

The Foundation for the Revival of Classical Culture  
*presents*

# MOZART *REQUIEM*

A Living Memorial: Dedicated to All Victims  
of September 11, 2001 and Its Aftermath

The Schiller Institute NYC Community Chorus

*Performances at Verdi proper tuning of A=432 Hz*

Director: John Sigerson

Indira Mahajan, *soprano*

Mary Phillips, *mezzo-soprano*

Everett Suttle, *tenor*

Phillip Cutlip, *baritone*

Kevin Thompson, *bass*

*“Malice  
Toward  
None”*

– Abraham Lincoln

## FOUR PERFORMANCES

**FRIDAY, SEPT 9, 7:30 p.m.**

Lovinger Theater at Lehman College  
250 Bedford Park Blvd. W.  
Bronx, NY 10468

**SATURDAY, SEPT 10, 8:00 p.m.**

St. Bartholomew's Church  
325 Park Ave. at 51st St  
Manhattan, NY 10022

**SUNDAY, SEPT 11, 12:00 p.m.**

Co-Cathedral of St. Joseph  
856 Pacific St.  
Brooklyn, NY 11238  
*(Requiem will be sung as  
part of a special 9/11 Mass)*

**MONDAY, SEPT 12, 7:00 p.m.**

The Presbyterian Church in Morristown  
57 East Park Place  
Morristown, NJ 07960





# *The Power of the Beautiful*

*"Beauty is Truth, Truth Beauty—that is all ye know on earth, and all ye need to know."* The English poet John Keats had written those lines in his "Ode To a Grecian Urn." The invention of the Beautiful, whether in the visual arts of painting and sculpture, the spoken art of poetry and drama, or the field of music, is profoundly affected by the burning question: what is human freedom, and do all human beings not only have a right to it, but *also a natural, "unalienable" pre-disposition to be free?* If so, *the capacity for human freedom were embedded in the fabric of the universe itself.* Freedom would be not only a natural, but also necessary power for the evolution of the universe itself.

Poet Friedrich Schiller contended that *"man is born for that which is better."* Schiller also warned that it is only "through Beauty, that one proceeds to Freedom." If he is correct, would a corollary be properly inferred, that *"it is through ugliness, that one descends into Slavery?"* And is that to be the epitaph of our time?

Violence is ugly. Violence solves nothing. Violence is the enemy of all mankind. *"Precisely for this reason is nothing so unworthy of man as to suffer violence, for violence annuls him. Who does it to us, disputes nothing less than our humanity; who suffers it in a cowardly manner, throws away his humanity,"* says the poet Friedrich Schiller in his essay "On the Sublime." Can the response to violence, be the strength to love in the face of hate? Can music overcome the madness of violence?

The struggle of the human being to become better, to discover his/her purpose in the universe, the struggle to make life matter, does not require violence; it requires the abolition of violence. It requires the willful and deliberate rejection of beast-like reactive emotions largely based in fear and rage, and the conscious acceptance of the responsibility to "institute government among men," established to nurture that creative human identity that is the birthright of all people, for all time.

Classical music's greatest composers create, utilizing various forms—string quartets, symphonies, and solo works—new discoveries in time, new human forms of nature, new realizations whose physical power to change the world by provoking the human mind to lift itself *"above the heavens,"* can change the very destiny of the universe itself. In the works of the greatest composers, we can hear, experience, and partake in that inner self-advancement, to express and communicate more and more perfectly the truth of that which is all around us: Life is simultaneously a gift, and the very force of the universe itself. It is free, but necessary; it is unique, but infinitely reproducible; it is limited in the individual, but limitless in the species. Life is beautiful, and bountiful.

That is the song of the future that we hear in the *Requiem* of Wolfgang Amadeus Mozart. That is the means whereby the crime of September 11, 2001, and its even more horrific consequences can be expiated from the world. There was a reason that the walls of Jericho *"came a tumbling' down,"* and it was not the superior force of arms, but of voices—the voices of those who, through Beauty, had proceeded to free their souls, and therefore their nation. So shall it be with us.



# On Mozart's Immortality: the *Requiem*

***“Christianity clearly affirms that in the long struggle between good and evil, good eventually will emerge as the victor. Evil is ultimately doomed by the powerful, inexorable forces of good. Good Friday must give way to the triumphant music of Easter.”***

—Martin Luther King, “The Death of Evil Upon the Seashore”

The *Requiem* of Wolfgang Amadeus Mozart, written in 1791, was a great moment in human discovery. During that year, and apparently prior to commencing work on the *Requiem*, Mozart had already composed the operas *La Clemenza di Tito* and *Die Zauberflöte*, the String Quintet in E-flat, the Clarinet Concerto in A, two pieces for American Ben Franklin’s glass harmonica, and many songs. He, however, according to his wife Constanza, had stated to her no later than October of that same year, that he believed he was being poisoned: “*I am only too conscious ... my end will not be long in coming; for sure, someone has poisoned me! I cannot rid my mind of this thought.*”

Mozart's music, while perhaps catalyzed by his response to a particular condition, even an adverse one, was never a prisoner of that condition. The popular belief that he, or Beethoven, or Bach, “reacted” to life by writing this or that piece, is Romantic, and therefore erroneous. We know, that in 1791, at the end of his life, Mozart was composing several pieces at once—often of widely “divergent” character. (For example, on a single page from 1791, we see a sketch for 1) the overture for *Die Zauberflöte*, 2) an unfinished fugue, referred to by historians as “the Amen fugue,” and 3) the “Rex Tremendae” choral section of the *Requiem*. The principal subject of that “Amen fugue” appears to be that of the principal theme of the *Requiem*, only in strict inversion.) We also know, from various accounts, including his own, that Mozart did not hear his musical pieces sequentially—movement by movement, theme by theme, phrase by phrase, or note by note—but “all at once.” He called it “the overhearing”—a crude rendering in English—meant to indicate that they were heard “in an instant,” that instant being the fullness of their existence “above the notes.” He “saw” the compositions as a whole, but in a higher sense, saw *all* of his compositions, as a creative continuum—a “One.”

There is an even higher sense in which this is true. From 1782, the 26-year-old Mozart had been in the most intense musical dialogue in history with his friend Franz

Joseph Haydn, and with J.S. Bach, who had died six years before Mozart was born. Bach’s groundbreaking *A Musical Offering* had changed humanity’s knowledge, not only of music, but of the physical universe forever. It would be that composition and its compositional method, as well as that of Bach’s *The Art of Fugue* and the two books of *The Well-Tempered Clavier* that Mozart, Haydn in response to Mozart, and Beethoven, Schubert, Schumann, Chopin, Brahms, and others would reference in the form of what in music can be termed the “C Minor Series.” The 16-year-old Mozart’s hearing of Michael Haydn’s *Requiem in C Minor*, seen through his ten-years-later encounter with Bach’s musical method, would result in several compositions, all of them experiments in human cognition unlike anything seen in humanity’s history before. It was from Mozart’s compositional thought-experiments, these experiments with truth, that the violinist and musician Albert Einstein would take the primary inspiration for his later revolution in physics.

And it is here that the unrecognized significance of theologians Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and, yes, Brahms and his friend and student Antonin Dvorak, should be underscored. The *Requiem* is above all a profoundly religious work, the highest expression of the realm where Mozart actually lived, and that he had explored this in several of his Masses, and had reflected upon in Bach’s Mass in B Minor and *St. Matthew Passion*. Handel’s *Messiah* was a work that Mozart had also deeply reconsidered: The *Requiem*’s Kyrie, using Bach’s double-fugal method to utilize two different themes simultaneously, is explicitly Mozart’s re-working and elevation of Handel’s “And with His Stripes We Are Healed” from the *Messiah*.

