

falls flat, in two dimensions, so you shouldn't do what I just did.

Lyndon LaRouche: If it's not ironical, it's not poetry. If it's not ironical, it's not art. As they say, "It don't do nuttin' for me."

Question: We had a visitor at one of our meetings the other night, who is with the Nation of Islam, who had just, after much prodding recently watched the video of Minister Farrakhan playing the Mendelssohn violin concerto. . . .⁴ I just wanted to know what you thought of the video, but also what you thought of the way in which I see the effect of that, with having someone inspired to investigate Classical music for the first time.

Lyndon LaRouche: The whole video is overall extremely well done, I think.

What it does, is something very subtle, but also very prominent, but, in a sense, subtle. It's in between the cracks, it's not what's explicit in there.

It presents Louis Farrakhan, and presents him in a way that he could not be presented otherwise. It adds a dimension of insight into him, and projects a depth of insight into him, which should not be presented in any other way, except in this relationship.

The entire introductory section presents the setting, the problems, the drama, leading up to this performance, what's involved. Then it has the performance. Then it has the epilogue, which reflects that; and so therefore, it is a play within a play. It's the drama built around the performance.

As a result, what happened is, it's an act of self-consciousness, because it forces him to be *conscious* of others being conscious of *him performing this work*, and his own problems in facing the task of doing it.

So when you do something like that, you can present an aspect of the mind of a person which would not otherwise be presented. When you can get a person who is responding to their responding to the way they are responding to a problem, that is, someone is watching them respond to a problem, and that's the problem they're dealing with; then they attack the problem, do the act, and then respond to the way this whole thing has gone on, is like a drama on several levels, and therefore you see *him* functioning on the several levels, as the person facing the performance, the person facing the people for whom he's going to perform, in various kinds of people, then facing himself in the whole process, in the end.

So he's on all these levels simultaneously. I think it's a very effective piece of communication, because he's presenting himself without actually controlling it all, but he's presenting himself in a way in which he does present himself more than he could in any other way, or in any lesser way.

It's a magnificent piece. He also has a strong right arm, which enabled him to bow his way through a lot of problems.

New developments in 'Furtwängler case'

by Hartmut Cramer

Recently, in Great Britain of all places, certain facts about recent history have been made public which are still taboo in Germany, kept quiet or suppressed by the arbiters of "political correctness." As the substructure of financial policy is beginning to waver—the sudden collapse of no fewer than three of the banking pillars which sustain the City of London (Barings, Lloyd's, and Warburg) is just the beginning of the end for the Anglo-American financial oligarchy—visible cracks and fissures in the "superstructure" of cultural policy cannot fail to appear.

Let us review the developments in the order they occurred. Until the end of April, everything was going as usual. The British press was getting ready for the May 8 observance of the 50th anniversary of the victory in Europe by publishing various anti-German articles related to that topic. Hence, it was not particularly surprising that precisely on April 20 (Hitler's birthday—the British oligarchy has such a bizarre sense of perfidious symbolism), an article, several pages in length, against the late Wilhelm Furtwängler appeared in the London *Daily Telegraph*. Portrayed as "coverage" of a stage play which was about to be mounted in England on the "denazification" of Furtwängler, in which the greatest orchestral director of this century was subjected to interrogation by two Occupation officials (one British, one American), the *Telegraph* warmed over every tired cliché and slander about Furtwängler, and added a few hair-raising lies of its own; the whole piece culminated in the assertion that Furtwängler had made a pact with the Nazis out of a mixture of "anti-Semitism" and political naiveté.

Three striking points

However, on three points, the line propagandized in this article and stage play diverged from the standard pattern: First, in its particularly crass and obvious lies and hate tirades against Furtwängler. Second, in the fact that the British author carefully measured out the attacks on Furtwängler: The heaviest artillery was fired by the American "cultural officer," while his relatively more polite British colleague held back. This latter portrayal has not the slightest correspondence to the historical facts.

The third striking point is useful for shedding light on the whole complex which relates to the "Furtwängler case." Even this evil, tendentious, clumsy piece of work cannot gloss over or deny a fundamental contradiction: Why was and is such a gigantic maelstrom constantly organized around

4. "For the Love of Music." See review below, p. 37.

Furtwängler over his alleged Nazi past, when he was demonstrably boxed in by the Nazis, yet stood up for many Jewish musicians (and not just those of “his” orchestra), and in some cases even saved their lives (Goebbels: “There is no filthy Jew for whom this gentleman [Furtwängler] has not interceded”); whereas National Socialist Party member Herbert von Karajan, after a (very short) “nosedive” in the early postwar era, was able to continue the career on which the Nazis had launched him?

