

Struggle & Jubilation

Repast Baroque Ensemble

with Jonathan Woody, bass-baritone

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Repast Baroque Ensemble
Amelia Roosevelt and Theresa Salomon, violins
Sarah Stone, viola da gamba
Stephanie Corwin, bassoon
Gabe Shuford, harpsichord

- Program -

Ich bin eine Blume zu Saron BuxWV 45
Lily of the Valley

Dietrich Buxtehude (1637-1707)
Traditional African American Spiritual
arranged by Jonathan Woody

Herr, nun lässest du deinen Diener SWV 352a (1647) Heinrich Schütz (1585-1672)
Aria & Variations from Trio Sonata in D minor Op. 2 (1693) Johann Krieger (1651-1735)

Mein Herz ist bereit (ca. 1690)
I Want to Be Ready

Nicolaus Bruhns (1665-1697)
Traditional African American Spiritual
arranged by Gabe Shuford

O, welch eine Tiefe des Reichtums (1665)
We'll Understand It Better By and By

Christoph Bernhard (1628-1692)
Charles Albert Tindley (1851-1933)
arranged by Jonathan Woody

Recorded at First Unitarian Congregational Society
Brooklyn Heights, NY on February 19, 2021

Audio Recording: Rob Anderson
Video Recording: Dylan MacDonald and Lindsay Chapin

Cover Photo Credit: Wolfgang Moroder

Text and Translations

Ich bin eine Blume zu Saron

Song of Solomon 2:1

Ich bin eine Blume zu Saron und eine Rose im Tal.
Wie eine Rose in den Dornen,
so ist meine Freundin unter den Töchtern.
Wie ein Apfelbaum unter den wilden Bäumen,
so ist mein Freund unter den Söhnen.
Ich sitze unter dem Schatten, des ich begehre,
und seine Frucht ist meiner Kehlen süß.

I am the rose of Sharon, and the lily of the valley.
Like a rose amid the thorns,
so is my (lady) friend amid the daughters.
Like an apple tree amid the wild trees,
so is my (man) friend amid the sons.
I sit under the shadows, that cheer me,
and its fruit is sweet to my taste.

He's the lily of the valley

He's the lily of the valley,
Oh my Lord!
King Jesus in the chariot rides,
Oh my Lord!
With four white horses side by side,
Oh my Lord!

What kind of shoes are those you wear,
Oh my Lord!
That you can ride upon the air,
Oh my Lord!

Herr, nun lässest du deinen Diener im Friede fahren

(Nunc dimittis)

Herr, nun lässest du deinen Diener im Friede fahren,
wie du gesagt hast.
Denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast für allen Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

Lord, now lettest thou thy servant depart in peace,
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all
people;
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.

Mein Herz ist bereit

(Psalm 57, 8-12)

Mein Herz ist bereit, Gott,
dass ich singe und lobe.
Wache auf, meine Ehre, wache auf.
Wohlauf, Psalter und Harfen!
Früh will ich aufwachen.
Herr, ich will dir danken unter den Völkern,
ich will dir lobsingen unter den Leuten.
Denn deine Gnade reichet so weit der Himmel ist
und deine Wahrheit, so weit die Wolken gehen.
Erhebe dich, Gott, über den Himmel
und deine Ehre über alle Welt.
Alleluia.

My heart is ready, God,
my heart is ready.
I will sing and chant praise.
Awake, my soul; Awake, lyre and harp!
I will awaken the dawn.
I will praise you among the peoples, Lord;
I will sing your praise among the nations.
For Your mercy reaches unto the heavens,
and Your truth unto the clouds.
Be exalted, O God, above the heavens;
Let Your glory be above all the earth.
Alleluia.

I want to be ready

I want to be ready
To walk in Jerusalem just like John.

Oh, John, oh John, what did you say?
Walk in Jerusalem just like John.

That I'll be there at the coming day
Walk in Jerusalem just like John.

John said the city was just four-square
And he declared he'd meet me there.

When Peter was preaching at Pentecost
He was endowed with the Holy Ghost.

