

Bryn Mawr Presbyterian Church
presents

Thomas Lloyd's *Bonhoeffer*



Sunday, March 17, 2019
4:00 p.m.
Sanctuary

Welcome

Welcome to this afternoon's performance of Thomas Lloyd's *Bonhoeffer*. On behalf of the choir, I thank you for attending and hope you will return for our upcoming events - Daryl Robinson's organ recital on March 31 and our performance of Bach's *St. Mark Passion* on April 19.

These past ten weeks of rehearsals have been intense, challenging, ear-opening, and ultimately, inspiring. Living, as we have, with the remarkable story of Dietrich Bonhoeffer's life, intertwined as it was with his fellow theologians and his beloved fiancée, Maria, has taken us on a journey that has profoundly touched each of us. How *does* one wrap one's mind around the life of a peace-loving theologian who ultimately participates in a plot to murder Adolf Hitler? Bonhoeffer's story has challenged us to ponder what is right and wrong, matters of living the faith in challenging times, and how to be courageous.

I am deeply grateful to Tom Lloyd for having the courage to tackle the composition of *Bonhoeffer*. Tom has succeeded in getting inside Dietrich and Maria's minds and hearts. You hear their struggles. You are moved by a love that ultimately was thwarted by Bonhoeffer's death at the hands of the Nazi's. For me personally, the setting of Bonhoeffer's favorite biblical passage, the Beatitudes, is simply brilliant. Through masterful use of rhythm and bi-tonality, Tom depicts the challenge of living these words. Framed as they are by recordings that Bonhoeffer would have known - first Paul Robeson's *Sometimes I feel like a Motherless Child* and later a recording of the Hall Johnson Choir singing *Walk together Children*, you feel Bonhoeffer's struggle as he tries to sort out what to do to stop the tide of evil.

My greatest gratitude goes to the men of the Bryn Mawr Chamber Singers and our staff singers, Elizabeth Weigle, Corinn Altomare, and Misoon Ghim. They have invested a breathtaking amount of time and commitment into this project. To be associated with them is my greatest privilege.

Bonhoeffer is a remarkable story, one that has inspired us and one that will inspire future generations. We pray that your journey with us through *Bonhoeffer* helps you in your spiritual path.

–Jeffrey Brillhart, Director of Music and Fine Arts

Bonhoeffer is, by far, the most challenging piece of music I have ever sung. It is also the most emotionally significant. Tracing Bonhoeffer's journey during the war years and ultimately to his death, the piece beautifully joins music and text. The most meaningful part for me is the last line of the final movement, which affirms Bonhoeffer's certainty that we are all God's children, when he states *Who ever I am, thou knowest oh God, I am thine*.

–Bill Adelhelm, baritone

Bonhoeffer is an incredibly complex work. I am most challenged by the text. From the opening statement of faith by abandoning any attempt to make something of oneself and trusting fully on God through the depiction of the Church as a voice for the voiceless, to the final declaration of being God's, Bonhoeffer's words continually force me to question my life and if I am living it as I should. After all, obedience to God's will should take precedence. With words that trigger such a huge range of emotions, the intricate harmonies provide incredible text painting and capture so much feeling. I cannot imagine music that would better fit the text. I hope that in hearing it, you will be changed as I continue to be changed in singing this magnificent work.

–Rob Mygatt, baritone

Dietrich Bonhoeffer's life experiences elicited a complex mixture of love, passion, anger, doubt, sadness, and beauty to name just a few. For me, the music in Tom Lloyd's oratorio exquisitely captures and reflects all of these feelings and the ambiguity surrounding them.

