

LaRouche music book presented in Europe

by Liliani Celani

With a forum on Dec. 15 in the Puccini Hall of the Giuseppe Verdi Conservatory of Milan, Italy, Kathy Wolfe concluded her series of presentations to music conservatories throughout Europe, to introduce to the European public the *Manual on the Rudiments of Tuning and Registration*. It was published in 1992 by the U.S. Schiller Institute with two prefaces by Lyndon H. LaRouche, Jr., who launched the Schiller Institute's international campaign to return to the "scientific tuning fork" which sets middle C at 256 hertz (full vibrations per second).

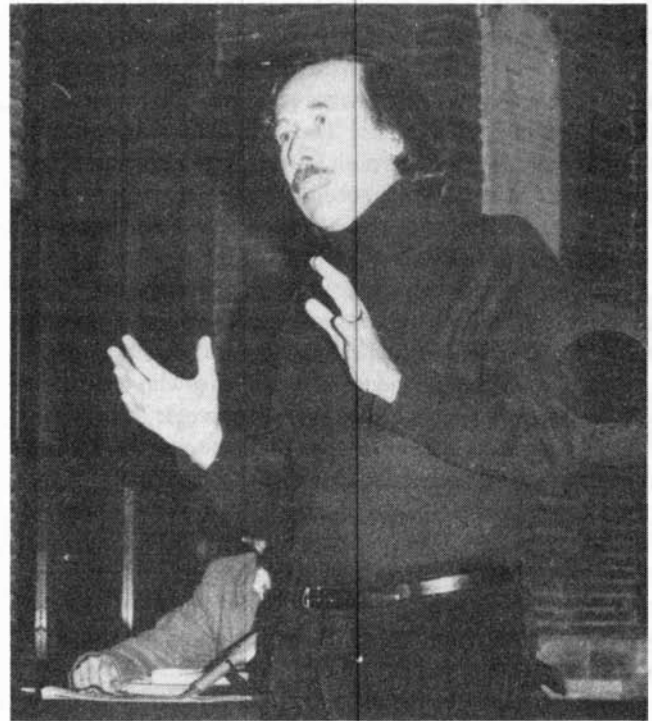
Ever since 1988, when Milan was the site of the institute's first conference to promote this campaign, the tuning fork has also been known as the "Verdi A." The A above middle C, to which orchestras tune, has been set artificially high: officially A=440 since 1939, but in fact much more elevated pitches prevail almost everywhere. Giuseppe Verdi, the great Italian

opera composer, fought to set the concert A at 432 in conformity with C=256.

Mrs. Wolfe, a singer, scholar, and writer, has closely worked on musical topics with Mr. LaRouche and his wife Helga Zepp-LaRouche, who founded the Schiller Institute in 1984. She was one of the two project directors who edited the *Manual*.

In April 1993, Kathy Wolfe introduced the *Manual* at a historic forum held in the Weill Recital Hall of New York City's Carnegie Hall, and, in a roundtable discussion taped by the biggest New York classical radio station WQXR, which aired last June 10. Both times, the guest of honor was renowned operatic tenor Carlo Bergonzi, who led a "master class" in which several young singers sang famous Classical vocal works at the current New York concert tuning of A=442, and then at what Maestro Bergonzi called the "natural" tuning, A=432.

On her European tour, Mrs. Wolfe had presented the *Manual* in Eisenach, J.S. Bach's native city, and in Cologne, at the Detmold Conservatory, where student singers replicated the experiment first carried out successfully by the famous Verdi baritone Piero Cappuccilli at the first international conference on the Verdi A, held at the Casa Verdi in Milan on April 9, 1988. On that occasion Cappuccilli sang two arias from Verdi's operas at two different pitches: the very high tuning of the hall's concert grand piano, and Verdi's own A=432 tuning, accompanied by a second piano especially



Left: The Schiller Institute's Kathy Wolfe during a musical performance. Right: Maestro Arturo Sacchetti, former artistic director of Vatican Radio, at a forum on the need to safeguard Italy's irreplaceable antique musical instruments. The two recently presented Lyndon LaRouche's campaign for the Classical tuning fork of C=256 at the Milan Conservatory.

tuned for the event. He wanted the audience to hear the changes in vocal color and the registral passage, which occur when the orchestra raises its concert pitch by half a tone.

