

The Foundation for the Revival of Classical Culture
and The Schiller Institute

present



“Strength To Love”
A Unity Concert

*A special tribute in honor of
Dr. Martin Luther King Jr.’s vision for the future.*



The Meeting of Saints Erasmus and Maurice by Matthias Grünewald

Sunday, January 15, 2017
The Co-Cathedral of St. Joseph
Brooklyn, New York

Dr. Martin Luther King Jr.'s Social Gospel in Music



In this time of division in our country, a certain trumpet for unity should be sounded. The language of music is an excellent way to sound that trumpet. The Rev. Dr. Martin Luther King, Jr. loved unity, and music. “As marvelous as are the stars, as great as is Handel's *Messiah*...is the mind of the man that studies them,” he once said.

The Foundation for the Revival of Classical Culture and the Schiller Institute are therefore pleased and deeply grateful that the Co-Cathedral of St. Joseph has given us an opportunity to sponsor a “Unity Concert” this Martin Luther King Birthday, January 15 at 4:00 PM.

“Public service through public action”: that was the most enduring lesson of the life of Dr. Martin Luther King, Jr. Among his early associates, nearly all of whom were clergymen, there had been a debate—“why are you always talking about the ‘Social’ gospel, and not the ‘Gospel’ gospel?” Indeed, King was often criticized by other clergymen and church institutions. When he was denounced as “an outside agitator” in Birmingham in April of 1963, King, then incarcerated at Birmingham jail, responded thus:

“...I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their ‘thus saith the Lord’ far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.’

It is often forgotten that the King-associated civil rights movement was not a political movement. It was a religiously-based crusade for human dignity and justice that was punctuated by non-violent direct action. That same misunderstanding character-

izes, to this day, discussion of Mahatma Gandhi's "Indian independence movement." Of his actions, Gandhi says in his introduction to his autobiography, *My Experiments With Truth*:

"My experiments in the political field are now well known, not only to India, but to a certain extent to the 'civilized' world. For me, they have not much value; and the title of 'Mahatma' that they have won for me has, therefore, even less. Often the title has deeply pained me...But I should certainly like to narrate my experiments in the spiritual field which are known only to myself, and from which I have derived such power as I possess for working in the political field."

Music was always the very center of the African-American struggle for freedom in the 17th and 18th century American colonies, as well as in the later United States. "Freedom songs" were not merely composed by African Americans confined in slavery, but also by free churchmen associated with the African Methodist Episcopal Church and the African Methodist Episcopal Zion Church. Even before the founding of those churches in 1794 and 1821 respectively, African-American clergymen heading churches in Florida, Virginia, South Carolina and elsewhere composed songs. Literacy training existed, including of slaves, as early as 1634 in Quebec, carried out by Jesuit instructors such as Paul Le Jeanne, and the 1640s in Pennsylvania, carried out by the Moravians. The use in the 1960s Civil Rights movement of "freedom songs" was a central weapon employed to "overcome them with our capacity to love," as King once stated.

In answering the eight Southern clergymen that denounced King's willful violation of a federal injunction against his marches and demonstrations in Birmingham, Alabama in 1963, King expressed initial concern that his actions had been termed "extremist." Upon reflection, however, in his response to these critics in the "Letter From Birmingham Jail," King answered:

"...But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love: 'Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you.' Was not Amos an extremist for justice: 'Let justice roll down like waters and righteousness like an ever flowing stream.' Was not Paul an extremist for the Christian gospel: 'I bear in my body the marks of the Lord Jesus.' So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice?"

Today, in January 2017, there is a need that the same "extremism for love," best expressed in sacred music, reappear in a social gospel for the dignity of man. As Friedrich Schiller said in his poem "The Artists," "The dignity of man into your hands is given. Its keeper be! It sinks with you! With you it will be risen!"

PROGRAM



Invocation

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

“God Bless America”

William Bove, bass-baritone and Color Guard
New York Police Department Ceremonial Unit

Welcome

Lynn Yen

Executive Director, Foundation For The Revival Of Classical Culture

Introductory Remarks

“The Immortal Mission of Dr. Martin Luther King, Jr.”