–Bill Bosch, baritone

Program

*Please silence electronic devices. No flash photography or recordings are allowed.
This program is approximately 75 minutes in duration.*

I. Meditation - I Discovered Later

Colin Doyle, soloist

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

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

II. Scene - Flossenbürg

Andrew Burgmayer, Colin Doyle, Jeffrey Wilber, and Cody Müller, soloists

(final worship service before Bonhoeffer's execution)

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

Bonhoeffer leading the congregation in worship:

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

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

- Gerhardt; (Isaac/Bach)

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

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

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

III. Meditation - Life, What Have You Done to Me?

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

IV. Scene - Letters

Elizabeth Weigle, Corinn Altomare, Misoon Ghim,
Colin Doyle, Andrew Burgmayer, and Jeffrey Wilber, soloists

Maria: His frequent visits at the hospital with my Grandmother surprised me, and I was impressed by his devotion. We often had long talks together at this time... Being still deeply affected by my father's death, I needed his help. [(*Conspiracy and Imprisonment*, 331)]

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

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

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

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

Musical references:

- Schütz, "O süsßer, O freundlicher," SWV285
- Beethoven, *Piano Sonata, Op. 111, 2nd movement*

V. Meditation -In This Particular Case

Colin Doyle, soloist

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

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

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

VI. Scene - Church Capitulation

Rev. Franklyn C. Pottorff, with Jeffrey Wilber and Cody Müller, soloists

[confrontation with Reich Bishop Ludwig Müller EB322]

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

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

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

Wie schön leuchtet der Morgenstern	[How beautifully shines the morning star
Voll Gnad' und Wahrheit von dem Herrn,	full of the grace and truth of the Lord,
Die süsse Wurzel Jesse.	the sweet stem of Jesse.]

Müller: ...We have unanimously adopted laws declaring that Citizens are those born of pure blood only...this includes all pastors and members of the church, who must be Citizens.

The pastors with Bonhoeffer:

Du Sohn Davids aus Jakobs Stamm,	[Thou David's Son from Jacob's lineage
Mein König und mein Bräutigam,	My king and my bridegroom,
Hast mir mein Herz besessen.	Thou hast my heart possessed.]

Müller: You must renounce this act of betrayal or no longer speak for the Church. [EB 322 – invented summary]

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

[Art. VII. De Ecclesia.]

Item docent, quod una sancta ecclesia perpetuo mansura sit.

[Also they teach that one holy Church is to continue forever.]

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

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

Musical reference: Pange lingua (plainchant)

VII. Meditation - Sometimes we are Reminded

Colin Doyle, soloist

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

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

VIII. Scene - Finkenwalde

Corey Bonar, soloist

(seminary of the Confessing Church)

[a recording of Lawrence Brown's arrangement of "Sometimes I feel like a motherless child" (from Paul Robeson - The Complete EMI Sessions). Overlapping with this, seminarians begin singing a setting of the Beatitudes, central to Bonhoeffer's "The Cost of Discipleship"]

³ "Blessed are the poor in spirit,
for theirs is the kingdom of heaven.

⁴ Blessed are those who mourn,
for they will be comforted.

⁵ Blessed are the meek,
for they will inherit the earth.

⁶ Blessed are those who hunger and thirst to do what is right,
for they will be filled.

⁷ Blessed are the merciful,
for they will be shown mercy.

⁸ Blessed are the pure in heart,
for they will see God.

⁹ Blessed are the peacemakers,
for they will be called children of God.

¹⁰ Blessed are those who are persecuted for doing what is right,
for theirs is the kingdom of heaven.

¹¹ "Blessed are you when people insult you, persecute you and falsely say all kinds of evil against you because of me.

¹² Rejoice and be glad...'

¹⁴ [soloist]:...But I tell you, love your enemies and pray for those who persecute you...He causes his sun to rise on the evil and the good...We must open our hearts to each other...

[singers]:...I have done wrong...you are forgiven...

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

IX. Meditation - Night Voices (Tegel)

Night and silence.

I listen.

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

I hear my own soul tremble and heave.

Nothing else?...

