

# The Seven Last Words Project

Cathedral of St. John the Divine

Juilliard



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The Juilliard School  
presents

# The Seven Last Words Project

Tuesday, April 16, 2019, 7:30pm  
Cathedral of St. John the Divine  
1047 Amsterdam Avenue, New York City

JOSEPH HAYDN  
(1732-1809)

*The Seven Last Words of Christ*

Introduzione: Maestoso ed Adagio

Sonata I: Pater, dimitte illis, quia nesciunt, quid faciunt  
("Father, forgive them, for they know not what they do")

JESSICA MEYER  
(b. 1974)

*Father, forgive them*

Chiara Fasani Stauffer, Violin  
Ruiqi Ren, Violin  
Danika Paskvan, Viola  
Sydney ZumMallen, Cello

Sonata II: Hodie mecum eris in paradiso  
("Verily, I say to you, today you will be with me in paradise")

COLIN JACOBSEN  
(b. 1978)

*Verily*

Manami Mizumoto, Violin  
Shelby Yamin, Violin  
Yi Hsuan Ethan Lin, Viola  
Madeleine Bouïssou, Cello

(Program continues)

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.



Large  
Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Sonata III: Mulier, ecce filius tuus  
("Woman, behold your son")

NICO MUHLY  
(b. 1981)

Short Variation on *Mulier, ecce filius tuus*

**Keats Dieffenbach**, Violin  
**Rebecca Nelson**, Violin  
**Sergio Muñoz Leiva**, Viola  
**Jin Nakamura**, Cello

Sonata IV: Deus meus, Deus meus, utquid dereliquisti me  
("My God, my God, why have you forsaken me?")

TANIA LEÓN  
(b. 1943)

*Lágrimas (Tears)*

**Rachell Ellen Wong**, Violin  
**Chloe Kim**, Violin  
**Naomi Dumas**, Viola  
**Morgan Little**, Cello

Sonata V: Sitio  
("I thirst")

**Manami Mizumoto**, Violin  
**Shelby Yamin**, Violin  
**Yi Hsuan Ethan Lin**, Viola  
**Madeleine Bouïssou**, Cello

REENA ESMAIL  
(b. 1983)

*Varsha (वर्षा) (Rain)*

**Madeleine Bouïssou**, Cello

Sonata VI: Consummatum est  
("It is finished")

PAOLA PRESTINI  
(b. 1975)

*It is finished*

**Keats Dieffenbach**, Violin  
**Rebecca Nelson**, Violin  
**Sergio Muñoz Leiva**, Viola  
**Jin Nakamura**, Cello

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Sonata VII: In manus tuas, Domine, commendo spiritum meum  
("Father, into thy hands I commend my spirit")

CAROLINE SHAW  
(b. 1982)

*Seven*

**Rachell Ellen Wong**, Violin  
**Chloe Kim**, Violin  
**Naomi Dumas**, Viola  
**Morgan Little**, Cello

Il terremoto: Presto e con tutta la forza

**Tutti**

*Performance time: approximately 1 hour and 30 minutes, without an intermission*

*Juilliard Historical Performance gives special thanks to Kent Tritle and the staff at the Cathedral of St. John the Divine for making tonight's concert possible.*

## Joseph Haydn *The Seven Last Words of Christ*

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### Joseph Haydn

#### Born:

March 31, 1732,  
Rohrau, Austria

#### Died:

May 31, 1809,  
Vienna

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On December 26, 1803, Joseph Haydn made his last public appearance as an active musician when he conducted a performance of the oratorio version of his *Seven Last Words of Our Savior*. He had more than five years of life left but was shutting down, well aware of the emerging generation of adventurers impatient to move in new directions (and represented above all by his former student Beethoven).

Yet in *Seven Last Words* and other works, the old master himself had anticipated aspects of the radical shift in sensibility to come. It stands out as one of Haydn's most daring and original achievements, of which he remained especially proud. Juilliard's *The Seven Last Words Project* stages a meeting of old and new by reexamining this musical milestone in the light of seven contemporary voices. These composers have responded to Haydn's score in their distinctive, individual styles, each reflecting their respective aesthetic priorities and personal experiences.

