

# Leonore

Art, Science, and Statecraft

Winter 2024





## On the Cover:

“Fiddling His Way” by Eastman Johnson, 1866.

Johnson, sometimes called the "American Rembrandt," was especially known for his paintings of post-American Civil War society. These paintings, as one could imagine, were very controversial, often portraying free black men and women in equal social circumstances with white folk. In this painting, a black man is playing the violin in the parlor of a home with a white family listening very intently. There was another version of this painting that Johnson created, where the fiddler was painted as a white man, indicating the controversy there likely was around this theme.

### Mission Statement

It has become increasingly clear that the creative output of our organization is not only good, but vitally necessary for a successful upshift of humanity. We seek to incorporate art, science, and statecraft as a single force of discovery, which is humanity's true power and best defense against empire.

Under that direction, we want *Leonore* to be an organizing tool for the youth of the world. Pedagogies and polemics should be presented using LaRouche's polemical method and will be organized according to a top-down strategic intervention, giving special regard to insights into the axioms we encounter in political organizing.

# Leonore

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## “Mark the Music”

*Tell me where is fancy bred,  
Or in the heart, or in the head?  
How begot, how nourishèd?  
Reply, reply.  
It is engendered in the eye,  
With gazing fed, and fancy dies  
In the cradle where it lies.  
Let us all ring fancy's knell.  
I'll begin it.—Ding, dong, bell.*

Merchant of Venice, Act 3, scene 2  
[A song the whilst Bassanio comments on  
the caskets to himself]

In Shakespeare's *Merchant of Venice*, the theme of musical intervention is demonstrated in the build up to Bassanio's choice of casket—gold, silver or lead—which, if correctly chosen, would allow him to marry the beautiful and wealthy Portia. This was a trial created by Portia's father, who, nearing death, wanted to ensure she married well. While Bassanio makes his casket decision, Portia has a song played, whose lyrics read in the above text.

This song leads Bassanio to great inspiration. Gaining insight into how the world is so taken by superficial shows of fancy, he is able to select the correct casket of lead.

Some may wonder: Why would an organization which is intent on stopping nuclear world war take so much time to work on music and classical artistic composition? This is a common response from those literalists who may in

one moment fly to one exciting idea and then jump ship and fly to another. The difficult question they avoid is: *How do we actually change the line of thinking within a culture which created the tragic conditions in the first place?*

That's the rub that some are too frightened to address, since it requires a deep search from within. That search often will lead to the sudden realization that what they have to offer, despite being thinly veiled in valor, pride or ego, is not enough to change those around them. This is shown time and time again by how many well-intentioned individuals have fallen for the superficial appearances put on by others.

In this awaited issue of *Leonore*, we want to give you that challenge. Look within yourself and find that intellectual courage to not only see the wrong in the world, but to change the thoughts which cause them. That is the purpose of classical artistically composed music.

— Anastasia Battle  
Editor in chief

# Laughter, Music, and Creativity



by Lyndon H. LaRouche, Jr.

*Painting by Julius Schmid, 1901  
Image credit: Beethoven-Haus, Bonn*

*This article was originally written in June 1976 and privately circulated by Lyndon LaRouche to his philosophical associates. It was published in Executive Intelligence Review, Volume 18, Number 1, January 4, 1991.*

As anyone ought to know for his own soul's sake, the so-called twelve-tone or atonal system of musical analysis and composition is a literally reactionary retreat led by dried-out 20th-century composers, in flight from the challenge of attempting to imagine something both new and significant within the framework of the so-called tonal configuration. This is not an opinion, but a readily demonstrated fact.

We shall review some of the possibilities inherent in the most obvious of the contrapuntal potentialities of the octave-scale. We shall consider the implicitly political state of mind which causes an otherwise committed, and perhaps potentially gifted musician to lack the minimal qualities defined by the leading strata among the professional musicians of the 18th and 19th centuries. That provides the thematic setting for focusing upon the broader interconnection between laughter and creativity.

This approach will appear, at first, to be only a choice of musical facts as a means for getting into the principal

topics. That initial impression would be mistaken. In the end, we should share the estimation that this approach has been adopted in honor of Ludwig van Beethoven, who is both one of the paradigms for creative achievements in general and a musician whose achievements have never been matched by any of his successors. The object of this particular approach to the subject is, if only in part, to stimulate a broader appreciation of his contributions to the human soul for the forthcoming 150th anniversary of his untimely death.

In the beginning, it might appear to be the case that we have introduced a theme—in this instance, music—ostensibly to obtain a point of access for the serious activity represented by the development of our argument. That first impression should be cast aside as we reach our concluding passages. As we consider the introductory thematic material from the standpoint of the intervening development, that theme must acquire both a richer meaning and a specific appropriateness to the development itself which would have been non-existent from the standpoint of the opening statements considered entirely by themselves.

That, we propose to show, is the essence of creative music—for which Beethoven's work is the paradigm still, and the specific quality of coherent creative achievement

in general.

## Some Very ABC ABCs of Counterpoint

Consider only some of the obvious possibilities for creative freedom in counterpoint based on the most prominent features of the well-tempered tonal octave. We limit ourselves here to those demonstrations which can be made in no more than several hours of classroom work in an introduction to counterpoint. On this basis, the fact of limitless musical possibilities of that tonal system is adequately illustrated.

First, the simple well-tempered tonal scale by itself has several significant features. Second, all the key elements of counterpoint are demonstrable in terms of a single voice. Third, the addition of even a single second voice expands the possibilities not only to include a simple vertical element within the same beat-interval, but—in the hands of a gifted musician—a relatively limitless number of contrapuntal possibilities arising from all the immediately and potentially distinguishable interplays between the two voices.

One begins, for point of elementary reference, with the “natural” scales—the scales as one might imagine them to be understood prior to the influence of Bach’s work in strictly defining a well-tempered system. (Any orchestral or piano and string work including fingered wind-instruments demonstrates that this is not merely an historical curiosity.)

The “natural” tonal scale is based upon an algebraically determinable regularity of intervals, such that each octave tone is precisely double the frequency (vibrations per second) of the immediately lower octave-tone, and the half-tone intervals within the octave have rudimentary algebraic determination of “equal distance.” The energetics of this arrangement are obvious to any beginner in undergraduate physics: Notes of a higher pitch, otherwise having vibrations of the amplitude per cycle of vibration, transmit more energy to the ear within each equal fraction

of a second.

Shifts in frequency (pitch) are habitually distinguished by the hearer in scale-singing, song-singing somewhere within a range of approximately a quarter-tone, and habitually distinguished as a distinct note at intervals of a half-tone. “Drift” from true or equal pitch in the order of less than a quarter-tone is habitually distinguished as an ambiguity (or a very good control of a range of vibrato), while larger drift is considered ordinarily a disagreeable off-key

sharpness or flatness. It is sufficient for our purposes here, to consider these facts as phenomena of musical hearing and to probe the physiology of such intervallic distinctions no further than that.

In a movable-do system based on such “natural” octave scale-singing, the difference between the key of C major and C-sharp major—insofar as intervallic effects are considered—is merely an increase in the intensity of the octave: More energy is transmitted in the singing of a C-sharp major scale at

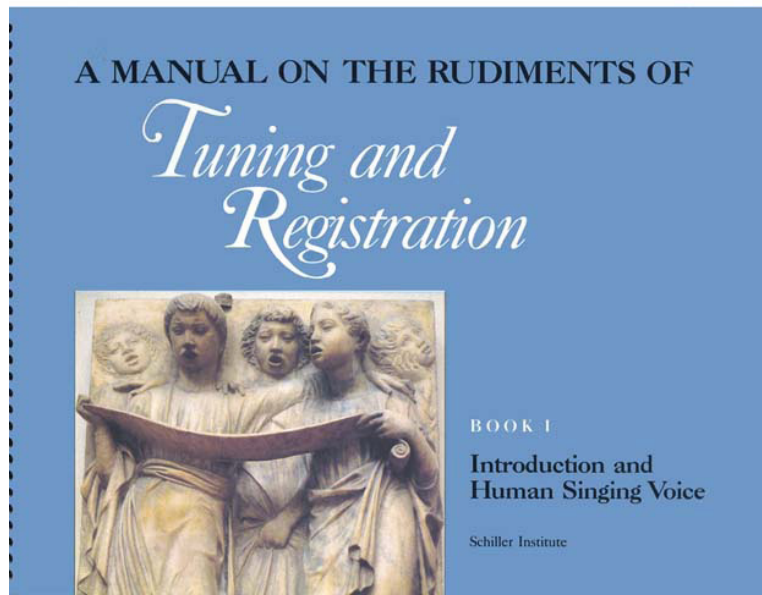
the same amplitude as a previously sung C major octave.

This difference in intensity is not without significance, of course. Music is heard not only as an activity of the mind with respect to the ear, but also with respect to the kinesthetics of singing. The hearer’s own potential singing-range and the different physical experiences of singing in different parts of that range are part of the spectrum involved in the hearer’s judgment of the heard musical tone.

With that, we may leave consideration of the “natural” tonal scale of European music, and now consider all the further points to be covered from the standpoint of reference of the well-tempered scale—including briefly a crucial, interesting little problem arising from the differences between such a well-tempered and the natural octave scales.

The development of the well-tempered scale was not immediately demanded by the use of keyboard instruments. To demonstrate the point, imagine the following: Tune all the

C strings of a keyboard instrument (clavichord, harpsichord, piano) to their natural pitch. Now, next, tune all the notes between the Cs according to the natural inter-



*The Schiller Institute published Vol. 1 of A Manual on the Rudiments of Tuning and Registration in 1992, in what was projected to be a two-volume project*

vallic intervals for C major. Now, try to play a natural D major scale on that keyboard instrument. The result is slightly off-key. Then, so forth and so on, for the other movable-do major scales, with the same sort of result. The well-tempered scale is a compromise-system, by which the values of the notes of all the scales are adjusted slightly such that the same note struck on the keyboard has the same assigned pitch, no matter which scale is being performed.

Ah, but what an intriguing set of results derives from that compromise. Now, because of the compromise, a new difference has been added for the comparison of one major scale with another. The very slight changes in intervallics (from the natural intervals) within each scale give to each of these key-signatures (scales of reference) a distinct “color” over and above the simple distinctions of intensity in natural movable-do system. This is in fact a major consideration of all the greatest music written in Europe during the late 18th and first half of the 19th centuries (to choose this segment of time for emphasis).

There is one further principal feature of the tonal system after Bach. In the earlier music, principally influenced by traditions originating in Asia Minor and Greece, European music was dominated by what are termed “modes.” In the mainstream of most modern tonal composition only two principal modes survive: the major and minor keys. The simple difference between well-tempered major and well-tempered minor scales is that, relative to the major, the minor key scale is diminished by a half-tone in the third and sixth interval, such that by augmenting the B-flat of the key of E-flat major to B-natural, we have the scale of C minor.

A few highlights of the possibilities of counterpoint in a well-tempered scale suffice to illustrate the basis for the working point of this paper.

Firstly, although *counterpoint* is associated with the simultaneous singing of two or more voices, all of the root-principles of counterpoint are locatable in terms of a single voice. We shall identify only a few rudimentary illustrative points.

*Counterpoint*, reduced to its essential principles, is the practice of changing the key or mode through deriving dissonances within an otherwise canonical (e.g., “according to the rules”) elaboration of thematic material. The function of this is, more immediately, the explication of the range of “color” associated with distinctions among major and minor modes of the various well-tempered scales. This intersects what may be loosely described as the internal rhythmic pattern of thematic material, including the interaction between the rhythmic “internal” features



“Beethoven's Spiritual Triumph” by Arthur Siefert, 1891. Siefert, inspired by Beethoven's genius, drew his depiction of Beethoven triumphantly riding a lion taking on the challenges of the world. Credit: Beethoven-Haus Bonn

of the thematic material and the habituated rhythmic values of the so-called unit measure of the section of the composition within which that thematic material is being developed.

Speaking broadly, counterpoint is essential to making musical composition and performance a vehicle for communicating and evoking the *development* of emotional experience—as distinct from undeveloped music, in which it would be possible only to communicate more or less monotonously a single mood. The more profound significance of counterpoint is that it permits the direct association of the “intellectual” side of music, the ingenious working-out of musical composition problems posed to himself by the composer, the intellectual point of reference—*cathexis*, with the ordering “emotional” (“color”) correlatives of the tonal and rhythmic peculiarities of each immediate section of the composition as a whole. The following analogy is per-

haps more appropriate than might first appear to be the case.

Imagine a physicist in the act of solving an important, challenging problem. The struggle represented by this intellectual, etc., effort, ranges over all the moods of which the mind is capable, including the most ennobling sense of excitement in the course of a genuine “breakthrough.” Once the initial breakthrough to a sound hypothetical solution is effected, his mind ranges happily over the process by which this was accomplished, critically reevaluating each feature of that process, retrospectively looking over the shoulder of his intellectual self of that preceding moment whose work is now being reassessed.

If the emotional experiences associated with each part of the first and later retrospective critical phases of that work were somehow made as explicit as the intellectual activity itself, one would then have a first approximation of the special function of great musical composition. If the form of creative problem-solving and the emotional correlatives of problem-solving were then placed on the same level, so to speak, to serve as the primary subject-matter, we would have defined the special distinction of great music as art.

Using that illustration as a point of reference, we can properly state that great musical composition—with Beethoven’s work the paradigm for this—is the science of celebration of the principle of creative life. The formal aspect of musical composition, the obviously articulable features of counterpoint, are an abstract representation of creative scientific activity in general. This is essential, since without a deliberative problem-solving element in musical composition, the successive emotional colors associated with tonal and rhythmic development would lack the essential development of reference to give them meaning.

To the extent that this aspect of musical composition is sometimes broadly acknowledged, the error is usually included, of assuming that the formal, problem-solving activity of music is focused on hypothetical ineffable problems—that “art” in general thus has no practical correlatives in real life apart from that specific domain of art itself. Such suppositions are purely nonsensical, virtually pathetic Bohemian drivel insofar as practical life is concerned, and reveal that the proponent of such pitiable conceits has no real insight into art itself.

