

committees penetrate Filipino overseas communities throughout Asia, Europe and North America. Intensive penetration of Filipino workers employed as contract laborers in Malaysia, the Middle East, Libya, and elsewhere is practiced. The whole operation is coordinated through computers.

One Noel Villaba, alias Ben, recently captured by Filipino authorities, revealed how the system works. Rev. Leonardo M—, secretary of the CPP party group in the National Council of Churches in the Philippines, receives a project proposal from a Philippine NGO heavily infiltrated by CPP/NPA and its supporters. The project is then forwarded to Bread for the World, the German Protestant Church funding organization. Following approval, the money is deposited in the National Council of Churches' Philippines dollar account with the International Bank of Asia and America. Funds are withdrawn by installment as required for the implementation of the project. While \$60,000 may be transferred from Bread for the World, only \$40,000 finds its way to ASPAC, which takes responsibility for dispersing it for purchase of weapons or its own expenses. In a Potemkin Village-type operation, the remaining \$20,000 is dispersed to the "legitimate" project, so at the end of the year Reverend M— may quite honestly report on the progress of the humanitarian project.

In an intelligence briefing earlier this year, the Philippine Constabulary reported that foreign support received by the CPP/NPA in this manner was at least \$8 million annually.

The Bishops' Conference of the Philippines conducted its own 1987 investigation of NASSA, confirmed that a large percentage of funds was finding its way to the CPP/NPA and front groups. A subsequent reorganization aimed at stemming such transfers is not believed to have been effective.

The accompanying figures show: 1) the apparatus of ASPAC; 2) church organizations believed to be heavily infiltrated by the CPP/NPA and responsible for identifying projects to be financed, with the result that funds end up financing the revolution; and 3) organizations in the Philippines that are a direct front for, or are heavily infiltrated by the NPA and which are known to receive foreign aid from West European and American NGOs including the large church-related donor organizations.

Funds acquired through these procedures are then handled by the Financial Commission (Fincom) of the NPA, which deposits the money into special accounts in the Philippines, Singapore, Hong Kong, and Tokyo. A full 80% of the money is put under the control of the Military Commission (Milcom) for the purchase of weapons. Through shipping and forwarding companies based in Singapore and elsewhere, it is believed that the NPA is able to purchase Soviet SAM-7 surface-to-air missiles and rocket-propelled grenade launchers and mortars. Although SAM-7s, which cost \$40-50,000 apiece, have not yet been seen, captured documents indicated that NPA cadres have already received special courses in their use.

## Italian tuning bill wins support abroad

by Liliana Celani

When the Italian Parliament resumes this month, a number of important legislative proposals will be on the agenda. But the one which has provoked the most discussion and amazingly broad support not only in Italy, but on three continents (Europe, Ibero-America, and the United States) is certainly the legislative proposal launched by the Schiller Institute to go back to Giuseppe Verdi's classical tuning (of concert A at 432 vibrations per second, corresponding to a middle C of 256 vibrations per second).

The Schiller Institute legislative proposal was officially introduced in the Italian Senate last July thanks to two Christian Democratic senators, Sen. Carlo Boggio and Sen. Pietro Mezzapesa, and will be discussed in October by the Italian Senate Education Committee. If approved by the Senate, it will pass to the Chamber of Deputies, and then become law. The reason for this legislation, as readers may remember from previous issues of *EIR*, is that unless the classical pitch used and defended by the greatest composers, such as Mozart, Beethoven, and Verdi, is revived, singers' voices and precious instruments such as the Stradivari, Guarneri, and Amati violins will not be saved from the destruction wreaked by today's higher and higher pitches. These have reached absurd heights such as A-448-450 in Herbert Karajan's Berlin Philharmonic and orchestras in Vienna, Salzburg, Florence, and Dresden.

The Schiller Institute-Italian Senate legislation has an important historical precedent: In 1884, Giuseppe Verdi had a similar pitch decreed by the Italian War Ministry, which then retooled all wind instruments of the military orchestras to A-432. That's why the world press has often referred to the Schiller Institute proposal as "Verdi's A."

### 100 endorsements from France

Besides the more than 400 singers, teachers, conductors, and instrumentalists from all over the world who have endorsed the Schiller Institute draft proposal since April (among

them big names in the opera world such as Renata Tebaldi, Piero Cappuccilli, Carlo Bergonzi, Birgit Nilsson, Placido Domingo), the Italian bill for A-432 has been supported by hundreds of musicians all over the world, many of whom signed and sent back a statement of support they received from the Schiller Institute. In France, the support for "Verdi's A" has been very broad. More than 100 singers, many belonging to the Paris Opera, sent back their endorsement, among them important names such as baritone Gabriel Bacquier, sopranos Isabel Garcisanz, Michele Lagrange, Suzanne Sarroca, tenors Bruce Brewer, Michel Senechal, Alain Vanzo, and mezzosoprano Brigitte Lafon, as well as bass Jacques Mars. The French daily *Le Figaro* published on Aug. 7 a very positive article, with pictures of Tebaldi and Bacquier, and the Schiller Institute campaign was covered by all main French dailies, including *Le Monde*, *Quotidien de Paris*, and *Le Journal du Dimanche*.

