The composer describes part two of the cycle—*Crossings' Epigrams*—as an "elegy on things irretrievably lost." In this three-movement work, he returned to ancient Greek literature more explicitly. Three particular moments are interleaved in *Crossings' Epigrams* each echoing the themes of the fleeing families that the composer observed in Lesbos. The first moment comes from Homer's epic poem, the *Odyssey*, in which Odysseus "tries to grasp the fleeting vision of his mother, which escapes like a 'shadow', or a 'dream'," as the composer explains.⁶ The second is a fragment from Sophocles's *Oedipus at Colonus*, when Oedipus arrives in Athens with Antigone at their new place of refuge. Finally, Minakakis drew from Euripides's *The Trojan Women*, notably the queen of Troy's lament over the fall of the city and collapse of the House of Priam. Each of these "expresses something about the human condition that resonates deeply within" the composer, whose choice of microtonality enhances the primordial quality of the listening experience, filled with swiped moans and cries amid laser-centered pitch calibration.

***Crossings' Cycle* "expresses something about the human condition that resonates deeply within" its composer, Stratis Minakakis.**

Crossings' Cycle can be performed in a number of different ways. The epigrams may be intermeshed with *Crossings* or may be sung as a set or even individually. In the choir's recording of the cycle issued by Innova in 2018, the group leads off with the first two epigrams before inserting *Crossings* and then finishing with the third epigram. A piece that continues to have relevance with the worldwide refugee crisis, *Crossings' Cycle* was included in the choir's Walt Disney Hall appearance in 2019.

Seven Responses

The Crossing's most ambitious commissioning project came in 2016 when it brought together seven different composers to contribute to a single program. Nally's idea was rooted in a large work by 17th-century German composer Dietrich Buxtehude, one of J.S. Bach's formative influences. The choir would perform Buxtehude's *Membra Jesu Nostri*, a cycle of seven sacred cantatas, agonizingly focused on the "members" (or "limbs") of the crucified Jesus in a style of affective devotion that had been popular since the fifteenth century. While this illustrious work alone takes

approximately one hour to perform in aggregate, Nally invited seven composers to develop secular "responses" to the human suffering experience through each of the "members" addressed in Buxtehude's cantatas—feet, knees, hands, side, breast, heart, and head. The result was the *Seven Responses*, a project helped

by a major grant from the Pew Center for Arts & Heritage, featuring seven, fifteen-minute works from David T. Little, Caroline Shaw, Lewis Spratlan, Pelle Gudmundsen-Holmgreen, Santa Ratniece, Hans Thomalla, and Anna Thorvaldsdottir. Only the first three composers are based in the United States; the latter four hail from Denmark, Latvia, Germany, and Iceland respectively. The full program can be found in

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Appendix 1. Further background and reflections on the project and its contributors are collected on The Crossing's website.⁷

Premiered at the Month of Moderns in June 2016 and costing the organization in excess of \$350,000, the gigantic *Seven Responses* undertaking was arranged to be performed on two consecutive evenings. Cantatas and responses for the feet, knees, hands, and side were scheduled for opening night, the remaining "members"—breast, heart, and face—the following night. The program was repeated in New York City at Lincoln Center two months later in a single music-packed day. Two prominent instrumental ensembles—Quicksilver and the International Contemporary Ensemble (ICE)—were recruited to accompany the choir, the former for Buxtehude's cantatas, the latter playing the modern responses. "Seven Responses is about wounds and about healing," Nally has written about the project.⁸ The temporal and stylistic juxtapositions were stark in performance, aided by changes of staging and care with lighting between each cantata by Buxtehude and the commissioned rejoinder. "The new pieces were such a contrast that I never caught myself measuring them against Buxtehude," remarked one reviewer of the *Seven Responses*.⁹

One of the responses—Caroline Shaw's "To the Hands"—merits special comment among the seven commissions. A Pulitzer and Grammy®-award winner, Shaw is also a singer and a violinist whose compositions "challenge singers to move from style to style in organic ways that strike the ear with extraordinary immediacy."¹⁰ The libretto she selected for her response "To the Hands" was in part inspired by Buxtehude's scriptural text but also by American poet Emma Lazarus's sonnet "The New Colossus," which is engraved in a bronze plaque on the pedestal of the Statue of Liberty. These historical layers mingle graphically with statistics from a 2015 report from the Internal Displacement Monitoring Centre, which provides data on the world's refugee

crisis. The composer writes: “Sometimes data is the cruelest and most honest poetry.”¹¹

Caroline Shaw’s “To the Hands” has forged a life of its own within and outside The Crossing.

Shaw’s “To the Hands” has forged a life of its own within and outside The Crossing. Following the premiere, the choir performed the nineteen-minute, six-movement work on four different series. Meanwhile, contemporary choral groups

have also picked up Shaw’s provocative composition. The spread of “To the Hands” can be attributed in part to the fact that the composer offers the score and instrumental parts freely online. In the spirit of the “hands” upon which she composed, Shaw reasoned, “Let us open our hands to those of others.” The Crossing estimates that “To the Hands” has been performed at least 30 times by other choirs—professional and amateur.

The *Seven Responses* without the Buxtehude cantatas were recorded in a single daylong session following the 2016 premiere in Philadelphia. An album of the same name was ready for release by December of that same year. On the leading digital streaming service Spotify, Shaw’s “To the Hands” has been streamed more than any of the other contemporary composers’ responses, nearly twelve times as much as the next most-streamed track—Pelle Gudmundsen-Holmgreen’s “Ad cor” (To the Heart). In fact, “To the Hands” has achieved almost three times as many streams and downloads as the other six commissions on the album combined (**Appendix 2**).