The immortality that Handel and Bach enjoyed was the domain in which the music of the *Requiem* was written—not that of the petty assassins of the Austrian secret police or of Venice that ended Mozart’s mortal life far earlier than might have been hoped. The *Requiem* was only formally unfinished; in truth, it is contained as a whole in the wholly preserved intent of both Mozart’s and Süssmayer’s presentation. “The triumphant music of Easter” of the which Martin Luther King wrote, is what resurrects us in its performance, and makes it the essential choice for this commemorative occasion.

# PROGRAM

## Introductory Remarks



## African American Spirituals

Deep River

Arr. James Cleveland

When I Was Sinkin' Down

Arr. Hall Johnson

My Lord, What a Mornin'

Arr. H.T. Burleigh

Soon-Ah Will Be Done

Arr. William Dawson

Diane Sare, *Director*



## *Requiem in D minor, K. 626*

Wolfgang Amadeus Mozart (1756-1791)

Indira Mahajan, *Soprano*

Mary Phillips, *Mezzo-soprano*

Everett Suttle, *Tenor*

Philip Cutlip, *Bass-baritone*

(Friday, Saturday, and Monday performances)

Jay Baylon, *Bass-baritone*

(Sunday performance only)

John Sigerson, *Director*



**Worthy is the Lamb**

**Amen**

From *Messiah*, G.F. Handel



# *Requiem in D minor, K. 626*

## **Introitus**

### ***Requiem aeternam***

Requiem aeternam dona eis, Domine;  
et lux perpetuam luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
Ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

Rest eternal grant them, O Lord;  
And let light perpetual shine upon them.  
A hymn befits Thee, O God, in Zion;  
And to Thee shall be paid a vow in Jerusalem.  
Hear my prayer,  
To Thee all flesh shall come.  
Rest eternal grant them, O Lord;  
And let light perpetual shine upon them.

## ***Kyrie***

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy (upon us)  
Christ, have mercy (upon us).  
Lord, have mercy (upon us).

## **Sequentia**

### ***1. Dies irae***

Dies irae, dies illa  
Solvat saeculum in favilla;  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

A day of wrath; that day,  
It will dissolve the world into glowing ashes,  
As attested by David together with the Sibyl.  
What trembling will there be  
When the Judge shall come  
To examine everything in strict justice!

### ***2. Tuba mirum***

Tuba mirum spargens sonum,  
Per sepulcra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.  
Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

The trumpet's wondrous call sounding abroad  
In tombs throughout the world  
Shall drive everyone forward to the throne.  
Death and nature shall stand amazed  
When creation rises again  
To give answer to its Judge.  
A written book will be brought forth  
In which everything is contained  
From which the world shall be judged.  
So when the Judge is seated,  
Whatever (sin) is hidden will be made known:  
Nothing (sinful) shall go unpunished.  
What shall I, wretch, say at that time?  
What advocate shall I entreat (to plead for me)?  
When scarcely the righteous shall be safe?

### **3. *Rex tremendae***

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King of awesome majesty,  
Who, to those that are to be saved, givest the grace of salvation,  
Save me, O fount of Pity.

### **4. *Recordare***

Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.  
Quaerens me, sedisti lassus:  
Redemisti crucem passus:  
Tantus labor non sit cassus.  
Juste Judex ultionis,  
Donum fac remissionis  
Ante diem rationis.  
Ingemisco tamquam reus:  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Remember, dear Jesus,  
That I am the reason for Thy journey (into this world):  
Do not cast me away (from Thee) on that day.  
Seeking me, Thou didst sit down weary,  
Thou didst redeem me, suffering the death on the Cross:  
Let not such toil have been in vain.  
Just Judge of vengeance,  
Grant me the gift of pardon  
Before the day of judgment  
I groan like one condemned:  
My face blushes for my sins:  
Spare a suppliant, o God.  
Thou who didst absolve Mary (Magdalen),  
And heard the robber,  
Hast given me hope as well.  
My prayers are not worthy:  
But Thou, of Thy goodness, deal generously (with me),  
That I burn not in the everlasting fire.  
Give me a place among the sheep,  
And separate me from the goats,  
Setting me on Thy right hand.

### **5. *Confutatis***

Confutatis maledictis,  
Flammis acribus addictis:  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.

Before the day of reckoning.  
When the accursed have been confounded and sentenced to acrid flames,  
Call me along with the blessed.  
I pray, suppliant and bowed down,  
My heart contrite as (though burnt to) ashes:  
Take into Thy care my ending.

### **6. *Lacrymosa***

Lacrymosa dies illa  
Qua resurget ex favilla  
Judicantus homo reus.  
Huic ergo parce, Deus:  
Pie Jesu Domine,  
Dona eis requiem. Amen.

That day will be one of weeping  
On which shall rise again from the embers  
The guilty man, to be judged.  
Therefore spare him, O God.  
Merciful Lord Jesus,  
Grant them rest. Amen.

## **Offertorium**

### **1. Domine Jesu**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis infernis  
et de profundo lacu;  
libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti  
et semini ejus.

O Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful  
departed, from the pains of Hell  
and from the bottomless pit.  
Save them from the lion's jaws,  
that hell may not engulf them,  
that they may not fall into darkness,  
but let Saint Michael the standard-bearer  
lead them into the holy light  
which Thou of old didst promise to  
Abraham and to his seed.

### **2. Hostias**

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam.  
Quam olim Abrahae promisisti  
et semini ejus.

Sacrifices and prayers  
of praise to Thee, O Lord, we offer:  
do Thou receive them on behalf of those  
Souls whom this day we [shall] commemorate.  
Allow them, O Lord,  
to pass from death unto life,  
which Thou of old didst promise to  
Abraham and to his seed.

## **Sanctus**

Sanctus, sanctus, sanctus,  
Domine Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, holy, holy,  
Lord God of Sabaoth,  
heaven and earth are full of Thy glory.  
Hosanna in the highest.

## **Benedictus**

Benedictus qui venit in nomine Domine.  
Hosanna in excelsis.

Blessed is he who cometh in the name of the Lord.  
Hosanna in the highest.

## **Agnus Dei—Lux aeterna**

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi:  
dona eis requiem sempiternam.  
Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternam:  
quia pius es.  
Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.  
Cum sanctis tuis in aeternam:  
quia pius es.

O Lamb of God, who takest away the sins of the world,  
grant them rest.  
O Lamb of God, who takest away the sins of the world,  
grant them eternal rest.  
Let eternal light shine upon them, O Lord,  
with Thy saints forever,  
for Thou art merciful.  
Rest eternal grant them, O Lord;  
and let light perpetual shine upon them.  
With Thy saints forever,  
for Thou art merciful.



## Indira Mahajan, *Soprano*



Praised for her strongly centered, richly textured soprano” by *New York Magazine* and her “poignant soprano” for her moving portrayals by the *New York Times*, the Marian Anderson Award-winning soprano Indira Mahajan is in demand by leading opera companies and orchestras worldwide.

One of the most celebrated interpreters of the role of Bess, audiences on five continents have enjoyed her more than 120 appearances in *Porgy and Bess*. In the United States, she has performed the role from coast to coast: from Washington National Opera, Dallas Opera to Los Angeles Opera. The internationally acclaimed soprano has also appeared in Gershwin’s masterpiece in the major capital cities of Amsterdam, Munich, Paris, Rome, São Paulo, and Tokyo, among others.

This season Indira Mahajan performed the role of

Bess at the Landestheater Linz in Austria and at the Festival de Wiltz in Luxembourg. She also performed the role at the Grand Théâtre de Geneva, The Chassé Theater in Breda, Netherlands, and Palais des Festivals Cannes, France, and joined the roster of the Lyric Opera of Chicago. She returned to Russia for a series of concert performances in Moscow, Yekaterinburg, and Perm, and appeared as a guest artist with the Klangvokal Musik Festival in Dortmund, Germany in a concert titled “American Nights;” and in a benefit concert in Watertown, New York titled, “A Night of Broadway and Opera,” performing the works of Verdi, Puccini, and American Broadway composers.

