

THE FOUNDATION FOR THE REVIVAL OF CLASSICAL CULTURE PRESENTS

A CHRISTMAS CONCERT



LUDWIG VAN
BEETHOVEN

MASS IN C MAJOR

(EXCERPTS)

SELECTIONS FROM

HANDEL'S *MESSIAH*

PERFORMED BY THE SCHILLER INSTITUTE NYC CHORUS

SATURDAY, DECEMBER 16, 2017

CO-CATHEDRAL OF ST. JOSEPH
BROOKLYN, NY

Beethoven's "New Song," the *Mass in C*, Op. 86

"Man can think a poem and write it...He can think a symphony and compose it...He can think of a great civilization and produce it. He can be a Handel moving into the highest heavens and transcribing the glad thunders and gentle sighings of the great Messiah. By his ability to reason, his power and memory, and his gift of imagination, man transcends time and space. As marvelous as are the stars, as great as is Handel's Messiah ... is the mind of the man that studies them."

—Dr. Martin Luther King, Jr.

"Prince, what you are, you are by accident of birth; what I am, I am through my own efforts. There have been thousands of princes, and will be thousands more; there is only one Beethoven!"

(According to tradition, from a letter which Beethoven wrote to Prince Lichnowsky "when the latter attempted to persuade him to play for some French officers on his estate in Silesia.")

The month of December commemorates, among other saints, Saint Ambrose, the Bishop of Milan (b.340-d.397) who, together with the mother of St. Augustine, was central to converting Augustine to Christianity. Augustine (b.354-d.430) reported that it was not merely the eloquence of Ambrose's preaching, but his hymns that were essential in reaching Augustine's heart. Ambrose, the author of the still-performed "Veni Redemptor Gentium" and many other hymns, and later Augustine regarded music as an essential "divining rod" for the soul, a compass pointing the believer in the direction of the highest good. The theological basis for their outlook was stated two centuries earlier by St. Clement of Alexandria (b.150-d.211/215): "The Lord fashioned man a beautiful, breathing instrument, after His own image; and assuredly He Himself is an all-harmonious instrument of God, melodious and holy, the wisdom that is above this world, the heavenly Word.... Because the Word was from the first. He was and is the divine beginning of all things; but because He lately took a name—the name consecrated of old and worthy of power, the Christ—I have called Him a New Song."

Augustine's book-length Platonic dialogue, *De Musica*, upshifted the world's and Western Civilization's musical practice. In its discussion and distinction of the difference between the "numbers of the flesh" and the "numbers of the mind," the idea of "divine proportion" was made increasingly intelligible. It would not be until the work of Johannes Kepler (b.1571-d.1630) Gottfried Wilhelm Leibniz (b.1646-d.1716) and J.S. Bach (b.1685-d.1750) that the system of well-tempered polyphony would provide a language and musical practice capable of illustrating the "New Song" of which the second century's Clement had spoken. Bach, Haydn, Mozart and Beethoven would all choose the liturgy and sequencing of the Mass, in its various settings (Requiem, Solemn High Mass, and Masses for certain feast days) as a special point of intervention into the culture of their times. Their contributions required them to act often as the internal voice of the liturgy, such that the meaning behind and above the oft-repeated words of the Mass was experienced afresh by the congregants and the clergy as well, demonstrating the unbounded possibility for musical expression offered by the sacred text.

"MAN, HELP YOURSELF! FOR YE ARE ABLE!"

The *Mass in C* of Ludwig van Beethoven, composed in 1807, is rarely performed in its entirety, and deserves to be heard far more frequently. For those unfamiliar with Beethoven's profoundly religious view of the world, the *Mass* will help to dispel the idea of Beethoven as an "Enlightenment intellectual" or "indifferent practitioner of the Catholic faith." His 1803 *Christ On The Mount of Olives*, a composition that concentrates on the story of the agony in the garden at Gethsemane, was his first major religious composition for chorus and orchestra, written just after his successful battle against the temptation to commit suicide in response to his loss of hearing, documented in his 1802 "Heiligenstadt Testament."

In the small town of Heiligenstadt, just outside of Vienna, in the summer of 1802, Beethoven had written the most personal of letters to explain his attempts to cope with his increasing deafness, noticed by him in the 1790s, when he was in his mid-to-late 20s. "Oh! ye who think or declare me to be hostile, morose, and misanthropical, how unjust you are, and how little you know the secret cause of what appears thus to you! My heart and mind were ever from childhood prone to the most tender feelings of affection, and I was always disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated by unskillful physicians, deluded from year to year, too, by the hope of relief, and at length forced to the conviction of a lasting affliction (the cure of which may go on for years, and perhaps after all prove impracticable)."