O Welch eine Tiefe des Reichtums

(Romans 11:33-36)

O Welch eine Tiefe des Reichtums,
beide, der Weisheit und Erkenntnis Gottes!
Wie gar unbegreiflich sind seine Gerichte
und unerforschlich seine Wege!
Denn wer hat des Herren Sinn erkannt,
oder wer ist sein Ratgeber gewesen?
Oder wer hat ihm etwas zuvor gegeben,
daß ihm würde wiedervergolten?
Denn von ihm und durch ihn und in ihm
sind alle Dinge. Ihm sei Ehre in Ewigkeit! Amen.

O the depth of the riches both of the wisdom and
the knowledge of God!
How unsearchable are his judgments,
and his ways past tracing out!
For who hath known the mind of the Lord?
Or who hath been his counsellor?
Or who hath first given to him,
and it shall be recompensed unto him again?
For of him, and through him, and unto him,
are all things. To him be the glory for ever. Amen.

We'll understand it better by and by

Charles Albert Tindley (1905)

We are often tossed and driven
On the restless sea of time,
Somber skies and howling tempests
Oft succeed a bright sunshine;
In that land of perfect day,
When the mists have rolled away,
We'll understand it better by and by.

Trials dark on every hand,
And we cannot understand
All the ways that God would lead us
To that blessed promised land,
But he guides us with his eye
And we'll serve him 'til we die,
And we'll understand it better by and by.

By and by, when the morning comes,
All the saints of God are gathered home,
We'll tell the story of how we've overcome,
And we'll understand it better by and by.

Program Notes

Written by Sarah Stone

Originally scheduled for March 2020, this program was created to explore the universality of struggle and jubilation by pairing sacred early German vocal music with traditional African American spirituals based on similar biblical texts. Following a year of tragic loss during the pandemic, the murders of George Floyd and Breonna Taylor and the Black Lives Matter protests that followed, and the devastation of the cultural scene resulting from the cancellation of live performances, we offer this concert with hope for future jubilation. We are confident the arts will return and music will be an essential part of our greater societal healing. Struggle and Jubilation is our contribution to the start of that process.

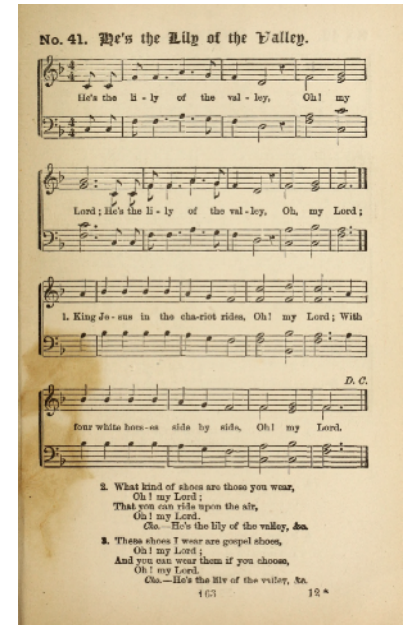


The texts of Buxtehude's "Ich bin eine Blume zu Saron" ("I am the Rose of Sharon") and the traditional African-American spiritual, "Lily of the Valley" are connected to the Song of Solomon, with its themes of love and celebration. In the language of flowers, the lily of the valley symbolisms rebirth, sweetness, and motherhood. Botanists suggest that the rose of Sharon was likely not a rose, but a bulb; either a crocus from the coastal plain of Sharon or the Madonna Lily. It is supposed to represent a return of happiness and luck in love, like a crocus pushing up in early spring among last year's brambles. Buxtehude's setting is literal and extremely programatic; he showcases the dichotomy of each couplet by diving the two lines into slow and fast sections. The bass sings "Like a rose amid the thorns" and is imitated by the violins, pushing them to extended harmonies over a continuo pedal. The text quickly changes moods to a light vivace, as the narrator eludes to that their beloved is beyond compare.

Image: *Lilium candidum* "Madonna Lily" by Maria Sibylla Merian (1647-1717) German-born naturalist and scientific illustrator.

The crown jewels of this program are the Spiritual arrangements created for Repast by Jonathan Woody and Gabe Shuford. "Lily of the Valley" was first performed around the world by the Fisk Jubilee Singers and first published as part of their collection in 1872. Jonathan Woody begins his arrangement as a traditional call and response between the voice and instruments. As the chorus returns, he texture changes; listen for the one with pizzicato strings and a walking bass viol. And as the text asks, "What kind of shoes are those you wear, that you can ride up-on the air?", Woody rises to a higher key. The text lifts up Jesus into heaven, as a lily of the valley, a rose among thorns and invites you to join him, in your gospel shoes.

