

Federal Emergency Management Agency (FEMA); he describes himself as a "sometime consultant" to the Office of the Secretary of Defense, the NSC, State Department's Policy Planning Staff, the U.S. Air Force and Navy, and the Agency for International Development; he sits on the editorial board of the *Journal of Democracy*, the magazine of the quasi-governmental National Endowment for Democracy.

In or out of government, Huntington has served as a top ideologue for David Rockefeller's Trilateral Commission. This included helping draft one of the commission's most controversial works, *The Crisis of Democracy*.

In *The Crisis of Democracy*, Huntington argued that the western world was entering into a period of economic scarcity in which an "excess of democracy" would make it extremely difficult for governments to impose the needed financial discipline and sacrifice upon the industrialized countries.

A similar argument, put forward by Huntington in his 1968 book, *Political Order in Changing Societies*, still serves as the bible for the "democratic" butchers grouped around Deng Xiaoping within the Chinese Communist Party. In *Political Order*, Huntington argued that dictatorship may be required to successfully impose upon developing sector countries the painful economic reforms required by "free trade" liberalism.

The Meaning of Democracy

How, then, did Huntington, the author of the "new authoritarianism thesis," suddenly become the new guru of democracy?

Right at the outset of *The Third Wave*, Huntington includes a section defining what he considers to be "the meaning of democracy," which demonstrates that for the Trilateral crowd, democracy is another name for administrative fascism, or what they themselves dubbed in the 1970's, "fascism with a human face." Huntington writes that since the 1970's, only a "procedural definition of democracy" is acceptable; "classical" theories,

which defined democracy as having as its purpose, to provide for "the common good," and as its source of legitimacy, "the will of the people," have been rejected. The only "procedures" that confirm a democracy's functioning, writes Huntington, are "free and fair elections."

The question of economic development or standard of living is considered irrelevant. Huntington specifies: "Democracy does not mean that problems will be solved; it does mean that rulers can be removed; and the essence of democratic behavior is doing the latter because it is impossible to do the former. Disillusionment and the lowered expectations it produces are the foundation of democratic stability. Democracies become consolidated when people learn that democracy is a solution to the problem of tyranny, but not necessarily to anything else."

When Huntington offers his "Guidelines for Democratizers" today, he is the same philosophical fascist that he was when he championed the cause of the "new authoritarianism" and the

need to install crisis governments to limit democracy in industrialized nations. For the "authoritarian" principle he today seeks to eradicate from government, is precisely that concept of the common good, identified in the U.S. Constitution as the General Welfare.

Huntington states that his goal is to ensure that "authoritarian nationalism" does not come to power either in Third World countries or in Eastern Europe. All means are justified to ensure this does not happen, starting with economic blackmail. If that does not work, such methods as "the large American military deployments in the [Persian] Gulf" could serve as a "powerful external impetus," toward liberalization and democratization.

The core of these operations, however, is the orchestration of Jacobin "democracy" movements inside target countries—to be constructed, of course, along the lines offered in Huntington's cynical "Guidelines for Democratizers."

—Gretchen Small

A Classical Composer in a Darkening Age

This book previews the festivities planned in 1997, which will honor the man some musicians regard as the "first German composer," on the 150th anniversary of his death at the age of only thirty-eight. Part I, essays by academic authorities, varies widely in quality. Parts II-IV present source materials with short introductions, many of them never translated before. Especially useful in Part II (Memoirs) is an essay by J.C. Lobe, based on diary entries recording conversations with the composer between 1842 and 1847.

Felix Mendelssohn was born in 1809 into the most prominent Jewish family in Berlin. His father's father was the famous Moses Mendelssohn, who, as a Jew, had "barely gained entrance" to the royal city of Berlin in 1743, but became known as one of the great thinkers of the Enlightenment. Moses' son Abraham arranged for his



Mendelssohn and His World
edited by R. Larry Todd
Princeton University Press,
Princeton, 1991
394 pages, hardbound, \$49.50;
paperbound, \$19.50

family to convert to the state Evangelical Church when Felix was a boy, and adopted the Christian surname, Bartholdy. Felix insisted on keeping *both* names.

His mother, née Lea Salomon, was the granddaughter of Isaac Daniel Itzig, the court banker and probably the wealthiest man in Berlin, one of the first Jews to receive the rights of citizenship. Among Itzig's five sons and eleven daughters—all talented musicians—were Fanny von Arnstein, Sara Levy, and Bella Salomon. His grandmother Bella or great-aunt Sara gave Felix Mendelssohn the handwritten score of the *St. Matthew Passion* of J.S. Bach, which led to the famous revival of this long-forgotten oratorio, which he conducted in Berlin in 1829, at the age of only nineteen.

