

Schiller Institute's 'music manual' released in new Italian edition

by Liliana Celani and Kathy Wolfe

Canto e diapason, the Italian edition of the Schiller Institute's *A Manual on the Rudiments of Tuning and Registration, Book I*, the book that shook the music world in 1992 by proving the case for the lower Verdi tuning of C=256 Hertz, was presented in a new Italian translation in Milan and Rome, on May 29 and June 9, respectively. *Song and Tuning*, as the Italian title translates back into English, has just been published in Italy by the prestigious music publishing house Carrara in Bergamo.

Publication of the Italian edition is part of an ongoing international campaign initiated by EIR Founding Editor Lyndon LaRouche, to return to the scientific tuning of C=256, or A=432 Hz. Supposedly to achieve greater "brilliance" in sound, a British-orchestrated cultural warfare operation has pushed tuning upward, destroying voices and the poetry of Classical composition. The LaRouche-initiated campaign seeks to restore Classical principles.

The Milan premiere was set at the historic Casa Verdi, where the Schiller Institute held its first conference in 1988, calling for the original Verdi tuning. The Rome debut was held at, and co-sponsored by, the Aula Magna of the Vatican's Pontifical Institute of Sacred Music.

Both events featured live singing demonstrations, by world-famous baritone Renato Bruson and the young soprano Antonella Banaudi, of the superiority of Italian arias at the older Verdi pitch, the equivalent of A=430-432, compared to modern arbitrary high pitch of A=440, A=445, and even A=450. "I am here to support the campaign to go back to Verdi's tuning," Bruson explained, "because we have a crisis of voices" due to the strain on singers caused by the irrational modern rise in the pitch.

Soprano Mirella Freni wrote to the meetings that she and her husband, renowned basso Nicolai Ghiaurov, were present "in thought, with all our affection," because "this is a very important initiative for today's singers, and for those of the future."

In both Milan and Rome, Schiller Institute music historian Liliana Celani and organist-conductor Arturo Sacchetti, former artistic director of Radio Vatican, the two co-editors of the Italian edition, stressed that this textbook proves the unity of art with science.

A Manual on the Rudiments of Tuning and Registration, Book I is also due out in a German-language translation this coming fall. The English original was prepared under the

direction of LaRouche, and edited by John Sigerson and Kathy Wolfe.

The Milan and Rome audiences of singers, journalists, instrumentalists, and musicologists remembered vividly the Schiller Institute's 1988 "Conference on Scientific Tuning and Classical Aesthetics" at the Casa Verdi, where baritone Piero Cappuccilli made history with the first singing comparison of what he called the "natural" Verdi tuning, versus the strain of modern pitch.

Music and science

Celani, who in 1986 rediscovered Giuseppe Verdi's 1884 letter calling for legislation to cap the pitch at no higher than A=432, opened the Milan and Rome events. She stressed the importance of this textbook not only for music specialists, but for the whole music and scientific world, because it "reestablishes and proves, with hundreds of examples from the Classical repertoire, an important and forgotten principle, the link between art and science, as Lyndon LaRouche, the initiator of the Schiller Institute campaign to lower tuning, expressed already in the introduction to Volume I."

Maestro Sacchetti was polemical toward the music and academic world, in which "many people run around with long donkey ears" and refuse to see the problems created by the constantly increasing orchestra tuning, which is not only destroying voices and interpretation, but is also "a sign of the absolute lack of sensitivity to art in our time," he said.

That is why "it is so important that the American Schiller Institute, inspired by Lyndon H. LaRouche, gathered in a text precious research aimed at demonstrating the presence in nature of a 'human' pitch. The fusion between scientific aspects and music examples proves the unchangeable logic of a natural tuning based on the frequency of A=432 Hz." If this tuning were adopted in "all the music world, since music is a universal language," as Verdi himself wrote in 1884, he said, "many music pieces which have practically become unsingable because of their very high tessitura, could be performed again, and the conquest of a sweeter, warmer, and smoother sound would favor the fusion between voices, and between voices and instruments."

