

Presidents and parliaments as making new laws and similar sorts of enterprises. So, we have accreted in all nations a monstrous excess of laws. As President, my included concern would be to establish a period of massive de-legislation, which I propose should be the principal quantity of exertions of the Congress. The law must be simplified, and that in conformity with natural law, to such effect that the law as a whole is brought into congruity with reason and the good conscience of the citizen, rather than the largely arbitrary, and unintelligible mess it has become.

The proper, essential function of a President is that of leadership. The foremost function of leadership, is to recognize the great missions of work to be accomplished during a period of a nation's and civilization's life, and to lead the nation to the successful accomplishment of such great works. The correlative of this aspect of leadership, is a moral role, to infuse the nation with joy in such great undertakings, and to infuse with joy the development of young children and youth into adults more fully developed in their individual moral and other potentials of personal character.

On this account, the Executive Mansion of the United States must become a center of radiation of the highest standards of science and classical art. It were prudent that the professions of sociology and psychology were to be greatly diminished, and more scientists and classical artists employed instead. The presidency must act to establish the achieving scientists and artists as heroes of the popular consensus. If he succeeds, we shall see science and classical art as we might never have imagined possible, and a better, happier people, too.

I have discovered that the best circumstance in which to achieve a Socratic dialogue on issue of policy and science, is at a dinner assembled in the style of a large family. Let the masters of cuisine make the meal beautiful, and set an enriched standard for the family's mealtime life together. The dialogue develops naturally, and with a freedom not customarily achieved in an auditorium or formal seminar. The proper preparation of such a mealtime is the performance of classical art. Eat lightly before the performance, to keep distracting appetites quieted, and feast together as a happy family should afterward. . . .

A presidency which establishes and sustains its direct links with the population through such events, sets the tone for the nation. This is aided by dispatches of the Executive Mansion which make available to a broader population the relevant transactions of the Executive Mansion itself. In the course of this, if the President of the United States sponsors a public dialogue on the subject of musical excellence, he will evoke a general curiosity about such matters, and so, a movement will be sparked throughout much of the population, and that movement will grow.

Since this behavior is already my established disposition, to the degree my present circumstances permit, I shall certainly do no differently in the Executive Mansion.

Fight for classical tuning takes world press by storm

Italy

La Stampa, July 10, page 1, "Carabinieri at the Opera: 'Maestro, Down with the Pitch!'"

Probably the first reaction of whoever reads the news [of the bill presented by Italian Senators Mezzapesa and Boggio] will be: "Look at that! With all the problems, the crises, the annoyances and catastrophes that are hitting us, just look at what our parliamentarians are occupying themselves with!" . . . But no, this is not the case. The bill presented by the senators . . . does not point to an unknown situation, but rather faces most opportunely a persistent abuse which exploits general indifference in order to infiltrate the nerve centers of music life again and again.

. . . The so-called "ear" is an unplumbed mystery. But what can the state do to make sure the officially recognized tuning fork is respected? Perhaps send into concert halls and opera houses squads of carabinieri or police with "perfect pitch," so that when the orchestra conductor begins the Fifth Symphony with E, E, E, C-sharp, instead of E-flat, C, they stop him and say: "Maestro, take it a little bit lower!"

Corriere della Sera, July 10, "For the Tuning Fork, the Senate's 'A'."

In Verdi's time, convention established the tuning fork in correspondence with the natural value—as was thought—of the human voice. . . . It was modified in 1939 to 440. . . . For some, this meant going through the roof, subjecting opera voices to danger and damage. . . . It is necessary therefore to say "stop" to this tendency. . . . What is wanted is that classical works be performed with the correct tuning, as the composer intended, and to defend voices subjected to tensions which will wear them out. . . . The human voice—and here all the singers agree, from Pavarotti to Tebaldi, from Freni to Raimondi—stays where it was, because it is not an industrial product. . . .

A cry of alarm was raised recently by the Cremona stringed instrument builders . . . worried about the damage a wild tuning pitch does to 17th-18th century instruments.

What is needed now, is to find an equilibrium, with obvious variations, which saves brilliance of orchestral sound, and safeguards the voices. . . .

Italian National Radio Ora della Musica program 8 p.m., July 3.

"Now the battle of the musicians who are moral versus the immoral musicians has begun." With these words, Laura Padellaro, the moderator of the primetime music hour on Italian national radio, "Ora della musica," introduced a lengthy interview with M. Arturo Sacchetti, the orchestra and chorus director, and director of the classical music programs for Vatican Radio, who was among the participants in the Schiller Institute April 9 Milan conference on tuning. He demonstrated different examples of musical pieces, performed with the high diapason used today, comparing that with older recordings of the same works performed with lower tuning.