Operatic highlights include the title roles in Puccini’s *Madama Butterfly* and *Suor Angelica*, the roles of Musetta and Mimi in *La Bohème*, the title role of *Aïda*, Violetta in *La Traviata*, Gilda in *Rigoletto*, Nedda in *I Pagliacci*, the title role of *Lucia di Lammermoor*, Susanna in *The Marriage of Figaro*, and Donna Elvira in *Don Giovanni*. Indira Mahajan made her United Kingdom debut singing the role of Mimi in Francesca Zambello’s production of *La Bohème* at the Royal Albert Hall in London.

## Mary Phillips, *Mezzo-soprano*

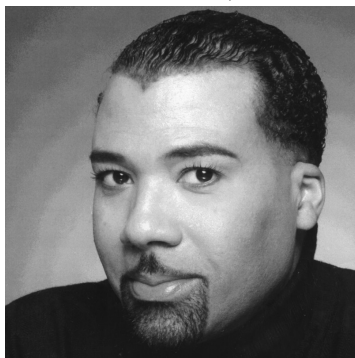


Internationally acclaimed mezzo-soprano Mary Phillips is in demand for opera and oratorio alike. She made her Metropolitan Opera debut in *La Forza del Destino*, has numerous performances of Princess Eboli in *Don Carlo*, with Austin, Canadian, Sarasota, and Vancouver Operas. She has also been acclaimed as Azucena in *Il Trovatore* and Amneris in *Aïda*. 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 the Edmonton Opera. In 2015, Ms. Phillips added the role of Gertrude in Thomas’ *Hamlet* to her repertoire, for Opera Birmingham.

Concert performances included: 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 and Haydn Society. Mary recorded it and Beethoven’s *Opferlied* with Philharmonia Baroque Orchestra/McGegan in Berkeley, California and reprised these works in early 2015 with Nic McGegan and the Baltimore Symphony. She has sung Saint-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 Comissiona and John DeMain. His most recent engagements include a debut with New York City Opera at Lincoln Center, and performances with Dayton Opera and the Alte Oper in Frankfurt, Germany. Mr. Suttle also appeared in the historic "Live from Lincoln Center" television broadcast of the Gershwins' *Porgy and Bess* on PBS.

Most recently Everett appeared at the Teatro Colón in Argentina in a production of *The Fiery Angel* by Prokofiev as well as the Passe ton Bach d'Abord Festival in Toulouse, France. Upcoming dates include performances at the Semper Oper in Dresden, Hamburg State Opera, and the Alte Oper in Frankfurt, Germany.

## Philip Cutlip, *Bass-baritone*



Philip Cutlip has garnered consistent critical acclaim for his performances across North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors that includes Nicholas McGegan, Yves

Abel, Miguel Harth-Bedoya, Gerard Schwarz, and Donald Runnicles. His appearance as Joseph De Rocher in Heggie's *Dead Man Walking*, with Joyce DiDonato and Frederica von Stade for Houston Grand Opera, has been released on Virgin Records.

Throughout his career Mr. Cutlip has portrayed many of opera's most well-known baritone roles including: Papageno in *Die Zauberflöte* with New York City Opera and Opera Theatre of Saint Louis; Harlequin in *Ariadne auf Naxos* with Seattle Opera; the title roles in both *Don Giovanni* and *Il barbiere di*

*Siviglia* with Opera Birmingham; Malatesta in *Don Pasquale* with Fort Worth Opera; and Guglielmo in *Così fan tutte* with Arizona Opera.

Mr. Cutlip has also appeared as soloist with nearly every major North American orchestra. His extensive list of concert credits include performances with New York Philharmonic, National Symphony Orchestra, Houston Symphony Orchestra, Oratorio Society of New York at Carnegie Hall, Atlanta Symphony Orchestra, North Carolina Symphony, and the Minnesota Orchestra. He has performed such works as Bach's *Christmas Oratorio* with the Handel and Haydn Society under Grant Llewellyn; Beethoven's Symphony No. 9 with the Philadelphia Orchestra under Charles Dutoit; Brahms' *Requiem* with the Portland Symphony Orchestra; *Carmina Burana* with the Detroit Symphony Orchestra; and Haydn's *The Seasons* with Philadelphia Baroque. He also performed Handel arias written for Mantagnana with La Stagione Frankfurt ensemble, as well as Handel's *Belshazzar* at the Göttingen Festival in 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.

## 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.

## Diane Sare, *Managing Director*



Diane Sare studied music education and trombone performance at New England Conservatory in Boston, before meeting associates of Lyndon LaRouche and the Schiller Institute in the 1980s. The message of

the Schiller Institute—for a true dialogue among civilizations, and a commitment to the right of every human being to progress—resonated with her New England Quaker upbringing, and she has been a collaborator of Mr. and Mrs. LaRouche since that time.

Diane is the founder of the Schiller Institute NYC Chorus, and currently directs the New Jersey and newly established Brooklyn Choruses of the Schiller Institute.





# Orchestra

## Violin I

Juan Jaramillo, *Concertmaster* (Pittsburgh, PA)  
Eddie Venegas (Pittsburgh, PA )  
Nayeon Kim (New York, NY)  
Karen Dekker (New York, NY)  
Michael Eby (Rochester, NY)  
Mash Polishchuk (New York, NY)  
Charith Premawardhana (San Francisco, CA)  
Katie Thomas (New York, NY)

## Violin II

Brent Price (Nashville, TN)  
Alish Bisha (New York, NY)  
Jason Erwin (Cherry Hill, NJ)  
Gregor Kitzis (New York, NY)  
My-Hoa Steger (Oakland, CA)  
Vyron Lymberopoulos (The Netherlands)  
Lavinia Pavlish (New York, NY)  
Julianne Carney (Brooklyn, NY)

## Viola

Dana Rokosny (Potomac, MD)  
Carl Larson (Prospect, KY)  
Sarah Lemons (Brooklyn, NY)  
Laura Sacks (New York, NY)  
Benni Von Gutzeit (Brooklyn, NY)  
David Shavin (Leesburg, VA)

## 'Cello

Paul Miaky (Akron, OH)  
Joanne Choi (Brooklyn, NY)  
Luke Krafka (Brooklyn, NY)  
Rose Bart (Philadelphia, PA)  
Darryl Nuccio (Jackson Heights, NY)  
Renée Sigerson (Rochelle Park, NJ)

## Bass

Glenn Dewey (Bristow, VA)  
John Murcheson (Brooklyn, NY)  
Bruce Director (Leesburg, VA)

## Trumpet

Phil Snedecor (Burlington, CT)  
Dave Detwiler (Culpeper, VA)

## Bassoon

Mathew Ogden (Purcellville, VA)  
Mindy Pechenuk (Alameda, CA)

## Trombone

Wes Hopper, *Alto Trombone* (Boston, MA)  
Dave Miller, *Tenor Trombone (soloist)* (Springfield, VA)  
Jeff Bonk, *Bass Trombone* (Springfield, VA)

## Clarinet

Elizandro Garcia Montoya (Chicago, IL)  
Ed Walters (Potomac, MD)

## Timpani

Ed Fast (Hackensack, NJ)

# The Schiller Institute Chorus

John Sigerson, Director

## Sopranos

Isabel Alcega  
Megan Beets  
Susan Bowen  
Rachel Brinkley  
Sara Burbine  
Gabi Carr  
Alicia Cerretani  
Maria Channon  
Rose Charles  
Judy Clark  
Christine Corey  
Rocio Del Orbe  
Christin Dominguez  
Linda Dong  
Tamara Doyle  
Khadija Evans-Bey  
MaryJane Freeman  
Michelle Fuchs  
Margaret Greenspan  
Rie Hakansson  
Avneet Hall  
Julia Herrera-Moreno  
Joelle Jean  
Marye Jiang  
Jinxia Lee Li  
Emily Lenhard  
Lois Levantahl  
Anna Mattiou  
Maura Mc Grath  
Judith Mosely  
Karen Nafziger  
Kristina Nagy  
Stephanie Nelson  
Lissie Nieva  
Andrea Patino  
Jennifer Pearl  
Gabriella Pisacreta  
Laurence Rebello  
Tenealle Santillon  
Diane Sare  
Carole Slade  
Glenda Smith  
Debbie Sonnenblick  
Sylvia Spaniolo  
Lynne Speed  
Devolyn Vails  
Leslie Vaughan  
Margaret Warncke  
Jessica White  
Mary Jane Wilke  
Flavia Williams