Though he indeed briefly contemplated suicide, Beethoven overcame the seduction of his despair. He says, in his Testament: "But what humiliation when any one beside me heard a flute in the far distance, while I heard nothing, or when others heard a shepherd singing, and I still heard nothing! Such things brought me to the verge of desperation, and well-nigh caused me to put an end to my life. Art! art alone deterred me. Ah! how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce?... Perhaps I shall get

better; perhaps not, I am ready.... Forced to become a philosopher already in my twenty-eighth year, oh it is not easy, and for the artist much more difficult than for anyone else.... Divine One, Thou seest my inmost soul, and thou knowest that therein dwells the love of mankind and the desire to do good.”

His “good works,” including his late string quartets, his piano sonatas, his opera *Fidelio*, his Ninth Symphony and *Missa Solemnis*, many of them written when he was completely deaf, comprise a “New Testament” of human thought, composed not out of bitterness toward, but love for the mankind of the future, and the universe as a whole. Doing good, and the desire to do good, is the only efficient recourse available to an individual or a society as a means to correct the willful, deliberate commission of evil. Choosing to do good rather than evil is the only true act of atonement. The act of self-redemption of mankind through giving one’s life for all humanity, is an act of universal love (*Agapē*), the subject of the “Christ Mass,” or Christmas. Beethoven’s *Mass in C Major* allows those not of the Christian faith, or of any faith, as well as believers, to discover the true marvel of the universal message behind and above the words of the text. A dialogue offered by the composer with the heart of the listener, allows the mind of the listener to be freshly engaged, beyond the obstacles of unfamiliarity or pre-judgement. This, the Mass, properly performed and properly tuned, can be as accessible to people today, no matter their background, as it was when it was written 210 years ago.

Such musical/spiritual experiences are increasingly important to facilitate the newly emerging possibility of a dialogue among all the world’s nations. For example, China, in its proposal for world dialogue through creating a “new Silk Road,” now recalls to us the days of the Italian Renaissance. Then, scholars of the Church such as Cardinal Nicholas of Cusa, and his scientific collaborators including the architect Filippo Brunelleschi and the astronomer Paolo Toscanelli, pursued a new pathway of understanding and reconciliation of peoples, both through the 1439 Council of Florence and through individual contact with scholars and thinkers from the whole known (and even unknown) world. This new dialogue is notable for the opportunity it provides for the correction of centuries-old evils, committed by nations, elites, and individuals against the human race.

This principle of dialogue should be very familiar to Catholics from the work, in the late 70s, 80s, 90s and until 2005, of Saint John Paul II. Pope Saint John Paul II’s famous pilgrimages of atonement, in which he publicly apologized for the historical transgressions committed by members of the Church against other nations and faiths, were also accompanied by many encyclicals and pastoral messages, including *Laborem Exercens* and *Centissimus Annus*, in which he outlined a philosophical orientation toward a human, non-predatory form of “human good works,” including in physical economy. In Part II, section 6 of *Laborem Exercens* we are instructed: “Man has to subdue the earth and dominate it, because as the ‘image of God’ he is a person, that is to say, a subjective being capable of acting in a planned and rational way, capable of deciding about himself, and

with a tendency to self-realization. As a *person, man is therefore the subject of work*. As a person he works, he performs various actions belonging to the work process; independently of their objective content, these actions must all serve to realize his humanity, to fulfill the calling to be a person that is his by reason of his very humanity.”

Beethoven recognized that it was through the subduing of his own nature—of his understandable despair at losing the most precious gift that a musician has, which is his hearing—that he became capable of *hearing from within*, more perfectly than he had physically heard before. The works which were to come, including his *Missa Solemnis*, his Ninth Symphony and his late string quartets, were composed in total deafness, and yet are still unsurpassed in their profundity and their humanity. The inscription written by him at the top of the third movement of his opus 132 String Quartet in A Minor, The third movement of the Quartet in A minor Op. 132: *Heiliger Dankgesang eines Genesenen an die Gottheit in der lydischen Tonart* (“Holy song of thanks to God from a convalescent in the Lydian mode”) removes all doubt of his clarity of view as to the source and purpose of his life in music.

