



The Foundation for the Revival of Classical Culture
presents

Holiday Unity Concert *Handel **Messiah***

J.S. Bach Cantata "Wachet auf" and
African-American Spirituals

Performed at Verdi proper tuning of A=432 Hz

The Schiller Institute NYC Community Chorus

Directors: John Sigerson and Diane Sare

Saturday, December 17, 2016, 6:00 PM

The Co-Cathedral of St. Joseph
856 Pacific Street, Brooklyn, NY 11238

Handel's *Messiah*:

A Great Inspiration for a Great Mission

“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.”

—Martin Luther King, Jr.

Out of the greatest deprivation and the greatest despair, have often come the greatest development of humanity. We speak of a rebirth in Fifteenth Century Italy—the Italian “Renaissance”—out of the Hell of the epidemic of bubonic plague, known as the Black Death, which killed over one-third of the population of Italy and Europe, and wiped out whole cities and towns. The Renaissance was not a “cultural statement.” It was not a “popular trend.” It was not a “style.” It was a moral necessity for the survival of the human race in a dying Europe, and for the later trans-Atlantic exploration that resulted in the creation of the American Republic.

As with nations and whole civilizations, so it can be in the case of individuals—particularly individuals that trust in their powers of mind and heart to change the world, and even the universe. In a sermon, Martin Luther King, Jr. discusses the adversity of Handel's living conditions at the time that he composed his great musical gift to humanity:

“His health and fortunes had reached its lowest ebb.... His right side had become paralyzed and money was all gone. His creditors seized him and threatened him with imprisonment. For a brief time he was threatened to give up the fight.... but he rebounded again to compose the greatest inspiration.... which is the epic Messiah!”

That struggle to triumph over oneself to produce a new vision for the benefit of all humanity is the central subject of the mission described in the story of Christ's birth, crucifixion and resurrection. Handel's *Messiah* is sung and performed 275 years after it was composed because it rings true in the mind of its hearers, including those that have little idea of Christian liturgy or tradition. After ten generations, can Handel's *Messiah* also inspire New York City and its citizens to defend the nation from the “death culture” of war, to reject the condemnation of the youth of America to no-future lives?

Let us dare to perform the human experiment of creating a citywide chorus, focused on youth but inclusive of all, dedicated to that purpose. We invite you all to join the Foundation for the Revival of Classical Culture. We invite you all to join the chorus, to become familiar with the idea of *bel canto* singing, of proper tuning, of the “Verdi A,” and why Truth and Beauty are the same. Surely if Handel could compose the *Messiah* in 24 days, it should be possible to create a chorus of youth and adults in this city representing the most diverse population anywhere in the world, as the seed-crystal of that new America that must move forward together. This must be the mission of the next twelve months. What you hear and see today, is a foreshadowing of what is to come—should you choose to make it so. That is the true, awesome, joyful meaning of “the spirit of Christmas,” and of today's performance of Handel's *Messiah*.

Handel's *Messiah*

George Friedrich Handel's *Messiah* was not a mere musical masterpiece of the 18th century. It was a spiritual revelation that, though based upon a lifetime of Handel's own compositional labor, appeared to him as though "in a moment, in a twinkling of an eye." It was famously composed by him in about 24 days during the summer of 1741, 275 years ago. When performed, as in tonight's presentation, at the Verdi tuning of C=256 cycles per second, it is presented in the voice-placement for which it was written and intended to be heard.

It has a three-part, "Trinitarian" structure, with 54 distinct musical selections divided into several scenes, as in a play. It is a sung drama, an "oratorio," performed without costumes or scenery. Tonight we are hearing Part One, the "Christmas section."

Sick, partially paralyzed, in massive debt and with failing eyesight, Handel created a musical expression of the Old and New Testaments that is today the most performed Classical composition in the world, and, other than Beethoven's Ninth Symphony, the most famous. Handel, both the creator and witness at the creation of *Messiah*, sometimes stopped and wept at the beauty of what he himself composed. In that sense Handel, gripped by the power of his own composition, was also being created by his own work.

Messiah is the embodiment of *Agape*, the "strength to love" the world, and mankind, not as we are, but as we should be. Its first performance in Dublin in April of 1742 directed all proceeds to benefit debtors' prisons, the Mercer's Hospital and the Charitable Infirmary. One-hundred-forty-two debtors were freed from debtors' prison following that first concert. Later, Handel performed the *Messiah* in London, with all proceeds benefiting the Foundling Hospital—a needed home for abandoned infants and children. In part because of this, the piece, though written as an Easter composition, came to be particularly associated with Christmas; it was a practical application of the principle of "the New Dispensation" that is the very premise of the purpose of Christmas—the redemption of humanity.

