



The Schiller Institute NYC Chorus and
the Foundation for the Revival of Classical Culture Presents

Symposium and Musical Tribute In Praise of Sylvia Olden Lee

June 26, 2016
Good Shepherd-Faith Presbyterian Church
New York, New York

Program

Introduction and Greetings

Dennis Speed
Schiller Institute

“Sylvia Speaks!”

Video presentation

“Working with Ms. Lee”

Elvira Green
Artist In Residence, North Carolina Central University

“Saving Voices, Saving Grace”

Tony Morss
Board Member
Foundation For The Revival of Classical Culture

Part One

Invocation: “City Called Heaven”

Elvira Green

Spirituals

Schiller Institute New York Community Chorus

Go Down, Moses, arr. Sylvia Lee

Diane Sare, conductor

Come Out De Wilderness, traditional

My Lord, What a Morning, arr. H.T. Burleigh

All soloists will be accompanied by Robert Wilson*

Ev’ry Valley Shall Be Exalted

John Sigerson, tenor

from Handel’s *Messiah*

Ritorna vincitor

Indira Mahajan, soprano

from Verdi’s *Aida*

Mon coeur s’ouvre a ta voix

Mary Phillips, mezzo-soprano

from Camille Saint-Saëns’ *Samson and Delilah*

O Rest in the Lord

Mary Phillips, mezzo-soprano

from Felix Mendelssohn’s *Elijah*

Lenksy’s Aria

Everett Suttle, tenor

from Tchaikovsky’s *Eugene Onegin*

The Lark	Frank Mathis, baritone
Mikhael Glinka	
Dio che nell' alma infondere	Everett Suttle and Frank Mathis
“Friendship Duet” from Verdi’s <i>Don Carlos</i>	
Du bist die Ruh’	Michelle Fuchs, soprano
Franz Schubert	
Adelaide	John Sigerson, tenor
Ludwig van Beethoven	*accompanied by Margaret Greenspan
Plegaria (Los tres amores)	Everett Suttle, tenor
Que te importa que no venga	Rosa D’Imperio, soprano
from the Zarzuela “Los Claveles” by Jose Serrano	
Anch’io dischiuso un giorno	Rosa D’Imperio, soprano
Cavatina and Cabaletta sections from Verdi’s <i>Nabucco</i>	
Va, pensiero	Chorus and Soloists
from Verdi’s <i>Nabucco</i>	

Intermission

Part Two

“Reflections On Sylvia”

Gregory Hopkins

The Life of Christ Cycle

by Roland Hayes

Elvira Green, narrator

Everett Suttle, tenor

Frank Mathis, baritone

I. Prepare Me One Body

Christ's Birth, Boyhood and Ministry

II. Sister Mary Had-a But One Child

III. Lit'l Boy

IV. Live a-Humble

V. Hear de Lambs a-Cryin'

VI. Plenty Good Room

The Passion of Our Lord

VII. The Last Supper

VIII. They Led My Lord Away

IX. He Never Said A Mumberlin' Word

X. Did You Hear When Jesus Rose?

XI. 'Roun' About de Mountain

XII. Were You There?

Spiritual

Chorus and Soloists

Great Day, arr. Hall Johnson

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 "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 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.

This concert is the latest of a series of musical events sponsored by the Foundation, in response to the take down of classical music education in the public schools and to combat the growing ugliness, divisiveness and banality of the culture, as evidenced by the growing rates of suicides, drug use, and violence, especially among our youth. Since just January of this year, the Foundation has given musical presentations, at more than 30 schools in the New York City area, touching the lives of more than 6000 students by exposing them, many for the first time, to classical music. It has held summer school classes for youth 12-18 in music and science, and in collaboration with the Schiller Institute formed a community chorus in Manhattan, which has just expanded to Brooklyn and Queens. Our objective is to create a Renaissance or "risorgimento" movement, which can unify the nation, uplifting people through a 1,500 persons or more choral process, as it both develops, as well as celebrates, what is truly human in all of us.

Concerts such as this tribute to Sylvia Olden Lee provide our students an incentive to discover the inner life of music that may well otherwise remain inaccessible to them. 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 discoveries of some of the greatest minds in history, we free the student to not merely dream, but to know that "nothing is impossible."