But my ear is open wide:

'We the old, the young,

The sons of all tongues,

We the strong, the weak,

The sleepers, the wakeful,

We the poor, the rich,

Alike in misfortune,

The good, the bad,
Whatever we have been,
We men of many scars,
We the witnesses of those who died,
We the defiant, we the despondent,
The innocent, and the much accused,
Deeply tormented by long isolation,
Brother, we are searching, we are calling you! Brother, do you hear me?
[LPP: pp 349-351/462-463.]

X. Scene - Letters After a Prison Visit

Elizabeth Weigle, Corinn Altomare, Misoon Ghim,
Colin Doyle, Cody Müller, and Corey Bonar, soloists

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

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

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

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

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

XI. Meditation - The Past

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

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

But do you feel how I now grasp at you
And so clutch hold of you
That it must hurt you?
[How I so rend you

that your blood gushes out,]
simply to be sure that you are near me,
a life in earthly form, complete?

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

Text from poem to Maria "The Past" verse 1 (LPP p. 320)

Form and melodic outline freely adapted from Schubert's "Wasserflut" from Winterreise.

XII. Scene - Shall I Kill?

Cody Müller, Colin Doyle, and Andrew Burgmayer, soloists

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

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

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

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

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

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

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

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

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

The text is a conflated scene paraphrasing the account recorded by Wolf-Dieter Zimmermann, a student of Bonhoeffer's, of an encounter with the soldier Werner von Haeften, whose brother had taken Bonhoeffer's confirmation class as a youth and was now part of the resistance; von Haeften had recently learned that he would be staff lieutenant for von Stauffenberg, with whom he ultimately carried out the final, unsuccessful assassination plot against Hitler [VTR 384ff]; questions from a separate encounter of Bonhoeffer's with von Dohnanyi are also included in this scene. [MB 205]

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

XIII. Meditation - I Have Made A Mistake

Colin Doyle, soloist

I have made a mistake in coming to America...I shall have no right to take part in the reconstruction...if I do not share the trials of this time with my people now...Such a decision each man must make for himself...but I cannot make that choice in the safety of exile.”

[letter to Niebuhr July 1939 on need to return to Germany – in “A Testament to Freedom: The Essential Writings of Dietrich Bonhoeffer” – pp 479-80]

XIV. Scene - Searching

Elizabeth Weigle, Corinn Altomare, and Misoon Ghim, soloists

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

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

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

Bonhoeffer: “The figure of the Crucified invalidates all thought which takes success as its standard.”

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

Bonhoeffer: It is not a matter of the “choice of right or wrong but obedience to God’s will.”

Maria: But what does that mean? How can you say that you know God’s will?

Bonhoeffer: “Jesus is the man for others...faith is being part of this being of Jesus.”

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

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

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

This is an imagined conversation with various quotations from Bonhoeffer’s writings and invented words for Maria, suggesting an account of her Maria’s desperate visits to numerous prisons and concentration camps in a last futile attempt to find Bonhoeffer after he had been removed from Tegel Prison for execution. [Letter to Bethge from Tegel – July 21, 1944 (day after failure of Stauffenberg plot (LPP p 369-70/486))].

Musical reference: Schubert, “Der Müller und der Bach” from Die Schöne Müllerin.

XV. Meditation - Who am I?

Siddhartha Misra and Colin Doyle, soloists

Ist Gott für mich, so trete Gleich alles wider mich. So oft ich ruf' und bête, Weicht alles hinter sich. Hab' ich das Haupt zum Freunde und bin geliebt bei Gott Was kann mir tun der Feinde und Widersacher Rott'?	[If God is for me, I can withstand all enemies As often as I call and pray They all flee away. If I have [Christ] the head as friend and am beloved by God what can the enemy and adversary do to me?]
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Who am I? A hypocrite before others,
And before myself a contemptibly sad weakling?
Or is something within me still like a beaten army,
Fleeing in disorder from victory already achieved?

