

Schiller Institute NYC Chorus presents

9/11 MEMORIAL CONCERT



Benjamin West, *Venus Lamenting the Death of Adonis* 1768

“Even a song of lament on the lips of the beloved is glorious...”

*from Friedrich Schiller’s *Nänie**

*Beethoven, Brahms, Schubert, J. S. Bach
and a selection of African-American Spirituals*

Sunday, Sept. 8, 2019, 4:00 – 6:00 PM

St. Veronica Creative Cultural Center

149 Christopher St., New York, NY

Resurrecting a Classical Culture from the Ashes of 9/11

by Dennis Speed

“The body is dead indeed for the sake of sin; but the spirit is life for the sake of righteousness.”

The above statement from Bach’s motet *Jesu, meine Freude*, performed in today’s concert, poses the paradox of immortality with which each person must wrestle. No matter how long we might hope to live, it is inevitable that we will die shortly. If our identity is simply a question of exploring and satisfying discrete sensory impulses and desires, there is no way to justify attaching any particular significance to our individual human existence. Even the preservation of the species, while it may require the preservation of individuals in order to perpetuate itself, does not, by this token, require one or another particular individual to exist.

Friedrich Schiller’s opening line of his poem of lament, *Nänie*—“Even the beautiful must perish”—is, like the above statement from the Bach motet, provocative, especially for those weak enough to believe that, in the case of human beings, there is a “superior breed” more fit to survive than the inferior “mongrels” of humanity, whose destiny it is to serve their superiors for the greater evolutionary glory of “the race.” After all, even the physically superior demi-god, Achilles, bodily invulnerable save for the heel of his foot, by which his goddess mother, Thetis, held him in the River Styx to render him thus protected in war, did not escape death, because of the mortality of his “Achilles’ heel.”

Brahms’ musical setting of Schiller’s poem, however, reveals to us that the statement, “even the beautiful must die,” is an irony. The act of successfully composing the poem itself, defies the very admonition that Schiller states in that first line. For, the *Nänie* is also a kind of musical score which Brahms discovers above and between the words, in the Unit-Idea of the poem. The Beauty contained by, and contained in the poem, is, in fact, immortal. “Not marble, nor the guided monuments of princes shall outlive this powerful rhyme,” writes Shakespeare in his sonnet #55. Death comes to us all, swiftly, but never to the poet’s love, of which the poem is merely the flower.

The Immortal Chorus

Three years ago, economist and statesman Lyndon LaRouche (1922–2019) first proposed that a “living memorial” for September 11 be established. At that time, the Russian practice of commemorating the fallen relatives of World War Two by marches and assemblies, displaying the pictures of the dead as carried by their descendants in a kind of “Immortal Regiment,” had been brought to the attention of the Schiller Institute. Further, the erection of a “Teardrop Memorial” in Bayonne, New Jersey, commemorating the tragedy of September 11, and offered to the United States by the Russian government, underscored the international significance of that event to the people of the world, and their sense of solidarity with the United States. Since 2016, the Schiller Institute New York City Chorus has held an annual September 11 concert, and is particularly pleased to return to Greenwich Village so close to Ground Zero for the occasion of this performance.

Commenting about the *Nänie*, Schiller Institute founder Helga Zepp-LaRouche said: “The Classical poem, for example, *Nänie*, which we hear now in a composition of Brahms, is a *perfect* Classical poem. It has every ingredient which Schiller, Goethe, and some other of the great poets who established universal, aesthetical laws, defined. It has a beautiful, poetical idea. That idea is thoroughly composed. It has a transformation to a higher idea which you cannot express in prose, and there is not one word too many.”

She also said, “The extreme importance the Schiller Institute puts on Classical culture has everything to do with the hope to come out of this civilizational crisis, because we’re not only having a financial crisis, a political crisis, a military crisis, but we also have, profoundly, a cultural crisis. And if we want to come out of it, we have to make Classical music and Classical poetry accessible to the population in general, because it’s the only way we can make people have access to the inner source of their own creativity.”

