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Schiller Institute Chorus of Sonora in concert, May 1997.

Mexico Concerts Launch Fight For Classical Music Education

Between May 28 and June 5, the Schiller Institute in Mexico hosted a series of Classical music concerts in Guadalajara, Jalisco, Hermosillo, Guaymas, Ciudad Obregon, Sonora, and Ensenada, Baja California, which featured performances of pieces by Mozart, Schubert, Beethoven, Mendelssohn, and Brahms, as well as Ibero-American children's songs. The spring series was aimed at building for a music symposium on Oct. 10-11 in Mexico City, to be jointly sponsored by the Institute and the Schola Cantorum.

The Hermosillo concert, given by the

Children's Chorus of the Institute in Ciudad Obregon, and by the El Dorado section of the Autonomous University of Sinaloa, was reported by the Sonora newspaper, *El Imparcial*, in a May 31 column, which praised the concert series for its "commitment to developing the reasoning capacities of the individual—which make possible scientific discoveries and technological development," and for its "recognition of the fundamental role of art and Classical culture as an irreplaceable instrument for ennobling and developing the character and creative

potential of the individual."

Three hundred people attended each concert in Hermosillo and Guaymas, while 800 attended in Ciudad Obregon—in the city's cathedral—with the additional enthusiastic presence of the Bishop of the Diocese of southern Sonora, Vicente Garcia Bernal.

On May 29 in Guadalajara, Jalisco, under the sponsorship of the Schiller Institute of Jalisco, the quartet "Ensemble Clasico," one of the most important in Mexico, gave a magnificent concert of works by Mozart and Beethoven, with instruments tuned to the Verdi pitch of A=432 (C=256).

The October event, centered around the idea of restoring musical education at the primary-school level, picks up on last February's Institute-sponsored music seminar entitled "Excellence in Education Through Music," in Washington, D.C. In addition to the idea of introducing young people to Classical music, especially through training in *bel canto* singing—the correct tuning and registration of voices—it emphasized the need to overturn modernist and countercultural influences in music. The theme of restoring musical education in elementary school will be presented by Alfredo Mendoza, Schola Cantorum director and maestro of the National Music School.

Maestro José Briano Teaches in Chicago

Maestro José Briano, a noted professional vocal technician who was instrumental in initiating an international choral project commissioned by Lyndon and Helga LaRouche in the early 1980's, renewed his collaboration with the Schiller Institute with a teaching visit to Chicago from July 25 to August 2.

Maestro Briano, himself an accomplished, classically trained bass singer, taught for 23 years at

the National Music School and the National Autonomous University of Mexico (UNAM), in Mexico City. As a college student, he studied for 12 years with vocal teachers Maestro Fausto de Andres y Aquirre and Angel R. Esquivel. It was at his first teaching assignment at the National Music School, in the 1960's, that the Maestro realized the crucial problem: No universal, uniform method existed of



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'Music Manual' Presented in Switzerland

Scientific Tuning Is a Moral Question

At a conference organized in Taverner, Switzerland on June 19, on the occasion of the 25th anniversary of the local choir, the Schiller Institute presented *Canto e Diapason* (the Italian edition of the Institute's *A Manual on Tuning and Registration*, or "Music Manual," commissioned by Lyndon LaRouche) to an audience of 80-90 singers and musicians—and the Mayor of the city. Among the "special guests" of the evening introduced by the president of the local choir, was soprano Antonella Banaudi—who has sung at presentations of *Canto e Diapason* at both Milan (at the Casa Verdi) and Verdi's hometown of Busseto, participating with tenor Carlo Bergonzi and Lyndon LaRouche. Other special guests included organist Arturo Sacchetti, and Liliana Celani of the Schiller Institute.

