

and a half before the assassination) entitled "U.S. Support for a World Monetary Study Is Victory for Administration 'Activists,'" the *Journal* bewailed a "shift" within the Kennedy administration on global monetary policy since late in 1962, as the 'activists' in the administration supplanted the 'conservatives.' The *Journal* complained that the activists rejected demands for fiscal and monetary austerity, arguing that it was counterproductive for 'the U.S. or any other nation' to adopt such policies to deal with transitory balance-of-payments problems. According to the *Journal*, 'Mr. Kennedy has come increasingly to believe that large and global banking

problems are too important to be left entirely to bankers.'

By the time of the assassination, the U.S. was sailing ahead with industrial development, apparently outstripping even Germany and France. And Kennedy had withstood pressures from the I.M.F. and its allies to destroy uncompliant regimes in Asia, Africa, and Ibero-America. After his death, Brazil, Indonesia, the Dominican Republic and other countries were brought into line with coups or invasions. Gibson pays particular attention to the use of artificially high petroleum prices and high interest rates as a means of crushing the developing sector.

The book concludes with an analysis of the chances the nation has under President Bill Clinton, who is seen as a protégé of Georgetown University professor and historian Carroll Quigley: "President Clinton will have to decide what his life and his presidency will mean in the end. If all he wants is a few kind words from the Establishment, or just to be listed with Ford, Carter Reagan, and Bush as one of the presidents who served during the decline, then he need not rouse himself. If he wants his life's work to mean more than that, he has to engage the enemy, and do so in a clear and public way."

—Anton Chaitkin

The Intelligibility of Musical Ideas

This book is a belated contribution to the 1986 celebration of the 100th anniversary of the birth of the orchestral conductor Wilhelm Furtwängler, a figure who towers above the cultural wasteland of our fast-waning century. If John Ardoin's book ends up encouraging those who have never heard a live performance under Furtwängler's baton, to experience some of his recorded treasures, then the book will have served a useful purpose. It includes a complete discography which is valuable for locating many hard-to-find recordings.

The author, who is music critic of the *Dallas Morning News*, has also unearthed some useful tidbits which help defend Furtwängler against the vile, British-inspired slander campaign which hounded him throughout World War II until his death in 1954.

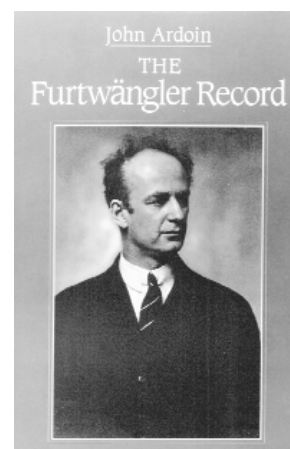
Unfortunately, in order to get any true picture of Furtwängler's life and work, the reader will have to wade through the muck of Ardoin's frankly stated Wagnerian, Romantic bias. Indeed, Ardoin's bias renders him incapable of even acknowledging the true nature of Furtwängler's contribution: his uncanny ability to render musical ideas *intelligible*.

A case in point is Ardoin's description of Furtwängler's performances of Johannes Brahms' Symphony No. 4 in E minor, Op. 98. Brahms' work is a mas-

terful demonstration of the Classical method of *Motivführung*, or motivic thorough-composition, which had been developed through Haydn, Mozart, and Beethoven, and which was heartily hated and eschewed by Wagner and the other Romantics. But Ardoin's description of this work would lead one to surmise that Brahms' symphony is identical in content to the below-the-belt wallowings of a *Tristan and Isolde*. A short sample of Ardoin's purple prose: "Beginning with those great sighs in the violins, there is a sense of the infinite, as though the music were always there, lost in its song. . . . [Furtwängler] makes the movement an ever-changing fabric of sound, urged forward through *accelerandos*, when the fever of the music begins to rage, and held back by equally portentous *ritardandos* when a significant turn in the music requires underlining." And as for the fourth movement—a rigorous Classical passacaglia completely in the tradition of Johann Sebastian Bach—all Ardoin can talk about is the "elation that carries us through the sectional character of the movement, binds the variations tightly together, and peaks in a coda that is Dionysian in its frenzy."

Furtwängler's Struggle

"But wait a minute," someone might ask at this point, "Furtwängler conducted



The Furtwängler Record
by John Ardoin
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Wagner, too; why, then, are you calling him a Classicist?" The answer to that question is not a simple one. Throughout his life, Furtwängler struggled unsuccessfully to reconcile the works of one-time anarchist and pagan cult figure Richard Wagner, with his own contrary Classical inclinations. Ardoin points out that as a youth, Furtwängler was repelled by Wagner's works: "It all seemed to me insipid, exaggerated, empty theater," Furtwängler wrote when he was in his early teens. As a conductor of the Berlin Philharmonic and participant in the Bayreuth Wagner-cult festivals, he would periodically throw up his hands with what he once called "the whole Wagner craze." And toward the

end of his life, he argued that Wagner's music was best heard not in the opera hall, but on the concert stage, without the "complicating and distracting stage actions" which Wagner had insisted was integral to his extravaganzas.

