

Furtwängler: The Baton Raised To Silence Tyranny

by Renée Sigerson

Aug. 23—When in October 2014, Lyndon LaRouche launched the “Manhattan Project,” igniting a process to create viable political leadership, and thereby to usher in the end of the Bush/Obama era of calamity, the personality of conductor Wilhelm Furtwängler, Germany’s leading musician of the Twentieth Century, was incorporated as an integral component of the concept underlying this political campaign.

Furtwängler’s oft-stated moral conviction was that the practice which deserves to be called music—namely, Classical music—is not based on “sound;” but, as the greatest composers of the Bach through Brahms period grasped, rather music is a *living* form of ideas, which comes to life only when evoked “between” and “behind” the notes composers write on a page. Furtwängler’s legacy, his insistence that ideas reside “between” and not on objects, has now become a standard reference-point for those participating in the Manhattan Project, for developing the political process upon which the birth of a new form of political leadership must be generated.

To be precise: Politics must no longer be a laundry list of “issues,” just as music is not a stream of notes. Political leadership has to be based on ordering principles, which situate legitimate human concerns under an evolving concept of *the true nature of the human species*, a guiding moral notion which Furtwängler embraced. The enemies of Furtwängler in the Congress for Cultural Freedom and other polluted, British-dominated channels during his lifetime recognized as much. In keeping with their intention never to allow such ideas to flourish, the London dictators of “artistic taste” sought to destroy Furtwängler by eliminating his influence from musical institutions worldwide.



Wilhelm Furtwängler (1886-1954) conducting the Berlin Philharmonic in 1938.

société wilhelm furtwängler

Since his first encounter with Furtwängler under seemingly unlikely circumstances in 1946, (more below), Lyndon LaRouche has recognized in Furtwängler’s unique success in musical performance a very special “effect”—that of igniting within audiences a hovering sense of genius acting upon the human mind. The ability to produce and sustain the poet’s device of “ambiguity”—indefiniteness and precision at the same time—and to sustain with creative tension the unity of extended musical compositions, arouses within the

mind of the citizen who has access to this standard of art, a personal experience of sustained participation in a process of creative discovery. To successfully navigate through the troubled waters of today's global war and economic disintegration, an assembly of politically active citizens who have shared this kind of intellectual and moral experience is desperately needed.

Today, for the United States to reverse its own economic and moral decline, and prevent such breakdown from being the trigger for thermonuclear holocaust, access to the quality of "genius"—insight rooted in compassion, and combined with a scientifically rigorous view of how to rebuild the economy—must become the standard for political dialogue.

Thus, the Manhattan Project, by combining great Classical music with political dialogue, becomes the inspiring element to overwhelm any morally corrupt, vaudeville-like charade which too often dominates what citizens are assaulted with as Presidential campaigning. Wherever the Presidential campaign does not descend into typical, media-driven forms of degeneracy, the influence of the higher principles the Manhattan Project embodies have, even at this preliminary stage, been a factor in elevating the political process to a sane plateau.

It is also the case that the time has come to make available forever a truthful portrayal of the life and mind of Wilhelm Furtwängler. The attacks launched against him after World War II among the Anglo-American and Hapsburg-related elite circles who not only despised him, but even feared him, have been a major factor in the onset of a morally weak and sickened environment in which Classical culture has been withering away. It is increasingly even drowning in the howling noise of demonic frenzy poured out by popular "entertainments" on electronic devices; and it is so weakened that no institution has yet existed which can effectively defend the extraordinary importance of Classical culture for mankind.

As LaRouche has correctly emphasized, since Furtwängler's performances of the conceptually challenging Franz Schubert "Great" Symphony No. 9 in C Major, recorded on several occasions between 1950 and 1954, there has never occurred anywhere in the world any comparable performance of a major symphonic work bequeathed by a great composer.

Study of this symphony, and of Furtwängler's delivery of it in the 1950s, is now an integral part of the political activities underway in Manhattan.