The Foundation for the Revival of Classical Culture and the Schiller Institute NYC Chorus are particularly committed to acquainting, over the course of the next year, the New York area audience with this work of Beethoven, performing it at the “Verdi tuning” of C=256 Hz, and doing so in the context of other sacred texts, including, in this instance, the “Christmas” portion of Handel’s *Messiah*, and African-American Spirituals. Director John Sigerson is offering a series of lectures on the theme, “Beethoven as a Physical Scientist.” Sigerson is the co-author of *A Manual on the Rudiments of Tuning and Registration*, which has sought to restore the primacy of the human voice, and voice-placement, as the origin of all truly Classical compositions, whatever their form. The re-situating of the scientific, as well as artistic breakthroughs surrounding Beethoven’s unique use of Bach’s well-tempered system, by demonstrating the principles of proper tuning through choral music designed to celebrate the infinite creative potential of the human mind, is indeed a “New Song” for these culturally troubled times.

Choral director and Schiller Institute New York Chorus Founder Diane Sare’s selection of African-American Spirituals, and “O Come, O Come Emmanuel,” which open tonight’s program, continues a practice that the Schiller Institute began some years ago, thanks to the influence of musicians Sylvia Olden Lee and William Warfield. Both were active as board members of the Institute until their deaths in 2004 and 2002, respectively. Whenever the Schiller chorus performs, the repertoire of our concerts is always selected to invoke the high standards these great musicians, who were masters of the entirety of the Classical repertoire, demanded. But they also demanded truth, and the truth is that the African-American Spiritual *belongs* here, together with Bach and Beethoven, because of what those songs say to mankind, in the same thoughts, if not the same words, as the liturgy of the Mass.

PROGRAM



Invocation and Welcome

Monsignor Kieran E. Harrington,
Co-Cathedral of St. Joseph

Introductory Remarks

Lynn Yen, Executive Director,
The Foundation for the Revival of Classical Culture



1. O Come, O Come, Emmanuel (Arranged by Diane Sare)
2. Ain'a that Good News! (William L. Dawson)
3. Glory, Glory, Glory To the Newborn King (Moses Hogan)
Michelle Fuchs, soprano

Schiller Institute NYC Chorus
Diane Sare, director



Mass in C, Op. 86 (selections)
Ludwig van Beethoven

Kyrie
Gloria
Credo

Robert Wilson, piano
Indira Mahajan, soprano
Linda Childs, alto
Everett Suttle, tenor
Jay Baylon, bass

Schiller Institute NYC Chorus
John Sigerson, director

INTERMISSION



Messiah (selections) George Frideric Handel

1. Recitative (tenor): Comfort ye my people
2. Aria (tenor): Every valley shall be exalted
3. Chorus: And the glory of the Lord
4. Recitative (bass): Thus saith the Lord
5. Aria (bass): But who may abide the day of His coming?
6. Recitative (alto): Behold, a virgin shall conceive
7. Aria (alto) and Chorus: O thou that tellest good tidings to Zion
8. Recitative (bass): For, behold, darkness shall cover the earth
9. Aria (bass): The people that walked in darkness
10. Chorus: For unto us a Child is born
11. Recitative (soprano): There were shepherds abiding in the field
12. Recitative (soprano): And lo! The angel of the Lord came upon them
13. Recitative (soprano): And the angel said unto them
14. Aria (soprano): Rejoice greatly, O daughter of Zion
15. Recitative (alto): Then shall the eyes of the blind be opened
16. Aria (alto): He shall feed His flock like a shepherd
17. Recitative (tenor): He that dwelleth in heaven
18. Aria (tenor): Thou shalt break them
16. Chorus: Hallelujah!

Robert Wilson, piano
Indira Mahajan, soprano
Linda Childs, alto
Everett Suttle, tenor
Jay Baylon, bass

Schiller Institute NYC Chorus
John Sigerson, director

Ludwig van Beethoven: Mass in C, Op. 86

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God in the highest.
And in earth peace
to men of good will.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Fa-
ther, have mercy upon us.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi.

Amen.

Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.

And I await the resurrection of the dead
and the life of the world to come.

Amen.

The Artists



Praised for her strongly centered, richly textured soprano” by *New York Magazine* and her “poignant soprano” for her moving portrayals by the *New York Times*, the Marian Anderson Award-winning soprano **Indira Mahajan** is in demand

by leading opera companies and orchestras worldwide.

One of the most celebrated interpreters of the role of Bess, audiences on five continents have enjoyed her more than 120 appearances in *Porgy and Bess*. In the United States, she has performed the role from coast to coast: from Washington National Opera, Dallas Opera to Los Angeles Opera. The Internationally acclaimed soprano has also appeared in Gershwin’s masterpiece in the major capital cities of Amsterdam, Munich, Paris, Rome, São Paulo, and Tokyo, among others.