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

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



Following a few moments of silence, the organ will introduce Dietrich Bonhoeffer's hymn, *By Gracious Powers* (tune: *Intercessor*)

Bonhoeffer sent this poem from Tegel prison to his mother in a letter dated December 28, 1944, in a New Year's greeting to her and his friends. This would be his last New Year's Eve before his execution by the Nazi's in Flossenbürg prison on April 9, 1945. The German text, 'Von guten Mächten wunderbar geborgen', was first printed in a hymn book for young people, *Die singende Schar* ('The singing flock') (Berlin, 1959). In 1972 Fred Pratt Green translated the poem into English. Green's setting captures the depth of the original poem as Bonhoeffer struggled with his impending death. The tune *Intercessor* was composed in 1906 by Charles Hubert Hastings Parry, who has penned many prominent settings, including *I Was Glad*, and the hymn tune *Jerusalem*. Parry was a prolific scholar and editor, and then (as now) revered for his masterful compositions.

By Gracious Powers touches with powerful honesty upon the challenges of personal grief and suffering, while upholding a passionate trust in God's presence and care.

Please remain seated as you sing this hymn with the choir.

By Gracious Powers

1 By gra - cious powers so won - der - ful - ly shel - tered,
2 Yet is this heart by its old foe tor - ment - ed,
3 And when this cup you give is filled to brim - ming
4 Yet when a - gain in this same world you give us

and con - fi - dent - ly wait - ing, come what may,
still e - vil days bring bur - dens hard to bear;
with bit - ter suf - fering, hard to un - der - stand,
the joy we had, the bright - ness of your sun,

we know that God is with us night and morn - ing
O give our fright - ened souls the sure sal - va - tion
we take it thank - ful - ly and with - out trem - bling,
we shall re - mem - ber all the days we lived through,

and nev - er fails to greet us each new day.
for which, O Lord, you taught us to pre - pare.
out of so good and so be - loved a hand.
and our whole life shall then be yours a - lone.

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Reception

At the conclusion of today's program, please join us for a reception in the Ministries Center. An art exhibit featuring women's craft art will be on view in the Conference Room and Witherspoon Parlor. In celebration of Women's History Month, female artists and crafters from the region and BMPC will exhibit their artistic craft accomplishments. In colonial times girls grew up learning needlework and weaving to create samplers, cloth, quilts, knitwear, hooked rugs and the like. Women's artistry also evolved with pen and ink, the brush, glass, pottery and other media. Samples of women's craft art through history, from near and far, and from the primitive to the exquisite will be on display. "Song Quilts," the textile traditions of the Russian Arctic by Eliza Hardy Jones, a musician and quilter, will be held on Wednesday, April 24 at 7:30 p.m. in Witherspoon Parlor.

Participants

The Bryn Mawr Chamber Singers
Jeffrey Brillhart, director

William Adelhelm	James Martin
Corinn Altomare	Douglas McCone
James Beitmann	Craig Meyer
Corey Bonar	Brian Middleton
Bill Bosch	Siddhartha Misra
Andrew Burgmayer	Rob Mygatt
Paul Burgmayer	Cody Müller
Colin Doyle	Klaus Volpert
Fred Fletcher	Elizabeth Weigle
Misoon Ghim	Jeffrey Wilber
Edward Landin	

Special Guest: The Reverend Franklyn C. Pottorff

Violin

Igor Szewc

Cello

Elizabeth Thompson

Percussion

Christopher Hanning

Piano

Laura Ward

Organ

Andrew Senn

The Life of Dietrich Bonhoeffer

A timeline from www.pbs.org

1906

Dietrich and his twin sister Sabine are born on February 4. Six years later the Bonhoeffers move to Berlin where Dr. Karl Bonhoeffer begins teaching neurology and psychiatry. Dietrich enjoys a comfortable, privileged childhood there.

1923

The young Bonhoeffer begins theological studies at Tubingen University. Within four years he successfully defends his brilliant and ground-breaking doctoral thesis, *Sanctorum Communio (Communion of Saints)*, a significantly new way of looking at the nature of the Christian church.

