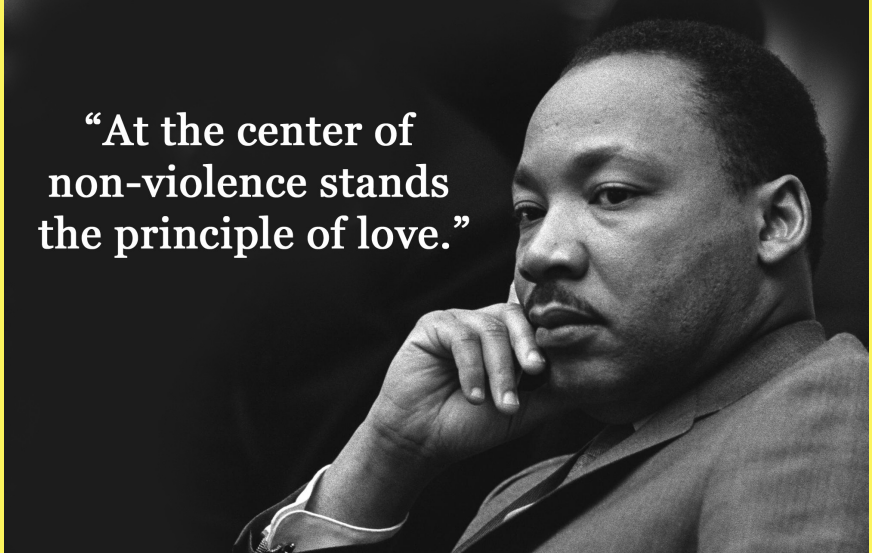


# Handel's *Messiah*

“At the center of  
non-violence stands  
the principle of love.”



**December 20, 2015**  
*Unitarian Church of All Souls*  
*New York City*

Co-sponsored by the Schiller Institute and the  
Foundation for the Revival of Classical Culture

***"The choice today is not between violence and non-violence.  
The choice today is between non-violence and non-existence."***

-Martin Luther King April 3, 1968, one day before his assassination in Memphis, Tenn.

Handel's *Messiah* is the embodiment of *Agape*, the "strength to love" the world, and mankind, not as we are, but as we should be. It was composed by him in about 24 days during the summer of 1741. Handel, sick, partially paralyzed, in massive debt and with failing eyesight, created a musical expression of the Old and New Testaments that may be the most performed Classical composition in the world, and, other than Beethoven's *Ninth Symphony*, perhaps the most famous.

Handel's personal infirmities and misfortunes had, in a sense, also a "cosmic" expression in the year 1741. Ireland was then at the end of the two-year famine of 1739-41. The "Little Ice Age" of 1400-1800 was attenuating, but had not ended. "Harvests failed, coal prices soared, and the water in the water mills froze, stopping production, including production of ground wheat for the bakers." Spiritual/physical redemption was, for these times, not a mere Biblical allegory, but an historical necessity. *Messiah's* musical optimism, the moral "pedal point" of the entire piece, from the opening tenor recitative "Comfort Ye, My People" to the soprano aria "I Know That My Redeemer Liveth," and the concluding great "Amen," gave the gift of hope to a hopeless time.

Its first performance in Dublin in April of 1742 directed all proceeds to benefit debtors' prisons, the Mercer's Hospital and the Charitable Infirmary. One hundred-forty-two debtors were freed from debtors' prison following that first concert. Later, Handel performed the *Messiah* in London, with all proceeds benefiting the Foundling Hospital--a needed home for abandoned infants and children. In part because of this, the piece, though written as an Easter composition, came to be particularly associated with Christmas; it was a practical application of the principle of "the New Dispensation" that is the very premise of the purpose of Christmas--the redemption of humanity.

The poet Friedrich Schiller tells us: "The will is the species character of man...All nature acts according to reason; (man's) prerogative is merely, that he act according to reason with consciousness and will. All other things must; man is the being, who wills." Today, as nearly all religious, political and educational institutions fail us, it is the duty of the free citizens of the world, to use what Martin Luther King called *Agape*, the "strength to love," to call forth from within their fellow citizens the will to take action against the despotism of arbitrary violence. That is the happy solution that Handel wished to impart to his listeners. As he remarked after being complimented on his composition, Handel hoped that he had done more than entertain people. He hoped that he had *changed* them.

