

'Triangular Association' Founded in India

Leading scholars of India, China, and Russia have founded the "Triangular Association," to promote the Eurasian Land-Bridge as a task vital to the strategic interests of all three nations. The founding took place at a meeting held in New Delhi on July 30, and was reported in the New Delhi daily *The Hindustan Times* on Sept. 2.

The founders were the prominent scholars, Professor Ma Jiali of China, Professor Devendra Kaushik of India, and Dr. R. Rybykov of Russia. American economist and Presidential candidate Lyndon H. LaRouche, Jr., has been named an honorary adviser to the Association.

Triangular Objectives

The three founders called on all like-minded people and associations to support the following objectives:

- "To facilitate cultural, scientific, and technological cooperation among the three countries, utilizing each other's strengths for the betterment of the conditions of the people not only belonging to these three countries, but also of those residing in countries of the region, and beyond.
- "To help the governments and the people through studies, conferences, and seminars, making them aware of the necessity to protect the strategic interests of the region in the wake of the growing threats to security and stability posed from outside and within.
- "To organize study-projects and publications to facilitate a coordinated approach among the three countries in effectively dealing with the deepening global economic and financial crisis. The building of the Eurasian Land-Brige, which will connect the easternmost parts of Asia to the Western coast of Europe, is of vital importance to all three countries. The studies will be undertaken to exhibit the necessity of building this Land-Bridge, to strengthen the region economically and strategically."

Mexico Seminar on 'Excellence in Education'

One thousand Mexicans gathered in the city of Guadalajara June 6, to hear 140 youth choristers present a concert of Classical choral and instrumental music in dedication to "a new cultural renaissance and a new, just world economic order." The concert, culminating a two-day seminar on "Excellence in Education," was sponsored by the Schiller Institute and Mexico City's Schola Cantorum.

The concert, held at the Church of the Holy Family of Guadalajara, featured performances by young instrumentalists from the Anatoly Zatin International Academy of Music, and by the Schola Cantorum children's choir, the Children's Choir of the Metropolitan Cathedral of Guadalajara, and the Xochiquetzal Children's Choir of Guadalajara. It concluded with the combined choirs singing Pergolesi's glorious *Stabat Mater*, accompanied by the Ensemble Clásico string quartet.

Opening the concert was the Schiller Institute's Hugo Lopez

Ochoa, who said that his organization has long fought to stop the world from plunging into a new Dark Age. The answer lies in nurturing man's creativity, to produce the kind of transcendent beauty represented by the youngsters performing that day.

The same theme was presented at the seminar, held in the Zapopan Cultural House on the outskirts of Guadalajara, which drew scores of music teachers and students from throughout the state of Jalisco, as well as a large delegation from the National Union of Educational Workers, and nuns from teaching orders. The seminar was also attended by representatives sent by Jalisco's Governor, by its Secretary of Culture, and by its Secretary of Education. Messages of support for the seminar's theme and purpose were sent by the world-famous Italian tenor Carlo Bergonzi, and by Arturo Sacchetti, former artistic director of the Vatican's "Giovanni Carisio" International Academy of Music.

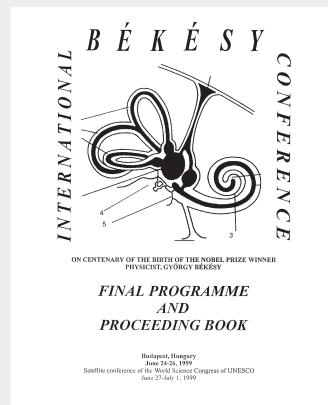
Institute Paper Read at Hungarian Academy

At the end of June, Anno Hellenbroich of the Schiller Institute in Germany, presented a paper entitled "Between the Notes: Metaphor in Classical Composition," at a conference held at the Hungarian Academy of Sciences in Budapest, Hungary. The conference, held to commemorate the 100th anniversary of the birth of Georg von Békésy, was attended by more than 100 scientists from the United States, Japan, Ukraine, and various European countries. Békésy received the Nobel Prize in 1961, for his work on the physiology of the ear and hearing.