Join us for the Foundation's 2016 Summer Music and Science program. Discover scientific principles! Work through Plato, Kepler and Einstein's discoveries! Find the pre-existing unity between music and science.

Bronx - One week: July 11-15

Queens - 5 weeks: July 18-August 19

THIS PROGRAM IS FREE

To register and for more information, go to www.fftrocc.org.

Diane Sare (founder of the Schiller Institute Community Chorus)—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 New York City Chorus, and currently directs the New Jersey and newly established Brooklyn Choruses of the Schiller Institute.

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 cycle second. Sigerson has directed choruses for the Schiller Institute in Europe, Mexico, Colombia, and the United States. In January 2014 he directed Mozart's Requiem at Boston's Holy Cross Cathedral in memory of President John F. Kennedy, exactly 50 years after that same work was performed in that same location.

A tenor, John also enjoys singing an occasional concert of Classical German Lieder.

Rosa D'Imperio (Soprano)—Praised by *Opera News*, *Mannheimer Morgen*, *Tampa Bay Times*, and *New York Newsday* for her “agile and gleaming tone,” her “effortless dramatic soprano,” her “big, red-blooded Italianate voice,” and for her “impressive dramatic communication,” Rosa D'Imperio's most recent engagements include Wagner's *Wesendonck Lieder* in recital at Hunter College, *Amelia* in *Un Ballo in Maschera* in Miami, *Senta* in *Der Fliegende Holländer* with the United Nations Orchestra in New York City, *Isolde* in *Tristan und Isolde* with the Bogotá Philharmonic Orchestra, a Great Verdi Duets Concert for the Metropolitan Opera Guild, the soprano solo in Verdi's *Messa di Requiem* with the Phoenicia International Festival of the Voice, *Abigaille* in *Nabucco* with Opera de Massy in Paris, as well as with Opera Theater of Montclair, the title role of *Tosca* with Opera Palmetto in South Carolina, *Turandot* with Teatro Lirico D'Europa, *Lady Macbeth* in Verdi's *Macbeth* with the Fresno Grand Opera, Opera Santa Barbara and Opera in the Heights in Houston, *Elisabetta* in *Don Carlo* and *Minnie* in *La*

Fanciulla del West with the Cardona Opera Theater, and *Norma* with the Riverfront Opera.

Other career highlights in opera and concert include the leading roles in *Attila*, *Il Trovatore*, *Oberto*, *Aida*, *Otello*, *Tosca*, *Manon Lescaut*, *Il Tabarro*, *Cavalleria Rusticana*, *Andrea Chenier*, *Die Ägyptische Helena*, *Les Contes d'Hoffmann*, *La Bohème*, *Adriana Lecouvreur*, Beethoven's *Symphony No. 9*, Rossini's *Stabat Mater*, and, in the Zarzuelas, *Curro el de Lora* and *La Dolorosa* with notable opera companies and symphony orchestras around the world such as the Hamburger Symphoniker, Philharmonie Baden-Baden, Orchestre Nationale d'Île de France, Shanghai Symphony Orchestra, Nationaltheater-Orchester Mannheim, Orquesta Filarmónica de Bogotá, Prague Radio Symphony Orchestra, Krakow Symphony Orchestra, Puerto Rico Symphony Orchestra, and in halls such as Theatre an der Wien, Dvorak Hall, and Carnegie Hall singing masterpieces such as the Verdi *Requiem*, Beethoven's *Symphony No. 9*, Rossini's *Stabat Mater*, J.S. Bach's *Magnificat*, and a song repertoire that spans from Opera to Broadway and from Zarzuela to international songs in seven different languages.

She is a past finalist of the George London Foundation, a winner of the Joyce Dutka Arts Foundation and a finalist in the Friedrich Schorr's The American Prize 2015 Women in Opera.

Michelle Fuchs (Soprano)—Michelle Fuchs is a lyric soprano based in Northern New Jersey/New York City area. She currently works with the Schiller Institute as assistant director of both their New Jersey and New York City choruses. Michelle performs the various roles of section leader, vocal coach, and occasionally choral director in this context, and has both soloist and section leader in works such as Mozart's “Coronation” Mass, J.S. Bach's *Magnificat*, Mozart's *Requiem*, and Handel's *Messiah*.