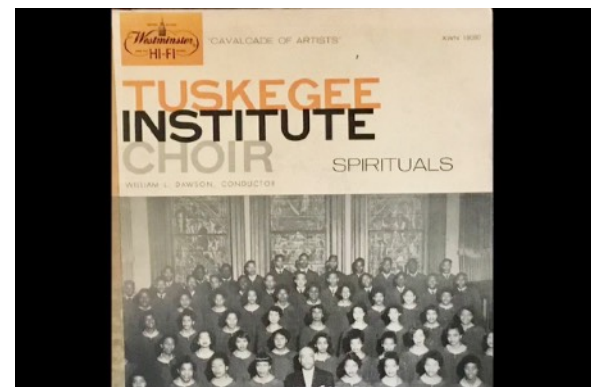
Schütz's "Herr, nun lässest du deinen Diener" ("Lord, Now Lettest Thou thy Servant Depart") starts the second set, paired with Kreiger's Aria and Variations from his D minor trio sonata. Schütz used this text twice in his lifetime: first Count Henry II, Count of Reuss-Gera commissioned Schütz to write music for his own funeral in 1636. He requested three texts for the service to be sung by six voices and continuo, ending with the *Nunc dimittis* or Song of Simeon. Ten years later, in Schütz's second book of *Symphoniae sacrae*, he re-set the text for solo bass voice, two violins, and continuo. Schütz's three books of sacred symphonies were written throughout his lifetime; the first contained Latin text in the *Seconda practica* style of Monteverdi (after he returned from studying with him in Venice) and the second and third books were written almost twenty years later with German texts. Schütz depicts the text through vocal fireworks, the most dramatic being from the text "für allen Völkern" ("for all people"), where the bass sings a melisma containing every note in the scale.



Images: Fisk University Jubilee Singers photographed in 1880 and their arrangement of “He’s the Lily of the Valley” from “The Story of the Jubilee Singers and their songs” by J. B. T. Marsh.

Johann Krieger spent over fifty-three years as choir director and organist at Johanniskirche in Zittau. He and his older brother, Johann Philipp, were prolific composers (his brother wrote over 2,000 cantatas), and in a city without an opera house, the younger Krieger’s Singspiels were peak entertainment, performed at the city’s Gymnasium. Unfortunately for both brothers, Zittau was almost completely destroyed by fire in 1757 during the 7 Years War and almost all of the manuscripts of their music were lost. Krieger’s instrumental aria, a duet sung between the violin and viola da gamba, give us a glimpse at what we might be missing.

The spiritual “I want to be Ready” and Bruhn’s “Mein Herz ist bereit” (“My Heart is Ready”) share the same sentiment: joy persists, even in the darkest moments. “I Want to be Ready” has a rich early performance history, with incredible early recordings from the Tuskegee Institute in 1916 and the Fisk Jubilee Singers in 1920. William Dawson, who led the choir at the Tuskegee Institute choir from 1931-1956, changed the group’s singing style after a year long trip to West Africa in 1952. Baritone and composer Harry T. Burleigh also reexamined the genre as solo art songs instead of ensemble pieces, including “I Want to be Ready” in his 1917 “The Celebrated Negro Spirituals.” Burleigh writes in the foreword, “For through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of Man. The cadences of sorrow invariably turn to joy, and the message is