Growing Audience and Measuring Success

The four commissioned choral works—*Rigwreck*, *statement to the court*, *Crossings’ Cycle*, and *Seven Responses*—have defined success for The Crossing, according to Donald Nally. These pieces address a range of contemporary social issues and are provocatively set

for effect, unsettling audiences rather than soothing them. Critics have taken note of these and other project triumphs, and the Grammy® Awards have confirmed the quality of the music making. Attrition among singers from project to project continues to be very low; some members are regularly turning down higher-paying gigs to be a part of The Crossing’s upcoming ventures. The organization further has a strong case to make with concert presenters, offering a break from classical conformity coupled with historically strong audience turnout. The Crossing is encouraged that its programs and commissions are hitting stride, and the enterprise would appear to have room to grow. But not unlike professional arts organizations of its size, The Crossing has limited resources. Executive Director Jonathan Bradley oversees only two workers on staff. Outside of the artistic work, other needs are satisfied by contract.

Positioning and marketing the ensemble to new audiences have been major questions for Bradley. Recall that current audiences for live performances by The Crossing include those with and without traditional concert music experience. In addition to streaming services, The Crossing also appears on radio, broadcast regularly on WRTI 90.1FM, a public radio station in Philadelphia featuring classical music and jazz. It is unclear whether future efforts should be tailored toward micro-groups or whether the organization should cast a wider net for growing its audience. Bradley asserts, “It seems the more we introduce The Crossing’s work to different people, the more we notice the potential to reach an audience beyond the traditional concert music crowd.” An audience study of its concertgoers or listeners online would be an important step, but Bradley is contemplating more broadly how a comprehensive digital marketing program that integrates The Crossing’s live performances, recording releases on major streaming platforms, and its growing social media presence might be structured to produce a clearer picture of its audience now and in the future. With success already achieved on the artistic side, the

With success already achieved on the artistic side, the executive director is questioning how that success can be converted operationally to ensure the financial wellbeing of The Crossing.

executive director is questioning how that success can be converted operationally to ensure the financial wellbeing of The Crossing. Currently, Bradley is tracking listening activity online, press coverage (traditional and online), audience attendance at concert events, and performances of commissions by other choirs (**Appendix 2**). There has never been a stated effort by Nally to satisfy any of these metrics; he has created the core artistic identity. "The metrics are independent; the growth has just happened," says Bradley. The executive director is now wondering how The Crossing can learn from its experiences and become more conscious, not in the way that organization develops and presents art, but rather in the ways that it invites others to discover that art. How can The Crossing interact with people in an authentic and

compelling way that broadens its community of listeners and supporters?

David Lang's *statement to the court* is scheduled to appear on an upcoming recording of The Crossing along with other works on social justice topics. Gabriel Jackson's *Rigwreck* likewise will appear on a future recording. Bradley is considering steps that the organization can take to drive sales of this "mission-driven" art. To whom should these new recordings be marketed? Might the social issues define the likely target audience and what part of marketing efforts should be concentrated on current followers?

Jonathan Bradley has fully digested the mission of The Crossing and is ready for the artistic enthusiasm and accolades to translate into organizational sustainability for the long term. Corporate and foundational grantors are keen on metrics, but current metrics of artistic success do not adequately capture the success of The Crossing. Bradley knows the choir has a powerful message to spread and is eager to see the enterprise grow. "I bet there are 100,000 people out there who don't know they love The Crossing's work. But Donald is not in this to build an audience. That's my job."

¹ Zachary Woolfe, "America's Most Astonishing Choir Hates Sounding Pretty," *New York Times*, June 19, 2019, <https://www.nytimes.com/2019/06/19/arts/music/crossing-choir-donald-nally.html>.

² John von Rhein, "Against All Odds, a Choir Focused on New Music Prospers," *Chicago Tribune*, March 6, 2018, <http://www.chicagotribune.com/entertainment/ct-ent-classical-crossing-0307-story.html>.

³ Ibid. The article misquoted Nally, writing "Jackson's work" instead of "Joris's work". The correction is made here.

⁴ Pierre Joris, "'Rigwreck': Music by Gabriel Jackson; Poem by Pierre Joris," accessed January 19, 2020, <http://www.pierrejoris.com/blog/rigwreck-music-by-gabriel-jackson-poem-by-pierre-joris/>.

⁵ "Rage Against the Machine in the Former Belly of the Beast," *New York Music Daily*, accessed January 19, 2020, <https://newyorkmusicdaily.wordpress.com/2018/09/21/crossing/>.

⁶ Stratis Minakakis, "Crossings' Cycle (2015/2017)," accessed January 19, 2020, <https://www.stratisminakakis.info/crossingscycle/>.

⁷ "Seven Responses," The Crossing, accessed January 19, 2020, <https://www.crossingchoir.org/sevenresponses>

⁸ Tom Purdom, "Coming up in Philly Music: 'Seven Responses' to wounds and healing," *Broad Street Review*, accessed January 19, 2020, <https://www.broadstreetreview.com/wnwn/coming-up-in-philly-music-seven-responses-to-wounds-and-healing#>.

⁹ David Patrick Stearns, "The Crossing: Just When You Think You've Heard Everything..." *The Philadelphia Inquirer*, June 27, 2016, https://www.inquirer.com/philly/columnists/david_patrick_stearns/20160627_The_Crossing___Just_when_you_think_you_ve_heard_everything____.html.

¹⁰ "Caroline Shaw," The Crossing, accessed January 19, 2020, <https://www.crossingchoir.org/caroline>.

¹¹ "Caroline Shaw: To the Hands," accessed January 19, 2020, <http://carolineshaw.com/wp-content/uploads/2017/01/TO-THE-HANDS-NOTE.pdf>.

APPENDIX 1

The Crossing: Seven Responses



THE CROSSING
INTERNATIONAL CONTEMPORARY ENSEMBLE
QUICKSILVER

SEVEN RESPONSES

June 24 and 25, 2016 | 8pm
Philadelphia Episcopal Cathedral

Part I
Friday, June 24

Membra Jesu nostri, BuxWV 75
I. *Ad pedes* (to the feet)

Dieterich Buxtehude

response
dress in magic amulets, dark, from My feet

David T. Little

II. *Ad genua* (to the knees)

response
Ad Genua/To the knees

Anna Thorvaldsdottir

intermission

III. *Ad manus* (to the hands)

response
To the Hands

Caroline Shaw

IV. *Ad latus* (to the sides)

response
I come near you

Hans Thomalla

Major funding for *Seven Responses* has been provided by The Pew Center for Arts & Heritage, with additional support from the National Endowment for the Arts.

dress in magic amulets, dark, from My feet was co-commissioned by Eric Owens for The Crossing.