# *Messiah*

Georg Friedrich Handel  
(1742)

John Sigerson, *Director*  
Rosa D'Imperio, *Soprano*  
Mary Phillips, *Mezzo-soprano*  
Everett Suttle, *Tenor*  
Jay Baylon, *Bass-baritone*



On April 9, 1988, at a conference on “Music and Classical Aesthetics,” at the Casa di Verdi in Milan, Italy, the Schiller Institute launched a worldwide campaign to restore the scientific tuning pitch of the Classical composers from Bach through Verdi, of Middle C= 256 Hz (A no higher than 432 Hz). Five years later, on April 8, 1993, the famous Italian tenor Carlo Bergonzi, a participant at the earlier conference (which included Lyndon and Helga LaRouche, as well as Italian opera luminaries soprano Renata Tebaldi, and baritone Piero Capuccilli) established in a seminar held at Carnegie Hall's Weill Hall, the superiority, through demonstrations with male and female singers, of the Verdi tuning, over the arbitrarily high “modern” tuning of A=440 Hz and even higher. Bergonzi stated, *“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.”*

Today's performance (as with all Schiller Institute musical performances) will be done at the proper scientific tuning, as mandated by Giuseppe Verdi.

# PART I

## **Orchestra**

*Overture*

## **Air, Recit.** (*Tenor*)

*Comfort ye my people*

*Ev'ry valley shall be exalted*

## **Chorus**

*And the glory of the Lord*

## **Recit., Air** (*Bass*)

*Thus saith the Lord*

*But who may abide the day of His coming*

## **Chorus**

*And He shall purify*

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

*Behold, a virgin shall conceive*

*O thou that tellest good tidings to Zion*

## **Recit., Air** (*Bass*)

*For, behold, darkness shall cover the earth*

*The people that walked in darkness*

## **Chorus**

*For unto us a child is born*

## **Orchestra**

*Pastoral Symphony*



**Recit.** (Soprano)

*There were shepherds abiding in the field  
And lo! The angel of the Lord came upon them  
And the angel said unto them  
And suddenly there was with the angel*

**Chorus**

*Glory to God*

**Air** (Soprano)

*Rejoice Greatly, O daughter of Zion*

**Recit.** (Alto)

*Then shall the eyes of the blind be opened*

**Air** (Alto/Soprano)

*He shall feed His flock like a shepherd*

**Chorus**

*His yoke is easy, and His burden is light*

## PART II

**Chorus**

*Behold the Lamb of God*

**Air** (Alto)

*He was despised*

**Chorus**

*Surely He hath borne our griefs*

**Chorus**

*And with His stripes we are healed*

**Chorus**

*All we like sheep*

**Recit., Air (Tenor)**

*Thy rebuke hath broken His heart*

*Behold, and see if there be any sorrow*

*He was cut off out of the land of the living*

*But Thou didst not leave His soul in hell*

**Air (Soprano)**

*How beautiful are the feet of them*

**Air (Bass)**

*Why do the nations so furiously rage*

**Recit., Air (Tenor)**

*He that dwelleth in heaven*

*Thou shalt break them*

**Chorus**

*Hallelujah!*



# Orchestra:

**Concertmaster:**

*William (Barney) Stevens*

**1st Violin:**

*Carrie Dowell*

*Ben Swan*

*Nancy Shavin*

**2nd Violin:**

*Audrey Lo*

*David Grunberg*

*My-Hoa Steger*

*David Shavin*

**Viola:**

*Thomas Howerton*

*Jeremy Julio Laureta*

**Violoncello:**

*Jean Sebastien Tremblay*

*Daryl Nuccio*

**Contrabass:**

*Scott Thornton*

*Bruce Director*

**Oboe:**

*Margaret Greenspan*

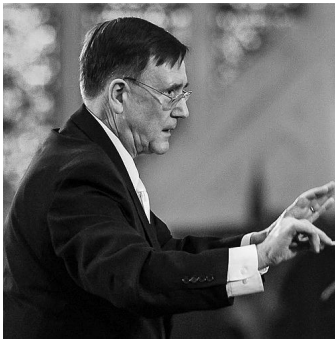
**Basoon:**

*Matthew Ogden*

**Harpichord:**

*Cheryl Berard*

## John Sigerson, *Director*



John Sigerson is a founding member of the Schiller Institute and currently its Music Director. He has worked for decades with Schiller Institute Chairman Helga Zepp-LaRouche and her husband Lyndon LaRouche to bring about a Renaissance of Classical musical composition and performance. His musical education includes study with contrabass soloist Gary Karr, and voice with Mexico's José Briano and Italy's Antonella Banaudi.