## Altos

Wendy Altman  
Mickey Appleman  
Bertha Bellinghagen  
Marian Black  
Elmeria Buckhalter  
Asuka Burke  
Jennifer Burns  
Barbara Como  
Jennifer Congo  
Julie Congo  
Pamela Connelly  
Patricia Connick  
Rosemary DeNatale  
Irena Dolan  
Anna Efanova  
Cloret Ferguson  
Vera Finkemeier  
Annette Graham  
Nancy Guice  
Denise Ham  
Patricia Holguin  
Yuk-King Jew Wu  
Suzanne Klebe  
Phyllis Klein  
Susan Kokinda  
Evelyn McElroy  
Inola McGuire  
Sylvia Menendez  
Brian Nesby  
Linda Novak  
Sharon Palatucci  
Carolyn Powell  
Suzanne Rose  
Josianne Rosetti  
Barbara Salvnier  
Elena Saporta  
Connie Schmalz  
Margaret Scialdone  
Elizabeth Silver  
Jessica Tremblay  
Susan Ulanowsky  
Janet West  
Anne Wismann  
Lynn Yen  
Natasha Zelma

## Tenors

Harry Allen  
Richard Black  
Don Clark  
Allison Collins  
Richard Connelly  
Marcel Cordova  
John Covici  
Paul Cuniffe  
Alan Demers  
Alan Egge  
Bill Ferguson  
Jonathan Fluck  
Alex Fung  
Fred Hinkston  
Lisa Hordnes  
Ron Kokinda  
Stuart Lewis  
Ira Liebowitz  
Jerry McDowell  
Rafael Medina  
Scott Mooney  
Earl Morris  
Arthur Murphy  
Rob Peterson  
Steve Reiss  
Bill Roberts  
Gerry Rose  
Tim Rush  
Pim Sanders  
Christopher Sare  
Robert Wilson

## Basses

Guy Alberghini  
Ian Brinkley  
Richard Burden  
Daniel Burke  
Ben Deniston  
David Dobrodt  
Rich Freeman  
Elliot Greenspan  
Roger Ham  
Scott Harper  
Noel John  
Courtney Jones  
A.P. Joseph  
Noah Landes  
Frank Mathis  
Jared McCaskill  
Bruce Middleton  
Milan Milic  
Anthony Morss  
Kevin Pearl  
Pavel Penev  
John Powell  
Rich Putter  
Jeff Rebello  
Myles Robinson  
Alvin Rodriguez  
Chris Rooney  
Jason Ross  
Phil Rubinstein  
Rick Sanders  
Eli Santiago  
John Scialdone  
Daniel Schmaltz  
Jose Vega  
Peter Wolf Smith

## Concert tuned to A=432 Hz, called “Verdi tuning”

*“It is particularly important to raise the question of tuning in connection with bel canto technique, since today's high tuning misplaces all register shifts, and makes it very difficult for a singer to have the sound float above the breath. When an F-sharp becomes a G ... everything is misplaced a half-step, and the technique fails.*

*“I also like ... the hypothesis that instrumental music, too, is an imitation, a derivative, of vocal music. Also, instrumental music sounds false when played at a high tuning; the sound is as unnatural in instruments as in voices ... what is true for the voice, is also true for instruments.”*

—Carlo Bergonzi, at Weill Recital Hall, Carnegie Hall,  
April 1993

It was twenty-three years ago that Carlo Bergonzi, in conjunction with the organization known as the Schiller Institute, conducted an exhaustive lecture/demonstration in New York City, to make the case for a “natural musical tuning” placed at middle C equal to 256 cycles per second, and an A, therefore, located at an interval between A at 427 and A at 432 cycles per second. That demonstration was held at Carnegie Hall’s Weill Recital Hall, and attracted vocal coaches, accompanists, musical theorists, teachers and students from the entirety of New York City’s musical community. It also attracted worldwide attention, controversy, and even opposition.

One year earlier, in 1992, the Schiller Institute had published *A Manual on the Rudiments of Tuning and Registration*, which, among other things, revived the knowledge of what, only a few decades earlier, had been widely recognized to be “physical” pitch, as opposed to what was commonly termed “International Pitch” — the latter being a convention, not a principle. In a 1931 work entitled *Speech and Voice*, with X-rays of English, French, German, Italian, Spanish, Soprano, Tenor, and Baritone Subjects, by Dr. G. Oscar Russell of Ohio University, the author stated: “D. C. Miller prefers the tempered scale, or so-called ‘International Pitch,’ where ‘A’=435 And Middle ‘C’=258.65; but Sir Richard Paget and other scientific investigators cited in this work, generally use the ‘Physical’ or ‘Scientific’ pitch where ‘A’=430 and middle ‘C’=256.”

The *United States Army Manual* of 1944 reported: “Strike the note middle ‘C’ on any average well-tuned piano and it gives 256 vibrations per second. Likewise the middle ‘C’ tuning forks that are used in all physical laboratories are all tuned to 256 cycles per second. This gives the note ‘A’ 427 vibrations per second. The other notes of the scale vibrate according to a fixed ratio. ... International pitch differs slightly from that used by physicists since ‘A’ equals 435 vibrations per second on the International scale. With the pitch adopted by the American Federation

of Musicians, ‘A’ has 440 vibrations per second. Sopranos find it difficult to sing music written by Handel and his contemporaries when accompanied by instruments tuned to the pitch adopted by the American Federation of Musicians.”

“Handel and his contemporaries?” That would emphatically include Johan Sebastian Bach, who was born the same year as Handel. Bach was the “vocalists’ composer” bar none, but was also the most important precursor of all music after him, famous for his scientific breakthrough called “well-tempering” (as famously denoted in his two-book keyboard work, *The Well-Tempered Clavier*). The arbitrary — or deliberate — shift from what was known to be the physical position of the location of middle “C”, to another “convention” or “trend,” cripples, if not ruins, the capacity of the vocalist to achieve the vocal transparency that is at the center of the conveying of meaning in music. By “transparency,” we mean the ability of the multiply-connected voice species — such as the soprano, bass, mezzo-soprano, tenor, baritone and alto voices — through the advanced compositional methods employed by “Bach and his contemporaries and descendants,” to advance the meaning of a text with far greater precision than the written or spoken text could ever provide. (It was Felix Mendelssohn who had observed that words were far too imprecise with respect to meaning, unlike music, which was able to state meaning with far greater exactitude.)

The Foundation For The Revival Of Classical Culture, many of whose young chorus members are encountering Classical music in general for the first time, was therefore relieved and excited to find, in 2012, that there was such a thing as “physical pitch.” As the great musician and singer Plácido Domingo has said, “The modern rise in the singing pitch is most destructive to the *bel canto* voice, especially to young singers ... and [composer Giuseppe] Verdi himself wanted legislation to hold it down.” Thus, the return of the use of proper tuning to the practice of singing and musical performance, is a mission that is again being taken up, in defense of the young, not only by vocalists, but by “Instrumental” musicians as well.

The Foundation in this instance would also cite the late Metropolitan Opera vocal coach and pedagogue Sylvia Olden Lee, a vocal guide for Kathleen Battle, Jessye Norman and many others. Her “Project SYLVIA,” or “Saving Young Lyric Voices In Advance” is never far from the thoughts of those of us privileged to have worked with her until her death in 2004. The Foundation intends to celebrate what would have been Sylvia’s 100th birthday in June 2017, by making her project the basis for the establishment of a city-wide youth chorus named in her honor.



