

Lyndon LaRouche, who embodies and transcends the best of the American System school of thought, takes direct aim in the Epilogue at the core of Smith's bestial notion of man: "[N]o variety of higher ape known or conceivably comparable to mankind could have attained the population of more than several millions individuals. . . ."

Where in any of the axioms of free trade, or in Smith's view of the animal-like behavior of human nature, is there any location of that, which is responsible for the phenomenal growth of human population over the last five hundred years? Nowhere in Smith's matrix of free trade ideas, is the quality of creative mentation, which is the unique governing quality of human behavior, to be found. All of Smith's gobbledygook can be boiled down to the practice of making money, i.e., making a "profit" by robbing

your neighbor; "buy low to sell dear."

In LaRouche's conclusion, he addresses the actual source of new wealth—real profit for society: "The central principle of both economic science and a science of history is the creative principle of cognition, by means of which the individual person may be developed to generate, to impart, and to receive those mental acts by means of which valid axiomatic-revolutionary discoveries in principles of art and science are made available for human knowledge and practice." Only a human being endowed with potential for creative reason can "add" new wealth to the economic process. Only through the input of human beings can "more" come out of the system of production than is put into it.

Thus, one of the biggest frauds in modern history has been the acceptance of

the free trade dogma, a theory which cannot account for the actual progress of the human race, because it fails even to recognize the role of the creative powers of the human mind; what List refers to as "intellectual capital" or "capital of the mind."

It is no exaggeration to state, that it is precisely because so many silly people still worship at the altar of free trade, that our planet is in the mess it is in today. It may only be under the force of the onrushing implosion of the banking and monetary system, that the fraudulent doctrine of free trade is relegated to the "dustbin of history." Under conditions of such a conjunctural crisis, responsible leaders who wish to have their nations survive, will be compelled to turn to List's American System, which is uniquely represented today by Lyndon LaRouche.

—Lawrence K. Freeman

Beethoven, 'Da Capo'

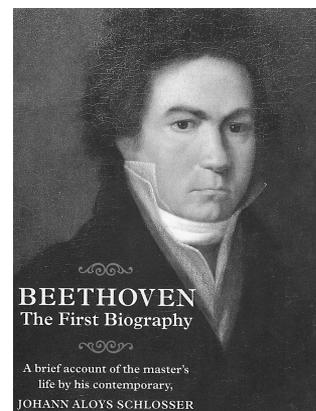
Only a few months after Ludwig van Beethoven's death in Vienna on March 26, 1827, this little book—which reads more like a pamphlet than a full volume—was published in Prague and began circulating throughout Europe and America. Little is known about its author, except that he was an enthusiastic admirer of the great composer, and that he was probably not acquainted with him personally. The material he hastily gathered, was taken from a mixture of published musical lexicons, and conversations with some of Beethoven's closest friends. In Schlosser's preface, he is also quite open about an ulterior motive for bringing out the book; namely, to raise funds for the erection of a monument to Josef Haydn, with whom Beethoven had studied during the early 1790's.

But although the author's haste introduced some minor factual errors about Beethoven's career, these are far outweighed by the freshness and lack of deliberate falsification and distortion which characterized many other biographies to follow, such as the one by the vain Anton Schindler, who had func-

tioned as Beethoven's amanuensis in his final years. Not surprisingly, Schindler, in a letter to Ignaz Moscheles, described Schlosser's book as "a highly wretched biography."

The bulk of Schlosser's account of Beethoven's early education, for example, properly places emphasis on the influence of Johann Sebastian Bach (whose biography he also sketches in an extended footnote). Later, Schlosser remarks that, "Those who admire Bach comprehend Beethoven most readily, for the two are kindred spirits."

Schlosser's biography is also unencumbered by the Romantic, "Clockwork Orange"-like image of the morally depraved but brilliant artist—the image that movie-goers have been subjected to in such perversions as "Amadeus" and the recent "Immortal Beloved." Instead, Schlosser argues that, "Great as Beethoven's art was, *his heart was yet greater*. It was filled with an ineradicable loathing of hypocrisy, obsequiousness, vanity, and avarice. . . . Those who shared these feelings readily recognized him as a man in the fullest sense. His attachment to his family was one of his



**Beethoven:
The First Biography**
by Johann Aloys Schlosser,
edited with an Introduction and
Notes by Barry Cooper,
translated from the German
by Reinhard G. Pauly
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most attractive qualities." [Emphasis added] This evaluation flies in the face of every other published account of Beethoven's life—including, incidentally, the "authoritative" biography published later in the Nineteenth century by Alexander Wheelock Taylor.

