

them in that direction. But you know, young people are very stubborn. And in these modern days, they all want to be stars yesterday. I'm afraid that these days they have to learn through experience—and experience often kills. And I think this is the reason that we have a dearth of singers these days, because everyone tries to do everything too fast. The pitches are grueling, and that hurts very much. And of course, they have all the jets, and they fly from here to there, they're performing too much, everybody does too much.

EIR: Do you think the opera houses are too big?

Bonyng: The houses are much too big; the television is a disaster, because as soon as the singer is beautiful, or young and handsome, they are on the television doing these roles they shouldn't do. And there are so many things to fight against, that didn't exist in the last century.

EIR: Do you talk to them about registration?

Bonyng: Oh, if they are smart enough, yes! The whole thing is, they're not smart; a lot of it goes in one ear and out the other. You have to find ones that can understand.

EIR: Do you know any schools teaching registration?

Bonyng: No, they don't seem to *understand* the registers anymore. People are so keen on saying "they don't exist," because we shouldn't *hear* them—but of course, they *must* exist, physically they *do* exist. If you try to sing without using registers, the tone becomes pallid, because you don't have the brilliance in the top and you don't have the depth beneath that you need.

EIR: One political question. Did you know that Lyndon LaRouche, the U.S. presidential candidate, organized this movement?

Bonyng: No, not at all.

EIR: This is why he is so controversial—he has attacked the whole rock and roll, drug culture. People don't like someone telling them: "You can't do your thing." He says that modern music is garbage, that the whole present-day culture, with the drugs and the rock music, is making people stupid.

Bonyng: Well, he has more than a point there. . . . I have no patience at all with that. That's just jungle music, it's primitive, it's just primitive instincts that are being catered to. I believe that real music has great powers; I think it has great powers of healing for the mind and the body. And I think a return to classical music would go a long way to fixing the world up. Whether it happens, is another story.

EIR: What do you think of a presidential candidate making that a major plank of his platform?

Bonyng: Wonderful! It's quite wonderful that anybody that's to do with the government, can think really deeply about something that really matters.

EIR: And what do you think of the idea of the fight for a lower pitch at the center of that?

Bonyng: It's very wonderful, but it's going to be very hard to do it. Because you see, apart from me, a lot of conductors won't fight it, because they think that the orchestra sounds more brilliant in a higher register. I personally don't agree with that; I love the more mellow sound you get from a lower pitch. No matter what the music is—all the 18th- and all the 19th-century music at a lower pitch, sounds very much more beautiful.

EIR: But, since art has to represent truth, and since the composers wrote at this pitch, and indeed had poetic ideas which were specific to the pitch—

Bonyng: —then we should try to reproduce the same, as much as we are able. I don't think one can *absolutely* reproduce what was done 100-150 years ago, but one can try.

EIR: The Schiller Institute has just recently worked with a New Jersey opera company called the Lubo Opera to return to the Verdi pitch. They began performing this month, at 435, which is an historic first in the U.S. They want to try to move down to 430-432 if they can figure out what to do about their woodwinds. What do you think of that idea?

Bonyng: I don't know; we've come so far with music, and people have become so used to this at the higher pitch. If people can get down to 435, even 438 in my mind, then I think that would be a good thing, and one might carry the day with that, to a great extent.

EIR: But if composers wrote for 430, they wrote for 430.

Bonyng: Yes, yes . . . but I think it's going to be very hard to get it down to 430.

EIR: Do you think it's desirable, though?

Bonyng: Yes, in many instances.

'Verdi A' advances

At a Schiller Institute conference in Rome on Nov. 24, more than 80 musicians and music lovers gathered to discuss the bill to lower tuning to the Verdi A = 432 (C = 256), now before the Italian Senate. Telegrams of support for the bill were read, including by Luciano Pavarotti and Carlo Bergonzi. Two demonstrations of the superiority of the lower tuning were given, one by Bruno Barosi of the Cremona violin-making institute (see page 58), the other by world famous baritone Piero Cappuccilli, who sang two examples from Verdi operas at the different pitches.