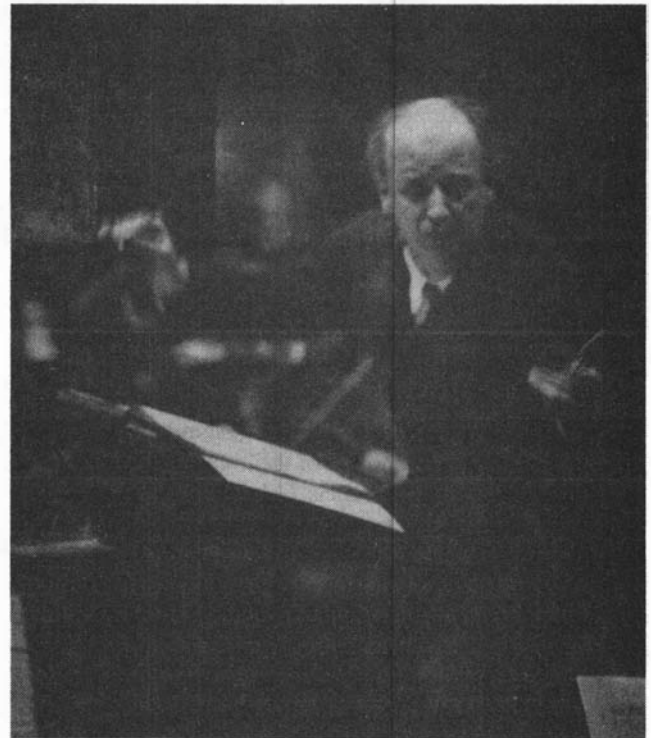
Even though Karajan later tried to downplay his previous attitude as mere opportunism, the facts speak for themselves. According to the official version, he asked to become a party member in summer 1935. But as is so often the case with Karajan, the truth is much more shocking: He entered the Nazi Party *twice*, and the two dates of entry clearly allow us to trace his character weaknesses and how sharp his elbows were, when it came to getting to the top. He first signed up on April 8, 1933, hence exactly one day after the passage of Hitler’s “Law on the Reorganization of the Employment Office” (which contained an “Aryan paragraph” which among other things deprived many Jewish musicians of their jobs); he rejoined a second time, on May 1. Even here, the date is decisive, because on May 2, 1933, a four-year moratorium decreed by Hitler went into effect.

Thus Herbert von Karajan—quite the contrary to Furtwängler—made his career under the Nazis; he had good relations with Goebbels and Goering, allowed himself to be used by the Nazi bigwigs without major scruples for their propaganda campaigns against Furtwängler, and among other things, did exactly what Furtwängler had refused to do: He conducted in occupied Paris. And all that did not bother the Occupation authorities after 1945 in the least. Already in January 1946, Walter Legge, who had followed Karajan’s development during the Nazi period (and also had kept up good contacts with the Nazi regime), set up recording sessions with Karajan with the British recording company EMI, and also entrusted the direction of the London Philharmonic Orchestra to him.

Thus, if the facts of the case force the *Telegraph* to at least implicitly throw open the question of what actual intentions are concealed behind the attack on Furtwängler, the reality remains that this “Hitler’s Birthday” article is an explicitly malicious and tendentious piece of propaganda which leaves nothing to be envied by Nazi propaganda minister Joseph Goebbels’s big lies and hate tirades.

Furtwängler as a role model

Such crude yellow journalism is always published in the British media and the pro-British propaganda sheets in other countries—including Germany—when it is deemed opportune or necessary. To allow the “Bloody Germans” a positive role model from their recent history, when the politically correct line dictates that the German people must be tarred with collective guilt for the war and holocaust, as well as with a quasi-genetic predisposition to fascism, would be very



Wilhelm Furtwängler conducting the Berlin Philharmonic in 1930.

stupid from the British oligarchical standpoint. “What *should* not be, *can* not be”: This slogan especially goes for Furtwängler, whose character traits, especially his morally upright attitude during the Nazi era and his musical genius, were uniquely suited to giving courage and confidence to the disoriented German people after the war, and with the help of the best achievements of German history, those of Classical culture, to point the way toward an intellectual perspective on the future. However great the number of “good Germans” may have been during the Nazi dictatorship, surely Furtwängler belonged to the best among them.

“If it had gone according to [Allied High Commissioner] John McCloy, then my husband would never have conducted again after the war,” Elisabeth Furtwängler, a few years ago in an interview with *Ibykus* magazine, summed up the motives behind the slander campaign against Furtwängler; this fact, along with the infamous Morgenthau Plan and the removal of Cologne Mayor Konrad Adenauer, explain very precisely the goals of the Anglo-American “reeducation” of Germany: a scorched-earth policy precisely in the economic, political, and cultural domains. This enslavement strategy fortunately could not be carried out, but there can be no doubt that it has left behind deep wounds and sharp footprints in Germany, down to the present day. The submissive attitude on all important issues and the concomitant inability to think strategically, which is especially striking in the German media and institutions in comparison to other international powers, is the stunning proof of that. So far, everything until the

end of April 1995 was going as usual.