Dennis Speed, New York Schiller Institute



African American Spirituals

Schiller Institute New York City Chorus
Diane Sare, director

“Come out de Wilderness”

Traditional

Soloists: Indira Mahajan, soprano;
Reginald Bouknight, tenor; Everett Suttle, tenor

“Soon-Ah Will Be Done”

William Dawson

“My Lord, What a Mornin’ ”

H. T. Burleigh

Program notes - Dennis Speed

“Ave Maria”

F. Schubert

Indira Mahajan, soprano

Saffron Chung, piano

“Bist du bei mir”

J.S. Bach

Gudrun Bühler, soprano

Saffron Chung, piano

“Dio, che nell’alma infondere”

G. Verdi, scene from Act II of Don Carlos

Everett Suttle, tenor; Frank Mathis, baritone

"Salce, Salce" and "Ave Maria"

G. Verdi, scene from Act IV of Otello

Gudrun Bühler, soprano

Saffron Chung, piano



Program Notes - Dennis Speed

“Life of Christ”

Song Cycle by Roland Hayes

Everett Suttle, tenor

Frank Mathis, baritone

Reginald Bouknight, tenor

Elvira Green, narrator

Gregory Hopkins, piano

“Amen”

Chorus from Handel's Messiah,

Schiller Institute NYC Community Chorus

John Sigerson, director

Texts translations

Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.

Hail, Mary

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.

Bist du bei mir

Bist du bei mir,
geh' ich mit Freuden
zum Sterben und zu meiner Ruh'!

Ach, wie vergnügt
wär so mein Ende,
es drückten deine lieben Hände
mir die getreuen Augen zu!

Abide with Me

Abide with me,
and I shall go joyfully
to my death, and to my peace!

Oh! how pleasant
my end would be thus,
were it your hands
pressing closed my devoted eyes.

Scene from Act II of Verdi's *Don Carlo*

DON CARLO E RODRIGO:
Dio, che nell'alma infondere
Amor volesti e speme
Desio nel core accendere
Tu dei di libertà.

Giuriamo insiem di vivere
E di morire insieme;
In terra, in ciel congiungere
Ci può la tua bontà.

Vivremo insiem e morremo insiem!
Sarà l'estremo anelito,
Sarà un grido: Libertà!
Grido estrema sarà: Libertà!

DON CARLOS and RODRIGO:
God, you have pierced our hearts
with a spark of the same fire,
the same exalted love,
the love of liberty!

We swear to live together,
We swear to die together.
On earth and in Heaven, you have joined us
with sacred bonds of trust.

We will live together and die together!
It will be the last breath,
It will be a cry: Freedom!
The final cry: Freedom!

Scene from Act IV of Verdi's *Otello*

DESDEMONA

Mi pareva.
M'ingiunse di coricarmi
e d'attenderlo.
Emilia, te ne prego,
distendi sul mio letto
la mia candida veste nuziale.
Senti.
Se pria di te morir dovessi,
mi seppellisci con un di quei veli.
Son mesta tanto, tanto.
Mia madre aveva una povera ancella,
innamorata e bella;
era il suo nome Barbara;
amava un uom che poi l'abbandonò.
Cantava una canzone,
la canzon del Salice.
Mi disciogli le chiome.
Io questa sera
ho la memoria piena
di quella cantilena.
"Piangea cantando nell'erma landa,
piangea la mesta,
O Salce! Salce! Salce!
Sedeo chinando sul sen la testa,
Salce! Salce! Salce!
Cantiamo! cantiamo!
Il salce funebre sarà la mia ghirlanda."
Affrettati; fra poco giunge Otello.
"Scorreano i rivi fra le zolle in fior,
gemea quel core affranto,
e dalle ciglia le sgorgava il cor
l'amara onda del pianto.
Salce! Salce! Salce!
Cantiamo! cantiamo!
Il salce funebre sarà la mia ghirlanda.
Scendean l'aucelli a vol dai rami cupi
verso quel dolce canto.
E gli occhi suoi piangean tanto, tanto,
da impietosir le rupi."
Riponi quest'anello.
Povera Barbara!
Solea la storia con questo
semplice suono finir:
"Egli era nato per la sua gloria,
io per amar..."

