



Thursday Evening, June 29, 2017, at 7:30
Isaac Stern Auditorium / Ronald O. Perelman Stage

FOUNDATION FOR THE REVIVAL OF CLASSICAL CULTURE

presents

Tribute to Sylvia Olden Lee Master Musician and Teacher

- arr. Sylvia Olden Lee Lord, How Come Me Here
ELVIRA GREEN, *Mezzo-soprano*
- Traditional Spiritual A City Called Heaven
SHEILA HARRIS JACKSON, *Soprano*
- arr. Hall Johnson Lord, I Don't Feel No-ways Tired
SYLVIA OLDEN LEE CENTENNIAL CHORUS*
GREGORY HOPKINS, *Tenor*
DIANE SARE, *Director*



Welcoming Remarks
Dennis Speed, *Schiller Institute NY-NJ*



Sylvia Speaks
Audio recording: Pay Attention to the Words!

- Traditional Spiritual Go Down, Moses
PATRICE P. EATON, *Mezzo-soprano*
KEVIN SHORT, *Bass-baritone*
- arr. William L. Dawson Soon Ah Will Be Done
SYLVIA OLDEN LEE CENTENNIAL CHORUS*
DIANE SARE, *Director*

Remarks by Elizabeth Nash, *co-author of The Memoirs of Sylvia Olden Lee,*
Premier African-American Classical Vocal Coach

Remarks by Elvira Green, *student, colleague, and friend of Ms. Lee*

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.





- GIUSEPPE VERDI Ritorna vincitor! from *Aïda*
INDIRA MAHAJAN, *Soprano*
DAVID ANTONY LOFTON, *Piano*
- GIUSEPPE VERDI Ella giammai m'amò from *Don Carlo*
SIMON ESTES, *Bass-baritone*
DAVID ANTONY LOFTON, *Piano*
- GIUSEPPE VERDI Il Grand'Inquisitor! –
Nell'ispano suol mai l'eresia dominò
duet from *Don Carlo*
SIMON ESTES, *Bass-baritone*
KEVIN SHORT, *Bass-baritone*
DAVID ANTONY LOFTON, *Piano*

- GIUSEPPE VERDI Toi qui sus le néant from *Don Carlos*
ROSA D'IMPERIO, *Soprano*
DAVID ANTONY LOFTON, *Piano*
- GIUSEPPE VERDI Dio, che nell'alma infondere
duet from *Don Carlo*
EVERETT SUTTLE, *Tenor*
FRANK MATHIS, *Baritone*
DAVID ANTONY LOFTON, *Piano*

- GAETANO DONIZETTI Chi mi frena in tal momento?
sextet from *Lucia di Lammermoor*
OSCEOLA DAVIS, *Soprano*
PATRICE P. EATON, *Mezzo-soprano*
GREGORY HOPKINS, *Tenor*
EVERETT SUTTLE, *Tenor*
FRANK MATHIS, *Baritone*
KEVIN SHORT, *Bass-baritone*
DAVID ANTONY LOFTON, *Piano*

Intermission

- FRANZ SCHUBERT Who Is Sylvia?
Words by William Shakespeare
ROBERT SIMS, *Baritone*
JEREMY JORDAN, *Piano*
- FRANZ SCHUBERT Impromptu, Op. 90, No. 3 in G-flat major
JEREMY JORDAN, *Piano*
- JOHANNES BRAHMS *Vier ernste Gesänge*, No. 4: Wenn ich
mit Menschen- und mit Engelszungen
KEVIN SHORT, *Bass-baritone*
DAVID ANTONY LOFTON, *Piano*



arr. Jacqueline Hairston Guide My Feet
OSCEOLA DAVIS, *Soprano*
GREGORY HOPKINS, *Piano*

Remarks by Lynn J. Yen, *founder and executive director of the
Foundation for the Revival of Classical Culture*

Remarks by Eve Lee and Everett Lee, Sr.

ROLAND HAYES Five songs from *The Life of Christ*
Prepare Me One Body
Lit'l Boy
They Led My Lord Away
He Never Said a Mumberlin' Word
Were You There?