# “Universal Music for Universal People”: The Mission of the Foundation or 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.

## Why Classical Music?

The Foundation promotes the idea that the music of thinkers such as Bach, Mozart, Haydn, Handel, Beethoven, Schubert, Schumann, Brahms, Mendelssohn, Dvorak, Verdi and many others, is the natural medium for developing the minds of young people. It is the cognitive self-development of those who do not merely listen, but reproduce, both the performance and the composition of music, that results in a natural elevation of the character of the student. The mastery of a complex instrument, such as the oboe, violin, trumpet, or, indeed, the human voice itself, fortifies the natural intelligence that lies in every child, enabling him or her to share creativity with several, or many others, in rehearsals and performances devoted to the most energetic and transparent presentation of that quality of thought-emotion which is the essence and the engine of classical composition.

We believe that it is possible to make a change in the lives of people, especially the young, for the better. This is done by demonstrating to hundreds, thousands, even tens of thousands, in a relatively short period of time, that everyone, in principle, who knows how to speak a language, can also sing, and sing well. By demonstrating that neither poverty, nor unfamiliarity with repertoire, nor lack of language skills, need be construed as an excuse not to become familiar with the musical thoughts of some of the greatest minds in history, we free the student to not merely dream, but to know, that “nothing is impossible.”

Visit our website to read about the series of concerts and activities that our Foundation is involved in. These projects include concerts and cultural activities, after-school choral programs, and a summer school for youth. The website is: [www.fftrocc.org](http://www.fftrocc.org)

## The Foundation currently offers three programs:

- The “Bach to the Future” Music-Science Summer Program—a five week, daily summer enrichment program for New York City students, ages 12-18 and grades 6 through 12, that combines musical study and performance with collaborative hands-on investigations of groundbreaking scientific works and discoveries. Nearly 100% of the students attending the “Bach to the Future” Music-Science Summer Program have received tuition assistance, and all receive free lunch.
- Classical music concerts and symposiums, featuring the highest caliber performance of great works held at great venues, such as Carnegie Hall or Lincoln Center, with the aim of uplifting and ennobling the human spirit. These concerts are open to the public, and tickets are often made free to public school students, teachers and families. The most recent concert at Carnegie Hall also featured renowned speakers who addressed topics such as non-violence and a commitment to classical education. These events in the last four years have been attended by over 7,000 students, parents and teachers from over 200 public schools.
- In-school Concert Artist visits, featuring musicians who introduce students to performances of all types — string, wind, vocal, and piano. The concert artists typically visit a school over one or two class periods (35-70 minutes), and meet with students gathered in the school auditorium. The visiting artists perform classical works from Mozart to Bach, Beethoven to Chopin, and other Classical works, and the students have the opportunity to engage in dialogue and questions and answers. In this 2015-16 school year, we brought this program to 45 public schools, serving over 18,000 students.

Lynn J. Yen, *Executive Director*

Maestro Anthony Morss, *President of Board of Directors*  
Foundation for the Revival of Classical Culture, Inc.

501(c)(3)

15 East Putnam Ave, #400

Greenwich, CT 06830

Office: 203.441.7488

Fax: 917.591.7399

[info@fftrocc.org](mailto:info@fftrocc.org), [www.fftrocc.org](http://www.fftrocc.org)

*“Artists are the unacknowledged legislators of the world”*

# The Schiller Institute NYC Chorus



The Schiller Institute NYC Chorus began on December 20, 2014 with a sing-along performance of Handel's *Messiah* dedicated to the principle of the sanctity of human life, after the Staten Island Grand Jury decision that no crime had been committed by the police officer who choked Eric Garner to death while arresting him for selling individual cigarettes. The intent of this performance was to unify New Yorkers for a higher cause and not allow them to succumb to rage-driven violence. Tragically, during the opening notes of that sing-along, the canon "Dona Nobis Pacem" (Give us Peace), two police officers were slain as they sat in their patrol car in Brooklyn.

Ever since 9/11, and the so-called "war of terror," there has been more terror and more war. Americans have found themselves accommodating to mass killings on a daily basis. In the age of nuclear weapons, it is incumbent upon us to find some other means of resolving our differences than killing one another. Any major war could easily escalate into the war that ends everything on this planet.

Therefore, we must constantly remind ourselves of what is precious and unique about human life – namely that human beings are creative. We, unlike any animal species, can transform our entire species by discovering principles which were not even thoughts of a previous generation. Classical music

frees us from the pragmatism of day-to-day survival and allows us to consider our immortality.

This chorus is dedicated to restoring the unity of our nation, from Manhattan, as part of the new "Manhattan Project" launched in 2014 by Lyndon LaRouche. It is dedicated to the concept that human beings are not animals, and are distinct from animals by virtue of that uniquely human spark of creativity. The chorus therefore strives to produce the most beautiful quality of singing voice with a commitment to mastering 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)

All are welcome to join the chorus, regardless of ability or experience. We now have choruses in the following locations:

- Northern NJ
- Brooklyn
- Flushing
- Manhattan
- Bronx (to start in October)

If you would like to join one of these choruses, please fill out the form in your program, or call Margaret at 646-509-5451, or visit [sinycchorus.com](http://sinycchorus.com).



## Reflections Upon “Living Memorial” Concerts

I am proud to be part of such an amazing group of musicians and singers and so grateful for the opportunity to share their talents and generosity with our 9/11 community of families, survivors, friends and the public. I look forward to an evening of being together, remembering and honoring all those who perished on September 11, 2001.

—**Terry Strada**, *founder and head of 9/11 Families and Survivors United for Justice Against Terrorism, whose husband, Tom Strada, was killed in the 9/11 attack*

The day by day increase in hatred that we are seeing throughout the world and in our country, can only be reversed by a commitment to Love. Martin Luther King called it the “*strength to love*.” He said it this way: “*Love is the most durable power in the world. This creative force ... is the most potent instrument available in mankind’s quest for peace and security.*”

Each citizen must work to teach this truth, and live in this truth. When we do so, we will change the world, because we have changed ourselves. I applaud the Foundation for the Revival of Classical Culture for this initiative.

—**Felix W. Ortiz**, *Assistant Speaker of the New York State Assembly, NY State Assemblyman District 51*

Through music, and through the arts, and through the beauty and the harmony of the arts, man can easily reveal himself to his true Self. Man can find this through the arts, which are not always beautiful. This is also a part of man. Music has cacophony, it can have dissonance; that, too, is a revelation of the Self. In order to have harmony, you must recognize the difference between harmony and dissonance—the two go together, so man can choose.

The horror of 9/11 is part of the dissonance, part of the darkness of man. We can also get to understand our darkness. It can reveal itself to us. There are some thoughts and emotions that man will not even want to reveal. Better to confront them and not push them aside, because only by recognizing them can we choose—that we have the freedom of choosing.

The arts also bring us to this realization. So man, through the arts, can turn towards freedom, can turn towards the light, which elevates his soul to the highest achievement of a destiny of development—the highest level of expression.

Thus the spirit of man can never be destroyed. Man is made in the image and likeness of God—he has a physical part, and then a part of humanity in the spirit. In music we find a revelation. Life reveals itself, man reveals himself to his Self.

We have a hidden part of us which is given in the seed, and then we develop it throughout life. People are lucky if they find that—the path is narrow. That is because it involves self-negation. It involves the love of mankind. Love thyself, love thy God, and love man as thyself. The path is narrow. Many people, including the suffering, can find refuge and healing in the music, which is God’s language.

—**Carmela Altamura**, *Voice Teacher, Producer, Director, Intercities Performing Arts, Inc.; Founder, The Altamura/Caruso International Voice Competition; Lecturer*

We, as Muslims, in our faith, are against violence. We need to come together to find a better way for all mankind and endeavor to stop the violence which has become so rampant throughout the world. As the sons and daughters of the great prophet Ibrahim (Abraham), let us come together, side by side to stop this crime against humanity.