Begin at the End

As in studying a musical composition, where it is useful to begin work from the concluding section, so discussion of "who was Wilhelm Furtwängler" is best presented by beginning with the last decade of his life. This situates the significance of his early development under the influence of circles participating in the European world of Chancellor Otto von Bismarck's Germany.

Imagine the tall and arthritic figure of Furtwängler standing in a row of personalities, made up of the people who salvaged and rebuilt war-torn Europe out of the vast rubble of World War II. Konrad Adenauer, West Germany's 14-year-long Chancellor until he retired at 87, is standing shoulder to shoulder with France's genius President Charles de Gaulle. Dwight Eisenhower and Douglas MacArthur are also in the row, in which Albert Einstein should also be included. Behind them, a new generation of leaders can also be seen, such as Africa's Kwame Nkrumah, and the founders (in 1961) of the Non-Aligned Movement, with the first signs of a Kennedy and Martin Luther King era being brought into existence with help from such older leaders of stature as Eleanor Roosevelt.

These are the peers of Wilhelm Furtwängler, and in comparison to them, he embodies the highest achievement of genius. They are typified by people who, despite the unparalleled horror of even the First World War, had never forfeited their optimistic certainty that humanity, as a species, can be improved upon to eliminate the causes of ever more violent orgies of destruction, and that a better purpose exists for mankind than marching to the imperial drumbeat of massive annihilation as the source for achieving power.

Like most of the people on that list, Furtwängler had to fight with great determination against the influence of the British Empire after World War II, to be allowed to lend his talents and gifts to heal the horrific wounds of the war. Even though the London financiers and the British aristocracy had played a huge role in imposing Hitler and Nazism upon post-World War I Germany, following the Axis's defeat, London reverted to the heavy-handed policy of once again blaming Germany and "German culture" for the maniacal Nazi movement and its strategic fascist war alliance. The coverup of the London-Wall Street role in nurturing the Austrian-born Hitler was massive. Everything was done to blame "the German mind-set," to cover for London's role in promoting the nihilistic Nazi gangs so similar to the forma-

tions known today by the code-word “color revolutions.”

In late January 1945, Furtwängler fled Germany to go into exile in Switzerland. While many Jewish musicians had left Germany after Hitler’s coup in 1933, Furtwängler had defended Jewish musicians, threatening the Nazis that he would quit conducting if Jewish participants in the Berlin Philharmonic were sent to concentration camps. When Hitler banned performances of the Jewish-born composer Felix Mendelssohn in 1934, Furtwängler conducted that composer’s “Midsummer Night’s Dream” at a February concert that coincided with a raucous Nazi parade occurring within earshot of the auditorium. The concert audience rose in impassioned and tearful cheers at the close of the music, allying with the defiance shown by Furtwängler,

while the Mayor of Leipzig, Carl Friedrich Goerdeler, refused to obey the Nazis’ order to tear down the statue of Mendelssohn which since 1892 had stood outside the Gewandhaus concert hall. An enraged Heinrich Himmler, head of the Nazi SS, complained bitterly in a note that “There is no Jew, filthy as he may be, for whom Furtwängler does not stretch out a helping hand.”

Goerdeler (whom the Nazis executed on Feb. 2, 1945), was a leading representative of the anti-Hitler Resistance, which also encompassed leading figures of the German military. By the late 1930s, Britain had situated one of its chief moles within U.S. Intelligence to monitor the German anti-Hitler Resistance movement. Allen Dulles, embodiment of a pro-British financier network opposing Gen. William Donovan in America’s Office of Strategic Studies (OSS), had moved to Switzerland in order, among other things, to gather information on Europe’s anti-fascist movements. In desperation, the German Resistance fell into the trap of relaying all of their attempts to remove Hitler, to Dulles or other British-linked channels. Not surprisingly, every attempt to topple Hitler failed, because the British maintained a policy of *both* supporting Hitler, and of insisting “there is no such thing as good Germans.”

