At a conference organized in Ta- 
verne, Switzerland on June 19, on 
the occasion of the 25th anniversary 
of the local choir, the Schiller Institute 
presented Canto e Diapason (the Italian edi-
tion of the Institute’s A Manual on Tun-
ing and Registration, or “Music Manual,” 
commissioned by Lyndon LaRouche) to 
an audience of 80-90 singers and musi-
cians—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 presenta-
tions of Canto e Diapason at both Milan 
(at the Casa Verdi) and Verdi’s home-
town of Busseto, participating with 
tenor Carlo Bergonzi and Lyndon 
LaRouche. Other special guests includ-
ed organist Arturo Sacchetti, and Lil-
iana 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 

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

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 con-
viction that singing is among the most 
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 ‘Maes-
tra 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 Ricar-
do 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 transparen-
cy 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 “indif-
ference of the music world” to this ques-
tion 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.”