In 1992, he co-authored *A Manual on the Rudiments of Tuning and Registration*, in which the general argument is presented why Classical music must be based on a fixed tuning of  $A=432$  cycles per second. Sigerson has directed choruses for the Schiller Institute in Europe, Mexico, Colombia, and the United States, and enjoys singing an occasional concert of Classical German Lieder.

## **Chorus**

### **Soprano**

*Megan Beets  
Susan Bowen  
Rachel Brinkley  
Lissie Brobjerg  
Lynda Carpenter  
Alicia Cerretani  
Maria Channon  
Judy Clark  
Diego Cordova  
Sherry Denend  
Christin Dominguez  
Michelle Fuchs  
Avneet Hall  
Ashwak Iman  
Jeena Jiang  
Marye Jiang  
Jennifer Kreingold  
Stephanie Nelson  
Lara O'Connell  
Laurence Rebello  
Maribel Ruiz  
Diane Sare  
Lynne Speed  
Leslie Vaughan  
Margaret Warncke  
Johanna Westmoreland  
Jessica White*

### **Alto**

*Marian Black  
Cloret Ferguson  
Nancy Guice  
Yuk-king Jew-Woo  
Cecily Katz  
Evelyn McElroy  
Inola McGuire  
Marguerite Mousset  
Sharon Palatucci  
Ema Reuter  
Leni Rubinstein*

### **Alto** (continued)

*Asuka Saito Burke  
Margaret Scialdone  
Jessica Tremblay  
Anne Wismann  
Lynn Yen  
Kelly Zhang*

### **Tenor**

*Richard Black  
Alan Demers  
Alan Egre  
William Ferguson  
Fred Hinkston  
Ira Liebowitz  
Rick Lopez  
Scott Mooney  
Art Murphy  
Robert Peterson  
Bill Roberts  
Christopher Sare  
Dennis Speed  
Robert Wesser  
Douglass Westmoreland*

### **Bass**

*Ian Brinkley  
Daniel Burke  
Marcel Cordova  
Elliot Greenspan  
Roger Ham  
Noel John  
Frank Mathis  
Anthony Morss  
Alvin Rodriguez  
Philip Rubinstein  
Eli Santiago  
John Scialdone  
Jose Vega  
Peter Wolf Smith*

# The Artists

## 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 Senta in *Der Fliegende Holländer* with the United Nations Orchestra in New York City, 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, Abigail 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 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 *Ninth Symphony*, 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 Ile de France, Shanghai Symphony Orchestra, Nationaltheater-Orchester Mannheim, Orquesta Filarmónica de Bogotá, Prague Radio Symphony Orchestra, Krakow Symphony Orchestra, and the Puerto Rico Symphony Orchestra. 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.

## 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 & Beethoven's *Opferlied* with Philharmonia Baroque Orchestra/McGegan in Berkeley, CA and reprised these works in early 2015 with Nic McGegan and the Baltimore Symphony. She has sung Saint-Saens' *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 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 Colon in Argentina in a production of *The Firery 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.

## Jay Baylon, *Bass-baritone*



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

ranging from the cantatas of J.S. Bach to the music dramas of Richard Wagner.

Mr. Baylon, who is known to opera audiences throughout North America, has performed with the San Francisco Opera, The Washington National Opera, Canadian Opera Company, New Orleans Opera, Arizona Opera, Sarasota Opera, Baltimore Opera, Kentucky Opera, Pittsburgh Opera, Indianapolis Opera, Knoxville Opera, Nashville Opera and companies in Providence and Boston. His roles include the title role in *Der fliegende Holländer*, Grech in Giordano's *Fedora*, Ramfis in *Aida*, Timur in *Turandot*, Frere Laurent in Gounod's *Romeo and Juliette*, Don Fernando in *Fidelio* and Nourabad in Bizet's *Pearl Fishers*.

