

The Fight for Classical Music

The final presentations on this panel were given by two longtime leaders of the Schiller Institute's music work, who reflected on their own work and discoveries in the promotion of Classical music.

John Sigerson took up the question of the central role of irony, or metaphor, which lies at the core of true Classical music. He referred to his personal work on Schumann's Lieder cycle, *Dichterliebe*, which he sang many years ago in New York City. A week later, Lyndon LaRouche wrote a memo that shocked me, he said. In the memo, Lyn wrote that *Dichterliebe* is a rip-roaringly funny piece. That made me think a lot about how to bring out the point of irony in Classical music, he said, as reflected, for example, in the song "Ich grolle nicht" ("I bear no grudge") which, in fact, conveys exactly the opposite.

Getting to beauty through paradoxes, which are resolved by going to a higher level of thought—that is the aim of the

Classical composer, Sigerson said. It is also a parallel, in some sense, to what we are doing in the fight for FDR's Glass-Steagall, where we are taking the best created by previous generations, and raising it to a new level, to resolve the crisis of mankind. As Mozart puts it in an especially beautiful section of the *Requiem*, the "Recordare": "Tantus labor non sit cassus" ("Let not all this work be in vain").

Liliana Gorini, a leader of the LaRouche movement in Italy, recounted for the audience the fight that LaRouche initiated in 1987, to return to the lower Classical tuning of C=256. It began with a performance of Mozart's "Coronation Mass" by the U.S. Schiller Institute chorus in 1987, and she had the opportunity to be in the U.S. and be part of the project. Lyn told the bassoon players, "Put Scotch tape on your instruments. Respect the voice and the connection between music and science."

When she returned to Milan, she decided to investigate whether Giuseppe Verdi had said something about tuning—and found the letter from Verdi to the government in 1884, in which he also connected science and music, and demanded a law for the scientific tuning of A=432 Hz. The Schiller Institute, in 1988, organized a

conference at the Casa Verdi in Milan for the scientific tuning. Gorini showed a videoclip of the famous baritone Piero Cappuccilli demonstrating what a difference the tuning makes, by singing selections from two arias—one from "Trovatore," the other from "Ernani"—with two pianos, one tuned high, the other tuned scientifically.

During the concert on the evening of April 13, Gorini had delivered a message of support for the conference concert in Verdi tuning from Carlo Bergonzi, the world famous Verdi tenor, with a 50-year career, and one of the many signers of the Schiller Institute's international call for scientific tuning. Both, Bergonzi and Cappuccilli had participated in a conference in Verdi's home town of Busseto in November 1996, in which also Lyn and Helga participated.

Gorini expressed the hope that more concerts in the scientific tuning will be organized by others around the world this year, to celebrate the bicentennial of Verdi's birth on Oct. 10, 1813. The cam-



EIRNS/Christopher Lewis
John Sigerson



Schiller Institute videograb
Liliana Gorini

paign is still going on! During his lifetime, Verdi was also concerned with a return to the Classical authors like Shakespeare and Schiller, whose works he studied and used in his operas. He said, if we go back to them, we will have progress.

Gorini concluded: It is through Classical art that people can be uplifted to overcome their personal flaws, and accomplish the mission of serving humanity.