EVERETT SUTTLE, *Tenor*
FRANK MATHIS, *Baritone*
GREGORY HOPKINS, *Piano*

LUDWIG "Hallelujah" chorus
VAN BEETHOVEN from *Christ on the Mount of Olives*, Op. 85

WOLFGANG Ave verum corpus, K.618
AMADEUS MOZART SYLVIA OLDEN LEE CENTENNIAL CHORUS*
RICHARD ALSTON, *Piano*
JOHN SIGERSON, *Director*

Words by Finale: Lift Every Voice and Sing!
James Weldon Johnson SOLOISTS WITH SYLVIA OLDEN LEE CENTENNIAL CHORUS*
Music by RICHARD ALSTON, *Piano*
J. Rosamond Johnson ROLAND CARTER, *Director*
arr. by Roland Carter

* *The following choral groups are participating:*
Schiller Institute NYC Chorus
Convent Avenue Baptist Church Sanctuary Choir
Schiller Institute Boston Chorus
Schiller Institute Virginia Chorus

Notes ON THE PROGRAM

“I don’t feel that my approach as a vocal coach of interpretation is unique. But I probably am unique in beating the devil out of singers to help them create an interpretation meant to be closest to the composer’s intention for his opera, oratorio, lied, chanson, or song.” Sylvia Olden Lee could demand and elicit a caliber of musical and intellectual excellence from singers that other teachers could not, because she demanded the same excellence from herself. Here is some of the advice she offered, as recorded by author Elizabeth Nash in her book *The Memoirs of Sylvia Olden Lee, Premier African-American Classical Vocal Coach: Who is Sylvia:*

Try setting your alarm at 6:15. Don’t get out of bed. Don’t go to the bathroom. Reach for your score and open it. Don’t make a sound. Read it as you would a novel and put yourself in the place of the character. Try to acquire most of your artistic knowledge in quietness. It is your duty as a singer to know everything on the page except the printer’s mark at the bottom.

For an opera, singers should be familiar with the libretto and its source, whether it’s Shakespeare or Johann Wolfgang von Goethe. It’s not enough to know that Gounod wrote *Faust*. Who wrote the original story? They don’t have to be authorities on the composer’s and dramatic or literary

author’s lives. But they should at least know the author’s intention and what prompted the composer to set this text to music....

For a song, singers should know who wrote the poem. It must be superb, since the composer decided it was worthy of being set to music ... initially, the singers should look up the poet’s life and read one other of his works, so as to take on his mantle. Then they should sit and silently study their song’s poem. Next, they should say it aloud to discover the rhythms and words to be accented. If you take the tune away, some singers can’t do the song. That’s why I insist: “Learn the text first!” Mr. Rudolf stated: “Both Beethoven and Verdi, never having written literary texts in their lives, said on their death beds: Pay attention to the words.” They really could have said: “Pay attention to the thoughts.”...

Singers can hold their scores if they must, but there’s got to be some interpretation there! When teaching German lieder, Gerhard Hüsck insisted that his students speak the lyrics as dramatic monologues before singing them....

But no one can put the meaning in your head. You have to bring it out of yourself.

Sylvia Olden Lee: Through Beauty to Freedom—March On!

Whatever any of us who got to know, live, or work with Sylvia Olden Lee may disagree upon, there is one word that everyone who met her can use to identify her as a person and artist: *unique*. There simply never was nor will there ever be another human being born like Sylvia Olden Lee. The term “force of nature” would be trite. Sylvia was a force of truth—like Sojourner Truth, but with a piano.

Sylvia’s mother refused to “pass for white” to sing at the Metropolitan Opera in 1912. However, once Sylvia became, in 1954, a vocal coach at the Met, she instigated the correction of such racist injustice, proposing to Max Rudolf that singer Carol Brice be hired. In response, Rudolf Bing suggested contralto Marian Anderson, and on January 7, 1955, Sylvia and the world watched Marian Anderson perform the role of Ulrica in Verdi’s *Un ballo in maschera* on that forbidden stage. Before Little Rock, Birmingham, and Selma, there was the Met.

