

A Musical Offering
for the Unity of New York City:
E Pluribus Unum

A faint, light-colored illustration of a dove in flight, positioned on the left side of the page, partially overlapping the title.

Messiah

George Friedrich Handel

With the Schiller Institute Community Choir



Sunday, April 12, 2015

Good Shepherd-Faith Presbyterian Church
New York City

"The choice is no longer between violence and non-violence. The choice is now between non-violence and non-existence."

- Martin Luther King

*Sponsored by the Schiller Institute and
the Foundation for the Revival of Classical Culture*

"...(There will come a time) when man at last, in all his districts and regions and classes, with all his chains of fad and fashion cast away, and every bond of destiny rent asunder--when man becomes his brother's brother with a *single* all-embracing sympathy, resolved once again into a *single* species, forgetting himself and the world, and reapproaching his own heavenly origin."

--Friedrich Schiller, "Theater Considered as a Moral Institution"

Your participation in today's Schiller Institute "Unity Concert" comes at a decisive moment in American history. The governor of California, rather than implementing bold and optimistic new and tested proposals to provide fresh water for all--even after reputable authorities insist that the state has one year's supply of water left--says that people will simply have to change their behavior, and their expectations. They must, in short, submit to what poet Friedrich Schiller termed "The Sport of Destiny." What is wrong with our people, that they have not taken to the streets in unity and demanded otherwise?

In various states, such as South Carolina, Wisconsin, and New York, citizens have been involved in fatal altercations with police officers. Many of these are recorded, and shown, through various media, to even the youngest of our children, over, and over. This is a sight which no child should see, and which can only cheapen and weaken the idea of "law through justice" that is the precondition for civilization itself. While there have been protests, where are the urgent citizens' assemblies that must seek "truth and reconciliation" among law enforcement agencies and their primary constituency--the citizens they are sworn to protect, and, as many police officers demonstrated on 9/11/2001, are prepared to die to protect? 150 years after the end of our nation's tragic, necessary "Civil War," where today is the declaration of national unity in echo of America's Lincoln, of New York City's Alexander Hamilton?

The citizens must no longer remain silent. They must lift their voices in Classical song, and then, once uplifted, in truthful speech. For there can be no successful, living politics that derives from a failed, dead culture.

While it may be thought necessary to dramatize injustice, in fact, it is more unique, more "revolutionary" to dramatize what it means to be human, and thus to rise above injustice, natural or man-made. To that end, the Schiller Institute proposes that New York City form a city-wide "unity chorus," composed of those New Yorkers that have realized how dire, and decisive, our times truly are, and how capable they and others must become, of boldly defending the knowable solutions to each and all of our national problems. We, therefore, gather today to celebrate the sanctity of human life, and that divine spark of creativity that makes us more than beasts, of which all human beings are capable, and to which all human beings must have the right. George Friedrich Handel's *Messiah* is a most fitting way to hear and sing of that divine spark.

Finally, we dedicate this ongoing musical effort to the spirit of Alexander Hamilton, who successfully fought to rescue the failing experiment called the United States from near death under the Articles of Confederation, creating instead a single, indivisible unified republic under the United States Constitution. In the words of Friedrich Schiller: "A purpose, that higher reason hath conceived, which men's afflictions urge, ten thousand times defeated, may never be abandoned." Remember Hamilton!

A note on the Verdi Tuning

On April 9, 1988 at a conference on "music and Classical Aesthetics" sponsored by the Schiller Institute at the Casa Verdi in Milan, Italy, a worldwide campaign was launched to restore the lower tuning pitch of the Classical composers from Bach through Verdi, a pitch based on a middle C of 256 Hz, which in turn is grounded in the physical laws of the universe. The campaign had been originated by Lyndon H. LaRouche, Jr., whose collaborators uncovered the nearly-forgotten historical evidence that Giuseppe Verdi, Italy's great composer and nation-builder, had successfully battled to impose a diapason of A=432, based on middle C-256, as the official tuning of the Italian armed forces in 1884. Today's recollection of Handel's Messiah is performed, as are all Schiller Institute presentations, at the A=432 tuning.