The task of truly great Classical composition is to harmonize the infinite with the finite. A musical idea borrows notes as a suit of clothes, but music is not the same as the notes, just as a suit of clothes is not the person wearing the suit. The souls of Handel, Bach, and the unknown composers of the African-American Spirituals, sing tonight, in the voices and instruments of these musicians, that you may hear your own.

J.S. Bach Cantata BWV 140 "Wachet auf, ruft uns die Stimme"

The story of this cantata begins in 1597, when bubonic plague stormed through the town of Unna in the Westphalia region of Germany. By the time it was over, 1,300 townspeople were dead, including the most gifted student of the town's minister, Philipp Nicolai. Amid the horror, Nicolai began to compose joyful hymns which in 1599 he assembled in a book titled *Freuden-Spiegel des ewigen Lebens* (*Mirror of Joy of Eternal Life*) "as the token of my peaceful, joyful Christian departure, or (if God should spare me to health) to comfort other sufferers whom He should also visit with the pestilence."

And indeed, Nicolai's hymns spread throughout Germany and afforded great comfort and strength through the horrors of the Thirty Years War (1618-1648). They must certainly have also been read and sung by Nicolai's 15-years-younger contemporary Johannes Kepler (1571-1630), whose scientific voyage of discovery of the musical tuning of the Universe is documented in his *Harmonice Mundi* (*Harmony of the World*) and other works.

When the young J.S. Bach later began to compose church cantatas, Nicolai's hymns were among the first he

based himself on. But just as Beethoven waited decades before setting "Poet of Freedom" Friedrich Schiller's "Ode to Joy" to music, so Bach waited until he had already composed three full cycles of cantatas before including "Wachet auf," composed and performed in 1731, in his fourth cycle.

Nicolai's poem is based on the Jesus' Parable of the Ten Virgins from Matthew 25:1-13, which reads in part: "Then the Kingdom will be like ten virgins, who took their lamps, and went out to meet the Bridegroom. Five of them were foolish, and five were wise. Those who were foolish, when they took their lamps, took no oil with them, but the wise took oil in their vessels with their lamps.... While [the foolish virgins] went away to buy [oil], the bridegroom came, and those who were ready went in with Him to the marriage feast, and the door was shut. Afterward the other virgins also came, saying, 'Lord, Lord, open to us.' But he answered, 'Most certainly I tell you, I don't know you. Watch, therefore, for you don't know the day nor the hour in which the Son of Man is coming.'"

PROGRAM



Invocation

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

Introductory Remarks

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



African-American Spirituals

“Behold the Star”

William Dawson

Diane Sare, Director

Soloists: Scott Mooney, tenor; Michelle Fuchs, soprano

“Sister Mary had-a Baby”

Arr. Eugene Thamon Simpson

Diane Sare, Director

Soloists: Christopher Sare, tenor; Costas Tsourakis, bass-baritone



“Wachet auf, ruft uns die Stimme” (“Sleepers, awake!”)

Johann Sebastian Bach (1685-1750)

Cantata for the 27th Sunday after Trinity, BWV 140

1. Chorus
2. Recitative (Tenor)
3. Duet (Soprano and Bass)
4. Chorale (Tenor)
5. Recitative (Bass)
6. Duet (Soprano and Bass)
7. Chorale (Chorus)

Messiah

George Frideric Handel (1685-1759)

Part I and “Hallelujah” Chorus

1. Sinfony
2. Recitative (Tenor): Comfort ye my people
3. Air (Tenor): Ev'ry valley shall be exalted
4. Chorus: And the glory of the Lord
5. Recitative (Bass): Thus saith the Lord
6. Air (Bass): But who may abide the day of His coming?
7. Chorus: And He shall purify the sons of Levi
8. Air (Alto): O thou that tellest good tidings to Zion
9. Recitative (Bass): For behold, darkness shall cover the earth
10. Air (Bass): The people that walked in darkness
11. Chorus: For unto us a child is born
12. Interlude (Pifa)
13. Recitative (Soprano): And lo, the angel of the Lord
14. Recitative (Soprano): And suddenly there was with the angel
15. Chorus: Glory to God in the highest
16. Air (Soprano): Rejoice greatly
17. Air (Alto and Soprano): He shall feed His flock
18. Chorus: His yoke is easy
39. Chorus: Hallelujah!