People need access to that inner source in the face of unspeakable crime, such as occurred on 9/11. The firemen, policemen, and citizens rushing, walking, even marching in formation into that impending carnage, for us as much as for those trapped inside, for the living as well as the dead, should be celebrated as well as memorialized, in song. The Mass in G, written by the 18-year old composer Franz Schubert, well accomplishes the former. Beethoven's monumental Piano Sonata #17 in D Minor, also known as "The Tempest," allows the concert listener

to look into the abyss, but, as always with Beethoven, to soar above adversity.

Visualize these persons, the dead of 9/11, all of them, as an immortal chorus, which sings today through our voices. And know that as Helga Zepp-LaRouche said regarding the Nänie, "Even where death destroys the beautiful, the beautiful reappears in the art, and that is also true for every person who contributed something with his or her life, to the immortality of the species of mankind, and its progress."



Located in Bayonne, New Jersey, this sculpture, *To the Struggle Against World Terrorism* (also known as the Teardrop Memorial) was given to the United States by Russia in an expression of solidarity after the 9/11 attacks. President Putin attended the 2005 groundbreaking, and the memorial was dedicated on September 11, 2016.

Following the devastating loss of the renowned Russian Alexandrov Ensemble, whose plane crashed into the Black Sea on December 25, 2016, the Schiller Institute NYC Chorus has honored their memory by participating in a now-annual ceremony at the Teardrop Memorial.

Let the Stones Speak

Greetings from Schiller Institute Founder Helga Zepp-LaRouche



To all of you gathered for this concert held in memory of those who perished in the fateful attacks of September 11, 2001, and those who perished in its ongoing aftermath, whether in war, or due to the medical problems caused by the rescue and clean-up, I send my heartfelt greetings.

Today, September 8, happens to be the birthday of my beloved late husband Lyndon LaRouche, who was passionately committed to the cause of justice for all mankind as a whole, and especially the case of 9/11. In 2016, in response to a question from a military veteran about the first responders who had perished along with many others on that clear September morning, my husband said the following:

We have to set up some kind of memorial, a living memorial for people who died in that case. That would do something. Because the United States so far has failed to do anything about that—a few handfuls of people have been concerned with that. But we have to get the humiliation expressed by the people as a whole, for their failure to defend life, human life, when that life was needed.

To understand what my husband meant by “humiliation,” one might look to the works of the great German poet for whom the chorus is named: Friedrich Schiller. Schiller personally felt a great “humiliation” on behalf of

mankind, when the French Revolution turned out to be nothing but a violent bloodletting, which he described in his poem “Song of the Bell.” He wrote his “Letters on the Aesthetical Education of Man” to address the great shortcomings of the population of Europe, which had met a moment of great opportunity with such small hearts and minds.

This is why the work of the chorus is so very important to the development of mankind, because when people are ennobled, tragic events do not lead to self-perpetuating continuing tragedy, but rather become the catalyst for a greater good, and in that way those who lost their lives are immortalized by the sublime actions of future generations.

As my husband wrote in 2001 in a statement entitled, “Faith, Hope, and Agapē”

Therefore, let the stones speak; let Creation itself... testify to the manifest intention of the Creator, as it did to Johannes Kepler, and to Carl Gauss after Kepler. Let the relevant evidence speak for itself, as Moses Mendelssohn taught and demonstrated. Let the relevant evidence speak for itself, as the cognitive powers of the individual mind are capable of reenacting, and thus verifying universal physical principles, including principles bearing upon our notions of the nature of the relations among man, God, and nature.