Program

Welcoming Remarks

Dennis Speed, *Schiller Institute*

J.S. Bach

Violin Sonata No. 1 in G minor, BWV1001

Adagio and Fuga

Yaegy Park, *violin*

George Friedrich Handel

***Messiah* (1742)**

Parts II and III

John Sigerson, *Director*

Robert Wilson, *Continuo*

Rachel Hippert, *Soprano*

Patrice P. Eaton, *Mezzo-Soprano*

Everett Suttle, *Tenor*

Nathan Baer, *Bass*

PART II

Chorus (octet)

Behold the Lamb of God

Air (Alto)

He was despised and rejected of men

Chorus (all)

Surely He hath borne our griefs and carried our sorrows

Chorus (all)

And with His stripes we are healed

Chorus (all)

All we like sheep have gone astray

Recit., Air (Tenor)

Thy rebuke hath broken His heart

Behold, and see if there be any sorrow

He was cut off

But Thou didst not leave His soul in hell

Air (Bass)

Thou art gone up on high

Air (Soprano)

How beautiful are the feet

Recit., Air (Tenor)

He that dwelleth in heaven

Thou shalt break them with a rod of iron

Chorus (all)

Hallelujah!

PART III

Air (Soprano)

I know that my Redeemer liveth

Chorus (all)

Since by man came death

Air (Alto)

Then shall be brought to pass

Duet (Alto and Tenor)

O death, where is thy sting?

Air (Soprano)

If God be for us, who can be against us

Chorus (all)

Worthy is the Lamb

The Artists

John Sigerson, *Director*

John Sigerson is a founding member of the Schiller Institute and currently its Music Director. He has worked for decades with Schiller Institute Chairman Helga Zepp-LaRouche and her husband Lyndon LaRouche to bring about a Renaissance of Classical musical composition and performance. His musical education includes study with contrabass soloist Gary Karr, and voice with Mexico's José Briano and Italy's Antonella Banaudi. In 1992, he co-authored *A Manual on the Rudiments of Tuning and Registration*, in which the general argument is presented why Classical music must be based on a fixed tuning of $A=432$ cycles per second. Sigerson has directed choruses for the Schiller Institute in Europe, Mexico, Colombia, and the United States, and enjoys singing an occasional concert of Classical German Lieder.

Rachel Hippert, *Soprano*

Young lyric coloratura soprano Rachel Anne Hippert has recently performed with the New York Opera Exchange ("Fiordiligi" in *Così fan tutte*) and the Clef Note Productions ("Isabelle" in *Robert le diable*). Her recent engagements also include the "Mother" in *Amahl and the Night Visitors* with the New York Evangelic Choir (Dec. 2014), and "Electra" in Mozart's *Idomeneo* with the Opera Company of Brooklyn (Feb. 2015), and she is returning as a soloist to the Brooklyn Philharmonia Chorus for a second season. Ms. Hippert earned her B.M. in voice performance from Boston University, is an alumna of Ann Baltz's Operaworks Advanced Artist Program, Sherril Milnes' V.O.I.C.Experience!, and Simon Estes' Young Artist Performance Program. She studies with Metropolitan Opera veteran Atarah Hazzan and is honored to be joining the Schiller Institute for this performance.

Everett Suttle, *Tenor*

Everett Suttle, a native of LaFayette, Georgia, is a graduate of the Peabody Institute of Johns Hopkins University. He continued his studies at the American Institute of Musical Studies in Graz, Austria and at the Brahms Haus in Baden Baden, West Germany. He has also coached with such outstanding artists as Luciano Pavarotti, Peter Pears, Martina Arroyo, Eleanor Steber and Martin Katz. .

In repertoire that ranges from Baroque masterpieces of Bach and Handel, to complex 20th Century works of Britten and Tippett, Mr. Suttle has appeared internationally in opera, oratorio and recital. He has sung with such prestigious companies as La Scala in Milan, Opera Bastille in Paris, Teatro Real in Madrid, Rome Opera in Italy and Den Norske Opera in Oslo, Norway.

