

Tate's alleged meeting with him about Wertz's alleged statement was actually about a statement that Wertz had made, stating that the LaRouche presidential campaign committee would be seeking loan forgiveness from those to whom it still owed money in 1984.

Marjorie Hecht, NCLC member and former manager of *Fusion* magazine, showed through her testimony that former member Steven Bardwell was lying when he stated that *Fusion* had not fulfilled the full sum of issues for which subscribers had paid.

Finally, NCLC member Dana Scanlon, who had refused the government's offer of immunity to testify as a prosecution witness, testified to having personally paid for the furniture in the safehouse used by the LaRouches in Virginia, and that the furnishings were done "in the cheapest possible way."

The defense expects to complete its case by Dec. 14. If so, and barring extensive rebuttal witnesses by the government, the case will go to the jury for final determination a week before Christmas.

I am a long-time defense analyst and commentator, with an international reputation as a writer, broadcaster and lecturer. In the course of my many activities I have had to familiarize myself with a broad spectrum of opinion. . . .

Lyndon LaRouche's material formed part of that spectrum of opinion. . . . It is well known I have marked reservations concerning his "conspiracy" theses, preferring a more casual relationship between events. Nevertheless, I have always respected and admired his wide-ranging interests and his ability to construct plausible analyses on subjects he has addressed in his public statements.

S.R. Elliot
Surrey, England

1) I am a medical practitioner and elected Councillor in the City of Exeter and have been engaged for some years in campaigning on pro-family issues and in other social and moral issues. I act as adviser to a pressure group known as Conservative Family Campaign. Through publicity given to my work relating to AIDS, I was contacted by the LaRouche organisation in Germany and known to me as *Executive Intelligence Review*.

2) On several occasions my advice has been sought and my opinion canvassed both via telephone and letter and concerning measures political and social needed to help curb the spread of AIDS. . . .

8) In all my communications with *Executive Intelligence Review* I have been of the impression they are a legitimate organisation . . . and seeking to promote his [LaRouche's] views in a sensible and democratic manner.

Dr. Adrian A. Rogers, Exeter, England

Brainin, Ludwig dedicate concert to Lyndon LaRouche

by John Sigerson

To be exposed to the works of a truly great man or woman, or still better, to meet with them in person, can never fail to uplift any but the most withered soul. But to hear one great man, in his own language of preference, paying tribute to another of equal stature, not only elevates us, but makes us, so to speak, junior senators among the great assembly of those composers, statesmen, and scientists who confer with each other across continents, generations, and even millennia.

It was this higher dialogue which characterized the violinist Norbert Brainin's beautiful musical tribute in Washington, D.C. on Dec. 2, "Dedicated to Mr. Brainin's Good Friend Lyndon H. LaRouche." Mr. Brainin, the first violinist of the world-renowned Amadeus Quartet, and the West German pianist Günter Ludwig performed three classical sonatas in a way which could not have failed to please Mr. LaRouche, who, along with a number of associates, has been warring in an Alexandria, Virginia court against those agencies of evil who believe that Western civilization is a horrible mistake, never to be repeated.

The concert was sponsored by the Commission to Investigate Human Rights Violations, for the benefit of the Constitutional Defense Fund, which is funding the legal defense of LaRouche and his associates. In a short introductory remark to the concert, Mr. Brainin said he was "here tonight to pay homage to a great man," and "to bear witness to his stainless character." Mr. Brainin added that he was also playing the concert "because I love the United States. God bless America!"

But the fact that the concert was a tribute to LaRouche, was only one element of the productive tension around the event. With the help of a recent National Public Radio program about the Schiller Institute's initiative to lower the standard tuning-pitch to A=432, rumors had been flying around Washington musical circles that Mr. Brainin would lead the charge by playing at the lowered tuning.

Alas, that was not to be, mostly because the very short

notice on which the concert was arranged made it impossible to get a suitable piano tuned down to that pitch. But in Munich, West Germany, Mr. Brainin and Mr. Ludwig are scheduled to play the same program at $A = 432$ later in December. Our sweet consolation is that we will now be able to compare the recordings of the two performances, and judge for ourselves which tuning is superior.

And why complain, when we were able to hear what Mr. Brainin considers the finest Stradivarius violin in existence today, the 1713 “Huberman”? Much could be said about this instrument, which was only rediscovered three years ago after having been stolen in New York City in 1936; but let the following suffice: During the afternoon of the concert, this reviewer had the honor of bringing Mr. Brainin and Mr. Ludwig to rehearse, and was standing nearby when Mr. Brainin took out his Stradivarius and began to play a few notes. I was immediately struck by how scratchy the instrument sounded, more like some cheap cigar-box violin—quite unlike what I expected from a Strad.

