

# The Choral Principle versus The Zeusian Principle

by Mindy Pechenuk

If we are to win the crucial victory today, in the month of August, to stop thermonuclear war, to dump Obama, and then to create a new Presidency for the United States, and, to join with all the other nations of this world in a galactic alliance of principle among all, then it is necessary to understand what has happened to our minds and souls, since the late Nineteenth and Twentieth Century, and continuing today. Lyndon LaRouche took this up at the August 1, 2015 [Saturday Dialogue with the Manhattan Project](#).

Modern civilization, particularly since the beginning of the Twentieth Century was a disaster for the people in Europe and the United States, as well—a moral disaster, but a moral disaster with strong characteristics, as worse things to do.

Technically, the point is, what every great musician, composer, knew, was the principle of Bach, and the principle of those who followed Bach, such as Mozart, notably, Beethoven, and so forth, up through Brahms. This was very well known. There were differences in the way they approached something, but that was not a contradiction in their effort; it was a different expression, but based on following: for example, Beethoven followed Mozart. Beethoven was followed by such great people as Brahms. Brahms ended his life within the context of the Nineteenth Century.

And then suddenly Furtwängler came along, and Furtwängler provided the means to continue the mission, which had been handed down through Brahms. In other words, Furtwängler was actually a follower, in that sense, of Brahms.



*Wolfgang Amadeus Mozart (1756-1791) singing on his death bed, with musician friends, depicted by artist Thomas W. Shields.*

That is, he added something to what Brahms had accomplished, and it was beyond the achievement of Brahms himself . . .

I now present to you the case study of Franz Liszt,<sup>1</sup> as a representative of the house of Zeus (Satan), whose music was created to produce the practical, deductive, mathematical, sensual man of feelings and sound. One of the many crimes of Liszt, lies not only in his own compositions, but, what he did to take compositions of great composers, like Mozart, and destroy them so you would never discover the true nature of Mozart's discovery, and Mozart's dedication to his discovery of

1. Mindy Pechenuk, "[The Murder of Music with the Death of Brahms](#)," *EIR*, June 12, 2015.

Bach's discovery.<sup>2</sup> In specific, we are going to compare Mozart's "Ave Verum Corpus," with Liszt's "Ave Verum Corpus" and Liszt's transcription of Mozart's "Ave Verum Corpus." Through the comparisons, I hope to provoke your mind to make a discovery of beauty, and of what it is to be a truly creative human soul.

### Mozart's 'Ave Verum Corpus'<sup>3</sup>

Before we step into the world of Zeus, through Franz Liszt, think about what is in Mozart's mind—what was his mission, and intention in composing the "Ave Verum Corpus?" The "Ave Verum" was composed toward the end of Mozart's life. This is one of the most difficult compositions to sing. Why is that the case?

If your view of man, is that man is an animal, and that you live for your momentary pleasures, with no responsibility to create discoveries that have never existed before (which is the real future and the creative process) and that advance the existence of all mankind, to a higher platform of development and good within the galaxy,—then your insight into Mozart's discovery will be wrong!! That is the problem with the overwhelming number of performances, not only of this composition, but of everything else today that you hear that is called "Classical."

On the other hand, what is truly Classical, is to understand that each one of us is going to die, and what is important is what we did with that life, to contribute discoveries of new principles never discovered before, to produce and create ideas, and children, that carry the *human species* forward. In other words, your mission of life is the *choral principle*; that is, your dedication to the future of the entire species of mankind, as that is your mission for being.

Listen and compare these two different performances of the Mozart "Ave Verum Corpus:"

- [West Coast Schiller Institute Performance](#), performed at C=256.

- [Leonard Bernstein](#)

Again, let us go back to the Saturday Dialogue with Lyndon LaRouche in Manhattan:<sup>4</sup>

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2. [Lyndon LaRouche's Saturday dialogue with Manhattan'](#)

See also [Megan Beets](#)

3. See Mindy Pechenuk, [Ave Verum](#), *Campaigner*, Winter 1996

See also [Lyndon LaRouche](#) on Mozart's Ave Verum

44. LaRouche's response on the Thursday, July 23, 2015 Fireside Chat:

I think the first thing we need, is you need people who are experts in

... The point is there's a principle, the principle of music among other things—the Classical principle. Why do we say, not *on* the note? Why *between* the notes? Why do we say *between* the notes? Because the significance of music, when it's decent music, when it's good music, is that the tone is placed between the notes. That is, in the movement from one note to the next note, and so forth and so on, there's a process which identifies the meaning, the actual meaning of the performance, and the way the performance is composed. And that's the principle.

So, the problem is, that most people today, do not have any actual efficient comprehension of what that means, and unfortunately we have terrible music, and we have also terrible science. They're both incompetent. Physical science, as defined by almost everybody in the Twentieth Century and today, is rotten, from the standpoint of science, because they don't know that principle that human beings...

Yes, they do have tones; they do place tones,

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the principles of Classical musical composition. This means, essentially, the people who are going to go through the experience, which follows the trail from the founding of Johann Sebastian Bach. Because Bach introduced a principle of composition and elaborated it somewhat in the course of his lifetime as well.

Then he had followers, such as Mozart, and Mozart was an absolute genius; and Beethoven, an absolute genius. And you had followers of these geniuses who set forth a principle of musical composition, and that principle, while it may seem complicated to some people, is actually the foundation of all competent success in the moral development which is a necessary development of the human individual; a moral development in which the student, has been educated in music and practicing music, and, first of all, has the idea of locating the voice.