As a soloist, Michelle has studied and presented at music events throughout the country works by Bach, African-American Spirituals, German Lieder, and Italian Bel Canto. For the past year, Michelle has worked with the Foundation for the Revival of Classical Culture on the beautiful task of bringing Classical music and science to the students of New York City, including giving Classical music presentations at over a dozen public schools.

Through the Schiller Institute, Michelle became acquainted with and inspired by the Classical singing tradition of the Italian Bel Canto school, participating in master-classes with professional opera coaches Maestro José Briano and Maestra Antonella Banaudi. She currently studies with Lori Fredrics.

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 Ains and *Incident at San Bajo* by Patrick Byers.

Two historical recordings at the Smithsonian Performing Arts Archives: Handel's *Messiah*; *Naughty Marietta* by Victor Herbert and selections from *Sojourner* by Valerie Capers

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.

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 Chassé 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.

Mary Phillips (Mezzo-soprano)—

Internationally acclaimed mezzo-soprano Mary Phillips is in demand for opera and oratorio alike. She made her Metropolitan Opera debut in *La Forza del Destino*, has numerous performances of Princess Eboli in *Don Carlo*, with Austin, Canadian, Sarasota and Vancouver Operas. She has also been acclaimed as Azucena in *Il Trovatore* and Amneris in *Aida*. In the 2013-14 season, Ms. Phillips made her role debuts as Jezibaba in Dvorak's *Rusalka* at the Met and Herodias in Strauss' *Salome* for Edmonton Opera. In 2015 Ms. Phillips adds the role of Gertrude in Thomas' *Hamlet* to her repertoire, for Opera Birmingham, as well as Third Maid for the Boston Symphony and Klytemnestra, to cover, for the Metropolitan Opera.

Concert performances include alto soloist in Handel's *Messiah* with many orchestras including the Atlanta Symphony/Robert Shaw, Boston Baroque Orchestra/Pearlman and most recently in Lisbon with Gulbenkian Orchestra, Bach's *B Minor Mass* with Seattle Symphony/Schwarz and Nashville Symphony/Rilling, Mulier Samaritana in Mahler's *Symphony No. 8* with the New York Philharmonic/Maazel, and *Symphony No. 2* with the Los Angeles Philharmonic/Mehta, Atlanta Symphony/Levi (a performance which was recorded), and Symphonies in Honolulu, Beijing, Hong Kong, and Richmond, to name a few. She has also sung Beethoven's *Symphony No. 9* with the Boston Symphony Orchestra at Tanglewood, Philadelphia Orchestra, Utah Symphony, The National Symphony, the Hong Kong Philharmonic, and Handel & Haydn Society. Mary recorded it and Beethoven's *Opferlied* with Philharmonia Baroque Orchestra/McGegan in Berkeley, California, and reprised these works in early 2015 with Nic McGegan and the Baltimore Symphony. She has sung Saint-Saëns' *Requiem*, Verdi's *Requiem*, Mendelssohn's *Elijah*, Handel's *Messiah*, Strauss' *Elektra*, all at Carnegie.

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, 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. He has performed in opera and concert with such conductors as Raymond Leppard, Sergiu Comissiona, John DeMain, and Ira Levin. He also appeared in the historic Live from Lincoln Center television broadcast of the Gershwin's *Porgy and Bess* on PBS. Critics have praised his artistry around the globe, with comments like "singing of such taste and purity are rarely found in any opera house, anywhere" (*Washington Post*) and "some of the most beautiful moments of the evening came from Mr. Suttle" (*New York Times*).

Most recently, Everett appeared at the Teatro Colón in Buenos Aires in a production of *The Fiery Angel* by Prokofiev, J.S. Bach's *Mass in B Minor* at the Passeton Bach d'Abord Festival in Toulouse, France, and the Schiller Institute's Handel *Messiah* performance in Manhattan. Upcoming dates include performances at the Semper Oper in Dresden, Cologne Opera, Hamburg State Opera, and the Alte Oper in Frankfurt.

This coming October, Mr. Suttle will be performing the tenor solo in *Carmina Burana* by Carl Orff, and Valcour in *L'Amant Anonyme* by the Chevalier de Saint George, at the 2016 Color of

Music Festival in Charleston, South Carolina.

Robert Wilson (Piano)—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 Guadangno, 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.