On the concert stage, he has performed the Dvorak *Stabat Mater* with the Mendelssohn Choir of Pittsburgh and at the Berkshire Choral Festival; Shostakovich 14th Symphony with the Richmond Symphony; the title role in *Elijah*, the *Messiah* and the *St. Matthew Passion* with the Handel Choir of Baltimore; Mozart's *Requiem* with the Paul Hill Chorale and at the National Arts Center in Ottawa; Verdi *Requiem* and the Vaughn-Williams *Hodie* with the Mercersburg Choral. Mr. Baylon performed the Beethoven *Missa Solemnis* with the Nashville Symphony which was recorded and released on the Naxos label.



## Cheryl Berard, *Harpsichord*



Pianist Cheryl Berard grew up in Miami, Florida. While in high school she performed as piano soloist with the Hollywood Philharmonic and the Greater Miami Youth Symphony. She continued her musical studies at Peabody Conservatory of Music in Baltimore, where her areas of concentration were piano and harpsichord performance, music history, and music theory. After receiving her B.M. from Peabody, she completed a master's degree in musicology at Florida State, followed by a Doctor of Musical Arts at Boston University.

Cheryl has given recitals at the Goethe Institute, Boston University Concert Hall, Swedenborg Chapel, and the Smithsonian Institution. She has performed at the Boston Early Music Festival, the Alabama Shakespeare Festival, and Oberlin Baroque Performance Institute. Cheryl counts some exceptional artists among her teachers, notably Karyl Louwenaar-Luke (piano), Peter Sykes (early pianos), and Webb Wiggins (harpsichord). She enjoys performing diverse styles of solo and ensemble repertoire; her areas of specialization include Elizabethan keyboard music, cantatas of J.S. Bach and Dietrich



## The Unitarian Church of All Souls



The Unitarian Church of All Souls at 80th and Lexington is one of New York City's most culturally significant locations. Founded as the first Unitarian church in New York City in 1819, several of its members, most notably its pastor Henry Whitney Bellows (who headed All Souls from 1839 until 1882), as well as congregant Louisa Lee Schuyler, were the founders of the United States Sanitary Commission, that indispensable private agency which cared for Union Troops as a support for Lincoln's America in the 1961-65 war, establishing modern battlefield medicine and saving literally tens of thousands of lives. (Louisa Schuyler, for example, established America's first nursing hospital, Bellevue Hospital of New York City.)

Together with persons such as Frederick Law Olmsted, the architect responsible for New York City's Central Park, members of the church, operating through such patriotic organizations as the Union League, were fierce proponents of the Federal Union cause. They were instrumental in the establishment of the first African-American regiments mustered in New York City in the aftermath of the July, 1863 Draft Riots. Members of the church included writers Herman Melville, Caroline Kirkland and Catherine Sedgwick, the latter two acquaintances of Edgar Allen Poe. William Cullen Bryant, the editor of the *New York Post* (the then-*New York Evening Post*, who introduced Lincoln to deliver his famous "A House Divided Cannot Stand" speech at New York's Cooper Union, was also a member, as was industrialist Peter Cooper, founder of the eponymous institution. Lawyers, financiers, playwrights and poets made the church their place of worship. Many of its members were instrumental in the founding of the Metropolitan Museum of Art.

All Souls is deeply immersed in music ministry. Its well-known All Souls Chorus, its All Souls Community Chorus, and its Children's and Youth Choirs, are only the basics of its musical outreach, which also involves quarterly concerts presented through the Musica Viva concert program. The relationship between worship, social justice and music is a given, placed into operational practice. The Foundation For The Revival Of Classical Culture held its summer school at All Souls in 2015, and hopes to the same this coming July and August.

# 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. 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.

Concerts such as this performance of Handel's *Messiah* 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."

**For more information, go to [www.fftrocc.org](http://www.fftrocc.org).**



The Schiller Institute NYC Chorus began exactly one year ago, in the turbulent December of 2014, in the wake of the Ferguson, Missouri riots and the resonant anger in New York after the Eric Garner Grand Jury decision. On December 20<sup>th</sup>, at the tragic moment when two New York City Police Officers were assassinated in Brooklyn, the Schiller Institute was holding its first Sing-Along of Handel's *Messiah* dedicated to the principle of “the sanctity of every human life” at All Souls Unitarian Church.

This chorus is dedicated to restoring the unity of our nation, from Manhattan, and for that reason it is a crucial element of Lyndon LaRouche's “Manhattan Project,” launched in October of 2014. LaRouche has repeatedly referred to the genius of Alexander Hamilton, who, from Manhattan, organized the creation of our Federal Republic for “a more perfect union.” Our chorus strives to unify its wonderfully diverse voices in a beautiful harmony, by working to master the principles of Italian *bel canto* (beautiful singing), AND by singing at the Verdi-mandated scientific tuning of A = no higher than 432 Hz (C=256 Hz).