DESDEMONA

He seemed so to me.
He commanded me to go to bed
and there await him.
Emilia, I pray you,
lay upon my bed
my white wedding nightgown.
Listen.
If I should die before you,
lay me to rest in one of those veils.
I am so sad, so sad.
My mother had a poor maidservant,
she was in love and pretty;
her name was Barbara;
she loved a man who then abandoned her.
She used to sing a song,
the song of "The Willow".
Unbind my hair.
This evening
my memory is haunted
by that old refrain.
"She wept as she sang on the lonely heath,
the poor girl wept,
O Willow, Willow, Willow!
She sat with her head upon her breast,
Willow, Willow, Willow!
Come sing! Come sing!
The green willow shall be my garland."
Make haste; Othello will soon be here.
"The fresh streams ran between the flowery
banks, she moaned in her grief,
in bitter tears which through her eyelids sprang
her poor heart sought relief.
Willow! Willow! Willow!
Come sing! Come sing!
The green willow shall be my garland.
Down from dark branches flew the birds
towards the singing sweet.
Sufficient were the tears that she did weep
that stoned her sorrow shared."
Lay this ring by.
Poor Barbara!
The story used to end
with this simple phrase:
"He was born for glory,
I to love..."

Ascolta. Odo un lamento.
Taci... Chi batte quella porta?
"Io per amarlo e per morir.
Cantiamo! cantiamo!
Salce! Salce! Salce!"
Emilia, addio.
Come m'ardon le ciglia!
È presagio di pianto.
Buona notte.
Ah! Emilia, Emilia, addio!
Emilia addio!
Ave Maria, piena di grazia,
eletta fra le spose e le vergini sei tu,
sia benedetto il frutto, o Benedetta,
di tue materne viscere, Gesù.
Prega per chi, adorando te, si prostra,
prega pel peccator, per l'innocente,
e pel debole oppresso e pel possente,
misero anch'esso, tua pietà dimostra.
Prega per chi sotto l'oltraggio piega la fronte,
e sotto la malvagia sorte;
per noi, per noi tu prega,
prega sempre,
e nell'ora della morte nostra,
prega per noi, prega per noi,
prega!
Ave Maria ...
... nell'ora della morte.
Ave! Amen!

Hark! I heard a moan.
Hush... Who knocks upon that door?
"I to love him and to die.
Come sing! Come sing!
Willow! Willow! Willow!"
Emilia, farewell.
How mine eyes do itch!
That bodes weeping.
Good night.
Ah! Emilia, Emilia, farewell!
Emilia, farewell!
Hail Mary, full of grace,
blessed amongst wives and maids art thou,
and blessed is the fruit, o blessed one,
of thy maternal womb, Jesu.
Pray for those who kneeling adore thee,
pray for the sinner, for the innocent
and for the weak oppressed; and to the powerful man,
who also grieves, thy sweet compassion show.
Pray for him who bows beneath injustice
and 'neath the blows of cruel destiny;
for us, pray thou for us,
pray for us always,
and at the hour of our death
pray for us, pray for us,
pray!
Hail Mary ...
... and at the hour of our death.
Hail! Amen!



The Artists

Indira Mahajan, *Soprano*



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 *Suor 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 *Le Nozze di 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.

Gudrun Bühler, *Soprano*



Gudrun Bühler is a soprano, actress, director and dramatist. She holds a Master of Voice from Manhattan School of music and the Karlsruhe Opera School in Germany. In 2015, Gudrun was on tour in Europe and America with the critically acclaimed one-woman show “The Other Mozart.” It tells the story of Mozart’s sister “Nannerl” who also was a child prodigy (see www.theothermozart.com/home).

