



EIRNS/Sylvia Spaniol

Diane Sare and John Sigerson, co-directors of the Schiller Institute NYC Chorus.

Suttle, and Costas Tsourakis received many compliments from the audience, many of whom have seen them perform at other of the Schiller concerts, or in other musical programs around the city.

The conductors, John Sigerson and Diane Sare, have succeeded in creating a core ensemble of 70-80 singers, all of whom are increasingly clear that the mission of the chorus is to destroy the idea of “entertainment” as the primary focus of art. It is the re-creation of the intent of the composer, as conveyed through the medium of Chorus, which is the mission of the chorus. Re-creation of great ideas, whether in scientific or in artistic experiment, not entertainment, is the cultural backbone, the heartbeat, of social change in our time. Their participation in these artistic experiments qualifies the members of the chorus to “lift ev’ry voice” of deliberation on all things, including the immediate direction of this country as a force for good in history, to the world-historical stage, rather than petty gossip.

It is the aesthetical education of the population and its Presidential process that is the indispensable mission which the Schiller Institute has taken another important step forward in performing. That is not the pursuit of entertainment, but, rather, the pursuit of Happiness, as the Founders would have understood that principle.

Tribute to Anthony Wentworth Morss

by John Sigerson

Our special thanks go out to the family of the late Anthony Wentworth Morss for helping to make this concert possible.

Tony Morss, who passed away on August 6 at age 87, worked with the Schiller Institute for almost three decades. In 1990 he pioneered a performance of Beethoven’s opera *Fidelio* at the Verdi tuning of $C = 256$ Hz, and was a tireless campaigner for returning to that standard. Following his retirement as director of Verismo Opera, he joined the bass section of our chorus, and was a source of joy and inspiration to all of us.

Tony was a beautiful soul, in exactly the way Schiller describes this in his essay “On Grace and Dignity.” Schiller writes there:

We call it a beautiful soul, when moral sentiment has assured itself of all emotions of a person ultimately to that degree, that it may abandon the guidance of the will to emotions, but never run the danger of being in contradiction with its own decisions. Hence, in a beautiful soul individual deeds are not properly moral, rather, the entire character is . . .

It is thus in a beautiful soul, that sensuousness and reason, duty and inclination harmonize, and grace is its epiphany. . . . All movements which issue from her grace become light, soft, and yet vigorous. Merry and free shall the eye gleam, and therein emotions glow. From the gentleness of the heart shall the heart receive a grace such as no pretense can feign. There shall be no tension seen in gestures, no coercion in willful movements, for the soul knows of none. The voice shall become music and move the heart with the pure flow of its modulations. Architectonic beauty may arouse pleasure, admiration, and amazement, but only grace can delight.

Truly, Tony Morss was such a delightful person, and the world is a better place for his having graced it.