This season Indira Mahajan performed the role of Bess at the Landestheater Linz in Austria and at the Festival de Wiltz in Luxembourg. She also performed the role at the Grand Théâtre de Geneva, The Chassè Theater in Breda, Netherlands, and Palais des Festivals Cannes, France and joined the roster of the Lyric Opera of Chicago. She returned to Russia for a series of concert performances in Moscow, Yekaterinburg, and Perm. and appeared as a guest artist with the Klangvokal MusikFestival in Dortmund, Germany in a concert titled “American Nights;” and in a Benefit Concert in Watertown, New York titled, “A Night of Broadway and Opera,” performing the works of Verdi, Puccini, and American Broadway composers.

Operatic highlights include the title roles in Puccini’s *Madama Butterfly* and *Sour Angelica*, the roles of Musetta and Mimi in *La Bohème*, the title role of *Aïda*, Violetta in *La Traviata*, Gilda in *Rigoletto*, Nedda in *I Pagliacci*, the title role of *Lucia di Lammermoor*, Susanna in *The Marriage of Figaro*, and Donna Elvira in *Don Giovanni*. Indira Mahajan made her United Kingdom debut singing the role of Mimi in Francesca Zambello’s production of *La Bohème* at the Royal Albert Hall in London.



Linda Childs, alto, has appeared frequently in operas, oratorios, concerts and recitals as both a soloist and ensemble artist. Her opera roles include *Maurya* in Vaughn Williams’ *Riders to the Sea*, *Amastre* in Handel’s *Serse*, *Penelope* in

Monteverdi’s *Il Ritorno D’Ulisse*, *Marcellina* in Mozart’s *Marriage of Figaro*, *Florence* in Britten’s *Albert Herring*, *Annina* in Verdi’s *La Traviata*, *Madelon* in Giordano’s *Andrea Chenier* and *Marquise of Bergenfeld* in Donizetti’s *The Daughter of the Regiment*.

Linda has appeared as a soloist in such standard works as Beethoven’s *Missa Solemnis in D*, *Ninth Symphony* and *Choral Fantasy*; Brahms’s *Alto Rhapsody*, Bach’s *Magnificat* and *St John’s Passion*, Mozart’s *Requiem*, Handel’s *Messiah* and various Haydn masses. She also was soloist in such modern works written by John Corigliano, Manuel DeFalla and George Walker.

She has been a frequent artist at the Carmel Bach Festival and Connecticut Early Music Festival. Linda also has premiered contemporary work such as James DeMars’ *An American Requiem* with Mormon Tabernacle Choir (Kennedy Center, PBS nationally televised broadcast from New York, and Salt Lake City) and Daniel Lentz’s *Cafe Desire* (Other Minds Festival 9).

As an ensemble singer, Linda has performed with San Francisco Symphony Chorus, NY Choral Artists and many other ensembles in California, New York and Arizona. From 1998-2002, she was engaged in Germany at Stadt Theater Hagen as a chorus alto with solo obligations. She also guested in Opernhaus Dusseldorf, Landestheater Detmold & Opernhaus Dortmund.

A native of North Carolina, Linda holds undergraduate degrees from Duke University and San Francisco State University. Her advanced degrees, Master of Music and Doctor of Musical Arts, are from Arizona State University.



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, 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. Most recently Everett was seen at the Teatro Colon in Argentina in a production of *The Firery Angel* by Prokofiev as well as the Passe ton Bach d’Abord Festival in Toulouse, France. Upcoming dates include performances at the Semper Oper in Dresden, Hamburg State Opera, and the Alte Oper in Frankfurt, Germany.



Winner of the George London Foundation’s George London-Kirsten Flagstad Memorial Fund Award, bass-baritone **Jay Baylon** has won critical acclaim for both operatic and concert appearances. *The Richmond Times* described his voice

as “so full and unstrained that it could pass for a classic Russian bass.” His commanding vocalism and thoughtful musicianship allow him to pursue a broad repertoire, ranging from the cantatas of J.S. Bach to the music dramas of Richard Wagner.