According to Nancy B. Reich's essay on Felix's gifted composer-sister Fanny, all the Itzig sisters were well acquainted with the music of J.S. Bach "at a time when little of it was published and still less performed publicly." A key figure in introducing Mozart to that music in the 1780's in Vienna, was Felix's great-aunt, Fanny von Arnstein [SEE article this issue, page 30].

Mendelssohn drew upon the entire Classical vein, from J.S. Bach to Mozart to Beethoven. Franz Brendel, who took over Robert Schumann's *Neue Zeitschrift für Musik* and oriented it to the "progressive" (Romantic) direction of Liszt and Wagner, in his 1845 article about Schumann and Mendelssohn (both then living), describes them as representing the "classicist" school, which he believed could not express German national aspirations in the pre-1848 revolutionary period. Mendelssohn, who loathed Jacobinism, recoiled from that idea of a politicized art.

In Felix's early works, of the 1820's, he modeled his compositions on Beethoven in form and content. One early piano sonata takes the opening recitative from the Florestan aria in the opera *Fidelio*, and unfolds a brilliant fugue on this theme. Unfortunately his later works, although they have moments of great beauty, seem to lack

that driving creative force.

Lobe's memoir sheds light both on Mendelssohn's integrity, and also on why he flinched from confronting the late Beethoven—a failing which Richard Wagner relished throwing in Mendelssohn's face. Mendelssohn beautifully described the Classical method to Lobe: "What I understand by 'new ground' is creations that obey newly discovered and at the same time more sublime artistic laws. In my overture, I have not given expression to any single new maxim. For example, you will find the very same maxims I followed, in the great overture to Beethoven's *Fidelio*. My *ideas* are different, they are Mendelssohnian, not Beethovenian, but the maxims according to which I composed it are also Beethoven's maxims. It would be terrible indeed if, walking along the same path and creating according to the same principles, one could not come up with new ideas and images."

Through Lobe we also gain insight

into Mendelssohn's weakness. He was right in insisting, against Romantic notions of the *Weltanschauung*, that "the artist should be objective and universal," not determined by his time. But he was wrong in stating that Beethoven's music developed as it did, on the basis of the prior work of Mozart and Haydn alone, "no matter how the world might have looked from a political or religious standpoint. Whether we have this dogma or that political belief, war or peace, absolutism, constitutionalism, or a republic, it has *no effect whatsoever on the evolution of the art of music.*" In this quote we see Mendelssohn trapped by the cruel dichotomy imposed by Hegel and Savigny, who ruled intellectual life in Berlin at the time, and who had severed the "spiritual" from the "natural" sciences—politics from culture. The moral and intellectual impoverishment of our own age is traceable to this very dilemma.

—Nora Hamerman

New Textbook Proves Classical Music Composition a Science

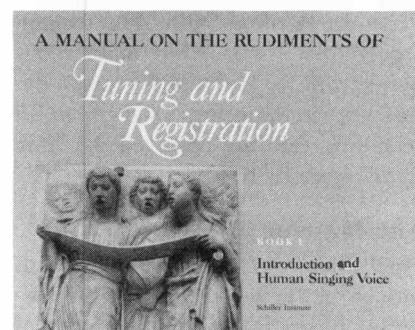
On September 8, the Schiller Institute released *A Manual on the Rudiments of Tuning and Registration: Book I*, a new textbook on the composition of Classical music, commissioned by Lyndon H. LaRouche, Jr.

The text is aimed both at serious music students on the advanced junior high, high school, and college levels, and at teachers and musicians.

Using over three hundred musical examples, the book proves that Classical music must be pitched at C = 256 Hz (A = 427-432 Hz), as proposed in the Schiller Institute petition to the Italian Parliament to this effect, now signed by hundreds of famous musicians.

It does this by demonstrating that all music is based upon the human singing voice, whose physiological *registers* only function at the lawful C = 256 pitch.

As the manual documents, the



A Manual on the Rudiments of Tuning and Registration
Book I: Introduction and Human Singing Voice
Schiller Institute,
Washington, D.C., 1992
260 pages, spiral bound, \$30.00

Classical compositional method of Bach, Mozart, Beethoven, and their school, is a *science*. This science can be taught, and executed, at the junior high and high school level, just as the