"Music and Scientific Creativity," LaRouche's speech to the conferences, was read by Mrs. Celani in Italian in both Milan and Rome. "One who were familiar with the implica-



The Schiller Institute conference in Rome on June 9, at the Pontifical Institute for Sacred Music.

tions of my 1948-1952 discoveries in the science of physical economy, should recognize why I was impelled to initiate the production of this Manual, more than a dozen years ago,” LaRouche said. “Anyone who recognizes that connection which I uncovered, between physical science and Classical art-forms, would gain a richer insight into the principles of music itself. That connection is the subject of the remarks I submit for today’s occasion.” LaRouche’s speech was welcomed by cries of *bravo* from the audience, since it established lawful principles about the voice, poetry, tuning, and music interpretation which musicians long had in the back of their minds, but which LaRouche was the first to demonstrate scientifically.

The living voice

The truth shined out especially with the living human voice, starting in Milan with the young Verdi soprano Antonella Banaudi, from master tenor Carlo Bergonzi’s Busseto school, who sang two Verdi arias from the operas *Attila* and *Aida*. These were done first with the modern high tuning, and then with a second piano tuned at A=432.

Her impressive voice changed color completely, and visibly became smoother, warmer with the low tuning. She reported her own surprise at the ease in singing, not only around the register shift between the low region of the voice and the center of the voice, and again between the center and the high notes, but also the ease in singing low notes, which are normally more difficult for a soprano. However, the relaxation of the original Verdi tuning made the whole voice so much more round that the audience reacted with an ovation to the second version of both arias.

In Rome the guest of honor was Renato Bruson, who had

just sung the lead of Verdi’s *Simone Boccanegra* at the Rome Opera Theater the evening before. Bruson repeated for the Rome audience the experiment made by Cappuccilli in 1988, singing the beginning of the aria “Oh de’ verd’anni miei,” from Verdi’s *Ernani*, first at A=445, today’s tuning at the Rome Opera Theater (elsewhere such as Florence, Berlin, or Vienna, it is as high as A=450). The aria opens with an embellishment, all of which must be sung in the same *register* of the voice, to keep the musical line as one unified idea, which is the result at Verdi’s tuning. Bruson then sang it at the Verdi tuning of A=432, showing how the high tuning forces the singer to shift to a higher register too early, and chop up the phrase.

“I am here to support the campaign to go back to Verdi’s tuning,” Bruson explained, “because we have a crisis of voices which is due to this reason. We do not have any more true mezzosopranos, true bassos, and I hope conductors will draw a lesson from this music example, because with A=432 you can hear the difference of color and smoothness of the sound.”

He referred to the Italian Senate, a few steps away from the Pontifical Institute, adding polemically that “those people around the corner should actually be here to listen and to make a law like Verdi did, but they are not here because they do not understand anything of music.”

Bruson was referring to the law modeled on Verdi’s 1884 proposal, which had been promoted by the Schiller Institute in 1988, and endorsed by more than 2,000 singers worldwide, but was blocked by a typical pragmatic compromise on the part of the politicians who had presented the proposal to the Senate.

Another speaker, Massimo Iannone, of the Santa Cecilia

Choir, said that the manual is a “bible for singers because it finally reestablishes the principle of register shifts.”

DNA and C=256

Also greatly appreciated in Rome was the speech of Prof. Francesco Marsili-Feliciangeli, a university professor and medical doctor who has developed a revolutionary DNA treatment to cure illnesses of the nervous system and cancer, who spoke on “Tuning and Health.” Proving what LaRouche expressed in his speech, about the fact that the best scientists are also musicians, Feliciangeli used to be a famous opera singer, with a pseudonym, until he started to practice medicine and medical research on DNA. He emphasized the scientific chapter of the manual, and its chart on the DNA frequencies, because, he explained, “Italian and foreign DNA researchers have proven that the human body lives in harmony and that health has its own harmonic threshold. . . . C=256 is the vital number and the highest absorption threshold of DNA.”