Mr. Baylon, who is known to opera audiences throughout North America, has performed with the San Francisco Opera, The Washington National Opera, Canadian Opera Company, New Orleans Opera, Arizona Opera, Sarasota Opera, Baltimore Opera, Kentucky Opera, Pittsburgh Opera, Indianapolis Opera, Knoxville Opera, Nashville Opera and companies in Providence and Boston. His roles include the title role in *Der fliegende Holländer*, Grech in Giordano’s *Fedora*, Ramfis in *Aida*, Timur in *Turandot*, Frere Laurent in Gounod’s *Romeo and Juliette*, Don Fernando in *Fidelio* and Nourabad in Bizet’s *Pearl Fishers*.

On the concert stage, he has performed the Dvorak *Stabat Mater* with the Mendelssohn Choir of Pittsburgh and at the Berkshire Choral Festival; Shostakovich 14th Symphony with the Richmond Symphony; the title role in *Elijah*, the *Messiah* and the *St. Matthew Passion* with the Handel Choir of Baltimore; Mozart’s *Requiem* with the Paul Hill Chorale and at the National Arts Center in Ottawa; Verdi *Requiem* and the Vaughn-Williams *Hodie* with the Mercersburg Choral. Mr. Baylon performed the Beethoven *Missa Solemnis* with the Nashville Symphony which was recorded and released on the Naxos label.



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.



Diane Sare studied music education and trombone performance at New England Conservatory in Boston, before meeting associates of Lyndon LaRouche and the Schiller Institute in the 1980s. The message of the Schiller Institute—for a true

dialogue among civilizations, and a commitment to the right of every human being to progress—resonated with her New England Quaker upbringing, and she has been a collaborator of Mr. and Mrs. LaRouche since that time.

Diane is the founder of the Schiller Institute NYC Chorus, and currently directs the New Jersey and newly established Brooklyn Choruses of the Schiller Institute.





The Schiller Institute NYC Chorus

Sopranos

Hilda Bertie
 Kathleen Banovich
 Rosanne Barber
 Iona M. Bartholomew
 Megan Beets
 Susan Bowen
 Khadijah Evans Bey
 Rachel Brown
 Alicia Cerretani
 Maria Channon
 Yu Hong Cheng
 Barbara Christopher
 Judy Clark
 Hyacinth Constance
 Maralyn Darden
 Sherry L. Denend
 Linda Dong
 Eleanor Eng
 Rie Eto
 Mary Jane Freeman
 Michelle Fuchs
 Margaret Greenspan
 Hanyun Gu
 Judy Hodgkiss
 Marye Jiang
 Jinxia Lily
 Alice Liu
 Kimbirly Mack

Judith Mosely
 Karen Nafziger
 Laurence Rebello
 Malene Robinson
 Jennifer Scott
 May Seng Wong
 Jenny Sheng
 Shin An Shih
 Renee Sigerson
 Lynne Speed
 Annicia Smith
 Lily Sun
 Margaret Warncke
 Johanna Westmoreland
 Deirdre Williams
 Flavia Williams
 Alice Xu
 Liz Zhou

Altos

Marian Black
 Jane Bloomer
 Auka Burke
 Jennifer Burns
 Beatrice Gutmann
 Barbara Como
 Pamela Connelly
 Sr. Patricia Connick, O.P.
 Cloret Ferguson

Nancy Guice
 Suzanne Klebe
 Tita Nasol
 Wendy Landers Lee
 Judy Parcels
 Diane Sare
 Margaret Scialdone
 Janet West
 Anne M. Wismann

Tenors

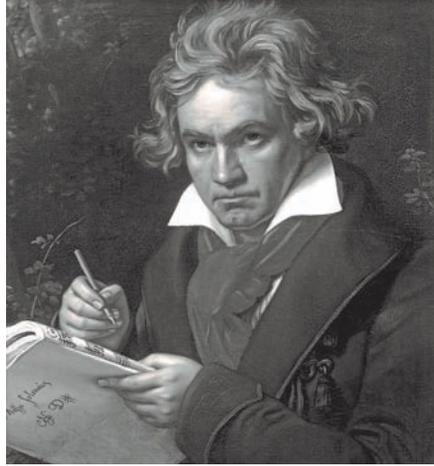
Bob Bowen
 Don Clark
 Carlo Concha-Zea
 Richard Connelly
 John Covici
 Paul Cunniffe
 Roman De León
 Bill Ferguson
 Victor Garcia
 Vanessa Holley
 Bill Jones
 Robert Joyner
 Stuart Lewis
 Scott Mooney
 Arthur Murphy
 Chris Rooney
 Christopher Sare
 Richard Song

Douglas Westmoreland
 Vincent Zhou
 Tim Rush
 Xing Qiam

Basses

Richard A. Black
 James D. Bradley
 Ian Brinkley
 Glenville Brown
 Richard Burden
 Daniel Burke
 David Dobrodt
 Richard Freeman
 Elliot Greenspan
 Roger Ham
 Scott Harper
 Julius Holley
 James Krizan
 Eric Leung
 Frank Mathis
 Jared McCaskill
 Pavel Penev
 Alvin Rodriguez
 Phil Rubenstein
 Rick Sanders
 Eli Santiago
 Jason Ross
 Jose Vega

The Schiller Institute NYC Chorus



“Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.”

