

## Some of the signers

*Below are some of the musicians who have signed the Schiller Institute's proposed bill to standardize the tuning pitch at A = 432 cycles per second. (Affiliations for identification purposes only.)*

Renata Tebaldi, soprano; Piero Cappuccilli, baritone; Mirella Freni, soprano; Ruggero Raimondi, bass; Giuseppe di Stefano, tenor; Nicola Martinucci, tenor; Fiorenza Cossotto, mezzosoprano; Maria Chiara, soprano; Marcella de Osma, soprano; Gianandrea Gavazzeni, conductor; Luciano Chailly, conductor; Bruno Rigacci, conductor; Gian M. Sanzogno, conductor; Gianni Lazzari, chorus master, Teatro dell'Opera of Rome; Oslavio di Credico, singer and teacher of singing at Genoa Conservatory; Edgardo Egaldi, chorus master, Teatro Regio, Parma; Marco Balderi, master of RAI Symphonic Chorus, Milan. Ettore Campogalliani, teacher of singing, Mantua; Luisa Gorini Magenta, teacher of singing, Milan Conservatory; Vittoria Mastropaolo, teacher of singing, Milan Conservatory; Carmen Vilalta, soprano, teacher of

singing at N. Paganini Conservatory, Genoa; Ornella Bazzini, teacher, Milan Conservatory; Wilma Colla, teacher of singing, Parma Conservatory; Carlo Perucci, artistic director, Arena di Verona; Birgit Nilsson, soprano; Christa Ludwig, mezzosoprano; Peter Schreier, tenor; Prof. Heinz Marten, former teacher of singing at Cologne Conservatory; Emily Hastings, mezzosoprano, Dusseldorf; Josef Hochmann, first violin, Philharmonia Hungarica orchestra. Kerstin Meyer, mezzosoprano, headmistress, Stockholm Music Academy for Opera; Ann-Charlotte Björling, soprano; Thorbjörn Lindhjörn, baritone, teacher, Oslo Opera; Lone Koppel, soprano, Opera Theater of Copenhagen; Ib Hansen, bass, Opera Theater of Copenhagen; Gardar Cortes, tenor, director, Opera Theater of Reykjavik, Iceland; Styrbjörn Lindedal, director, Gothenburg Opera Theater; Bidu Sayao, soprano, Metropolitan Opera, New York; Gilda Cruz-Romo, soprano, Metropolitan Opera; Jascha Silberstein, first 'cello, Metropolitan Opera Orchestra; Dianne Kesling, mezzosoprano, Metropolitan Opera; Norman Shetler, pianist; Alberta Masiello, assistant conductor, Metropolitan Opera orchestra; Anthony Amato, conductor, director, Amato Opera theater; Ellen Repp, teacher of singing, Metropolitan Opera and Manhattan School of Music; Nico Castel, teacher of diction, Metropolitan Opera; Peter Volpe, bass, New Jersey State Opera; Jodi Laski-Mihova, founder, Lubo Opera, New Jersey; Nedda Casei, mezzosoprano, Metropolitan Opera.

exactly the distinction between those emotional states which foster extended creative concentration-span, and those of a contrary or indifferent effect. So, I recognized that the emotional correlative of creative concentration is a "fundamental emotion" contrary in nature to the erotic emotions of lust, anxiety, fear, hatreds, and rages. This "fundamental emotion" is the same identified by the original Greek New Testament as *agapē*, the emotion associated with love of God, love of mankind, love of truth, and love of beauty as classical aesthetical principles define "beauty."

Once this distinction had been made, I was able to use my recognition of precisely defined emotional states in myself to guide me in isolating those aspects of musical compositions which coincided with the strongest resonance of these emotional states. For example, I can not hear the two opening sections of Mozart's "Requiem" well performed without experiencing tears of joy. I came thus to understand that the spark of creative genius in a great composer, as distinct from mastery of music as a language, is the composer's acquired confidence in such *agapic* emotions.

It is possible, by aid of the proper understanding of the synthetic-geometrical principles underlying a Riemann Surface, to show exactly how Mozart and Beethoven, for example, exhibit such infallible genius in choosing the feature of development of a composition which makes it a unified creative experience in the same sense as a valid fundamental discovery in physical science. Yet, neither Bach, Mozart, nor Beethoven were masters of such features of physical science; how did they work through the process of composition to such remarkable results, seemingly so guided by nothing but an infallible instinct respecting the potentialities of

their native language of music?

Similarly, in the distinctions among performances of these compositions, in which none of the better or worse interpreters are masters of Riemannian physics, do some performers constantly improve their performances with advancing maturity, and others fail entirely to capture what musicians may more easily recognize as the true voice of a Bach's, Mozart's, or Beethoven's singing? Or, how does a performer's "bad mood" impair a performance relative to his or her usual standard of musical conscience?

It became obvious to me that *agapē* is not merely an "emotional state," as "emotion" is usually defined. The emotion we associate with *agapē* is a form of intelligence, and is, indeed, an integral, inseparable aspect of the quality of Reason. It guides us along the upward paths of discovery and related decisions, and so appears to the composer or performer habituated to its joys as a more or less infallible "musical instinct."

The faculty so exhibited in superior compositions and performances, is precisely that associated with the ironical features of the composition and presentation of classical poetry.

Once I had discovered this, I was content. The restless uncertainties vanished. All that remained was the pleasure of discovering new things in familiar compositions, by means of this viewpoint.

**Il Machiavellico:** What would you do as President of the United States in 1988 to lower tuning and defend singing and music more generally?

**LaRouche:** We are unfortunately accustomed to think of