

volume adequately documents, an “intellectual” alternative to fundamentalism. This led him from Plato and the Neoplatonics to the real muck of existentialism and mysticism. Finally, as reflected in one of the last entries in the volume, in a paper on “Religion’s Answer to the Problem of Evil” in 1951, he found the path that eventually led him to the forefront of the Civil Rights movement:

“The ultimate solution is not intellectual but spiritual. After we have climbed to the top of the speculative ladder we must leap out into the darkness of faith. But this leap is not a leap of despair, for it eventually cries with St. Paul, ‘For now we see through a glass darkly; . . . but then shall I know even as I am known.’ The Christian answer to the problem of evil is ultimately contained in what he does with evil, itself the result of what Christ did with evil on the cross.”

Editorial Intent

For all Dr. King gave the world, he certainly deserves to be remembered by such a beautiful collection of his works. And the fact that his widow, Coretta Scott King, headed the Advisory Board of the research project which produced the collection, speaks well for the intentions of the project.

The resulting editorial product is dangerously flawed, however. It reads almost as though the editors *set out* to denigrate and slander King as an illiterate plagiarist.

One must ask why the editors chose not to edit the writings of an obviously poorly instructed student—whose life’s work contributed so much to humanity, no matter whether or not he could spell correctly. And why did they choose to document *ad nauseum* every instance of King’s student plagiarism? Surely, given his proven character in later life, this problem could not have emanated from an evil intent.

Nevertheless, the opportunity to come to know Martin Luther King, Jr. through his own intellectual struggles, as presented in this volume, makes it definitely a valuable resource, despite this major flaw.

—Marianna Wertz

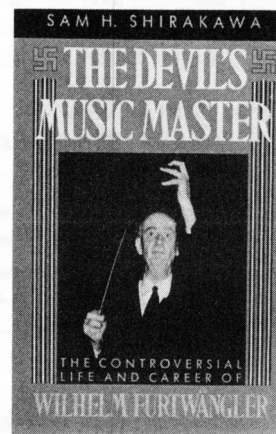
Furtwängler’s Name Cleared—At Last

Reporter Sam H. Shirakawa of ABC News has done history, Germany, and Wilhelm Furtwängler (1886-1954), in that order, fine service, with his new biography of the great conductor. Anyone who wishes to save Classical music from its present near-death state should read this book.

Furtwängler, who began composing music and conducting in 1905, before he was twenty, was by the 1920’s rightfully among the premier conductors of Europe, for the extent of singing expression and contrapuntal construction he could draw from Beethoven and other Classical compositions. Anyone unfamiliar with him should purchase his Beethoven symphonies, especially, as Mr. Shirakawa notes, his first postwar performance of the Ninth (Choral) Symphony on July 29, 1951.

The book’s title refers to the vile campaign of lies against Furtwängler, run in the U.S. by the Anti-Defamation League of B’nai B’rith (ADL) and directed by the real pro-Nazis in Britain, because he did not abandon his country during World War II. For this, they called him Hitler’s conductor, “The Devil’s Music Maker.”

In fact, as Shirakawa’s preface notes: “When thousands of intellectuals and artists joined the exodus of Jews from Germany after the Nazis seized power, Furtwängler remained behind with the conviction that he could save the culture which produced Bach, Beethoven, Brahms, and others, from annihilation by the Third Reich. Despite his well-documented and astonishingly successful efforts to keep Jews part of German cultural life and his manifold endeavors to assist anyone who asked him for help through the Third Reich, saving hundreds from certain death, he was all but branded a war criminal and nearly framed at a de-Nazification trial at the end of the war. This even though Furtwängler never joined the Nazi Party and openly acted against the regime until its fall. . . .”



**The Devil’s Music Master:
The Controversial Life
and Career of
Wilhelm Furtwängler**
by Sam H. Shirakawa
Oxford University Press,
New York, 1992

506 pages, hardbound, \$35.00

“Wilhelm Furtwängler was a creature whose overweening confidence in his own capacity to make a difference against one of the most malevolent forces the world has known, catapulted him far beyond the confines of his profession. That peculiar spark of hubris drove him into resistance, rebellion, and sedition, in defense of a culture being annihilated . . . and he became a leading figure in the Resistance inside Germany, despite later efforts to prove otherwise.”

Spark of Hope

Shirakawa documents how Furtwängler used every moment of the war to save lives and to try to give some small spark of hope to the German people, to present an actual alternative to Hitler. Many leading musicians fled Germany, and even some of Furtwängler’s friends, such as conductor Bruno Walter, criticized him for staying and “lending legitimacy to the regime.” But most Germans could not simply hop on a plane and find employment abroad.