Artistic truth was the daily bread of Sylvia Olden Lee. Unafraid of controversy, Sylvia was the pianist for singer Paul Robeson, and inspired Minister Louis Farrakhan’s performance of the Mendelssohn Violin Concerto in G minor. Artist and tenor Gregory Hopkins has said of her: “No one coaches like Mrs. Lee. Many a time she would command, ‘Now sing it again. More legato, and make me believe it’—and before I could finish the line, she would yell ‘Phoney!’” Had Sylvia’s close friend and Metropolitan Opera star Kathleen Battle not been so gracious as to let the world see the candid footage of Sylvia Lee coaching

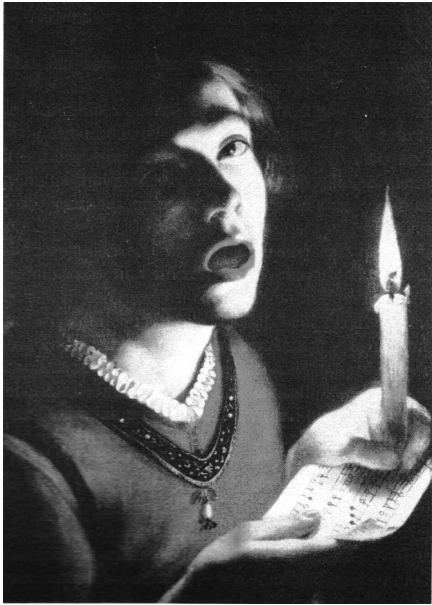


AL FUCHS

her, in the now-famous “Jauchzet!” exchange from the 1992 television film *Baroque Duet*, featuring Battle and trumpeter Wynton Marsalis, thousands of us would probably never have seen Sylvia teach, and thus have been inspired to now attempt to bring her “Project SYLVIA” (Saving Young Lyric Voices In Advance) into existence.

Sylvia’s great friend, the late William Warfield, in describing what music is, described Sylvia’s life’s passion. “Music is that part of us that is connected with the Divine One. I remember Dr. Thurman once said, ‘God created man in His own image in the dead center, so that in the dead center of God’s brain, there is this image of what man is; and at a point at which man reaches the full development of that image, then he will be on a par with the angels....’ And I never forgot that: Ah! So that’s what evolution is about! Man finally coming into the image that is in the dead center of God’s brain, of what man is to be!... And all of us are endowed with that basic thing, and music is it.”

Sylvia Olden Lee’s life was a message to the world from the dead center of God’s brain: *Pay attention to the words!*



Performing at “A”=432 Hz, Called
“Verdi” or “Proper” 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 8, 1993

It was on April 8, 1993, that the great operatic tenor Carlo Bergonzi, in conjunction with the Schiller Institute, conducted an exhaustive lecture/demonstration in New York City, to make the case for a “natural musical tuning” placed at middle “C” equal to 256 cycles per second,

and an “A,” therefore, located at an interval between “A” at 427 and “A” at 432 Hz. That demonstration was held here, 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.

One year earlier, in 1992, the Schiller Institute had published *A Manual on the Rudiments of Tuning and Registration, Volume I*, 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 *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” 430 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* (emphasis added).

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” is meant the ability of the multiply-connected voice species—such as the soprano, bass, mezzo-soprano, tenor, baritone, and alto voices—through the advanced compositional methods employed by “Handel 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 are far too imprecise with respect to meaning, unlike music, which is able to state meaning with far greater exactitude.)

The mission of the Foundation for the Revival of Classical Culture is to champion those principles and methods of composition and performance that exemplify universal culture—methods that best assist the widest possible number of the world’s citizens to participate in the greatest musical and artistic ideas in the history of humanity, no matter what the culture of their origin. To that end the Foundation attempts to present challenging programs that seek to shift the audience away from a “spectator” role, to that of “performers”—active participants in a crucial experiment. Therefore the Foundation has collaborated with various organizations and teachers in an initiative to build a new Classical music audience in New York City, through the creation of a 1,000-1,500-member citywide chorus.

THE Artists

ELVIRA GREEN, *Mezzo-soprano*

Elvira Green, mezzo-soprano, has spent more than 40 years on the international operatic, concert, and musical theater stages, creating the lead, feature, and or supporting roles in the following world premieres: *Civil Wars* by Philip Glass, *Sojourner* by Valerie Capers, *The Outcast* by Noa Ains, and *Incident at San Bajo* by Patrick Byers. Ms. Green sang at the Met for several years, but is especially proud of her educational work, including her founding of the Spiritual

Renaissance Singers of Greensboro, North Carolina.

In collaboration with artists Wynton Marsalis and Kathleen Battle, Ms. Green organized and presented *Sylvia Speaks*, three evenings of master classes at Cami Hall with renowned musical coach Sylvia Olden Lee. Ms. Green has recently retired from her position as artist in residence at North Carolina Central University.