If, to strain an illustration, mathematical physics activity were “set to music,” it would be the physics-discovery that would be specific, and the music would be mere “program-music,” the musician’s equivalent of degenerate cant. The function of the articulable formal features of counterpoint (at least, susceptible of formal analysis *after the fact*) is that the problem being considered is directly as-

sociated with the emotional “tone-color,” rhythmic side of musical activity. Thus, great musical composition is essentially a direct means for approximating and addressing the creative powers of man, for evoking in the performer and listener a sensibility of those creative processes, focusing on the sensuous correlatives of the creative process.

For example, the musically cultured creative physicist, coming from a period of intensive effort in his profession, finds in great music a special kind of satisfaction, the satisfaction of a profound human need. Physics activity *per se* does not explicitly express the emotional correlatives of creative mental activity, even though those correlatives are indispensable to that activity. Consequently, an appropriate selection in great music legitimizes, gives voice to, those emotional experiences which had no outlet in their own right in the physics activity *per se*. This may be essential in some respect, at least fruitful for the sustaining of the physicist’s creative efforts the following day.

## Illustration

Now, let us focus attention on some very simple features of the well-tempered scale, selecting a few points of the sort which are susceptible of immediate effective demonstration to outright musical novices. Let us consider in that way only two kinds of problems which typify the immense potentialities of counterpoint.

For this purpose we shall consider only the following features of a well-tempered system: the major and minor scales and their interconnections, the notion of principal leading tones, and the fact of the tonic, dominant, and subdominant. We shall consider first the highlights of counterpoint in terms of such elements for a single voice, and then identify a few of the notable features added by including even a single second voice.

Let us begin with the simplest sort of theme, a scale in the key of E-flat major. Let us then introduce just one dissonance into that theme; let us replace B-flat by B-natural, and continue that substitution. We are then in the key of C minor, which can lead us to the corresponding major key, C major, by a number of means. Similarly, the half-tone note one step below the dominant and the subdominant tones leads directly to similar transitions of an obvious sort. In a transition between E-flat major and C minor, a trill on B-flat and

B-natural represents a delightful ambiguity, and so forth and so on.

In general, the production and: resolving of such dissonances and ambiguities, all of which exist in principle in a single voice, are the essence of counterpoint. One could go much further with the single voice case, even in respect

of a few points of the scale we have identified, but this suffices for the moment.

In the simplest view of the effect of adding a second voice, we have the following. Begin the statement of the second voice, using the same theme as the first voice, on a beat such that the sounding of the first note of the theme by the second voice is in tonal agreement with the note and the key being then enunciated by the first voice. One is obviously faced, implicitly, with certain limitations in the selection of thematic material for such simple undertakings, otherwise the continuation of the two voices in parallel will generate an unwanted frequency of dissonances between the two voices, with respect to the immediate beat and the tonalities of the passages immediately surrounding that beat.

Looking at this more broadly, the question of the relationship between the two voices is not properly limited to the “vertical harmonies” represented by the notes sounded in the same beat or fraction of a beat. There is an obvious connection between the cluster of notes immediately surrounding that vertical arrangement. Preceding and following notes sounded by the second voice form an implicit series with the note being sounded by the first voice, and so forth and so on.

Without yet considering the rhythmic relationships between theme and measure, we have a rich range of options in the simplest case of this sort. Somewhere, certainly if the quality of the theme in itself has any bearing upon its selection, dissonances must arise either in respect of simply implied vertical harmonies, or from the configuration of tones surrounding any beat or fraction of a beat. To describe the matter broadly, the composer has the opportunity, in the first instance, to underline any of these immediate or implicit dissonances he may choose, and to generate development of the music by resolving any of the dissonances he chooses to underline and resolve.

## The Need for Rules

What we have outlined so far is adequate for the statement of an essential principle at this juncture. It is possible, starting from the restricted framework of the well-tempered scale, to elaborate formal rules which provide the framework of all legitimate musical composition. Ah, but only the framework!

This framework allows for the disturbing element, dissonance, inherent in the elaboration of the rules themselves. The effect of dissonance, given the implied rules, is to cause what we may broadly identify as “stress.” This “stress” demands a resolution; that is, the dissonant element must lead into, and become retrospectively or reflex-

ively a necessary part of something which conforms to a rule of the well-tempered system. *With one further qualification:* It is permitted to develop a new lawful principle within the well-tempered system, provided that this new “mode” or other element of principle is defined in such a way that it becomes a conceptualized new discovery of a rule to the mind of an idealized audience within the composer’s mind.

This existence of an expandable set of rules of composition is not a shortcoming of music developed within the well-tempered system. It is the very essence of music, however—and there is a point of significant difficulty—not for the reason given either by the reactionary formalists, or cited as license for anarchy by the counterculturalists of the atonal existentialist factions.

The reactionary asserts that the rules are necessary, but from the standpoint of stultified conservatism. (The backward formalist who had not yet been successfully bowel-trained would wear diapers; the anarchist who is not bowel-trained would instead ridicule the diapers, in order to more freely express his instinctive proclivities before the public. Frankly, between the two, perhaps the reader will agree that the formalist is more rational as well as being decidedly more sociable.)

The crux of the genuine issue is the principle of *Freedom in respect to Necessity*.

The analogy of the creative musician to the creative physicist bears out here most emphatically. The essential feature of human creativity is absolutely not the free expression of random impulses; thus, all *consistent* existentialists are clinically definable as bestialized paranoids, a potential menace to themselves and others. *The essence of creativity is problem-solving.* In the final analysis, all creative problem-solving subsumes man’s mastery of nature, mastery of the implicitly adducible laws of the material universe.

Immediately, man’s knowledge of such laws is approximated *in an historically specific way* by the existing body of scientific knowledge and means of practice. Although ultimately it is the lawful order of the universe as a whole which determines what is and what is not a solution to a problem, the form in which the problem is posed is the set of rules representing the best approximation of universal knowledge. The immediate characteristic of most problem-solving is a solution to a problem which satisfies existing *laws of scientific knowledge*.

More rarely, more profoundly, there are crucial discoveries which redefine and add to the previously existing bodies of lawful scientific knowledge. It is the location of freedom (creative innovation) within a determining set of lawful knowledge of reality which is the first-approximation definition of creative work. However, that is not adequate by itself. Random, impulsive alterations in behavior



"Melencolia" by Albrecht Dürer, 1514

(*freedom* as the anarchists and other lunatics misdefine the term) is not creative problem-solving. Man's successful mastery of the universe, is the criterion—and active content—of creative work, of *creative mental activity as such*.

The function of music is to emulate and celebrate that creative mental activity, specifically to focus on that activity as if in and for itself, such that the formal and emotional features of the creative process are directly, reciprocally intertwined in defining the problem and the solution. Hence *music must proceed from historically specific sets of adducible rules*. The crazy anarchist who simply proposes to overthrow the well-tempered tonal system for arbitrary freedom of atonality is only a berserker, a man driven wild by his own inability to master creative work in the well-tempered tonal system. He is a man who, so to speak, burns down the house (because he lacks the competence to repair its electrical circuits and plumbing) that he might enjoy the freedom of a technology-free hut. Whether the process of musical development is stagnant or alive is to be judged in the same principled fashion as we distinguish between a stagnant or vital body of scientific work: Is there development within the existing framework which leads, through lawful development, to a successful transformation of the previously existing rules?

## The Role of Creativity

Even in terms of the arbitrarily simplified illustration of counterpoint we have given, the problem of the well-tempered tonal system is readily sorted out. *What the rules do not predefine* is the composer's choice of use of dissonance and the new architectonics of form which he builds with the aid of such choices. The picture is merely amplified in a necessary way as we emphasize that the rhythmic ironies of composition, most notably rhythmic contrasts among figures, ironies concerning thematic material and measure, and so forth, are an essential aspect of the counterpoint as a whole.

Beethoven is the paradigm for what we have outlined. Everything exciting in Beethoven's compositions conspicuously involves an interdependency between the excitement of lawfully situated creative innovations and the uses of the rhythmic and tonal palette. Moreover, on these counts, Beethoven's achievements in counterpoint, and in the further development of the principles of a lawful counterpoint, have never been approximated by any composer to date.

This latter fact is of special relevance to the inane posturing pretensions of the so-called moderns. They are like student physicists who have invented an entire new anarchist's sort of pseudo-physics in revenge for the fact that they have found themselves hopeless failures in the existing profession. These "moderns," who on point of documented biographical and correlated material, were motivated to the atonal system by their inability to write new music of significance in the existing system—to say nothing of matching themselves even to the mid-19th-century romantics so-called—rejected modern technology for the simpler life of the noble savage.

In point of fact, from the standpoint of "sophisticated" conceptual advancement, Beethoven's notable later musical compositions represent a body of musical theory far beyond the competence of his successors, and apparently beyond the mere student-musicologist comprehension of those pathetic creatures who pretend to have superseded his musical conceptions.

To generalize more broadly, if we abstract a concept of musical development from Bach through the later notable Beethoven compositions, with special emphasis on Beethoven's own development, we have in a single, empirically premised conception both a conception of creative ordering of the development of the adducible formal laws of composition, and a higher-order notion of musical lawfulness which subsumes such an open-ended process of further lawful development of lawful music. As the notable later works of Beethoven already illustrate, there is no



*"Music in its greatest forms ... expresses the emotion which is directly akin to real loving among people. Rock expresses the opposite: actual animal bestiality." Here LaRouche speaks to a group of his associates at a musikabend, at his home, Ibykus Farm, in Leesburg, Virginia, Dec. 1988.*

definable limit to what can be achieved in that way.

## The Scherzo

The Beethoven scherzo form is an exceptionally useful point of student's focus. At its best, it might be described as the principle of a lawful musical joke—not merely a sheer delight, but a very lawful kind of humor. Like a creative irony in literature, or an insightful use of punning as a form of metaphorical elegance, it is the anti-anarchist quality of the scherzo—as distinct, for example, from a late-18th-century musical-joke composition—which is its essential feature. An exercise in sheer contrapuntal delight, set to rollicking triplet figures and so forth.

The specific excitement of creative work, otherwise found most notably in great music and insightful forms of wrenching humor, is a specific sort of surprise. Laughter: the quality of the creative experience, of music, of wrenching insightful humor, and the exciting moments of loving.

The Beethoven scherzo is a celebration of that aspect of the creative process as if for itself—the echo of sheer delight apposited, and often necessarily so—to the profundity of some immediately preceding more momentous creative undertaking.

There is a sick world to be rebuilt. In this world—typified by the disgusting linguisticians—we are plagued by herds

of humorless, uncreative, officious louts, best summarily described as of an oppressively grey color turning toward an ominous yellow. Otherwise, the general population is psychologically stoop-shouldered with a burden of growing fears—fears whose exact nature and shapes those persons would prefer not to know—each plodding miserably from one familiar, greying place to another, “trying, somehow, to take care of my own personal business.” Meanwhile, the storms grow; earthquakes, many of suspicious origins, major storms of unprecedented patterns originating in conformity to known weather-modification capabilities. There are storms of erupting and threatened regional wars, and overall the threat of general combined atomic, biological, and chemical warfare on a global scale. Meanwhile, sickened rats proliferate, and the deadly new waves of killer and debilitating epidemics spread against man, beast, and foliage.

We must shake this off, and build this world as it lies so immediately and wonderfully within our capabilities to do so. We must, meanwhile, wake up science, sweep away the rubbish, and otherwise become a generation to which the future will look back in warm pride of its ancestors.

While we do this, we must laugh hearty laughter, laughter chiefly because of the excitement we rightly take from our achievements. For this, let there be music.

# Protect Our Children’s Souls

## Advocating for a Renaissance in Music Education

by Jen Pearl



*Jen Pearl conducts a student performance*

As a vocal artist and music educator who has worked with children of all ages and abilities, I am constantly confronted with and continuously shocked by the multitude of ugly and violent images, sounds, music, and ideas that our nation’s children are deliberately bombarded with on a daily basis. Whether it is the overuse of screens in the classroom, including in preschool, or something more insidious, like the violent lyrics of a popular song, it is clear that the deliberately induced “counter-culture” shift of the 1960s has now become the primary “culture” of the United States (and more broadly, the Western World). For two generations, the United States has been engaged in never-ending, useless wars, even as the standard of living has collapsed. Amid the disintegration of infrastructure, soaring food prices, and the ongoing plague of violence in the United States, the access to entertainment and

drugs has been deliberately fostered so that there is a delusion that people and their children are happy—or at least occupied—despite their conditions. While there are a seemingly overwhelming number of factors in today’s society that are contributing to this escalating and unfolding crisis in our children, I do not think it is too late to reverse it.

By now, many studies have been done on the effect of digital screens, specifically tablets and cell phones, on the brains of young people under 18 years old (not to mention the specific impact of video games, which is a whole other discussion that won’t be addressed here). Not only does the digital imagery rewire their still-forming brains, but they become addicted to the images and then suffer from withdrawal symptoms when the screen is taken away. This is exacerbated by the fact that many adults are



*Young children perform songs under the direction of Mrs. Pearl*

similarly addicted, and therefore don't see the problem in their own children. Many teachers are dealing with this in and out the classroom. Children receiving multiple notifications on their phones throughout the day from parents and friends, have their concentration constantly interrupted.

Just like a drug, the screen is used to "calm" the child or make him or her feel good. One sees this in the grocery store, where a child is crying, the parent gives the child the phone, and suddenly the child is quiet. This is a relief for the parent at the moment, but it has horrible effects on the children. If the child is simply pacified, he or she doesn't experience having to resolve conflicting emotions or problems in the real world. This can manifest later in life into all kinds of behavioral and mental health issues, being unable to deal with the outside world and looking for some sort of crutch, or just tuning the world out completely. While this addiction to screens is a very serious matter that should be addressed, it is not the underlying cause of the crisis among our children and education.

When I speak to other teachers and parents, many agree that there is a crisis among our children, but although they are distraught about it, they are looking for answers in the wrong places. To address the challenges attributed to a "mental health crisis," schools are increasing the use of therapists and educational accommodations for children. Sadly, many families are even driven to agree to the use of mind-altering anti-depressants and anti-anxiety medications, because they are at

a loss of how to help their child. But, these actions are far from a solution and may be contributing to the problem. What these children need is their minds to be activated, their creativity sparked: they need to experience beauty!

So, what do we do?

## Learn from the Past

The great Japanese violin pedagogue Shinichi Suzuki recounted the story which led to the development of his method of "talent education." Children, he realized, can easily learn different dialects and languages at a young age. He reasoned that any child would be able to learn and display superior musical

abilities if the correct methods in training were used.

