

Reviving Hitler's favorite music

In Seattle, the Weyerhaeuser family is promoting Wagner's Ring cycle as a wedge for the "new dark age" within the U.S., writes Mark Calney

If you want to see true Wagner you must go to Seattle.

—Winifred Wagner

It was precisely 106 years ago in the ancient Bavarian forest on the outskirts of the German village of Bayreuth, that the first complete cycle of Richard Wagner's *The Ring of the Nibelungs* was performed. It was a most regal affair. This was to be the unveiling of mankind's greatest artistic achievement, a four-day epic opera concerning the mythical birth and destiny of Man, depicting his various struggles amidst a flotsam of dragons, dwarfs, and gods. Who was to attend this festival heralding the "New Age" in Wagner's "democratic theater?"

The premier day of *Das Rheingold* found the Bayreuth theater stuffed to the rafters with every imaginable representative of the European oligarchy from Genoa to St. Petersburg. There was the manipulative Malwida von Meysenburg, who had her own Bayreuth villa. Her friends included Giuseppe Mazzini (sponsor of the Mafia and the proto-fascist Young Europe Movement), radical Anglo-Swiss agent Alexander Herzen, and French racist Count Joseph de Gobineau. Limping slowly behind her, next to his sister and her fiancé, we see the vile Zarathustra, Friedrich Nietzsche, looking sick to his stomach, as usual. And over there in the grand entourage beside Emperor Wilhelm I was that sly old Venetian, Prince Max von Thurn and Taxis, aide-de-camp to King Ludwig II of Bavaria from whose golden hoard the Bayreuth complex had been built.

Was there not one republican to be found in the lot? Where were Germany's great military generals, scientists, and statesmen who had built that nation? Where was Verdi? Where was Brahms?

The evening of Aug. 1, 1982 was the opening night for the beginning of the English Ring cycle, *The Rheingold*, and as I entered the lobby of the Seattle Opera House, I was

greeted not by the presence of our local Northwest patricians in black tie, which one would expect during the German cycle, but rather the flannel shirt and denim set. There were cowboys from Colorado, gays from San Francisco, the neighborhood Anglican priest, and what appeared to be the entire anthropology department from the local university, dispersed among the crowd. I overheard conversations in Japanese, German, Spanish, and Texan. A number of these pilgrims came from around the world—from Switzerland, South Africa, Tasmania, Chile, Indonesia, Saudi Arabia—from 25 different countries and from every state in the union. For some it was their eighth sojourn to this idyllically underpopulated part of America, to participate in the revelries of the only festival in the world which contiguously performs the German and English cycles of the Ring (14 days), and has won renown for surpassing Bayreuth in presenting Wagner's "true romantic" staging and costumes.

The English cycle, as planned, tended to draw the middle-class local yokels, those whom George Bernard Shaw would certainly call the "imperfect" Wagnerites. They, however, were offered consolation at the Wagner Gift Shop in the loge, where all the necessary instruments for pragmatic interpretation could be found. Alongside the numerous Wagner recordings and books, including one on how young children can perform their own Wagner plays, was a slew of such "pop" items as T-shirts of Wagner leaning on the Seattle Space Needle, posters, gold jewelry, and the popular "Siegfried for President" buttons.

The newcomers, of course, may have shared the fear that the translation of a great work of poetry from its original language into another required a poet of somewhat equal stature to do justice to the work. I am glad to report that Andrew Porter's translation of the *Ring* did not suffer from this problem. That is primarily because in all of Richard Wagner's works one cannot find a single shred of poetry.

The curtain rose on the swimming Rhinemaidens. Though this is not the proper place for a much-needed detailed critique of Wagner's music, the great musicologist and student of Brahms, Heinrich Schenker, was certainly correct when he stated that "Richard Wagner was the single most important reason for the degeneration of music after Brahms." Throughout the entire opera cycle, Wagner proceeded to drag the audience through one mere feeling-state after another; there was never a quality evoked in the human mind which reflected an uplifting of the soul such as one would witness in a performance of Beethoven's *Fidelio* or Mozart's *The Magic Flute*. Furthermore, if one were to begin a search for the origins of that insipid "background music" played behind every motion picture and television production that ever came out of Hollywood, the manuscripts of Richard Wagner would be worthy of primary inspection. (Just listen, if you can stay awake, to Act I, Scene II of *The Valkyrie*!)