Encephalographic tests, he said, have proven that “living tissues emit and absorb electromagnetic frequencies,” and that the “musical scale has a relation to biological spectra.” With its 265 nanometers wavelength, which corresponds to the 42nd octave above C=256, “C=256 is not only the ideal tuning for the voice, but also the first vital step in molecular biology.” As the manual proves, “singers have a natural tuning” which has to be respected, “otherwise pathological processes will intervene.”

Another scientific contribution was given, in Milan, by Prof. Bruno Barosi, physicist and professor at the Violin Building School in Cremona. He reported to the conference about the experiments done in Cremona in 1988 with the Stradivarius violin of Norbert Brainin, first violin of the Amadeus Quartet, confirming what had already been observed in the 17th century: that the highest resonance of the Stradivarius violin box is at C=256 Hz. “Similar experiments,” he added, “were done recently in Cremona also on old oboes, and prove the same” principle.

Messages of support for *Canto e diapason* and the Schiller Institute campaign were sent in by a number of famous opera singers, including soprano Mirella Freni, basso Ruggero Raimondi, mezzosoprano Fiorenza Cossotto, baritone Paolo Silveri, and tenors Luigi Alva and Carlo Bergonzi. The Italian daily *La Stampa* published on June 9 a long article on the presentation in Rome, with a picture and quote of Placido Domingo and the headline: “Domingo: We Are Not Shouters.” The Catholic daily *Avvenire* published a box about the presentation at the Pontifical Institute of Sacred Music, under the headline “Book on Tuning Published.”

The Bergamo daily *L'Eco di Bergamo* published a long article on June 3 entitled “Orchestra Tuning Went Up Half a Tone and Music Is No Longer the Same.” It announced the Italian edition of the book, “written by many hands in the U.S. under the initiative of Lyndon LaRouche.” Maestro Sacchetti was interviewed about the music manual by Radio Vaticana.

Kashmir elections: the British-backed

by Ramtanu Maitra and Susan Maitra

Under the massive security cover provided by Indian security forces, Kashmiris came out in large numbers to vote at the end of May in Lok Sabha (parliament) elections, and made it clear that support for the gun-wielding foreign and domestic terrorists has actually shrunk in Kashmir.

The six Lok Sabha seats contested were divided among the Congress Party, the Bharatiya Janata Party (BJP), and the Janata Dal, with Congress winning a lion's share of four of the six seats. The traditional National Conference (NC), which, under the leadership of the Abdullah family, had been the political wheeler-dealers for too long in the Kashmir Valley, sat this election out, to their loss.

That the polls could take place with very few incidents inside Kashmir, is itself a setback for the secessionist forces, and is expected to provide New Delhi some valuable time to earn the trust of ordinary Kashmiris.

The last elections, in 1987, which had given the Farooq Abdullah-led National Conference an absolute majority, was a sham, with only 5% of voters participating in the election. Foreign secessionists' pressure to loosen Kashmir from both India's and Pakistan's grip to form an independent nation in a highly strategic region, and Pakistan's perpetuation of this separatist policy; general grievances within the Kashmiri population against New Delhi; and New Delhi's decision to make the Abdullah family the uncrowned royal household of Kashmir, all led to the massive and bloody blowup in 1989. With the Soviets out of Afghanistan, the international forces that control the afghansi narco-terrorists, brought their full force on Kashmir, with tacit support advanced by Islamabad. Subsequently, all that the world saw was killings, hostage-takings, and mayhem perpetuated by the professional and foreign-trained terrorists, and retaliatory brutal measures by the personnel of Indian security forces.

The British hand

The stage thus was set for the separation of Kashmir from India, with the object of joining it to the part that Pakistan holds, to make it a separate Kashmir nation. Lord Avebury, chairman of the British parliamentary human rights group and a front man of the British colonial masters, called for secession and organized militant Kashmiris in Washington