SHEILA HARRIS JACKSON, *Soprano*

Sheila Harris Jackson, soprano, is a native of Franklin, Kentucky. She graduated from Western Kentucky University where she studied with Ohm Pauli, and The Curtis Institute of Music where she was a student of Todd Duncan, Dr. Vladamir Sokoloff, and Sylvia Olden Lee. During her studies she was an award winner in the National Association of Teachers of Singing competition, and the recipient of the William Paterson University Scholar's Award, the Lincoln Foundation Scholarship Award, the

New Jersey Governor's Teacher Award, and the Western Kentucky Vocal Music Scholarship. Mrs. Jackson has appeared with the Houston Grand Opera, the New York City Opera, the Pennsylvania Opera, the Nashville Symphony Orchestra, the Philadelphia Academy of Music, the Bermuda Fine Arts Festival, and in the Off-Broadway musical *Spectrum*. She has concertized extensively throughout Europe and the United States, including a 21-concert tour of Italy.

GREGORY HOPKINS, *Tenor and Pianist*

Gregory Hopkins, tenor and pianist, was born and reared in Philadelphia, Pennsylvania. 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, Dr. 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).

Dr. 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. For the 1995 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.

DIANE SARE, *Director*

Diane Sare, choral director, studied music education and trombone performance at

New England Conservatory in Boston, before meeting the Schiller Institute in

the 1980s. In Washington, D.C., in the 1990s, Ms. Sare directed the chorus in the Schiller Institute's production of *Through the Years*, a play by Amelia Boynton Robinson, which contained more than 20 spirituals. Sylvia Olden

Lee became Ms. Sare's teacher and mentor on the performance of spirituals during this time. Ms. Sare is the founder of the Schiller Institute NYC Chorus, and is its co-director with John Sigerson.

PATRICE P. EATON, *Mezzo-soprano*

Patrice P. Eaton, mezzo-soprano, most recently performed as a soloist with the Jazz at Lincoln Center Orchestra, the National Philharmonic, and The Morgan State Choirs in Wynton Marsalis' *All Rise* at the Strathmore. She has sung with Opera Ebony, American Opera Projects, New York Harlem Theater Productions, Hudson Opera Theater, Syracuse Opera, Bronx Opera, Chelsea

Opera, and Amore Opera. Ms. Eaton's career in opera began as member of the children's chorus of both the Metropolitan Opera and New York City Opera for eight years, and she did two seasons of young artist training at the Caramoor International Music Festival. Ms. Eaton is a graduate of the University of Kentucky and is a proud member of Sigma Alpha Iota Music Fraternity.

KEVIN SHORT, *Bass-baritone*

Kevin Short, bass-baritone, is a regular performer with some of the most important opera houses and orchestras around the world. A sampling of his operatic engagements includes performances with the Metropolitan Opera Company, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Paris' Opéra Comique, Teatro Nacional de São Carlos, Welsh National Opera,

Staatstheater Stuttgart, the Savonlinna Festival, Bregenz Festspiele, and the Aix-en-Provence Festival. Mr. Short is also a prolific concert performer and has performed with the Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Swiss and Italian RAI Orchestra, Radio France Orchestra, and the New Japan Philharmonic.

SIMON ESTES, *Bass-baritone*

Internationally renowned opera star Simon Estes has sung in more than 80 opera houses, and with 115 orchestras and 90 conductors all around the world. Of the 102 roles that Mr. Estes has performed, they include the following title roles: The Flying Dutchman, Boris Godunov, Attila, Nabucco, Macbeth, Figaro, Porgy, and Moses.

Mr. Estes has sung for six U.S. presidents and many of the world's heads of

state. Notable figures for whom Mr. Estes has performed are Nelson Mandela, Yasser Arafat, Boris Yeltsin, Desmond Tutu, François Mitterand, and many others. His Simon Estes Foundation has created a program in his native Iowa, Iowa Students Care, which raises money to combat malaria in Africa. By Faith, Mr. Estes has helped to save hundreds of thousands of children around the world.