Hungarian composer and music educator Zoltán Kodály reflected a similar sentiment when he said, "Indeed, the voices and sense of music of our young people are so excellent that they can perform to artistic perfection anything that fits their physical and spiritual development, however difficult the task may be. Everything depends on the leader."

In his writings on music education, Kodály sums up the effect of bad culture by saying, "Bad taste spreads by leaps and bounds. In art this is not so innocent a thing as in, say, clothes. Someone who dresses in bad taste does not endanger his health, but bad taste in art is a veritable sickness of the soul. It seals the soul off from contact with masterpieces and from the life-giving nourishment emanating from them without which the soul wastes away or becomes stunted and the whole character of the man is branded with a peculiar mark."

The fight for a better cultural education of young people is not new; indeed, it can be directly identified in the writings of Plato (428–347 BC). Plato's Socrates demonstrates that there is already a quality within people—regardless of their status or background—that allows their minds to seek and recognize the truth, as if recollecting something already known.

Plato demonstrates this technique in his recounting of Socrates's discussion with the young Meno, where he demonstrates to Meno that knowledge is recollected and not taught.

MENO: Yes, Socrates; but what do you mean by saying that we do not learn, and that what we call learning is only a process of recollection? Can you teach me how this is?

SOCRATES: I told you, Meno, just now that you were a rogue, and now you ask whether I can teach you, when I am saying that there is no teaching, but only recollection; and thus you imagine that you will involve me in a contradiction.

Through a series of questions, Socrates walks one of Meno's young slaves, who has no education, through a geometric problem—how to double the area of a square—which the slave solves.

SOCRATES: But if he always possessed this knowledge he would always have known; or if he has acquired the knowledge he could not have acquired it in this life, unless he has been taught geometry; for he may be made to do the same with all geometry and every other branch of knowledge. Now, has anyone ever taught him all this? You must know about him, if, as you say, he was born and bred in your house.

MENO: And I am certain that no one ever did teach him.

SOCRATES: And yet he has the knowledge?

MENO: The fact, Socrates, is undeniable.

The above dialogue is a demonstration of Classical education, which is based on the idea that the mind is creative. Can it be true that all knowledge is already within us, it just has to be remembered? Perhaps not in an entirely literal sense, but it is certainly a provocative idea when you think about applying that principle to educating children!

In his 1988 paper "Creative and Curriculum in the Emerging Age of Nonlinear Physics," Lyndon LaRouche wrote: "It means making the secondary student conscious of the role of the creative process in history, and use of selected primary source-materials of literature and experimental demonstrations, to cause the pupil to become familiar with the habits of thought exhibiting the creative workings of individual minds. To assimilate that experience from the past, such as crucial scientific experiments, in such a manner, the pupil is obliged to bring to bear his or her own creative potentials, to attempt to reproduce in his or her mind the same kind of mental processes employed by the great discoverers of the past."

When a child makes even a simple discovery, he gets excited. Why? Because he comes to understand the universe a little better and becomes optimistic about being human!

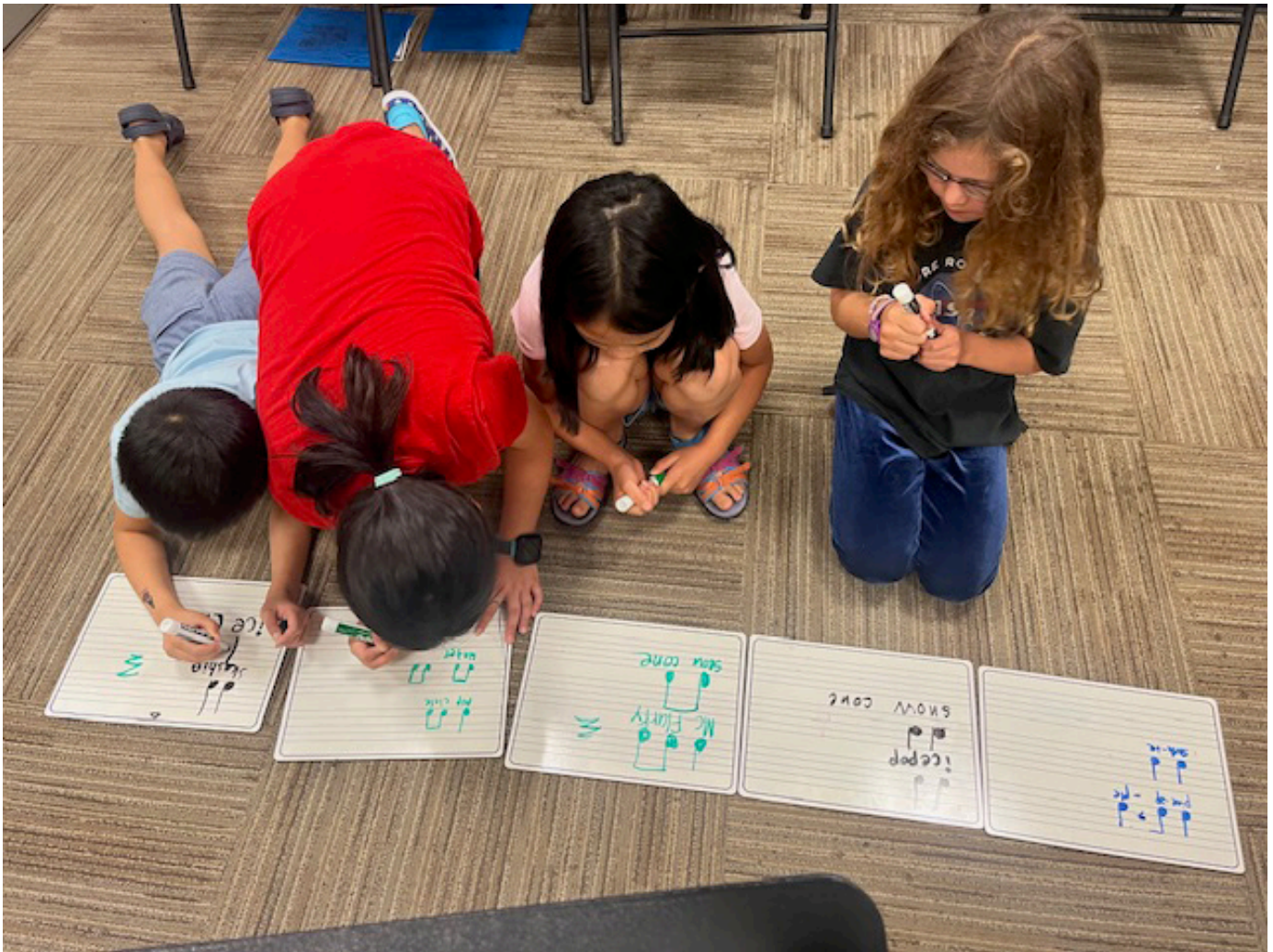
In July of 2024, I taught at a music camp organized around Antonio Vivaldi's famous string concertos, *The Four Seasons*. We designed the curriculum around each of the four movements (Spring, Summer, Winter, Fall). Each day we began the day by listening to each movement and then reading the sonnet on which that movement was based. The children engaged in games and songs that corresponded with the theme, and they performed experiments that addressed sound itself, such as making a water xylophone and various vibrational patterns created in colored sugar on a surface. Because the whole week was organized around bringing Classical music alive, these children, ages 4 ½ to 11, came to life, expressing joy and curiously investigating new ways to try the different experiments. Some of them tried playing melodies on the water xylophone, such as the themes from Vivaldi's "Spring" and Beethoven's "Ode to Joy." Every activity we planned had an intentional effect of inspiring the children by tapping into their playfulness (through music games), and therefore educating them. This is a small example of the impact of educating the creativity of a child as opposed to just providing entertainment.

## Music Is Not Practical

Zoltán Kodály emphasized the use of folk songs with children, particularly folk songs of their mother tongue. I think it is extremely important to also include art songs as a central part of the curriculum for young children. Art songs are songs that are set to poetry, often with multiple verses. Both folk songs and art songs contain themes to which children can relate and apply their imagination. Art songs have the added advantage of being poetic and including the role of the piano as a second voice, complementing the singer. For example, let's take "The Ash Grove," a relatively sad Welsh folk song. Here is the song's final verse:

My lips smile no more, my heart loses its light-  
ness;  
No dream of the future my spirit can cheer.  
I only can brood on the past and its brightness;  
The dear ones I long for again gather here.  
From ev'ry dark nook they press forward to meet  
me;  
I lift up my eyes to the broad leafy dome,  
And others are there, looking downward to greet  
me;  
The ash grove, the ash grove again is my home.

I struggled a bit as to whether or not to give this song to my middle-school private voice students, because it is



*In one exercise, children chose favorite food words, “snow cone” and “McFlurry” and set them to note values*

very sad, but I came to the conclusion that, not only is the melody beautiful, but the language poetically gives access to a sad subject, death. The person in this poem, maybe a young woman, lifts her eyes to the broad leafy dome and meets the gaze of others looking down to greet her. How shall we interpret this? Could it be that the people in Heaven, who have passed on, are greeting her? Or, perhaps those who are “looking downward to greet me” are people coming to visit her grave. Singing this gives the child the emotional tools to deal with sadness and even death, but in a way that protects innocence and has no ugliness or despair whatsoever. (Contrast that to the hopeless, sometimes even suicidal message that comes from many popular songs today.)

Let’s take an even simpler song “Twinkle, twinkle, little star,” which has been a favorite of children for two centuries. Not only can you hear this song playing on every children’s cartoon; it is also central to the Suzuki violin method for beginners. Before the tune was applied to the English nursery rhyme (Twinkle, twinkle), Classical composer Wolfgang Amadeus Mozart even arranged

the melody of the French version of the song, “Ah! vous dirai-je, maman,” [Ah! I will tell you, Mother] into twelve variations for piano! I used to think this song was a silly little song for preschool-age children, but I discovered the original poem and recently started teaching it with multiple verses to my elementary-school-age private voice students. They love it and never become tired of singing it!

Enjoy the full poem here (by English poet Jane Taylor)

Twinkle, twinkle, little star,  
How I wonder what you are!  
Up above the world so high,  
Like a diamond in the sky.

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.

Then the trav’ler in the dark,  
Thanks you for your tiny spark,

He could not see which way to go,  
If you did not twinkle so.

In the dark blue sky you keep,  
And often thro' my curtains peep,  
For you never shut your eye,  
Till the sun is in the sky.

'Tis your bright and tiny spark,  
Lights the trav'ler in the dark:  
Tho' I know not what you are,  
Twinkle, twinkle, little star.

There are a few reasons I believe this song is important to work on with young voice students. First of all, the melody is tuneful, lyrical, and accessible to a child's voice. Secondly, the poetry encourages imagination and wonder: it causes the child to look to the stars, ask questions, and to be curious!

Treating music as a subject that is merely good for the brain and that may increase your child's test scores (as discussed in *The Mozart Effect* by Don Campbell), or using it simply to fill a child's time, misses the point. We must alternatively address and consider the mind and the soul of the child as primary! While beating on a drum and strumming a ukulele are both fun musical activities and teach many good musical skills such as listening and keeping a beat, it is vital to dig deeper. We must consider both the method by which songs were composed and the very subject matter of the songs! Every song you teach a child makes an imprint on his or her soul.

In a Feb. 7, 1998 speech delivered to a symposium held by the Committee for Excellence in Education Through Music, Helga Zepp-LaRouche emphasized, "...when you first develop the beauty of the character, the beauty of the soul, and you make a person a state citizen, who takes care of the common good of the state, who has as his highest idea to be a beautiful person, then such a person can pick up any skill afterwards, as it is required. Because once the character is fully developed, these practical skills are very easy."

So, music and songs must not just be practical. In today's public schools, young students are often taught songs that encourage hand washing or standing in a straight line. This is useful, in that the children are often more willing to listen when you sing directions as opposed to speaking them. But this practical everyday use of melody is not the ultimate purpose of singing. If we had a whole population, as Kodály strove to do in Hungary, singing lyrical songs and folk songs, perhaps we would be a more productive and therefore happier population overall!



An exercise called "walking the scale," to learn the solfège (do, re, mi...) names of the notes

## What We Must Understand and Do

In his book *Nurtured by Love*, Suzuki recalled meeting Albert Einstein while spending some time in Berlin, Germany. During dinner with Einstein and friends, Suzuki offered a musical interlude and played a violin piece by German composer Max Bruch. Suzuki recounts what followed:

An older woman of about 70, who happened to sit directly in front of Professor Einstein, addressed him with the words, "I simply don't understand it." Elaborating on her puzzlement, she continued, "Suzuki grew up in Japan with a completely different sensibility than ours. And yet, I undeniably felt Bruch, the German in his performance. How could this possibly be?" Professor Einstein, who was young enough to be her son, paused for a moment, then quietly answered her with a smile: "All human beings are the same, Madam." I was powerfully struck by his words, and could barely hold back my tears.

Clearly what Einstein was expressing that moved Suzuki to tears, was not the idea that we are all carbon copies of each other, but the irony that despite how different and unique each one of us is, there is a sameness, a universality that would allow Suzuki, for example, to tap into the sentiment of a German violin piece that would move the soul of someone from a different culture than his.

If you start from this standpoint, you tap into something already built into the soul and mind. Let's take the example of children ages 4–10 who have never sung before. On day one, I introduce the head voice to even my youngest students. (The head voice is the higher part of the singing voice, which is not accessed in everyday speech.) Instead of explaining in words what it is, I have them imitate different animals and sounds that access the head voice naturally, thereby immediately demonstrating to them the capabilities of their voices. Then, when they are ready to learn their first song, they are able to float their voices up without realizing it! Why is this important? For one, the head voice is a crucial part of singing technique they will need to understand later as their anatomy develops into an adolescent and adult singer. But, more importantly, through this method they realize quickly that their body is already built to sing and therefore they discover it is quite natural to produce beauty.

## The Purpose of Music Education

What I believe is missing from even the most well-intentioned music education today, is a concept of humankind being universally creative and good! In other words, we should craft a curriculum from the standpoint that each child is a potential genius and that the purpose of that education is to cultivate that genius by saturating children with beauty and creativity—beauty through art, music, nature, science, and more.