Even though it became one of his best-known compositions during Haydn's lifetime, *The Seven Last Words* was an unusual undertaking from the start—an example of site-specific music from the 18th century (though rather than visit onsite, the composer relied on a description he was given of the space). It originated with a detailed commission letter (no longer extant) that arrived in 1785 from a Spanish Jesuit priest, Don José Sáenz de Santa María. The request was to provide music for a Lenten devotional ceremony held every year on Good Friday at a church in the southwestern Spanish port city of Cádiz.

This church was actually a chapel: the Oratorio de la Santa Cueva, or "Sacred Cave" (not, as is sometimes stated, the Cathedral of Cádiz), where an upper chapel would be built in the next decade and graced by a series of newly commissioned Goya paintings. Haydn's music was intended for the less-lavish, already existing underground chapel, which had been recently refurbished.

According to the composer's own account in the preface to his later choral version of the work (an account presumably based on Don Santa María's letter), the ceremony entailed a strikingly theatrical element intended to enhance the pathos of the occasion. Black cloth on the windows and walls blocked out the light, with just "one large lamp hanging from the center of the roof" to interrupt "the solemn darkness." The ceremony commenced at noon: "After a short service, the bishop ascended the pulpit, pronounced the first of the seven words, and delivered a sermon on it, after which he left the pulpit and fell to his knees before the altar."

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Haydn's task was to supply music to fill the intervals between these moments of silent prayer and the celebrant's return to the pulpit to continue with the next of the Seven Words. The commissioned work was performed on Good Friday in 1787 (with "previews" in other cities ahead of the official premiere at the chapel in Cadiz). Regarding the use of "word" in this context, it applies to what are actually statements (and one question): the final sayings of Jesus on the cross, which are spread across the four Gospel accounts though not contained in any single one.

Two remarkable factors in Haydn's project should be singled out: While sacred music is frequently associated with vocal writing, what Haydn initially composed was an entirely orchestral piece; and it comprised a string of slow movements, one after the other, corresponding to each of the traditional Seven Last Words. He later recalled the challenge posed by striving to write "seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners: Indeed, I found it quite impossible to confine myself to the appointed limits."

Haydn broke through those limits in several ways. He headed each movement with a slightly different indication to show subtle gradations of slow tempo (Adagio, Largo, Grave, Lento). Additionally, he framed the seven adagio movements (also called sonatas) with an imposingly dramatic prologue in the Requiem key of D Minor, titled *Introduzione: Maestoso ed Adagio*, and a brief concluding postlude. The latter depicts the earthquake that follows the death of Jesus: *Il terremoto: Presto e con tutta la forza*. This is the score's only piece of fast music, its violence culminating in a loud tutti outcry. Moreover, *Seven Last Words* meanders harmonically from movement to movement with a freedom that, according to the musicologist Mark Spitzer, anticipates the "architectural breadth," tonally speaking, of Beethoven's late Op. 131 String Quartet.

Even from the start, Haydn's original score—for a full Classical period orchestra—inspired "takeoffs" using different formations. Thus Haydn's publisher immediately issued a string quartet version (possibly not made by the composer himself), which was widely disseminated and became the best-known incarnation of this music. An associate was given the green light to prepare a keyboard edition, and a church music director soon went on to supply texts and a chorus—the "missing" elements that might have been first expected for such a commission. When Haydn encountered this version, he decided to redo the vocal parts himself, setting the stage for the enormous success of his late-period oratorios. For his choral retrofitting, Haydn slightly expanded the orchestra and wrote a second slow *Introduzione* for the winds as an *entrée* to the final three Words.

## *The Seven Last Words Project*

Juilliard's *The Seven Last Words Project* embeds seven newly commissioned compositions within the nine movements of Haydn's string quartet version. Keats Dieffenbach, the project's originator, explains that these take the place of Haydn's musical commentary, which now occupy the space originally filled in Cadiz by the priest's recitations of Jesus' sayings and corresponding sermons. The tradition of the Seven Last Words sheds a focused light on what is a part of the Passion story and—like the tradition of the Stations of the Cross—suggests a metaphorical pilgrimage or journey: here, from forgiveness through ultimate despair to redemption and reunion with the transcendent.