Everett has performed in opera and concert with such conductors as Raymond Leppard, Sergin Commisiona and John DeMain. His most recent engagements include a debut with New York City Opera at Lincoln Center, and performances with Dayton Opera and the Alte Oper in Frankfurt, Germany. Mr. Suttle also appeared in the historic "Live from Lincoln Center" television broadcast of the Gershwins' *Porgy and Bess* on PBS .

Patrice P. Eaton, Mezzo-Soprano

Patrice P. Eaton is garnering national attention for her lustrous mezzo-soprano, dramatically "affecting" portrayals and great versatility across the range of operatic and concert repertoire. The 2014-2015 started off with Ms. Eaton making her debut as Dorabella in Opera Ebony's production of *Così Fan Tutte*.

During the 2013-2014 season, Ms. Eaton made her debut as; Caroline in the World Premiere of *Harriet Tubman: When I Have Crossed the Line to Freedom* with American Opera Projects, Adalgisa in *Norma* with Hudson Opera Theater, Giovanna in *Anna Bolena* with the Musica Bella Concert Series and her debut as Lily/Annie/Strawberry Woman with Syracuse Opera in their concert version of *Porgy and Bess*.

Ms. Eaton's recent concert engagements include soloist with the Jazz at Lincoln Center Orchestra in Marsalis' *Abyssinian: A Gospel Celebration*, the mezzo-soprano Soloist in Beethoven's Ninth Ode to Joy and Tchaikovsky's Ode to Joy with the Lehigh University Choral Arts, Rossini's *Petite Messe Solennelle* at the Caramoor Festival, and Handel's *Messiah* with New York's Abyssinian Baptist Church Orchestra and Choir. She has sung at the Edinburgh International Festival, Athens Epidaurus Festival, Vienna Arts Festival, and the Queens College Chamber Music Live Series.

Patrice is a graduate of the University of Kentucky and is a proud member of Sigma Alpha Iota Music Fraternity.

www.patricepeaton.com

Nathan Baer , Bass

Nathan Baer lives and works in Brooklyn but began studying voice in Aiken, SC under to tutelage of Antoine Cordahi. Since then, Nathan has earned praise from many, including William Warfield, Martina Arroyo, Giorgio Tozzi, and Paul Plishka, and has been recognized at the Metropolitan Opera National Council Auditions. Mr. Baer performs a wide range of works from Broadway to Folk and Oratorio to Opera, which have taken him around the United States and to France, Hungary, and Italy. He currently coaches Breathing Coordination with Steven Flam and studies under Bulgarian baritone Roman Borgman.



The Schiller Institute Choir

John Sigerson, Director

Sopranos

Rachel Brinkley
Maria Channon
Judy Clark
Michelle Fuchs
Margaret Greenspan
Ashwak Iman
Jennifer Kreingold
Stephanie Nelson
Lara O'Connell
Laurence Rebello
Emma Rose
Diane Sare
Jamiyla Tew
Margaret Warnke

Altos

Cheryl Berard
Marian Black
Jenny Burns
Cloret Ferguson
Nancy Guice
Denise Ham
Inola McGuire
Pat Noble
Margaret Scialdone
Jessica Tremblay

Tenors

Richard Black
Richard Connelly
Bill Ferguson
Travis Johnson
Rick Lopez
Scott Mooney
Art Murphy
Tom O'Connell
Christopher Sare
Raed Tew
Robert Wesser

Basses

Ian Brinkley
Daniel Burke
Alan Demers
Elliot Greenspan
Roger Ham
Courtney Jones
Marcel Lutece
Frank Mathis
Ryan McCusker
Kevin Pearl
Jeff Rebello
Eli Santiago
John Scialdone
Phillip Soler

The Orchestra

Violin I

Jordan Ochs
Laura Gianinni
Naomi Florin
Antonio Lunetta

Violin II

Jude Ziliak
Sana Nagano
Don Clark

Viola:

Myra Kelley
Tom Howerton

Cello:

Jean-Sebastien Tremblay
Renee Sigerson

Bass:

Michael McClure