DAVID ANTHONY LOFTON, *Piano*

David Anthony Lofton, pianist, is a native Philadelphian and graduate of The Curtis Institute of Music, where he studied piano accompanying with Dr. Vladimir Sokoloff. At Westminster Choir College he developed his choral conducting skills and studied organ. He has served as artistic director of Opera North (Opera Ebony) and as conductor. At Curtis he was the accompanist and vocal coaching apprentice of the late Todd Duncan for eight years. He

has been a recital collaborator for many renowned singers, including Stephen Costello, Ailyn Pérez, and Marietta Simpson. Mr. Lofton has performed as a pianist in both solo and chamber music performances. Prior to joining the Academy of Vocal Arts faculty, he was a faculty member of The Curtis Institute of Music for ten years. Mr. Lofton has been the exclusive music director and conductor of AVA's Jubilate for 18 years.

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," soprano Rosa D'Imperio's appearances this season include *Tosca* for Opera New Hampshire, *Turandot* for Teatro Lirico D'Europa in Jacksonville and South Carolina, and *Aida* for New Jersey Association of Verismo Opera. Other

career engagements have included leading ladies in Verdi's operas such as Odabella in *Attila*, Lady Macbeth, Abigail in *Nabucco*, Amelia in *Un ballo in maschera*, Leonora in *Forza and Trovatore*, Desdemona in *Otello*, Elisabetta in *Don Carlo*, and other works. Ms. D'Imperio was also invited to sing at the reviewing stand at this year's Bronx Puerto Rican Day Parade as part of the parade's efforts to call attention to that community's historic involvement in Classical music.

EVERETT SUTTLE, *Tenor*

Everett Suttle, tenor, has performed with such prestigious companies as La Scala, Opera Bastille, Teatro Colón, Semper Oper, and Lincoln Center. His vocal studies were with Mme. Alice Duschak and Francesca Richards as well as coaching with such outstanding artists as Luciano Pavarotti, Peter Pears, Martina Arroyo, and Eleanor Steber. Commenting on Mr. Suttle, the *Washington Post* said "Singing of such taste and beauty is rarely found in any opera house, anywhere."

In December 2014 Mr. Suttle was instrumental in the formation of the Schiller Institute New York Chorus, an initiative taken to offer a Classical musical response to the tragic killing of Eric Garner and two New York City policemen. Mr. Suttle, though internationally in demand as a soloist, has adopted the "citywide chorus project" as a personal mission, and largely in honor of the late Sylvia Lee, a former advisory board member of the Schiller Institute.

FRANK MATHIS, *Baritone*

Frank Mathis, baritone, grew up singing in chorus at Bethany Baptist Church in Philadelphia, Pennsylvania. Mr. Mathis has studied for 13 years, singing at the “Verdi Pitch” of “A”=432 Hz, as a chorister and soloist with the Schiller Institute. He has directed choruses and voice training in Boston, Massachusetts; Los Angeles, California; Leipzig, Germany; and now the New York City area. Mr. Mathis trained with Italian soprano and

Pavarotti collaborator Antonella Banaudi, though most of his vocal training was with the Schiller Institute. Working with the FFTROCC as a music educator, Mr. Mathis has been a leading part of a program to expose public school children in the Bronx, Harlem, and Brooklyn to Classical music and choral singing, and teaches a summer music program to students grades 4–12 with the Foundation.

INDIRA MAHAJAN, *Soprano*

Indira Mahajan, soprano, is the winner of the Marian Anderson Award and has performed with leading opera companies and orchestras throughout the world. Ms. Mahajan was awarded both the New York City Opera Debut Artist of the Year and Dallas Opera’s Maria Callas Debut Award. Operatic highlights include

the title roles in *Madama Butterfly*, *Lucia di Lammermoor*, *Aïda*, Mimi in *La bohème*, Bess in *Porgy and Bess*, Violetta in *La traviata*, Gilda in *Rigoletto*, and Nedda in *Pagliacci*. The New York native holds a master of music degree from Mannes College of Music and a bachelor’s degree from Oberlin College.

OSCEOLA DAVIS, *Soprano*

Osceola Davis, lyric coloratura soprano, earned her bachelor’s degree in music and music education from The University of the Arts in Philadelphia, Pennsylvania, following with postgraduate studies in opera at Curtis Institute of Music where she met Sylvia Olden Lee. At Mrs. Lee’s insistence Ms. Davis went to Germany, where she was immediately hired by the Munich Opera House. Her debut was the lead role of Rosina in *The Barber of Seville* by Rossini delivering a five-minute show-stopping performance.