To the Hands was co-commissioned by Debra Reinhard and Pamela Prior.

I come near you was co-commissioned by The Ann Stookey Fund for New Music and Joe Waz.

Please join us for a reception, and greet our Seven Responses composers, following the concert.

Part II
Saturday, June 25

Membra Jesu nostri, BuxWV 75
V. *Ad pectus* (to the breast)

Dieterich Buxtehude

response
Common Ground

Lewis Spratlan

pause

VI. *Ad cor* (to the heart)

response
Ad cor

Pelle Gudmundsen-Holmgreen

pause

VII. *Ad faciem* (to the face)

response
My soul will sink into you

Santa Ratniece

The Crossing is grateful for the generosity of an anonymous donor, who has contributed significantly to *Seven Responses*.

My soul will sink into you was co-commissioned by Eric Owens for The Crossing.

These concerts will be broadcast by our partner WRTI, 90.1 FM: Philadelphia's Classical and Jazz Public Radio.

Seven Responses is being recorded for release on Innova Records this fall.

Please join us for a reception, and greet our Seven Responses composers, following the concert.

THE CROSSING

Julie Bishop
 Kelly Ann Bixby
 Karen Blanchard
 Steven Bradshaw
 Maren Brehm
 Jeffrey Cutts
 Colin Dill
 Micah Dinger
 Robert Eisentrout
 Ryan Fleming
 Joanna Gates
 Dimitri German
 Steven Hyder
 Michael Jones
 Heather Kayan
 Heidi Kurtz
 Rebecca Myers
 Rebecca Oehlers
 James Reese
 Kyle Sackett
 Daniel Schwartz
 Rebecca Siler
 Daniel Spratlan
 Elisa Sutherland
 Shari Alise Wilson

Janet Neukirchner, Production & Stage Manager
 Jiyoun Chang, Lighting Designer
 Brett Snodgrass, Supertitle Designer
 Elizabeth Haidle, Project Artist
 Jay Sprogell, Videographer
 Kerala Johnson Snyder, Buxtehude Scholar
 Adrian Peacock, Recording Producer
 Paul Vazquez, Recording Engineer
 Eric Brannon, WRTI, Broadcast Producer
 John Grecia, Rehearsal Pianist

**INTERNATIONAL
CONTEMPORARY
ENSEMBLE (ICE)**

David Byrd-Marrow, horn
 Elizabeth Derham, violin 1
 Jacob Greenberg, piano
 Chris Gross, cello
 Rebekah Heller, bassoon
 Ross Karre, perc
 Bridget Kibbey, harp
 Salley Koo, violin 2
 Daniel Lippel, guitars
 Campbell MacDonald, clarinet
 Nick Masterson, oboe
 Ryan Muncy, sax
 Wendy Richman, viola
 Alice Teyssier, flute
 Randy Zigler, bass

QUICKSILVER

Robert Mealy, violin and director
 Julie Andrijeski, violin and director
 Lisa Terry, viola da gamba
 Rosamund Morley, viola da gamba and violone
 David Morris, viola da gamba and violoncello
 Avi Stein, organ
 Charles Weaver, theorbo

NOTES AND TEXTS

Dieterich Buxtehude's (1637/39-1707) *Membra Jesu nostri* is utterly unique among his compositions insofar as it is a closed cycle of seven separate cantatas, with Latin texts, clearly intended to be performed together as a set. But each separate cantata resembles other works that he composed with German texts, consisting of separate movements in two distinct genres: the sacred concerto and the aria. The opening vocal movement of each of the *Membra* cantatas is a sacred concerto, set to a Biblical text, employing all the musical forces available, typically two sopranos, alto, tenor, and bass, with two violins, violone, and basso continuo. Since the text is prose, it imposes no metrical structure on the music, and the composer is free to proceed phrase by phrase, with voices and instruments echoing one another, emphasizing particular words or emotions with musical devices derived from rhetoric, and repeating these phrases as often as seems necessary. This results in a through-composed movement of great affective power. In each of the *Membra* cantatas, an aria of three strophes follows the opening concerto. The typical seventeenth-century aria usually employs smaller musical forces and is set to strophic poetry, which suggests both metrical and formal restraints on the music. Poetic meter and regular line lengths easily translate to similar rhythmical patterns and regular musical phrases, and strophic poetic form often results in strophic musical form, in which each stanza of verse is set to the same music, as we frequently find in hymns and folk songs. When this is the case, it becomes difficult to emphasize particular words or emotions, because what works for the first strophe may not be appropriate for the second or third. Less emphasis on individual words, however, usually leads to more lyrical melodies in the arias.

Buxtehude must have begun the process of composing his *Membra Jesu nostri* by selecting for his arias three strophes from each of the seven parts of a much longer medieval poem, known in the seventeenth century as *Rhythmica Oratio* (rhythmical prayer), and at that time ascribed to St. Bernard of Clairvaux, although it is now known to have been written mainly by Arnulf of Louvain. Each part of the poem is addressed to a particular member of the body of Jesus on the cross, from his feet to his face; the familiar passion hymn "O Sacred Head now Wounded" is derived from the last part of this poem. As the sinner contemplates Jesus's wounds, he prays to him, and Buxtehude set these aria verses as prayers, in simple aria style, articulating each verse with an instrumental ritornello, and sometimes breaking the strict strophic form with strophic variation, in which the bass remains the same but the melody is different. For the concertos that precede and usually follow the arias, Buxtehude chose biblical texts that mention the body part addressed in the aria, but often with less emphasis on suffering and more on love. All the cantatas begin with an instrumental sonata, and for cantatas 2-6 he used the same overall structure: sonata – concerto – aria - repetition of the concerto. For the outer cantatas, however, he varied this structure, as if to emphasize their role as the beginning and end of the cycle. He ended the first with a tutti setting of the first aria verse, and in

the last he substituted a lengthy Amen section for the repetition of the concerto. His key scheme, too, shows *Membra* to be a closed cycle, with its cantatas ascending sharpwise from the feet up to the heart, from C-minor to E-flat major, G-minor, D- minor, A-minor, and E-minor, only to descend abruptly back to C-minor for the final cantata. This gives tonal closure to the cycle and perhaps echoes the account of Jesus's death in the gospel of John: "he bowed his head and gave up his spirit."