Shirakawa quotes German pianist

Walter Giesecking's succinct comment: After the war, Furtwängler's critics "evidently believed that seventy million Germans should have evacuated Germany and left Hitler there alone."

The New York Times, the ADL, and the Real Nazis

While Shirakawa seems not to know of the ADL and how the lies against Furtwängler were orchestrated by London, he exhaustively documents the campaign and how false it was. It started, he shows, as early as 1937, when Macy's executive Ira Hirschmann, a former board member of the New York Philharmonic and the *New York Times*, began attacking Furtwängler as "anti-Semitic." Both Hirschmann and the *Times'* Sulzberger-family owners were leading members of the ADL, closely connected to the London Royal Institute of International Affairs, which actually backed Hitler by promoting Nazi Economics Minister Hjalmar Schacht.

Shirakawa also documents the horror of the Allied postwar occupation, during which Walter Legge promoted committed Nazi Party member Herbert von Karajan as a star. Walter Legge was the British Intelligence agent who ran London's EMI Records, and who made it almost impossible for Furtwängler to record. Meanwhile, the anti-Nazi Furtwängler was forced through a brutal "de-Nazification" trial. Again in 1949 and 1950, Shirakawa shows, the Hirschmann-*New York Times* cabal orchestrated the Chicago demonstrations against Furtwängler and kept him out of the U.S., threatening any musician who would not boycott him, as Yehudi Menuhin reveals in Chapter 19.

Shirakawa is at his best in his devastating exposé of the evil genius of EMI, Walter Legge, and his *golem* von Karajan, who destroyed postwar music with the recording industry. In the final chapter, he notes that while Furtwängler faded into obscurity, the recording industry "became a mighty money machine . . . a vast parade of younger conductors" who offered only "an ever-increasing trend toward

silken homogeneity of orchestral and vocal sound. . . . No conductor of the twentieth century made more of a fetish of it than Herbert von Karajan. Whether it was an achievement in musical expression did not seem to matter much. . . .

"But von Karajan always felt cowed by his fear that Furtwängler was irrefutably superior, and he turned from striving to be the world's greatest con-

ductor, to becoming the world's most powerful, and in that objective he attained the highest glory . . . for few musicians leave an estate worth more than \$270 million. But the *Alberich* [gnome] within Karajan made him miserable. After a sensational performance, his men came to congratulate him. 'Quatsch!' he grunted. 'Furtwängler would not have liked it.'" Amen.

—Kathy Wolfe

A Trilateral Ideologue's Guide for 'Democratic' Subversion

There is a certain irony about Samuel Huntington's *The Third Wave*. Here is the Trilateral Commission ideologue, who penned the Commission's 1975 call for "fascism with a democratic face," putting himself forward as the mastermind of an international offensive on behalf of "democracy."

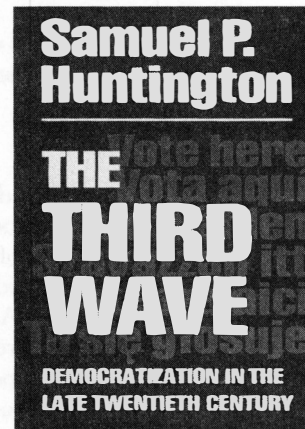
The book jacket promotes *The Third Wave* as "a valuable tool for anyone engaged in the democratization process." The Trilateral Commission's first executive director, Zbigniew Brzezinski, calls the book "exceptionally important," and its author, "a democratic Machiavelli."

While the book is written in an inane sociological style, at five points Huntington abandons "the role of social scientist," as he puts it, and assumes that of political consultant, setting forth "Guidelines for Democratizers." Huntington's "Guidelines" are a manual for how to overthrow governments unacceptable to the would-be rulers of the Anglo-American New World Order. These include instructions for "democratizers" to "develop contacts with the global media, foreign human rights organizations and transnational organizations"; and for governments installed through international pressure to "purge or retire all potentially disloyal officers . . . make major reductions in the size of your military forces. . . . It

all else fails, abolish the military."

Who Is Samuel Huntington?

Huntington's specialty as a Harvard professor has been security and government, going back to his 1957 book on *The Soldier and the State: The Theory and Politics of Civil-Military Relations*. Since then he has served as coordinator of security planning at the National Security Council under Brzezinski during the first year of the Carter presidency; from 1980-91 he served on the Advisory Board of the



The Third Wave:
Democratization in the
Late Twentieth Century
by Samuel P. Huntington
University of Oklahoma Press,
Norman, Oklahoma, 1991
366 pages, hardbound, \$14.95