—**Imam Souleimane Konate**, *General Secretary Council of African Imams in America, Inc.*

What a poignant, fitting tribute to all of the victims of September 11, 2001. The Mozart *Requiem* performances mark this tragic event in our nation's history with dignity, hope, and inspiration.

—**Ronald F. Francioli**, *Mayor, Township of Hanover, New Jersey*

As Mayor of Bayonne, New Jersey from July 1998 to October 2007, I negotiated the building of the 100-foot-tall “Tear Drop” Memorial, presented as a gift from Russia to the United States, in memory of those who died after the 2003 and 2011 terror attacks. The monument is dedicated “To the World Struggle Against Terrorism,” and stands at the tip of the Bayonne peninsula.

People have asked me why it was built by the Russians. And I explain: The Russians wanted the United States citizens to know that the entire world cried after 9/11 to see this desecration, and this slaughter of innocents for no purpose at all—terrorism which most civilized people of the world abhor.

Our 9/11 Memorial Committee in Bayonne has a yearly observance at the monument for all those who died. This observance is not a political event in the normal sense. The current mayor says a few words, but the event focuses on prayer, and is attended by priests, ministers, rabbis and imams of all religions. This is also our message to the world. And the music of Mozart's *Requiem* embodies that message. I am sure that the performances in New York and Morristown, New Jersey, will inspire us, as we sought to inspire with our “Tear Drop” Memorial.

—**Joseph Doria**, *former Speaker of the New Jersey General Assembly, State Senator for the 31st Legislative District, and a former Mayor of Bayonne, New Jersey, a position he held from July 1998 to October 2007*



Mayor Joseph Doria and President Vladimir Putin at the groundbreaking ceremony in Bayonne in 2005. Russian and American flags can be seen in the background.



The “Tear Drop” Monument designed by Zurab Tsereteliand. Dedication ceremony in Bayonne, New Jersey in 2006.

## Sponsors

# Granada Wines and Spirits

Come To Granada, Your Neighborhood Wine and Spirits Store



**117 Smith Street  
Brooklyn, NY 11001  
718-624-3810**



*If you want to find the best wines and spirits available in Brooklyn, New York, come visit us at GRANADA WINES AND SPIRITS.*

*Our family has been in the business for 3 generations and we are known for stocking a broad selection of wines and spirits from around the world.*

*We guarantee you will find something you love in our store.*



# The difference is wanting to make a difference.

**Michael Klein**

*Branch Manager, Vice President, Banking Division*  
459 Fifth Avenue | Brooklyn, NY | 718.965.7500

AstoriaBank.com

Member FDIC | © 2016 Astoria Bank

**ASTORIA**  
**BANK** 

UNDER NEW MANAGEMENT SINCE SEPTEMBER 2010

# MARK'S

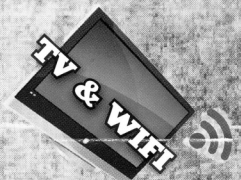
## PIZZA RISTORANTE

**30**  
years  
in  
business

**(718) 624-0690**

**(718) 624-1628**

**Fax: (718) 624-2145**



**326 VAN BRUNT STREET**  
**BROOKLYN, NY 11231**

**FREE DELIVERY**

**Minimum order: \$10.00**



1/2 SLOPE BOARD, VGS.

3'-2" MIN.

5

A-50

4" LEADER

**PERFECT RENOVATION**

CONSTRUCTION MANAGEMENT | DESIGN BUILD

NEW BEAMS PER STRUCTURAL DRAWING S-1

103 ATLANTIC AVENUE | BROOKLYN, NY 11201

TEL 718-797-1335 | FAX 718-797-1368

[www.perfect-renovation.com](http://www.perfect-renovation.com)

5/8" TYPE X GWB

**ROMA PIZZA**

85 7TH AVE PARKSLOPE, NY 11217

**718-783-7334**



*In Memory of*

# DON PHAU



Haply I think on thee,~~and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate;



Smoked Fish – Bagels – Homemade Baked Goods – Pickled Stuff – Sandwiches

Let us help you with your... Event Catering – Bris – Baby Naming  
– Bar/Bat Mitzvah – Wedding – Shiva – Holidays

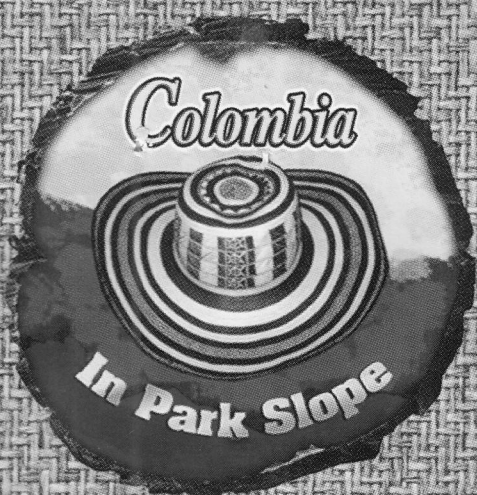
## SHELSKY'S OF BROOKLYN

### APPETIZING & DELICATESSEN

**#JewFoodRenaissance**

141 Court Street | Brooklyn, NY 11201  
718.855.8817 | [www.shelskys.com](http://www.shelskys.com)





## COLOMBIAN & LATIN FOOD

Hugo - Gloria Juarez  
 colombiarestaurant@hotmail.com  
 www.colombiany.com

**376 5th Avenue**  
**Brooklyn, NY 11215**

Phone (718) 369-2020

Fax (718) 369-3337

## THE LAW OFFICES OF MARJORY CAJOUX

Attorneys at Law • 406 Atlantic Avenue, Brooklyn, New York 11217 • (718)237-0411

Wishes to congratulate  
 The Foundation for the Revival of Classical Culture  
 & the Schiller Institute Community Chorus  
 for their production of Handel's Messiah



The Law Offices of Marjory Cajoux is a full service firm that provides personalized (*client-focused*) care with skilled expertise and quality representation.

We specialize in the following areas of the law:

- Real Estate Transactions & Litigation
- Immigration
- Estate Planning & Probate
- Medical Malpractice & More

We are located in midtown Manhattan & downtown Brooklyn

**406 Atlantic Avenue, Brooklyn, NY 11217**

Call us today at (718)237-0411 or  
 visit our website [www.macalaw.com](http://www.macalaw.com)

# LUZZO'S

# LUZZO'S BK

LA PIZZA NAPOLETANA  
 145 ATLANTIC AVE



**Teitel Brothers**  
**2372 Arthur Avenue**  
**Bronx, N.Y. 10458**

Monday-Saturday at 718-733-9400  
 or 1-800-850-7055  
 Send Fax to 718-365-1415

Teitel Brothers established in 1915.

"...world class wholesale and retail Italian gourmet deli."  
 -Daily News, May 2004

"...most authentic Italian grocery"  
 -The Journal News, May 2004

"...tremendous selection and great prices on a full range of Italian products."  
 -Italian Tribune, April 2003

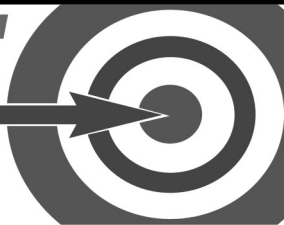
# **TARGET**

INNOVATIVE IDEAS IN PRINTING

## **PRINTING**

**SIGNS & BANNERS**

— TARGETPRINTING.COM —



**FAST COLOR PRINTING  
SAME DAY SERVICE**

**BROCHURES  
BANNERS & SIGNS  
BUSINESS CARDS  
POSTERS**

EMAIL: [ORDERS@TARGETPRINTING.COM](mailto:ORDERS@TARGETPRINTING.COM)