"There are entire operas which simply cannot be performed with the high tuning," said Sacchetti. Sacchetti also called for the relevant government ministries to take up the question and guarantee that in the conservatories and in the public performances the appropriate diapason be used.

Italian National Radio, July 11. Lyndon LaRouche interview quoted by Laura Padellaro, moderator of the "Ora della Musica" music hour.

. . . Let's hear first of all what Lyndon LaRouche, U.S. presidential candidate and initiator of the fight to lower tuning internationally, has to say on this issue. He was interviewed for *Il Machiavellico* by Liliana Celani, whom we will have today as our guest, and was asked about Italy. He answers, and I am quoting literally, "I weep for Italy, but I do see two main ways out of this situation for the Italian nation: One is the *bel canto* tradition expressed by Giuseppe Verdi, and the other one is the scientific tradition of Leonardo da Vinci, Betti, and Beltrami. Around these two focal points, the *bel canto* school and the heritage of Leonardo da Vinci, Italy can be awakened and encouraged to rebuild itself.' "

Corriere della Sera, July 15, "From Italy, to the Rest of Europe, A Crusade to Reduce Vibrations in the Tuning Fork: The Cry Goes Up: 'Viva Verdi.' "

. . . On the Italian model, the international music world is moving for the same cause. In the next few days, press conferences are to be held in Germany, Sweden, France, and the United States to inform public opinion, and over the last two days, the promoters of the initiative met with the press in Rome and Milan. The legislative bill emerged from a conference on tuning organized by the "Schiller" Institute in Milan in April, which gave birth to a petition to Parliament, to adopt $A = 432$ vibrations. . . .

Giuseppe Verdi, in fact, was the first spokesman in the war of the tuning fork. He conducted a battle personally, writing to all the opera houses and to the Italian government to push them to adopt, by decree, a tuning based on $A = 432$. More recently, Giacomo Lauri Volpi and Mario Del Monaco entered the battle.

The violin builders, on the other hand, joined the "cause" only later. Sergio Renzi, president of the International Insti-

tute of Stringed Instrument Building of Cremona, says that "modern tuning has already created irreversible damage to violins. It will be almost impossible to try to remedy this. Greater brilliance and power have been obtained at the expense of timbre, which is no longer distinguishable in its nuances. . . ."

North and South America

St. Louis Post-Dispatch, *early July, "Lyndon LaRouche and Followers Seeking Music Reform According to Natural Law" by James Wierzbicki, music critic.*

[LaRouche's] conclusions are far-fetched, and, I think, more than a little scary. But some of the theoretical material cited by LaRouche in his lengthy foreword to the Schiller Institute [music] manual, although it seems beside the point, is rooted in mathematical fact.

For example, he's right about the "Golden Mean" playing a significant role in architecture from the Classical Greek period and in music from the so-called Classical era. . . .

You can see it plainly in the design of the Parthenon in Athens if, for example, you compare the distance between pillars to the heights of those same pillars, or in landscape paintings by the 16th-century painter Raphael if you compare the location of the main figures to the width of the entire canvas. Persons who can measure time while they listen can hear it in the placement of climaxes in the opening movements of some symphonies and sonatas from the second half of the 18th century. The Golden Mean can also be found in nature, in the shapes of certain trees and leaves or in certain seashells.

LaRouche is stretching a point when he claims that evidence of the Golden Mean constitutes "absolute, scientific proof" that an artistic composition "is consistent with the quality of beauty." Still, the Golden Mean does exist, and musicians have known about it for a long, long time. . . .

El País, of Cali, Colombia, July 14, "Nora Hamerman Proposes a Return to Classical Aesthetics."

North American soprano Nora Hamerman was on a visit to Cali to discuss the Renaissance. . . . [We asked,] "Is it possible to apply the same bases of the Renaissance, when we are living in an era of technological and social change?" . . . "Renaissance principles . . . are based on the concept of coherence between the universal laws of the natural world of physics . . . and the principles that govern man's creative processes." The work on tuning and musical performance has to be done, and in Italy it has begun. Opera singers such as Renata Tebaldi, Piero Cappuccilli, . . . Placido Domingo, and Luciano Pavarotti have joined to ask the Italian parliament to pay attention to the voice. "The high tuning ruins voices. At present, the primacy of the singing voice has been lost, and the human is what is important. Many orchestra directors wanted a brilliant sound and do not care how this affects singers."

France and Spain

Quotidien de Paris, July 19, half-page article, "Placido Domingo and Others: 'Halt to the Too High 'A' . "

The war of the "A" has been declared, in Italy. Under the impetus of a large number of international stars in the musical world who joined in unison to denounce the mad race toward high pitch, two Italian senators have just decided to introduce a bill aimed at fighting against this tendency to increase the pitch, which is a threat to old instruments and the voices of opera singers.