Juilliard's commissioned composers have chosen a variety of approaches: Some meditate on the implications of the words themselves, while others focus more directly on aspects of Haydn's own gestural language as a trigger for fresh inspirations. "We asked all seven composers to write in their own language," explains Robert Mealy, director of Historical Performance at Juilliard.

Not all of the composers have worked previously with period instruments and styles. However, in preparing for the project, Mealy says, there was discussion of "the aesthetic and conditions of historical instruments—of what is and is not idiomatic, and what these instruments do best." As "bridges" between the sonatas, the new pieces offer the audience another layer of reflection and meditation on Haydn's meditations: contemporary responses to the musical, rhetorical, narrative, and spiritual issues they engage.

## **Sonata I: Jessica Meyer**

Known for her stylistic versatility, which ranges from early music to contemporary classical and world music, Jessica Meyer (BM '96, MM '98, viola) also brings her background as a charismatic solo violist to her piece. Generally, her music tends to favor "a lot of exaggerated gestures for emotional effect," she says. Meyer zeroed in on parts in Haydn's score that especially captivated her, using these as a basis to expand upon. The opening gesture of Haydn's sonata, for example, "to me has such a pleading character." In terms of period performance, her background playing viola has given her a clear sense of its patterns and rules: "enough to break them so as to create a certain effect." Meyer adds that she finds the original conditions of Haydn's commission and its theatrical, site-specific aspects fascinating. "It's a piece that gives the audience an unusual degree of agency because it is framed by the space and the interaction with the space."



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## Sonata II: Colin Jacobsen

Active as a composer and performer—with Silk Road Ensemble and the string quartet he founded, Brooklyn Rider, among others—Colin Jacobsen (Pre-College '94; BM '99, violin) singles out both the musical and the emotional levels as his starting points. “Formally speaking, what I am writing is a bridge between the second and third sonatas, which are separated harmonically by a third. I felt like I was a bit of a grave robber. Gestures in the Haydn get turned into vapors in my piece. Or you might think of it like being in a hall of mirrors,” he says, referring to another spatial image for this music. Moreover, Jacobsen wanted his piece to offer a meditation on the situation of the thief in the second sonata, which outlines a complete story in and of itself. “For me this became about the thief and a sense of transformation that he is undergoing. The words have been spoken—the promise of paradise—but he still has to go through this difficult process of dying. The path of my meditation follows Haydn’s path from doubt to comfort.”

## Sonata III: Nico Muhly

Even apart from the familiarity that Nico Muhly (BCJ exchange '02, MM '04, composition) has acquired in writing for period instruments, he explains that “those of us who are coming from the Minimal tradition tend to want to do things naturally anyway—to use vibrato, say, as a color rather than a default. So writing this way for me always feels like a homecoming.” For example, *Confessions*, his 2016 collaboration with the Faroese singer/songwriter Teitur, married Baroque style and instruments with contemporary idioms, resulting in what Muhly regards as a highlight of his work. The prospect of reimagining a pre-existing work of art made Muhly think of parallel efforts in other disciplines, such as Jean Rhys’ anti-colonial *Wide Sargasso Sea* as a response to *Jane Eyre*. “Because we all know the story already, you can be incredibly abstract about it.” In his variation on the weeping “mulier” phrase, he reacted not only to the Haydn but to the parallel moment in John Adams’ oratorio *The Gospel According to the Other Mary*, in which Adams “reduces all the harmonic complexity and it goes back to this simple, rocking, *piangendo* gesture.”