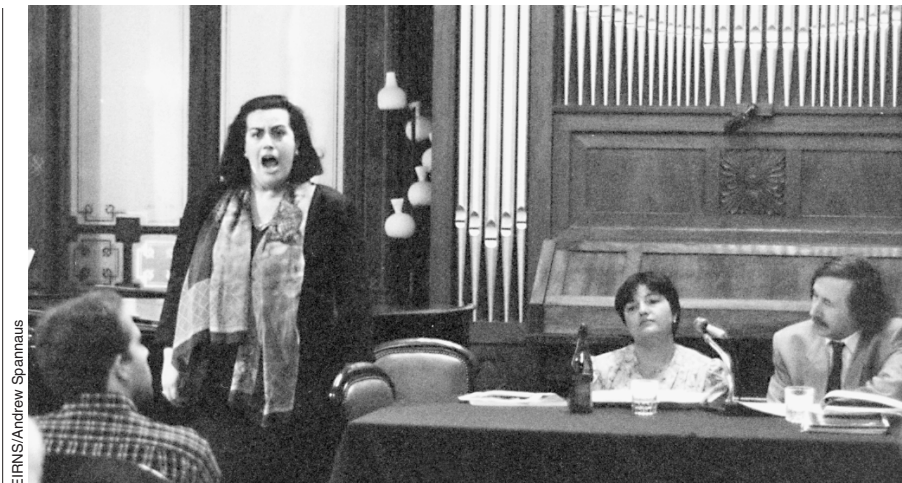
Celani spoke first, and presented LaRouche's fundamental hypothesis of the Music Manual: That all music, including instrumental music, is derived from the *bel canto* human singing voice, and that it is vitally important to revive the connection between science and music as expressed, for example, by the C=256 well-tempered scale.

As in Busseto, Ms. Banaudi sang the

developing and saving voices.

"At the time I began teaching, it was the peak of the popularity of rock groups like the Beatles and Raphael. The students all wanted to imitate these rock groups, and therefore, had very damaged voices. Teachers did not know what to do. . . . Through this experience, I developed a passion to teach the teachers. . . . Would that we could have taught the teachers how to handle this back then."

Over the seven-day period of work, with amateur voices of children and adults alike, Maestro Briano gave 95 individual vocal lessons. His inspiring philosophy is anchored in the firm conviction that singing is among the most



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Soprano Antonella Banaudi demonstrates "Verdi tuning" at Milan presentation of "Canto e Diapason," May 1996. Seated are Liliana Celani and Arturo Sacchetti.

patriotic aria "Santo di patria" from Verdi's *Attila*, and then the famous Aida aria "O cieli azzurri," first in today's high tuning, and then in the Verdi tuning, at a piano which the municipality had had tuned low (C=256) for the occasion. In both instances, the audience could hear very clearly the difference not only in the high, third-register notes, but also in the low ones, proving that a natural tuning is equally key for high and low voices.

Organist Arturo Sacchetti contrasted

important technologies for the spiritual development of the individual: "I have adopted the philosophy of *bel canto*. I will sacrifice everything for the Beauty of the voice, which is Truth. Why must human beings learn principles of singing and birds do not? Because birds do not change. Man does change, by virtue of his reason and his capacity to participate in the sublime essence of truth.

"My commitment to coming to America after so many years"—that is, since the 1980's—"is to reestablish the commitment 'Maestro Lyn' and 'Maestra Helga' had for creating a real Renaissance of Beauty. Without this capacity to sing, we will lose the fight for civilization."

some recorded examples from Mozart's *Requiem*—under the direction of Riccardo Muti in 1987; Herbert von Karajan in 1972; Bruno Walter and the Vienna Philharmonic in 1937; and Nicholas Harnoncourt in 1982; to prove that, with the high tuning (particularly Karajan's), not only are the voices strained, but the tempo speeds up and makes transparency of the voices impossible. "Voices can hardly compete with instruments under these circumstances" he said. "This is a moral question," Sacchetti emphasized, "because you cannot betray the creative intent of the composers," who, as they wrote their compositions, had in mind a very clear palette of colors and "register shifts, which cannot be moved."

At the end of his speech, Sacchetti announced that, because of the "indifference of tuning up until now, he has decided to form his own orchestra tuned to the low tuning. This orchestra will present the first performance of Perosi's oratorium *Mosé* in the context of the Perosi festival in Tortona, a town south of Milan, next September. The event has already been publicized by the daily *Avvenire*, which wrote that this will be done in the context of the campaign for lower tuning, "in cooperation with the Schiller Institute of Wiesbaden."