# **201.883.0200**

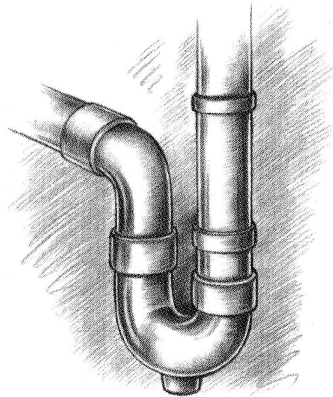
**9 E. PASSAIC STREET  
HACKENSACK, NJ 07601**



718.975.7555

611 Vanderbilt Ave  
Brooklyn, NY 11238

[www.tinkettlenyc.com](http://www.tinkettlenyc.com)



**B & D Plumbing and Heating**

**William Munks**  
CFO

507 Court Street  
Brooklyn, NY 11231  
Phone 718-625-1396  
Fax 718-624-6053

*Botanica  
El  
Phoenix Inc.*

*Open Monday - Saturday  
9:00 A.M - 6:00 P.M*

224 Columbia Street  
Brooklyn, NY 11231

Tel. 718-422-0300  
Fax: 718-422-1473



# BRADO

## *Thin Crust Pizza*

155 Atlantic Avenue

CURRENT BEERS

WHISKEY MENU

WINE LIST



GALLERY

DAILY SPECIALS

EVENT CALENDAR

## THE Brazen Head

Check us out at [brazenheadbrooklyn.com](http://brazenheadbrooklyn.com)

## bricolage

Modern  
Vietnamese Food  
in Park Slope



Craft Cocktails!

Lunch, Brunch, Dinner  
Everyday



162 5th Ave, Brooklyn NY 11217

near Degraw St

718-230-1835

[www.bricolage.nyc](http://www.bricolage.nyc)

@bricolagebk

vietnamese gastropub

**CGPS**  
**CARROLL GARDENS**  
**PLUMBING SUPPLY**  
LLC

Monty Matrisciani

☎ 718 522 1001

➤ 718 522 6969

📍 629 Hicks Street  
Brooklyn, New York 11231



213 Court St,  
Brooklyn, NY 11201

---

139 5th ave  
Brooklyn, NY 11217

## *Marco Polo Ristorante*

345 Court Street, Brooklyn, NY 11231

2-for-1 Happy Hour Drink Special

Also Check out our Banquet Hall for Events

Monday - Friday, 4pm - 7pm

Visit us at [www.marcopoloristorante.com](http://www.marcopoloristorante.com)



Order Online  
[www.MexCarrollsDiner.com](http://www.MexCarrollsDiner.com)

seamless grubHub delivery.com EAT24

Open every day  
7:00 am to 10:00 pm

192 Columbia St.  
Brooklyn, NY 11231

Tel: 718-852-1925  
Tel: 718-852-1924  
Fax: 718-237-0702



147 Smith St,  
Brooklyn, NY  
*We're open 24 hours a day!*





**273 13th Street  
Brooklyn, NY 11215**



337 5th Ave., Brooklyn NY 11215  
(Corner of 5th ave and 4th st)  
T. 718.788.8834 | F. 718.788.8835  
sam@parkopticsny.com

[www.parkopticsny.com](http://www.parkopticsny.com)

# Peppino's

BRICK OVEN PIZZA  
& RESTAURANT

Ask For Our Daily Specials

## BAY RIDGE

7708 3rd Avenue  
B'klyn, NY 11209

**718. 833. 3364**

**718. 238. 2527**

## PARK SLOPE

469 5th Avenue  
B'klyn, NY 11215

**718. 768. 7244**

**718. 768. 0176**

Lunch Specials: Weekdays 11am-3pm  
Closed Mondays | Free Delivery



   #ILOVEPEPPINOS

16 Person Party Room At Bay Ridge Location  
Corporate Accounts Welcome  
Gift Certificates Available  
Catering By The Tray Or Person

# PINOT'S PALETTE

**Brooklyn - Park Slope**

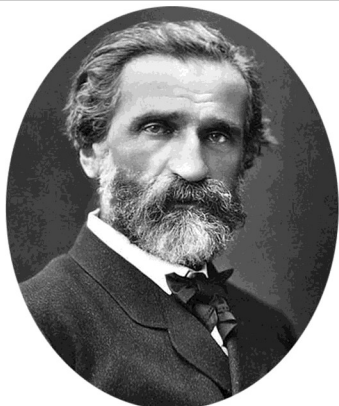
929-337-6499

[parkslope@pinotspalette.com](mailto:parkslope@pinotspalette.com)

[www.PinotsPalette.com/parkslope](http://www.PinotsPalette.com/parkslope)

382 5th Ave  
Brooklyn, NY 11215

**PAINT. DRINK. HAVE FUN.**



***Tune to Verdi!***

**C 256 Hz  
Tuning**

**John Scialdone  
Piano Technician  
201-233-8615**

**jpscialdone@gmail.com**



**TOM DONOHUE**  
LICENSED PLUMBER  
NO. 1054

**NEIL WEISS**  
LICENSED PLUMBER  
NO. 394

## **WEISS PLUMBING**

PLUMBING & HEATING CONTRACTORS  
3 Generations of Licensed Plumbers  
NYC MASTER FIRE SUPPRESSION LICENSE  
NYS BANKFLOW PREVENTION TESTER  
FDNY CERTIFICATE OF FITNESS

99 ATLANTIC AVENUE  
BROOKLYN, NY 11201

(718) 875-3926  
FAX (718) 488-0518



**Mohammed N. Mujumder**  
LLM PHF (Master of Laws) USA



**Bronx Office:**  
1222 White Plains Road, Bronx, NY 10472  
**Manhattan Office:**  
271 Madison Ave, 3rd Fl  
New York, NY 10016  
Office : 212-481-4801, Ext 313  
Chamber: 718-518-0470  
Cell: 917-597-6349  
E-mail: mmujumder@silberzweig.com  
<http://www.fb.com/mohammed.mujumder>

**Apple Bank**

**Mercedes Soto**  
Branch Manager

326 Court St  
Brooklyn, NY 11231

Established 1863

Phone: 718-237-6449  
Fax: 718-237-2335



**Atlantic Bicycles Ltd**

**Tony**  
President

278 Atlantic Ave  
Brooklyn, N.Y.  
11201

718-625-9633  
Sales Service  
Trek Cannondale  
Est. 1978

## **BACK TO THE LAND**

**Your Natural Foods Grocery Store**



Open 7 Days a Week  
9 am to 9 pm  
142 7th Avenue  
(bet. Carroll St. and Garfield Pl.)  
Brooklyn, NY 11215  
718-768-5654

[www.BacktotheLandNaturalFoods.com](http://www.BacktotheLandNaturalFoods.com)

**BAGEL  
WORLD**

**PARK SLOPE**

**339 5TH AVENUE  
BROOKLYN NY, 11215**

In Business since 2001 Bagel World is family owned and operated. We focus on our boiled and baked Brooklyn style bagels and homemade spreads. We are community driven with a local product feed from the best of Park Slope.

**(718) 499-1143**

BAGELWORLD PARKSLOPE.COM

(718) 367-3799

"WELL WORTH THE TRIP"



www.borgattis.com

632 EAST 187th STREET  
BRONX, NEW YORK 10458

**Bottle  
Shopppe**



301 Bedford Ave, Brooklyn NY 11211  
T.718 302 3433 thebottleshoppeny.com



**brickwood**  
REALTY

info@brickwoodrealty.com

270 Grand St.  
Brooklyn, NY 11211

646-517-4777



**BROWNSTONE**  
Real Estate LLC

**Vinny DiMartino** | Licensed Real Estate Broker

vinny@brownstonelistings.com | 917.406.4682

**conFIGURE8ion**

**CANDACE DIAZ**  
President/CEO

646.712.8282  
info@configure8ion.com  
www.configure8ion.com

@configure8ion



**DELILLO**  
PASTICCERIA / CAFE

ESPRESSO - CAPPUCCINO  
PASTRY - COOKIES - BISCOTTI  
GELATI - ITALIAN ICES  
ALL OCCASION CAKES

610 EAST 187TH STREET  
BRONX NY 10458  
(718) 367-8198

WWW.DELILLOPASTRYSHOP.COM



*Lucia Brothers Funeral Home*  
569 E. 184TH STREET | BRONX, NY 10458  
718-367-8000

*D'Pari Funeral Home*  
605 E. 188TH STREET | BRONX, NY 10458  
718-220-1009

EMAIL: DBARIFH@GMAIL.COM  
WEBSITE: WWW.DBARIFUNERALHOME.COM

RICHARD ARCE  
FUNERAL DIRECTOR  
DAY OR NIGHT

"WE WILL NEVER FORGET!"