To put it bluntly, today's culture is indefensible. Among the other issues mentioned in this article, there is a deepening mental-health crisis that has driven many families and schools to psychotherapy. There is also an alarming increase in autism diagnoses and children who have difficulty with even basic functions of life, not to mention the decline in literacy even in just the last four years. (Just as an example, according to the Reading is Fundamental Literacy Network, 67% of 4th graders in the U.S. read below grade-level.) But why aren't things improving? (On a side note, perhaps this therapy culture is one of the elements that is reinforcing the problems instead of solving them.) This multitude of crises is hap-

pening all in the context of a collapsing and war-driven paradigm of a United States which continues to supply the Israeli government with the weapons it is using in its genocide of Palestinians, and which provides the government of Ukraine with weapons which are now being used to breach Russia's border with daily attacks, to name only two of the worst aspects of U.S. foreign policy.

Ask yourself: If this total disregard for human life is our nation's foreign policy, how could our domestic policy toward our own citizens, and particularly children, really be any different?

Children and adolescents are bombarded at the most impressionable time in their lives with the ugliest language, images, sounds, and violent political actions from their government. Somewhat unaware of the impact this insane political climate and collapsing culture have on their children and, frankly, on themselves, frustrated parents ask themselves: Why does my child choose to spend daytime hours in front of a screen, scrolling from one video to the next, instead of running around outside exploring nature and playing games with friends? Teachers express constant frustration that their authority in the classroom is being ignored and that their students seem more distracted than ever.

As bleak as the situation seems to be, the good news is, children are not willfully choosing the ugliness and boredom; they just have not been given a chance to discover something else, something better. Therefore, it is not too late to reverse this situation. In my experience, children are ready and willing, if given the opportunity, to strive for the beauty, creativity, playfulness and discipline that come from working on Classical music. Take the inspiring example of the children of Cateura, Paraguay, a community surrounding a landfill, who were so driven to create something beautiful, that they worked with their teacher, Favio Chavez, to transform trash into instruments, forming an entire orchestra—The Recycled Orchestra of Cateura! In my own experience, more often than not, after hearing a folk song, art song, or aria, a voice student's eyes will widen and say with a bit of surprise, "That is so pretty!" or, "I love it!" as if never having imagined that the world could actually contain such beauty, and furthermore, that the human beings within it could create it!

# *Because All Men Are Brothers* Vega and Sare Campaigns Host Musical Rally for Peace

On Oct. 26, more than 400 people participated in an extraordinary concert/peace rally held in lower Manhattan. Entitled “Build a Peace Chorus Against the Ghouls of War,” the event was sponsored by the Vega & Sare Peace Fund, a joint committee comprised of the Vega for Congress and Sare for Senate campaigns. The purpose of the event was to transform the typical dynamic of a “peace rally” or “peace protest” to a higher level through the medium of song, particularly choral song, as in the uniquely American African-American Spiritual of which six were performed during the remarkable three-hour event.

LaRouche Congressional candidate Jose Vega opened the event, calling people to order and introducing the Sare Brass Quintet, which featured U.S. Senate candidate Diane Sare on the trombone. After playing a Bach fugue and a movement of a Russian brass quintet, the brass ensemble was joined by the campaign chorus, singing a Bach Chorale with lyrics written by Tom Glazer, “Because All Men Are Brothers.” [See box with Tom Glazer’s lyrics]

After that, Sare prepared the audience for the program to follow. She said, “Our speakers are geniuses because they are people of courage... and, because they are truth-tellers, they are not egomaniacs, and are not demanding long, flowery introductions which will take time away from what they wish to convey.” She also clarified that the speakers were not there to “endorse” the candidates, but that, “we were the only candidates wise enough to listen to them.”

The first speaker, Dennis Fritz, Command Chief Mas-



*Diane Sare, Independent candidate for Senate in New York performs with the Sare Brass Quintet at Oct. 26 peace event. Credit: Stuart Lewis*

ter Sergeant (U.S. Air Force, ret.) and director of the Eisenhower Media Group, asked the audience to consider that the current members of Congress were not only sitting silent in the face of the mass killing of women and children in Gaza, but were funding and arming it. What might this mean for the fate of the people of this country, whom they represent?

He was followed by a video address from Libertarian Party National Chair Angela McArdle who blasted ALPAC’s massive funding of Democratic and Republican candidates in the 2024 election cycle, making it all but impossible for independent campaigns like that of Jill Stein, and Vega and Sare, to be heard.

The spiritual “Go Down Moses” with bass soloist Nathan Baer, accented a short video message from Dr. Mark Perlmutter, who graphically described the types of bullet wounds he had seen in Gaza among Palestinian children



Event co-sponsors Jose Vega, Independent candidate for Congress from the Bronx (left), and Diane Sare (right). Credit: Stuart Lewis

who had been shot by snipers through the head and/or chest, or with small tungsten pellets which had the effect of “shredding” any tissue they passed through. “Oppressed so hard they could not stand, let my people go!” from the spiritual took on its proper meaning in the context of the doctor’s report.

Due Dissidence co-hosts Keaton Weiss and Russ Dobular spoke next. Weiss blasted the Harris campaign for support of Israel and genocide, and thanked the crowd and the candidates for their integrity. Dobular, who together with Weiss had produced a documentary about Jose Vega, spoke about Rep. Alexandria Ocasio-Cortez being kept awake by nightmares featuring Jose “playing the part of her lost principles.” On the question of collapse of civilization, Dobular referenced Muslim philosopher Ibn Khaldun (1332–1406) on the concept of “*asabiyya*,” or “unity of purpose,” saying that this unity is what enabled a much smaller, poorly equipped group to defeat an entire army in many cases throughout history, and it is the lack of such common purpose which leads to the downfall of human society. “Why are we being encouraged to hate ourselves and each other,” he asked, and concluded by saying, “Jose and Diane are among the few activists I know who haven’t walked into the trap of hating the country they’re trying to represent.”

Schiller Institute founder Helga Zepp-LaRouche, who spoke by video, was the center of the next section. She was introduced by LaRouche movement spokesman Harley Schlanger, and the spiritual “This Little Light of Mine” performed by tenor Everett Suttle, who followed her remarks by singing the Margaret Bonds arrangement of “He’s Got the Whole World in his Hands.”

Zepp-LaRouche challenged the audience by telling them that, while the United States had formerly been known as the “beacon of hope and temple of liberty,” it was now “the most feared nation on the planet, because it has tried to become the world hegemon.” She contrasted

the devastating potential of the two regional wars, in Europe and in Southwest Asia, which each could spiral into nuclear war and the annihilation of all life on earth, with the potential emerging from the BRICS-plus grouping which had just met from October 22–24 in Kazan, Russia. She reminded people that the American Revolution was the first successful anti-colonial revolution against the British Empire, and said that if the United States were to regain that identity, and support the development of the BRICS-plus nations, we could establish a new, just economic order, which would not only promote peace, but create the conditions for solving the migrant crisis in a humane way, by encouraging the economic development of all the less developed countries so that people would no longer wish to risk life and limb trying to cross the Mediterranean, or the Darien Gap in Central America, to escape unlivable conditions.

This section was followed by a fast-paced and intense grouping of political and military speakers, interspersed with appropriate spirituals.

Garland Nixon, veteran progressive radio and television talk-show host and member of the National Board of the ACLU, whose remarks concluded, “Americans think that they’re on a luxury liner—they’re on a pirate ship,” was followed by “Oh, Freedom!”

Scott Ritter, former United Nations weapons inspector, and former USMC intelligence officer, spoke subjectively of himself as having been trained to become “ghoul of war,” complete with the rock music background accompanying his review of videos of destruction, but having a change of heart after escaping an ambush—because Gen. Schwartzkopf had arrested him, preventing him from carrying out a foolhardy military adventure as a young Marine. Ritter commented that perhaps he had escaped death because “maybe someone looked down into my black heart, and said, ‘That’s a soul that can be redeemed.’”

His remarks were followed by the spiritual, “Hold On.”

Col. Lawrence Wilkerson (U.S. Army, ret.), Chief of Staff of former Secretary of State Colin Powell, said the empires are all gone, except for what he called the “American Empire,” which has the one distinguishing feature of having invented the means to extinguish all human life.

This was followed by the chorus singing “Steal Away to Freedom.”

Political comedian Jimmy Dore used his talent to expose the absurdity of the current war policy, and then turned to introduce Jose Vega, saying, “There is no greater joy that I can experience in this day and age than watching a video of Jose Vega do an intervention on a neoliberal war pig.”

Congressional candidate Jose Vega began his remarks with a thank-you and dedication to his father, for “being my biggest supporter since the time I told him, maybe ten years ago, when I was fifteen, that I might want to go into politics.” Jose said that, while he knew that his father, from El Salvador, had fought in the Civil War (in which both sides were armed by the USA), he had just learned recently that his father had been forced to fight when he was a 14-year-old child.

Vega urged the audience to “declare your independence” and stand up to expose the truth, as he has been doing with his interventions at meetings of political figures and academic warmongers. His remarks were followed by enthusiastic extended applause.

Vega was followed by fellow Bronx native, former CIA analyst Ray McGovern, who co-founded the Veteran Intelligence Professionals for Sanity, who said “With Jose, you won’t have anybody keeping his mouth shut about genocide.”

U.S. Senate candidate Diane Sare asked, “Why does our government still support war and genocide if the majority of the American people oppose these policies? Because we haven’t done enough.” She quoted from the Declaration of Independence that when the government fails to uphold the inalienable rights of the people, that we are to “alter or abolish it”—but how do we guarantee that what comes next won’t be worse? Can we be good enough, wise enough, and love mankind enough to

choose good leaders... and to become good leaders?”

Sare then introduced the final section of the program which was nearly entirely music from around the world. It included video performances of music from Iran, Sweden, and Finland, as well as a special greeting and performance by a youth chorus from South Africa. Feride Gillesberg sang two Albanian folk songs, and a Palestinian woman recited two Palestinian poems, followed by a canon sung by the chorus in Hebrew.

Highlights of this final part of the program included the “Quia Respexit” from Bach’s Magnificat, performed by soprano Michelle Fuchs, and oboist Pedro Diaz, and the wonderful Dvorak “American” String Quartet, performed by the Korean American NEO Quartet, and a new

arrangement of “My Country ’Tis of Thee” by Canadian composer Fred Haight, based on Dvorak’s setting of that song as a string quartet, a setting prompted because he was properly shocked that the Americans would set a patriotic song to the melody of “God Save the Queen.” The performance was conducted by Haight’s sister, Nancy Guice.

The program concluded with the rousing Union Army song, “Battle Cry of Freedom”

with Sare’s husband, Christopher singing the tenor solo, and members of the audience singing along.

After the program, a reception was held downstairs, and it became apparent that the audience was no ordinary concert audience, or local activist group, but included people from as far as Seattle and Virginia, as well as prominent peace activists and podcasters from up and down the east coast. There were two medical doctors who also had spent time in Gaza, the president of an important labor union, and of course many supporters of Jose and Diane who had put in a tremendous effort to collect the nearly 70,000 signatures that were filed to place Diane Sare’s name on the ballot.

Since the event was livestreamed, there was also an online audience of several hundred people from around the world. Many of them sent in notes of congratulations and inspiration immediately following it. It seems that the power of the combination of the speeches and the music was able to transcend the difficulties posed by electronic communication, and that the meaning of what it means to be human came across.

**“Because all men are brothers,  
Wherever men may be,  
The world shall be one union,  
Forever proud and free.  
No fascists shall defeat us,  
No nation strike us down,  
All men who toil shall greet us,  
The whole wide world around.”**

*Tom Glazer lyrics to J.S. Bach Chorale*

*Use Your Mind as a Skilled Boxer Uses His Fists*

# Shakespeare in Exile

We invite our readers to accept the challenge of visiting the “[Shakespeare in Exile](#)” webpage of the Schiller Institute, where audio recordings of several of the many lectures on Classical drama given by Dr. Frederick R. Wills, in his association with organizers of the LaRouche movement, are presented. A biographical account of the extraordinary Dr. Wills can be found under “Fred Wills and the LaRouche Movement” section of the page.

Don’t be confused by the “Shakespeare in Exile” title. The dramas of William Shakespeare followed by those of Plato, Aeschylus, and the Classical Greeks generally, were the vehicle through which Dr. Wills guided participants through the process of examining and mastering the science of how to think, not what to think.

In October 1986 an armed raid by 400 federal, state and local law enforcement agents on LaRouche’s Virginia residence, offices of his political associates, and the entire sleepy town of Leesburg, Virginia signaled that for LaRouche, personally, his movement and individual members, a turbulent and challenging time lay ahead.



*Helga Zepp-LaRouche (left), Dr. Wills (center), and Lyndon LaRouche (right), at an Andover, Massachusetts conference in 1988 on ‘A New Just World Economic Order.’ Credit: Philip Ulanowsky*

Their future existence and right to organize would additionally meet with protracted media, political, and legal persecution by elements financed and deployed by the Anglo-establishment.

Under the circumstances, he enlisted Dr. Wills’s assistance in crafting a series of lessons in the study of epistemology, statecraft, and philosophical reasoning.



*Dr. Fred Wills (1928–1992), former Minister of Foreign Affairs of Guyana*

Lyn sought to fortify and energize the powers of mind of the core membership of his association. The series of lectures revolve around the rich ironies in between the storylines of the Shakespearean and Greek dramas, and explore principles underpinning the ideas of civilization’s greatest thinkers.

In 1989, American statesman and physical economist Lyndon H. LaRouche, Jr. became a political prisoner, at 68 years of age, with a 15-year sentence.

It was LaRouche who urged youth gathered around his own lectures on physical economics in the late 1960s and early ’70’s to master how to “use your mind as a skilled boxer uses his fists.” Certainly, LaRouche’s injunction stirred the considerations of Wills to select dramas, Shakespearean and Greek, through which to transmit a highly successful method of thinking to others.

Take heed, reader! You may be pleasantly surprised to find that Wills’s keenly articulate characterizations of the existing social, political, and moral circumstances (or loss of moral grounding) were delivered four decades ago. Similarly, his strategic political assessments of the nature of the ruling policies of the Anglosphere’s financial and political interests are poignantly accurate.