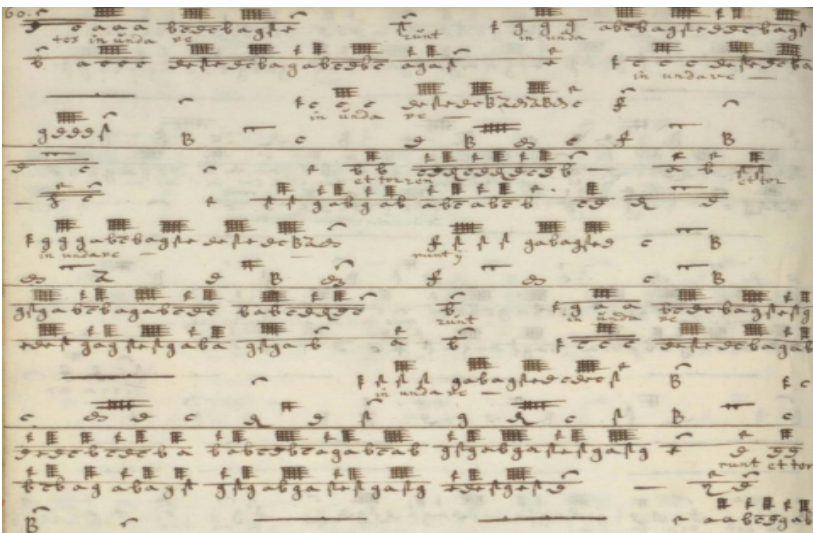
Click to listen to [Tuskegee Institute Singers \(1916\)](#), [Fisk Jubilee Singers \(1920\)](#), and [Dawson’s arrangement \(1952\)](#)

ever manifest that eventually deliverance from all that hinders and oppress the soul will come, and man — every man — will be free.”

Nicolaus Bruhns' cantata "Mein Herz ist bereit" is alternately called a Concerto à 3. Early Italian composers used the term concerto as synonymous for cantata, coming from the latin term *concertare*, which means a battle or competition. This is seen in the music of Gabrieli, who happens to have been Schütz's teacher in Venice from 1609-1612. Bruhns, a fantastic violinist and organist who was a student of Buxtehude in Lübeck, also composed in a variety of Italian styles, especially free-formed toccatas. The text, taken from the second half of Psalm 57 and attributed to King David, is about singing praises. "Mein Herz ist bereit" starts with a multi-section virtuosic sinfonia for the violin and continuo. The voice is only introduced after the violin leaves behind the continuo as a scale brings it high into the stratosphere, foreshadowing the voice's readiness to ascend to heaven. According to sources, Bruhns was known for being able to play violin while accompanying himself with his feet on the pedals of the organ. Imagine that while you listen to the opening.

The final set begins with "O, welch eine Tiefe des Reichtums" ("O the Depth of the Riches"), which comes from Christoph Bernhard's Geistliche Harmonien Op. 1 (Sacred Harmonies). Bernhard was a student of Schütz in Dresden, writing music for his teacher's funeral. Like his teacher, he traveled to Italy multiple times throughout his life, which influenced his style. The text speaks about an internal struggle of understanding. This makes the most satisfying moment, the joyous final section corresponding to the last couplet, "For of him, and through him, and unto him, are all things," which Bernhard sets in a triple meter representing the Trinity.

Jonathan Woody's arrangement of Charles Albert Tindley's "By and By" closes the program. Tindley was known as the Prince of Preachers and Father of Gospel Music. Growing up in Maryland, he moved to Philadelphia after the Civil War, and as a child, was hired out for odd-jobs, eventually working as a church janitor. Unable to attend school, he educated himself, qualifying to be ordained by the Methodist church, even without a formal degree. He eventually became the pastor of that same church where he had worked as a janitor, quickly growing the congregation from 130 to over 10,000 and making it one of the largest African Methodist Episcopal Churches on the East Coast. Tindley composed many popular hymns, including "We'll Understand It Better By and By," which speaks about finding strength in hard times. Woody's setting of the text is loving and intimate, using syncopations in the strings to rock the voice like a lullaby.



Left: Manuscript written in organ tablature for "O, welch eine Tiefe des Reichtums" by Christoph Bernhard
Right: Photograph of pastor and composer Charles Tindley (1851-1933)

Repast Baroque Ensemble Bio

Repast has been described as “a graceful, energetic ensemble” by the The New York Times, which also cited the ensemble’s “vital performances” and “robust” playing.

Since 2004, Repast has presented a concert series in New York City that engages audiences with innovative, thematic programs of great music, both known and unknown, from the Baroque period. Repast, meaning a meal or a feast, plays on the idea that a concert should be delicious and satisfying. The core ensemble of period instruments includes violin, cello, bassoon and harpsichord, and is regularly augmented with additional musicians to perform a wider variety of repertoire.