From Valhalla to the bunker

There are some who say that Wagner's music is evil because people such as Hitler listened to his operas. This is not true. Wagner's music is evil because it created, in large part, the counterculture which produced Hitler directly. Hitler once said that to understand the Nazi party you must first understand Wagner. To understand Wagner is to know that Wagner is the music of oligarchs.

Wagner, who was bought and paid for by the homosexual "Mad King" Ludwig II, of the Wittelsbach family of the Kingdom of Bavaria, played a leading role as a battering ram against the influence of classical European neo-Platonic culture. It was against this culture—which was committed, as Beethoven was, to creating a Europe of constitutional republics of scientific and industrial progress on the American model—that a still-powerful feudal oligarchy deployed Wagner, Nietzsche, and a host of other anti-human degenerates.

The *Ring* is, in fact, an epic of the creation of the oligarchy. It is based upon a series of myths handed down from the ancient Northern European tribes of certain pagan tree-worshipping cults. These myths had been popularized in the 18th century through the publication of *The Poems of Ossian*, a hoax directed by British intelligence operative David Hume, who admitted to the fraud on his deathbed. Unfortunately, the Ossian hoax hoodwinked a number of people including Herder, who disseminated it throughout Germany.

The story of the *Ring* revolves around the task of Wotan, king of the gods, to seek the salvation of his dying order of tragically flawed gods through the creation of a mortal hero, who will champion a chosen race of mankind. This hero, Siegfried, is begotten through the typical aristocratic mechanisms of infidelity and incest. Siegfried is ultimately consumed in an orgy of death, climaxed by the fiery immolation of Valhalla, the kingdom of the gods.

Aside from the more obvious pompous nature of these operas, the key oligarchical trait woven throughout them is

the ideology of *racism*. Wagner, of course, was a raving anti-Semite, and Bayreuth served as a cesspool for the collection of Europe's leading Anglo-Saxon race theorists, such as de Gobineau, and Bernard Forster, who married Nietzsche's sister Elisabeth. Cosima Wagner, Richard's wife, was instrumental in ensuring the publication of de Gobineau's works, and Wagner himself published excerpts of de Gobineau's *Theory of Inequality of the Races*.

One of Wagner's main projects was an attempt to "Aryanize" Christianity. He writes in a letter from Venice in 1883, not long after the first production of his last opera, *Parsifal*, which deals with the pagan Teutonic version of the myth of the Holy Grail: "By tracing the roots of the German tribes it can be demonstrated that they have talents and traits which have been lost by the entire Semitized so-called world."

Scratch an ardent Wagner enthusiast, and you will find an enemy of civilization. The Ford Foundation launched Seattle's Ring cult, and Trilateralist George Weyerhaeuser maintains it. Until now it has remained a mere beachhead in the assault on culture in America, but a full-scale invasion is planned over the next year.

One month after this letter was written, Wagner died in that citadel of oligarchs, Venice, at the Palazzo Vendramin-Kalergi. It was the Venetian circles of Count Coudenhove-Kalergi, including the Thurn and Taxis family, who later created the fascist Pan-European Union and its inner elite, the Thule Society. One of the leaders of this cult was the well-known race theorist Houston Stewart Chamberlain (a relative of the Nazi-appeaser Neville Chamberlain), who married Wagner's daughter Eva at Wahnfried, Wagner's villa in Bayreuth in 1908. Chamberlain was personally involved in recruiting Adolf Hitler, a German military intelligence stringer at the time, into the swastika-ridden Thule Society. He invited Hitler to the first of many visits to Wahnfried on Oct. 7, 1923. On Nov. 9, 1923 Hitler led the famous Beerhall Putsch, and Wagner's son Siegfried was found footing the bill for the escape of putsch member Hermann Goering to

Venice.

Many pages could be filled accounting the close relationship between Wagner's music and the Nazis. Such stories would include Hitler's long intimate friendship with Winifred Wagner, the desperate effort of Hermann Goering to secure national revenue through the deployment of slave laborers to sift the shores of the Rhine River in search of the Rhinemaidens' gold, and Hitler's envisioning of himself as a modern Wotan, who reveled in five performances of *Parsifal* and two complete *Ring* cycles at Bayreuth in 1939, just before he plunged the world into the inferno of World War II with the invasion of Poland.