Gudrun was a finalist in the “Altamura/Caruso International Voice Competition” in October 2015. In the same month she

sang a concert at the international Peace conference “Religions for Peace” at the Vatican in Rome, Castel Gandolfo. Recent performances with orchestra include: R. Wagner’s “Wesendonck Lieder” and orchestral songs by Richard Strauss, under the baton of C.C. von Bettendorf; “Micaela” from *Carmen*, by G. Bizet at the Axelrod Theatre in New Jersey; and many more. Gudrun gives Lieder Recitals in museums and other cultural centers. Her latest performance was at the Delaware Art Museum featuring a classical program with songs by W.A. Mozart, H. Wolf, and A. Schoenberg. Gudrun has sung in famous venues such as Carnegie Hall, Baden-Baden Festspielhaus, and other opera houses in Germany. She is also a successful writer and director. Her shows “Romeo and Juliet the Musical” and “Who is Afraid of the Moon?” won 3rd Prize and Best Original Play in the Thespis Theatre Festival Competition 2012 and 2015.

Recent performances include G. Mahler “Des Knaben Wunderhorn,” under the baton of C.C. von Bettendorf, and “Mozart’s Women,” a new one-woman show written by Gudrun, which premiered at the Altamura Art Center in August 2016. Gudrun also directed the summer production of the Garden State Opera in New Jersey this past year.

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.

Most recently Everett appeared at the Teatro Colón in Argentina in a production of *The Fiery 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.

Reginald Bouknight, Tenor



Reginald Bouknight is a graduate of The Catholic University of America receiving his Bachelor of Music in 1982. Mr. Bouknight has performed throughout the United States and Europe. He attended the Tanglewood Music Center where he studied with Philly's Curtin and his artistic talent has afforded him the opportunity to appear as soloist in performances of *Carmina Burana* and *Serenade to Music* at the John F. Kennedy Center of The Performing Arts. Making his operatic debut as "Mingo" with the Orlando Opera Company in 1983 began an extensive career in the world of music. He has also performed with the Baltimore Opera, Metropolitan Opera (New York City), Opera International, Prince George Opera, In Series, and his critically acclaimed role as "Idomeneo" with the Vienna Light Opera. He appeared with Jessye Norman and Kathleen Battle in "An Evening of Negro Spirituals," conducted by James Levine and broadcast on PBS. For more about Mr. Bouknight, see reginaldbouknight.weebly.com.

Frank Mathis, Baritone



Mr. Mathis grew up singing in church choir in Philadelphia, Pennsylvania. He became serious about singing after joining high school chorus and experiencing the beauty of choral and folk music from around the world. Studying as a chorister and soloist with the Schiller Institute for 12 years, he has had the privilege of directing choruses and voice training in Boston, Los Angeles, Leipzig, and most recently the New York City area. He currently sings in several choruses, and as a soloist with the Schiller Institute.

Elvira Green, Mezzo-soprano



Elvira O. Green, a North Carolinian by birth, a 1962 graduate from NCCU, began her professional career as a mezzo-soprano at the NY Metropolitan Opera. Miss Green has spent more than forty years on the world wide operatic, concert and musical theatre stages: San Francisco Opera; Teatro dell'opera di Roma; The Netherlands Opera in Amsterdam, Holland; Washington Opera's Spoleto Festival in Melbourne, Australia; Metropolitan Opera on tour in Japan; International and European Tour of George Gershwin's masterpiece *Porgy and Bess*; and a return engagement to Sydney, Australia for eight months in Hal Prince's Broadway production of *Show Boat*.

World premieres with lead, featured or supporting roles: *Civil Wars*, by Philip Glass; *Sojourner*, by Valerie Capers; *The Outcast* by Noa Ain and *Incident at San Bajo* by Patrick Byers. Ms. Green also performs in two historical recordings at the

Smithsonian Performing Arts Archives of Handel's *Messiah*, and *Naughty Marietta* by Victor Herbert.

Gregory Hopkins, pianist



Gregory Hopkins was born and reared in Philadelphia, PA. He received his bachelor's degree in voice from Temple University, master's degree in opera from Curtis Institute of Music and doctoral degree in music from Belford University. Dr. Hopkins has won prizes in competitions including: the Verdi Prize in Busetto, Italy; Outstanding Tenor Award, Mantova, Italy; The Dealy Award and The Opera Index Grant.