John Sigerson, Director
Theresa Cincione, Soprano
Patrice Eaton, Mezzo-soprano
Ziwen Xiang, Tenor
Jay Baylon, Bass-baritone

Assisted by the New England Symphonic Ensemble

“Wachet auf, ruft uns die Stimme”

Lyrics in Bold by Philipp Nicolai (1556-1608)

1. Chorale

“Wachet auf,“ ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
“Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde!”
Sie rufen uns mit hellem Munde:
“Wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräutigam kommt;
steht auf, die Lampen nehmt!
Alleluja!
Macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegengehn!”

2. Recitative

Er kommt, er kommt, der Bräutigam kommt! Ihr
Töchter Zions, kommt heraus, sein Ausgang eilet aus der
Höhe in euer Mutter Haus.

Der Bräutigam kommt, der einem Rehe und jungen
Hirsche gleich auf denen Hügeln springt, und euch das
Mahl der Hochzeit bringt.

Wacht auf, ermuntert euch den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.

3. Duet

Seele: “Wenn kömmt du, mein Heil?”
Jesus: “Ich komme, dein Teil.”
Seele: “Ich warte mit brennendem Öle.”
Jesus: “Eröffne den Saal ...”
Seele: “Ich öffne den Saal ...”
Beide: “... zum himmlischen Mahl.”
Seele: “Komm, Jesu!”
Jesus: “Komm, liebliche Seele!”

4. Chorale

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron’,
Herr Jesu, Gottes Sohn,
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.

1. Chorale

“Wake up!” to us calls the voice
of the watchmen high up on the rooftop,
“Wake up, you City of Jerusalem!
The midnight hour is come!”
They’re summoning us with a clear voice:
“Where are you prudent maidens?
Well, then, the Bridegroom is coming;
arise, take along your lamps!
Hallelujah!
Ready yourselves for the wedding;
you must come to him!”

2. Recitative

He’s coming, he’s coming, the Bridegroom’s coming!
Come out, you daughters of Zion; he’s hastening from on
high, into your mother’s house.

The Bridegroom is coming, who, like a deer and young
stag, is leaping on those hills, bringing you the wedding
feast.

Wake up, rouse yourselves to receive the Bridegroom!
Look there, here he comes.

3. Duet

Soul: “When are you coming, my salvation?”
Jesus: “I’m coming, as part of You.”
Soul: “I await you, with burning oil.”
Jesus: “Open the hall ...”
Soul: “I’m opening the hall ...”
Both: “... for the heavenly banquet.”
Soul: “Come, Jesus!”
Jesus: “Come, lovely soul!”

4. Chorale

Zion hears the watchmen singing;
her heart leaps with joy;
she wakens and arises hastily.
Her Friend comes down from heaven, magnificent,
strong through grace, powerful through truth;
her light grows bright, her star rises.
Now come, you precious crown,
Lord Jesus, Son of God,
Hosannah!
All of us will follow you
into the Hall of Joy,
and will sup with you.

5. Recitative

So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Sigel setzen,
und dein betrübtes Aug' ergötzen.
Vergiß, o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

6. Duet

Seele: "Mein Freund ist mein."
Jesus: "Und ich bin sein."
Beide: "Die Liebe soll nichts scheiden."
Seele: "Ich will mit dir ..."
Jesus: "Du sollst mit mir ..."
Beide: "... im Himmels Rosen weiden,
da Freude die Fülle, da Wonne wird sein."

7. Chorale

Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten
an deiner Stadt, wir sind Konsorten
der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
kein Ohr hat je gehört
solche Freude.
Des sind wir froh, io, io!
Ewig in dulci júbilo.

5. Recitative

Enter, therefore, unto me,
you, my chosen bride!
I have betrothed myself with you
for all eternity.
I shall inscribe you upon my heart
as it were a seal upon my arm,
and will delight your saddened eye.
Forget now, O soul,
the fear, the pain
you have had to suffer;
you shall sit at my left hand,
and my right hand shall kiss you.

6. Duet

Soul: "My Friend is mine."
Jesus: "And I am His."
Both: "Love shall rend nothing apart."
Soul: "With you I shall ..."
Jesus: "With me you shall ..."
Both: "... graze on heaven's roses,
filled with joy, where there will be delight."

7. Chorale

May gloria be sung to thee
with tongues of men and angels,
with beautiful harps and cymbals.
Of twelve pearls are the gates
of thy city, [and] we are companions
of the angels high 'round thy throne.
No eye has ever perceived,
no ear has ever heard
such Joy.
For this we are happy, io, io!
eternally, in sweet rejoicing.