French musicians are not unaware of the historical implications of this fight for scientific tuning: In 1950, the French Academy of Sciences published a document supporting Verdi's tuning against the London Standard Pitch of 1939 (A-440), and revealing that the so-called Standard Pitch conference was organized by Josef Goebbels's Radio Berlin, and that A-440 was later accepted in order to please jazz players who wanted a brilliant sound from their wind instruments. As 23,000 French musicians confirmed in a referendum, it is a shame that classical music and opera should be performed at a higher key just because wind instrument makers want to export to America!

### **German musicians send support letters**

A Schiller Institute leaflet demanding a return to Verdi's tuning had a very large echo in the Federal Republic of Germany: Two weeks later the Schiller Institute received 79 letters supporting the Italian senators' initiative, signed not only by singers (one tenor sent a postcard with his picture and a handwritten "Bravo for your initiative"), but also from important conductors, such as Prof. Georg Alexander Albrecht, chief conductor of the Lower Saxony Opera and chief conductor of the State Orchestra of Lower Saxony; Prof. Klaus Weise, chief conductor of the Dortmund Opera and Symphonic Orchestra; and Prof. Helmut Hücke, oboe teacher at Cologne Conservatory. Endorsements reached the German Schiller Institute also from Austria and the Netherlands, including from Prof. Mya Besselink of the Maastricht Music Conservatory. It is not surprising that many German musicians liked the idea that finally they will be able to listen to Beethoven and Mozart in their original key, and not transposed half a tone higher.

### **The Verdians at the Danish Opera**

Since the days of the "Swedish nightingale" Jenny Lind, for whose voice Verdi wrote "I Masnadieri," and those of the unforgettable tenor Jussi Björling, the tradition of Italian bel

canto has flourished in Northern Europe. We rediscovered its enthusiastic presence in Sweden and Norway, where many have signed the Schiller-proposed legislation, and in Denmark as well. The major soloists of the Copenhagen Opera Theater did not stop at signing the petition backing the Boggio-Mezzapesa bill, but are busy getting the "Verdi A" publicized all over Denmark. Tenor Tonny Landy and soprano Edith Guillaume announced in an interview to the main Danish tabloid *Exstra Bladet*, on Aug. 7, that they were about to sign the Schiller initiative, and their signatures did come in. Another Danish Opera singer, Erik Harbo, the Opera's official spokesman, was interviewed on Aug. 23 by Danish National Radio, after having vigorously protested the not very professional way in which the conductor of the program "Orientation" had quashed the bill for the "Verdi A" by talking about singers' "laziness." The interview with Harbo, who stressed the importance Verdi himself gave to this battle for the correct tuning, was broadcast three hours before a concert given by Luciano Pavarotti in Copenhagen, before an audience of 5,000, many of whom had read the Schiller Institute's leaflet on the "Verdi A" passed out at the entrance which contained a quotation by the famous Italian tenor about the importance of the tuning pitch for culture, taken from an forthcoming interview with Pavarotti in the magazine *Il Machiavellico* (see box).

### **'Back to Verdi's scientific tuning fork'**

This was the title of a conference held on Aug. 30 by the Schiller Institute in Mexico City, at the National Autonomous University of Mexico's (UNAM) National School of Music. Many students of the major Mexican singing teachers in the Italian bel canto tradition, David Silva, Angel E. Esquivel, and José Briano, enthusiastically received the news of the bill to establish the "Verdi A" in Italy. "This is the most important idea of the last 100 years, and it will revolutionize music worldwide," commented baritone Jesús Suaste, the 1987 winner of the "Francisco Araiza" competition of UNAM. Suaste hastened to take the good news to the well-known baritone Roberto Banuelas, and together they heard a videotape of the now-famous examples given by baritone Piero Cappuccilli at the Schiller Institute's conference in Milan last April 9: two arias from Verdi's "Ermani" and "Il Trovatore" operas, performed in two tunings, the modern tuning on a concert grand piano in Milan at A-444, and Verdi's A-432, to make the "difference of color" of the voice apparent. Singing along with the tape, the Mexican baritone noted that, with the Verdi tuning, "the voice moves much more easily, and with less strain." The two baritones committed themselves to inform the Mexican Union of Opera Singers so that they will send Senators Boggio and Mezzapesa a message of support. On Sept. 3, the National Polytechnic's TV station agreed to broadcast the videotape with Piero Cappuccilli's demonstration, while Alfredo Mendoza and Arnulfo Velásquez, of the Schiller Institute of Mexico,