Le Monde, July 27 "An Italian Bill About the High Tuning: For a Few Hertz Less," by Anne Rey.

"The greatest works from Bach to Verdi were all written for a diapason with a 256 hertz C, which is approximately equivalent to A at 430.5 hertz. To play those works at higher tuning, sometimes reaching 448-450 hertz in certain opera houses, for example Florence and Vienna, is tantamount to a conspiracy to kill the voice, which is unable to resist an effort that goes against the laws of nature, of the instruments, of music itself," writes Liliana Celani, author of a report on "Giuseppe Verdi and the Scientific Diapason," which has not gone unnoticed, at least, not in Italy. . . . Great names of *bel canto*, from Placido Domingo to Renata Tebaldi, including Bruson, Cappuccilli, Pavarotti, have endorsed the proposal. Some, but not all, violin-makers have followed suit. Conferences and debates have taken place, whose conclusions are amply reported in the Italian press. . . .

El País July 15, "Verdi Lives!"

Alfredo Kraus, Placido Domingo, Montserrat Caballé and Piero Cappuccilli have endorsed a draft bill presented Wednesday in the Italian Parliament, whose aim is to set the pitch at A = 432. "An A above 432 vibrations is absolutely inhuman," says Cappuccilli. The present trend in the large orchestras is to put the A up to 456 vibrations. "This frequency demolishes the voice in less than three years," says Cappuccilli. . . . Placido Domingo has called upon all singers to take up the initiative for the Italian draft bill in favor of A = 432, "even if that means going on strike."

Denmark

Det Fri Aktuelt, July 18 "In High Tones."

A Danish opera singer is interviewed, and states, "The official concert pitch is A at 440 hertz—that is 440 cycles per second. But sometimes, this is raised all the way up to 445 hertz. Alone in the last hundred years, since, for example, Verdi's time, it has risen by 10 hertz. Even more since Mozart. And all this should be seen in the light of the fact that a rise of just a couple hertz hurts a singer, when he has to take, for example, the high C."

Danish National Television, July 22; Danish Royal Opera

tenor Stig Fogh Anderson interviewed by Peter and Pia Borgwardt on "Open House in Aarhus."

Andersen: One says that a meter is so and so long. That is decided. One does the same with the concert pitch. One says that there are so and so many cycles per second for the note "A."

Borgwardt: And this has changed.

Andersen: This has changed, and is still changing, so that the concert pitch through the century has in fact risen and risen. I have an old encyclopedia from 1950 which says that the concert pitch is 435 hertz. The normal pitch today is 440 hertz. . . .

Borgwardt: But the opposition is against bringing the concert pitch down to where the opera composers thought of it, because of the whole orchestra and the orchestral sound.

Andersen: Yes, there are some in the orchestra, and some conductors, not all. One also finds violinists, for example, who are anxious about their old Cremona violins, Stradivarius, etc., because just 10 cycles per second in the range we are talking about increases the pressure on the violins to such a great extent that there is, in fact, a danger of whether the violin can handle this for long. But many orchestras want a little stronger, little more aggressive, insistent, glossy sound, and have set the concert pitch higher and higher.

Borgwardt: To conclude, we should wish good luck to this initiative that is being taken by opera singers across the world in order to lower the concert pitch. And then maybe the old instruments can also be protected.

Andersen: One can say that. As Domingo said, that we could consider saying that either we sing it the way the composer wrote it, or we don't sing it at all.

Borgwardt: It is not only the old instruments we should protect, but the tenors should also be protected.

Jyllands-Posten, July 26, interview with Liliana Celani by Elisabeth Saugmann, "Domingo and Co.: Give Us the Concert Pitch."

"Jyllands-Posten has been the leading newspaper in the international debate around the far too high pitch which is destroying singers all over the world," says Liliana Celani from the Schiller Institute in Rome.

"Last week, at our press conferences in Rome and New York, we cited the *Jyllands-Posten* interview with tenor Placido Domingo. And now, the *Wall Street Journal*, as well as the large TV stations in New York, have brought the case up. . . . Our main purpose is, of course, to influence the rest of the world, because, behind the hysterical level of 446-447 cycles per second, there are a whole set of things that are wrong.' "

. . . Liliana Celani will be busy in her office in Rome. If the Schiller Institute can get "Verdi's own concert pitch" adopted by law in the Italian Parliament in September, this will be more than even Verdi dreamed about, when he worked to get the system homogeneous all over Europe.

West Germany

Kölner Rundschau, July 27 "Through Law to Good Tone."