1930

Bonhoeffer sails to New York and begins a teaching fellowship at Union Theological Seminary. There he meets, among others, Frank Fisher, a Black fellow seminarian who introduces him to Abyssinian Baptist Church and the African American church experience. Bonhoeffer hears Adam Clayton Powell preach the Gospel of Social Justice there and he forms a life-long love for Black Gospel music.

1931

Bonhoeffer returns to Germany.

1933

Hitler is installed as Chancellor. Two days later, the 27-year-old Bonhoeffer delivers a radio address on leadership attacking Hitler. He is cut off the air. In November, Bonhoeffer is ordained at St. Matthias Church, Berlin.

1933

By April the Aryan Civil Service legislation bans Jews from public employment. Ludwig Müller is appointed Hitler's representative for the Protestant churches and installed as Reich Bishop of the first-ever national church of Germany. The Pope, Pius XI, signs the Concordat, an agreement with the Third Reich not to interfere, in exchange for assurances that Catholic church will not be attacked.

1934

The Confessing Church is organized at Barmen, Germany, and the Barmen Declaration is adopted, insisting that Christ, not the Fuhrer, is the head of the church. Bonhoeffer leaves for England to head a church for Germans.

On August 2, German President Paul von Hindenburg dies. Hitler proclaimed as both Chancellor and President.

1935

Bonhoeffer returns from England to direct the seminary for the Confessing Church in Finkenwalde, Germany. By December, Himmler declares all examinations for the Confessing Church invalid, all training there invalid and all participants liable to arrest.

In September, the Nuremberg Laws are passed, canceling citizenship for German Jews.

1936

In July, the Confessing Church leader and WWI hero Martin Niemöller is arrested. In August, Bonhoeffer's authorization to teach at Berlin University is withdrawn.

The August Olympic Games in Berlin begin. Hitler is quoted as saying of 4-time gold medal champion Jesse Owens "The

Americans should be ashamed of themselves, letting Negroes win their medals for them.” He refuses to shake Owen’s hand.

1937

In September the seminary at Finkenwalde is closed by the Gestapo. By November, 27 pastors and former Finkenwalde students are arrested. Also in November, Bonhoeffer publishes *The Cost of Discipleship*.

Pope Pius XI issues “With Burning Anxiety,” protesting Hitler’s infractions of their earlier agreement, the Concordat of 1933.

1938

In February Bonhoeffer makes his initial contact with members of the German Resistance. In September he writes *Life Together*. Bonhoeffer’s sister Sabine, her Jewish husband Gerhard Leibholz and two daughters escape to England by way of Switzerland.

On March 12 Austria is annexed by Germany. In April all German pastors are ordered to take an oath of allegiance to Hitler in recognition of his 50th birthday. On November 9 a nation-wide, organized riot called Kristallnacht takes place, bringing the destruction of nearly 300 synagogues across Germany, the looting of 7,500 Jewish-owned shops, and the arrest of 30,000 Jewish men.

1939

In June Bonhoeffer returns to the United States for second time. He realizes almost immediately that this was a mistake and he returns to Germany on the last scheduled steamer to cross the Atlantic.

On January 1 all Jewish-owned businesses are liquidated by order of Hermann Göring. In March German troops invade Czechoslovakia. On September 1 Germany invades Poland. Great Britain and France declare war on Germany.

1940

Bonhoeffer is forbidden to speak in public and is required to report regularly to the police. He spends September and October working on *Ethics*.

On April 9 German troops invade Denmark and Norway. In May German troops invade Holland, Belgium, Luxembourg and France. By August the Battle of Britain begins; German Luftwaffe bombs London.

1941

Bonhoeffer is forbidden to print or to publish. He makes two trips to Switzerland on behalf of the Resistance.

In April German troops invade Yugoslavia and Greece. In June they invade the Soviet Union. By September a decree requires all German Jews to wear a yellow star stitched to their clothing. In October the first deportations of Jews from Berlin begin and the first gas chambers are installed at Auschwitz, Poland. On December 7 Japan attacks Pearl Harbor and the United States joins the war effort.