Theresa Cincione, *Soprano*



Soprano Theresa Cincione has established a reputation for versatility and excellence across a wide spectrum of operatic, concert and chamber repertoire. She has sung leading roles at opera companies around the world. Some of her most well-known roles are Mimi in *La Bohème*, Micaela in *Carmen*, Margerite in *Faust*, Liu in *Turandot* and Susanna in *Le nozze di Figaro*. She has sung principal roles at the Metropolitan Opera since 1991.

Recently she has performed her debuts as Pamina in *Die Zauberflöte* and La Contessa di Alamaviva in *Le nozze di Figaro*, Cio-Cio San in *Madama Butterfly* and Fiordiligi in *Così fan tutte* with the Granite State Opera. She has sung Handel's *Messiah* with the Columbus Symphony and the Mozart *Requiem* with the Colorado Symphony, Marin Alsop conducting. She has performed with Eve Queler and the Opera Orchestra of New York, most recently in the title role of Verdi's *Giovanna d'Arco* in the orchestra's performance in Princeton, New Jersey, and previously in the Carnegie Hall presentations of Massenet's *Herodiade* and Donizetti's *Caterina Cornaro*.

Ms. Cincione has also won many singing awards, including Licia Albanese Foundation Grant, Tanglewood Music Center Fellowship, Metropolitan Opera National Council Regional Finalist and the Ezio Pinza Council for American Singers Opera Scholarship. She received her undergraduate degrees from Ohio State University, and holds her Master of Music degree from Manhattan School of Music. Currently she resides in New York City, where she teaches voice lessons.

Patrice P. Eaton, *Mezzo Soprano*



Patrice P. Eaton, mezzo-soprano, has most recently performed in the World Premiere of *We've Got our Eye on You* as Pythia, a role created for her by composer Dr. Nkeiru Okoeye. Patrice has also performed in the American Premiere of the Bronx Opera's Production of von Weber's *Die drei Pintos* as Laura, and Caroline in *Harriet Tubman: When I have Crossed that Line to Freedom*, by Nkeiru Okeye with American Opera Projects. Her roles include Adalgisa in *Norma*, Mrs. Nolan in *The Medium*, Lily and Strawberry Woman in *Porgy and Bess*, Marcellina in *Le nozze di Figaro* and Marthe Schwerlein in *Faust*. Her recent concert engagements include: soloist with the Jazz at Lincoln Center Orchestra in Marsalis' *Abyssinian: A Gospel Celebration*; mezzo-soprano soloist in Bee-

thoven's Ninth Symphony; soloist in Tchaikovsky's "Ode to Joy" with the Lehigh University Choral Arts. She has sung at the Edinburgh International Festival, Athens Epidaurus Festival, and the Vienna Arts Festival. Ms. Eaton can be heard as a featured soloist on the Blue Engine Records recording of *The Abyssinian Mass* with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, featuring Damien Sneed and Chorlae Le Chateau.

Ziwen Xiang, *Tenor*



Born into a musical family in Hunan, China, in childhood, Mr. Xiang learned from his father to play the piano and sing, as well as music history and theory. He also studied ballet, modern dance, and Chinese classical dance.

In 2008, he graduated from the Music College of the Central University for Nationalities in Beijing. After graduation, he sang with the China National Opera as a soloist playing leading roles and performing in many Opera Gala concerts. In 2013, Mr. Xiang came to the United States and worked with New York Metropolitan Opera singer and Kennedy Center Honor recipient Martina Arroyo's Young Artist Prelude development program.

In 2016, Mr. Xiang graduated with honors from the Manhattan School of Music with a Master's degree in vocal music.

He has played many opera roles successfully—Rodolfo in *La Boheme*; the poet Punier in *La Rondine*; Alfredo in *La Traviata*; and Fenton in *Merry Wives of Windsor*.

In March of 2015, Cathedral of St. John the Divine music director Mr. Kent Tritle selected Mr. Xiang as the leading tenor for Verdi's *Requiem* and the Mozart *Requiem*. With the China National Opera, Mr. Xiang has also performed in countries around the world, such as Italy, Turkey, and Syria, as well as in major cities such as Beijing, Shanghai, Guangzhou, Qingdao, Taipei, and Macao. He presently resides in the upper west side of Manhattan.