Ms. Davis has performed the roles of Gilda in Verdi’s *Rigoletto*; as Blondie in Mozart’s *The Abduction from the Seraglio*; as Zerbinetta in R. Strauss’ *Ariadne Auf Naxos*; and as Queen of the Night in Mozart’s *The Magic Flute*. Ms. Davis was the first African-American to sing the latter role on New York’s Metropolitan Opera stage. She currently teaches voice at Lehman College, in the Bronx, New York.

ROBERT SIMS, *Baritone*

Robert Sims, lyric baritone, made his recital debut at Carnegie Hall in 2005 and was invited by Jessye Norman to participate in *Honor! A Celebration of the African-American Cultural Legacy*

at Carnegie Hall in March of 2009. He returned to Carnegie in a concert of spirituals with composer Jacqueline Hairston in 2012. Mr. Sims has toured nationally in the ensemble Three Generations, a

celebration of American spirituals and folk songs with renowned artists George Shirley, the late William Warfield, and Benjamin Matthews. He has also appeared with Simon Estes and Jubilant Sykes in the trio Simon, Sykes & Sims.

Mr. Sims recently released a CD of spirituals arranged by Roland Hayes and a biography entitled *Roland Hayes: The Legacy of an American Tenor* in collaboration with Christopher A. Brooks (Indiana University Press 2016).

JEREMY JORDAN, *Piano*

Jeremy Jordan, pianist, has appeared as soloist and chamber musician at notable venues in the United States and Europe including Carnegie Hall, Orchestra Hall in Chicago, the Concertgebouw in Amsterdam, and the Rudolfinum in Prague. Mr. Jordan is winner of several prestigious piano competitions including the Steinway Competition, and recipient of numerous prizes and awards including from

the National Association of Negro Musicians, Inc. and the Gluck Community Service Fellowship in New York City. Mr. Jordan received his master's degree from The Juilliard School of Music as a recipient of the Van Cliburn and Irene Diamond Scholarships. He studied with Matti Raekallio and Regina Syrkin with additional studies with André Watts, Yoshie Akimoto, Jerome Lowenthal, and Eteri Andjaparidze.

RICHARD ALSTON, *Piano*

Richard Alston, pianist, received his bachelor and master of music degrees from The Juilliard School. At 17 he made his New York debut with the Symphony of the New World and Maestro Everett Lee, Sylvia Lee's former husband, as conductor, at Lincoln Center's Avery Fisher Hall. He made his debut in the role of Jasbo Brown in the Metropolitan Opera revival of *Porgy and Bess*. Mr. Alston has performed his concert-as-lecture *Classically Black: Piano Compositions by*

Composers of African Descent at colleges and universities throughout the United States. PBS produced a documentary on Mr. Alston's career. He recorded the Arensky Piano Concerto with the Czech National Orchestra, with Paul Freeman as conductor. The CD recording also includes Etudes for Piano, Op. 74 by Arensky, released by Centaur Records. Mr. Alston is presently an associate professor at Essex County College in Newark, New Jersey.

JOHN SIGERSON, *Director*

John Sigerson, choral director, is a founding member of the Schiller Institute and is currently its music director. He has worked for decades with the Schiller Institute 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*, a unique contribution to the science of voice placement as well as the "human method" of musical performance, in which the general argument is presented as to why Classical music must be based on a fixed tuning of "A"=432 cycles per second.

ROLAND CARTER, *Director*

Choral director Roland Carter, professor emeritus of American music at the University of Tennessee at Chattanooga and former director of the internationally acclaimed Hampton University Choirs, has been dubbed “Dean of African-American Music” for his significant work in the performance and preservation of music of African-American composers and tradition. Shaw University and Clark Atlanta University awarded Mr. Carter honorary degrees for his

outstanding achievements and contributions to American music. Best known perhaps for his settings of “In Bright Mansions Above,” “Is There Anybody Here Who Loves My Jesus?” and the widely acclaimed and performed festival setting of “Lift Every Voice and Sing,” Mr. Carter was elected to honorary membership of the internationally acclaimed Morehouse Glee Club, joining only two other musicians so honored: Robert Shaw and Leonard De Paur.