- Kerala J. Snyder, Seven Responses pre-concert lecturer

I. *Ad pedes*

To the feet

1. Sonata

2. Concerto

*Ecce super montes
pedes evangelizantis
et annunciantis pacem*

Behold, upon the mountains
the feet of one bringing good news
and proclaiming peace (Nahum 1:15)

3. Aria: soprano

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

4. Aria: soprano

*Clavos pedum, plagas duras,
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum*

The nails in Your feet, the hard blows
and so grievous marks
I embrace with love,
Fearful at the sight of You
Mindful of Your wounds

5. Aria: bass

*Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus*

Sweet Jesus, merciful God
I cry to You, in my guilt
Show me Your grace,
Turn me not unworthy away
From Your sacred feet

6. Concerto (da capo: *Ecce super montes*)

7. Concerto

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

dress in magic amulets, dark, from My feet

words and music: David T. Little

Written in response to the first cantata of Dieterich Buxtehude's *Membra Jesu nostri*—entitled *Ad pedes* (To the feet) – *dress in magic amulets, dark, from My feet* explores the troubling historic use of crucifixion nails as magic or medicinal amulets. Inspired by both Catholic rituals and the equally ritualistic nature of certain sub-genres of extreme metal, the work seeks to create a meditative, almost unearthly space, where a Christ figure comments on the practice of crucifixion, the ghastly repurposing of crucifixion nails, and the complexities of His own death in the context of the salvation narrative.

Take this,
All of you,
Take these...

Dress in magic,
Dress in magic amulets,
Take these...

Dress in magic,
Dress in magic amulets,
Dark, from My feet.

...My feet.

You rejoice in wounds.
My demise.
Our demise.
Magic pain.

**II. Ad genua****To the knees****1. Sonata****2. Concerto**

*Ad ubera portabimini,
et super genua blandientur vobis*

You will be brought to nurse
and dandled on the knees
[of Jerusalem, portrayed as a mother]
(Isaiah 66:12)

3. Aria: tenor

*Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus Deus,
caducis nutans genibus*

Hail Jesus, King of Saints
Hope of sinners' prayers,
like an offender on the wood of the cross,
a man hanging, true God,
Bending on failing knees!

4. Aria: alto

*Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer*

What answer shall I give You,
Vile as I am in deed, hard in my heart?
How shall I repay Your love,
Who chose to die for me,
Unless I die a second death?

5. Aria: two sopranos and bass

*Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus*

Sweet Jesus, merciful God
I cry to You, in my guilt
Show me Your grace,
Turn me not unworthy away
From Your sacred feet

6. Concerto (da capo: *Ad ubera portabimini*)**7. Concerto**

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength

Ad Genua/To the knees

music: Anna Thorvaldsdottir

words: Gudrun Eva Minervudottir

Guðrún Eva's beautiful text inspired the lyricism of the solo voice that planted the seeds for the music. The music is also inspired by the notions of humility and of turning a blind eye – and a sense of longing for beauty in the face of pain and difficulty. The music envelopes the solo voice in a dreamlike state, both terrifying and calm at the same time. She is surrounded by elements that occupy the same space, but she is alone, unheard – passionately longing for “reality” to resonate with her. But it is easy not to see the pain that does not belong to you.

–Anna Thorvaldsdottir (b. 1977)

I fall to my knees
I fall
I fall
I fall
to my knees and ask
forgiveness for
lazy thoughts,
unseemly hunger
and
the beautiful, wild stampede of my fear

I fall to my knees
 I fall
 I fall
 I fall
 to my knees and into
 the dark haze
 of the purple, innocent sky
 I fall deep into the sky and beg
 for clarity,
 true satisfaction
 and union of the soul

I give myself up
 I give
 I give up
 I fall to my knees
 I fall
 I fall
 I fall
 to my knees and worship
 the eternal music



III. *Ad manus*

1. Sonata

2. Concerto

*Quid sunt plagae istae
 in medio manuum tuarum?*

3. Aria: soprano

*Salve Jesu, pastor bone,
 fatigatus in agone,
 qui per lignum es distractus
 et ad lignum es compactus
 expansis sanctis manibus*

4. Aria: soprano

*Manus sanctae, vos amplector,
 et gemendo condelector,
 grates ago plagis tantis,
 clavis duris guttis sanctis
 dans lacrymas cum osculis*

To the hands

What are those wounds
 in the midst of Your hands?
 (Zechariah 13:6)

Hail, Jesus, good shepherd,
 wearied in agony,
 tormented on the cross
 nailed to the cross
 Your sacred hands stretched out

Holy hands, I embrace you,
 and, lamenting, I delight in you,
 I give thanks for the terrible wounds,
 the hard nails, the holy drops,
 shedding tears with kisses

5. Aria: alto, tenor, and bass*In cruore tuo lotum**me commendo tibi totum,**tuae sanctae manus istae**me defendant, Jesu Christe,**extremis in periculis*

Washed in Your blood

I wholly entrust myself to You;

may these holy hands of Yours

defend me, Jesus Christ,

in the final dangers

6. Concerto (da capo: *Quid sunt plagae istae*)**To the Hands**

words and music: Caroline Shaw

How does one respond to an image of another person's pain? And how does one respond to the music of another artist who is trying to ask that same question? These are the two queries that anchored my approach to The Crossing's incredible *Seven Responses* project. *To the Hands* begins and ends with strains of Buxtehude's own *Ad manus*, with small harmonic and melodic references woven occasionally throughout. The division of the piece into six parts reflects the partitioning of *Membra Jesu Nostri*, and I continued the tradition of blending old text with new.

