

realized the fact that if you want to have a critical edition, the most important issue is the tuning which was used at the time, otherwise it is no critical edition, it is yet another unprofessional performance.

This is another side of the disorder reigning sovereign in the music world. In the intentions of the scholars, researchers, translators, and initiators of *Canto e diapason*, there is no business intention. The text is exclusively concerned with the health of the vocal cords, and this is no small thing. As you know, you can change the strings of a violin, but there is no way to change the vocal cords, since they are a musical miracle, a source of joy, of happiness, of calmness.

This is my reflection, which justifies my commitment to this initiative. I wish that the music world may understand our intention, at the service of those who want vocal music, this great heritage of our civilization, to survive.

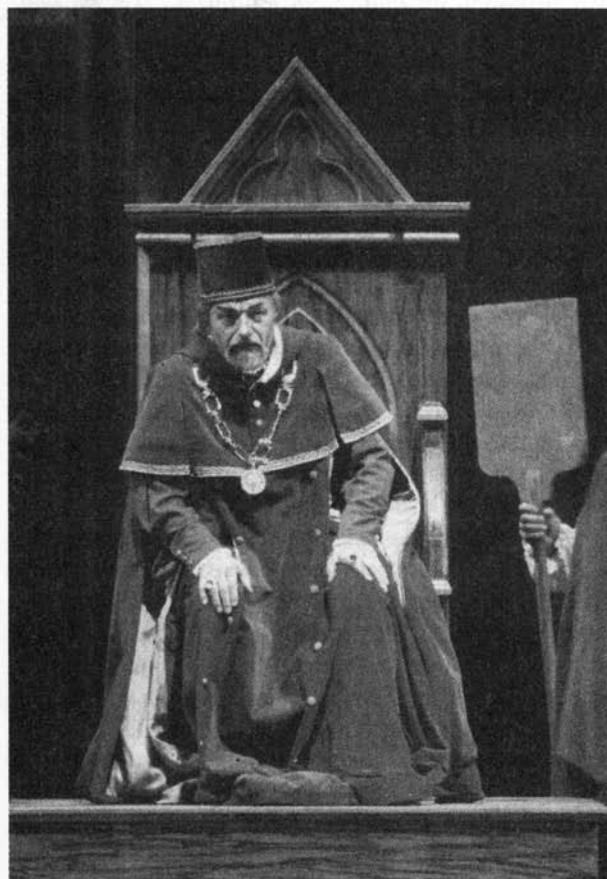
The disappearance of entire voice species is due to the physical and even psychological stress undergone by singers with today's high tuning. I am not a singer, and could not replicate what Antonella Banaudi just did. But you can imagine the state of mind of a singer who has to fight daily with the reality of vocal strain. I have faith in man and Nature. And therefore, I hope that this text will change the situation, thanks to its simplicity and sincerity.

## Renato Bruson: Why good voices are disappearing

*Renato Bruson (baritone) attended the Rome presentation of Canto e diapason held on June 9 in the auditorium of the Pontifical Institute for Sacred Music. Accompanied by Prof. Antonio Sardi de Letto of the Pontifical Institute, he sang a musical example taken from the music manual, from Verdi's opera Ernani, the aria "Oh de' verd'anni miei." He sang first at A=445 (which is the orchestra tuning at the Rome Opera Theater, where he had just sung the main role in Verdi's Simon Boccanegra the evening before, and then at A=432. He then commented as follows:*

I came here today to endorse this initiative to lower tuning. At A=432 you could hear the difference in terms of smoothness of the sound, in comparison to A=445. The misplacement of all the vocal extension due to today's high tuning is one of the reasons, together with the lack of good singing schools, for the fact that entire voice species are disappearing, particularly medium voices, such as mezzosopranos and baritones, true baritones.

It is a serious matter, and orchestra directors should take these music examples more seriously, as well as our politicians [laughter], at least European politicians. Because this would be something for the European Parliament—we would require a European standard, or eventually two, one for opera music and one for symphonic music, if they want to keep tuning up as they do. Although I understand that there are also some problems with wind instruments, particularly brass instruments, and they are forced to build new ones. Last night at the opera, for example, we had a scene with an Egyptian trumpet, which sounded flat, because it would not reach up to the high tuning of the orchestra.



*Renato Bruson performs in Verdi's Simon Boccanegra.*

I am not talking about the politicians around the corner [referring to the Italian Senate, a few steps away, which emended in 1989 the legislation proposal presented there by the Schiller Institute, changing it from A=432 to A=440], because if they were really interested in this matter, they would have come to this conference.