# Thomas Cole's Warning to the American People

by Fox Green

Thomas Cole (1801–1848) was the founder of what became known, posthumously, as the Hudson River School, the first American school of art. The School is known for its breathtaking landscapes. But *The Course of Empire*, which is by far Cole's most famous work, rises above mere scenery. The series, which contains five paintings spanning the course of thousands of years, is one of the most potent works ever painted. One could argue that *because* landscape painting has the ability to play with the passage of time, it is able to communicate messages that transcend it. Cole's *The Course of Empire* asks us to think beyond not only our own lifetimes, but across many generations extending both backwards and forwards through time, and as such was intended as a profound message to the American people if they are wise enough to grasp it.

At the present moment, we find ourselves in the middle image — *Consummation*. Many thousands of years have brought us to this ironic moment of both tremendous accomplishment and dangling over the precipice of self-induced annihilation.

The fourth image in the series, *Destruction*, is evoked by modern influencers and pundits in an attempt to lampoon our current situation, both in the West generally, but more specifically in the United States. Indeed, our nation is teetering, but the use of this image and the message that pundits try to convey with it always falls flat. Why is that? Because they simply have no idea what the series is about, its historical context, or philosophical outlook. This is due partly to ignorance, and partly to direct sabotage of America's cultural heritage.

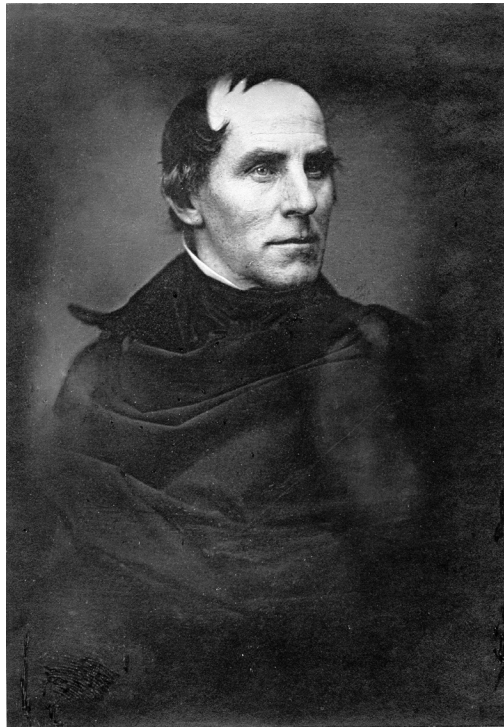
Thomas Cole's work was not created merely for aesthetic pleasure, but rather, was an explicit effort to communicate philosophic ideas to his audience. In a letter to art critics in 1840 he wrote:

Many pictures have little merit beside that of gratifying the eye by mere dexterous imitation; but a good thought, a beautiful sentiment, even though feebly expressed, is of far more worth than the most skilful display of execution without meaning; and the works which possess the highest value, are those in which human genius manifests its greatest powers: those creations of master minds which, while they please by being true imitations of the beautiful of external nature, are the vehicles of noble sentiment, and poetical thought.

It would be impossible to understand Cole's view of the purpose of art, let alone what he was illuminating in his art, if you were to view his work through the lens of modern art historians, pundits and pseudo-

intellectuals from all sides of the Anglo-American "political spectrum." Both conservatives and liberals shade their own twisted fantasies of death, destruction, decay and war onto Cole's work, offering little-to-no outlet for Americans to take what was and still is a vital warning about the fate of our nation. Despite this, Cole's warning still resonates almost 200 years since the artist passed in 1848 at the age of 47.

Even as a resident of the Hudson Valley, nestled between the Catskill Mountains and Hudson River — the very spot where Cole painted, lived and was inspired



Thomas Cole (1801 – 1848)



The Savage State, which Cole writes shows “the first rudiments of society,” where “The empire is asserted, although to a limited degree, over sea, land, and the animal kingdom.”



The Simple or Arcadian State, which Cole describes as: “The gradual advancement of society has wrought a change in its aspect. The ‘untracked and rude’ has been tamed and softened.”

by magnificent natural beauty — I too fell prey to misinterpretations of his work. Initially I wrote him off as “a degrowther” simply because I hadn’t gotten to know him for myself. The keepers of Cole’s masterful artistic contribution have made an effort to control the context in which his work is viewed. It is hard to come by a description of Cole that doesn’t refer to him as a “proto-environmentalist,” or romantic conservative, worried about the rapid pace of industrialization in the New World. A 2018 write-up in *The Magazine Antiques* describes Cole this way:

Horrified by the effects of industrialization on the landscape, Cole sent an impassioned visual warning to his fellow citizens about the harsh ecological cost of unchecked development of the land.

Betsy Jacks, the executive director of Cole’s estate, now a museum and dedicated historic site, says that he was “one of the first Americans to express environmentalist views at a time when people thought natural resources were endless. In his lectures and essays and with his paintings, he implored people to take better care of what we had, and to have more appreciation for it,” says Jacks.

But was Cole actually afraid of development and industry? Cole’s often-quoted and cherry-picked 1836 lecture *Essay on American Scenery* actually clarifies his position, stating the exact opposite as the designated authorities lead us to believe.

In what has been said, I have in general alluded to wild and uncultivated scenery; but the cultivated must not be forgotten, for it is still more important to man in his social capacity; it encompasses our homes, and though devoid of the stern sublimity of the wild, its quieter spirit steals tenderly into our bosoms, mingled with a thousand domestic affections and heart-touching associations human hands have wrought and human deeds hallowed all around. *And it is here that taste, which is the perception of the beautiful and the knowledge of the principles on which nature works, can be applied and our dwelling places made fitting for refined and intellectual beings.*

Cole did not want to eschew all development in favor of nature preservation. He was very much in favor of the cultivation of scenery done with taste and made fit for a population ever increasing in intelligence. He was not afraid of development and industry. He was afraid of de-

velopment and industry done specifically without taste, or in a purely utilitarian fashion.

In his late 20’s, Cole traveled to Europe to study the great masters of art. He was both inspired by what he saw, but also saw room for improvement. Where Western society failed in Old World Europe, a New World opportunity presented itself in America. Though he was born in England, Cole was an American patriot through and through. In Cole’s time America was young and still making her way in the world. European society was (and still is in many ways) considered superior to American. Why did Cole valorize American scenery? Because he wanted the new nation to recognize the opportunity at hand.

There are those who through ignorance or prejudice strive to maintain that American scenery possesses little that is interesting or truly beautiful — That it is rude without picturesqueness, and monotonous without sublimity — that being destitute of those vestiges of antiquity, whose associations so strongly affect the mind, it may not be compared with European scenery.... Let such persons shut themselves up in their narrow shell of prejudice. I hope they are few, and the community increasing in intelligence, will know better how to appreciate the treasures of their own country.

I am by no means desirous of lessening in your estimation the glorious scenes of the old world — that ground which has been the great theater of human events — those mountains, woods, and streams, made sacred in our minds by heroic deeds and immortal song — over which time and genius have suspended an imperishable halo. No! But I would have it remembered that nature has shed over this land beauty and magnificence, and although the character of its scenery may differ from the old world’s, yet inferiority must not therefore be inferred; for though American scenery is destitute of many of those circumstances that give value to the European, still it has features, and glorious ones, unknown to Europe.

It’s becoming clear by his own words that Cole did not want to prevent all development in favor of “preservation” of the Hudson River Valley. Historians rewrite Cole as conservative, and averse to change. On the contrary, Cole envisioned a beautifully cultivated Hudson River Valley.

The Rhine has its castled crags, its vine-clad hills, and ancient villages; the Hudson has its wooded mountains, its rugged precipices, its



The Consummation of Empire shows “the highest meed of human achievement and empire. As the triumphal fete would indicate, man has conquered man – nations have been subjugated.”



Destruction, of which Cole writes: “Description of this picture is perhaps needless; carnage and destruction are its elements.”

green undulating shores — a natural majesty, and an *unbounded capacity for improvement by art*. Its shores are not besprinkled with venerated ruins, or the palaces of princes; but there are flourishing towns, and neat villas, and the hand of taste has already been at work. Without any great stretch of the imagination we may anticipate the time when the ample waters shall reflect temple, and tower, and dome, in every variety of picturesqueness and magnificence.



Indian Point Nuclear Power Plant at dusk. Credit: mandritoiu

Perhaps he had a premonition of the Indian Point Power Plant as the dome reflected in the water.

Historians wrongfully categorize Cole as a conservative or romantic, but it is clear from his own words that the inverse was true. What historians categorize as fear of the future, was actually a deep concern for it. In his 1845 *Lecture on Art*, Cole explains that he wants to

... lead to the consideration of American Art and to suggest what appears to be incumbent on us as a community if we desire to sow seed in the fields of the Beautiful which for ourselves and the coming generations shall grow and ripen into abundant harvests. Pregnant with life the air we breathe surrounds the natural world and softens into harmony its rugged forms. So Art — the Atmosphere which encircles the sphere of our humanity — kindles the dead soul and raises it above the dullness of mere animal existence to intellectual acquirement.

Cole continues by quoting Schiller:

For through the morning-gate of beauty goes  
The pathway to the land of knowledge!  
(Friedrich von Schiller, *The Artists*, 1789)

*The Course of Empire*, as previously stated, is without a doubt Cole's most potent work. It is hard to scroll through an internet political feed without seeing the images referenced. But whether it's being leveraged by low-life social media clowns for racist demagoguery, or in the high halls of academia by Green Malthusian liberal professors, it's always misinterpreted.

The third painting, *Consummation* is the crux of the work, and so holds the keys to understanding the meaning behind Cole's allegorical opus. As Cole wrote for the description to *Consummation*:

The architecture, the ornamental embellishments, etc., show that wealth, power, knowledge, and taste have worked together, and accomplished the highest meed of human achievement and empire. *As the triumphal fete would indicate, man has conquered man — nations have been subjugated.*

America, a freshly minted nation in Cole's time, was formed as a bulwark against the British Empire which was — with its East India Company — the preeminent embodiment of subjugation and a conqueror of mankind. He painted the series between 1833 and 1836, and we can read directly from his journal what genuine fears were fueling his work.

August 21 [1835]



*Desolation depicts how, "though man and his works have perished, the steep promontory, with its insulated rock, still rears against the sky unmoved, unchanged.... The gorgeous pageant has passed – the roar of battle has ceased – the multitude has sunk in the dust – the empire is extinct."*

I have of late felt a presentiment that the Institutions of the United States will ere long undergo a change, that there will be a separation of the States. Riot and public murder are common occurrences, every newspaper brings accounts of the laws violated — not by individuals merely but by organized societies who act in defiance of the lawfully constituted authorities. What a weakness this proves in the government. It appears to me that the moral principle of the nation is much lower than formerly — much less than vanity will allow. Americans are too fond of attributing the great prosperity of the country to their own good government instead of seeing the source of it in the unbounded resources and favorable political opportunities of the nation. It is with sorrow that I anticipate the downfall of pure republican government. Its destruction will be a death blow to Freedom, for if the free government of the United States cannot exist a century where shall we turn? The hope of the wise and the good will have perished, and scenes of tyranny and wrong, blood and oppression, such as have been acted since the world was created, will be again performed as long as man exists. There is no perfectibility in this world. Evil seems nec-

essary for the production of good and good is like a stream flowing swiftly towards a precipice and dashes down. The tumultuous waters below are the same as those above, but those above in the smooth stream are pure, those below are turbid. May my fears be foolish, a few years will tell.

Cole cherished the potential that the new American nation represented. But with any true and deep love comes fear of the worst, the potential for a great and wonderful thing to be manipulated into its inverse. During Cole's time, the possibility of civil war and the fight for the spirit of the new American nation was brewing. The cultural foundation of the country was the seed that needed not only planting, but cultivation if it were to bear future fruit. This is why Cole implored his fellow Americans to understand art and the power it possesses — to harness it for the Good, for the sake of the future of the nation and to learn the mistakes of the Old World. In his 1845 *Lecture on Art*, Cole wrote:

But not by the mere imitation of what has been before done, nor the subservient copying of Art in her Ancient forms can a great Era of Art be attained by us, but by working under the great principles which governed Greek and Ital-

ian Art, and as new requirements, new moral and religious aspects in Society present themselves, apply those principles. ... Let us endeavor then to lift up the prostrate standard of Art and make a stand against this headlong Utilitarianism which prevails. Let us try to convince our fellow Citizens that the pursuit of the beautiful is as essential to our well being as that of Gain. Gold can purchase food, raiment, property, but Taste is that Gentle and refined Spirit which bestows on life its serenest pleasures and most exquisite delights. Without Art Man would scarce be human; with it he rises above the brute and takes a diviner nature.

To prevent the self-destructive course of empire, man needs Art. And I'm not speaking of Art in terms of how it's understood today. The sad state of what is considered Art in the modern age is almost always purely libidinal, hedonistic, or just plain nihilistic; infantile 'art for art's sake' or every human emotion as a 'valid' expression that deserves attention. But rather, Cole's emphasis was on the epistemology of Art itself. Cole was a critic of the critics, because he saw them as the priesthood which would cultivate taste within the public, or lack thereof. The Art of today's modern Western world is a naked emperor situation. Those within institutions make fools of themselves by describing how a Rothko painting moved them to tears, while those who are earnest enough to say "I don't get it" are considered uncultured rubes. The general public is therefore artificially divided into phonies and hillbillies.

Cole's Hudson River School stood in direct opposition to what the institution of Art now stands for. In 1840, Cole wrote "A Letter to the Critics on the Art of Painting" published in *The Knickerbocker: or, New-York Monthly Magazine*. In the letter he explains:

... the art of painting is not merely a thing for amusement: it may amuse, as your criticisms may; but it has higher aims, as your critiques may also have. It is, in its higher departments, the imitation of the creative power. It forms, on the principles of eternal nature, a world of its own. Its influence on man, morally and intellectually, has been and is far more extensive than many of you have ever dreamed of. In ages past, it has made moral and religious impressions on the mind and character of nations, that are not yet effaced. It is an engine capable of great good, or great evil. It speaks a language intelligible to all nations, and to all ages. In the Historical productions of the art, the mind is impressed

with all the power of reality; in the Imaginative, it is transported above the common sphere of humanity; in the Familiar, it illustrates a moral, or inculcates the affections; in Still-life it may amuse the eye, and hold, for many seasons, the beauty which in nature perishes in an hour. It is capable of imparting knowledge, and awakening the soul to the refining influences of beauty and sublimity. Such being the exalted character of the Art of Painting, we ought to approach it with reverence, and criticize it with that knowledge which is the result of patient study, and with a conscientious desire for the advancement of true taste.

