

### 'Confidant of Victor Rothschild'

The Vikki de Lambray saga re-opens the dossier of Sir Maurice Oldfield. On April 23, British Prime Minister Margaret Thatcher had sent political shockwaves through the U.K. by officially confirming, in response to a question in the British Parliament, an allegation by British spy writer Chapman Pincher, that Sir Maurice had been a compulsive homosexual during his tenure as MI-6 head. Mrs. Thatcher's statement also pointed to Oldfield's cover-up, and asserted that his behavior had posed a "potential security risk" to the U.K.

It is flabbergasting, to say the least, for a British prime minister to make such an official admission.

Then, on April 26, *The Observer*, the Sunday weekly, reported that in 1980, when rumors about Oldfield's homosexuality were first circulating inside the U.K., Oldfield had confided in only one person other than Cabinet Secretary Robert Armstrong, this "other person" being "a remarkable one—Lord Rothschild. Rothschild had long been one of the inner circle in MI-6, an influence on the then prime minister, Edward Heath, when Oldfield had been given the MI-6 job in 1973."

*The Observer* added that his Lordship had been "galvanized by the successive humiliation of two of his oldest friends at the hands of MI-5—the homosexual Sir Anthony Blunt in October, 1979, and now Sir Maurice less than six months later," and was therefore determined to get back at his enemies in MI-5.

The following week's *The Observer*, May 3, reported that individuals within MI5 have been prepared, at various moments throughout the past years, to release dossiers on Rothschild's Soviet connections. Indeed, the Byzantine intelligence warfare prevailing within Britain now, and the attempts to pin strange plots on "right wingers in MI-5," may have something to do with his Lordship's desired revenge.

Nonetheless, it is Rothschild himself, who must answer some embarrassing questions, especially now that it is established that his friends include key individuals in the "Homintern." As for Oldfield and Blunt, as published accounts in Britain document, they, along with Soviet spy Guy Burgess, were intent on what is called "rough trade": using down-and-out lower-class boys for their sexual intrigues.

Oldfield, according to Israeli sources, had very good contacts with the Zionist/Israeli intelligence services, from the years before Israel was a state. This didn't stop him from beating up Jews in Palestine, in the immediate post-World War II period, as an officer in the British occupying forces, since, these Israeli sources claim, he was doing this on behalf of his Zionist friends, against these friends' Zionist enemies! The same sources affirm that one of Oldfield's closest buddies was Teddy Kollek, today the mayor of Jerusalem. Kollek, it is interesting to note, had been best man at the first wedding of "Kim" Philby, years before Philby defected to the U.S.S.R.

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## Record Review

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### Time to open the Raucheisen file

by Kathy Wolfe

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#### Ludwig van Beethoven: Lieder, A Chronicle in Sound

Michael Raucheisen, Klavier; Acanta/FonoTeam  
40.23535 FK  
Bremen House Records, New York  
Four-record boxed set, \$25.95.

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The recent release by Acanta FonoTeam in Hamburg (Federal Republic of Germany) of the four-disk Beethoven lieder set, masterminded and recorded during World War II by German pianist Michael Raucheisen (1889-1984), is an historical treasure. It should lead music lovers everywhere to ask: Who was Michael Raucheisen, and why have we heard nothing of his voluminous work since the Occupation?

From 1942-45, Raucheisen gathered, at the German State Radio (RRG) in Berlin, dozens of the greatest singers in Europe, and embarked on his grand design, the "Lied der Welt" project, to record all the great lieder of every composer, German and otherwise, as a legacy to history.

The tapes, done for radio broadcast and fortunately on BASF's latest technology at excellent fidelity, were housed at the RRG in Berlin. Many thought them destroyed in the bombing or carted off by the Soviet troops. Acanta has gotten hold of some of the thousands of tapes from East German Radio and other sources, and begun, happily, to issue them in boxed sets, by composer. A Brahms box and boxes of seven other composers are out in Europe, and boxes of Mozart, Schubert, Schumann, and Wolf are in production.

Raucheisen picked his singers for the composition, based on what tone color he believed the composer would have wanted. His 30 singers included all the greats of Europe: Heinrich Schlusnus, Erna Berger, Walther Ludwig, Peter Anders, Anton Dermota, Julius Patzak, Karl Erb, Frieda

Leider, and more.

What was so important about the “Lied der Welt” project? Western civilization may hang on our reviving it today.

It has been said that great classical music unlocks in men the “tears of joy,” the emotion first known to the child when he makes his first creative act of speaking, walking, reading, and writing. The child experiences joy in that creativity which differentiates him from the beasts, and is rewarded with “agapic” love (after the Greek term *agape*, which distinguishes this emotion from erotic love) by his parents. Thus great music increases the human concentration span.

