

surpassed Ike by a long shot. The “Ike” archetypes don’t have the guts to stand up to the “powers that be” and say point blank: “Yalta-type deals with the Russians or any form of oligarchical empire stink to high heaven and are contrary to the fundamental interests and principles of the American Republic.” The “Macs” do.

Bradlee’s backhanded swipe at MacArthur, exposes his social-political pedigree. Ben Bradlee, Jr. is the son of the *Washington Post*’s Benjamin Crowninshield Bradlee Sr., one of those better known liberal establishment apologists for a “New Yalta” rapprochement with the ever-growing Soviet empire. A nasty and arrogant Boston Brahmin, Ben Bradlee, Sr. reserves nothing but the utmost hatred for the critical insights of a MacArthur, or Lyndon LaRouche, for that matter. As a journalist for the *Boston Globe*, Junior is a chip off the old block.

Significantly, Bradlee’s book was published exactly one year after *EIR*’s timely report *Project Democracy, the Parallel Government Behind the Iran-Contra affair* and one month after the devastating *Kalmanowitch Report: Moscow’s Moles in the Reagan-Bush Administration*. It is curious, but not surprising, that Ben Bradlee, Jr. devotes a significant portion of his book to carefully redefining the issues, motives, and players behind the Iran-Contra affair as identified in those two reports. Bradlee’s soap-opera writing style provides the basis for popularizing the cover-up initiated by the Tower Commission report.

Oliver North was no solitary overachiever up to his ears in a desperate project to stop Soviet penetration in the Americas, as Bradlee would have us believe. The cases of the arms-carrying vessels *Pia Vesta* and *Erria* completely discredit this fraud. Oliver North was in regular contact with Soviet military intelligence (GRU) regarding the provision of East bloc weapons to the beleaguered “anti-Communist” Contras.

In July 1986, the Panamanian government seized a suspicious cargo vessel, the *Pia Vesta*, in its waters. Examination of the crew and its destination revealed that the ship was commissioned by an NSC “cut-out” shipping firm, SA Shipping of Copenhagen, to supply the Contras. What was strange was the origin of the cargo it was transporting. From the East German port of Rostock, the ship carried 32 Soviet field trucks, 1,500 Soviet AK-47 rifles with ammunition, and 1,500 Soviet built anti-tank rockets! SA Shipping, founded by former CIA official Thomas Clines, had also used another of its ships, the *Erria*, for the same purposes. Examination of the *Erria*’s records reveal that between 1984 and 1986 minimally, it shipped hundreds of tons of Soviet and Polish weapons to the Contras from the Polish port of Szczecin. North proudly lists the *Erria* in his notes as the flagship of his “private” Contra supply effort.

Lt. Col. Oliver North was a willing pawn in a grand strategy to establish a joint U.S.-Soviet world condominium, and that’s the truth that Ben Bradlee, Jr. knows and protects.

Recordings

Trio offers ‘Schubert on Schubert’ on tape

by Elizabeth Kellogg and John Howard

Schubert: Works for Piano, Violin, and Cello

Golub/Kaplan/Carr Trio

Arabesque Recordings, New York, 1988

Two cassettes

If you are an experienced Schubert listener or performer, you may want to acquire these recordings for their unique interest, as they present the complete works of Schubert for piano trio, including a version of Opus 106 that was later shortened by Schubert himself.

The recording, made in 1987, contains the original finale of the brilliant E-flat trio, Op. 100, from the autograph of November 1827. The performance of this version allows us to hear out Schubert’s thinking regarding certain excisions which he himself made in January of 1828, shortening the work to the version with which many listeners and performers are now familiar, as the first edition was based on that shortened version.

In these trios, Schubert combines the intimacy of his *lieder* (art songs) with the heroic idea direct from Beethoven’s great Op. 97 in B-flat, “The Archduke Trio,” particularly in the B-flat trio, Op. 99, with its four-movement plan and large, symphonic concept. In this context, it is instructive to carefully examine Schubert’s excisions to better understand his thinking process. In the E-flat trio, Op. 100, the Finale has three excisions: 1) m. 358 marks the beginning of the first excision of about 50 measures, which sounds quite “boomy” and unbalanced, as we lose a whole inner voice (the ’cello), here swallowed up in the bombast; 2) m. 415 starts another repeat (in large part) of the very beautiful *sottò voce* ’cello solo, the Swedish folk tune from the Andante second movement, now in C minor instead of formerly in B minor; thus, when the transitional material returns (m. 415), the task is to move from C minor down through B minor and further still to B-flat, as the real dominant tone of E-flat, and thus the “harbinger” of the “home-key” of E-flat. Schubert

rather plainly makes this very move! And finally, 3) Schubert deleted the full repeat of the exposition of this Finale, retaining it only in part.