In other words, if the person tries to sing the voice on the idea of trying to sing as such, they'll often fail, and they'll get into bad habits that will lead into confusion. But what has happened in the course of history, from Bach into the beginning of the Nineteenth and Twentieth Century,—the last great man was essentially, at one point was Brahms. Then you had a few people who spilled over into the Twentieth Century, and typical of course, was Furtwängler. And Furtwängler's role is typified by one example which any teacher of singing should have as a basis for approaching students—any kind of students at all ages.

And the placement of the voice is what the question is: Because the mistake that's made, which is destructive, is when you assume that the tone that you're singing, that is the indicated tone, when you base yourself on that, you get into a trap. Because Classical musical composition is based *between the notes*: That's the formal expression: *between the notes*, not *on* the notes. The notes are there, but it's the motion *between* the notes, which defines the kind of composition which is intended by all the great composers and the great performing artists...

and things like that, but that's not the answer. The answer is, what is the principle which makes a composition, of music, for example, what makes it beautiful? and what otherwise is not beautiful? And that is the placement of the tone which is *between* the notes; not *on* the notes, *between* the notes. And the fact that the orchestration of performance lies between the notes rather than on the notes. [See footnote 2]



Franz Liszt (1811-1886) at the piano in the year of his death, 1886.

In the case of the Leonard Bernstein's performance of the "Ave Verum Corpus"—not only is the tuning too high, which itself destroys the poetical idea, but, he performs it as if man is an animal. The singing is completely on the notes, and he is literal to the notes—creating a wall of sound that destroys your mind and soul. From Bernstein's performance you get his world view: that when an individual dies, all dies with him. Bernstein's view of man and music is completely that of an animal. Mozart would be very upset, with the way Bernstein has destroyed the knowability of the immortal nature of man's willful creation of the future. Go back to the recording by Bernstein: the end is death for him; there is no higher order resolution upward.

Listen again to the Schiller Institute performance. While it is not perfect, the tuning is C=256, and the "between-the-notes" development of Mozart is attempted. We were working to be true to Mozart's intention, and the development of his discovery of the Future—the creative process of the human mind!

### The case of Franz Liszt's 'Ave Verum Corpus'

For our purposes here, I am not going to go into the history of Franz Liszt, since I want to deal directly with the subjective nature of his Zeusian satanic view of man, as it permeates the music itself—this existential, deductive, sensual wallowing in sound, for sound itself.

Now, compare Mozart's "Ave Verum Corpus" with Franz Liszt's "Ave Verum Corpus."

- [Schiller Institute—Mozart](#)
- [Liszt: Stuttgart Sudfunk Choir](#)

Ask yourself—what is the difference between the two views of man, and of the immortality of our species,—the critical principle of the future? Mozart's "Ave" is a beautiful example of *Motivführung*—of a thoroughly composed composition. (See footnote 3.) There is a higher order metaphor in Mozart's mind, which is driven from the future. Therefore, the composition has a unified mission, which lies between the notes, and is unfolding in a non-sequential directionality.

Mozart demands, both of the performer, and the listener, that their minds are with him in the future, in his discovery, and the "in mortis examine" at the end, is a resolution upward of the whole human species, having resolved the tension of what it is to be a responsible creative being. This led by the basses, unfolding the last "in mortis."

### Ave Verum Corpus

Ave, ave verum corpus  
natum de Maria virgine,  
vere passum immolatum  
in cruce pro homine.  
Cuius latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine.

Hail, hail true body,  
born of the virgin Mary,  
truly having suffered sacrifice  
on the cross on behalf of man.  
Whose pierced side  
trickled water and blood  
be thou for us a foretaste  
in the test of death.



Schiller Institute

Author Mindy Pechenuk conducts the West Coast Schiller Institute chorus in the “Ave Verum Corpus,” November 14, 2103.

Take the opening, and then the closing, of both Mozart and Liszt:

- Example 1—the opening of the Mozart (measures 1-10); the beginning of the recording to 45 seconds;
- Example 2—the opening of the Liszt (measures 1-10); from the beginning to 44 seconds;
- Example 3—measures 30 to the end of the Mozart; from 2:10 to 3:34 in the recording; and
- Example 4—measures 31 to the end of the Liszt; from 2:17.

In Mozart’s case, he composes a fundamental paradox, between the intervals and notes, which is why he repeats the “Ave” twice. For Mozart, this discovery is what we can call the “Lydian Principle.” Mozart has in his mind the discovery he made from J.S. Bach, singing between the notes, and the creation of multi-ordered modalities, such as those the Lydian principle unfolds. Thus, Mozart continues shifting your mind and soul upward, until the end of this short work, where you do resolve a future for humanity.

What does Liszt compose? A wall of chromaticism, which endlessly drones on throughout the composition, creating a non-creative tension, in which, by the end of the composition, everything dies when you die. Once you enter the wall of chromaticism, and the

higher tuning, the very crucial principle of tuning the mind is gone. Missing are the higher orders of mind, which are the domain where the tuning between the notes occurs, and the placement of the mind/voice as a one!!

This distinction between chromaticism, and the Lydian principle is crucial. It represents the difference between mathematical deduction of the mind, and the truth about the beauty of man discovering the higher hypothesis of his mind developing his universe. As the intergalactic affects the galaxy, and the galactic, the Solar System!

One last example—Liszt’s transcription of Mozart “Ave Verum Corpus:”

Compare [Liszt’s transcription](#) of Mozart “Ave Verum” to the [Schiller Institute’s performance of Mozart’s “Ave Verum.”](#)

Think of the difference between the two!! The difference is the fate of mankind—the difference between thermonuclear war, and a real Renaissance. There has been too much beauty from Plato, to Cusa, to Kepler, Bach, Mozart, Brahms, Furtwängler et al., to let it be destroyed in an instant. Let us embrace the true nature of the future, into our minds and souls, and rise to the challenge.