

Philip Morris chairman Joseph Cullman III, had been the effective coordinator of the activities of the U.S. branch of the World Wildlife Fund, may have something to do with the company's reaction.

'Green perestroika' and 'Eco-Nazis'

In mid-November, French Communist Party head Georges Marchais was invited to West Germany by the West German Communist Party, the DKP. According to the French CP daily *L'Humanité*, a central purpose of the Marchais visit was to hold strategy sessions with the German Greens.

Then, on Nov. 26, the liberal London *Guardian* reported one case study of how the Soviets work with the greens. Since *Guardian* correspondent Walter Schwarz is devoutly sympathetic to gnostic "green" ideologies, in their Eastern and Western forms, his account is all the more revealing. Schwarz reported on a recent East-West ecological conference that was held sailing up the Danube River. Calling this event a prime example of "green perestroika, ecological awareness that is breaking out all over Eastern Europe," he reported that "even official Russians can sound like deep greens . . . [and] deep ecologists. . . . In Moscow's cauldron of ideas, deep ecology is being mixed in with refurbished Marxism."

"Deep ecology" is a specific term, used by followers of the Norwegian gnostic philosopher Arne Naess (known among ecologists as "the father of the 'deep ecology movement' ") to connote a radical challenge to the very premises of the Judeo-Christian belief in scientific and technological progress. One of Naess's pet ideas is that global population must be drastically reduced, to a level perhaps as low as 100 million people. In pursuit of such policies of mass murder, certain Naess followers who write for the American magazine *Earth First!* have praised the AIDS virus, as a means of population reduction. It is to Naess and followers that the Italian newspaper *Corriere della Sera* was referring in June of this year, when it coined the term "eco-Nazis."

Naess is linked to those Norwegian circles who hosted a meeting of the Soviet-front "World Peace Council" July 2-4 of this year, on the subject of "ecology." This was one of the signal, if little publicized, events of the year, in bringing the "peace" and "green-ecology" movements together under Soviet patronage.

The group that sponsored the Danube conference was the "Eco-Forum for Peace," founded in the mid-1980s by Eastern and Western gnostics and officially headquartered in the Bulgarian port city of Varna. The "Eco-Forum" has also been known as the "Varna Group," or the "Club of Varna." Its past president, who participated in the Danube meetings, is Ivan Frolov, recently appointed one of the select few in the inner advisory "cabinet" of Soviet leader Gorbachov. Frolov is quoted by Schwarz, declaring, "The problem of peace and the problem of preserving nature are dialectically interrelated."

Rome meeting proves case for lower tuning

More than 90 people, including famed musicians and government officials, gathered in Rome Nov. 24 to attend a conference on the theme, "Let's Keep Bel Canto Alive in the World." Bel Canto, or beautiful singing, was the method of teaching voice developed during the Italian Renaissance. The conference was sponsored by the Schiller Institute, which, in Milan last April, launched an international campaign to restore the original lower tuning of the great classical composers, pivoted on middle-C at 256 vibrations per second ($A = 432$), as against the current orchestral practice of tuning to $A = 440$ or higher. The lower tuning is deemed essential not only to preserve the human voice, but to render truly the intended registration of great musical compositions.

Conference spokesmen said they were confident that this and other events on the same theme were helping to forge what Giuseppe Verdi called an *Esercito di Prodi*, an army of fighters for culture, freedom, and justice.

The Italian Ministry of Culture's auditorium in the State Recording Library was filled with people representing important parts of the music world. Two officers were sent by the General Staff of the Italian Army, one the conductor of the Army Military Band, and the other representing the historical office, where the War Ministry Decree of 1884, inspired by Giuseppe Verdi, establishing tuning at $A = 432$, is kept. The two reported that they would write a report for the General Staff recommending the acquisition of $A = 432$ wind instruments.

Among dozens of singers attending, there was a baritone who chairs the Lauri Volpi Singers Competition, and who said that, beginning with his organization's Dec. 6-8 competition, Verdi's scientific tuning would be used. Presidents of cultural associations were also in attendance, including the prestigious Academia Filarmonica Romana and the Perosi Center.

Two singers from the National Soloists Association announced that they will organize an $A = 432$ concert inside the Italian Parliament in December. The Parliament is about to consider legislation that would make tuning at the lower pitch the law in Italian concert halls.

An alto *lieder* singer of English origin, now living in Rome, was so enthusiastic about the tuning campaign that she telephoned the editor of an important British music magazine, who not only asked her for an article about the Schiller Institute initiative, but also volunteered to organize a confer-

ence on the subject in London. She reported to the conference, to much laughter, that an attack on the institute and its initiative by critic Stefan Zucker in *Opera News*, reprinted in *Professione Musica* in Italy, was not very effective, because “Zucker is a notoriously incompetent musician, who claims he is a tenor, but has such a hoarse voice that nobody can imagine he’s a singer.”

