

## LaRouche decries cult of 'absolute music'

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This is a review of an experience I had, more than of the concert itself, on Friday evening, Oct. 25, in a broadcast of a Minnesota Symphony Orchestra concert I heard over station KLSE. It was a concert of two Mozart works conducted by the symphony's conductor, Edo De Waart, of, first, the famous Mozart Mass in C, and then concluding with the Symphony No. 40 in G minor.

I almost cried throughout the performance—cried with sadness. The compositions, as to intent, while professionally performed, were butchered. I refer to the butchery, which is not too uncommon these days, in order to address a related point: the tragedy of what's happened in the 19th and 20th centuries to musical tastes.

The general characteristic of the Mass, was that all of the essential voice transparency of both instrumental and vocal voices, was lost. It may be the size of the chorus, which was much too large for the piece—a size which was probably occasioned by the poor quality of singing voices these days, with the influence of the English anti-bel canto school in various forms running loose around the country, and the fact that the choruses generally are of poor quality, including professional choruses. But the performance was bad all throughout, in the sense that there was no vocal transparency.

The tempi were exaggerated, which is not uncommon; but in the exaggeration of tempo, one thinks of what is going on in the mind of the conductor, Edo De Waart, to choose these tempi which complicate every problem he already has, first in the Mass, which was a travesty, and in the Symphony No. 40, which was almost a burlesque.

What is lost, of course, in these kinds of exaggerated

tempi and this kind of direction, is all sense of singing quality, of the shaping of tone, the shaping of phrases; the relationship to singing, is most notably what is lost. The orchestra does not sing; the chorus in the Mass did not sing; the voices did not really sing, although some of the soloists did try to sing a bit; the orchestra did not sing. The same thing is true in the Symphony No. 40.

What are we looking at here? What we're looking at, most crucially, I believe, is the influence of the cult of instrumental or absolute music upon conductors and upon musicians generally. The idea that there is such a thing as absolute music, allows the conductor and other musicians—and even audiences—to wean themselves away from the obligation to perform in such a manner that they always represent the standpoint of the human singing voice.

Now, we have another characteristic of programming, which is characteristic and increasingly so, of KLSE over the period in which I have been listening to it. More and more, the programming is of the Frankfurt School dogma type. That is, you have one piece, a classical work which is sometimes well-performed, sometimes not; but then it's mixed up with absolute trash: modernism, wild Romanticism, and so forth. The station's personnel are, in greater part, fairly knowledgeable musicians. They have a certain professional competence in presenting their product; but they're all clubbed into the cult of Romanticism as taught by the more degenerate music schools and conservatories in the United States today, which says, of course, that Romanticism essentially began with Beethoven and Schubert, and they class everybody as a Romantic. Of course, there are some people who perform these works from a Romantic standpoint; but nonetheless, one sees the influence of the neo-Hegelian or quasi-Hegelian or Kantian and similar tendencies as well as the Frankfurt tendencies throughout: ideological dogmas, including the worst of the Schenkerian variety, this notion of absolute music, which destroys mind and morals as well as composition. —Lyndon H. LaRouche, Jr.

sory Board, the agency which started the Executive Order 12333 track against me—had, you find out that I was right on the policies, and all those who attacked me were wrong. I was right.

Have you lost savings in a bank that has gone belly-up, or will you lose savings in a bank that has gone belly-up, or is about to do so? Have you lost a life insurance policy or are about to do so, because the life insurance company is going belly-up? Are you losing your pension, because people such as the attorney general of Minnesota, Skip Humphrey, was complicit in allowing Kohlberg, Kravis and Roberts, the friends of George Bush, to loot Minnesota state pension funds?

If you're such a person, or if you're a farmer who's lost a farm, or if you're a person who worked in industry who's lost a job, if you're losing your house, or about to do so, then I was right, and Kissinger was wrong. And for that reason, because I was right, because I put my finger on the policy and on the people behind the policy—I was becoming too powerful—they put me in prison.

Therefore, if you see another Democrat running for President, or for the nomination, such as Paul Tsongas, Douglas Wilder, Tom Harkin, Robert Kerrey, or William Clinton, ask him: "Hey buddy, if you're so honest and so important, why didn't they stick you in jail?"