SCHILLER INSTITUTE NYC CHORUS

The Schiller Institute NYC Chorus was founded in January 2015 in order to uplift and unify the city in the wake of the Eric Garner grand jury decision of no wrongdoing in the case of his tragic death. From small beginnings this chorus has now grown into four locations: Northern New Jersey, Manhattan, Queens, and Brooklyn, and has close to 125 members combined.

The chorus is committed to the principle as expressed by German poet Friedrich Schiller that “it is through beauty that one proceeds to freedom.” The chorus takes its name from the Schiller Institute which was founded in 1984 by Helga Zepp-LaRouche and is well known in the music world for its campaign to return to the “Verdi” or “scientific” tuning of middle “C” at 256 Hz (corresponding to “A” at no higher than 432 Hz). This chorus always rehearses and performs at the Verdi tuning, and strives to achieve an Italian *bel canto* placement of the voice among all singers.

The chorus is open to all, regardless of previous singing experience, and is seeking new members for our 2017 fall/winter season. If you are interested in joining, please visit our website sinychorus.com, or call Margaret at 646-509-5451.

Rehearsals:

Tuesdays 6:00–7:30 p.m. Bergen County, NJ

Wednesdays 6:30–8:15 p.m. Flushing, NY

Wednesdays 6:30–8:00 p.m. Brooklyn, NY

Thursdays 6:30–8:00 p.m. Manhattan (Lincoln Center area)

Artistic Director, John Sigerson
 Executive Director, Diane Sare
 Ass’t Executive Director, Michelle Fuchs
 Manager, John Scialdone

Brooklyn Manager, Vanessa Holley
 Flushing Manager, Margaret Greenspan
 Manhattan Manager, Paul Cunniffe

Special thanks to Dennis Speed and Lynne Speed.

HARLEM OPERA THEATER

Founded in 2001 under Artistic Director Gregory Hopkins, internationally acclaimed tenor, conductor, organist, and pianist, Harlem Opera Theater performances include all types of musical offerings: opera, oratorio, concerts, recitals, spirituals, and varied forms of American music, in keeping with the mission “to provide performance opportunities for professional and developing gifted artists within Harlem and communities where opera is seldom performed; and to cultivate and expand audience appreciation for opera and Classical music through creative programming.” Particular focus is given to the works of African-American composers and to projects that link different aspects of the performing arts.

Harlem Opera Theater is pleased to join this Centennial Celebration Concert in Tribute to Sylvia Olden Lee, a master musician, teacher, accompanist, vocal coach and mentor to world-renowned artists, including our Professor Gregory Hopkins. Ms. Lee led an exceptional life and made it possible for the African-American community of Classical singers to present their repertoire on the stage of the Metropolitan Opera and other world-class international venues. To some, Sylvia Olden Lee is one of the “hidden figures” in opera; we applaud Ms. Lee and we are pleased to join the Foundation for the Revival of Classical Culture and the Schiller Institute to celebrate the historic life and work of Sylvia Olden Lee.

SYLVIA OLDEN LEE CENTENNIAL CHORUS

Schiller Institute NYC Chorus and friends, John Sigerson and Diane Sare, *Directors*

Schiller Institute Chorus of Boston, Jennifer Pearl, *Director*

Schiller Institute Chorus of Virginia, Megan Beets, *Director*

Convent Avenue Baptist Church Sanctuary Choir, Gregory Hopkins, *Director*

Soprano

Cheryl Anderson
Hilda Bertie
Christine Corey
Pamela Babb
Kathleen Banovich
Rosanne Barber
Iona M. Bartholomew
Megan Bartle
Megan Beets
Susan Bowen
Khadijah Evans Bey
Violet Bonds
Rachel Brown
Sherilyn Browne
Gabriela Ramirez-Carr
Alicia Cerretani
Dawn Chang
Maria Channon
Lucy Cheng
Judy Clark
Hyacinth Constance
Famicia Coriolan
Mary Crosby

Maralyn Darden
Sharmane Davis
Sherry Denend
Christine Dominguez
Mirlaine Doriscar
Daisy Hodge Ellis
Eleanor Eng
Gwendolyn
Roundtree Evans
Thelma Fellows
Eleanor Francis
Michelle Fuchs
Lorraine Green
Margaret Greenspan
Svetlana Gromenkova
Mary Hines
Jungui Hwang
Marye Jiang
Mariel Johnson
Alva Jones
Mei Yun Li
Yameng Li
Alice Liu
Lisa Ma

