

1933 recognized the Soviet regime.

EIR: On the inspiration of Mr. LaRouche, we founded an organization called Food for Peace, this past Labor Day. It is clear that solutions exist to eradicate hunger worldwide, East and West; what is lacking is the political will to do so. In that regard, what do you think of Sakharov's statements here in the United States that if the West does not finance *perestroika* then the Soviet empire will be forced to expand?

Fr. Bykowecz: It will collapse if the West does not finance it. And the entire meaning of this *perestroika* and this so-called *glasnost* is just to get the credits from the West to rebuild, to give another shot to this system which is terrorizing and killing people by famine, by any other means. I congratulate you on founding such a Food for Peace federation, because when the Marxists, when the Communists use food as a weapon against humanity, humanity has to use this same weapon against communism. This is the strongest weapon. Famine is worse than the atom bomb. Many people object to atomic weapons, they have to object to famine as a weapon in the hands of this killer, this hangman of the human race.

I wish you success, and my prayers will be with all those who are working for the benefit of humanity and the free world, and may God bless all of you.

Paris music-lovers join the battle for a lower tuning

The international campaign to restore the lower tuning fork of A = 432, initiated by former U.S. presidential candidate Lyndon LaRouche, took another big step forward on Nov. 28 in Paris, when professional singers, voice teachers and students, musicologists, acousticians, and other music-lovers gathered at a conference sponsored by the Schiller Institute.

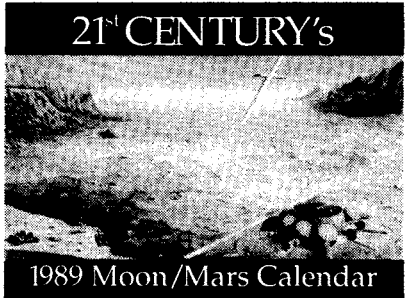
The conference in the French capital in favor of what has become known around the world as the "Verdi A," was followed by a gala concert in the Salle Gaveau, featuring a young Italian soprano who has won the coveted Bergonzi and Pavarotti vocal competitions, which was later extensively reported on Italian national television.

This was the first major event outside Italy to promote the restoration of the classical tuning fork based on a Middle C of 256 Hz. In Rome, the Italian Senate is now considering Bill No. 1218, which would mandate setting the A at 432 Hz, the equivalent of C at 256, for all state-subsidized concerts. Four days before the Paris conference, on Nov. 24, the Schiller Institute held a meeting in Rome to present the scientific, musical, and historical evidence for passage of this bill (see report in last week's issue).

On Dec. 12, more musical history will be made as the campaign for lower tuning moves to Munich, West Germany, another one of the cultural capitals of Europe. At the Max-Joseph-Saal in the Munich Residenz, the famed violinist Norbert Brainin, who was first violinist of the Amadeus Quartet, and pianist Günter Ludwig of Cologne, will perform a concert, playing works of Schumann, Bach, and Beethoven at the "Verdi tuning" in public for the first time.

Since the Schiller Institute officially launched its campaign on April 9, 1988 in Milan, Italy, the majority of the world's most renowned operatic singers and recitalists, as well as numerous other prominent musicians, have signed the petition to return to the classical "Verdi tuning," based on a Middle C of 256 Hz, which is grounded in the physical laws of the universe. Today the official international "concert pitch" is A = 440, but many orchestras tune even higher. The high tuning destroys the singing voice, makes it impossible to perform the music in the way the classical composers

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intended—and, as recent experiments inspired by the Schiller Institute have now conclusively shown, also undermines the beauty and longevity of the finest musical instruments ever built, the Cremona violins.

French history on tuning

While the “Verdi A” has become a matter of patriotic pride in Italy, where it is seen as a question of defending the priceless patrimony of Italian singing voices, Stradivarius violins, and Verdi’s operas, France, too, has long been a center of opposition to high tuning. Back in 1859, a national decree was issued which established the concert pitch at $A = 435$. Although this was criticized by Italians like composer Giuseppe Verdi—who observed that it had probably failed to win universal acceptance because it did not correspond to the laws of the physical universe as does $C = 256$ —it continued to represent an important bastion of resistance to the high, “brilliant” tunings imposed by the clique around Richard Wagner.