Jay Baylon, *Bass-baritone*

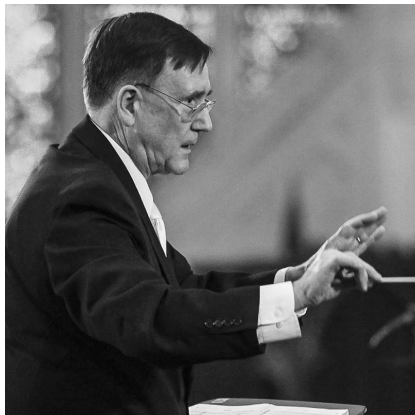


Winner of the George London Foundation's George London-Kirsten Flagstad Memorial Fund Award, bass-baritone Jay Baylon has won critical acclaim for both operatic and concert appearances. *The Richmond Times* described his voice as "so full and unstrained that it could pass for a classic Russian bass." 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, *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.

Diane Sare, *Managing Director*



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 New York City Community Chorus

Sopranos

Sima Ariam
Megan Beets
Susan Bowen
Rachel Brinkley
Lissie Brobjerg
Alicia Cerretani
Maria Channon
Judy Clark
Cinthya Colina
Sherry L Denend
Christine Dominguez
Linda Dong
Rie Eto
Michelle Fuchs
Margaret Greenspan
Jinxia Lee Li
Emily Lenhard
Tete Marwiew
Judith Mosely
Karen Nafziger
Stephanie Nelson
Jennifer Pearl
Laurence Rebello
Diane Sare

Carole Slade
Sylvia Spaniolo
Lynne Speed
Maggie Warnke
Johanna Westmoreland
Flavia Williams
May Wong
Alice Xu

Altos

Mickey Appleman
Megan Beets
Marian Black
Asuka Burke
Linda Childs
Barbara Como
Pamela Connelly
Patricia Connick
Judith Crown
Cloret Ferguson
Nancy Guice
Suzanne Klebe
Evelyn Mc Elroy
Ema Reuter
Leni Rubinstein

Margaret Scialdone
Linda Vu
Edith Wald
Anne Wismann

Tenors

Donald Clark
Richard Connelly
Paul Cuniffe
Alan Demers
Alan Egre
Bill Ferguson
Alex Fung
Jerry McDowell
Scott Mooney
Art Murphy
Gerry Rose
Tim Rush
Christopher Sare

Basses

Mike Billington
Richard Black
Ian Brinkley
Daniel Burke

Dave Dobrodt
Elliot Greenspan
Roger Ham
Courtney Jones
AP Joseph
Frank Mathis
Jared McCaskill
Anthony Morss
Kevin Pearl
Pavel Penev
Alvin Rodriguez
Chris Rooney
Jason Ross
Phil Rubinstein
Rick Sanders
Eli Santiago
John Scialdone
Dave Shavin
Frank Terpenning
Costas Tsourakis
Peter Wolf-Smith

Concert tuned to A=432 Hz, called “Verdi tuning”

“It is particularly important to raise the question of tuning in connection with bel canto technique, since today's high tuning misplaces all register shifts, and makes it very difficult for a singer to have the sound float above the breath. When an F-sharp becomes a G ... everything is misplaced a half-step, and the technique fails.”

“I also like ... the hypothesis that instrumental music, too, is an imitation, a derivative, of vocal music. Also, instrumental music sounds false when played at a high tuning; the sound is unnatural in instruments as in voices ... what is true for the voice, is also true for instruments.”

—Carlo Bergonzi, at Weill Recital Hall, Carnegie Hall,
April 1993

It was twenty-three years ago that Carlo Bergonzi, in conjunction with the organization known as the Schiller Institute, conducted an exhaustive lecture/demonstration in New York City, to make the case for a “natural musical tuning” placed at middle C equal to 256 cycles per second, and an A, therefore, located at an interval between A at 427 and A at 432 cycles per second. That demonstration was held at Carnegie Hall’s Weill Recital Hall, and attracted vocal coaches, accompanists, musical theorists, teachers and students from the entirety of New York City’s musical community. It also attracted worldwide attention, controversy, and even opposition.

