

The Schiller Institute

presents



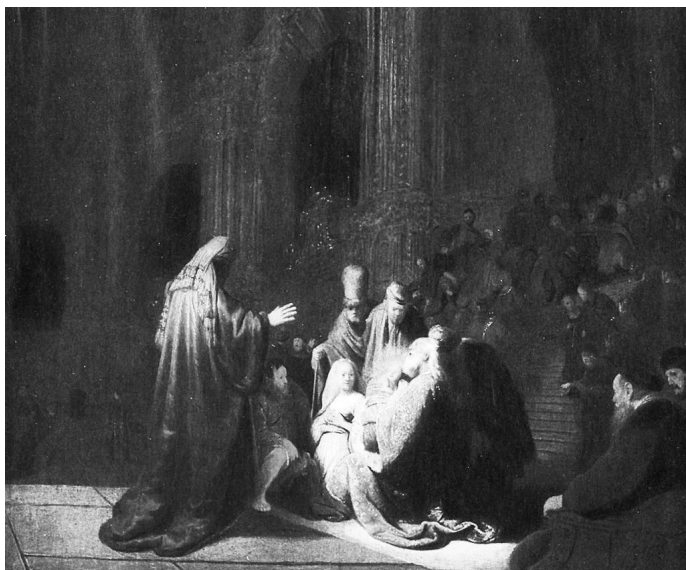
Messiah

George Friedrich Handel



***A Celebration of the Principle of the
Sanctity of Every Human Life***

****All are welcome to sing****



Saturday, December 20th, 2014

Unitarian Church of All Souls

New York City

“The will is the species character of man, and reason itself is only the eternal rule of the same. All nature acts according to reason; (man’s) prerogative is merely, that he act according to reason with consciousness and will. All other things must; man is the being, who wills.”

“Precisely for this reason is nothing so unworthy of man, as to suffer violence, for violence annuls him. Who does it to us, disputes nothing less than our humanity; who suffers it in a cowardly manner, throws his humanity away...”

-Friedrich Schiller, "On The Sublime"

Human beings are not beasts. When they act as beasts, they deny their humanity, and are lower than beasts. When the absolute authority to kill at will is asserted by the state; when unjustified, unprovoked killing is deemed not worthy of investigation by the courts of the state, then it is the duty of the citizen to protest and to resist with all the powers of his mind and soul. It is the duty of the free citizens to use what Martin Luther King called the "Strength To Love" to call forth their fellow citizens to stand against the despotism of arbitrary violence. If they do not, then they will reap the bitter harvest of their inaction.

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 that divine spark.

Prime Minister Narendra Modi recently told 20,000 people in New York's Madison Square Garden that the 1.2 billion human beings of India were all and each "a gift from God." He said that the young people of India were the greatest source of wealth of that country. "For unto us a child is born...and his name shall be called Wonderful, Counselor, Almighty God, the Everlasting Father, the Prince of Peace" says Handel's *Messiah*.

Is this how we regard our people, particularly our youth? We *used* to. The "imitation of Christ" required today, in New York City, in the aftermath of the Garner tragedy, and earlier occurrences such as the Amadou Diallo and other tragedies, is to return to that outlook, by bearing witness to injustice, even in the face of adversity. Martin Luther King told us, at Riverside Church April 4, 1967, that "Injustice anywhere is a threat to justice everywhere." He finally publicly opposed the war in Vietnam, because young men should not be born to die in needless wars.

And so it is today. Whether it be torture, systemic murder of American citizens, financial dictatorship, forced mass unemployment of youth, we, the citizens, have the power to reverse all of that. We can make the United States join Narendra Modi, China's Xi Jinping, Russia's Putin and other nations in ending injustice everywhere, creating a human economics that says: "the new name of peace is development."

Handel wrote *Messiah* in 1742 to finance Foundling Hospital, Great Britain's first public children's charity. Composed in 24 days, *Messiah's* topic, the birth, execution and resurrection of Jesus, is about the strength to love. In today's New York City, we have an obligation to act to strengthen our citizens to love--love their country, humanity, and one another. It is to that end, that today's recollection of Handel's *Messiah* is dedicated.

Messiah

George Friedrich Handel
(1742)

John Sigerson, *Director*

Robert Wilson, *Cembalo*

Rachel Hippert, *Soprano*

Stephanie Beadle, *Alto*

Rachann Bryce-Davis, *Alto*

Everett Suttle, *Tenor*

Nathan Baer, *Bass*



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.

