

REPORT FROM MANHATTAN

Sylvia Olden Lee and the Human Spirit

July 3—Initial coverage follows, of the historic events which took place in New York City on June 29 and 30 in honor of the 100th anniversary of the birth of Sylvia Olden Lee. It includes a brief synopsis by Dennis Speed of the significance of the events. That is followed by the full program of the concert which took place at Carnegie Hall on June 29. It concludes with a dialogue between Dennis Speed and bass-baritone Simon Estes, and a short tribute to Sylvia Olden Lee from mezzo-soprano Elvira Green, part of the symposium on June 30.

More extensive coverage as to the breakthrough nature of what took place over these two days will appear in the next issue of *Executive Intelligence Review*.



Schiller Institute

The Sylvia Olden Lee Centennial Chorus.

Sylvia's Mission

by Dennis Speed

The “Tribute to Sylvia Olden Lee, Master Musician and Teacher,” held by the *Foundation for the Revival of Classical Culture*, the *Harlem Opera Theater*, and the *Schiller Institute* and its New York City Chorus, was more than merely successful. The concert approxi-

mated the requirement and standard for true Classical performance. Proper voice-placement, using the Verdi tuning of C=256, and the months-long training of the non-professional chorus with that tuning, helped significantly.

The “pedal point” that underlay the unity of effect of the concert as a whole, however, was that it demonstrated and therefore embodied the central emphasis of the instruction that Sylvia Lee had imparted to all of those that worked with her on the noble projection of the voice: “Pay attention to the Words”!! Lee used the terms “Words” and “Ideas” interchangeably. Whatever variation there may have been in the presentation of the multiform musical offerings—Spirituals, opera arias and ensemble pieces, German art songs, choral pieces, and even a solo Schubert piano impromptu—the idea-content, the thought-object of each composition’s presence on the program as a necessary facet of illustration of Lee’s



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Left to right: Gregory Hopkins, tenor, Frank Mathis, baritone, Patrice P. Eaton, mezzo-soprano, Osceola Davis, soprano, Kevin Short, bass-baritone, and Everett Suttle, tenor, performing the sextet, *Chi mi frena in tal momento?* from Donizetti's *Lucia di Lammermoor*.

musical mission, was paramount. In such an evening, that is the most that one can hope to accomplish, and it was.



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Left to right: David Antony Lofton, piano, Simon Estes, bass-baritone, and Kevin Short, bass-baritone, after performing *Verdi's Il Grand'Inquisitor!—Nell'ispano suol mai l'eresia dominò*, from *Verdi's Don Carlos*.

Extended coverage of the concert and the next day’s symposium will be featured in upcoming issues of *Executive Intelligence Review*. In this issue, we highlight the symposium contribution of the great bass-baritone Simon Estes, a fixture at New York City’s Metropolitan Opera, and on the world opera stage for decades. The remarks by Sylvia’s close friend and collaborator, Elvira Green, are included so that the reader may identify the central musician that performed at Carnegie Hall that evening: Sylvia Lee herself. It was her “immortal beloved” presence that rang throughout the hall, and in the hearts of all, including those who had never met her, nor heard of her, until most recently.

The approximately 2,000 people that participated in that evening will never again be the same.