"Often, a good sound is lacking. This old knowledge was made conscious to the Italians in one stroke, after a new law has been introduced into the Roman Senate. Two angry senators now want a state prescription about the exact value of the tuning pitch, this precondition for tuning of the instruments and correct interpretation: exactly 432 should be the vibration of the A.

Carlo Boggio and Pietro Mezzapesa thus follow a historic initiative taken by Giuseppe Verdi in 1884. . . . The music-loving representatives now want to return to the beginnings; because, according to Senator Boggio, 432 Hz is "scientifically, naturally, and historically" the measure of all being.

Anything exceeding this is putting too much stress on vocal cords and instruments. Mockers already foresee police officials with absolute pitch listening backstage, to watch obedience to the law. However, the politicians want to avoid such a sound-police: The musicians themselves must see to it that the law is respected. We wonder what has been whispered into the senators' sensitive ears?

Sweden

Svenska Dagbladet, July 24, where "tango expert" C.G. Ahlén struck the sourest note in the coverage with his absurd article, "Opera Stars Have been Exposed to a Coup."

. . . These respectable artists have acted in good faith and for a good cause. Whether the aim is also good can, however, be placed in question and on good grounds, as one takes the merits of the organization that organized the conference under consideration. By any judgment, we are dealing with a wolf in sheep's clothing and an almost genial coup. Musicians and singers have an unbeatable capability for closing their eyes to certain political connections. But were they really aware of what the forces are that are pushing the question of orchestra tuning?

The conference was organized in Milan by the so-called Schiller Institute, which is led by Helga Zepp-LaRouche. She is the wife of the American founder of the European Labor Party, EAP, the computer millionaire [sic] Lyndon H. LaRouche, Jr. . . .

Characteristic of these publications is not any interest in spreading culture—for that, their knowledge is too fragmented and superstitious—but in cooking up scare images and presenting hate objects. The EAP is interested in music, but not any music. The fight against jazz, rock, and folk music is placed on an equal footing with the fight against drugs, while Bach, Mozart, Beethoven, and now recently Verdi, are elevated not only to artistic models, but also to moral cult figures. . . . [L]isteners should have become suspicious during the conference. Here a document by Verdi from 1884 was conjured up, genuine or not genuine, which declares that middle C should be 256. . . . Another collab-

orator of the EAP tried to develop the proof that the register shift, which usually lies at F-sharp or G, corresponds to the asteroid belt between Mars and Jupiter. If the planetary system were "wrongly tuned," it would explode in pieces, this pseudo-scientist asserted; he claimed that 256 Hz for middle C, corresponding to 432 for A, brings the human voice into harmony with the laws of astrophysics. . . .

Last year, the EAP experienced a forceful rebuff, when the federal police started to get interested in the affairs of Lyndon LaRouche. The EAP seems to have preferred to keep a low profile for some time and improve its bad image. In this perspective, the conference in Milan is an ingenious move. High orchestral tuning is an international problem, and it is easy to recruit naive but respected supporters for such a seemingly urgent cause. But who can guarantee that a vote for the Schiller Institute manifesto will not at the same time become a vote for the EAP? What happens with the names on the manifesto, what fate is awaiting the signatures as they enter the computer base of the EAP?

Güteborgs-Posten, July 29, "A in Milan Becomes B-flat in Rome" by Maarten Castenfors.

When Luciano Pavarotti, one of the world's most beloved tenors, soon comes to Gothenburg and the Scandinavium Hall to spellbind an opera-loving audience with his divine voice, one ought to call attention to the bitter dark side of being a singer.

Orchestra tuning is too high! The singer is simply forced up in high "hybrid tones"—A = 440—which seriously threatens to cut the life expectancy of their voices. To cure this bad condition, a conference arranged by the Schiller Institute was held in the opera city Milan. The result of this meeting was that a call was unanimously endorsed to lower orchestral tuning by a half-step.

The thought in itself is not new. Even in 1884, Giuseppe Verdi got the Italian war ministry to issue a decree stating that "the official scientific tuning in Italy" was A = 432. Accordingly, "a noble and majestic sound" was aimed at, and not "the screaming of too high tuning" (A = 440), which is common today. Furthermore, in a letter, Verdi precisely underlines the absurd situation that "the tone which in Paris and Milan is called A, should be a B-flat in Rome." . . .

From a Swedish perspective, we hope that the Italian ministries for cultural questions will take the responsibility to accept the proposed bill. And we, together with 300 nationally and internationally famous singers, musicians, and conductors, are furthermore hoping that A = 432 becomes the norm for orchestra tuning in all opera houses and music institutions of the world.

Because, if the voices of our beautifully singing friends are silenced, a whole part of our culture is threatened. Or, with Schiller's words from his poem "The Artists": "Mankind's dignity has been given into your hand; Protect it! It sinks with you! With you it shall rise up!"