One speaker at the Paris conference, Laurent Rosenfeld, editor of the French science magazine *Fusion*, described the history of the battle and French opposition to $A = 440$ when the Goebbels-controlled Radio Berlin sponsored the London conference that decided International Standard Pitch should set the A at 440 Hz.

Among the French musicians who have endorsed the petition circulated by the Schiller Institute in support of the Italian $A = 432$ law is baritone Gabriel Bacquier. He is, after Dietrich Fischer-Dieskau of Germany (another endorser of the tuning initiative), one of the best-known international recording artists in the domain of the classical art-song form perfected by Mozart, Beethoven, Schubert, Schumann, and Brahms.

Another particularly “French” angle to the campaign for restoring the primacy of the singing voice in music, was provided at the Paris conference by Christine Bierre of the Schiller Institute of France, who spoke on the links among art, science, and morality. She called for a general education in singing from the primary schools upward, through using a method called “mutual teaching” developed by Wilhelm, a colleague of Lazare Carnot, France’s great scientific and military leader in the period of the French Revolution. Wilhelm, she reported, wanted all of France to sing in choruses.

The evidence assembled

The Paris conference included a full day of workshops and presentations on every aspect of the tuning issue, from the physics which makes the lower tuning lawful, to the musical questions faced by performers, such as the importance of register shifts in the human singing voice.

Italian soprano Antonella Banaudi, a winner of the Bergonzi and Pavarotti awards, sang an aria from Verdi’s *Aida*, first with $A = 440$, then tuned to $A = 432$, showing the greater ease with which the piece is performed at the lower tuning,

and the greater richness of the sound.

Jonathan Tennenbaum of the German *Fusion* magazine presented the evidence that a tuning of $C = 256$ corresponds to the laws of astronomy and physics—and even to the acoustical properties of DNA.

Prof. Bruno Barosi of the Cremona International Institute of Violinmaking presented proof that the old Stradivarius violins sound best at $A = 432$. He showed a videotape of violinist Norbert Brainin performing with both tunings, and acoustical studies which confirmed what the audience had heard earlier in the case of the voice: that at the lower tuning, Brainin’s violin had the greatest complexity of tone and carrying power, even though it was less brilliant.

Jacques Moreau, a pianist and teacher at the Reims Conservatory, demonstrated how Bach and Mozart composed their instrumental works with the principles of choral polyphony in mind, bringing out the register shifts natural to the human voice—which can only be done properly at the low tuning.

Muriel Mirak of the Schiller Institute discussed the links between language, music, and poetry: Music comes from the prosody of the language and prosody is defined by the vowels. She took examples from songs by Franz Schubert to show, first, how specific vowels are used to create certain ideas, and later, how these vowels in a sense already define a certain musical form for the piece.

Yva Barthelmy, director of a Paris singing school, gave a presentation on the physiology of the voice, showing how the vocal apparatus produces the “bel canto” voice of the celebrated Italian singing tradition.

Dr. Abitbol, an eye, ear, nose, and throat specialist and phonologist, showed a film of how the larynx works as a singer changes registers, in experiments conducted by introducing tiny optical fibers into the pharynx through the nose. Since these fibers make the minimum of disturbance, it is possible to do what could not be done in the past—photograph the larynx in the actual process of singing. The vocal chords are thicker in the low register, while they tense up and become thinner in the high register.

The Paris conference drew significant press coverage, including a spot on French national television that evening, and echoed back into Italy, where the debate over Senate Bill 1218 is intensifying. The Paris correspondent for Italy’s RAI TV, Giorgio Fanti, interviewed Antonella Banaudi, asking her, “We hear Verdi wrong today, because he wrote for $A = 432$. How does it feel to sing it at $A = 432$, as you did in this gala?” She replied, “It feels much more natural, and makes it possible to express the color Verdi wanted.”

Italian television also reported on the Paris concert, and also covered the Nov. 24 meeting in Rome. Italian National Radio aired interviews with Liliana Celani of the Schiller Institute, Professor Barosi of Cremona, and the world-famous Verdi baritone Piero Cappuccilli, all staunch supporters of the bill.