Then on April 30 came the shift which surprised so many. It was the *Sunday Telegraph* that printed on that day an article on the “50th Jubilee” of the May 8 anniversary which would have been taboo in the politically correct press, asserting that the British Establishment itself bears a jolting measure of the responsibility for the Nazis’ crime. Mary Kenny, in her article, “How British Theories Fuelled Nazism,” described in detail how the Nazis had imported their insane race theories from the British Isles. The truth is, a major component in the rise of the Nazi ideology came from England itself: the cult of eugenics, which underpinned the entire structure of race theory.” Kenny singled out “four Englishmen” from whom the Nazis had taken their ideas of the “superiority” of certain races: Charles Darwin, Francis Galton, Karl Pearson, and Houston Chamberlain, “one of the first to inspire the German race theorists.”

Mainstream of the British Establishment

Kenny revealed these were not just a couple of “mad Englishmen,” but were right in the mainstream of the leading currents of the British Establishment, which even “were supported by . . . respectable people, from Winston Churchill to the Haldanes and the Huxleys, including, tragically, some distinguished Jews.”

Then, on May 8, the London *Times* published a broad-ranging article on violinist Yehudi Menuhin and his wartime “concerts at the front” to bolster Allied troop morale. Naturally this is nothing new; but what was astonishing is the printing of a photo, right under the headline, “Menuhin, the Maestro of Peace,” showing a friendly, smiling Menuhin next to Furtwängler.

Menuhin, as is well known, did not know Furtwängler personally, and merely at the advice of some of his Jewish musician colleagues in Europe became one of the first to support Furtwängler after the war, and was already playing concerts with him in Berlin in 1947. It is also known that he risked his career by doing this, because many influential “politically correct” colleagues of his had taken (and continue to take, down to the present day) this greatly amiss, above all his observation that most of the critics had taken part in the anti-Furtwängler campaign only because they wanted to protect their grip on their “happy hunting grounds” (their positions and incomes).

And yet, for Menuhin’s impassioned intervention on Furtwängler’s behalf to be published at this time in the leading newspaper of the City of London, and for it to directly contradict the *Daily Telegraph* article of April 20, by reporting that Furtwängler had “rescued Jewish musicians, refused to play in occupied Paris, and worked against Hitler,” is a sensation, and gives clear evidence of the factional conflicts which must be playing out behind the scenes in London.

After all, Menuhin is not just anyone. He has lived in Britain for years; he belongs, like many Jewish exiles, to the

British Establishment, and not just since he was raised to the peerage a few years ago. His title of nobility has not prevented him from openly speaking unpopular truths from time to time.

Lord Menuhin gets right to the point

This is also how one ought to understand his letter to the editor of the *Daily Telegraph*, which was printed on May 9. In it, Menuhin writes, “I must defend the late Wilhelm Furtwängler. . . . His reputation has been traduced for far too long.” This letter, written in response to the Hitler’s Birthday hatchet-job by someone who knew the musical and historical circumstances firsthand, is remarkable in two respects.

First, Menuhin contradicts the most far-reaching and absurd of the lies which the *Telegraph* had reported as “facts,” and sets the record straight on a few matters: Furtwängler’s intervention on behalf of Jewish musicians, his break with Goebbels over the performance of Paul Hindemith’s music, and “the silly question of *tempi*; it is now forgotten that it was the mercurial Italian Toscanini who whipped them up in New York, thereby laying the foundations of the present criteria of speed and volume which destroyed the approach of style and respect.” Menuhin also takes up the painful topic of “Hitler’s handshake” after a concert, a photo of which was taken as, and continues to be taken, as the “proof” of Furtwängler’s “sympathy for Hitler.” (Menuhin: “I myself shook various hands which I would have preferred to avoid—and was photographed doing so.”)

In the second place, and much more importantly, Menuhin exposes the swindle behind the campaign against Furtwängler and names the names for the first time. “Toward the end of the World War II, several Jewish musicians, whom the great conductor had spirited away from the Berlin Philharmonic, tried to persuade the American authorities to grant him a ‘purification trial’—the process by which the Allies could clear him publicly of serving the Nazi cause.

“But certain musicians in New York determined to block this process. This was not due entirely to Toscanini’s detestation of Furtwängler.” Additionally, the violinist Jascha Heifetz and others formed a “union of soloists,” to which Menuhin refused to associate himself, that was created to protect musicians from “the influx of European artists who would arrive with peace.” According to Menuhin, there was a “despicable plot not only against Furtwängler, but against other European musicians as well, including the Norwegian soprano Kirsten Flagstad and the great Spanish ’cellist Gaspar Cassadó.”

One can only hope that Menuhin’s setting the record straight is just the beginning, because quite obviously the issue then and now is much more than the “happy hunting grounds” of a few male “prima donnas.” As always in the battle over historical truth, the issue has to do with our image of the world and of man, which determines the potential for survival of our civilization.