

had done in the last century. Throughout December, Margaret Thatcher, George Bush, and Mikhail Gorbachov desperately sought to reimpose a settlement modeled on the 1815 Congress of Vienna, which had dashed the hopes of the freedom fighters throughout Europe. In response, the Patriots issued a call to defeat the Congress of Vienna plot, hatched at Malta, and to organize free elections in the G.D.R. Only through free elections, could East Germans choose a government representative of the revolution, capable of expressing the desire for development of the people. To win, the revolution must accelerate, and become simultaneously a renaissance.

Peaceful revolution

"The peaceful revolution which has occurred in the G.D.R. has had an elevating effect on the Germans in the F.R.G. as well," wrote Zepp-LaRouche. "This proves that the human soul is more capable of receiving great ideas in great historical moments—ideas of freedom and the fatherland, love of God and of man. If the freedom struggle in Germany against the powers of the Vienna Congress is to be

successful, then we must mobilize everything which constitutes our power and identity as a nation. To this belongs our important scientific tradition, as well as the concepts of [economist] Friedrich List. Above all, we have to fill the best of our German culture with new life. The music of Bach, Mozart, Beethoven, Schubert, and Schumann belongs to this, as does the work of our beloved poet of freedom Friedrich Schiller, or the humanism of a Nicolaus of Cusa, Leibniz, or the Grimm brothers. If we make these thoughts and the image of Man connected to them, our own, if we add to the political and economic revolution a cultural one, then with this power, even the sinister plans of all present-day tyrannies will be destroyed."

Schiller's poems, snatches of his verses are adorning the posters and banners of Leipzig. Beethoven's great music is being played by the finest musicians in the world, among them violinist Norbert Brainin and pianist Günter Ludwig, who spontaneously offered to celebrate the revolution by playing an all-Beethoven concert in West Berlin, free to East Germans, on Dec. 17. As the banners one Monday said, "Patriots have better ideas."

'Verdi's A' proven right

During this past year, Lyndon LaRouche's campaign in defense of classical music and scientific tuning gained support among musicians and music lovers all over the world. Compared to 1988, the year in which LaRouche's idea to go back to the "scientific pitch" of Mozart, Beethoven, and Verdi (C=256, equal to A=432 Hz) was proposed, 1989 was the year in which the superiority of "Verdi's A," as the world press called it, was scientifically proven, in laboratory experiments as well as in musical performances. *EIR* readers will remember that a Schiller Institute petition to restore Verdi's A=432 (which means to lower orchestra pitch by almost half a step) was endorsed by the most famous opera singers and instrumental musicians all over the world, creating an uproar in the press which saw in it a true "music revolution." From the *New York Times*, to the *Washington Post*, to Italy's *Corriere della Sera*, France's *Le Monde* and *Le Figaro*, all the biggest dailies dedicated articles, interviews with singers, and comments to this issue, all the more in 1989, which began with a debate in the Italian Parliament on the Schiller Institute bill proposal.

The parliamentary debate ended in March with the typical "political compromise," and a useless decree eu-

phemistically imposing the same "standard pitch" of A=440 which no orchestra respects, and which itself respects no physical or musical law. This provoked what the Italian daily *La Stampa* called a "revolt of the Verdi fans" in Italy, particularly in Verdi's home town Parma, as well as a revolt of the singers who had endorsed Verdi's idea, well aware that Verdi's pitch is the best way to relaunch beautiful singing. *Corriere della Sera* announced that "a whole opera will be performed next year in London at Verdi's A=432 pitch, in a protest concert."

The Schiller Institute started a series of concerts in Verdi's tuning fork which made the point for thousands of musicians. Two of those concerts took place in America, in New York's Town Hall and in Washington, D.C. At the Royal Palace in Munich (West Germany) a double concert was held, with Verdi arias and duets sung by three Italian artists (a soprano, a tenor, and a baritone) and with Beethoven and Mozart piano-violin sonatas played at Verdi's pitch by Norbert Brainin, first violinist of the Amadeus Quartet, and pianist Günther Ludwig. Another concert capped a one-day seminar of the Schiller Institute and Cini Foundation last June at the world-famous Cini headquarters at San Giorgio Island in Venice, the same island which had hosted Ronald Reagan and a number of world summits. Listeners at those concerts had no doubt: LaRouche was perfectly right, that in order to correctly perform and interpret classical music, you have to respect its key, its tuning, and its natural vocal register shifts.