One year earlier, in 1992, the Schiller Institute had published *A Manual on the Rudiments of Tuning and Registration*, which, among other things, revived the knowledge of what, only a few decades earlier, had been widely recognized to be “physical” pitch, as opposed to what was commonly termed “International Pitch”—the latter being a convention, not a principle. In a 1931 work entitled *Speech and Voice*, with X-rays of English, French, German, Italian, Spanish, Soprano, Tenor, and Baritone Subjects, by Dr. G. Oscar Russell of Ohio University, the author stated: “D. C. Miller prefers the tempered scale, or so-called ‘International Pitch,’ where ‘A’=435 And Middle ‘C’=258.65; but Sir Richard Paget and other scientific investigators cited in this work, generally use the ‘Physical’ or ‘Scientific’ pitch where ‘A’=430 and middle ‘C’=256.”

The *United States Army Manual* of 1944 reported: “Strike the note middle ‘C’ on any average well-tuned piano and it gives 256 vibrations per second. Likewise the middle ‘C’ tuning forks that are used in all physical laboratories are all tuned to 256 cycles per second. This gives the note ‘A’ 427 vibrations per second. The other notes of the scale vibrate according to a fixed ratio. ... International pitch differs slightly from that used by physicists since ‘A’ equals 435 vibrations per second on the International scale. With the

pitch adopted by the American Federation of Musicians, ‘A’ has 440 vibrations per second. Sopranos find it difficult to sing music written by Handel and his contemporaries when accompanied by instruments tuned to the pitch adopted by the American Federation of Musicians.”

“Handel and his contemporaries?” That would emphatically include Johan Sebastian Bach, who was born the same year as Handel. Bach was the “vocalists’ composer” bar none, but was also the most important precursor of all music after him, famous for his scientific breakthrough called “well-tempering” (as famously denoted in his two-book keyboard work, *The Well-Tempered Clavier*). The arbitrary—or deliberate—shift from what was known to be the physical position of the location of middle “C”, to another “convention” or “trend,” cripples, if not ruins, the capacity of the vocalist to achieve the vocal transparency that is at the center of the conveying of meaning in music. By “transparency,” we mean the ability of the multiply-connected voice species—such as the soprano, bass, mezzo-soprano, tenor, baritone and alto voice—through the advanced compositional methods employed by “Bach and his contemporaries and descendants,” to advance the meaning of a text with far greater precision than the written or spoken text could ever provide. (It was Felix Mendelssohn who had observed that words were far too imprecise with respect to meaning, unlike music, which was able to state meaning with far greater exactitude.)

The Foundation For The Revival Of Classical Culture, many of whose young chorus members are encountering Classical music in general for the first time, was therefore relieved and excited to find, in 2012, that there was such a thing as “physical pitch.” As the great musician and singer Placido Domingo has said, “The modern rise in the singing pitch is most destructive to the *bel canto* voice, especially to young singers ... and [composer Giuseppe] Verdi himself wanted legislation to hold it down.” Thus, the return of the use of proper tuning to the practice of singing and musical performance, is a mission that is again being taken up, in defense of the young, not only by vocalists, but by “Instrumental” musicians as well.

The Foundation in this instance would also cite the late Metropolitan Opera vocal coach and pedagogue Sylvia Olden Lee, a vocal guide for Kathleen Battle, Jessye Norman and many others. Her “Project SYLVIA,” or “Saving Young Lyric Voices In Advance” is never far from the thoughts of those of us privileged to have worked with her until her death in 2004. The Foundation intends to celebrate what would have been Sylvia's 100th birthday in June 2017, by making her project the basis for the establishment of a city-wide youth chorus named in her honor.

“Universal Music for Universal People”: The Mission of the Foundation or 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 the everyday lives of American, and other, citizens, especially youth. This is to be accomplished by inspiring what is often erroneously called “the average citizen” to participate in forms of “re-creation” that differ from mere “entertainment.” This includes the performance of significant and challenging works of the Classical repertoire, both instrumental and vocal, by amateur and semi-professional individuals and small groups.



The Foundation currently offers three programs:

- The “Bach to the Future” Music-Science Summer Program—a five week, daily summer enrichment program for New York City students, ages 12-18 and grades 6 through 12, that combines musical study and performance with collaborative hands-on investigations of groundbreaking scientific works and discoveries. Nearly 100% of the students attending the “Bach to the Future” Music-Science Summer Program have received tuition assistance, and all receive free lunch.

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.

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 hundreds, 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 website to read about the series of concerts and activities that our Foundation is involved in. These projects include concerts and cultural activities, after-school choral programs, and a summer school for youth. The website is: www.fftrocc.org

- Classical music concerts and symposiums, featuring the highest caliber performance of great works held at great venues, such as Carnegie Hall or Lincoln Center, with the aim of uplifting and ennobling the human spirit. These concerts are open to the public, and tickets are often made free to public school students, teachers and families. The most recent concert at Carnegie Hall also featured renowned speakers who addressed topics such as non-violence and a commitment to classical education. These events in the last four years have been attended by over 7,000 students, parents and teachers from over 200 public schools.

