

subtle but important conceptions. The phrase-markings clearly do not stamp an indelibly fixed geometry upon each of the phrases. They obviously must serve to bring out different aspects of the phrase as it is re-presented.

The initial measure will be heard as C–E-flat, F-sharp–G–A-flat–C, two apposed parts of a larger whole, simply because the F-sharp entrance commands such a hearing. It would be redundant for Mozart to use phrase markings to indicate such an apposition. However, it is important for the next two restatements to use such a phrase marking, precisely to emphasize the similar apposition of the first measure. Because the two variations start on B-flat and A-flat, and are situated differently relative to the C–F-sharp apposition, the apposition-idea inherent in the first measure must be phrased by the performer, and so suggested to the listener.

In conclusion

This is neither the time nor the place to attempt to account for all the different suggestions implied by Mozart's phrase-marking. In fact, this six-note phrase of a dotted quarter, followed by five eighth-notes, occurs 19 times in the first 15 measures, with 6 different phrase-markings! Even if one or two of them were actual oversights on Mozart's part—not an inconceivable possibility—what is clear is that Mozart deemed his thematic C–F-sharp contrast to be a strong enough and rich enough thematic idea, to be worthy of a host of interconnected relations. Further, it is clear that our modern-day *Urtexts* are deaf to such possibilities.

Finally, it should also be clear that, just as Johannes Kepler did not have to wait 200 years for Gauss and his circles to prove his "F-sharp" hypothesis about the asteroid belt for him to know the validity of his thinking, Lyndon LaRouche did not have to await the rediscovery of a lost manuscript to recognize the actual shape of a great idea from the mind of Mozart. Nor were the printed editions that a largely deaf culture might circulate to be given much credence in the matter. However, the discovery of the asteroid belt provoked the right sort of problems for those who would have ignored Kepler. Let us hope that the discovery of Mozart's manuscript can begin to provoke an equally therapeutic effect.

The world is beyond question a richer place for the discovery of Mozart's manuscript. However, five measures of the first page is a small fraction of the treasures yet to be known from this 14-page manuscript. One of these pages has yet to be examined and studied by the world in any form! A draft version of the development of the variations in the Sonata's second movement exists, presumably a page uniquely able to cast new light on the workings of Mozart's mind. Let us hope that with an early release of the contents of the manuscript, Dr. Wolf in Pennsylvania and the International Mozarteum Foundation in Salzburg see fit to make 1991, the 200th anniversary of Mozart's untimely death, a real celebration of Mozart's continuing life.

LaRouche comments on the K. 475 manuscript

In response to the newly discovered Mozart autograph manuscript, Lyndon LaRouche contributed the following comments on Oct. 14, 1990:

Some years ago, it was my privilege to claim a certain interpretation of the Mozart Köchel 475 C minor Fantasy keyboard work based on the reading of the Fantasy's opening statements as a keyboard representation of a topic in vocal polyphony.

Now, my intent was not to say at the time that Mozart had written that, as a keyboard representation of what he had intended to be a work in vocal polyphony—though that might have been the case—but rather, that this emphasized the axiomatic, one might say, character of all classic polyphony, that it is rooted in the principles of vocal polyphony.

Otherwise, it should be noted, as is fairly well known among all musicologists, or those who are exposed to competent classical musicology, that this particular work is one of a series of Mozart's works during that period beginning in 1782, based on Mozart's deeper familiarity with the work of Johann Sebastian Bach, and that this work, of course, references the most explicitly the *Musical Offering* composition of Bach, which has very special significance in the theory of composition.

So, my purpose at that point was to identify the pedagogical importance of the relationship between the K. 457 C minor Sonata, and this K. 475 in that light, as a kind of Rosetta Stone for understanding almost the entirety of Mozart's later composition, especially works such as later came out, such as K. 458. And then, of course, we have the Beethoven series [of works in C minor], also referencing both the Mozart and the Bach on this account.

As to the method by which I adduced the statement, that it had been Mozart's *intention* that the rendering of the composition be phrased in a certain way: I had, of course, no knowledge of this particular score as such, or anything in the score *different* than the printed scores, but based my judgment entirely upon the following considerations—those I've just referenced—that this could be best appreciated for purposes of performance by thinking of it as a work in vocal polyphony, and identifying the species of voices which would correspond to the voices in the opening statements. That accounts for the entire first section of the Fantasy.