Kimbirly Mack
Yoko-Ono N.
McCollock
Lyndsey Minerva
Sandra Morrison
Judith Mosely
Stephanie Nelson
Etrulia Palmer
Jennifer Pearl
Audrey Phillips
Ramona Pierre
Isabel Ramonet
Laurence Rebello
Vanessa Roe
Sylvia Rosas
Lenore Sanders
Diane Sare
May Seng Wong
Shin An Shih
Renée Sigerson
Carole Slade
Debbie Sonnenblick
Lynne Speed
Marquerite Sutherland

Georgella Smalls
Annicia Smith
Hong Yun Sun
Zhi Ying Sun
Carrie Taylor
Susan Ulanowsky
Devolyn Vails
Carmen Vargas
Margaret Warncke
Johanna
Westmoreland
Jessica White
Deirdre Williams
Flavia Williams
Ziyun Zoe Xiao
Bingxin Xu
Xiao Ping Zhou

Alto
Inci Akidil
Sally Allen
Marcia Merry-Baker
Marian Black
Jane Bloomer

Asuka Burke	Leni Rubinstein	Halbert Hollingsworth	David Dobrodt
Christine Stewart	Margaret Scialdone	George Johnson III	Thomas C. Douglass
Butler	Sheila Green Smith	Bill Jones	Richard Freeman
Jennifer Burns	Melissa Sobol	Robert Joyner	Elliot Greenspan
Joyce Chan	Patricia Stewart	Ron Kokinda	Roger Ham
Johnsie Cheatham	Tracy Swayne	Stuart Lewis	Kenneth Hanson
Linda Childs	Mercy Umoren	Scott Mooney	Scott Harper
Kawana Coleman	Rosalinde Vierra	Arthur Murphy	Julius Holley
Pamela Connelly	Hui Fen Xu	Samuel Ray	Earl Jones
Sr. Patricia Connick, O.P.	Natasha Zelma	Michael Reed	Eric Leung
Blondine Davenport	Ming Zheng	William Roberts	Frank Mathis
Kay Feaster	Tenor	Chris Rooney	Ryan McCusker
Cloret Ferguson	Dakkan Abbe	Pim Sanders	Anthony Morss
Ruby Fleming	Robert Baker	Christopher Sare	Kenneth Murphy
Nancy Guice	Reginald Bouknight	John Sigerson	Anil Anthony Pais
Vanessa Holley	Reginald Bouknight	Richard Song	Kevin Pearl
Sarah Knott	Carlo Concha-Zea	Doug Westmoreland	Pavel Penev
Susan Kokinda	Richard Connelly	Robert Joyner	Joel Perez
Adria Kwok	John Covici	Vincent Zhou	Bernard Phillips
Betty Lai	Paul Cunniffe	Tim Rush	John Powell
Willie Mae Lewis	Douglas DeGroot	Bass	Michael Weathers
Cindy Mahony	Lewis Duckett	Tom Avakian	Edsen-Samy Renaud
Cynthia M. Marrero	Alan Egre	Richard Black	Alvin Rodriguez
Ms. Ming	Victor Garcia	Richard Black	Phil Rubenstein
Tita Nasol	Lorn Gates	John Boose	Rick Sanders
Brian Nesby	Sondra Edourds	Ian Brinkley	Eli Santiago
Linda Novak	Tony Edwards	Glenville Brown	John Scialdone
Judy Parcels	Bill Ferguson	Richard Burden	Myles Robinson
Carolyn Powell	Holis Fleming	Daniel Burke	Jason Ross
Ema Reuter	Tyrice Harrell	Roy Coleman	Jose Vega
Natashia Rhodes	Albert Head	Benjamin Deniston	
	Livingston Holloway	Jonathan Dewberry	

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 believes that the music of thinkers such as Bach, Mozart, Haydn, Handel, Beethoven, Schubert, Schumann, Brahms, Mendelssohn, Dvořák, 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 and recreate* 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 at Carnegie Hall provide sponsored 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 thoughts 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 fftrocc.org



2017 Music-science Summer Program
(Dates: July 10–Aug 11. Age Requirement: Grades 6–12 (ages 11 and above):

The five-week 2017 Foundation summer program will focus on “the principle of discovery,” and the unity between Classical music and science, in an intensive five-week course of study and experiment. *No specific background in mathematics, geometry, or music is required for this—only an inquiring mind.*