

who performed this song beautifully, obviously does a better dark color than I. But, if you want, you can also do it lighter than that, in what Maestro José Briano used to call an *innocente* sound, a white sound. [She sings it white, opening all vowels and giving less support to the voice.]

On the following page you do have a change of color which corresponds to a register shift up to the third register (head voice), on F-sharp and G, and then goes back to the dark color on the part — which even Lotte Lehmann explains in her book on *Lieder*, when, after watching a couple of doves singing their delight (like a flute), the singer continues, “But I go away seeking darker shadows,” which does go down to the first register (chest voice) and is also darker. In this case, color and registration do correspond.

Now, this is a poem by Hoelty, who lived before Schiller, and in this case, as in most cases of poetry, there is a literal meaning, and there is a meaning which goes beyond the literal meaning. Great singers see this, such as Lotte Lehmann; in her book about *Lieder*, she writes that you have to go beyond the description of nature (the moonlight, the bushes, the doves) and understand the metaphor hidden in the poetry and the music together. And, in order to communicate this idea to the audience, you have to use what Leonardo indicated in his treatise on the human voice, “De Vocie,” as the use of vowels and their color.

In Leonardo’s drawings for the treatise, there are vowels which are darker, and vowels which are brighter. In the first strophe of this poem, dark vowels such as “u,” “oe,” and “o” predominate, while in the last strophe, which is a hopeful image, you have a predominance of more open and lighter vowels such as “e” and “a” (like *lächendes Bild*, smiling image, or *Seele*, soul), and what Brahms does, is he puts this more hopeful and lighter color in the piano accompaniment too, which moves more. [She sings the last strophe of the *Lied*.]

To conclude, I want to emphasize the connection between music and politics, because the musicians, composers, and poets who have been mentioned here, in many cases were also political figures. In the case of Verdi, he was not only a composer, but he was also a member of the Italian Senate and a builder of the Italian nation, and he based many of his operas on political subjects. For example, one of his most political operas, *Simon Boccanegra*, is based on a letter by Petrarca, who himself was not only a poet but also a diplomat, and who invited Italy to follow its mission of developing the seas rather than fighting each other domestically, as happened between Genoa and Venice at the time of Petrarca. Other compositions are based on Schiller. Verdi himself writes that he was taught by Dante, Petrarca, Shakespeare, and Schiller. As Steve Meyer has shown in his work on Moses Mendelssohn [*Fidelio*, Summer 1999], poets and musicians and philosophers built the German nation. That’s why for us, culture, in this sense, is the best way of doing politics, because it does build a nation of citizens. Thank you.

Hellenbroich on the ‘St. John Passion’

Editor’s note: *The final presentation, by Anno Hellenbroich, was on Bach’s St. John Passion. Because of the extensive interplay between the speaker and the performers, which is difficult to follow on the written page, we publish only a short excerpt of Hellenbroich’s remarks.*

We come to the final part of this pedagogical approach to understand better the complexity of the question, and we use a road which is very true historically, and to show you why, I will read to you a short sentence from the letters of Carl Philipp Emmanuel Bach to the future biographer of his father, Johann Sebastian Bach, namely Johann Nikolaus

The campaign to lower the tuning pitch

More than a decade ago, on April 9, 1988 at the Schiller Institute’s conference “Music and Classical Aesthetics” at the Casa Verdi in Milan, Italy, an international campaign was launched to restore the original pitch used by all Classical composers from Bach through Brahms and Verdi. This lower tuning, at middle C=256 Hertz, is grounded in the physical laws which God has written into the universe, by His creation of the human singing voice.

The campaign was originally inspired by Lyndon H. LaRouche, Jr., whose collaborators, led by Italian soprano Liliana Gorini, uncovered the historical evidence that Giuseppe Verdi, Italy’s greatest composer and nation-builder, had in 1884 demanded a *ceiling* for pitch at a diapason of A=432, based upon C=256. They showed that Verdi had gotten the Italian government to pass a decree to this effect, by demanding: “Why should the note called A in Paris or Milan become a B-flat in Rome?”

At the April 1988 Milan conference, the great Italian baritone Piero Cappuccilli made history, demonstrating the superiority of the lower “Verdi A.” Singing Verdi’s “O de’ verd’anni miei” from *Ernani*, and “Il balen” from *Trovatore*, first at the low C=256 pitch, and then at modern high pitch, he made clear which was “the natural voice,” as he put it. Verdi’s tuning gave the far more natural tone.

The musical proof of the principle was simple. Schiller Institute researchers discovered that the C scale itself was created during the 15th-century Florentine Golden Renais-

Forkel, which he wrote in January 1775, more than 200 years ago.