Weyerhaeuser: tree worshippers

From a Wagnerian perspective, the Seattle region of Washington State certainly meets the requirements for the site of an ideal Ring Festival. Enveloped in plush forest vegetation, it is situated within a complex of beautiful snow-covered mountains, such as Mount Olympus, and Puget Sound's many waterways. Continuing the tradition of low population density started by the British Astor family's Hudson Bay Company, the demographic profile also shows what is perhaps the highest concentration of people of Nordic heritage in the nation.

Leading the list of would-be knighted hicks sponsoring this festival, is the Northwest family of George Weyerhaeuser. The Weyerhaeuser Company is the largest private landowner in the United States and George Weyerhaeuser is a personal friend of Bavarian Prince Johannes von Thurn und Taxis, the largest landowner in Europe, whose grandfather, Prince Max, was the controller of King Ludwig II. Weyerhaeuser's affinity for Wagner is no accidental outgrowth of his association with some of Europe's leading oligarchs, however. Wagner and the early Wagnerians called themselves "futurists." As we shall see, Weyerhaeuser is a modern futurist in the Wagnerian mold.

A Trilateral Commission member and Rand Corporation trustee, George Weyerhaeuser, like his oligarchical counterparts, is a supporter of the genocidal *Global 2000* policy, which calls for the elimination of 2 billion people by the turn of the century. Toward this goal the Weyerhaeuser family has been bankrolling the promotion of the "post-industrial society," and specifically the creation of a Northwest regional province called Ecotopia. The family campus in Tacoma, the University of Puget Sound, along with Washington Mutual Savings Bank (also a major *Ring* promoter) is presently sponsoring a five-year "futurist" conference series which has featured such Dark Age cult organizers as Willis Harmon and Marilyn Ferguson, the author of *The Aquarian Conspiracy*. In their efforts to create this Dionysian Ecotopia counterculture, combined with their continual chasing after the tail-end of blue-blooded aristocracy, the Weyerhaeusers donated 30 acres of land in a remote forest area south of Seattle to build a new Bayreuth "Festival in the Woods."

"The personality is the goal of neo-aristocratic politics. The quality of human beings is the goal, not the quantity. This does not involve the paragraphs of the constitution, but it is concerned with having the best get ahead: so that the best rule." So said Count Coudenhove-Kalergi.

The Seattle Ring cycle started in 1974 with a \$500,000 grant from the Ford Foundation. Until now it has existed as a mere beachhead in the assault on culture in America, but a full-scale invasion is planned over the next year.

There has been much discussion recently in the board rooms of the world's largest record companies about the cultural "taste" of their customers. The industry's two giants, Philips NV of Holland (run by the retired Allgemeine SS officer Prince Bernhard) and EMI Ltd. in London, who own 80 percent of all the world's record companies, are particularly concerned with the tremendous collapse in the sales of rock music albums. EMI interfaces with the executive directors of London's social control and psychological warfare center, the Tavistock Institute. This crew is presently engaged in orchestrating an international "classical revival" based on what they term the "cult of personality." This means removing the poetic content of performing true classical music such as that of Bach or Beethoven, and substituting the virtuoso titillation provided by their newly created "classical superstars." Flutist James Galway and Philips NV's supernova, tenor Luciano Pavarotti, are the leading examples of this operation. They are being joined by "repackaged" record releases built around such frauds as Leonard Bernstein. Richard Wagner is receiving special attention, with 1983 being the centenary of his death.

During October of this year, PBS-TV will broadcast the entire *Ring* cycle nationally. The performance was recorded several years ago at Bayreuth and will be hosted by Friedelinde Wagner, Richard's granddaughter. Then, the following February, a \$10 million motion-picture production of the life of Richard Wagner, starring Richard Burton and Vanessa Redgrave as Cosima, is scheduled to be released. The television rights to air this as a mini-series have already been sold. All this is being done while the New York City-based Wagner International Institute, which held its first conference in May 1982 at Bayreuth, has begun to organize local chapters and festivals around the country. The next major U.S. city to host a Wagner Ring Festival will be San Francisco.

Take a hard look at an ardent supporter of Wagner and his Ring, from the European oligarch, to the environmentalist whose first contact with Wagner was most likely through J. R. R. Tolkien's feudal fantasy *Lord of the Rings*, and you will begin to see the mind of someone who would not only tolerate, but organize for the conditions of collapse of the culture upon which civilization stands. History cannot endure the re-emergence of public leaders and theater managers who swear fealty to Wagner. The great German poet and historian Friedrich Schiller would be the first to agree that Wagner should be sent back to Valhalla.