## Sonata IV: Tania León

In fulfilling this commission, the Cuba-born, New York-based composer, conductor, and educator Tania León took on the challenge of writing for period instruments for the first time. In this she saw an opportunity to explore a new sensibility pertaining to “the colors and the vibrations of the sound.” At the same time, the project turned out to have “many links to my life,” León explains. “Although I didn’t pursue that religion, I was raised Catholic, and it brought me back to when I was growing up in Cuba when we would go to these ceremonies in the church.” In the F Minor fourth sonata, Haydn brings the music to its emotional nadir of dejection—Christ at his most human and abandoned. She addressed the stark reality of death in her piece. The words implicitly underling this sonata involve “so much torture of the soul of the person. To me, Jesus was a major revolutionary in that time” who challenged the prevailing powers. Another dimension that intrigued León about the commission was the brevity required, which compelled her to think about “how much you can say in a constricted amount of time.” Satie inspired her as a model for the impact a composer can make within highly confined limits.

## Sonata V: Reena Esmail

Reena Esmail (BM ’05, composition) is a member of the Indian diaspora who was born and based in Los Angeles. Negotiating the diverse cultural, religious, and musical identities that have shaped her—the daughter of a Muslim-Catholic-Indian-Kenyan-Pakistani family—has enriched her perspective as an artist. Her acclaimed oratorio *This Love Between Us: Prayers for Unity* originated two years ago as a joint commission from Juilliard415, the Yale Institute of Sacred Music, and the Yale Schola Cantorum. A priority for Esmail is to write music that can be understood from multiple perspectives—by Western and Indian musicians alike. She remarks that for her, period instruments are “closer in sound to Indian instruments, so that allowed me to explore some ideas to get closer to the sound world of a period cello.” Hers is the only one of the seven commissions to restrict the palette to a single instrument. “I thought of the transition when this person is going from the one thing necessary for life to the acceptance of dying. What better way to convey this very deep personal moment than the voice of the solo cello? I play a lot of Haydn on the piano, and many of the rhetorical gestures in my piece do come out of the Haydn,” Esmail says. At the same time, she was inspired by the improvisatory style of Hindustani music-making, drawing on particular *raags*. The piece is designed overall to enact “a long exhalation.”

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## Sonata VI: Paola Prestini

Paola Prestini (BM '98, MM '00, composition), an indispensable presence in New York's new music scene, is the co-founder and artistic director of Brooklyn-based National Sawdust. Since she is drawn to multimedia collaborations and socially and politically engaged art, the Haydn commission presented several fascinating challenges, such as exploring sounds that can be obtained only with period instruments. Prestini explains that while she frequently uses electronics in her work, she wanted to use the natural sonority of the strings in tandem with the cathedral acoustic to generate a similarly powerful effects. She adds that the most dissonant moments of her piece are informed by John Zorn. Other innovations include scordatura tuning and slides and wide trills that emulate the style of Chinese opera singing. Yet all this isn't a matter of merely "overlying" a contemporary sensibility onto an 18th-century source. Prestini refers to her "reverence for the original," which inspired her to focus on the five-note cell that begins the sixth sonata, which she extends to seven. (In the published string quartet score, the implicitly corresponding syllables "Consummatum est" are written out beneath the first violin line.)

## Sonata VII: Caroline Shaw

Composer, singer, violinist, and Juilliard Creative Associate Caroline Shaw—the youngest recipient of the Pulitzer Prize for Music, which she won in 2013—shares with Nico Muhly a natural affinity for the world of early music and period style. For her, the biggest challenge of the Haydn project has been to write a composition that is so brief. Shaw homed in on the movement of the seventh sonata from a muted E-flat Major chord at the opening to a gentle pizzicato conclusion. Her strategy was to take the latter as a starting point, working out an imaginative dramaturgy from that sonority. Shaw's combination of rhetorical gestures and emotional directness traces the final step in the pilgrimage underlying *The Seven Last Words*. The symbolism of musical ascent is accompanied by a textural shift to bowing and filigree that finally "disappears into the ether."