Furtwängler proceeded in the same manner with other incurably Romantic composers. For example, Lyndon LaRouche, in a 1988 interview with the Italian cultural review *Machiaavellico*, recalls how, while waiting to be shipped from India back to the United States following the war, he dug up a Furtwängler recording of a Tchaikovsky symphony—most likely the October–November 1938 EMI recording of the Symphony No. 6 ("Pathétique") in B minor, Op. 74, as we discover from Ardoin's discography. LaRouche recalls how "for the first time, I heard Tchaikovsky performed as if it were music! It was my first encounter with Furtwängler; it was electrifying." LaRouche dates his quest for identifying the intelligibility of creative discovery "between the notes," from that moment.

Let us therefore not be too quick to judge, smugly, that Furtwängler was wasting his time attempting to breathe Classical life into inferior Romantic works. For, if he succeeded in inspiring young LaRouche to his momentous 1951–52 breakthrough in physical economy, Furtwängler's efforts were certainly not in vain.

As to Furtwängler's controversial decision to continue to perform in Germany throughout World War II, there can be no doubt that it was morally motivated, and Ardoin's biographical material, albeit in a chatty, back-of-the-record-jacket way, stoutly defends Furtwängler against the British-dominated musical cabal which spared no effort to sabotage and blackball the German patriot both during and after the war.

Due credit is also given to violinist Yehudi Menuhin, for his unceasing efforts to defend Furtwängler against this cabal; and also to New York Metropolitan Opera director Rudolf Bing, who attempted unsuccessfully to bring Furtwängler to the United States in 1954.

Ardoin also documents how the Nazis promoted Herbert von Karajan, a Nazi Party member, with the specific intent of using Karajan as a means of keeping Furtwängler off-balance and preoccupied by professional rivalries. Most revealing is a quote from the diaries of Nazi propaganda chief Josef Goebbels: "Furtwängler is complaining about Karajan, who is getting too much fawning coverage in the press. I put a stop to this. Furtwängler is behaving very decently."

Other Nazis were more candid in their estimation of the great conductor. "There is no Jew, filthy as he may be, for whom Furtwängler does not stretch out a helping hand," complained Heinrich Himmler, who frequently petitioned Hitler to send Furtwängler to a concentration camp.

In the final analysis, Furtwängler has triumphed against both his Nazi and his British foes. Even if you do not read this book, do take the opportunity to hear and study Furtwängler's recordings.

—John W. Sigerson

From J.S. Bach to Mozart

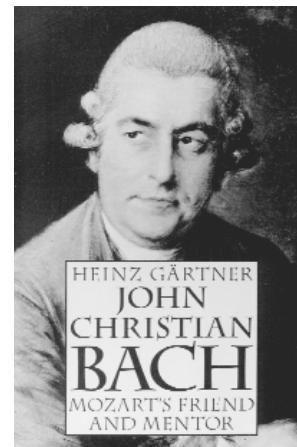
The powerful fusion of the contrapuntal and geometric inventions of J.S. Bach, with the beautiful singing of the Italian *bel canto* tradition, resulted most notably in Mozart's 1782–86 revolution in music and European culture. Johann Christian Bach's unique role—learning from his extraordinary father and brothers; moving to Italy to study with Padre Martini; and instructing the mind of the eight-year-old Mozart—is the underlying theme of Heinz Gärtner's amiable and helpful book. However, Gärtner never succeeds in making this fundamental theme sing.

Gärtner is well read in the literature circumscribing Mozart's life, and addresses the biographical gap for the generation between J. Sebastian Bach and Mozart. Previously, the only work in German or English on J. Christian Bach was Charles Sanford Terry's 1923 *John Christian Bach*, which was skimpy

on both Christian's education in Germany, and his subsequent teaching of the young Mozart in 1764–5.

Christian's 260th birthday is September 5, 1995. He was born in Leipzig, where his father was the cantor of the famous Thomas Schule, the eighteenth of twenty children. Only seven of them were alive when Christian was born. Interestingly, Gärtner suggests that his survival was in part due to the fact that the Thomas Schule, a school for poor students, provided beds for all, and separated Bach's classrooms from his dining room—hence reducing the amount of infection and disease where Christian grew up.

Gärtner allows his story to proceed, steering between the "Scylla" of the "dry, contrapuntal, learned, complicated" German school, and the "Charybdis" of the "flowing, singing, simple" Italian school. But all along the way, his



**John Christian Bach:
Mozart's Friend and Mentor**
by Heinz Gärtner
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interesting exceptions prove the contrary rule: that this is a false division. For example: (1) Bach, who was attacked for un-singable fugues and "excessive arti-