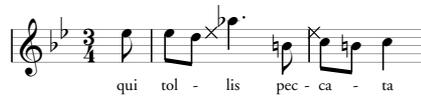
Perhaps the most endearing part of the book, is where Schlosser discusses

Beethoven's marvelous sense of humor. "Often he would mention only a single key word pertaining to an anecdote, believing that it was sufficient to convey his meaning. Those who were unfamiliar with the anecdote, or who did not immediately catch the allusion, would be puzzled, but those who caught on would quickly burst into laughter."

For example: Beethoven might be sitting in the audience at a concert, listening to a singer who is performing poorly on stage, and would nudge the person seated beside him, saying the single phrase, "Da capo!" [Encore!] This traced back to the following story: "In Paris, a mediocre singer, with a weak voice, slight chest, and so forth, performed an interminable bravura aria. Everyone longed for it to end. It finally did, and the singer was roundly booed. Only one person in the audience called out 'Da capo.' The singer, listening only to that one voice, bowed humbly, and gratefully repeated the entire aria, though he could hardly hear himself because of the ensuing uproar in the house. When he ended, the hissing and booing was worse than before, but as it died down, the same low male voice shouted very loudly again, 'Da capo!'"

Indeed, the singer bowed once more and launched into the aria for the third time. The other listeners were about to turn against the man who had caused all the trouble, when he exclaimed, 'Je voulais faire cr evre cette can[aille]!' [I was hoping the wretch would sing himself to death!]."

Schlusser's biography also publishes a private letter by Beethoven, whose content is useful for clearing up yet another popular myth, that Beethoven was insensitive to "proper" *bel canto* singing, and to "proper" setting of musical texts. It is a letter dated Feb. 6, 1826, addressed to his friend Abb e Stadler, who had just published an in-depth defense of the authenticity of Mozart's *Requiem*, which had been called into question by the composer Gottfried Weber (not the famous opera composer). After thanking the Abb e profusely for his paper, Beethoven adds, with irony, that it is hardly surprising that Weber's "extraordinary knowledge of harmony and melody" also resulted in the following clumsy passage in one of Weber's own works:



Just what Beethoven is objecting to in those places he has marked with an "x," only becomes clear when we compare Beethoven's own setting of this same passage in his two Masses: first, in the "Gloria" of his *Mass in C Major*, Op. 86:



and in the "Agnus Dei" of his *Missa Solemnis*, Op. 123:



If you sing these three musical examples in succession, it becomes clear that in the Weber settings, Beethoven has placed an "x" near the two eighth-notes on the syllables "tol-" and "ca-," in order to indicate that these syllables must be sung over a *single* note, and not tied over two or more notes. Weber's phrasing destroys the unity of the phrase as a whole: "Qui tollis peccata mundi" [Thou who takest away the sins of the world], not to mention the rising notes on the syllable "lis" of "tollis," which completely throw off the poetic stresses in the phrase.

—John Sigerson

Product of a World of Genius

Lea Salomon Mendelssohn started her daughter Fanny on piano, five minutes at a sitting, extending it as interest grew. At thirteen, Fanny memorized the whole of Bach's *Well-Tempered Clavier*, while studying science, languages, geography, history, poetry, and reading Schiller and Lessing. At fourteen, she sang alto in the famous (adult) Singakademie. At fifteen, Goethe responded to *lieder* she had composed, with "To the Distant Girl." Fanny and her three siblings played games by composing poems, riddles, *lieder*, and plays.

Her mother Lea read Homer in the original Greek. She raised her children on Bach, Handel, Haydn, Mozart, and Beethoven. Lea's aunt, Sara Levy, a

student of W.F. Bach, played J.S. Bach concerti for the Berlin Singakademie concerts. One Christmas Eve, Sara left a present for Fanny's fourteen-year-old brother Felix—a copy of Bach's long-forgotten *St. Matthew Passion*. Another of Lea's aunts, Fanny Arnstein, provided Mozart with his copy of Moses Mendelssohn's work, *Phaedon*, which contained a reprise of Plato's arguments in his *Phaedo* dialogue. Of course, Lea had married into the illustrious Mendelssohn family. Her poor husband Abraham, son of Moses and father of Felix, would later lament: "Until now I was known as father's son; henceforth, I shall be known as my son's father."

Fran oise Tillard, a pianist who has



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recorded Fanny Mendelssohn's works, published this biography in French in 1992. There is no lack of rich material for the author to develop, to make this