

the French researcher said. "I call on him again to do this."

A confidential inquiry in 1985 on Gallo's work by the National Cancer Institute's Peter J. Fishinger proved that Gallo had falsified the results, but the results were kept secret, according to French press reports, so that he would get the revenues for the "AIDS breakthrough," while the United States would maintain dominance over AIDS research. The U.S. Justice Department blocked efforts to get the information released to the public.

If the authors were truly interested in presenting a picture of scientific research in all its lively controversy, as they claim, one might expect them to give a truthful account of a story such as this. But instead, we are given a legal fiction, which was concocted to protect Gallo from humiliation, or worse.

The New Age as government policy

According to Levine and Miller, the shift represented by the change in my junk mail began about four years ago. "Sometime between the beginning of 1988 and the middle of 1989," they write, "the world at large suddenly woke up. . . . Finally, world political leaders felt obliged to get into the act. During a global economic meeting among leaders of the world's seven largest industrial nations in the summer of 1989, environmental issues took center stage. Their meeting, in fact, came to be called 'The Green Summit.' 'What defense has been to world leaders for the past 40 years,' an editorial in Britain's *The Economist* predicted at that time, 'the environment will be for the next 40.' "

This adoption of environmentalism as state policy was carried out under the leadership of George Bush and Britain's Margaret Thatcher, with the enthusiastic support of what was then the Soviet Union. It was the hallmark of what was to be the new superpower condominium, as the world's leaders preside over the shutdown of industry, agriculture, and scientific and technological capability. The Soviet support for this policy is well shown by the authors' quote from a 1988 speech by then-Soviet Foreign Minister Eduard Shevardnadze: ". . . man's so-called peaceful constructive activity is turning into a global aggression against the very foundation of life on Earth."

This environmentalist "new world order" is now supposed to be signed and sealed at the "Earth Summit" in Brazil in June of this year—a followup to the "Green Summit" which Levine and Miller describe.

To what is science 'relevant'?

When I was an undergraduate in 1968, we students went on strike, protesting that our education was not "relevant" to the issues of the day. What that meant was not altogether clear, since we were also blowing our minds out on LSD, Marx, and Dostoevsky. One biology professor ventured the timid opinion that "the scientific method" was "relevant," even though perhaps we would never have occasion to put our knowledge of mitosis and meiosis to practical use. He

wasn't wrong, but there's more to it than that.

Why do American students think science is "boring"? Is it because their textbooks and teachers teach them *what* to think, rather than engaging them in a Socratic dialogue which teaches them *how* to think?

In a world in great crisis today, our greatest need is for critical young scientific minds, who question their own fundamental assumptions and ours, and look for answers to the riddles of the universe. We do not need more environmentalist, malthusian pseudo-science, or counterculture-influenced textbooks that ask us to consider, as Levine and Miller do on page vii, "what it is like to be a plant."

Bach's St. Matthew Passion for Easter

by Kathy Wolfe

Matthäus-Passion

by J.S. Bach, BWV 244
Johannes Somary, conductor; 1977,
Vanguard/Omega Classics
3 CDs, 4060-1-2, \$21.96.

J.S. Bach's setting of the Passion According to St. Matthew is one of the most powerful statements of the principles of Christianity. Johannes Somary's 1977 Vanguard recording, just issued on compact disc by Omega, is among the few to have done justice to Bach's work.

The conducting is broad and strong, and the voicing is distinct, with both of the double choruses heard with clear separation. The different musical choirs represented by the soloists, the orchestra, and the two choruses are given plenty of room to breathe. The vocal soloists, including tenor Ernst Haefliger and baritone Benjamin Luxon, sing with tremendous poetic understanding.

The power of Bach's "Matthäus Passion" derives from the power of Good Friday itself, the day of the crucifixion. Bach draws out Matthew's own spirit, portraying not only the immensity of Jesus' act, but equally, the inner psychology of every mortal human soul concerned. Bach demonstrates the full responsibility of each person, for both the events of Good Friday, and for the necessary steps which each must take, after it.

What emerges is one of the clearest pictures in literature of the *sovereign individual*, and the requirement that he or

FIGURE 1

Bach's aria "Mache dich," opening



The grey boxes show where the voice rises into the highest register when singing of Jesus.

FIGURE 2

"Mache dich," conclusion



The singer's "I" finally rises to the high register.

she have a higher purpose in life, for the good of society as a whole.

Human singing voice

Bach underlines this by his use of the registers of the individual human singing voice. The best way to approach the whole is from the final bass solo No. 65, "Mache dich, mein Herze, rein." It is not only the last of many individual statements, but also Bach's final testament as to how the individual must view Jesus. Bach has therefore constructed many other movements of the Passion as variations of this aria, including the opening and closing choruses No. 1 and No. 78, which are based on it.

He gives this most profoundly beautiful song to Joseph of Arimathea, the disciple who begged of Pontius Pilate the body of Jesus, to bury in his own tomb. "Make thyself, my heart, clean," Joseph tells himself, "for [there] I will bury Jesus."

Bach brings out the individuality of the human soul with his use of the bass's own specific registration. The bass shifts from its middle register, to its third or high register, which has a dramatically different sound, on the D above middle C, which makes the bass totally distinct from soprano, tenor, or other voices.

At first, Bach constructs a poetic dialogue, differentiating between the soul and Christ. Joseph of Arimathea speaks of himself in the middle register, and then rises into the highest third register after repeated contemplation of Jesus (Figure 1).

The aria continues at some length repeating these words,

always reserving the few dramatic higher register notes for Jesus' name.

Finally, however, at the point where Joseph of Arimathea himself is transformed and makes a commitment to emulate Christ, Bach allows the "ich" ("I") of the singer to similarly rise into the highest register (Figure 2).

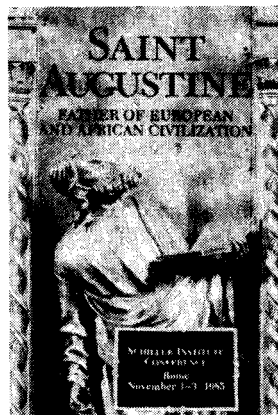
Vanguard/Omega's Somary recording succeeds because conductor and soloists capture the poetry Bach's registers imply. Benjamin Luxon's Joseph gives precisely the right understated sort of passionate poetic stress to the phrases highlighted by Bach as shown here, communicating the transformation of the individual soul.

He succeeds, as does most of the recording despite being at a pitch higher than Bach's, because he makes his voice match the poetry. Luxon is also a baritone, which is a higher voice than the bass for which Bach called, and so his voice registers match Bach's intentions.

Somary's generously broad tempo brings out Bach's orchestral bass continuo in such legato contrary motion to singer and oboe da caccia soloists as to make everything sound like the inevitable work of God.

Heard on Good Friday, as it is meant to be heard, Bach's work leaves us here, suspended at that moment of the Passion, and forced to consider its full import over the next 36 hours, until Easter morning. There are few better ways to do so.

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