PART I

Air, Recit. (*Tenor*)

*Comfort ye my people
Ev'ry valley shall be exalted*

-Everett Suttle

Chorus (all)

And the glory of the Lord

Recit., Air (*Bass*)

*Thus saith the Lord
But who may abide the day of His coming
- Nathan Baer*

Chorus (all)

And He shall purify

Recit., Air (*Alto*), **Chorus (all)**

*Behold, a virgin shall conceive
O thou that tellest good tidings to Zion
-Raehann Bryce-Davis*

Recit., Air (*Bass*)

*For, behold, darknes shall cover the earth
The people that walked in darkness
- Nathan Baer*

Chorus (all)

For unto us a child is born

Recit. (*Soprano*)

*There were shepherds abiding in the field...
And suddenly there was with the angel
-Rachel Hippert*

Chorus (all)

Glory to God

Air (*Soprano*)

*Rejoice Greatly, O daughter of Zion
-Rachel Hippert*

Recit. (*Alto*)

Then shall the eyes of the blind be opened

-Raehann Bryce-Davis

Air (*Alto/Soprano*)

He shall feed His flock like a shepherd

-Raehann Bryce-Davis

-Rachel Hippert

PART II

Air (*Alto*)

He was despised

-Stephanie Beadle

Chorus (all)

Surely He hath borne our griefs

Chorus (all)

And with His stripes we are healed

Recit., Air (*Tenor*)

Thy rebuke hath broken His heart

Behold, and see if there be any sorrow

He was cut off out of the land of the living

But Thou didst not leave His soul in hell

-Everett Suttle

Air (*Soprano*)

I know that my Redeemer liveth

-Rachel Hippert

Duet (*Alto and Tenor*)

O death, where is thy sting?

-Stephanie Beadle

-Everett Suttle

Chorus (all)

Hallelujah!

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.

Robert Allen Wilson, *Cembalo*

Robert Wilson, a native of New York City, has had an interesting performing career. During his college years he began a long association with the New England Symphonic Ensemble. His appearances as Organist with that Orchestra have taken him to many European countries and to the Orient, with nationwide tours of the United States, as well.

Mr. Wilson has studied and coached Italian Opera repertoire with Italo Taio, Vincent La Selva, Arnodo Montovani and Walter Barrachi, both of La Scala Opera in Milan, Anton Guadagno, Justino Diaz and Carlo Bergonzi, and Art Song repertoire with Richard Hundley, Ned Rorem, Edwin MacArthur, and John Alexander. He has studied conducting, also with Vincent La Selva and With Francisco de Araujo. His studies in voice have been with Ellen Repp and currently, with Enzo Citarelli. At the keyboard, he has studied piano with Dr. Virginia-Gene Rittenhouse, and Organ with Virgil Fox.

He has been the Organist for the Convent Avenue Baptist Church since the Spring of 1992.

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 upcoming engagements 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.

Stephanie Beadle, *Alto*

A native of Philadelphia, Pennsylvania, Stephanie began her musical studies at Thayer Conservatory of Atlantic Union College. She has performed in concerts and recitals throughout Europe, Scandinavia, and the Caribbean. Ms. Beadle has performed the roles of Serena and Maria from the Gershwins' *Porgy and Bess* in over a hundred theaters around the globe.

Raehann Bryce-Davis, Alto

Raehann Bryce-Davis has been hailed by the *New York Times* as a “striking mezzo soprano...” that “sang and spoke potently and moved vivaciously,” and by *Opera News* as one who “held the stage with admirable intensity and commitment... and didn't shy away from tapping into notes of lust, rage, and despair that were borderline animalistic.”

Solo concert credits include John Corigliano's *Of Rage and Remembrance* at the Aspen Music Festival with Maestro Steven Stucky, Mahler's *Symphony No. 2* with Maestro Kent Tritle in a world premiere organ transcription at the Cathedral Church of Saint John the Divine, Prokofiev's *Alexander Nevsky* with Maestro Philippe Entremont, Handel's *Messiah* with Maestro Phillip Nuzzo and the Metro Chamber Orchestra, and Durufle's *Requiem* with Maestro David Thye with an ensemble from the Fort Worth Symphony Orchestra.

Opera credits include Mama McCourt in *The Ballad of Baby Doe* with Chautauqua Opera, Albine in *Thaïs* at Florida Grand Opera, the Owl in the American Premiere of Unsuk Chin's *Alice in Wonderland* with Opera Theatre Saint Louis, and Zita in *Gianni Schicchi* at the Aspen Music Festival. With the Manhattan School of Music Opera Theatre, credits include Begbick in Weill's *Rise and Fall of Mahagonny*, Albine in *Thaïs*, Candelas in *El Amor Brujo*, and Carmela in *La Vida Breve*.

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.

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 Warren 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.