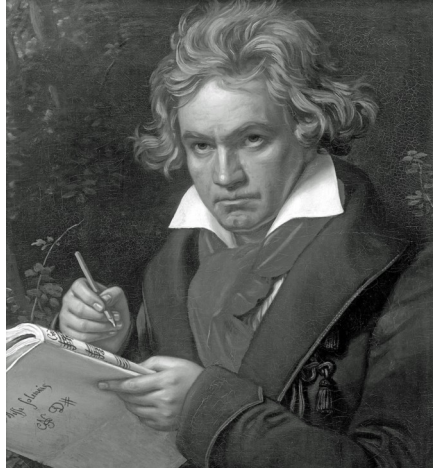
- In-school Concert Artist visits, featuring musicians who introduce students to performances of all types — string, wind, vocal, and piano. The concert artists typically visit a school over one or two class periods (35-70 minutes), and meet with students gathered in the school auditorium. The visiting artists perform classical works from Mozart to Bach, Beethoven to Chopin, and other Classical works, and the students have the opportunity to engage in dialogue and questions and answers. In this 2015-16 school year, we brought this program to 45 public schools, serving over 18,000 students.

Lynn J. Yen, *Executive Director*
Maestro Anthony Morss, *President of Board of Directors*
Foundation for the Revival of Classical Culture, Inc.

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“Artists are the unacknowledged legislators of the world”

The Schiller Institute NYC Community Chorus



“Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents.”

—Ludwig van Beethoven

JOIN THE CHORUS

If you can speak, you can sing

The Schiller Institute NYC Community Chorus is pleased to be able to announce that we now have several choruses in the Greater New York City area. Auditions are not required. We will be working on an ambitious schedule of concerts in the New Year, starting right off on January 15th – Martin Luther King, Jr. Weekend. 2017 is the 100th anniversary of the birth of President Kennedy and the legendary vocal coach Sylvia Olden Lee, and our choruses will combine to appropriately celebrate the contributions of these two extraordinary individuals.

The Schiller Institute NYC Chorus is dedicated to mastering music of the greatest Classical composers, and performing it in the Italian *bel canto* tradition, which can only be realized at the Verdi tuning of C=256 Hz, as Lyndon LaRouche has long advocated. At each rehearsal, and especially in small sectional rehearsals, special attention is given to developing beautiful voice placement as well as poetic interpretation.

All of the choruses below will resume the first week in January, 2017. Please fill out and return the program insert if you'd like to join, or visit us at sinychorus.com, or call Margaret at 646-509-5451.

Bronx Youth Chorus, ages 13-19

Mondays and Wednesdays 5:30 – 6:30 pm.

Call Sylvia at 323-522-8363.

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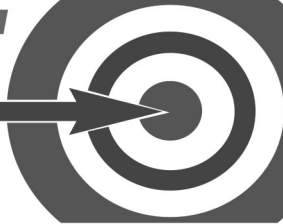
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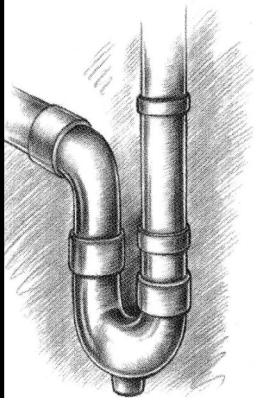
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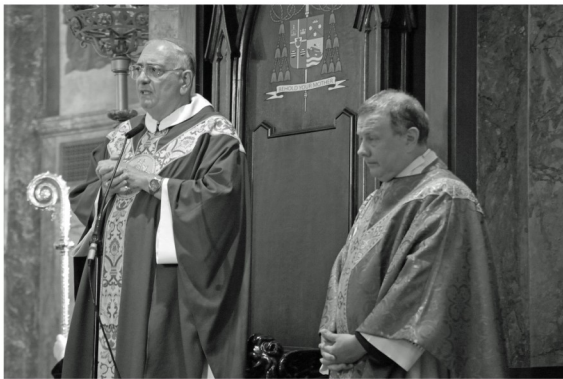


On behalf of our Foundation, I wish to personally thank all those who contributed, financially and otherwise to making this, and our other programs, possible.