— Ludwig van Beethoven

JOIN THE CHORUS

The Schiller Institute NYC Chorus got its start in December 2014, and has grown considerably both in numbers and in ability, as was demonstrated in its June 29, 2017 Carnegie Hall Tribute to Sylvia Olden Lee. That a chorus of amateur musicians can have such a warm and unified sound, is due to the emphasis on Italian *bel canto* vocal technique and mind-set, as emphasized at our warm-ups and rehearsals, and particularly to the commitment to both rehearse and perform at the natural “scientific” tuning mandated by Giuseppe Verdi of C=256 Hz, or A at no higher than 432 Hz.

Verdi’s commitment to that standard was discovered by Schiller Institute leaders in Italy in the 1980s, and shortly thereafter, the Institute circulated a petition demanding that A=432 Hz be restored as the international standard pitch. This petition was signed by virtually every major opera singer in the world from Plácido Domingo to Renata Tebaldi, as well as the noted first violinist of the Amadeus Quartet Norbert Brainin, who participated in a series of experiments which demonstrated that Stradivarius violins resonate best at the Verdi tuning.

Many New York musicians recall the master class given by tenor Carlo Bergonzi at Carnegie’s Weill Recital Hall on April 8, 1993, where Classical singers of several different voice species demonstrated the perceptible difference between performing at A=442 (and it’s often even higher nowadays) and A=432, with two Steinway grand pianos at the two pitches, side by side.

This Spring, our chorus will be singing the full Beethoven Mass in C, Op. 86, and will take on a new group of African-American Spirituals in time for the April 4, 2018 Concert dedicated to the memory of Martin Luther King, Jr. on the 50th anniversary of his assassination. *You* are invited to join our chorus, regardless of whether you consider yourself young, or old, an expert, or a beginner! We will be starting rehearsals mid-January in Brooklyn, Flushing, and Manhattan. Please visit our website <http://sinyccchorus.com> and fill out the insert if you’d like to join one of these groups.

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Rehearsals begin after January 15th
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Message from the Foundation for the Revival of Classical Culture

The Foundation for the Revival of Classical Culture has as its mission the reintroduction of Classical principles of musical, artistic, and scientific practice and performance to all partakers—particularly children.

This involves demonstrating to the student that there are unexpected capabilities for profound emotional and intellectual experience that are within his or her immediate grasp, if he or she should dare to “unplug” from the Internet and engage in the physical/intellectual act of singing; the physical/intellectual act of instrumental ensemble performance; and the physical reproduction and reenactment of ground-breaking scientific experiments. In this way, principles of creativity are directly encountered and assimilated by the mind of the student, rather than methods of procedure intended to reach a predetermined result.

The Foundation began its work by means of a series of experimental concerts, starting in November of 2011. These were designed to refute the nearly universally unchallenged presumption that young Americans were either not to be interested in, or not available as an audience for, either the performance, or the investigation and study, of the work of Bach, Handel, Beethoven, Mozart, and other Classical composers. During 2012-15, in a series of concerts, seminars, and classes held in New York City, the polar opposite was demonstrated to be true. Not only was there widespread enthusiasm and support among young people, but there was also a most positive effect registered with regard to parents, who too often are forced into the role of mere policemen, in an economically challenged environment, such as today’s, rather than as mentors to their own children. The most spectacular refutation of the “popular culture rules!” canard occurred in May of 2012, at Carnegie Hall, only six months after the Foundation began. On Mother’s Day, supposedly the “worst day in the year” for concerts at Carnegie Hall, the Foundation successfully assembled 2,300 people in the “great hall” of Carnegie, Stern Auditorium. 1,700 of these were high school and junior high school age students. They listened to the Bach-Busoni *Organ Toccata in C*, Mozart’s *Fantasy in C Minor*, Beethoven’s “Appassionata” *Sonata in F Minor*, Brahms’ *Handel Variations*, and the Chopin *Scherzo in B Flat Minor*. That program, which would have proved challenging for all but the most seasoned and devoted of Classical music concert-goers, was received with “pin drop quiet,” with awe, admiration and gratitude by an audience that had never been expected or allowed to experience such things before. The Foundation provided a means for parents to lead their families, many for the first time, to Carnegie Hall, and to share with other families the drama of Beethoven’s gripping “Appassionata” piano sonata, as audibly dramatic in its own way as a Shakespeare tragedy.