Concert Program

Piano Sonata No. 17 in D minor, Op. 31, No. 2
Yuting Zhou, piano

Ludwig van Beethoven

Mass in G

Franz Schubert

Schiller Institute NYC Chorus, directed by John Sigerson
Dura Jun, piano; Zijun Chen, piano
Michelle Erin, Soprano; Christopher Sare, Tenor; Frank Mathis, Bass

Nänie

Johannes Brahms

Schiller Institute NYC Chorus, directed by John Sigerson
Margaret Scialdone, piano

INTERMISSION

Jesu meine Freude

Johann Sebastian Bach

Schiller Institute NYC Chorus, directed by John Sigerson

Jesus, Lay Your Head in de Winder

Arr. Hall Johnson

Everett Suttle, Tenor
Zijun Chen, piano

Honor, Honor

Arr. Hall Johnson

Everett Suttle, Tenor
Zijun Chen, piano

I'll Never Turn Back No Mo'

Arr. Hall Johnson

Schiller Institute NYC Chorus, directed by Diane Sare

Let Us Cheer the Weary Traveler

Arr. Nathaniel Dett

Schiller Institute NYC Chorus, directed by Diane Sare

My Lord, What a Mornin'

Arr. Harry T. Burleigh

Schiller Institute NYC Chorus, directed by Diane Sare

Soon-Ah Will Be Done

Arr. William L. Dawson

Schiller Institute NYC Chorus, directed by Diane Sare

RECEPTION

Translations

Franz Schubert: *Mass in G*, D. 167

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

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

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

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

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

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe!

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

Domine Deus, Agnus Dei,
miserere nobis.
Filius Patris,
miserere nobis.

Lord God, Lamb of God,
have mercy upon us.
Son of the Father,
have mercy upon us.

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

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

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilibus omnium et invisibilibus.

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

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

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

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

Confiteor unum baptisma,
in remissionem peccatorum,
[et expecto resurrectionem] mortuorum,
et vitam venturi sæculi.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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

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

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

I acknowledge one baptism
for the remission of sins,
[and I await the resurrection] of the dead
and the life of the world to come.

Amen.

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

Johannes Brahms: *Nänie* [1], Friedrich Schiller (1759–1805)

Auch das Schöne muß sterben, das Menschen und
Götter bezwinget!
Nicht die eherne Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbe-
herrscher,
Und an der Schwelle noch, streng, rief er zurück sein
Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die
Wunde,
Die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche
Mutter,
Wenn er, am skäischen Tor fallend, sein Schicksal
erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern des
Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen die Göttinnen
alle,
Daß das Schöne vergeht, das das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten ist
herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

Even the beautiful must perish! It vanquishes men and
gods alike,
Yet it moves not the steely breast of the Stygian Zeus.
[2]
Only once did Love make the Lord of Shadows relent,
But, still on the threshold, he sternly withdrew his
gift.[3]
Aphrodite failed to stanch the beautiful boy's wound
Which the wild boar had gruesomely gashed into his
delicate body.[4]
The divine hero could not be saved by his immortal
mother[5]
When, dying at the Scaean Gate,[6] he fulfilled his
fate.
And yet, she rises from the sea, with all Nereus's
daughters,[7]
And lifts her voice in lament over her glorified son.
Look! The gods are weeping! All the goddesses are
bemoaning
That the beautiful must pass away, that the perfect
must die!
To even be a song of lament in the mouth of the be-
loved, is glorious,
For the unexceptional sinks down into Orcus[8]
unsung.

[1] *Nenie*: Song of lamentation. [2] Pluto, god of the underworld. [3] Orpheus attempted to retrieve Eurydice from the underworld. [4] Venus (Aphrodite) mourning over the hunter Adonis. [5] Achilles' mother, the goddess Thetys (daughter of the sea god Nereus). [6] The gate of Troy. [7] Nereus had 50 daughters. [8] The underworld.

Johann Sebastian Bach: Motet *Jesu, meine Freude*, BWV 227

1.
Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!

Ach wie lang! ach lange
ist dem Herzen bange,
und verlangt nach dir!

Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

2.
Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.
(Röm. 8:1)

3.
Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.

Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei.

Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

4.
Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.
(Röm. 8:2)

5.
Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht dazu!

Tobe, Welt, und springe
ich steh hier und singe
in gar sichrer Ruh.

Gottes Macht hält mich in acht;
Erd' und Abgrund muß verstummen,
ob sie noch so brummen.

1.
Jesus, my joy,
my heart's pasture,
Jesus, my adornment!

Oh, how long! how long
has this anxious heart
yearned for thee!

Lamb of God, my bridegroom,
apart from thee, nothing other on Earth
shall be more dear to me.

2.
There is therefore now no condemnation
to them who are in Christ Jesus,
who walk not after the flesh,
but after the Spirit.
(Romans 8:1)

3.
Under your shelter,
I am free from the storms
of all enemies.

Let Satan threaten,
let the enemy rage:
Jesus is at my side.

Though lightning cracks and flashes,
though sin and hell terrify me,
Jesus will protect me.

4.
For the law of the Spirit
of life in Christ Jesus
hath made me free from the law
of sin and death.
(Romans 8:2)

5.
Defy the old dragon,
defy the jaws of death,
defy the fear of them!

Rage, o world, and quake:
Here I stand, and sing
securely and in peace!

God's might watches o'er me;
Earth and abyss must be silent,
however much they grumble.

6.
Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.
(Röm. 8:9)

7.
Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!

Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!

Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

8.
So aber Christus in euch ist,
so ist der Leib zwar tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.
(Röm. 8:10)

9.
Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefälltst du nicht!

Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!

Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

10.
So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt, so wird auch derselbige,
der Christum von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen,
um des willen, daß sein Geist in euch wohnt.
(Röm 8:11)

6.
But ye are not in the flesh, but in the Spirit,
if so be that the Spirit of God dwell in you.
Now if any man have not the Spirit of Christ,
he is none of his.
(Romans 8:9)

7.
Away with all earthly treasures!
You are my delight,
Jesus, my pleasure!

Away, you vain glories,
I'll listen to none of you;
begone from my consciousness!

Distress, misery, torture, languishing, and death:
however much I must suffer them,
they shall not tear me from Jesus.

8.
And if Christ be in you,
the body is dead because of sin;
but the Spirit is life
because of righteousness.
(Romans 8:10)

9.
Good-night, o creature
who has chosen the world,
you please me not!

Good-night, you sins,
stay far behind me,
come no longer into the light!

Good-night, pride and pomp!
And to you, life of iniquity,
a special good-night!

10.
But if the Spirit of Him
that raised up Jesus from the dead
dwell in you,
he that raised up Christ from the dead
shall also quicken your mortal bodies
by His Spirit that dwelleth in you.
(Romans 8:11)

11.
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.

Denen, die Gott lieben,
muß auch ihr Betrübten
lauter Zucker sein.

Duld' ich schon
hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

11.
Stand aside, you mourning-spirits,
for my joy-master,
Jesus, is entering in.

To those who love God,
even their sadness
must be as pure sugar!

Though I suffer
mockery and derision here,
yet even in my sorrow shall
you, Jesus, remain my joy.

Schiller Institute NYC Chorus

Soprano

Hilda Bertie
Lisa Bryce *
Judy Clark
Hyacinth Constance
Eleanor Eng
Michelle Erin *
Rie Eto
Margaret Greenspan
Nicole Ide
Cheryl Jordan
Constance Jordan
Suzanne Klebe
Alice Liu *
Anne McCoy
Myrna E. Miller
Jen Pearl *
May Pinkett
Laurence Rebello
Cheryl Rogers
Renee Sigerson
Annicia Smith
Sylvia Spaniolo
Marina Tarasenko
Flavia Williams