The secondary feature was the significance, therefore, from the standpoint of vocal polyphony, of the register shifts.

Now, starting from the C, which is a nice place from

which to start from the standpoint of the history of music, we then reach the F-sharp–G. This is the crucial, pivotal feature in the composition, first of all because of the major–minor ambiguity, which is so treated, and also because this identifies the voice as the appropriate tenor or soprano register shifts. And therefore, the difference in shading and phrasing which follows the line of registration must be introduced, and we must look at the other statements of the same thematic material from this standpoint. And thus, you have a much more interesting view of the composition as a whole, when looking at the composition from this standpoint and this interpretation than you do from any other. By any other standpoint, you drop down about several qualitative orders of magnitude in terms of profundity of the composition, and profundity, presumably, if one is capable of rendering it properly, of the interpretation of the composition.

Now, as to method.

In addition to these musicological considerations which should be obvious to relevant professionals and others, my insisting that the view I proposed must necessarily have been the intention of Mozart, was based on the following additional considerations.

It should be well known to anyone who has followed any of my scientific and related work, that I am an impassioned advocate of a very specific species of scientific method. While I have mastered all the essential features of the deductive method, I am an opponent of the deductive method, in the sense of being an opponent of Aristotle, an opponent of a naive interpretation of Euclidean geometry. My method is that identified with Socrates and Plato, with Kepler, with Leibniz, with Leonardo da Vinci. This I came by in my pre-adolescence and early adolescence when I was converted to become a life-long follower, in a sense, of Gottfried Leibniz, in opposition to other considered choices, such as Descartes, Locke, Hume, and Kant.

Now, in deductive approaches, *method* is associated with the definition and manipulation of sets of axioms and postulates, as I define this, for example, in such writings as *In Defense of Common Sense*.

For me, as for all followers of Plato, Socrates, and Leibniz, the deductive method is not our own. We are aware of it, we use it in a negative way, to *disprove* certain things, or to show the absurdity of certain assertions, but we do not adopt it as a basis for proof of anything, except negative proofs, to prove the paradoxical or false character of certain beliefs and assertions.

A different conception of method

For us, axioms and postulates are replaced by a different conception of method. Our method is very closely related to that of Jacob Steiner's synthetic geometry, and the most advanced expression of Steiner's synthetic geometry, to the geometrical method of Pascal, Desargues before him, Fermat, Leibniz, Gauss, Riemann, Beltrami, and so forth. How-

ever, our method is not simply a geometrical method, it's not a pure geometry, but is rather a geometry which is a physical geometry, in which the significance of physical geometry, or the significance of the term "physical" in physical geometry, is located in Leibniz's definition of a monadology, or in a correct, more advanced reading of Max Planck's original definition of a quantum conception, as opposed to the later post-1917 Einstein misconception of quantum mechanics.

Therefore, from the standpoint of this method, to which I adhere, it was certain to me that Mozart's *intent* had been as I indicated. Finally, I shall say that various musicians may read the original manuscript of the score as to phrasing in various ways. Various interpretations can be put upon the way in which Mozart writes out this. While I find it very interesting that one interpretation of this phrasing seems to coincide with my views, I would not base my views today on the support of such an interpretation of that manuscript, but would rather base my interpretation on exactly the same considerations I advanced before I knew of the existence of this manuscript, and that is the following:

The Fantasy, particularly its opening section, is written as in the form of a piece of vocal polyphony. The key feature of the performance of the Fantasy, particularly with very close attention to the counterpoint generated by such vocal polyphony, is the register shifts. And thus, the F-sharp–G in the opening statement, is crucial in the interpretation, and the rest of the opening section, and the rest of the composition as a whole, should be properly read by the performer and audience from that standpoint and reference. That was known to me before the manuscript existed, that is my view after looking at a photocopy of the newspaper version of the manuscript, and if the manuscript read seems to support my views, so much the better; but nonetheless, I base my views, still today, on the same consideration I advanced some years ago.

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