

Since Andersson-Palme for years have been employed at the Royal Opera House in Stockholm, she sometimes also has to sing newly written operas, which from time to time demand a lot of patient work. I ask her what advice she would like to give to composers who want to write new operas, and whether she believes that it is destructive for the voice to sing modern music.

"They should learn how the instrument of a singer functions, that you do not write only to invent something. There are horrendous pieces, which only say 'plipp-plupp,' to and fro. Of course you can do such things, but I do not understand why I have to sacrifice my life for that.

"Yes, [it is destructive for the voice] if you only are allowed to sing modern works and you are not allowed to sing the classical repertoire in-between, to calm down your musculature. It takes longer for the voice to recover from modern compositions, and especially so since modern operas mix speaking, recitative, and singing. That wears out the voice more than if you only have recitative and singing, since your larynx then is positioned only for singing. But it is important to learn, and new operas are exciting. I ask for better transitions in the works of modern composers. They

should provide a springboard for the higher registers, so that the singer gets a chance to sing long notes, in order for the tone to reach out and vibrate, and thereby ensure that you do not only sing short notes. You have to recover. When you sing long notes, you regain your breathing. With short notes, you have a lot of 'bang-bang-bang' staccatos down in the stomach. Long notes caress the soul of the listener; short notes irritate more."

Do you believe that classical music has a role to play among people who are oppressed? I am thinking of the Chinese students, who played Beethoven's Ninth Symphony at Tiananmen Square. Do the oppressed people in the East need—

"Yes, much more. They love artists and they love opera. I can only speak of opera. I understand that it must be liberating to see something which brings hope, and to hear something beautiful when you are constantly oppressed, and you must struggle to get an apple or to find nice cloth material. I have only sung in the East once, in East Berlin. It was terrible, not because I got sick and could not sing a note, but because there was no flower shop. How could any leaders allow something as stupid as that?"

## Leading violinist to play concert for LaRouche

Noted violinist Norbert Brainin, founder and first violinist of the legendary Amadeus Quartet, in a statement on May 3 demanded the U.S. government act at once to free political prisoner Lyndon H. LaRouche, Jr. Announcing his plans to perform in concert in Mr. LaRouche's honor at the Lisner Auditorium of Washington, D.C. on June 6, Mr. Brainin released the following statement from his home near London:

"It is my deep-felt desire to express in this way—through a concert of classical music in the scientific tuning as laid down by Giuseppe Verdi—my friendship with Lyndon LaRouche, who, years ago, initiated the fight to restore this level of musical tuning.

"I know Lyndon LaRouche, who is currently being forced to suffer great injustice, as a gentle and learned man; as a poet, philosopher, extraordinary politician, and historian, as a man who is versed in literature and music. He has always fought for the idea, which I share, that great classical art, especially music, is the best way to

ennoble people and uplift their spirits, above all in times of great crisis, an idea which is being borne out again, as the recent events in Eastern Europe and now in Lithuania prove.

"I consider it a shame for the United States of America, a country which I love and whose Constitution, unrivaled in the world, I admire greatly, to be treating one of its most brilliant minds in such a fashion; and I hope that full justice will be granted Lyndon LaRouche immediately."

Mr. Brainin's June concert in Washington, sponsored by the Schiller Institute, will be the first purely instrumental concert in the United States for the C=256 movement, which has gained hundreds of prominent signators among musicians internationally. The Schiller Institute, headquartered in Laatzten, F.R.G. and Washington, D.C., was founded by Mrs. Helga Zepp-LaRouche. Mr. Brainin has given several concerts for the lower classical pitch of C=256 for the Schiller Institute in Europe.

Besides fighting for artistic truth, Norbert Brainin, who because of his Jewish origin was forced to flee his native Vienna in 1938 and emigrate to England, where he began his career as one of the world's leading chamber musicians, is known for his support for human rights and freedom. Last December, he gave a free, all-Beethoven concert, sponsored by the Schiller Institute, in Berlin for East Germany's citizens, to honor the fall of the hated Berlin Wall.