Alto

Jessica Aleman
Megan Beets

Marian Black
Jane Bloomer
Vivian Borek
Rachel Brown
Jennifer Burns *
Lai Wah (Betty) Chan
Pamela Connelly
Cloret Ferguson
Maggie Fong
Laura Freiburger
Nancy Guice *
Linda Huang
Weitang (Wendy) Huang
Adria Kwok
Patrice Livingston
Yvonne May
Dr. Tanya Myler *
Judy Parcels
Delilah Perez
Diane Sare
Margaret Scialdone *
Ming Zhang

Tenor

Donald Clark
Carlo Concha-Zea *
William Ferguson Jr.
Fred Hinkston
Philip Osburn Mott *
Arthur Murphy *

Thomas O'Connell
Bishop James Roberts
Myles Robinson
Christopher Sare *
John Sigerson
Huaishi (Richard) Song
Lawrence Wrenn
Jin Qin (Vincent) Zhou

Bass

Richard Black
Ian Brinkley *
Glenville Brown
Daniel Burke
YC Fang
Elliot Greenspan
Roger Ham *
Eric Leung
Marcel Lutece
Frank Mathis *
Jared McCaskill
Kevin Pearl
Pavel Penev
Jason Ross
Eli Santiago
John Scialdone
Fred Shepard

* *member of concert chorus*

The Artists

ZIJUN CHEN, PIANO



Zijun Chen is an award-winning pianist. She started her piano lessons at age 6. She first studied with Prof. Denghui Huang and later on with Prof. Aiping Jin. Zijun rapidly progressed to become a student of Prof. Yuan Sheng at the Beijing Central Conservatory of Music, where she was recognized as a promising young pianist. She was encouraged to apply to the Manhattan School of Music Precollege Division, where she was awarded a full scholarship to study with Solomon Mikowsky. Zijun graduated in 2016 from Manhattan School of Music, and received both her Bachelor of Music degree and Master of Music degree in classical piano performance under the tutelage of Prof. Solomon Mikowsky and Prof. Alexandre Moutouzkine. She has worked with the Schiller Institute NYC Chorus for two years as choral accompanist and in solo and ensemble concert performance.

MICHELLE ERIN, SOPRANO



Michelle Erin is a lyric soprano based in the Northern New Jersey / New York City area. With a voice described as “angelic,” she performs frequently as a soloist and choral singer in New Jersey and New York City, as well as in Boston and Virginia. Solo performance has included Bach’s *Magnificat*, Mozart’s *Coronation Mass*, Handel’s *Messiah*, operatic arias, German lieder, folk music, and African-American spirituals. Michelle also sings at several churches in the NYC Metropolitan area.

Michelle has worked with the Schiller Institute NYC Choruses from their formation in December 2014, serving as Assistant Director and vocal coach. She has worked on recruitment of new chorus members, led weekly group vocal workshops, and prepared study materials for the education of wonderful and enthusiastic amateur singers. She is committed to the mission of generating a new

renaissance for mankind and works with the Schiller choruses to that end. Rehearsals and concerts are geared toward performing many of the most beautiful and challenging pieces of classical and folk music in an environment where everyone is welcome to participate, and is at the same time challenged with a high standard of musical principle.

Michelle has collaborated with the Foundation for the Revival of Classical Culture in several projects, including presenting classical music in assemblies at over a dozen NYC schools. She also directed the music portion of the Foundation’s summer programs in 2016 and 2017 and performed as Nanetta at the performance concluding its 2019 program.

Michelle has participated in master classes with Maestro Jose Briano and Maestra Antonella Bannaudi, has studied privately with Lori Fredrics and Carmela Altamura, and currently studies with Gail Blach-Gil.