Dulles’s postwar description of the German Resis-



German Federal Archives

Carl Friedrich Goerdeler, the Mayor of Leipzig (1933-35), who, like Furtwängler, refused to obey Nazi orders to trash composer Felix Mendelssohn.

tance, and other sources, such as the chronicles now available on the life of the Germany’s famous Pastor Dietrich Bonhoeffer, make clear that music was an indispensable ingredient in sustaining the morale and fight of the anti-Hitler resistance. Many of the leading members of the German resistance were musicians, and Furtwängler’s concerts in the capital city of Berlin were among the most important gathering places for Hitler’s opponents to congregate. As the prominent German actor Boleslav Barlog later testified at the December 1946 trial against Furtwängler for alleged Nazi collaboration, “For the duration of the Third Reich, Furtwängler was one of the reasons why it was worth staying alive.... If we could have [a concert by Furtwängler], there was no need to despair utterly.”

Even though this was well-known to the British elements within the postwar “Denazification” process of determining who was “clean enough” to hold a position of influence in postwar Germany, the Allies moved to isolate Furtwängler and prevent him from returning to the conductor’s podium after the war. A picture taken at the one birthday event for Hitler at which Furtwängler was compelled to perform, showing a swastika in the background and Hitler shaking his hand, was used to argue that Furtwängler had been a willing “music-master” for the tyrant.

The truth is that Furtwängler personally ordered that no Nazi symbols be displayed at any rehearsal or concert he participated in. He never accepted any governmental position in the Nazi regime, although the cabinet repeatedly attempted to co-opt him; and by 1936, his secretary was forced to emigrate under threats of imprisonment, putting Furtwängler in a dangerous isolation for much of the regime’s existence. With only three exceptions under duress, he kept to his stalwart position that he would never conduct a concert in a country occupied against its will by the Nazis, even though his orchestra was sent there by the Nazi regime under the direction of more compliant conductors.

After a brief retreat in Egypt in 1936, to gather his

thoughts and physically restore his stamina, he remained in Germany to defend the universal culture which he had been surrounded by in his youth, through his father, a famous archeologist.

In December 1944, friends warned Furtwängler that Hitler, sitting in his madhouse bunker in Berlin, had put him on a list of people to be assassinated. Soon before his departure from Germany, a recording was made of a concert which included Beethoven's "Eroica" Symphony No. 3. With a tension beyond description audible in that recording, the second movement's slow "Funeral March" captures the pending doom of the Nazi regime, which Furtwängler had yearned as early as 1933, would be brought to an end by intervention.

The Postwar Fraud

It was not until May 1947 that Furtwängler was allowed to re-enter Germany from Switzerland, and to resume his work as the world's most accomplished conductor. Precisely the same London-centered circles who had financed and protected Hitler and his gangster apparatus, now lied that Furtwängler had "supported" Hitler and had used music to strengthen his war effort. This pernicious British role was underlined by the opposite treatment the Allied "Denazification" campaign offered to Furtwängler's long-term rival, the former bandleader Herbert von Karajan, who, during the Hitler dictatorship had been a favorite protégé of Hermann Goering.

Musicians from around the world mobilized to have Furtwängler reinstated in Germany's political life, including prominently the Jewish violinist Yehudi Menuhin. Menuhin sent a wire in February 1946 to U.S. Gen. John McClure, who had just issued an official ban forbidding Furtwängler from conducting anywhere in the Western Occupied Zones:

... I do not believe that the fact of remaining in one's own country, particularly when fulfilling a job of this nature akin to a spiritual Red Cross or minister's mission, is alone sufficient enough to condemn a man. On the contrary, as a military man you would know that remaining at one's post often requires greater courage than running away. He saved, and for that we are deeply his debtors, the best part and only salvageable part of his own German culture. As for ... lending 'an aura of respectability to the party' ... are we the Allies not infinitely more guilty, and of our own free will, by recognizing and [making pacts] with



Violinist Yehudi Menuhin (right) at a studio recording session with Wilhelm Furtwängler in May of 1952. The Jewish Menuhin vigorously defended Furtwängler when he came under attack after World War II.

these monsters until the last minute, when almost despite ourselves, we were literally dragged and unchivalrously knocked into the struggle?...