“His students had to start studying the pure thorough bass in four parts; he then proceeded to chorales. In the exercises, he at first set the basses himself and made the pupils invent only the alto and tenor parts. By degrees, he let them also set the basses. Omitting the thorough bass and the introduction to chorales is without any doubt the best method to learn composition, as far as harmony is concerned.”

Therefore, we have chosen as an example, one of the chorales of Bach’s *St. John Passion*, No. 26, to show one aspect, and the aspect we would like to show was formulated by Lyndon LaRouche in a memorandum at the end of March, when he said that all instrumental performers must practice *bel canto* vocalization and singing as a prerequisite for competent instrumental practice and performance. Instrumental-

ists must sing the relevant *bel canto* singing voice in that registration in their mind, and oblige the instrument to perform *vox humana* in that sense. Instrumental music is for monkeys and electronic devices, not for people, Lyn says. For string instruments, this involves the challenge of using fingering and bowing to create appropriate *bel canto* forms of singing voice registration. The problems of virtually impossible or remote fingering positions can be addressed only through appropriate methods of bowing. The human singing voice, with its appropriate singing voice registration, must sing in the mind, while the performer obliges his or her instrument, including the keyboard instruments, to sing accordingly.

Now I would like to ask the instrumentalists to come here and also the chorus, so that we can briefly present to you the examples which we would like to perform. . . .

sance, based on a program of teaching all children to sing *bel canto*, as they are taught to read and write, at ages 5-10. The Florentines found that the average child at that age had a *register shift* at what is today known as F-sharp, and so they built the musical scale to fall half below, and half above, that inflection point. A scale so derived starts on C=256 Hz, for which the A is between 430 and 432 Hz.

Maestro Cappuccilli showed that Verdi intended the *poetry* of his arias to be colored in a precise way by these vocal registers, which are retained in adult voices, such that some words must fall below, and some above, the singer’s register shift. When the pitch is raised above C=256, the poetry ends up in the wrong place.

A Schiller Institute petition

In July 1988, two Italian Senators announced in Rome at a Schiller Institute press conference, a bill to make A=432 mandatory at state institutions. Passage was sabotaged by the Italian Communist Party, but the Schiller Institute began to circulate the bill as a public “Petition to Lower the Standard Pitch,” and thousands of the world’s leading singers have signed it.

Signators include Dame Joan Sutherland (soprano), Carlo Bergonzi (tenor), Piero Cappuccilli, Luciano Pavarotti (tenor), Placido Domingo (tenor), Sherrill Milnes (baritone), Christa Ludwig (mezzo), Giuseppe di Stefano (tenor), Elly Ameling (soprano), Birgit Nilsson (soprano), Dietrich Fischer-Dieskau (baritone), Cornelius Reid (leading vocal textbook author), and conductor Sir Richard Bonyge, to name a few.

In Cremona, Italy, in November 1988, violinist Dr. Norbert Brainin, founder and primarius of the legendary Amadeus Quartet, added leading instrumentalists to the campaign to lower the pitch when he tuned down his price-

less Stradivarius violin and demonstrated the superiority of the C=256 tuning for fine strings, in a presentation at the Cremona International Institute for Violinmaking. In Munich, Germany, in December 1988, Dr. Brainin in concert demonstrated Bach’s Violin Sonata No. 1 at both C=256 and A=440.

In New York, in January 1990, Conductor Anthony Morss led the Lubo Opera in the Schiller Institute’s full-length performance of Beethoven’s *Fidelio* at C=256, at Lincoln Center with original instruments.

In January 1991, the Schiller Institute published the ground-breaking book *A Manual on Tuning and Registration, Book I*, which spells out the musical proof for the theory advanced in Milan. Using more than 300 examples from original scores of Mozart, Verdi, and other masters, the book documents that all Classical vocal music must be performed at C=256.

On April 8, 1993, at Carnegie Hall’s Weill Recital Hall in New York, the era’s leading *bel canto* tenor, Carlo Bergonzi, presented a public master-class to demonstrate the examples in the Schiller Institute’s *Manual on Tuning*. Excerpts from a dozen arias were demonstrated first at the scientific “Verdi pitch” of C=256 (A=432), and then at the 1993 “New York” pitch which Steinway & Sons had just raised officially to A=442. “Within a few years, opera itself might even vanish,” Bergonzi warned the 230 singers and voice teachers in the audience.

On April 8, 1993, America’s leading singer, Marian Anderson, also passed away. Since that day, the Schiller Institute has organized dozens of “Marian Anderson Memorial Concerts” at the C=256 pitch across the United States and in Europe, as a drive to educate citizens in large numbers about the science of Classical music.

—Kathy Wolfe