DURA JUN, PIANO



Dura Jun is one of the most pre-eminent collaborative pianists and operatic vocal coaches. Ms. Jun just returned from an exceptionally successful performance of Leoncavallo’s *La Bohème* in Montreal in ICAV and received great reviews. In 2018 during the winter season she had her successful debut with Sarasota Opera as assistant conductor as well as music coach and in summer season she has also engaged with dell’Arte Opera as music coach and staff pianist. Ms. Jun has served as a vocal coach at Manhattan School of Music since 2012 and she also worked at NYU for a production of Ravel’s *l’Enfant et les Sortilèges* as assistant music director in 2018. She has been a staff pianist at IVAI and CAVI since 2016, and has worked as a faculty member at the Savannah Music Festival for the last three years.

Currently, she works alongside world-renowned bass-baritone James Morris who enjoyed a Metropolitan Opera career spanning more than 45 years, baritone Javier Arrey who just debuted at the Met in 2017 as Shaunard, and Mignon Dunn who is a legendary Metropolitan Opera

mezzo-soprano teaching at MSM and giving master classes internationally. Ms. Jun has also worked with Stephanie Blythe, renowned baritone Thomas Hampson, and Marilyn Horne in master classes. Ms. Jun was chosen to be full-scholarship fellow in FSI in 2016 and worked with world class artists such as Elly Ameling, Helmut Deutsch, Julius Drake and Roger Vignoles. Her operatic repertoire includes: Mozart's *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *Die Zauberflöte*, Donizetti's *L'Elisir d'Amore*, *Don Pasquale*, Puccini's *La Bohème*, *Tosca*, *Madama Butterfly*, *Gianci Schicchi*, *Suor Angelica*, Verdi's *Rigoletto*, *La Traviata*, *Un Ballo in Maschera*, *Il Trovatore*, *Falstaff*, Delibes' *Lakmé*, Gounod's *Faust*, *Roméo et Juliette*, Eugen d'Albert's *Tiefland*, Bizet's *Carmen*, and J. Strauss' *Die Fledermaus*.

She also has been enjoying working with the Contemporary Opera Ensemble class at MSM for over seven years. She holds her Bachelor Degrees from Seoul National University and Masters Degrees and Professional Studies Diploma from Manhattan School of Music where she studied with Thomas Muraco.

FRANK MATHIS, BARITONE



Frank Mathis grew up singing at Bethany Baptist Church in Philadelphia, PA. He has sung as a chorister with the Schiller Institute for 15 years and is a strong proponent of singing at the "Verdi Pitch" of A=432 Hz. He has co-directed choruses in the Boston

and NYC areas, as well as in Germany, and is an assistant conductor for the Flushing Queens branch of the Schiller Institute Chorus.

Mr. Mathis trained with Italian soprano Antonella Banaudi, and currently studies with NYC-based baritone Jonathan Hare. He was a soloist in the Roland Hayes *Life of Christ* song cycle performed in Stern Auditorium / Perelman Stage at Carnegie Hall in 2016 to celebrate the life and legacy of Sylvia Olden Lee. Frank performs periodically with pianist Jonathan DePeri at St. John's in the West Village and is the bass soloist and section leader at St. Michael the Archangel Parish in Greenwich, CT.

Mr. Mathis has been involved with the Foundation for the Revival of Classical Culture's program to expose public school children in all five boroughs of NYC to classical music and choral singing, and is the choral director for FFRCC's ongoing youth chorus and summer youth music-science program.

MARGARET SCIALDONE, PIANO



An avid amateur pianist since age 5, Margaret has been involved in the music work of the International Schiller Institute since its founding in 1984, especially in accompaniment and interpretation of German Lieder. She is also a founding member of the

Schiller Institute NYC Chorus, and sings in the Alto section.

EVERETT SUTTLE, TENOR



Tenor Everett Suttle has been praised by critics around the globe for his "smooth, effortless tenor" and "beautiful, buttery tone."

Born in Chattanooga, Tennessee, he is a graduate of the Peabody Institute of the Johns Hopkins University in Baltimore, Maryland.