*Eat, Healthy... Live Longer*  
621 East 187 Street Bronx, NY 10458  
Tel: 718-618-7200

**WE DO CATERING  
FOR ANY OCCASION**

**BREAKFAST  
PANINI  
WRAPS  
SALAD BAR  
SMOOTHIES  
FRESH SQUEEZED JUICES  
HOT & COLD SANDWICHES**

**FREE DELIVERY  
\$10 MINIMUM**

**ASK ABOUT OUR DAILY SOUP SPECIAL**

**MORE  
COFFEE?**

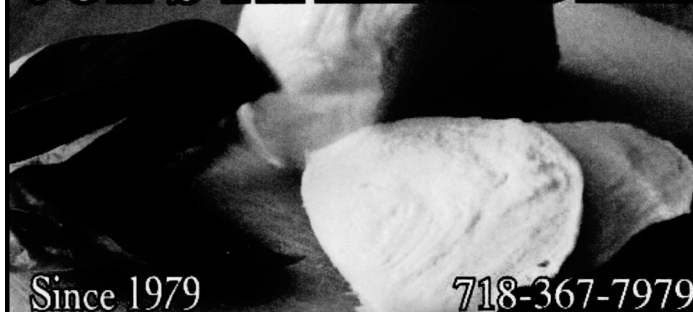


[www.javajoebrooklyn.com](http://www.javajoebrooklyn.com)

**718-369-6026**

**414 Eighth Street  
Brooklyn, NY 11215**

## JOE'S ITALIAN DELI



Since 1979

**718-367-7979**

685 East 187th Bronx, NY  
[www.joesitaliandeli.com](http://www.joesitaliandeli.com)

(718) 584-1188

SINCE 1919

VERA (REAL)  
*Mario's*  
RESTAURANT

AUTHENTIC NEAPOLITAN CUISINE  
BANQUET FACILITIES 20-150

[www.MariosRestArthurAve.com](http://www.MariosRestArthurAve.com)

THE MIGLIUCCI FAMILY  
5 GENERATIONS

2342 ARTHUR AVENUE  
BRONX, N.Y. 10458

## MONTAGUE WINE & SPIRITS

78 MONTAGUE ST. BKLYN NY 11201

**718-254-9422**

[MONTAGUEWINE.COM](http://MONTAGUEWINE.COM)

SUN: 12PM - 9PM  
MON-THUR: 10AM - 10PM  
FRI-SAT: 10AM - 11PM

WE DELIVER



*Nancy's*  
UNISEX  
HAIR SALON

*Full Service Hair Salon*

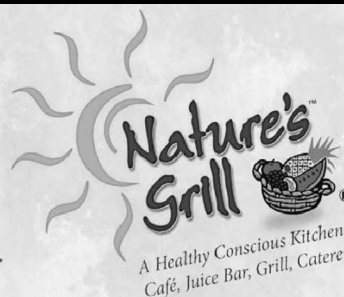
142 Union St, Brooklyn, NY 11231 (718) 852-9089



2311 Arthur Avenue  
Bronx, NY 10458

Phone: 718-365-6644

juice bar  
grill  
cafe  
salad bar



dine in  
take out  
catering  
delivery

138 Court Street  
Cobble Hill, Brooklyn, NY 11201  
T: 718.852.5100, F: 718.852.5104  
[www.naturesgrillcafe.com](http://www.naturesgrillcafe.com)



## Peter's Meat Market

Arthur Avenue's Favorite "Meating" Place

Peter & Mike  
Tel.: (718) 367-3136  
Fax: (718) 367-2316

2344 Arthur Avenue  
Bronx, N.Y. 10458  
(Inside the City Market)



Nancy Shavin

Director

423 227 6032

## Leesburg Violin Studio, LLC

131 Stratford Place, SW  
Leesburg, VA 20175

nancyshavin@verizon.net  
Violins, violas, bows, lessons



sottocasaboerumhill

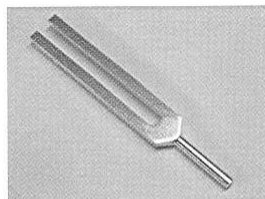


.../sottocasanyc/



@Sottocasanyc

SOTTOCASA PIZZERIA  
\* BOERUM HILL \*  
298 Atlantic Avenue, Brooklyn NY 11201  
p: 718.852.8758 - f: 718.228.3619  
sottocasanyc.com



## SWB 256 Tuning Forks

Best quality, Lowest price,  
Aluminum, American-made  
Verdi Tuning Forks

### SWB 256

PO Box 3159, Leesburg, VA 20177  
571-249-4320 or 888-958-1439  
swb256@gmail.com

432 Hz, 128 Hz, 256 Hz, 512 Hz, Custom Hz

We can produce any Custom Hz for you  
between 30 Hz and 6000 Hz. Fast Shipping  
Activators, Mallets, Pouches, Bulk Sets

www.swb256.com

# Tri-State INSURANCE BROKERAGE, LLC

Protecting the Interests of Families and Business Owners is what we do Best!

WWW.TSINSBK.COM  
718-618-7666

Orders Promptly Delivered  
Wholesale Accounts Welcome



## Vincent's Meat Market

SPECIALIZING IN HOME MADE ITALIAN SAUSAGE  
PRIME & CHOICE MEATS • FANCY POULTRY  
CURED MEATS • BABY LAMBS & GOATS  
FRESH KILLED RABBITS

2374 Arthur Avenue  
Bronx, N.Y. 10458

(718) 295-9048  
(718) 295-9577

UNITED STATES  
573 VANDERBILT AVENUE  
BROOKLYN, NY 11238  
1.718.398.1800

WWW.VANDERBILT.WINE  
@VANDERBILTWINE



# DELLAPIETRAS BROOKLYN

718.618.9575 • 193 Atlantic Ave

WWW.DELLAPIETRAS.COM

**MAX J. POLLACK**  
— & SONS —  
**INSURANCE**

EST. 1936

**STEVEN G.  
POLLACK**

PRESIDENT • CEO

STEVEN@MAXPOLLACKINSURANCE.COM  
T: 718.624.1461 • F: 718.852.8193  
682 UNION STREET • BROOKLYN, NY 11215



**Mazzola**

BAKERY & CAFE

192 Union St. • Brooklyn, NY 11231  
718.643.1719 • Fax 718.246.0899

**TABLE  
87**

**COAL OVEN PIZZA**  
*Home Of The Coal Oven Slice*

WE DELIVER  
ORDER ONLINE @TABLE87.COM  
• CATERING AVAILABLE •

87 Atlantic Avenue, Brooklyn Heights, NYC 11201 718.797.9300

VISIT OUR GOWANUS LOCATION  
473 3rd Ave, Gowanus Brooklyn, NY 11215 718.965.8400



## **Additional Sponsors**

Antonio Lopez Jose  
Avneet and Torey Hall  
D'Amico Coffee  
Da Nonna Rosa  
Don and Judy Clark  
F.G.Guido Funeral Home  
Full Moon Pizza  
House of Pizza and Calzones  
Lassen and Hennigs Bakery  
Loraine C. Abbey-Katzev  
Mickey and Gerry Appleman.  
Sherry Denend  
SOL Coffee  
Thelma Fellows  
William Binckes  
James Weir Floral Co.





*“Du holde Kunst, ich danke dir!”*