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

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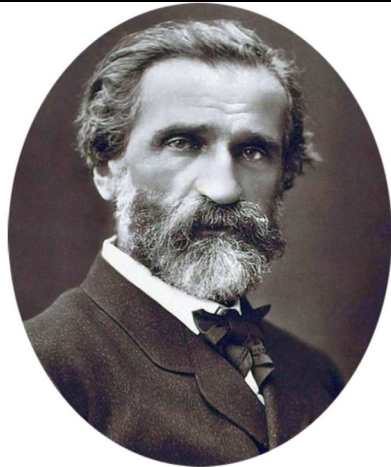


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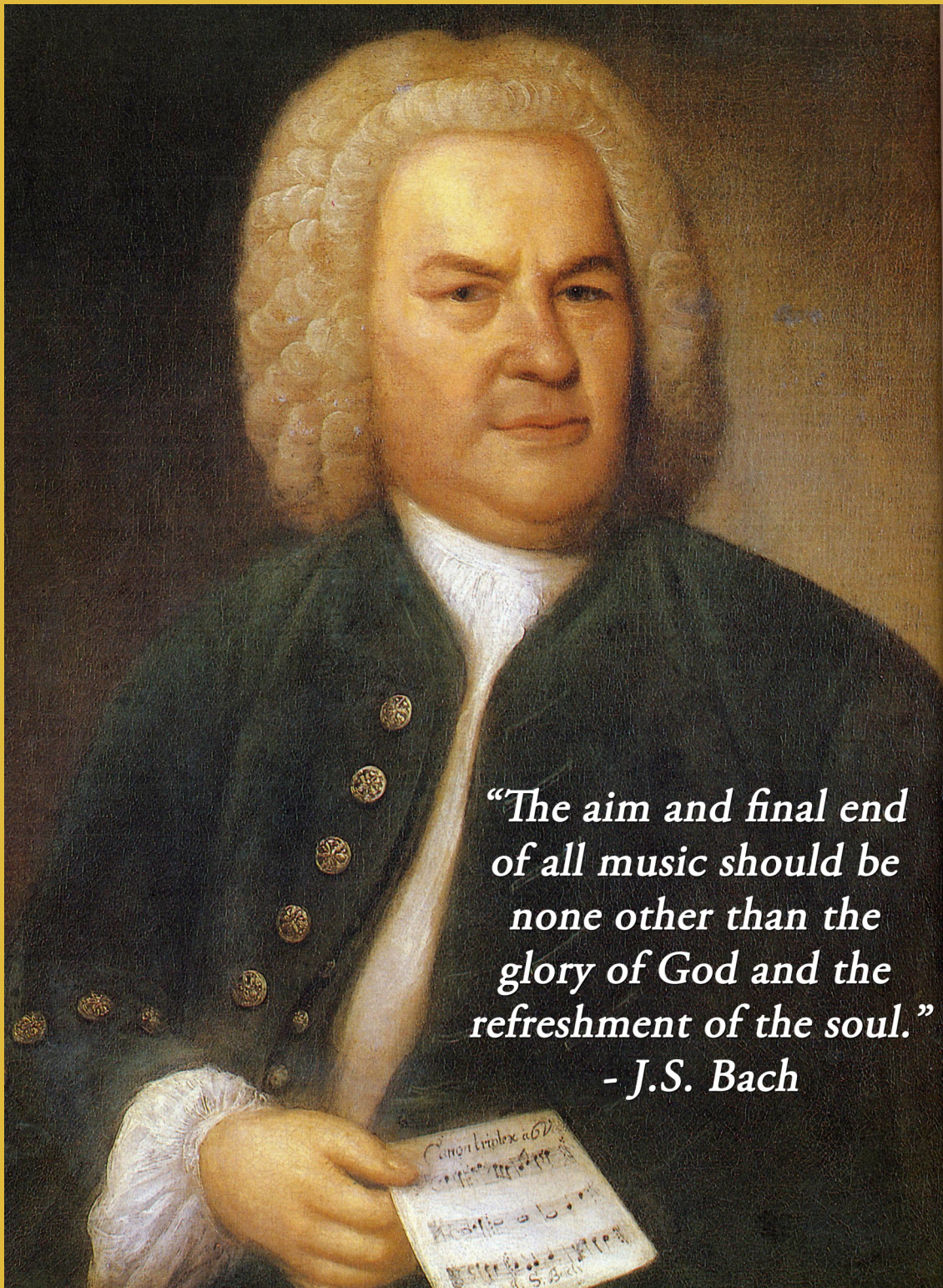


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