# About the Commissions

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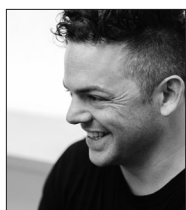
**Jessica Meyer**  
*Father, forgive them*

I often write from an emotional narrative, and there are many layers to the words I am assigned to in the first Sonata: “Father, forgive them, for they do not know what they do.” When I first listened to this particular Haydn movement, I was struck by how pleasant it initially sounded—but upon digging deeper, you clearly hear the yearning chromaticism and the pleading gestures of another time. In writing my response, I have maneuvered these gestures in various layered, fragmented, and elongated forms to get the utmost emotional impact, all while exploring the very specific resonances that I enjoy when playing on gut strings.



**Colin Jacobsen**  
*Verily*

A meditation upon a mediation. The hall of mirrors/weird bedroom scene towards the end of *2001: A Space Odyssey* when Dave the astronaut is transformed into a star child, a being of light. Vapors. Trying to get inside the Penitent Thief's mind/body. How much longer did he live? Did he suffer, or were Jesus' words of such comfort that he no longer felt physical or emotional pain? My simple formal concern: to connect Haydn's Sonata II to Sonata III by going from C Major to E Major, and to follow a trajectory from doubt to comfort.



**Nico Muhly**  
Short Variation on *Mulier, ecce filius tuus*

My response to the third sonata explores further his combination of serene major chords with a sort of keening descending motif. Haydn's begins with three repeated major chords, which, in my reaction, start pushing and resisting one another, falling apart and resolving into an ambiguous cadence.



**Tania León**  
*Lágrimas (Tears)*

I have given the Spanish title *Lágrimas* to my response to the fourth sonata after I thought of the image of Christ weeping. It's also a word of far-reaching associations: to the intimate pain of this moment in the meditations, to the Spanish context for which Haydn originally composed *The Seven Last Words*, and to the language of my native Cuba.

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## Reena Esmail

*Varsha (वर्षा) (Rain)*

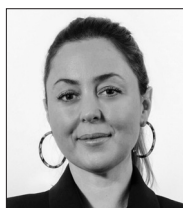
This piece serves as an interlude between Sonata V and Sonata VI. The combination of Hindustani raags used in this piece are from the Malhaar family, which are sung to beckon rain. I imagined the interlude between these two sonatas: Christ thirsts. Rain comes from the distance (Megh Malhaar). There is a downpour around him (Miyani ki Malhaar), but he grows slowly weaker. His next words make clear that even the rain is not enough: His thirst is of another sort, which cannot be quenched by water. And so, it is finished.



## Paola Prestini

*It is finished*

*It is finished* takes its seed of inspiration from the first five-note motivic phrase of Sonata V. I decided to extend the phrase to seven notes to complete the notion of the seven last words. Though the original movement is quiet, intense and slow for the larger part of the work, I decided to take note of the fact that the sixth statement: “it is finished” is traditionally called “the word of triumph.” Using the lightness of brushstroke, facility with flash, and typical velocity of the period helped me depict that triumph, and in turn served as the inspirational coloristic underpinning of the piece. The work begins with strums that are then cajoled into movement by fast moving septuplets. This culminates in the first declamation of the seven note phrase. Now rich and dense in its harmonic setting it provides the next musical departure: broken motives, triumphant arpeggiated moments, and a final last utterance of the original seven notes. The dichotomy in color and mood serves to represent both the wholeness of the love with which Jesus lived, and also the perpetual brokenness of humanity.



## Caroline Shaw

*Seven*

I used to sing a candlelit compline service every Sunday night at Christ Church in New Haven, Connecticut. At the opening was a responsory that included the phrase “in manus tuas, commendo spiritum meum” or its English counterpart “into your hands, I commend my spirit.” It marked the end of one week and the beginning of the next, a liturgical column that I found myself leaning on despite not being particularly religious. In the phrase, there is a sense of giving over and letting go, a kind of chaos and a kind of peace. The music I’ve written as a response to Haydn’s own “In manus tuas” offers a reflection of this idea.