While London's efforts to try to break Furtwängler's identity and get him to retire failed, through insidious maneuvers, a degenerated club of unqualified frauds were increasingly promoted to dominate the musical environment, not only in Germany, but throughout the world.

In one instance, only one month after the Allies liberated Berlin, Leo Borchard, an anti-fascist resistance fighter who also happened to be a conductor, launched a campaign to immediately resume the Berlin Philharmonic, hoping that Furtwängler would soon return. He

organized concerts in bombed-out buildings and conducted them himself as a placeholder. One evening in Berlin, in August 1945, as he was being chauffeured home by a British colonel following a dinner party, Borchard was shot dead by an American sentry, after the colonel, who was the driver, failed to acknowledge the sentry's flashlight signals. Fortunately, a Romanian immigrant student named Sergiu Celibidache, likewise an ardent admirer of Furtwängler, who had survived in Berlin on a student visa, picked up the baton, and continued the revival of Berlin's famous orchestra.

Less overt than this incident, the British cultural offensive also included drawing the United States into the wild preparations for what became in 1950 the Congress for Cultural Freedom, a propaganda zoo whose purpose was to use the excuse of fighting Communism to crush all "idealistic" philosophies. An early publication which set the stage for the Allen Dulles-supported CCF was the publication of a bizarre book focussed on music by the "popular" intellectual author Thomas Mann. A fictional fantasy reflecting the explicitly anti-Furtwängler views of such ideologues as Theodor Adorno and the atonal composer Arnold Schoenberg, the novel was titled *Dr. Faustus* in honor of the medieval tale of what happens to those who make a pact with the Devil. In the book, it is explicitly argued that the great composer Ludwig von Beethoven was a demonic personality, and that the only way for genius to be exercised in music, is through the acquisition of a Faustian worldview of admiring evil.

Thus was announced through this kind of British-sponsored propaganda, the brainwashing outlook of a twisted logic that asserts that those who claim to help mankind by developing the human mind are deluded victims of a pathological love of evil; and that those who despise genius are the only ones qualified to lead society.

Genius Touches Genius

Lyndon LaRouche's first encounter with Furtwängler was in 1946, when the 22-year-old, while stationed in India, heard Furtwängler's 1938 recording of Tchaikovsky's "Pathétique" Symphony No. 6 with the Berlin Philharmonic. The power of Furtwängler's genius hit him like a thunderclap, shaping his future development as a physical economist, philosopher, Presidential candidate, and statesman.

Among the many occasions when LaRouche has referred to this formative time of his life, is the following

footnote from his Jan. 23, 2000 article "[The Issue of Mind-Set](#)," which he wrote in commemoration of the 80th birthday of his close friend Prof. Grigori L. Bondarevsky, a member of the Russian Academy of Social Sciences:

In Classical composition, and in its performance, there is no dissonance as such. Rather, there are transitions integral to a process of ongoing development. For such purposes, the formal dissonance must be performed as precisely such a transition, by emphasizing both the harmonic and metrical transitions themselves as the defining, developmental actions within the composition as an integral entirety. This is the action which lies 'between the notes,' which must never be used as arbitrary dissonance, as in Romantic chromaticism, as in so-called 'passage work.' Thus, in Classical performance, the way in which the conductor or performing artist attacks the composition, as from a moment before the start, is decisive in putting across the composer's intent.

I, for one, first recognized this as a distinct and lawful principle, during early 1946, in a U.S. Army replacement depot outside Calcutta, India, at first hearing of Furtwängler's conducting of a Tchaikovsky symphony, in an HMV recording. The same principle is characteristic of the required performance of all works in a strophic form, in Classical poetry or music: there must be a progressive variation in enunciation among the strophes, a variation which, taken over the breath of the composition, from beginning to close, is metaphorical in character, which prompts the performance to move the audience's mind in the way corresponding to the intended metaphor which the composer has defined by the closing of the composition as an integrated whole.