1942

In April Bonhoeffer visits Norway and Sweden. In May he meets in Sweden with the British Bishop Bell, a member of Parliament, on behalf of the Resistance.

1943

In January Bonhoeffer proposes and becomes engaged to Maria von Wedemeyer. On April 5 he is arrested and incarcerated at Tegel Prison, Berlin. Beginning in July Bonhoeffer is intensively interrogated in prison. In December Bonhoeffer writes his Christmas essay, *“After Ten Years.”*

In January the Casablanca talks begin between US President Franklin Roosevelt and British Prime Minister Winston

Churchill. On May 19 Joseph Goebbels, the German minister of propaganda, declares that Germany is now *Judenfrei* (free of Jews). From November 28 to December 1 Joseph Stalin of the USSR, Roosevelt and Churchill meet at Tehran.

1944

In October the Gestapo arrests Bonhoeffer's brother Klaus and Rüdiger Schleicher, Bonhoeffer's brother-in-law. Bonhoeffer is moved from Tegel prison to the Gestapo prison at Prinz-Albrecht-Strasse, Berlin. In December 19 Bonhoeffer writes his last letter to Maria von Wedemeyer.

In January Allied military forces land at Anzio, Italy. In Hungary 437,000 Jews are shipped to Auschwitz. In June Allied military forces land on Normandy coast, France (D-Day). On July 20 Klaus von Stauffenberg attempts to assassinate Hitler at Rastenburg, East Prussia.

1945

On April 3 Bonhoeffer is moved from Buchenwald to Regensburg. Five days later he is moved to the Flossenbürg concentration camp during the night. The next day, April 9, Bonhoeffer, age 39, is executed at Flossenbürg together with other key figures of the resistance. On April 23 Klaus Bonhoeffer and Rüdiger Schleicher are killed in Berlin.

February 4-7. An Allied conference is held at Yalta from February 4th to 7th to discuss post-war settlements. On March 7 American forces cross Rhine River at Remagen. On April 12 President Franklin Roosevelt dies; Harry Truman is sworn in as president. On April 30 Adolf Hitler commits suicide in his Berlin bunker. By May 2 Berlin falls. On May 7 the German forces make an unconditional surrender.

On August 6 through 9 United States drops atomic bombs on Hiroshima and Nagasaki, Japan. By August 15 hostilities end in the Pacific. On November 20 major war criminal trials begin in Nuremberg.

Notes by Composer Thomas Lloyd

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

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

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

In contrast to the male-dominated culture in which Bonhoeffer primarily lived and struggled, three female soloists represent the centrality of several important women in the development of his spiritual life. They

sing primarily the words of his fiancé Maria von Wedemeyer, but they also represent the probable feminine influence on his spiritual life of Bonhoeffer's mother (his only connection to Christian tradition as a child), his twin sister Sabine (who married a Jewish lawyer), his grandmother Julie (who proudly defied the Nazi boycott of Jewish businesses), and his fiancé's mother Ruth-Alice von Bismark (an important supporter of the Finkenwalde seminary).

Music in the life of Bonhoeffer

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

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

"Choral-theater"

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

The movement didn't obscure the music with busy-ness, but served to *embody* the music and break through the fabled "fourth wall" to allow listeners to become more fully engaged with the physicality of singing and sound as movement. I believe that chamber choirs, especially those performing at as high a level as The Crossing, are in a unique position to employ the flexibility needed to push the boundaries of the concert experience. And such a theatrical context can create a space for both abstraction and connectivity in a way that allows the expression of strong emotion without sentimentality.

Why Bonhoeffer?

I first became aware of Bonhoeffer when I read *The Cost of Discipleship* during a time in college when I was considering leaving my intensive focus on music to explore a calling to the priesthood, first within the Catholic church I grew up in, and then in the local Episcopal church in Oberlin. I think Bonhoeffer's combination of fervent devotion to Christ alongside iconoclastic defiance of the institutional church and state authority, even to the point of giving up his life and a promising future, seemed like the most courageous, principled life one could live.

