

Beethoven's Ninth Performed at C=256

by Sergei Strid

The LaRouche Youth Movement in Europe performed the concluding chorale of Beethoven's Ninth Symphony, in Berlin, March 25, 2010. The performance is archived at http://www.schillerinstitute.org/music/2010/beethoven_9th_berlin_c256.html.

In this year of 2010, we are not only experiencing a breakdown crisis of our economy, but also of our very society and its culture. While Essen is being celebrated as the capital of culture, massive austerity is being implemented, leading to the closing of theaters, orchestras, and other important cultural institutions. Disillusioned youth, without any sense of a brighter future, living in a culturally pessimistic society, fall into crime and drug abuse—the same drugs from which international financial cartels make huge profits, and which also finance the terrorists that are killing German and other soldiers in Afghanistan today.

However, it is only when it is dark enough that one can see the stars, and it is only the realization of the highest ideals concealed “*überm Sternenzelt*” (“beyond the starry firmament”) that can now save mankind from entering a planetary New Dark Age. Therefore, the BüSo¹ has taken it as its mission to recreate these most noble achievements of humanity so far, and to bring them directly to the people, where they belong.

In a series of concerts, being performed as integral parts of BüSo events, the LaRouche Youth Movement has presented their work on the final chorus of Ludwig van Beethoven's 9th Symphony, “The Ode to Joy,” set to the text of Friedrich Schiller's poem, “An die Freude.” This achievement by an amateur chorus would have been virtually impossible if not for the rigorous working out of the ideas behind the notes and words, the pas-

sion of reliving the experience of creativity, and, last, but not least, rehearsing and performing the work in the scientifically correct musical tuning of C=256 Hz, rather than the prevalent, anti-musical and vocally destructive tuning of the Romantic school's A=440, or higher (see below).

The studio recording shall be seen as a demonstration of what a group of passionate young people, most of them without any prior musical education, are able to achieve when the pursuit of happiness, and commitment to creating a better future, become greater than common pessimistic small-mindedness. Take this as an example of what the next generations have the potential to create, if they are given the means to do so. And in that case, this will signify the first steps toward a new classical Renaissance for mankind!

Why C=256? Return to Truth, Beauty, and Classical Culture!

The Schiller Institute, which represents these ideas internationally, has become known for its initiative to lower the international standard musical pitch to middle-C=256 cycles per second (corresponding to approximately A=430-432), in order to preserve the human voice, and to return the performance of Classical music to that of the composers' poetic intentions. The Institute's 1992 publication of *A Manual on the Rudiments of Tuning and Registration, Book I: Introduction and Human Singing Voice*, demonstrates that the natural C=256 tuning is grounded in the physical laws of our universe. The manual is creating an educated leadership in the music world to restore the pitch to that for which all the great Classical music, from Bach through Verdi—known as the “Verdi pitch”—was written, and to save the human voice.

The great Italian composer and nation-builder Giuseppe Verdi, in 1884, wrote a letter to the Music Commission of the Italian Government, proposing that the Classical tuning of A=432 be adopted, in order to respect singing voices, and promote Classical interpretation. He also asked the “whole music world” to adopt this tuning, since “music is a universal language, and why should an A in Paris be a B flat in Rome?”

No less than a revolution in musical history was unleashed on April 9, 1988 in Milan, Italy, when the Schiller Institute brought together some of the world's most highly regarded Classical singers and instrumentalists, to demand a return to rationality in musical tuning and per-

1. The BüSo (Civil Rights Solidarity party) is the German political party founded and headed by Helga Zepp-LaRouche.



BÜSO-TV

The LaRouche Youth Movement in Germany has adopted the mission of recreating the most noble achievements of humanity to date, to rescue mankind from the prevailing pessimism and despair. Here, the LYM performance of Beethoven's 9th Symphony.

formance.² At a conference on “Music and Classical Aesthetics,” held at the Casa Giuseppe Verdi, speakers, including Helga Zepp-LaRouche, chairwoman of the BüSo and the Schiller Institute and one of the initiators of the campaign, called for an end to the high-pitched tuning, which has been literally destroying all but the most gifted voices during the past century, and for a return to the principles of Classical aesthetics, according to which the process of musical composition is just as lawful as are the orbits of the planets in the Solar System.

The Milan conference also heard presentations on the art of violin-making, on the scientific basis of the C=256 tuning, and an appeal by renowned soprano Renata Tebaldi on the absolute necessity to reverse the tendency toward raising the pitch in performance, in order to save the voices of today’s and tomorrow’s singers. World-famous Verdi baritone Piero Cappuccilli demonstrated the difference between the Verdi tuning and today’s higher pitch by singing two Verdi arias in the two tunings.

The fact that the level of pitch is no mere professional detail, was underlined by the star-studded list of endorsers of the Schiller Institute’s campaign. That list included: Sopranos Montserrat Caballé, Renata Tebaldi, Joan Sutherland, Birgit Nilsson, Anneliese Rothenberger, Grace Bumbry, and Edda Moser; mezzosopranos

2. See, “Revive Verdi’s tuning to bring back great music,” *EIR*, Aug. 12, 1988.

Marilyn Horne and Christa Ludwig; tenors Carlo Bergonzi, Plácido Domingo, Luciano Pavarotti, Alfredo Kraus, Peter Schreier, and Giuseppe Di Stefano; baritones Piero Cappuccilli, Sherrill Milnes, Renato Bruson, and Dietrich Fischer-Dieskau; basses Kurt Moll and Ruggero Raimondi; Norbert Brainin, former first violinist of the Amadeus Quartet; and hundreds of others. The Institute’s work in this regard has continued to radiate internationally since 1988, affecting virtually every

major musical institution and performer worldwide.

Toward a Culture of Agapē

We find beauty in the living matter that surrounds us in nature, and we may try—more or less successfully, depending on the tools and education available to us—to imitate nature’s beauty; but what really distinguishes us human beings from mere beasts is the ability we have to willfully, by our creative reason, create higher orders of beauty, such as musical composition, and to share that beauty with our fellow citizens and future generations. The specific quality of emotion associated with this generous sharing of the beauty you have created, is appropriately termed *agapē*, love of mankind. This is the quality that can sometimes, as in the case of our offerings of “Ode to Joy,” evoke “tears of joy” from anyone who comes into contact with it. Classical musical performance, when it is performed in a proper setting, at C=256, and with passion, celebrates and affirms both human creativity and *agapē*.

How different will this world be, when every child learns to sing using the *bel canto* method, and is able to participate, from the inside, in aspects of great Classical music! This is what brings hope to a world currently filled with ugliness. Then, parents, with tears of joy in their eyes, will be watching and listening to their children sing in choruses, with a sense of pride in what the young generation is able to create, and a sense of hope that, after all, there might be a future.