How does a Rothko or Pollock "painting" influence man morally and intellectually? Are these engines of great good or evil? Truly great art is intelligible to all people across nations and ages — any type of background or subcategory you could name. Great art elevates mankind — which he first sees as beauty, but later recognizes as truth.

What now as beauty thou dost know,  
shall one day come to thee again as truth.  
— Schiller

This truth is beyond the realm of material reality. This is the reason that Thomas Cole and the Hudson River School art movement was founded on the idea that Art is what separates mankind from animal.

Without Art Man, would scarce be human; with  
it he rises above the brute and takes a diviner  
nature.

Real art can pierce through time with its depiction of events through the eyes of universal history, offering mankind a vantage point beyond the scope of its current existence. This quality of thinking increases our ability to make good decisions and take part in consciously moving the universe towards ever increasing perfectibility, and is required if a society hopes to chart a course out of the imperial shackles which have driven it to the edge of its own self-induced annihilation. As Cole said,

Art is in fact man's lowly imitation of the creative power of the Almighty.

Cole's *The Course of Empire* was a direct warning to the American people, both in his time and the future. In other words, us. A tremendous effort has been, and is still being made by the Empire to jam that signal. Luckily for us, real beauty can not be destroyed, and truth is eternal. It's up to us to choose to see it.

# Of Music, Beauty and Culture

by Barbara Suhrstedt

“Gifting Our Music” is one of six articles I wrote over the years from 1998 to 2015, during which I travelled to Russia performing in a duet with my late husband Gerhardt in concerts for four-handed piano.

The so-called Cold War took place during my formative years growing up in Ohio, and never did I imagine that I would become part of a cultural bridge between nations, particularly Russia and the United States. In today’s nuclear age, if not averted, a Third World War threatens to consume all humanity.

During my fourteen concert tours to Russia, I became aware of and developed an appreciation for the traditions celebrated in Russian culture, as well as the culture’s reflection of the principles of Classical art, in general.

It may surprise people today that a sister-city relationship between Framingham, Massachusetts and Lomonosov, Russia began in the Nineties. This cultural relationship involved a series of lectures about music and musical performances, during which I enjoyed the opportunity of living with Russian families in Lomonosov. I observed their daily lives and settled into their family routines, learning their culture, their aspirations for their children, and their hopes for the future—which are not different from our own.

These tours also brought me into close collaboration and friendship with other artists, among them, Anastasia Slepukhina. She is a pianist and teacher with whom I’ve



*Anastasia Slepukhina, Stravinsky School of Art, Lomonosov Russia (left) and Barbara Suhrstedt (right) international concert pianist and President Board of Directors, F.L.A.M.E. USA, which promotes dialogue between cultures and the musical ideas of composers of the one humanity*

shared many concerts, and apart from the concert stage, I’ve developed a close relationship with her and her family.

Music is a universal language, and through its power we are united in a way that dissolves political, religious, ethnic, and other differences. Our common humanity is revealed and expressed as we respond to music’s beauty. Great music helps us to transcend the immediate conditions of life, an extremely important role it plays in modern-day life. In all cultures, the richness of folk traditions persists, and in many instances become wed to Classical principles of artistry.

# “Gifting” Our Music

*This is a letter written by Barbara Suhrstedt, as described above.*

When visiting the families of Lomonosov who open their homes and hearts to those of us from Framingham who travel with FLAME to Russia, one of the many pleasures is to present a small gift. The expression of delight on the face of a new Russian friend who receives a book of English poetry or (in the case of a child) a new toy is well-worth that extra space in the suitcase! During our four visits in Lomonosov Gary and I have often heard, “But the best gift you give to us is your music!” Music and the Arts are still considered to be a vital and necessary part of every Russian child’s education.

This is a nation where the poetry of Alexander Pushkin is recited from memory by the average citizen, where a schoolboy will tell you that his favorite Russian composer is Tchaikovsky, and where you will find a marble statue of Pushkin, adorned with fresh flowers, in the Metro (subway) station. It is a nation that, despite its economic troubles, continues to subsidize the Arts. A Russian pays 20 to 50 cents to visit a museum or to attend a ballet performance of “Swan Lake”. Children make up nearly half the audience at opera and ballet productions. (Unfortunately, it is now a nation where fresh grapes cost four dollars a pound and where an average teacher’s salary is equivalent to thirty dollars a month.)

This past May we brought two additional “gifts” to our Lomonosov friends: Rachael Gates, a doctoral candidate in vocal performance at The Ohio State University and Sharyn Edwards, piano professor at Southeastern Community College in Whiteville, North Carolina. We all shared four exciting concerts during the May visit of the FLAME delegation. It was a taxing schedule, to perform four times in the space of nine days we spent there, but we loved every minute.

Our first venue was in the Stone Hall (Kammenoe Zalo), a beautifully restored concert hall in Lomonosov’s Park. The great Russian bass, Fyodr Chaliapin performed there a century ago, so there is a wonderful musical tradition connected to this space. Joining us for this performance was Russian pianist Anastasia Slepukhina, the daughter of Lomonosov’s well-known artist, Vladimir Slepukhin. During the concert, the late afternoon sun cast a warm, golden glow through the hall’s white gauze



*Grave of Pyotr Ilyich Tchaikovsky, Russian composer beloved by the poet Pushkin*

## Biography of Barbara Suhrstedt

Barbara Fetrow Suhrstedt and her late husband Gerhard, a professional piano duo team for 25 years until his death in 2005, shared an interest in the music, literature, and art of Russia. In 1998 they were invited by the sister-cities of Framingham, Massachusetts and Lomonosov, Russia, to perform at the Grand Palace of Peterhof. They later returned to perform in venues around the St. Petersburg area. After Gerhard’s death, Barbara continued to perform and lecture in Lomonosov every year until 2016.

Barbara taught piano and voice for many years in the Boston, Massachusetts area. She is an emeritus member of NATS (National Association of Teachers of Singing). In 2021 she received the Marquis Who’s Who in America Lifetime Achievement Award in Education.

She serves as President of the Board of Directors of the Framingham Lomonosov Association for Mutual Exchange (F.L.A.M.E.) and is a member of the Schiller Institute.

draperies, creating a perfect atmosphere for the music of Chopin and Debussy, performed by Edwards and Slepukhina. Gates made a huge hit, singing several numbers by Cui, Mussorgsky, and Tchaikovsky in Russian; and we complemented those selections with piano duets by Respighi and Mendelssohn.

Two nights later we found ourselves performing in the elegant throne room of the Grand Palace at Peterhof, a summer residence of the Russian Tsars. The enormous crystal chandeliers, the crimson draperies which cover a dozen windows on each side of the hall, the wooden parquet floor and the life-size painting of Catherine the Great on horseback which hangs on the wall behind the piano all contributed to a fairy-tale-like scene. This was a priceless experience: not a single high-powered New York manager could have arranged this for us. We were there because of the influence and vision of two special people, one Russian and one American: Marina Akhromova and Irving August. These concerts were our gifts to the citizens of Lomonosov.

The very next afternoon we performed at St. Petersburg's Rimsky-Korsakov Conservatory. What an honor! The list of famous Russian musicians who have taught and studied there is endless. The small auditorium was acoustically perfect and the piano, a nine-foot Steinway, was the best piano we have played in Russia. Part of our audience came from Lomonosov, the middle school class of Elena Kirzhaeva. Later that afternoon those students rode back to Lomonosov on the bus with our delegation. I sat with them while they practiced their English with me and I practiced my much poorer Russian with them. It was an hour of discovery for all of us. I learned of their interest in pets, sports, and of their love of family, especially grandparents. They were keenly curious about America and our way of life, and the ones who were too shy to ask me directly prompted their bolder classmates to pose their questions.

Our final program was shared with students from Lomonosov's own Stravinsky School of Art. In addition to solos and duets from the pianists we were treated to Russian folk songs presented by the junior chorus, a lively and energetic group of about 60 students whose blend and intonation were superb. And when Rachael Gates began to sing in Russian, the delighted students came as close to cheering as any Russian audience we've encountered.



*Gerhardt and Barbara Suhrstedt perform in Peterhof Palace's Throne Room under the large portrait of Empress Catherine The Great of Russia, 1762-1796, patroness of the arts, and educational reforms.*



*The Fountains of Peterhof Palace represent a technological advance where all the fountains operate without pumps. Water collects and is supplied from the Upper Garden's natural springs and reservoirs.*

While our government and 'Russia's continue to tip-toe cautiously around each other, the people of Russia are the warmest, most welcoming hosts one could imagine. We look forward to a fifth visit. Music is the perfect gift.

# *Music Education: The Key to US-Russia Relations*

## An Interview with Anastasia Slepukhina

### Introduction

Slepukhina: I am a pianist and music teacher at the Lomonosov Children's Art School, St. Petersburg. Lomonosov (formerly Oranienbaum) [which] is the birthplace of the world-famous composer Igor Stravinsky, so the art school where I work is named after him. In 2002, I met and am still friends with [American international concert] pianist Barbara Suhrstedt. Barbara and her husband Gary (Gerhardt), representing a [four-hand] piano duet, have repeatedly visited Russia, St. Petersburg, where they gave concerts and held meetings with students. In the summer of 2002, as part of a cultural exchange between the sister cities of Framingham (Massachusetts) and Lomonosov, I went to America together with a student of the music college from St. Petersburg, Yulia Dolinskaya, and a student of the art school of Lomonosov, Angelina Lebedeva. Together with Barbara and Gary we gave concerts in Massachusetts and New Hampshire.

### On Viewing the Schiller Institute Memorial Video Honoring the Alexandrov Ensemble

Slepukhina: I didn't even expect to see something like this in America! I am deeply touched and immensely grateful to all the people involved in this ceremony. I



*Anastasia Slepukhina, pianist and pedagogue of the Stravinsky School of Art*

think that the Schiller Institute is doing a good and great thing, uniting different cultures. In our difficult times, this is especially valuable and relevant. I wish the Schiller Institute, and all the people interested in this activity success and expansion of boundaries in all directions.

### Comments on the Poet Friedrich Schiller

Slepukhina: Of course, I am familiar with the work of Friedrich Schiller, although only in translation into Russian. When I first became acquainted with his poetry, it made an indelible impression on me.

### The Music of Great Composers and Becoming a Musician

Slepukhina: The music of Bach, Mozart, Beethoven, Chopin, and, of course, Tchaikovsky had a great influence on me as a musician. We can say that Tchaikovsky is the Russian Beethoven, who raised symphonic music to an extraordinary height, and in terms of drama his compositions are not inferior to Beethoven's music.

The prerequisites for me to become a musician-pianist, a teacher, were formed in early childhood. Music was always playing in our house... at about two years old, [my sister] tells me how I was always reaching for the [piano] instrument. Later, I tried to compose my own little

pieces and tried to memorize my opuses. My parents often asked me to play something for guests. At the age of 6, I entered the preparatory course at a music school in piano, and a year later - in the first grade. Despite the fact that over the years of study I changed 4 teachers, my interest in music did not fade. My father wanted one of his daughters to become a musician. My sister chose a different path. Then my father, seeing my passion for music and wanting to make my studies more successful, invited a private piano teacher. It was very interesting to study, but difficult, because I had to master a double repertoire - school and the one that the private teacher gave me. At the age of 12, I realized that I wanted to become a piano teacher. After graduating from music school, I entered the music and pedagogical college, and then the Academy of Culture and Arts in St. Petersburg, where I received the specialties of conductor of the academic choir, accompanist and piano teacher. Having gone through the difficult path of many years of study, having overcome an occupational disease of the hand, I began to [teach] work in my native school, where I once studied.

Of course, I perform on stage with my colleague Elena Prytula in the [four hand] piano duet [called] 'Klavirium.' But my main activity is teaching.

## On Musical Education of Youngsters

Slepukhina: Any teacher wants his students to achieve great success in their studies, and I am no exception. Do not stop there. Always move forward, find new methods, techniques, interesting repertoire for children, opening them to the music of modern composers. I study all the time, watch master classes, open lessons, turn to various methodological literature, work with children's ensembles - piano and instrumental. Pedagogy is a creative process. Performances at concerts allow me to stay in good pianistic shape, help in working with students

from a methodological point of view. I would like the talented children of my class to choose music as their profession, but unfortunately, this is rare. After all, playing an instrument requires a lot of work, willpower, concentration, emotional and physical dedication. Not every child is capable of this. What is important here is a combination of musical abilities and personal characteristics.

## The Role of Folk Music and Russian Art

Slepukhina: In my opinion, folk music plays a fundamental role in the culture of a country and its musical development. The originality and versatility of folklore, passed down from generation to generation, create a unique cultural code of any nation. Thus, the Russian folk song "Kalinka" is known all over the world and in many countries they sing in Russian. Folk songs and dances are inseparable from classical music, because in the works of composers from different countries we hear the rhythms of folk dances (for example, in Chopin's Mazurkas), folk song themes, lullabies, what is embedded in the culture of a particular country. This is what determines its originality.

Russian art in all its manifestations has raised world culture to an unprecedented spiritual height, touching upon the categories of good and evil. beauty, love, self-sacrifice, sincerity, faith. The spirituality of images in music, painting, literature is what distinguishes Russian culture from any other. Spiritual experiences, exploration of the inner world of man, the depths of his soul, admiration of native nature - all this is characteristic of the canvases of Russian artists, the works of Russian writers, the musical works of Russian composers and is embodied in the brilliant traditions of Russian ballet. All this is characteristic of the soul of a Russian person.

# Ernst von Dohnányi

## Defending Classical Composition in the 20th Century

by Daniel Platt

*This is an excerpt from  
"The Last Davidsbündler?"  
originally written in 2022.*

Ernst von Dohnányi (1877–1960, Hungarian name: Dohnányi Ernő) was born in Pozsony, Kingdom of Hungary, Austria-Hungary, the city which is now Bratislava, the capitol of Slovakia. This area of the world has suffered through frequently shifting borders and nationalities. Nonetheless, it has produced some great musicians, including Joseph Haydn, who was born in nearby Rohrau, Austria, and Johann Nepomuk Hummel, who was also born in Pozsony, although at that time it was called Pressburg under Habsburg rule.