The central focus of the ensemble is to provide New York City audiences with thrilling programs of chamber music from the Baroque period in its concert series, with performances in Brooklyn and Manhattan. Repast has appeared at venues across the country, including the Miller Theatre, the Getty Center (Los Angeles), Bargemusic, Miami Bach Society, Minneapolis Institute of Arts, and Peak Performances. The ensemble also enjoys collaborating with performing artists in other fields, such as their performances of Purcell’s “Chacony” with the Richard Alston Dance Group.

Repast’s musicians are committed educators and have presented workshops and lecture-demonstrations at the College of William and Mary, Columbia University, the Brooklyn Conservatory of Music, Baruch College, and NYU’s School of Continuing Education.

The ensemble’s first CD is aired frequently on radio stations nationally. A recording of their own chamber arrangement of Bach's Goldberg Variations was released in 2019 to critical acclaim.



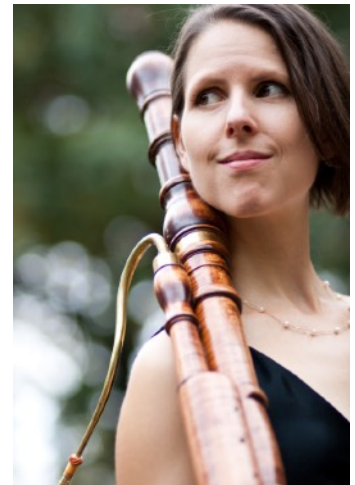
Musician Bios



Jonathan Woody is a versatile and sought-after musician who works primarily as a performer of early and new music. An accomplished bass-baritone, Jonathan performs regularly with the Grammy®-nominated Choir of Trinity Wall Street, and with such ensembles as TENET Vocal Artists, the Clarion Music Society, the Washington Bach Consort and Spire Chamber Ensemble. In recent seasons, he has been featured as a soloist with leading historically-informed orchestras, including Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, the Boston Early Music Festival, and Apollo's Fire. Pre-pandemic highlights include Handel's *Samson* with Pacific MusicWorks (2019), Handel's *Acis & Galatea* with Opera Idaho (2019), a recital of French Baroque cantatas with Byron Shenkman & Friends (2020), and the development of *Carmen Variations* at Baryshnikov Arts Center with Paul Pinto and Gisela Cardenas (2020). Since the pandemic began, Jonathan has participated in and curated virtual concerts with Opera Lafayette, Kaleidoscope Ensemble, the Washington Bach Consort and Les Delices, among others. As a composer, Jonathan draws inspiration largely from music of the renaissance and baroque eras and his works and arrangements have

been performed by the Choir of Trinity Wall Street, Lorelei Ensemble, the Handel and Haydn Society, the Cathedral Choral Society and the Uncommon Music Festival. Currently based in Brooklyn, NY, Jonathan holds degrees from McGill University and the University of Maryland, College Park and is represented by Miguel Rodriguez of Athlone Artists. www.athloneartists.com/artists/jonathan-woody/

Based in New York City, **Stephanie Corwin** enjoys an active career performing and teaching music of the past four centuries on modern and historical bassoons. Her vocation has taken her throughout the US and abroad, simultaneously satisfying her love for travel and her desire for connecting with people on and off the stage. Highlights include solo appearances at Lincoln Center and Carnegie Hall, chamber music performances at the Yellow Barn and Staunton music festivals, and concerts with Philharmonia, Tafelmusik, Trinity Wall Street, and Handel and Haydn Society. In addition, Stephanie is honored to have been the inaugural winner of the Meg Quigley Vivaldi Bassoon Competition, which creates opportunities for young female bassoonists from the Americas. Stephanie values the intimate collaborations encouraged through chamber music and is a core member of Kleine Kammermusik and Repast. When not making music, Stephanie can be found out on a run, lost in a book, or working on her next knitting or sewing project.