## Rosetta Stone

The lied, for its part, is the Rosetta Stone of music, for the lied is the means chosen by Beethoven et al. to provide a permanent document for posterity as to what constitutes literate, human language.

This was meant not only for Germans, but for all nations, as Handel said, in English. By using the joy of music to uplift language, they sought to show citizens, in the era of the American Revolution, how each nation could elevate its literacy rate and the creative powers of its citizens, such that men would no longer grunt like serfs. Men would no longer require kings and queens, and would be qualified to speak and vote, a free people, in a free tongue.

Raucheisen knew this, for he came from a tradition of teachers and performers who prized this agapic method, a tradition stretching directly back to the days of Beethoven and Schubert, handed down, teacher to student. Schubert’s favorite tenor, Walter Vogl, seen in the famous drawing of the Schubertiade, founded the line in the 1850s, producing the great Gustav Walter (1834-1910), whose 1905 singing at age 71 is preserved on wax. Walter taught tenor Julius Stockhausen, for whom Brahms composed his major cycles.

Stockhausen in turn taught Raucheisen’s earliest collaborator, the great singer-teacher Lula Mysz-Gmeiner (1876-1948), who taught Raucheisen what he knew of lieder before World War I. Mysz-Gmeiner in turn produced most of Raucheisen’s other singers including Peter Anders and Raucheisen’s wife Maria Ivogün.

Raucheisen and his wife Ivogün created the young Elisabeth Schwartzkopf from scratch, he with musical instruction, she with technique. It is likely that Raucheisen’s project was intended to present not just the music of his day, but to try to preserve this tradition for posterity.

Besides the tapes, Raucheisen also collected the finest, most extensive library of lieder sheet music in Continental Europe. According to one of his students, it was sequestered but destroyed by the end-war bombing.

## Cui bono?

Why is it, though, that not until the 1984 death of Raucheisen in Switzerland, have we had his work made available?

As documented by *The Hitler Book*, (Schiller Institute, 1984), the fact is that the controllers of the Anglo-American Occupation intended to wipe out the surviving performance standards for classical culture in Germany.

The book points out that the Austrian, Hitler, was imposed upon Germany, rather than, say, upon France or Sweden, by those who resented the impact of Mozart, Beethoven, Schiller, and classical culture generally, upon free-thinking men of every nation. Schiller and the great composers inspired the high principles of the American Revolution, by demonstrating the creative individuality of man in *imago viva Dei* (the living image of God), and that was intolerable to the oligarchy. They happened to write in German, and so Germany became a target for Hitler’s destruction.

During the war, in resistance to Hitler’s mind-killing regime, the greatest German performers such as Furtwängler, Raucheisen, and others, fought bravely to maintain German music as a bastion of beauty for their stricken countrymen. Furtwängler and Raucheisen also stayed behind to run an underground network, to help hundreds of Jewish musicians, including Lotte Lehmann, to flee Germany. Raucheisen’s standard concert billboard read: “Lieder Evening: Michael Raucheisen, Piano . . . Madame X, Soprano,” to ensure Jewish singers’ anonymity.

Lehmann survived to promote German lieder, even during the war, in America, until her 1951 retirement. Raucheisen’s close friend baritone Gerhard Hüsch made it to Tokyo, where he created a solid public for lieder.

But after the war, for their reward, the Anglo-American Occupation libeled Furtwängler and other great musicians as “Nazis,” while promoting hacks such as Herbert von Karajan, an actual hard-core Nazi.

Walter Legge, recording director for Britain’s EMI record cartel, descended upon Central Europe during the first days of 1946 to sign and seal contracts with Furtwängler and dozens of other musicians. Furtwängler and others were forced to go through “de-Nazification” hearings, and never were widely recorded. Instead, Legge saw to it that only the likes of von Karajan, who conducted gladly for Hitler in storm trooper dress, was promoted by British EMI as the star.

Something like this must have happened to Raucheisen; else how explain that a robust dynamo of only 56 in 1945, who concertized, broadcast, and recorded so extensively, suddenly shut his grand project and disappeared from the public. Instead, the British hack accompanist Gerald Moore, Legge’s special pal, was imported to Germany to redirect the careers of promising young lieder singers. Legge married Raucheisen’s prize student, Schwartzkopf, and consigned her to work with Moore. She never worked again with her great teacher.

On March 13, 1987, Moore died in his sleep in his mansion at Buckinghamshire. It is time to reopen the Raucheisen file.