But then I stepped a few paces away and listened again. Lo and behold! The loudness and richness of the instrument’s sound dramatically increased as I moved further away! I remarked on this to Mr. Brainin, and he informed me that, “When I play, all I really hear is a kind of buzz.” One couldn’t get a clearer demonstration of the “lasing” principle of the electromagnetic propagation of sound.

These remarkable qualities of the Stradivarius were the subject of a scientific experiment recently carried out by Mr. Brainin and acoustical experts from the International Institute for Violin-Making in Cremona, Italy (*EIR*, Dec. 2, 1988, “Experiment proves music sounds better at low tuning.”) They demonstrated conclusively that music sounds richer and more colorful, and has a greater volume and carrying capacity, when the violin is tuned to $A = 432$.

As for how Mr. Brainin plays his Stradivarius, most striking is his unique way of bowing the strings: At first glance, he seems often to literally throw the bow onto the string; but when one looks more closely, he is doing a very complex action, which involves quickly settling the bow onto the string *before* moving the bow. This gives him a tremendous freedom, in which he often seems to be bowing in exactly the reverse direction than the music would seem to call for; and yet the result sounds like it could not be any other way.

The pianist, Günter Ludwig, for his part, is an ideal “dialogue partner” for Mr. Brainin, now that Mr. Brainin can no longer play with the Amadeus Quartet, which broke up after almost 40 years, following the death of the violist Peter Schidlöf in August 1987. Mr. Ludwig’s special love for chamber music showed in the care with which he poetically shaped each phrase, without any of the “pianistic” quirks which so often destroy the vocal contrapuntal line. Perhaps this has something to do with his wife, who is a fine Korean-born soprano. Mr. Ludwig informed me that together, he and

his wife are now beginning to investigate Beethoven’s *Lieder* (songs), and I fervently hope that they fully carry out that project.

The three sonatas

Only a few remarks will have to suffice about the three sonatas which the two artists performed at the concert. The first one, Wolfgang Amadeus Mozart’s Sonata in G Major, K. 379, dates from 1781, only shortly after Mozart had come to Vienna to work with the republican circles surrounding the Emperor Joseph II. Although all three movements are in G—either major or minor—this does not prevent Mozart from creating a great potential for development, with the simplest of means. Already in the section leading to the second movement, in G minor, we find material in D minor which only gets full treatment a decade later, in his *Requiem*. Throughout the piece, not only the violin, but also the piano sings like the well-trained bel canto voice, in a way seldom heard before this time. In the “theme and variations” movement, Mozart takes a rather silly-sounding theme (reminiscent of the Pachelbel Canon) and develops a rich Socratic dialogue between the two instruments, culminating in the *pizzicato* variation, in which Mr. Brainin drives the expressiveness of a plucked string to the very limits of his instrument.

In the second piece, Robert Schumann’s Sonata Op. 105 in A minor, the artists proved that contrary to the textbooks, Schumann is not a romantic, but a scientifically rigorous composer in the classical tradition. Composed in 1851, while Schumann was music director in Düsseldorf and was close friends with the great violinist Joseph Joachim, the piece especially exploits the lower reaches of the violin, seeming to use a mezzo-soprano’s register-shift (between D-sharp and E-natural), rather than the soprano’s shift between E-natural and F. This, plus the very “singable” way both violin and piano move throughout, shows that Schumann was a master of the contrapuntal potential of vocal register-shifts, following his breakthroughs of a decade earlier in composing such song-cycles as *Dichterliebe*. It is this—and not the architectonics of the so-called “sonata form”—which is the mark of the great classical tradition of musical composition.

The third and crowning work was the great Beethoven C minor Sonata Op. 30, No. 2. As its key would lead us to expect, the same material as in J.S. Bach’s *Musical Offering* confronts us again in all sorts of joyful ways, and already in the sixth measure we have the telling stepwise chromatic movement over the span of a fourth, which is one of the major “drivers” of Bach’s earlier work. In the second movement, marked “Adagio cantabile,” our surprise is turned to amazement as the opening theme of the *Offering* is introduced in the unlikely key of A-flat minor, creating a tension cleverly resolved by a series of sudden C-major scales which to the casual listener might seem utterly out of place. Mr. Brainin’s and Mr. Ludwig’s performance of this piece was nothing short of superb.