That 1938 recording is widely available today, and one cannot fail to be impressed by how different it is from virtually every other conductor's recording of this work. Whereas most conductors seek whatever sonic effects are necessary to evoke an mindless "emotional state"—which is the hallmark of the Romantic mind-set—Furtwängler takes Tchaikovsky's *musical ideas* more seriously than perhaps even the composer himself, reshaping the symphony with ironical juxtapositions that lift the listener out of the muck of "sincere

feelings,” and into the truly human, Classical realm of the Sublime.

Nowhere is this touch of genius more evident than in Furtwängler’s post-war recordings of Franz Schubert’s Sympony No. 9, which occupied LaRouche’s intense attention during the early 1950s when, now in his thirties, he was making his history-making discoveries in the science of physical economy. Indeed, uniquely in Furtwängler’s mind-set, LaRouche saw mankind’s real future, his true destiny. As he remarked during a discussion on Aug. 13, 2015:

And therefore, what you’re singing, you’re singing in terms as Furtwängler would perform it, as he did with his treatment of the Schubert *Ninth Symphony*, which is a relevant point of reference; is that it forces you to recognize, that you can reach something, which is the future of mankind. That means that you are able to come up with ideas, which go beyond anything that mankind had previously imagined. And instead of trying to build, mechanically, by mechanical pieces, like jigsaw puzzle pieces, we actually are creating a higher form of human experience, in the

universe and otherwise. This is the thing that distinguishes mankind from the animals. And unfortunately, many musicians are actually under those terms, animals, practicing as animals.

It’s the meaning of performing music, *between* the notes, which defines a reflection of the difference of man from beast.

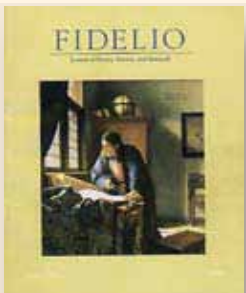
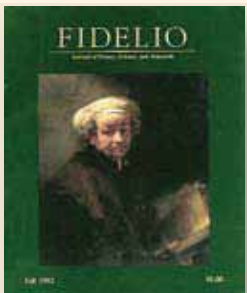
Although Furtwängler was not an economist, he would have been the first to acknowledge Lyndon LaRouche’s concept that physical economy and Classical culture are not separate departments, but are essential facets of a truly human mind-set. In the 2004 pamphlet *Children of Satan III*, LaRouche wrote:

The most essential consideration, therefore, is the need to promote the development of those mental powers of the individual which generate revolutionary changes in practice to the effect of increasing the net physical productivity of society per capita and per square kilometer.

Only what meets that criterion, can be properly judged as truthful.

FIDELIO

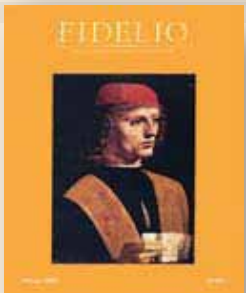
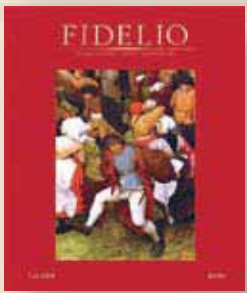
Journal of Poetry, Science, and Statecraft



From the first issue, dated Winter 1992, featuring Lyndon LaRouche on “The Science of Music: The Solution to Plato’s Paradox of ‘The One and the Many,’” to the final issue of Spring/Summer 2006, a “Symposium on Edgar Allan Poe and the Spirit of the American Revolution,” *Fidelio* magazine gave voice to the Schiller Institute’s intention to create a new Golden Renaissance.

The title of the magazine, is taken from Beethoven’s great opera, which celebrates the struggle for political freedom over tyranny. *Fidelio* was founded at the time that LaRouche and several of his close associates were unjustly imprisoned, as was the opera’s Florestan, whose character was based on the American Revolutionary hero, the French General, Marquis de Lafayette.

Each issue of *Fidelio*, throughout its 14-year lifespan, remained faithful to its initial commitment, and offered original writings by LaRouche and his associates, on matters of, what the poet Percy Byssche Shelley identified as, “profound and impassioned conceptions respecting man and nature.”



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