My interest in Haydn's *Seven Last Words* began as an undergraduate at Juilliard studying modern violin with Robert Mann (Diploma '39, violin; faculty 1946-2011), the founding first violinist of the Juilliard String Quartet. I spent six formative years studying with Bobby, and the content of our lessons often centered around his deeply held belief that music always sings or it dances—except when it speaks. For Bobby, *The Seven Last Words* for string quartet represented the pinnacle of nuanced expression, and the work's humble explorations of human speech and supplication became a subject of endless fascination for us both. As I explored it at Bobby's urging, I discovered a newly released period-instrument recording of the work by the masterly Quatuor Mosaiques. I was entranced. Hearing Haydn played on gut strings was a transformative experience that I can trace directly to my decision over a decade later to return to Juilliard, this time to study baroque violin in the Historical Performance (HP) program.

I often envisioned a concert in which *The Seven Last Words* would be presented alongside new work that could shed new light on Haydn's, which in turn could create an intimate and deeply spiritual context in which to hear this new music. When I joined the HP program, it became abundantly clear that Juilliard415 was the ideal ensemble to bring such a project to life, and the prospect of presenting *The Seven Last Words* on period instruments created a unique opportunity to commission new work specifically for old instruments. Exploring the relationship between old and new has always been fascinating, and this process is in large part what keeps me engaged in my work as a violinist. I wanted to find a venue for *The Seven Last Words* Project that could bring the listener outside the traditional concert hall and return us to the sacred origins of the work, another means of combining and juxtaposing aspects of old and new. St. John the Divine, the towering neo-Gothic cathedral, establishes a truly transcendent setting to guide the listener through a meditation on each word across time, space, and eternity.

In addition to creating a broad palate of stylistic interest among the commissioned works, it was important to me that we draw from composers hailing from a variety of backgrounds and influences including race, ethnicity, and gender. Despite an overwhelming number of exceptionally talented composers writing music today, female and nonbinary composers as well as composers of color are woefully underrepresented on concert programs even among the major halls and presenting organizations of New York City. It falls to each of us as individuals to help create the representation we want to see in our communities and in the world at large, and I am immensely proud of the incredible group of composers we have assembled for this project. We offer heartfelt thanks to Jessica, Colin, Nico, Tania, Reena, Paola, Caroline, and of course Papa Haydn for sharing their gifts with all of us.

*A version of this note appears in the Juilliard Journal.*

# Juilliard Historical Performance

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Juilliard’s full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard’s Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

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<b>Flute</b> Sandra Miller	<b>Continuo Skills</b> Avi Stein	

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, Jordi Savall, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, having now performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence), and on a 10-concert tour of New Zealand. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the U.K., and India. Juilliard415, which takes its name from the pitch commonly associated with the performance of Baroque music (A=415), has performed major oratorios and Baroque operas every year since its founding. This season, the ensemble presents *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State. The 2017-18 season was notable for a side-by-side collaboration with Philharmonia Baroque in San Francisco as well as return visits by Rachel Podger, William Christie, and Maestro Suzuki, and the rare opportunity to see a fully staged production of Rameau's *Hippolyte et Aricie*. In a concert together with the Bach Collegium Japan, the ensemble played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. In an innovative departure from past seasons, new works for period instruments are a focus for 2018-19. With the Yale Schola Cantorum, Juilliard415 tours Scandinavia, where it performs a new oratorio by Pawel Lukaszewski, who was commissioned for the occasion by Yale. The ensemble performed alongside new choreography for Juilliard dancers in an all-Rameau program led by Robert Mealy in the fall. This season also welcomes return visits of William Christie, Rachel Podger, Monica Huggett, and Masaaki Suzuki, and the Juilliard debuts of Paul Agnew and Alfredo Bernardini.

# Cathedral of St. John the Divine

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The Cathedral of St. John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership. People from many faiths and communities worship together in services held more than 30 times a week; the soup kitchen serves roughly 25,000 meals annually; social service outreach has an increasingly varied roster of programs; the distinguished Cathedral School prepares young students to be future leaders; Advancing the Community of Tomorrow (ACT), the renowned preschool, afterschool, and summer program, offers diverse educational and nurturing activities; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances and civic gatherings allow conversation, celebration, reflection and remembrance—such is the joyfully busy life of this beloved and venerated cathedral.

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