My youthful idealism was also stoked by his iconic, short book *Life Together*, where his description of the

life of his underground seminary seemed like a moral utopia to me, combining elements of Catholic monasticism with the radical faith commitment of Protestantism. I also discovered people across the theological spectrum of Christianity saw Bonhoeffer as a confirmation of *their* particular model for Christian faith and action.

With time, my obsession with Bonhoeffer changed from “How could he attain faith of such strength that it led him to take such courageous actions?” to “How could he act so resolutely when he questioned his own faith and motivation so profoundly?” Years later, when religious martyrdom took on a very different caste after the events of 9/11, I started asking “Were the choices he made the best choices, not only for himself but for others?” and, “Do his faith and actions still speak to us in today’s world of intense polarization between religious fundamentalism and materialist secularism?”

What happened to Maria?

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

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

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

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

Text References

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

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

Dietrich Bonhoeffer Works, Vol. 16 - Conspiracy and Imprisonment, 1996 - Minneapolis; Fortress Press.

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

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

VTR = Johannes Steinhoff, Peter Pechel, Dennis E. Showalter - *Voices from the Third Reich: An Oral History* (Da Capo Press 1994)

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

Acknowledgments

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Sound Technicians: Rob Mygatt and Klaus Volpert

Rehearsal Assistant: Cody Müller

Concert Logistics: Bill Adelhelm

Special thanks to the Bryn Mawr Presbyterian Church Facilities Management Staff

Upcoming Events

Organ Recital: Daryl Robinson

Sunday, March 31, 2:00 p.m.

Tickets: \$10 for adults; \$5 for students with ID

Daryl Robinson has earned critical acclaim as a solo and collaborative artist, praised for his compelling performances and unique depth of interpretative skill. Daryl was winner of both First Prize and Audience Prize at the 2012 American Guild of Organists National Young Artist Competition. His recital will include works by J.S. Bach, Nicolas de Grigny, César Franck, Jason Roberts, Pierre Cochereau, Jeffrey Brillhart, and Maurice Duruflé.

Good Friday Concert: J.S. Bach's *St. Mark Passion*

Friday, April 19, 7:30 p.m.

Free-will offering

The BMPC Sanctuary Choir, Bryn Mawr Chamber Singers, and The Chamber Orchestra of Philadelphia present Bach's oratorio, *St. Mark Passion*. Although his obituary tells us Bach wrote five Passions, only two of them - *St. Matthew* and *St. John* - have survived complete. It's thought the first performance of the *St. Mark Passion* took place on March 23 in 1731, but subsequently the score of the music disappeared. Tantalizingly, all that remained was the text. After some keen detective work on Bach's music, however, enough evidence surfaced to make a reconstruction possible. We will present the 2001 version, with all 16 of the original Bach chorales preserved.

SPECIAL EVENT - Mahler *Symphony No. 2, Resurrection*

Sunday, May 5, 3:00 p.m.

Pre-concert talk: 2:00 p.m.

The Eastern Center for the Performing Arts, Voorhees, NJ

Our Sanctuary Choir will join forces with Singing City Choir and the Philharmonic of Southern New Jersey for a performance of Mahler's *Symphony No. 2, Resurrection*. Tickets will be available for purchase from the PSNJ, www.psnj.org or (856) 779-2600. \$30 for adults; \$25 for seniors; \$15 for students.

Artists' Gathering Summer Exhibit

Sunday, May 12 to Sunday, September 1

Meet-the-artists reception and light luncheon on Sunday, May 19, 11:15 a.m.

Artists who gather at BMPC in Gloucester Room as their "Thursday Studio" will display their latest art works in a variety of media. Artists who "gather" are members of the congregation or the community and enjoy the opportunity to create, interact, and exhibit together. Works are for sale and will be on display in the Conference Room and Witherspoon Parlor throughout the summer.



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