### **You are invited to join this chorus!**

After this performance, the chorus will begin a new season in January of next year. All are encouraged to join. We are planning to form a Schiller Institute Chorus in Brooklyn beginning in April of 2016. If you are interested in participating in either Manhattan or Brooklyn, please call Margaret at 646-509-5451. Or visit us on Facebook at [facebook.com/schillerchorusnyc](https://facebook.com/schillerchorusnyc).

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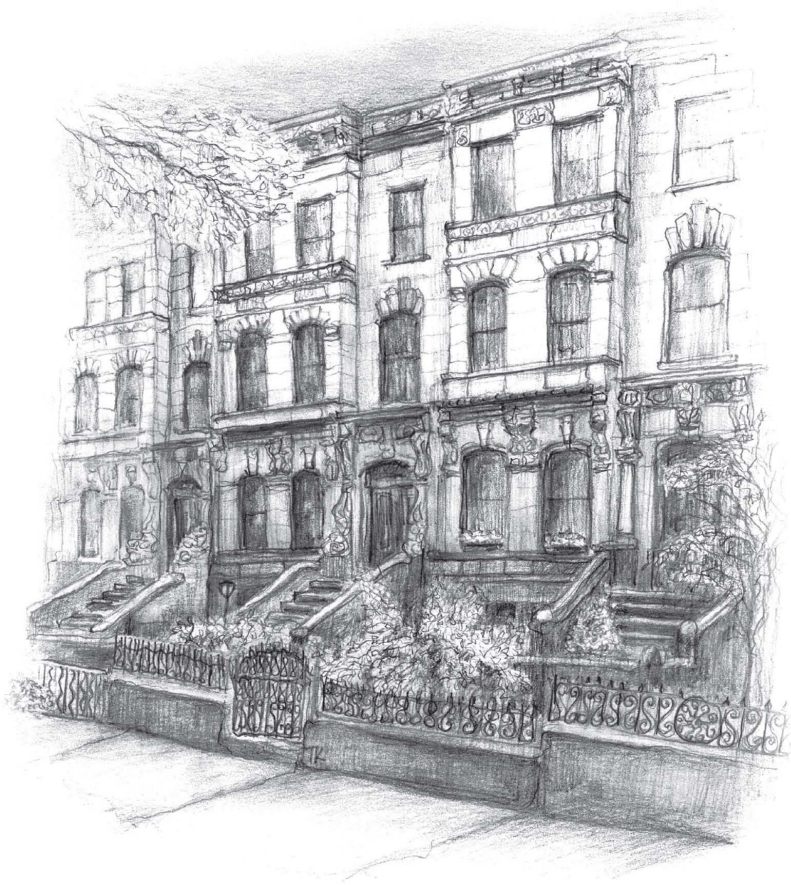
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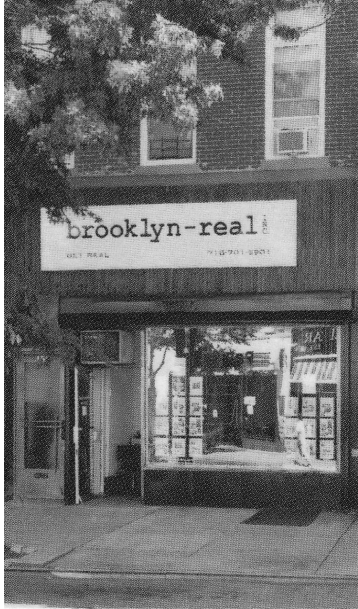
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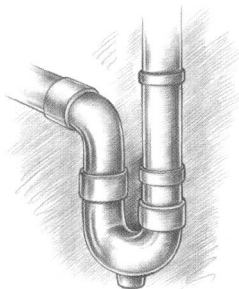


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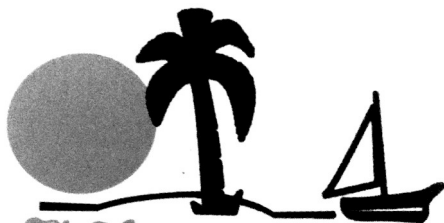
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