Amelia Roosevelt is a founding member of Repast Baroque Ensemble, which performs regularly in New York and tours nationally. Described by The New York Times as a "virtuoso duelist," she performs with the Carmel Bach Festival Orchestra, the Washington Bach Consort, the Aradia Ensemble, the American Classical Orchestra, and Musica Sacra. She has toured throughout Europe, Scandinavia, and South Asia with many ensembles including Musica Antiqua Köln, Concerto Köln, and La Cappella de' Turchini. Her many recording credits include Naxos, MDG, New Classical Adventure, and MSR Records. A New York City native, Amelia holds a doctoral degree in violin performance from Stony Brook University, further graduate degrees from the Manhattan School of Music and the Sweelinck Conservatory in Amsterdam, and an undergraduate degree with honors from Swarthmore College. She has given numerous workshops and master classes at universities including Rutgers, Columbia, SUNY Purchase, and Smith College. Amelia's baroque violin was made in London by Richard Duke in 1773.



A curiosity in the cultural background behind the music she plays led **Sarah Stone** to baroque cello and viola da gamba. This season, Sarah will be performing around the country with Seraphic Fire, Washington National Cathedral, House of Time, NYBI, Trinity Baroque Orchestra, and Repast. This past summer, she joined Teatro Nuovo in performing uncondacted bel canto opera, and traveled to Portland, Maine, making music in unconventional venues as a part of The Portland Bach Experience. This coming season includes travel to Montana, performing Christmas Oratorio with Musikanten Montana across the state, as well as co-leading Bitterroot Baroque's Montana Cantata Project. Highlights of recent seasons have included performances of Bach cantatas with Trinity Wall Street in Montreal and a northeast tour with Apollo's Fire including her Carnegie Hall debut. Sarah holds a Masters in Historical Performance from the Juilliard School, a Masters from San Francisco Conservatory of Music, and a Bachelors of Music from Rice University. www.sarahabigaelstone.com

Harpichordist **Gabe Shuford** performs throughout North America and abroad; he is the recipient of several awards, including the 2011 Baron Prize from Stony Brook University and second prize at the 2007 Mae and Irving Jurow International Harpsichord Competition. He is a member of Repast Baroque Ensemble and has been a frequent guest of other ensembles, including A Far Cry and the Chamber Music Society of Lincoln Center. The New York Times called his performance with Speculum Musicae of Elliott Carter's Sonata "assured, polished and beautifully nuanced." Gabe earned a doctorate from Stony Brook University, where he studied with harpsichordist Arthur Haas. He has served on the faculties of Luther College and Sarah Lawrence College.



Violinist **Theresa Salomon's** playing has been praised by The New York Times as "sizzling," the Washington Post as "virtuosic," and the Frankfurter Allgemeine as "on the highest level". She has performed with many of the finest early music ensembles and orchestras, as well as on numerous festivals in North America. She appears with Ensemble Repast, Four Nations, Artek, Rebel, Trinity Wall Street, American Classical Orchestra, Opera Lafayette, Clarion, National Cathedral, Carmel Bach Festival, Connecticut Early Music Festival, Boston Early Music Festival, among others. Theresa is also enthusiastic about performing contemporary music and has premiered numerous works, including a violin concerto on live radio with the Janáček Philharmonic in Ostrava. She has performed at the Gulbenkian Festival in Lisbon, the Prague Spring Festival and the Ostrava Days for New Music in the Czech Republic. Theresa has recorded music from Monteverdi to Xenakis, as well as sound tracks to movies. Theresa is a member of the Orchestra of St Luke's, curates and programs for the chamber music series "Friends of Mozart", and teaches early chamber music and baroque violin at Montclair State University's Cali School of Music.

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Special Thanks

The First Unitarian Congregational
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Garnett Losak
Arthur Hass

Instrument Bios

Amelia Roosevelt, violin - Richard Duke; London, 1773.

Theresa Salomon, violin - John Betts; England, 1791. On gracious loan from the Beacon United Universalists' Church in Summit, NJ.

Stephanie Corwin, bassoon - Guntram Wolf; Kronach, Germany, 2007. Based on a German instrument by an anonymous maker ca.1700. (Original instrument inscribed with the initials HKICW).

Sarah Stone, viola da gamba - China, 2013.

Gabe Shuford, harpsichord - Hubbard and Broekman. Copy of an instrument by Ruckers, 1640. On gracious loan from Arthur Haas.



Upcoming Repast Program

Pachelbel: Beyond the Canon

Chamber music of Johann Pachelbel as well as his contemporaries Buxtehude and Bertali. This concert will be presented as a virtual performance.

Visit www.repast.org for upcoming details about the digital release



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