Classical Principles and Non-Violence

Thus, Classical music performance and study is now beginning to appear to possibly be one of the

most efficient means to address the most chronic ailments of the increasingly failing public education system. This “reintroduction of Classical principles” which is at the bedrock of the unique approach of the Foundation is being accomplished by inspiring what is often erroneously called “the average citizen” to participate in forms of “recreation” that differ from mere “entertainment.” Direct involvement in musical performance, for example, has, both in the United States as well as in nations such as Venezuela, been particularly successful among youth in providing a graphic and demonstrable alternative to violent behavior. The violence that underlies the vast majority of today’s popular forms of entertainment, be it cinematic, “musical,” or visual-artistic, can only be successfully overcome by an energetic initiative and campaign to present beautiful, nonviolent artistic expressions of the higher faculties of the human being that all human beings possess and enjoy.

The Foundation was especially proud to host several events in celebration of the life and legacy of Mrs. Amelia Boynton Robinson, mother of the Alabama Civil Rights Movement, who died in August of 2015. In May of 2013, the Foundation held an event entitled “It’s Time To Stop The Violence: Celebrating the Life, Times and Deeds of Amelia Boynton Robinson.” Though Mrs. Robinson was unable to attend the Foundation’s Father’s Day Concert in 2015, where she was scheduled to speak, she was ably represented by Dr. Bernard Lafayette, Chairman of the Board of Rev. Dr. Martin Luther King’s Southern Christian Leadership Conference (SCLC).

But Why Classical Music?

The Foundation promotes the idea that the music of thinkers such as Bach, Mozart, Haydn, Handel, Beethoven, Schubert, Schumann, Brahms, Mendelssohn, Dvorak, Verdi and many others, is the natural medium for developing the minds of young people. It is the cognitive self-development of those who do not merely listen, but reproduce, both the performance and the composition of music, that results in a natural elevation of the character of the student. The mastery of a complex instrument, such as the oboe, violin, trumpet, or, indeed, the human voice itself, fortifies the natural intelligence that lies in every child, enabling him or her to share creativity with several, or many others, in rehearsals and performances devoted to the most energetic and transparent presentation of that quality of thought-emotion which is the essence and the engine of classical composition.

Concerts such as the most recent performance at Carnegie Hall provide sponsored students an incentive to discover the inner life of music that may well otherwise remain inaccessible to them. We believe that it is possible to make a change in the lives of people, especially the young, for the better. This is done by demonstrating to hun-

dreds, thousands, even tens of thousands, in a relatively short period of time, that everyone, in principle, who knows how to speak a language, can also sing, and sing well.

By demonstrating that neither poverty, nor unfamiliarity with repertoire, nor lack of language skills, need be construed as an excuse not to become familiar with the musical thoughts of some of the greatest minds in history, we free the student to not merely dream, but to know, that "nothing is impossible".

Visit our web site www.ffrcc.org to read more about the series of concerts and activities that our Foundation has sponsored in its first six years of

activity, including concerts and cultural activities, after-school choral programs, and a summer school for youth.

Lynn J. Yen, *Executive Director*

Maestro Anthony Morss, *President of Board of Directors*

Foundation For The Revival Of Classical Culture, Inc. 501(c)(3)

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Greenwich, CT 06830

Office: 203.441.7488

Fax: 917.591.7399

Email: info@ffrcc.org

2018 Music-Science Summer Program

(DATES: July 9 - August 10; AGE REQUIREMENT: Grades 6-12 (ages 12 and above))

The 5-week 2018 Foundation summer program will focus on "the principle of discovery," and the unity between Classical music and science, in an intensive five-week course of study and experiment. *No specific background in mathematics, geometry or music is required for this--only an inquiring mind.*

Every student in the program is required to join the daily two-hour morning chorus, learning choral masterworks spanning four centuries with a focus on understanding polyphonic textures. The students will have the goal of performing in a concert at the end of the summer program. (Additional section work may be provided in the evenings for those students interested in improving singing skills, upon request.)