As a singer, pianist, organist, Choral conductor, teacher and clinician, Hopkins has traveled throughout the Americas, Europe, Asia and the Middle East, with recent performances including The Cervantes Festival (Mexico), Orvieto Festival (Italy) and Umbria Festival (France).

Hopkins serves The National Convention of Gospel Choirs and Choruses as Director of Performance Ministries; The Hampton University Minister's Conference as Recital Co-Coordinator; and Gospel Music Workshop of America as Vocal Consultant to the Men's Department. He has been honored twice to prepare and present musicals for the National Baptist Convention, and was musical director for the NAACP's Centennial Celebration. At Arkansas Baptist College's EC Morris Institute he is Choral Clinician. For the Million Man March he was selected by Minister Farrakhan to sing immediately following the address.

As an educator, he has served on the faculties of: Community College of Philadelphia; Morgan State University; Westminster Choir College and NY Seminary of the East. Currently, he is Assistant Professor of Voice at Howard University.

For nearly a quarter of a century he has been Minister of Music for Harlem's Convent Avenue Baptist Church. He is also Artistic Director for Harlem Opera Theater and Music Director for the Harlem Jubilee Singers and Cocolo Japanese Gospel Choir.

He is a featured artist for more than 5 commercially released CD projects; one of which was nominated for a Grammy.

Saffron Chung, pianist



A native of Korea, Saffron Y. Chung considers New York City her home. She received her Bachelor of Music from Oberlin College, and also has a Master of Music in Accompanying from University of Cincinnati, College-Conservatory of Music. She has been an assistant conductor of opera companies around the country. Saffron is a former Adjunct Faculty in Accompanying at William Paterson State University, and a former staff accompanist at Harlem Boys Choir, Juilliard School, Manhattan School of Music, and Mannes School of Music.

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 Chairwoman 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. He recently conducted four performances of the Mozart *Requiem* on the occasion of the 15th Anniversary of 9/11 "Dedicated to the Victims of September 11, 2001 and Its Aftermath."

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 Brooklyn Choruses of the Schiller Institute.

Lynn Yen, Founder, FFTROCC



Lynn Yen is the Founder and Executive Director of the Foundation for the Revival of Classical Culture, whose mission is to revive the study and practice of the Classical principle in music and science, especially among the young, and to place the immortal words and music of Bach, Mozart, Beethoven and others at the disposal

of those that most need and want them.

Ms. Yen began studying piano at the age of 7, at the same time as she began studying Chinese calligraphy. She competed for and won awards in both fields throughout her pre-teen and teenage years. Later, pursuing other interests, Ms. Yen attended New York University's Stern School of Business on a full scholarship. Upon graduation, she went to work in the non-profit sector, as the director of programming and operations for the highly successful Greenwich Film Festival. She then worked in finance, where her main areas of focus were advising non-US based natural resource and alternative energy groups in the execution of partnerships and acquisitions with U.S. based firms, and in assisting clients with their capital raising needs. Ms. Yen spent several years in fundraising and operational capacities, during which she worked with a variety of organizations ranging from start-ups to the Fortune 500. She eventually decided to act in order to realize her love for, and ability to contribute to a "higher calling," that of education and culture. In 2010, she began the groundwork for what led to the formation of the Foundation for the Revival of Classical Culture, which she established in 2011.

The Schiller Institute New York City Community Chorus

Sopranos

Sima Ariam
Lissie Brobjerg
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 Marwiah
Judith Mosely
Stephanie Nelson
Laurence Rebello

Diane Sare
Sylvia Spaniolo
Lynne Speed
Maggie Warncke
Flavia Williams
May Wong
Alice Xu

Altos

Marian Black
Asuka Burke
Linda Childs
Barbara Como
Pamela Connelly
Patricia Connick
Judith Crown
Nancy Guice
Evelyn Mc Elroy

Leni Rubinstein
Margaret Scialdone
Anne Wismann

Tenors

Donald Clark
Richard Connelly
Alan Egge
Alex Fung
Jerry McDowell
Scott Mooney
Art Murphy
William Roberts
Christopher Sare

Basses

Richard Black
Ian Brinkley

Daniel Burke
Elliot Greenspan
Roger Ham
Courtney Jones
AP Joseph
Frank Mathis
Anthony Morss
Alvin Rodriguez
Phil Rubinstein
Eli Santiago
John Scialdone
Frank Terpenning
Costas Tsourakis

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 as 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 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 Johann 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 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 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 “recreation” 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.ffmpeg.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.