He continued his studies on a Fullbright Scholarship at the Brahms Haus in Baden, Baden, West Germany and also at the American Institute of Musical Studies in Graz, Austria. His teachers include Mme Alice Duschak and Francesca Richards and he has coached with Luciano Pavarotti, Martina Arroyo, Peter Pears, Eleanor Steber and David Garvey.

In repertoire that ranges from the Baroque masterpieces of Bach and Handel to the complex 20th century works of Britten and Tippett, Mr. Suttle has appeared internationally in opera, oratorio, concert and recitals. He has performed with such conductors as Raymond Leppard, Sergin Commisiona, John de Main, Michel Brun, Roderick Cox and Elliot Figg.

Everett has sung with such prestigious companies as La Scala in Milan, Opera Bastille in Paris, Teatro Real in Madrid, Den Norske Oper in Oslo, Semper Oper in Dresden, Alte Oper in Frankfurt and Teatro San Carlo in Lisbon. He made his professional debut at the Spoleto Festival in Charleston and has sung at the Bregenz Festival in Austria as well. He also performed on Live from Lincoln Center on PBS, as well as a recent debut at the Carnegie Hall.

Most recently he sang the lead role of Valcour in the North American premiere of *L'Amant Anonyme* by the Chevalier de Saint George with Little Opera Theater of New York. Also, he recently sang the tenor solo in *Carmina Burana* with the Color of Music Festival in Charleston, South Carolina as well as the tenor solos in the *Bach B Minor Mass* at the Passe ton Bach d'Abord Festival in France.

YUTING ZHOU, PIANO



Pianist Yuting Zhou is a Doctor of Musical Arts candidate at Manhattan School of Music, music director and organist at Beulah Wesleyan Methodist Church and pianist at Schiller Institute Chorus in New York. In China, she is under management of We-

Like Culture & Arts Development Co., Ltd Inc for online piano performances.

Ms. Zhou has been heard in different parts of the world. Famous venues she has performed in include Weill Recital Hall Carnegie Hall (US), Kostroma Philharmonic Hall (Russia), Hong Kong Cultural Centre (Hong Kong) and Xinghai Concert Hall (China). Recently in September, Ms. Zhou was awarded the second prize at the WPTA Argentina International Piano Competition 2018, and was invited to perform at the Teatro Colón and the Beethoven Foundation Auditorium in Argentina. Other notable awards she has won include the First Prize, Best Liszt Interpretation Award and Best American Composer Interpretation Award at the 2015 Liszt-Garrison Festival & International Piano Competition in Baltimore, first prize at the 15th United States International Duo Piano Competition in Colorado, “The Intersection of Jazz and Classical Music” Piano Competition in West Virginia, etc. In Asia, Ms. Zhou won the 15th Hong Kong-Asia Piano Open Competition, the Irmler Piano Competition held by Consulate General of Germany in China, etc. Ms. Zhou has appeared on several media platforms. Recent ones include the China Times, Guangzhou Daily, Hunan Daily, Guangdong Television, FM Himalaya Radio, Pittsburgh Classical Radio Station WQED – FM89.3, Pittsburgh Post-Gazette, and several university presses in the US and China.

Recently in summer 2018, Ms. Zhou performed, and gave lectures and masterclasses at universities and concert venues in six cities in China. In addition, she served as a jury member on the panel for the China division of International Franz Liszt Piano Competition and the 2018 Little Mozart International Piano Competition in New York.

DIANE SARE, DIRECTOR



Diane Sare grew up in Maine, in a musical family of scientists and doctors. Her mother, a biochemist, played the clarinet and piano, and ran the Arcady Music Festival in Bar Harbor. Her father, a medical doctor, played the trumpet, and they were all regulars in the

town band that played every summer on the Village Green.