As a young man, Dohnányi showed exceptional aptitude for music, graduating from the Royal National Hungarian Academy of Music while still in his teens. By the time he was 20, he had toured Europe as a piano soloist, performing his signature piece, the Fourth Piano Concerto of Beethoven. He had also published his Piano Quintet op. 1, which earned instant acclaim, including from Johannes Brahms, who said, "I could not have written it better my-



*Ernst Dohnányi (around 1905) From 1905-1915, Dohnányi taught at the Berlin Hochschule at the invitation of violinist Joseph Joachim, Johannes Brahms's musical colleague and friend.*

self." The quintet shows the unmistakable influence of Brahms, but with certain distinctively eastern European characteristics, such as use of a 5/4 time signature in the finale movement (Frédéric Chopin had used this quintuple rhythm in his first piano sonata, and the Bohemian composer Anton Rejčka had earlier used it in a flute quartet.)

Brahms heard the quintet performed in 1895, when Dohnányi was just eighteen years old, and arranged for the composer to come to Vienna to perform it as the pianist. Dohnányi called on Brahms at his apartment and the two became fast friends, although sadly, Brahms would die two years later. Dohnányi was chosen by the Royal Hungarian Academy to speak as its representative at

Brahms's funeral.

The following year, 1898, Dohnányi visited the United States, again performing Beethoven's Fourth Piano Concerto. That year also marked the completion of Dohnányi's own Piano Concerto No. 1, Op. 5, a very significant work which he first performed in January 1899

in Budapest. He would go on to perform it all over Europe that year, and during a tour of the United States during 1900.

Not everyone approved, of course. The 20th Century had dawned, and the “Music of the Future” was on the march. However, Dohnányi was not deterred by critics who called his compositions “conservative”. Later, he would make some of his views on this subject known:

...the so-called modern music has only a small group of enthusiastic admirers, and it seems like the same audience is at every concert of this type. Although the masses despise it, many of them don't dare to admit it openly; they rather say evasively that they don't understand it.

... Because the composers of “modern music” have overthrown every rule, this kind of music gives ample opportunity for untalented composers in displaying their ideas.

... We are now in a period when creating has great difficulties. It seems that almost everything has already been expressed. This is, of course, not quite so; geniuses can still find ways of showing originality without destroying all the rules of the past. The striving for originality at all costs, which may easily lead to many errors, is the refuge of the less talented composers. “Modern music” is desperately seeking originality, where there really is none. I am afraid that the time is not very far off when our whole culture will come to an end, if this lack of self-understanding spreads.

By this time, Dohnányi had become world famous as a composer, pianist and conductor. Like some other giants of classical music, he had a remarkable memory, from which he could play all 32 piano sonatas of Beethoven. He continued to compose; his lovely Symphony No.1, Op. 9 appeared in 1901, which concludes with a grand orchestral fugue in the tradition of Beethoven and Brahms. He was a prolific composer and performer of chamber music. In 1905, he was invited by Brahms's close friend, the violinist Joseph Joachim, to teach at the Hochschule für Musik in Berlin, where he remained until he returned to Hungary in 1915. But now his stellar career was about



*Conductor Christoph von Dohnányi, grandson of Ernst Dohnányi. Hans Dohnányi, the conductor's father, played an important role in the German Resistance movement against Nazism. When Christoph was 15 years old, his father and other family members were detained in Nazi concentration camps, and subsequently executed by the Nazis in 1945. Credit: Christian Michelides, CC BY-SA 4.0*

to be disrupted by something beyond his control: two world wars.

During and following WWI, Hungary underwent several convulsive transformations, as its borders and political leadership changed frequently. There were power struggles within the music community which intersected these political events. Dohnányi had been made, at various times, director of the Budapest Academy and the Budapest Philharmonic Society, and these appointments made him enemies among other musicians who were competing for these positions. The instability grew worse with the accession to power of the Proletarian Dictatorship in 1919, and ultimately Dohnányi made the decision to flee with his family to Norway, which was a very difficult and exhausting journey. The dictatorship lasted only one year, and the Dohnányis returned.

He became once again extremely active in the musical life of Hungary, continuing to teach and compose, and giving hundreds of performances as a soloist and conductor. He began to tour again, including highly successful tours of the U.S. during 1921 and the years that followed. He went on to resume his leadership of the Budapest Academy and the Budapest Philharmonic, but then, beginning in 1939, he became more and more preoccupied with combating the growing Nazi influences. He resigned his directorial post at the Academy rather than submit to anti-Jewish legislation. In the Philharmonic he managed to retain all Jewish members until two months after the German occupation in March of 1944. Rather than submit to demands that he fire Jewish musicians, he

disbanded the ensemble. Later that year, the Dohnányis once again abandoned their homeland to become refugees.

What followed was an odyssey that took them to Austria, England, Argentina, and finally the United States. Dohnányi was by this time on his third marriage. His son Hans von Dohnányi, from his first marriage, had become a hero of the anti-Nazi resistance in Germany, working closely with Dietrich Bonhoeffer, whose sister Christel he married. Hans was executed by the Gestapo in 1945. One of Hans's sons, Klaus, went on to become the Mayor of Hamburg, Germany during the 1980s, while another, Christoph, became a world-famous conductor.

However, in a great historical irony, Ernst von Dohnányi found his attempts to find a new home stymied by mysterious rumors that he had been a war criminal and Nazi collaborator. These rumors originated with jealous musicians in Hungary who wished to prevent his return, because they had their eye on positions that might be given to him. None of the rumors could be confirmed, and the charges were never specific. It was learned, however, that the Music Officer in Salzburg, a man named Otto Passeti, had issued a formal charge, which he refused to clarify or explain. These rumors continued to surface

at various stages of the Dohnányi's journey as refugees, causing mass cancellations of public performances and interfering with their search for a permanent residence.

Finally, with the help of many Jewish leaders and U.S. military officers, Dohnányi and his family settled in Tallahassee, Florida, where he and his wife became American citizens, and he taught at the Florida State University Music School for the final decade of his life. His grandson, Christoph von Dohnányi, studied with him there, and went on to a very successful career as a conductor.

Dohnányi continued to compose until his death in 1960. In 1953, he composed his American Rhapsody, Op. 47, for orchestra. The composition is reminiscent of Brahms' Academic Festival Overture, which is a somewhat serious, somewhat humorous piece with extensive quotes from student drinking songs. In the American Rhapsody, Dohnányi uses "On Top of Old Smokey," "I Am a Poor Wayfaring Stranger," "Turkey in the Straw", and "Sweet Betsy from Pike" in a similar way, demonstrating how these familiar folk melodies can be varied, developed, and ironically transformed to reveal unexpected meaning.

## *Remembering Ernst von Dohnányi* An Interview with Sofja Gülbadamova

*Sofja Gülbadamova was born in Moscow, where she began her musical studies. She continued her academic piano courses at the Musikhochschule in Lübeck, Germany, in the class of the exceptional American pianist James Tocco. She went on to study at the Paris Conservatory and at the Ecole Normale de Musique de Paris, winning prizes at numerous prestigious international piano competitions. She has performed extensively throughout western Europe and the U.S., as well as in Argentina, Chile, Colombia, Russia, and Moldavia. Maestra Gülbadamova has made it her personal mission to bring public attention to the works of Ernst von Dohnányi, to elevate his status as a composer to the lofty position it occupied in former times. This interview was given in July of 2022.*

**Leonore:** Your video on YouTube with Ariane Matiakh, on your Dohnányi project, is very interesting. Tell us about this project.

**Sofja Gülbadamova:** This video is a footage of our recording of the two piano concertos by Ernst von Dohnányi.<sup>2</sup> The recording was released on April 3rd, 2020 — just on Brahms' death anniversary which seems very symbolic, more on that subject later.

It is unnecessary to say how much it meant to me to be able to record these great concertos that I profoundly love! They represent a huge leap from the young Dohnányi, who strikes us with his depth and masterfulness, to the nearly 70-year-old composer who lived through two



Sofja Gulbadamova. Credit: Wolfgang Hamacher

world wars since then and just lost two of his sons, his homeland, his position as an artist of a worldwide fame—in one word, everything. This concerto is extremely difficult to play, especially in concert, because it leaves you no place to breathe, almost literally. The achingly beautiful second movement is, for me, like a burnt out land, no plants left alive, just smoke from the ashes all over the field, a pale-yellow sun behind the clouds, albeit even this ruin inside and outside, it feels like a blessing for oneself having stayed alive. That's what I feel when playing it.

As for the first piano concerto (which is dedicated to Eugen d'Albert, who helped put the finishing touches on the young pianist before Dohnányi spread his wings and went flying out into the life of a performer), I have my own theory. It has no musicological approval whatsoever, but I feel so strongly about it that I would dare to share it here.

The concerto was started in summer 1897, just a few months after Brahms' death. As you know, Dohnányi owed a great deal to Brahms for having been so enthusiastic about his 1st piano quintet that a concert in Vienna was arranged, a publisher found, and the quote, "I couldn't have written it better myself" is attributed to Brahms, who like nobody else was known to be fairly severe on his colleagues. It goes without saying that Brahms was an idol for young Dohnányi, so the importance of their personal encounter could hardly be overestimated.



French conductor Ariane Matiakh. She and Gulbadamova collaborated to perform two piano concertos composed by Dohnányi in 2020. Credit: YouTube/WDR Klassik

Moreover, Dohnányi was sent to Brahms' funeral to represent the Academy of Music (the later Liszt Academy). It might sound like a speculation, but my feeling is that this magnificent work of almost 50 minutes duration (which strongly reminds us of the length of Brahms' own piano concertos) is a requiem for the late composer who meant so much to Dohnányi. It is written in E minor — just like Brahms' 4th Symphony, a tonality which is often attributed to music associated with grief and death (Mozart's E minor sonata KV 304, for example). The dimensions of this piano concerto, its style, the profoundly melancholic mood with passionate outbursts and astounding mastery of instrumentation, along with a mind-blowing command of a pianism that never is a tool for displaying pure virtuosity, but always serves to express the deepest and finest feelings that leave me shaken to the core each and every time I play it — all this leads us on a direct path to Brahms. Once again, it's my very personal feeling only, but since it hasn't altered for years and I am still as convinced of it as I was when it first came to my mind, I think there might be some truth to it.

**Leonore:** Why do you think that Dohnányi's works are so neglected today? Do you think that the slander campaign that was waged against him after WWII is a major factor? Do you see any parallel with the case of Wilhelm Furtwängler?

**Gulbadamova:** The false allegations are certainly the first and foremost reason why Dohnányi's music disappeared from the concert halls for so many years. We

shouldn't forget that despite his name being cleared of all accusations relatively quickly, thanks to his former student Edward Kilenyi's intervention and help, he was still on the black list into the seventies. A whole generation grew up without his music, without knowing who he was. It's all the more absurd, because while in his heyday, which lasted for decades, he was regarded as one of the most important musicians of his time! Even after having proved his innocence, Dohnányi had to cope for years with these hideous rumors and their aftermath. Just imagine how trying and desperate it must have been for a 70-year-old musician of Dohnányi's magnitude to restart everything practically at zero, while holding responsibility for his family as well. It was about surviving in [the] first place, let alone his feelings and thoughts on the matter.

While this lie that destroyed Dohnányi's reputation was already damaging enough, one should add the reluctance of many concert organizers today to program music of the composers they, and presumably their audience, don't know. Very often the hardest part is to persuade them to take a risk and offer something that is not written by Chopin or Beethoven (don't get me wrong, please—I love dearly both of them, but there is so much more out there!)

As for Furtwängler... There certainly are some parallels, even though I don't think that I would be entitled to any opinion here. I am convinced that we cannot judge these people, since we never know how we would have behaved ourselves in the given situation. However, the parallel that spontaneously came to my mind concerning Furtwängler was rather that with Eugen d'Albert, whose drama seemed to be that he regarded himself as a composer his whole life long, while not being enough appreciated as such, whereas the whole world celebrated him as an outstanding pianist (one of Brahms' favorites). That same frustration applies to Furtwängler, in the combination composer/conductor.

Be it as it may, I think the parallel stops already in the post-war years, because the comeback of Furtwängler,



*Sofja Gölbadamova. Credit: Rita Szenczy*

however much he has been blamed, happened comparatively quickly and in a much greater significance than it ever did with Dohnányi. Notwithstanding, my deep conviction is that there is a certain time spiral for everything, and one cannot make it move faster than its own rhythm prescribes. Maybe it was necessary to wait until our time to revive Dohnányi's music and to give it all the appreciation it deserves. I do think that our time is in need of exactly the values that Dohnányi's music represents, of his warmth, his passion and faithfulness to his principles. One can learn so much from him and his life as well as from his extraordinary strength, to rise like a phoenix from the ashes at such an advanced age in a foreign country, finding

himself in a seemingly hopeless situation. Maybe the moment has come to finally acknowledge who he really is and what a great legacy he left.

**Leonore:** There were influential institutions such as the Frankfurt School and the Congress for Cultural Freedom that were promoting Modernism in the arts, often to the exclusion of classical forms. Do you think this may have played a role in the diminished attention to Dohnányi's works?

**Gölbadamova:** I don't think they had the power to do so. Speaking about parallels: It was common to criticize Rachmaninov for being so retrograde in his musical style, not enough future-forward, too traditional — the same odd old song one hears about Dohnányi's music as well. But, at the end of the day, where are those critics and where is Rachmaninov's music?.. (Editor's note: see the quote at the end of the next answer.)

**Leonore:** Ernst von Dohnányi criticized Modernism in musical composition, saying, "Because the composers of 'modern music' have overthrown every rule, this kind of music gives ample opportunity for untalented composers in displaying their ideas." According to Dohnányi biographer Veronika Kusz, he saw the Twentieth Centu-

ry as one of “decadence.” Do you agree? What are your thoughts generally on this subject?

**Gülbadamova:** There is another story told in Veronika Kusz’s wonderful book, *A Wayfaring Stranger*, when Christoph von Dohnányi, the famous conductor and Ernst von Dohnányi’s grandson who was studying with him in Florida, left a composition on the table, only to find it next day with his grandfather’s remark: “Why in such an ugly way when you could do it beautifully?”