The first movement acts as a prelude and turns the opening tune of *Ad manus* into a wordless plainchant melody. The second movement fragments Buxtehude's setting of the central question, "*quid sunt plagae istae in medio manuum tuarum*," or "what are these wounds in the midst of your hands?" It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor, / Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While the third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words *in caverna* from the *Song of Solomon*, found in Buxtehude's fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words *in caverna* into the tumbling and comforting promise of “ever ever” – “ever ever will I hold you, ever ever will I enfold you.” They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

–Caroline Shaw (b. 1982)

I.

Prelude: wordless

II.

in medio. in medio.

in medio manuum tuarum

quid sunt plagae istae in medio manuum tuarum

quid sunt plagae istae in medio manuum nostrarum

in the midst. in the midst.

in the midst of your hands

what are those wounds in the midst of your hands

what are those wounds in the midst of our hands

- from Buxtehude's *Ad manus* (Zechariah 13:6, adapted by the composer, with the addition of “in medio manuum nostrarum” (“in the midst of our hands”))

III.

Her beacon-hand beckons:

give

give to me

those yearning to breathe free

tempest-tossed they cannot see

what lies beyond the olive tree

whose branch was lost amid the pleas

for mercy, mercy

give

give to me

your tired fighters fleeing flying

from the

from the

from

let them

i will be your refuge

i will be your refuge

i will be

i will be

we will be

we will

- the composer, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903

IV.

ever ever ever
 in the window sills or
 the beveled edges
 of the aging wooden frames that hold
 old photographs
 hands folded
 folded
 gently in her lap

ever ever
 in the crevices
 the never-ending efforts of
 the grandmother's tendons tending
 to her bread and empty chairs
 left for elijahs
 where are they now
in caverna
in caverna

- the composer; the final line, "in caverna," is drawn from Buxtehude's *Ad latus*, from the Song of Songs; "in the clefts of the rock, in the hollow of the cliff"

V.

The choir speaks global figures of internally displaced persons, by country. Source: Internal Displacement Monitoring Centre (IDMC) data as of May 2015. (Accessed on 01/03/2016 at <http://www.internal-displacement.org/global-figures>.)

VI.

i will hold you
 i will hold you
 ever ever will i hold you
 ever ever will i enfold you
in medio in medio

- the composer, with the final line a reprise from the original Zechariah text

IV. *Ad latus*

To the sides

1. Sonata

2. Concerto

*Surge, amica mea,
 speciosa mea, et veni,
 columba mea in foraminibus petrae,
 in caverna maceriae*

Arise, my love,
 my beautiful one, and come,
 my dove in the clefts of the rock,
 in the hollow of the cliff
 (Song of Songs 2:13–14)

3. Aria: soprano

*Salve latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida*

Hail, side of the Saviour,
in which the honey of sweetness is hidden,
in which the power of love is exposed,
from which gushes the spring of blood
that cleans the dirty hearts

4. Aria: alto, tenor, and bass

*Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera*

Lo I approach You,
Pardon, Jesus, if I sin,
With reverent countenance
freely I come to You
to behold Your wounds

5. Aria: soprano

*Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat*

In the hour of death, may my soul
Enter, Jesus, Your side
Hence dying may it go into You,
Lest the cruel lion seize it,
But let it dwell with You

6. Concerto (da capo: *Surge amica mea*)**I come near you**

music: Hans Thomalla

words arranged by: Hans Thomalla after Arnulf of Leuven and Song of Solomon

The piece is simple in its text and its music: it speaks of the attempt to come near someone or something suffering for us. For the sources of the texts, from which I assembled my brief libretto, and for the work of Dieterich Buxtehude, to which my musical material refers, that someone is Jesus. But for me today the Other suffering for us can be seen much wider: anyone or anything enduring pain for me, us, our lifestyle.

Since I write music, that Other appears concretely in the piece as suffering nature, or to be more specific: as quiet multiphonics in the beginning. These multiphonics – inharmonic saxophone, bassoon, or clarinet noises that seem like quiet screams – are the sound of nature under pressure. They are wild and untamed chords coming from an instrument being played slightly “off”, with atypical fingerings or “wrong” mouth-position. The result is something clearly distorted but at the same time beautiful in its resistance against an abstract harmonic system.

The voices of the choir with their initially rather traditional if not reified figures of harmony and expression are drawn towards these quiet screams. They are increasingly affected by the nature-sounds of the wind instruments, and for a moment true harmony seems possible: an attempt to “come near”, to understand, to influence the Other and to be influenced. This moment of true and open contact is brief, though, as it eventually drowns

in increasingly loud and assertive gestures of harmonic control.

–Hans Thomalla (b. 1975)

I come near you
To your side
From which the fountain of blood flows

With quiet countenance
I stand before you
To contemplate your wounds

I come near you
When the hour of my death draws close,
Let me stand by your side

Arise, arise my love
My beautiful
And come
My beautiful
My love

I come near you
To your side

I stand before you
To contemplate your wounds

I come near you
Let me stand by your side

My love
My beautiful
My love



V. *Ad pectus*

To the breast

1. Sonata

2. Concerto a 3: alto, tenor, and bass

*Sicut modo geniti infantes rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.
Si tamen gustatis, quoniam dulcis est
Dominus.*

Like newborn infants,
long for the guileless milk of reason,
that by it you may grow into salvation,
if indeed you have tasted that the Lord is
good. (1 Peter 2:2–3)

3. Aria: alto

*Salve, salus mea, Deus,
Jesu dulcis, amor meus,
salve, pectus reverendum,
cum tremore contingendum,
amoris domicilium*

Hail God, my salvation,
sweet Jesus, my beloved,
hail, breast to be revered,
to be touched with trembling,
dwelling of love

4. Aria: tenor

*Pectus mihi confer mundum,
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia*

Give me a clean breast,
ardent, pious, moaning,
an abnegated will,
always conforming to You,
with an abundance of virtue

5. Aria: bass

*Ave, verum templum Dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives Deus omnium*

Hail, true temple of God,
I pray, have mercy on me,
You, the ark of all that is good,
make me be placed with the chosen,
rich vessel, God of all

6. Concerto a 3 voci (da capo: *Sicut modo geniti*)**Common Ground**

music: Lewis Spratlan

words: Paul Kane

Paul Kane and I independently decided that we wanted to compose a piece that addressed our concern with the degradation of the environment. We sought a meaningful way to connect this sentiment with Buxtehude's text.