Also attending were instrument makers and instrumentalists, including the famous harpsichordist Egilda Sartori, who conducts harpsichord tuning classes at the Cini Foundation in Venice, and reported that a Venetian tuner had almost destroyed her harpsichord by trying to tune it to A = 440.

An official envoy of Italian Education Minister Giovanni Galloni attended, as well as the conductor of the Rome Opera Choir.

The conference was covered by three national radio programs and Radio Vatican, all of which recorded interviews with the famous baritone Piero Cappuccilli and Bruno Barosi of the Cremona Violin-Making Institute, as well as Schiller Institute leaders Liliana Celani and Fiorella Operto. The press agency ANSA reported on the proceedings, as did the dailies *La Stampa* and *Il Popolo*.

Polemical tone

The three main speakers were Piero Cappuccilli, Arturo Sacchetti, artistic director of Vatican Radio and a well-known organist in Rome, and Prof. Bruno Barosi, who chairs the physics laboratory of the Cremona Institute.

The conference was opened by Liliana Celani, who thanked Lyndon LaRouche for launching this initiative three years ago in defense of voices and of natural law. She emphasized that Verdi and LaRouche were right in defending the connection between science and music, and that this was the reason so many people had become upset by the initiative. She read Verdi’s letter to the War Ministry in 1884, which was welcomed by a round of applause, and reported the endorsements of the Schiller Institute initiative since the April conference, reading telegrams which had been sent to the conference by Renata Tebaldi, Luciano Pavarotti, Carlo Bergonzi, Rolando Panerai, and Gardar Cortes, head of the Island Opera.

Maestro Sacchetti then spoke, thanking the Schiller Institute for its initiative. On the “A = 440 mafia,” he had harsh words: They are “prejudiced” and say absurd things, such as that violins cannot play under A = 440, which only shows their ignorance. He insisted that it is a moral obligation of the performer to respect the will of the composer. He gave two examples of the difference made by the two tunings. One was a recording of two pieces played on a modern organ tuned to A = 440. The other was a recording of the same pieces played on two old organs which are located in two Rome churches. The latter were built in 1881 and 1885 at A = 415, half a tone lower than A = 440. The sound of these

lower-tuned organs was noticeably better.

Bruno Barosi then gave a scientific demonstration of C = 256 for Cremona violins, using in particular the groundbreaking results of an experiment conducted there. Before showing a videotape of Maestro Norbert Brainin, former first violinist of the famous Amadeus Quartet, playing a Bach piece at A = 432 and A = 440 on his Omobono Stradivari violin, Barosi showed the oscillographic graphs done at the Cremona laboratory on each open-string note and its octave, first at A = 432 and then at A = 440. This demonstrated visually how the sound of the violin at A = 432 is much richer in harmonics and more consistent in tone than at A = 440.

Barosi then showed the result of another experiment: Brainin’s violin was put in the frequency box, where it underwent frequencies from 20 to 20,000. The resulting “electrocardiogram” showed the highest peak at exactly C = 256, “to the joy of the Schiller Institute and Mrs. Celani,” he said.

When Brainin played Bach at A = 432 and A = 440, explaining that the sound of violin is “more brilliant, but shorter and drier” at A = 440, the audience immediately perceived the difference. “With A = 432, it sounded like a human voice!” said a singer.

Sacchetti asked to comment on the video, indicated that not only was the sound much warmer, but also, Bach’s counterpoint was much “cleaner” at A = 432. Barosi also explained that with A = 440, the bow jumps more on the strings, which is the reason that many violin players use a lot of rosin on the strings.

Then, Cappuccilli took the floor to ridicule conductors who oppose A = 432, because “they fear they will not be gods any longer.” He said that many people endorsed the Schiller Institute initiative because Verdi was right. The key issue for the voice, he stated, is the register shift. He demonstrated this with two pianos, one tuned at A = 432 and the other above A = 440, singing the Marquis of Posa’s aria, “Per me è giunto il dì supremo” from Verdi’s *Don Carlos*, and “Ah dei verd’anni miei” from Verdi’s *Ernani*. Both have a register shift at the E-natural for the baritone. He demonstrated that he has to shift registers too early with A = 440, and the color of the voice thus changes at the wrong point.

The audience was moved by his performance of Posa’s aria, one of Verdi’s most beautiful. The difference the tuning makes for the register shift could not have been clearer. A woman commented, “I do not know music, but God gave me ears, and I can say that when Maestro Cappuccilli sang the aria at A = 432, it touched my heart; when he sang it at A = 440, it disturbed my ear, although he sings so beautifully, because the human ear is disturbed by brilliant frequencies.”

Later, members of the the Senate Commission considering legislation to reinstitute the Verdi tuning reported that they are open to discussing and approving the law, and were especially interested in seeing the video recordings and scientific proofs.