I wouldn’t dare to dig too deeply into this subject, since I think that only composers themselves have the true moral right — and also the practical knowledge — to criticize and argue about it. I only can say that as a performing musician, one is offered various paths, and the choices one makes, represented in one’s repertoire, already give an adequate impression of the taste and preferences of the performer. It doesn’t mean one is not open for new ideas and other sound worlds—quite on the contrary—but for me it’s essential that music has a strong impact on me both on the emotional and intellectual levels. As soon as it’s just mathematics being left, without any room for the soul, I can’t connect with it. To conclude with Dohnányi’s own words, “Music must be free, a composer must write from inspiration. ... You see, if you are just trying to do something because it hasn’t been done before — if that’s the reason for doing it — the result will naturally not live long.”

**Leonore:** You are the artistic director of the International Brahms Festival in Müzzzuschlag, Austria. May we know more about that?

**Gülbadamova:** Of course! It’s a wonderful chamber music festival that has existed for over 30 years, that has been founded along with the Brahms Museum which is situated at the very house where Johannes Brahms had spent his summers in 1884 and 1885, having composed his 4th Symphony there. Elisabeth and Ronald Fuchs are the “parents” of this enchanting and highly interesting museum that is filled with love and admiration for the composer. The museum alone is worth a visit to Müzzzuschlag. Brahmsfest, as it is called in German, has been shaped and led by Claus-Christian Schuster, a renowned Austrian pianist of an extraordinary, encyclopedic knowledge, so these footprints are not only inspiring but also somewhat daunting and bearing lots of responsibility. It makes me very happy, though, that the audience is

so open and responsive, since we are bringing lots of music which is as far from mainstream as it gets, and I hope we’ll be able to win new audience in the coming years.

**Leonore:** Brahms’s composition student, Gustav Jenner, argued against Wagner’s ideology and defended forms such as the fugue and the sonata, praising the sonata as a form “that spurns all that is extra-musical and arose purely from the essence of music, the outcome of musically logical thinking and feeling.” Wagner seemed to want music simply as a Hollywood sound-track, to manipulate the emotions. Is that a fair characterization, in your opinion? What are your thoughts on this controversy?

**Gülbadamova:** I am not to be found wherever any ideology starts. But I don’t think it would be fair to reduce Wagner to a “sound-track”, certainly not. One may love him or not — and by the way, Brahms was full of admiration for Wagner, possessed his scores and didn’t allow anyone to attack Wagner’s music in his presence — but not admitting his importance would be simply ignorant. There is a beautiful proverb, to my knowledge a Chinese one: “May all flowers bloom.” Aren’t we the lucky ones, having this unbelievable richness and variety in classical music where everybody can just find what feels right for themselves? Why fight something that is different and not just let it be? It’s known that many composers were not particularly complimentary towards each other — well, it only proves that despite their genius, they were also humans only, with their faults and flaws. In a way it is somewhat reassuring.

For more on Ms. Gülbadamova, see her website: <http://gulbadamova.com/>

1 <https://www.youtube.com/watch?v=Qgwzuwb7kVo>

2 Dohnányi: Piano Concertos Nos. 1 & 2, Sofja Gülbadamova, Deutsche Staatsphilharmonie Rheinland-Pfalz feat. Ariane Matiakh, Capriccio Recordings

3 *Ernst von Dohnányi: Concertos – Variations On A Nursery Song*

Sofja Gulbadamova (piano), Silke Aichhorn (harp), Andrei Ioniță (cello), Deutsche Staatsphilharmonie Rheinland-Pfalz, Modestas Pitrenas

Release Date: 4th Feb 2022

Label: Capriccio

Streaming audio [here](#)

# End the Horror in Gaza to Build an Oasis Plan

A report from the editors of *Leonore*

Four decades ago, the American statesman and physical economist Lyndon LaRouche conceptualized, and organized an ambitious but much-needed scenario to bring widespread development to many downtrodden and war-torn regions of the globe. The Oasis Plan, pivoted upon freshwater access, usage, and deployment in Southwest Asia, particularly in Gaza, is one LaRouche-design whose time has arrived.

In the wake of the U.S. Presidential election, Jose Vega, a New York LaRouche independent for Congress, sponsored the eye-opening front-line medical report of Mark Perlmutter, MD, MS, of horrific and traumatic wounds suffered by Palestinian children whose villages the Israeli Defense Force targeted indiscriminately in their military assault on Gaza. Dr. Perlmutter specializes in hand and foot surgery. He serves as president of the World Surgical Foundation and is a past president of the International College of Surgeons.

Dr. Perlmutter's candid briefing included photographic "case reports" of his toddler-aged patients with mangled, or in many cases missing, body parts. Vega's last-minute action to provide a venue for Dr. Perlmutter



*Addressing medical professionals at an emergency briefing on Gaza in East Harlem. Seated from left to right: Jose Vega, sponsor and Congressional candidate, Dr. Salman Khan, Mark Perlmutter, M.D.*

ensured that his voice and frank account were heard, despite attempts by some NYC-area health institutions to censor him or cancel his presentation.

Dr. Salman Khan, an infectious disease specialist, co-moderated with Vega the thorough briefing Dr. Perlmutter delivered to the audience consisting largely of medical professionals.

Reflecting on the tragedy unfolding in Gaza, an organizer of the LaRouche movement opined that "the innocent children of Gaza, who's communities have been transformed into rubble fields, may never view the world with the eyes of their youthful peers elsewhere in the world."



A map of Lyndon LaRouche's "Oasis Plan," updated in 2024. The proposal includes large quantities of desalinated water for the entire region, coupled with plentiful electricity and new railroad routes for trade and transportation. As a whole, the idea is to "make the deserts bloom," benefitting all sides in the process and laying the groundwork for a lasting peace. Credit: EIRNS

Excerpted here are Dr. Perlmutter's opening remarks.

**Perlmutter:** ...And let me point out that what I saw here hurts. I'm not editing these films. I've been criticized in the past for dehumanizing Palestinians, but I assure you that it wasn't I that dehumanized them. Alright.

That's the IDF, which I preferentially call the IOF for "Offensive Forces." So, if anybody is offended by anything you can cover your eyes or leave. But, there is no editing here in any part of this.

This typifies the feeling of children. This typifies the feeling of the children there. We asked a kid to draw this when I was there. He's carrying his brother running from one bomb and absolutely not knowing if he's running to the center of the planned next drop. They [the bombs] just landed, mostly haphazardly in the region of collections of women and children...."



A child of Gaza's hand drawing expresses his attempt to escape bombs and carry his brother to safety.

Next slide. This shows three of the Four Horsemen of the Apocalypse waiting for their partner, who's busy. I stole this. I totally plagiarized this from *The New Yorker* and added my own edits to it.... The fourth horseman that's missing is Famine. And here I, not jokingly, state that he's busy working hard in Gaza for the last year. And the reason why I put this up is to remind people that the gist of my talk is that this is definitively a genocide. And I would have said something different than that if I was at the Icahn School of Medicine, out of respect for the politics of it. But shame on your administration! Shame on them!"

The full-length 30-minute program is available here: "[Censored American Doctor Reports Truth on Gaza](#)"

*In the Spirit of Schiller and Beethoven:*

# ALL MEN BECOME BRETHREN!

DEC. 7-8

2024



The reported decision by the lame duck President Biden administration to allow Ukraine to use American ATACMS ballistic missiles for strikes into Russian territory, starting with the targeting of the Kursk region, brings the world into the immediate range of being possibly a few days away from a strategic, unstoppable escalation. Given the fact that these missiles, like the German Taurus and the British Storm Shadow missiles, technically cannot be operated by the Ukrainians, but must be aided by specialists from NATO countries, this means that the moment they are deployed, we are in a full war of NATO against Russia.

It was exactly in response to such escalations, including the deployment by the nations of the Collective West of increasingly powerful weapons to Ukraine, that in September 2024 Russian President Putin announced proposed changes in Moscow's "nuclear doctrine" to include the possible use of nuclear weapons in response to an attack that poses a critical threat to the sovereignty of Russia, including attacks by a non-nuclear state when backed by a nuclear state. Putin explained this change in the following, very precise way:

"The updated version of the [Basic Principles] document is supposed to regard an aggression against Russia from any non-nuclear state but involving or supported by any nuclear state as their joint attack

against the Russian Federation. ..."We will consider such a possibility once we receive reliable information about a massive launch of air and space attack weapons and their crossing our state border."

He added: "I mean strategic and tactical aircraft, cruise missiles, UAVs, hypersonic and other aircraft. We reserve the right to use nuclear weapons in the event of aggression ... Including the case when the enemy, using conventional weapons, creates a critical threat to our sovereignty."

The widely reported announcement of the Biden administration ATACMS decision clearly crosses that red line. Nevertheless, Western politicians and so-called military experts keep ignoring the Russian warning, and continually talk about "Russia is bluffing," "defeating Russia militarily," etc. In a delusional way, they ignore the fact that Russia is presently the strongest nuclear power and therefore cannot be defeated on the battlefield. What can very well happen in the short term, instead, is that all life on the planet could be annihilated in a global thermonuclear war.

We have at the same time the escalation of the crisis in Southwest Asia. The Israeli military action in Gaza, which the International Court of Justice (ICJ) and the International Criminal Court (ICC) have characterized as ongoing genocide, has led to catastrophic hunger, which threatens the lives of 400,000 Palestinians. The international community has es-

essentially remained idle while watching this. Lebanon is now experiencing a similar fate. If this war were to expand to Iran, targeting its nuclear facilities, that war would quickly draw in larger powers. We would then be at the cusp of a global nuclear war.

The previously dominant unipolar world has crumbled, and the effort to prevent a multipolar world from establishing itself is futile. That is the main reason for the strategic crisis.

In October of this year, the annual summit of the BRICS took place in Kazan, Russia with the participation of the 9 BRICS member states and 13 new partner states (as well as additional guests), representing 4.7 billion people, or 57% of the world population. These countries are determined to overcome 500 years of colonialism and establish a new just world economic order, new development platforms, and a new credit system and trade mechanism, in order to stop being raw materials exporting countries, develop the full value chain in their own countries, and overcome poverty and underdevelopment forever.

Why do the forces in the West not rejoice at this fantastic perspective? Because the West is experiencing a profound cultural crisis; the West has lost its way; and because the Western financial system is laboring under a deadly \$2 quadrillion speculative bubble that demands global genocide.

If we don't overcome the evil of geopolitics, which resulted in two world wars in the 20th century, there is the danger of the world dividing into two separate blocs: a Global NATO on the one side, and a BRICS-Plus Global Majority on the other side. In that case, we will face not only economic chaos, but also the immediate danger of a global nuclear conflagration.

The obvious and easy way to overcome the danger of war and confrontation is to convince the countries of the Collective West—the European nations and even the U.S.—to stop confrontation and adopt a mode of cooperation with this growing Global Majority. If the West would join hands with the BRICS and help the Global South to industrialize, we could not only stop the geopolitical competition, but we could also start to overcome the migrant crisis in the only human way possible: namely to create conditions where the people who are now refugees, instead have a perspective to be involved in the buildup of their own home countries.

Rather than condemning millions of people to go on death marches through the Sahara to then drown

in mass graves in the Mediterranean, or end up in refugee camps, which Pope Francis has called concentration camps; or to cross many countries, facing hunger, drug gangs and terrorism, to then be pushed back at the Mexican-American border; we must help them to industrialize their nations.

We are calling on the UN or the BRICS to initiate a working dialogue between the BRICS and the countries of the West (since the G20 neglects this urgent challenge), to declare their intent to create 1.5-2 billion new productive jobs in the countries of the Global South in the short term, and to create a total of 3 billion new productive jobs by 2050. Such an announcement, followed by concrete steps to ensure the complete electrification of all the countries of Africa, Asia and Latin America, as well as the immediate beginning of the realization of game-changer infrastructure and other development projects, would be a powerful message to announce an era of hope.

The building of the largest deepwater port in Latin America, the Chancay port in Peru, with the prospect of building a bi-oceanic railway connecting the Atlantic and the Pacific, is such a project. Likewise, the building of the Grand Inga Dam and the Transaqua project, which will help to irrigate and industrialize several countries in the heart of Africa, are such projects.

In order to overcome the danger of war for good, we need to establish a new international security and development architecture, which takes into account the interests of every single country on the planet. This should be done in the tradition of the Peace of Westphalia, which ended 150 years of religious wars in Europe, because the warring parties realized that there would be nobody left alive if the fighting continued. How much more is that true in the age of thermonuclear weapons!

In order to put such a new architecture before humanity, the Schiller Institute plans to convene an international online conference on Dec. 7-8, with leading representatives and experts of the Collective West and the Global South to discuss the principles on which such a new architecture must be based. We will also provide an example of the dialogue of cultures and civilizations, with beautiful samples of great art from various nations, to show the way to establish a civilization based on, not hatred, but love.

[Link to watch here](#)

# Merchant of Venice Act 5 scene 1

By William Shakespeare

[Enter Stephano and musicians]

LORENZO: Come, ho! and wake Diana with a hymn.

With sweetest touches pierce your mistress' ear,  
And draw her home with music.

[Music plays]

JESSICA: I am never merry when I hear sweet music.

LORENZO: The reason is, your spirits are attentive.

For do but note a wild and wanton herd  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,

Which is the hot condition of their blood,  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,  
Their savage eyes turned to a modest gaze  
By the sweet power of music. Therefore the poet  
Did feign that Orpheus drew trees, stones, and floods,

Since naught so stockish, hard, and full of rage,  
But music for the time doth change his nature.  
The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus.

Let no such man be trusted. Mark the music.



# Schiller Institute in Action

Schiller Institute Online Conference

*In the Spirit of Schiller and Beethoven:*

## ALL MEN BECOME BRETHREN!

DEC. 7-8  
2024



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[Watch here](#)

As a strategic intervention meant to knock the world off its current trajectory towards short-term military and economic Armageddon between two irreconcilable blocs—that of the bankrupt Western powers running the U.K, the U.S. and NATO, on the one hand; and that of the emerging Global Majority, including Russia and China, on the other—Schiller Institute founder Helga Zepp-LaRouche commissioned a study that was released under the title, “Development Drive Means Billions of New Jobs, No Refugees, No War.”

[Read here](#)