Bring morality back to music

In Milan, Kathy Wolfe was joined by Maestro Arturo Sacchetti, an organist, choral director, and former artistic director of Vatican Radio. The numerous singing students present in the Puccini Hall (many of whom were students of Prof. Wilma Vernocchi, who sponsored the conference), were not able to reproduce the experiment because both pianos in the hall were tuned to the higher pitch, even though the conservatory's director, Claudio Abbado, had authorized having one of them tuned to the Verdi A.

Mrs. Wolfe and Maestro Sacchetti therefore presented the ideas of the *Manual* by letting the audience hear recordings which had been made of the same piece in two tunings. To show that the modern pitch not only harms voices and makes works like Verdi's harder and harder to perform, but "also betrays creativity and interpretation in Mozart," Maestro Sacchetti had two different recordings of Mozart's Symphony K. 550 played, one with period instruments tuned to A=423, where he pointed out the "difference in color both in the low and high notes." To show the contrast to the soft timbre of this performance with the "Mozart A," he then played a recording of Mozart's Requiem at today's ultra-high tuning, which made it sound more like the Verdi Requiem.

The speakers then explained what "serious damage in terms of placement, registration, and poetic interpretation" is caused by the half-tone shift to all Classical pieces—damage which is documented by the hundreds of musical examples printed in the Schiller Institute's *Manual*. A basic premise of the *Manual* is that the human voice is the first and foremost of all musical instruments, and that the laws which govern it—appropriate to the geometry of living forms—cannot be violated except at the cost of destroying music itself. This moral premise lay behind LaRouche's insistence on the fight to restore the traditional tuning fork, as the key to rescuing Classical music from its present decline.

"This very interesting publication is unique in its genre," Maestro Sacchetti declared, "insofar as it is the first to take up the complex question of tuning and registration by comparing hundreds of examples." He went on, "It is indicative that the initiative to make the tuning fork a moral issue did not come from the music world," but from the Schiller Institute. The music world—and the political one, too, which changed the bill to make Verdi's A law again in Italy which had been promoted by the Schiller Institute, and supported by thousands of musicians around the world—"does not even pay attention to the judgment of Verdi, a judgment which ought to count for something, at least for us Italians."

To draw more of the music world's attention to this problem, it was announced that an Italian edition of the *Manual* will be published.

Greenpeace accused of bribery, terrorism

by Marjorie Mazel Hecht

The author is the managing editor of 21st Century magazine.

After years of commanding top billing in the international press as good guys defending the environment, Greenpeace is now getting some bad press. Allegations of financial misconduct, support for the terrorist group Earth First! and bribery of the International Whaling Commission hit Greenpeace in a one-hour documentary by Danish television network TV-2 that aired Nov. 14, 1993.

News of the broadcast spread rapidly throughout the Wise Use networks in the United States—ranchers, miners, farmers, fishermen, loggers, and other grassroots groups that believe people come first in decisions about natural resources. *21st Century Science & Technology* magazine circulated a news release on the film Nov. 15, prefaced by a note that urged citizen pressure to bear to get the film shown nationally on U.S. television and to have the serious charges investigated.

The news broke into the daily U.S. press when the *Washington Times* reported on the *21st Century* news release Jan. 10 in its widely read "Inside the Beltway" column. At the same time, investigative reporters began filling out the story. For example, "Green Fleece" is the title of a special report Jan. 9 that appeared in the Vancouver newspaper *The Province*. To quote columnist Brian Kieran, "Greenpeace International has a new cause—fighting allegations it engages in sabotage and secretly hoards millions of donated dollars." Kieran discusses one of the most serious charges in the Danish TV-2 documentary, that Greenpeace has direct links with Earth First!, the group that specializes in "ecotage," tree spiking and sabotage of logging and other equipment.

Columnist Kieran interviews Barry Clausen, an investigator hired by logging and ranching groups to infiltrate the Earth First! group. Clausen joined Earth First! for a year undercover, and based on this experience he tells Kieran, "Earth First is nothing more than a terrorist organization hiding under the environmental flag. . . . In the Seattle area, half the people I worked with in Earth First were also part of Greenpeace."

As for Greenpeace's participation in terrorist acts, Clausen said, "In some cases an action, like sabotage of logging equipment, would be advertised as an Earth First action, but the members involved were Greenpeace."

Greenpeace has denied the charges made by the Danish