Hellenbroich was invited to speak about what the Classical composers "hear," and what principles underlie their compositions, in order to better understand what the great Renaissance

Cardinal Nicolaus of Cusa described as the "mental ear."

In his remarks, Hellenbroich stressed that an international group had analyzed thousands of compositions, looking at the registers and register shifts of the human voice, and that this



European Conference: Science and Music

Launch New Campaign for Verdi Tuning

Speaking at a conference of the Schiller Institute in Oberwesel, Germany on the weekend of July 25, Italian musician Arturo Sacchetti, an organist, choir and orchestra conductor, and former artistic director of Vatican Radio, made a proposal for expanding the campaign for scientific, Verdi tuning to musical instruments, which the Schiller Institute began in 1988, around the commemoration of the 100th anniversary of composer Giuseppe Verdi's death.

Maestro Sacchetti described his proposal as follows:

"Soon, an historic event will take place. On Jan. 30, 1901, Verdi died; in the year 2001, will be the 100th anniversary of his death. And this fashionable event has already unleashed many initiatives to celebrate Verdi. It is obvious from what I have been saying, that a revival of his operas will convey a false idea, unless they are played at the tuning he wanted.

"For this reason, we worked out a project, which will be presented very soon, to celebrate Verdi in 2001 in his



Maestro Arturo Sacchetti calls for expansion of the campaign for Verdi musical tuning, flanked by the Schiller Institute's Liliansa Gorini and Anno Hellenbroich.

own town of Busseto, Italy, in order to propose the performance of Verdi operas at A=432 Hz, both for instruments and for voices. This revival will be fundamental to rediscovering the vocal and instrumental sound of Verdi."

"This project has been inspired by Mr. Lyndon LaRouche and his book *A Manual on the Rudiments of Tuning and Registration*, which in Italian appeared as *Canto e Diapason*, and which demonstrates the question of tuning in relation to each of the four voices. The Busseto project aims at recovering Verdi's operas, performing them at A=432 Hz. It is a rigorous project, because the idea is to create a stock of instruments which are strictly tuned to A=432. This stock of instruments will be put at the disposal of young musicians who come to Busseto to learn how to play at the Verdi tuning, in a kind of permanent master-class.

"The instrumental part of the master-class will be to teach instrumentalists, and also conductors. After a period of studying and practicing this tuning, instrumentalists will be joined by singers of the *bel canto* academy of Maestro Carlo Bergonzi, who has been holding regular *bel canto* master-classes in Busseto for many years.

"This is a Verdi project which aims at creating, for the first time in history, a

permanent orchestra tuned to A=430. This orchestra shall be joined by solo and choral voices in the performance of Verdi works.

"This project will unleash a lot of polemics. Mainly, because a part of the international music world supports the high tuning, without any scientific motivation, but stating that voices should adapt to the tuning of the instruments. The results of their performances are not coherent with the music world of the time of the composers. Therefore, not only works of Verdi, but all vocal, instrumental, chamber, and oratorio works of the Nineteenth century, so performed, do not correspond to the will of the composers.

"The most famous singers endorsed our campaign to go back to the Verdi tuning. With this Busseto project, we aim at achieving performances which respect scientifically, musically, and from the standpoint of interpretation, the creativity and intent of the composers."

The Schiller Institute has undertaken to support Maestro Sacchetti's project, by circulating a petition asking for endorsements from famous musicians, as with its international petition for lower tuning, first circulated in 1988. The petition draft appears on page 112 of this issue.

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group had come to completely different conclusions from those of Helmholtz's postulation (on the basis of Rameau's theory) of the so-called "resonance theory" of hearing. Their conclusions appear in the Schiller Institute's internationally released *Manual on the Rudiments of Tuning and Registration*.

Using the famous motif from *A Musical Offering* by J.S. Bach as an example, Hellenbroich demonstrated how Mozart and Beethoven had worked this motif into their compositions. In this connection, Hellenbroich emphasized the importance of educating the population at large for "active hearing."

Hellenbroich's remarks are included in the published Proceedings of the conference.