The afternoon program of science and music will encourage and equip the students to determine for themselves whether and how there exists a *pre-established harmony between the thought processes underlying what are popularly treated as separate: "science" and "art."* *The topical outline of the five weeks is as follows:*

WEEK ONE: The first week will introduce students to the works and method of thinking of Plato, as portrayed in his "Meno" dialogue, including the "thought experiment" of doubling the area of a square. Students will be challenged to reproduce the discovery made by Plato's original character, and to use that discovery for additional experiments, including the physical construction of the five unique geometric figures termed "the Platonic solids."

WEEK TWO will introduce students to the world of "astrogation"—the exploration of Astronomical navigation, and the solar system, first rendered scientifically intelligible by Johannes Kepler. The use of the astrolabe for navigation, including the voyages of discovery of the fourteenth and fifteenth centuries and earlier, including but not limited to the Columbian expeditions, will not only be discussed but reproduced through the students' classroom construction of the instrument. The students will also be challenged to construct the methods of astronomical discovery that uti-

lized polyhedra, stellations of polyhedra, and even, depending upon interest and time, as such ancient navigational devices as the *Pentagramma Mirificum*.

WEEK THREE will continue these investigations of constructive astronomy, and introduce the electromagnetic spectrum as a topic of discussion, through such examples as the Crab Nebula. Reconstructing ancient astronomical instruments that tell us where we are, and how to measure the distance to another place without actually going there, will be attempted. These include instruments such as the quadrant, which measure the height of any celestial body above you; the sundial, to measure time and latitude; and the theodolite, which is to measure distance from object.

WEEK FOUR will introduce students to the musical and scientific discoveries made by Johannes Kepler, who demonstrated that the planets of our Solar System were arranged according to principles of Reason and Beauty. (The choral work done over the prior three weeks is here utilized and established to be a necessary prerequisite for this scientific investigation.) The students will be challenged to reconstruct the model of the solar system as imagined by Kepler, and will be encouraged to discover the principles behind Kepler's "musical intervals" which defined his idea of the orbits of the planets.

WEEK FIVE will continue elements of the work of the first four weeks, in workshop format, in order to take up matters left unresolved in earlier sessions. Students will also be introduced to Albert Einstein, both as scientist and violinist. The instructors will utilize a now-established interactive pedagogy, including the principle of idea communication through choral singing, to acquaint students with the relationship between the design of crucial scientific experiments and the use of device of irony in music, to design thought experiments using musical ideas.

For more information and to join the program, call: [203.441.7488](tel:203.441.7488) or email: info@ffrcc.org

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Foundation for the Revival of Classical Culture/ Schiller Institute NYC Chorus 2017 Highlights

June 29-30, 2017 Tribute to Sylvia Olden Lee Carnegie Hall concert and symposium



“Tribute to Sylvia Olden Lee” Carnegie Hall concert



Chorus assembles



Left to right: David Antony Lofton, pianist; Simon Estes, bass-baritone;



Symposium (left to right): Elvira Green, Osceola Davis, Simon Estes, Gregory Hopkins, Eve Lee, William Ray, Dennis Speed



Symposium Tribute to Sylvia Olden Lee, *bel canto* tuning demonstration with Carmela Altamura

January 15, 2017 Martin Luther King, Jr. Unity Concert
Co-Cathedral of St. Joseph, Brooklyn NY



John Sigerson with the Schiller Institute NYC Chorus



"Life of Christ" Song Cycle by Roland Hayes (left to right): Gregory Hopkins, Everett Suttle, Reginald Bouknight, Frank Mathis, Elvira Green

Foundation for the Revival of Classical Culture Summer School



Student with polyhedron



Summer School students with Director Lynn Yen (center left) and intern teacher Jose Vega (center right)



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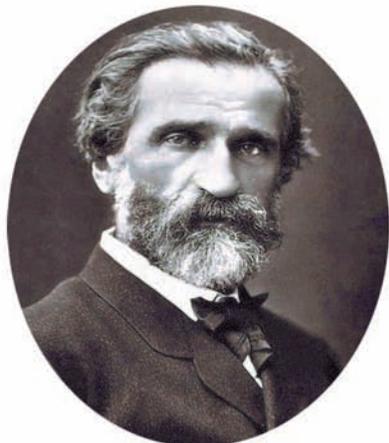


Maestro Anthony Morss giving lecture to students



On behalf of the Foundation, I wish to thank all of you who have contributed financially and otherwise to making our concerts, symposium, and other activity in 2017 such a great success.

—Lynn Yen, Founder and Executive Director,
Foundation for the Revival of Classical Culture



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