

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, nee 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

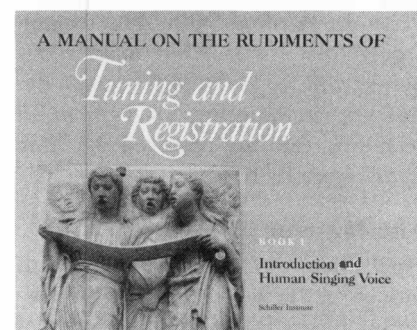
On September 8, the Schiller Institute released *A Manual on the Rudiments of Tuning and Registration: Book I*, a new textbook on the composition of Classical music, commissioned by Lyndon H. LaRouche, Jr.

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

physical sciences were once taught, and this text has been designed as a practical *laboratory manual*—like a biology lab manual—to accomplish this for the serious young student.

However, since this material has not been taught since the death of Brahms in 1897, this “rudimentary” text will certainly shock and challenge music educators and professional musicians.

### Contents

The new volume carries a book jacket endorsement by Carlo Bergonzi, today’s leading *bel canto* tenor and voice teacher, who directs the Bel Canto Academy in Parma, Italy. Bergonzi writes, “This music manual is an excellent initiative. . . . It is particularly important to raise the question of tuning in connection with *bel canto* technique, since today’s high tuning misplaces all register shifts . . . and the technique fails. I also like the hypothesis that instrumental music, too, is . . . a derivative of vocal music.”

Part I of Book I contains LaRouche’s groundbreaking essay on “Natural and Artistic Beauty,” as well as a geometrical demonstration that the C = 256 tuning is coherent with the harmonic organization of the physical universe, drawing upon a survey which reaches from Kepler’s *Harmony of the Worlds* through modern biological evidence.

Part II considers the soprano, mezzo-soprano, contralto, tenor, baritone, and bass voices individually, presenting for each dozens of examples from the literature of sacred, operatic, and *lieder* music. The examples, from Dufay in the 1430’s to Brahms in the 1890’s, illustrate that music is created based upon the distinct low, middle, and high *registers* of the human voice. These create multiple voices, i.e., “poly-phony,” the basic architecture of Classical composition.

### Poetry and Music

For example, in Figure 1, the *Agnus Dei* from the Mozart’s Coronation Mass in C, is shown as the voice registers function at C = 256. The theme begins in the soprano first register,

FIGURE 1. Mozart, “Agnus Dei” from “Coronation” Mass, K. 317, at C = 256

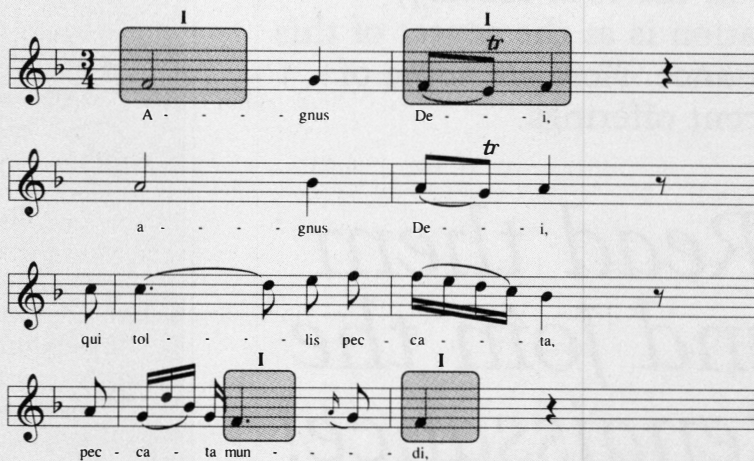


FIGURE 2. Mozart, “Agnus Dei” from “Coronation” Mass, K. 317, at A = 440



then transforms the idea into the second register, emphasizing Christ’s transformation of man.

At A = 440, however (SEE Figure 2), Mozart’s poetic reading is destroyed. The theme is simply repeated monotonously in the second register; the F at A = 440 is so high that it cannot be sung in the first register. Also introduced is a false emphasis on “*peccata*” (“sins”), where the high F has been forced up into the third register. This imposes an opposite poetic emphasis, by stressing man as sinful.

Part III defines true *bel canto* as based upon the sung vowels of spoken

poetry, and shows how the composition of German *lieder* was derived rigorously from the poetic texts. It also demonstrates that all instrumental theme and variation, from Bach to Brahms, was based on the human voice.

Book II (“The Instrumental Voices”), now in preparation, will demonstrate, again with hundreds of musical examples, that the Classical instrumental and choral-orchestral literature was also composed according to the *registration* principle of the human singing voice.

—Kathy Wolfe