Diane went on to study music education and trombone performance at New England Conservatory in Boston, during which time she met her future husband Christopher, as well as associates of Lyndon LaRouche and the Schiller Institute. 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 the Schiller Institute since that time. In the 1990s, Diane directed the chorus in the Schiller Institute’s Washington D.C. production of *Through the Years*, a play written by Civil Rights Movement heroine Amelia Boynton Robinson, including over 20 African-American Spirituals. The renowned accompanist and vocal coach Sylvia Olden Lee became Diane’s teacher and mentor in the performance of Spirituals during this time.

In 2014, Diane founded the Schiller Institute NYC Chorus, and is currently the Chairman of its Board of Trustees and Managing Director.

JOHN SIGERON, 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.

John is the artistic director of the Schiller Institute NYC Chorus.

About the Chorus



The Schiller Institute NYC Chorus began on December 20, 2014 at a sing-along performance of excerpts of Handel's *Messiah*. The concert had been organized as an effort to uplift and unify the city in the wake of the outrage over the Staten Island Grand Jury decision on the death-by-suffocation of Eric Garner, a decision which threatened to create dangerous divisions and violence in the City of New York. The concert was dedicated to "The Sanctity of Every Human Life."

In 2016, on the 15th anniversary of the 9/11 attacks, the chorus gave four performances of the Mozart *Requiem*, including as part of a special Mass honoring the FDNY held at the Co-Cathedral of St. Joseph in Brooklyn.

The chorus was officially incorporated in October, 2017 and is a 501(c)(3) non-profit organization.

The Schiller Institute NYC Chorus is committed to elevating the culture of the United States by engaging the population in the performance of great Classical music.

There are chapters of the chorus in northern New Jersey, Manhattan, Brooklyn, and Queens, and our goal is to increase to 1,500 singers (who may, or may not always sing together at the same events!).

As you will hopefully be able to observe, the chorus strives for the Italian bel canto placement of the voice at the proper scientific tuning of Middle C=256 Hz ("A" no higher than 432 Hz), as advocated by Giuseppe Verdi in the 1880s, and revived as a scientific principle by economist Lyndon LaRouche in the 1980s. The campaign to restore the Verdi tuning has been endorsed by virtually every major opera singer in the world, and was the subject of an important lecture-demonstration led by tenor Carlo Bergonzi at Weill Recital Hall in 1993.

The chorus is also committed to the performance of African-American Spirituals in keeping with the legacy of Hall Johnson, H.T. Burleigh and so many others, as part of the Classical tradition, and an important American contribution to great music.



Board of Trustees

Diane Sare, Founder, Managing Director

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If you would like to join the chorus, please sign up at sinycchorus.com or call Margaret at (646) 509-5451.

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Schiller Institute NYC Chorus

Upcoming Events

Saturday, September 28, 2:00 pm

The Sixth New York Chinese Chorus Festival

Auditorium of John Bowne High School

63-25 Main Street, Flushing, NY 11367

The Schiller Institute NYC chorus is one of twenty choruses participating.

Saturday, November 9, details TBA

The Schiller Institute celebrates German “Poet of Freedom” Friedrich Schiller and the 30th Anniversary of the Fall of the Berlin Wall.

The Schiller Institute NYC Chorus will be featured along with other musicians
in an uplifting celebration of the unity of beauty and freedom.

Reception to follow.

Saturday, December 7, details TBA

Holiday Concert

Our Lady of Mt. Carmel Church, 627 E 187th St, Bronx, NY

Schiller Institute NYC Chorus and friends performing

holiday favorites and Christmas spirituals

Monday, December 16, 7:00 pm

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Your generosity can truly make a difference in the lives of thousands of individuals and families enjoying genuine Classical music performance, from the masters, Bach, Mozart, Beethoven, Verdi & Brahms, to other Classical traditions, such as the African-American Spirituals of H. T. Burleigh and Hall Johnson, and folk music from around the world.

Each production which we present is a challenge, and your generosity is greatly appreciated. The Schiller Institute NYC Chorus, Inc. is a 501(c)(3) non-profit organization, and donations are tax-deductible.

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