LUCIANO PAVAROTTI, the world-famous lyric tenor, granted an interview on Aug. 18 to Liliana Celani and Claudio Celani of the Schiller Institute at his Villa Giulia near Pesaro, Italy. He stated that if the performance pitch of operas were lowered, certain rarely performed bel canto masterpieces could be sung by artists with the heavier "lyric" voices for which they were intended by the composers. He mentioned Gioacchino Rossini's 1829 opera, "William Tell," based on the great drama of Friedrich Schiller. The lead tenor role in that long opera, written for Paris in an era when the tuning fork in that city was A-430, abounds in demanding high notes.

The interview will be published in October in the Italian cultural review, *Il Machiavellico*. Pavarotti had given his verbal endorsement to the Schiller Institute's initiative for the "Verdi A" last spring, but said in the interview that he now feels it would be enough to hold the line at A-440, the pitch established in 1939 as "international standard pitch." "But in order to have A-440 at the end of an opera, such as Bellini's 'Puritani,' you have to start off lower than that. . . . The orchestra should try, if it's technically feasible, to start at A-438."

"We have to bring the voice back to human levels," he insists, attacking the trend in many European opera houses toward A-442 and even much higher pitches.

He continues: "You end up being unable to perform operas such as 'William Tell,' to cite the one inaugurating the Scala season. There are voices, such as mine and [lyric soprano Mirella] Freni's [a signer of the petition for A-432], which could perform such operas if the pitch were more human. I can tell you that 'William Tell' gave the final blow to a tenor named [Nicolai] Gedda, because he sang it in a higher key. If the pitch had been less high maybe Gedda would have sung ten years longer. He still sings, but he is no longer the great tenor he once was. Fifteen years ago he sang the whole opera, in the French language, which is a language well fitting his voice, but the high pitch ruined his vocal cords." (Up to now, Pavarotti has turned down chances to sing in "William Tell.")

Does he believe conductors could accommodate to a lower pitch? Pavarotti replies: "I think the sound of the orchestra would be much more mellow and more human with a low tuning fork. It would be more majestic, more powerful . . . less brilliant, but who said music should be brilliant?"

Asked to comment on Lyndon LaRouche's evaluation that he sees two major hopes for Italy, the bel canto tradition, and the scientific tradition around Leonardo da Vinci, Betti, and Beltrami, Pavarotti states, "I am fully in agreement."

were interviewed for 45 minutes at the initiative of Radio Imer.

Further backing for the initiative keeps coming in in the United States, the latest authoritative endorser being the musicologist H.C. Robbins Landon, considered the world's top expert on Haydn, and also author of a book on Mozart.

### High-tuning mafia out of control

Not surprisingly, the so-called music mafia which pretends to control every aspect of classical performance worldwide, from tuning pitch to running opera houses, recording companies, critics, and so forth, has reacted hysterically to the success of the "Verdi A." What most unnerves this clique, which uses anonymous detractors like the one cited by Harvey Sachs in a raving article in the Turin paper *La Stampa* on Aug. 25, entitled "Mystery Story Behind the Tuning Fork," is that the campaign was inspired by the American economist and presidential candidate Lyndon LaRouche, who differs from other U.S. politicians by including among his musician friends not Frank Sinatra or some rock singer, but a violinist such as Norbert Brainin, first violin in the legendary Amadeus Quartet. It seems that the anonymous letter cited by Harvey Sachs in *La Stampa*, in a clumsy attempt to smear the Verdi A initiative, was written by an editor of *Opera News*.

It is hard to say who, but the "important American musical review" may have bigger worries than the LaRouche campaign for the scientific standard pitch, since leading operatic artists have confided to *EIR* that they have quit subscribing to *Opera News* due to its arbitrary reviews and unreliable reporting.

Another slander broadcast by the Danish radio show "Orientation," cited above, is also unlikely to have much effect: "Verdi is for LaRouche what Wagner was for Hitler." The author of this gem, who like *Opera News* and the Swedish daily *Svenska Dagbladet* has tried to insinuate that LaRouche and the Schiller Institute are "totalitarian" for wanting to reestablish a link between music and science, and between music and morality, is a certain Marxist named Nielson who affects a punk style of appearance, and is known in Danish musical circles as the *enfant terrible* of the radio.

These flamboyant slanders have apparently been joined by a conspiracy of musicological ignorance, in which the very existence of the 1884 Ministry of War decree and Verdi's backing for it have been wiped off the record in the United States, and this, too, is being used by detractors of the "Verdi A" who now claim that it never existed! All the defamation has only served to demonstrate that the initiative is important, and that it "threatens" to succeed.