When we noticed in the opening section that Buxtehude had dropped the reference to breast milk ("*lac*") and concentrated, instead, on the breast as chest ("*pectus*"), it reinforced our sense that "breast" could be better thought of in its meaning as "the seat of the affections," the place where emotion is felt. Buxtehude himself refers to it as the "true temple of God," as something to be "revered." This provided the environmental link, as we could then think of the natural world as the breast of the Earth, to be revered and, in our own times, protected and treated ethically.

With that in mind, we conceived of a four-part libretto leading towards a deeper understanding of our responsibility to the environment: first, a celebration of Earth's bounty and beauty; second, grief at Earth's despoilment at our hands; third, personal remorse for having contributed to this ruin; and finally, redemptive hope for repair and a true change of heart. Along the way, there are echoes of Buxtehude in some of the phrasing and in the Latin quotations, suggesting that what was sacred for him has resonance for us in a different register.

Since we wanted the piece to work at both a general and personal level, we decided

to embody this dynamic in two characters, Tomás and Angelica, with the Chorus commenting as in Greek tragedy. In fact, tragedy was part of the structure, as the woman, Angelica, is suffering from a fatal environmental disease. Her lover, Tomás, is distraught and cannot understand how Angelica continues to love the world for itself. His love is entirely focused on Angelica, while she, with a selflessness that points to an even greater love, values life itself, whether expressed in the person of Tomás or in the natural world around her. Tomás, through Angelica and by way of a confrontation with destruction and the necessity for remorse, finally comes to comprehend a new level of love which carries an imperative to act on behalf of life. This redemptive moment, though fragile and surrounded by darkness, nonetheless becomes an occasion for joy, as it points to the life-affirming possibility of real change.

—Lewis Spratlan (b. 1940)

PROLOGUE

Choir	See how the light falls upon the land! Glorious day!
Echo	Gloria Dei!
Choir	Feel the gentle breeze that scents the air, Beautiful day!
Echo	Beata Dei!
Choir	Hear the hum of Nature and the song of birds, Miraculous day!
Echo	Miraculum Dei!
Choir	Savor the air with its taste of Spring, Celestial day!
Echo	Caelum Dei!
Choir	But look, here come Angelica and Tomás, with love in their eyes.
Echo	Love in their eyes!

SCENE 1

Angelica	This world of beauty makes me sad. Yet its loveliness fills my heart with joy - joy mixed with sorrow sorrow mixed with these happy tears.
Tomás	Angelica, do not cry, or if you must do it here on my consoling breast.

Angelica Oh it's not for me only that I cry—what's my life
but part of the life around me, and within?
Love, as open as the Earth, bares
its breast and sings, "There is no time."

Tomás No time to waste—seize the moment
as it flickers by! Let us be One!

Angelica We are already, don't you see?
Light makes the dappled shade,
breezes rise out of stillness,
silence encompasses sound.

Tomás [aside] I cannot bear this bittersweet love.
The toxic world has made her ill
and yet she sings its praise and turns
from me, who desires only her.

Angelica But listen, underneath there is a melancholy strain:
we have done much harm. There is a murmur of pain.

SCENE 2

Women This world of beauty makes us sad.
So much is passing, never to come again.

Men So much has passed, that ages labored to make,
unmade by man, who labors for gain.

Women We murmur in pain against the stars,
why should fate have brought us this end?

Men The stars are silent, distant and cold—
it is we ourselves we have condemned.

All The seas are rising, the ground on fire,
wells are poisoned, the air full of grief.
Blindly at the crossroads we have slain
our mother: we howl among ashes of disbelief

Women Darker the world—that was made from light—
weeping wounds have stained its breast.

Men Death, that was natural, has turned unreal—
man-made, uncreated, unblessed.

All Light is failing, there are cries in the night,
we become like children frantic with fright.

SCENE 3

Tomás [aside]	We are running out of time, each week a new phase waning like the moon. How can I live when her life is all but over? Full to half, from half to crescent moon.
Angelica	Look in the sky, the moon in broad daylight, ghostly, diminished, but ever-present even so. I'll be the Moon and you the Sun and our child will be the Earth, half in darkness, half in light.
Choir	Remorse is the darkness, remorse is the light, out of night comes day, if we turn to face forward— starlight, moonlight will lead the way.
Tomás	Angelica, you are the Sun and I the Moon reflecting the glory I see for what it is: joyous and shining in the midst of sorrows, life is what you love, the life we all share.
Angelica	Tomás, we are the life that lives within us, that lives without us—there is no other. Tomás, we are the Earth, there is no Other, our lives are one with lives around us.
Choir	Remorse is the darkness, remorse the light, we turn to life rising in the breast of the world. Rise up! Rise up! Light falls upon the land! Gloria, glorious Day! Rise up! Rise up! Let us heal Earth's wounds! Gloria Dei! Glorious Day! Out of darkness comes day! Glorious Day!
All	We are the Earth, there is no Other, rejoice to know the worst, a single star can pierce the night. We are the Earth, there is no Other, rejoice to know the best, life is the heart that beats within our breast. Take hands, take heart! What comes to pass will pass like a shadow moving across the world. Take hands, take heart! Only light can cast shadows, only light, only light!