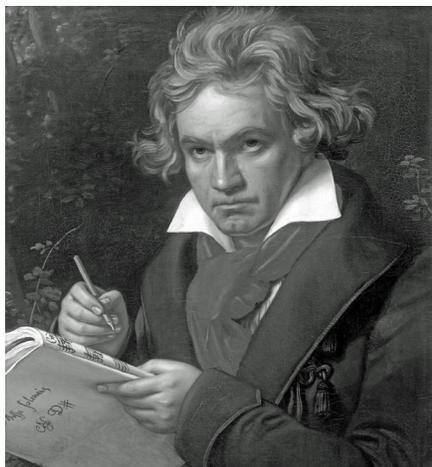
- In-school Concert Artist visits, featuring musicians who introduce students to performances of all types — string, wind, vocal, and piano. The concert artists typically visit a school over one or two class periods (35-70 minutes), and meet with students gathered in the school auditorium. The visiting 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*
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“Artists are the unacknowledged legislators of the world”

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“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 16th – Martin Luther King, Jr. Weekend. 2017 is the 100th anniversary of the birth of President Kennedy and of 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

For more information, please
call Sylvia at 323-522-8363.

Northern NJ Chorus

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Finest Adult Daycare Center, 13235 41st Rd,
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Brooklyn Chorus—new location!

St Joseph Co-Cathedral, 856 Pacific St, Brooklyn
Wednesdays 6:30-8:00 pm

Manhattan Chorus

Good Shepherd-Faith Presbyterian Church
152 W 66th St, NYC
Thursdays 6:30-8:15 pm



Greetings from Assistant New York State Assembly Speaker Felix W. Ortiz



Congratulations to the Schiller Institute for honoring Dr. Martin Luther King through the theme of “public service through public action.” Your concert should impress upon New Yorkers the values that Dr. King addressed coupled with music, demonstrating that music and love can conquer hatred. As Dr. King once said “Darkness cannot drive out darkness: only light can do that. Hate cannot drive out hate: only love can do that.” Music adds to this dimension. You have my best wishes for a successful event.



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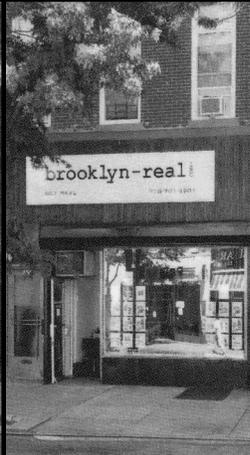
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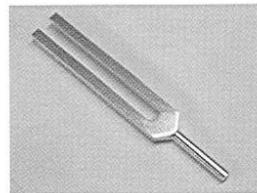


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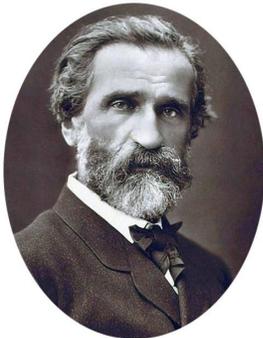
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*“Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear...”*

—John Keats, “Ode to a Grecian Urn”

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“I have the audacity to believe that peoples everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality and freedom for their spirits. I believe that what self-centered men have torn down men other-centered can build up. I still believe that one day mankind will bow before the authors of God and be crowned triumphant over war and bloodshed, and nonviolent redemptive good will proclaim the rule of the land.”

—Dr. Martin Luther King , Jr.
Nobel Peace Prize Acceptance Speech
December 19, 1964