The question of steady tempo

The young artists of the Arabesque recording display the technical perfection expected nowadays, as well as a basic musicality, beauty of phrasing, and aptness of articulation. Their sense of the chromatic cross-relations early in the exposition of the B-flat trio (m. 41 'cello A-natural to m. 42 Violin A-flat; m. 45 'cello B-natural to m. 46 violin B-flat) is well emphasized, for example, by their refreshing precision of attack and decay.

They also have a good idea of *rubato*, which is the “stealing” of time from one place in the music to catch up at a different point. However, there is a fine line between flexibility of tempo and misapplication of the same, which can interfere with the listener’s ability to grasp the music. For example, as any score reader knows, Schubert rarely indicates tempo modifications, even necessary ones. Hence it is ironic that, in the Finale of the E-flat Trio, Op. 100, Schubert specifically writes *L'istesso tempo*, or “the same tempo” at which point, this ensemble speeds up instead. This violates both Schubert’s written instruction to the publisher (in a letter cited in the preface to the Henle edition), and the meaning of the term *L'istesso tempo*.

Steadiness of tempo, in the tradition of Furtwängler as distinct from that of Toscanini, is an audible reflection of the rigorous development in all music of the German classical tradition. The tempo chosen for allegro movements, in particular, must permit the players to “speak across the voices,” so that the listener can follow the cross-relations exactly. The Golub-Kaplan-Carr ensemble tends to yield to the common impulse to play louder sections faster. This mercurial approach emphasizes the details as more important than the crucial compositional shifts within each movement and between movements.

Finally: Schubert is full of irony. His musical ideas are curt, but he contrasts them against each other in such a way as to achieve fullness and a long line, a continuous idea. These performances could have been yet more interesting if the artists had even consistently maintained the already somewhat fast tempi they set. For example, in the Scherzo, the last movement of the B-flat trio, Op. 99, the violinist speeds up the tempo at m. 57, for no apparent reason, and thus destroys the tension being created over the long line. In m. 389-397, the violinist rushes through this passage, which is admittedly a hard bowing to maintain steadily; but again, this action takes the rollicking good humor and warmth of Schubert right out of it.

Speed is not necessary to achieve the robust humor for which Schubert is loved. Greater dynamic and timbral contrast within slightly slower tempi (as regards the fast movements) would give exactly the desired effect. The violinist

Kaplan and the pianist Golub need to follow the tempo- and timbral-ideas of the 'cellist Carr in order to make these performances have more content, rather than the present articulated “sheen.”

Problem of the modern piano

Since Schubert’s music is so particularly associated with the laws of the human voice, thankfully, the pianist David Golub is not “just a pianist,” but a “singer on the piano,” a quality all too rare, even among most professional keyboard artists. He can both create and follow a singing idea, in this instance in the 'cello in the opening of the Andante of the B-flat trio.

One problem is that it is not always possible to hear the bass line in the proper balance with the strings, and yet the bass line would sound too “boomy” if he played it at its proper, somewhat louder dynamic. Perhaps one could compensate for the largeness of sound of this keyboard by actually shortening the note values, or pedaling in such a way as to slightly shorten the note values. Best of all would be to play the music on a real Schubert fortepiano, the ancestor of our piano today. This should most aptly convey a “singing quality” generally, through the fundamentals in the left hand. This idea may run against intuition, since one generally thinks of the “singing” as more associated with the right hand, and always more legato. We think pianists should “sing” with the left hand too!

Chopin had often complained of this very problem, saying that he liked a piano that he had to “work” to get the sound from. The modern pianist has to overcome the monumental size of the instrument in a different way; he or she can’t always create a feeling of intensity through strictly dynamic means. Often the character of the sound of the piano is not changed with intensity, as string players and vocalists can do. If the pianist tries to do this on a modern piano, the dynamic range shown will be just too great and will be out of balance with the strings and with the character of this music.

Should you buy these cassettes? The work of the artists is technically impressive, and initially, exciting. But after several listening sessions, we tired somewhat of the interpretation. Great art should constantly draw one to exploration, to a deeper understanding; and despite the limitations of the recording medium (“living material cast in stone”), repeated listenings should allow one to discover more fine details in each player’s performance, something that does not happen in this case.

Not yet, anyway. A chamber music ensemble needs to have the commitment to work together for years and become a seasoned and great musical institution. The example was set in our century through the musical work of, among others, the great Amadeus Quartet, who remained together with the same personnel for 40 years. Their devotion to the great classical works advanced the work of all persons fortunate to hear them live or in recordings.