Rise up! Rise up!
Life beats within the breast,
Glorious Darkness, Glorious Day!



VI. Ad cor

To the heart

1. Sonata

2. Concerto a 3: two sopranos and bass

*Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.*

You have wounded my heart,
my sister, my bride,
You have wounded my heart
(Song of Songs 4:9)

3. Aria: soprano

*Summi regis cor, aveto,
te saluto corde laeto,
te complecti me delectat
et hoc meum cor affectat,
ut ad te loquar, animes*

Heart of the highest king, I greet You,
I salute You with a joyous heart,
it delights me to embrace You
and my heart aspires to this:
that You move me to speak to You

4. Aria: soprano

*Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere*

Through the marrow of my heart,
of a sinner and culprit,
may Your love be conveyed
by whom Your heart was seized,
languishing through the wound of love

5. Aria: bass

*Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore*

I call with the living voice of the heart,
sweet heart, for I love You,
to incline to my heart,
so that it may commit itself to you
in the breast devoted to You.

6. Concerto a 3 voci (da capo: *Vulnerasti cor meum*)

Ad cor

music: Pelle Gudmundsen-Holmgreen

words: Ursula Andkjær Olsen (translated by Katrine Øgaard Jensen) and sung text from the Old Testament

Buxtehude is a very fresh and inspiring composer, so I was happy to be able to come closer to him with this gorgeous initiative from The Crossing. "My" *Membra* was fortunately THE HEART. Lovely music and a text quoted from The Bible. The Song of Songs. What could a heart wish for more? I decided at once to give my music a flavour

of Buxtehude's *Ad Cor*, which means a near-quotation of Buxtehude's e-minor chords. They became an important part of the musical language I have chosen for this work. My work has four movements, each one pointing at different perspectives in the whole thing.

I...the heart is full of pain, loss and sorrow.

II...the heart is full of hope and expectation and love

III...A voice of today is trying to find a place to see things clearly from, but is doubting, discussing in a bitter aggressive way

IV...the former three movements are played on top of each other in an attempt to let them speak together. Sometimes successfully, some times not.

- Pelle Gudmudsen Holmgreen (b. 1932)

Choir 1.

Wound!
you have wounded my heart,
my bride.
In this wounded heart may your love gain entry,
my love.

Choir 2.

Joy!
Hail to thee,
my love.

I greet you with a joyful heart.
Embracing you is a joy.
With a lively heart I call to you,
truly, dearest heart, I love you.

Joy!
Hail to thee,
my love.

Spoken text (by the percussionist).

I laugh at you mockingly, intimacy-lovers
I laugh at you mockingly, solicitude-lovers
I laugh at you, love-lovers

I don't want your authenticity
I don't want your tastefulness
I don't want your true feelings

I want to BATHE in true sentimentality
I want to be CLEANSED in true sentimentality

My body SCREAMS for sentimentality

a hard, smooth material
I'd be molded into

now is the time

I SHALL LIFT UP MY COUNTENANCE UPON THEE AND GIVE THEE SHIT

THERE IS SOMETHING WRONG WITH MY FEELINGS

I am completely without empathy
it happens to me frequently
I am not evil
I just can't feel anything/anyone



VII. *Ad faciem*

To the face

1. Sonata

2. Concerto

*Illustra faciem tuam super servum tuum,
salvum me fac in misericordia tua*

Let Your face shine upon Your servant,
save me in Your mercy (Psalm 31:16)

3. Aria: alto, tenor, and bass

*Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum
facie sputis illita*

Hail, bloodied head,
all crowned with thorns,
beaten, wounded,
struck with a cane,
the face soiled with spit

4. Aria: alto

*Dum me mori est necesse,
noli mihi tunc deesse,
in tremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera*

When I must die,
do not then be away from me,
in the anxious hour of death
come, Jesus, without delay,
protect me and set me free!

5. Aria: two sopranos, alto, tenor, and bass

*Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplexande,
temet ipsum tunc ostende
in cruce salutifera.*

When You command me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show Yourself
on the cross that brings salvation

6. Concerto

Amen

My soul will sink into you

music: Santa Ratniece

words: letters of St. Clare of Assisi to Blessed Agnes of Prague, 1253

For my response to the seventh, concluding cantata – To the Face – of Buxtehude, I was inspired by the texts of St. Clare of Assisi. She was an Italian saint and nun who founded the Order of Poor Ladies of San Damiano. St. Clare was a close friend to St. Francis of Assisi; she used to call herself “the little plant of the most blessed Francis.” They were a glorious inspiration for each other. We are traveling back in the time to faraway Middle Ages, to feel the joy and suffering of St. Clare. She had a very gentle heart, but her life was very ascetic and she suffered from anorexia.

St. Clare wrote four letters to Agnes of Prague; I composed on the essential parts of this extraordinary prose poetry. All the lyrics in some way reflect The Face in many dimensions.

We can see our faces only in the mirror. St. Clare is diving deeply into the mirror of Eternity. The music is embraced by this profoundly mystical text.

- Santa Ratniece (b. 1977)

Look into this mirror every day,
O queen, spouse of Jesus Christ,
And continually examine your face in it,
So that in this way you may adorn yourself completely, Inwardly and outwardly,
Clothed and covered in multicolored apparel,
Adorned in the same manner
With flowers and garments
Made of all the virtues as is proper,
Dearest daughter and spouse of the most high King.
Moreover, in this mirror shine blessed poverty,
Holy humility, and charity beyond words,
As you will be able, with God's grace,
To contemplate throughout the entire mirror.

-The fourth letter of St. Clare of Assisi to Blessed Agnes of Prague, 1253

Valete in Domino et oretis pro me.
(Farewell in the Lord. And pray for me)

-The first letter of St. Clare of Assisi to Blessed Agnes of Prague, 1234

Vale, carissima filia, cum filiabus tuis usque ad thronum glorie magni Dei et optate pro nobis.
(Farewell, dearest daughter, together with your own daughters, until we meet at the throne of glory of the great God, and pray for us)

-The fourth letter of St. Clare of Assisi to Blessed Agnes of Prague, 1253

What you hold, may you continue to hold,
What you do, may you keep doing and not stop,
But with swift pace, nimble step, and feet
That do not stumble so
That even your walking does not raise any dust.

-The second letter of St.Clare of Assisi to Blessed Agnes of Prague, 1235-38

I will remember this over and over
and my soul will sink within me.

-The fourth letter of St.Clare of Assisi to Blessed Agnes of Prague, 1253

Place your mind in the mirror of eternity;
Place your soul in the splendor of glory;
Place your heart in the figure of the divine substance;
And, through contemplation,
Transform your entire being
Into the image of the Divine One himself,
So that you, yourself,
May also experience
What his friends experience
When they taste the hidden sweetness
That God alone has kept from the beginning
For those who love him.

Vale semper in Domino, sicut me valere perocto, et tam me quam meas sorores tuis
sacris orationibus recommenda.
(Stay well, always in the Lord, just as I very much desire to stay well, and be sure to
remember both me and my sisters in your holy prayers)

-The third letter of St.Clare of Assisi to Blessed Agnes of Prague, 1238

APPENDIX 2

Summary of Four Select Works

Name of Work	Composer	Date of first performance	Album	Programs	# Programs	# Times Performed by The Crossing	# Press Reviews	Performance Dates	Concert Title	Venue	Audience Count (TOTAL)
Rigwreck	Gabriel Jackson	6/30/13	Forthcoming	2013 Month of Moderns 3.Reprise	5	10	6	6/30/13	2013 Month of Moderns 3	PCCH	3,471
				2,Anonymous Man @ NU & EMPAC,Arms and the Man, Noon to Midnight				7/14/16	Reprise 2	PCCH	158
								3/16/18	Anonymous Man @ Northwestern	Gakvin (Northwestern Univ.)	91
								3/22/18	Anonymous Man @ EMPAC	Reissler	400
								9/16/18	Arms and the Man 1	Fringed Arts	100
Crossings	Stratis Minakakis	10/18/15	If there were water	Reprise 1,2017 Month of Moderns 2, Noon to Midnight	3	3	6	9/18/18	Arms and the Man,Amory Preview	Amory Reception Rooms	229
								9/19/18	Arms and the Man 2	Amory Reception Rooms	95
								9/20/18	Arms and the Man 3	Amory Reception Rooms	96
								9/20/18	Arms and the Man 4	Amory Reception Rooms	96
								6/1/19	Noon to Midnight	Disney Hall	2,100
statement to the court	David Lang	6/27/10	Forthcoming	2010 Month of Moderns 1, Half-Crossed, Carnegie Hall Debut, 2018 MOM1	4	4	4	10/18/15	Reprise 1	PCCH	2,285
								6/24/17	2017 Month of Moderns 2	PCCH	45
								6/1/19	Noon to Midnight	Disney Hall	140
Seven Responses	Pelle Gudmundsen-Holmgreen Anna Thorvaldsdóttir Lewis Spratlan David T. Little Hans Thomalla Santa Ratniece Caroline Shaw	6/25/16	Seven Responses	Seven Responses	1	3	19	6/27/10	2010 Month of Moderns 1	PCCH	876
								10/20/12	Half-Crossed	PCCH	150
								2/20/14	Carnegie Hall Debut	Zankel Hall	70
								6/9/18	2018 Month of Moderns 1 a house	PCCH	450
											206
To the Hands (outside of Seven Responses)	Pelle Gudmundsen-Holmgreen Anna Thorvaldsdóttir Lewis Spratlan David T. Little Hans Thomalla Santa Ratniece Caroline Shaw	6/25/16	Seven Responses	Seven Responses	1	3	19	6/25/16	Seven Responses Phila 1	Philadelphia Episcopal Cathedral	642
								6/25/16	Seven Responses Phila 2	Philadelphia Episcopal Cathedral	642
								8/21/16	Seven Responses NYC	Merkin	642
								11/10/17	National Anthems 1	IAS (Wolfensohn Hall)	1273
								11/13/17	National Anthems 2	IAS (Wolfensohn Hall)	180
								11/13/17	National Anthems 3	National Gallery	180
								11/13/17	National Anthems 4	PCCH	163
								7/31/18	2018 Big Sky Concert 1	Story Mill	100
								8/4/18	2018 Big Sky Concert 3	Reynolds Hall	250
								8/4/18	2018 Big Sky Concert 2	WNPAC	50
								9/29/18	National Anthems Peak Performances	Kasser Theater	200

**Work is mentioned in Matthew Hech and Linda Lister, "So You Want To Sing Music by Women: A Guide for Performers" (Rowman & Littlefield Publishers, 2019)

Name of Work	# Times performed by other choirs	Total Physical Units Sold on site and online (since album release)	Total downloads and streams* (since album release)	Spotify streams (since album release)	Apple Music Track		Radio Spins
					Apple Plays	Purchases	
Rigwreck	2	n/a	n/a	n/a	n/a	n/a	n/a
Crossings	0	151	6,678	2,474	1,579	8	11 20
statement to the court	1***	n/a	n/a	n/a	n/a	n/a	n/a
Seven Responses	0	65	10,598	5,404	2,059	6	4 15
Ad cor	1	65	4,105	2,181	808	1	1 198
Ad Genua/To the knees	0	65	6,959	2,454	1,423	0	7 1
Common Ground	0	65	2,821	1,374	501	3	1 99
dress in magic amulets, dark, from My feet	0	65	4,879	3,175	863	1	2 30
I come near you	0	65	2,217	914	521	0	1 0
My soul will sink within me	30	65	87,875	63,010	16,778	28	16 495
To the Hands							

*** Lang's "statement to the court" is currently released as an album (statements) by the Yale Choral Artists on Naxos American Classics.

* Does not include Amazon, Google, YouTube Music, Pandora, and other platforms.



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