

Why we need a cultural renaissance

by Helga Zepp-LaRouche

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First of all, for all of you here who do not yet know the Schiller Institute, I would like to describe the goals of the Schiller Institute and to report to you a little bit about the ideas behind it.

Perhaps the most important reason for founding the Schiller Institute in 1984 in the United States and the Federal Republic of Germany, was the miserable state of affairs in foreign policy. Nations do not really relate to each other on a truly positive basis: Foreign policy consists, for the most part, in subversion; each asserts its own “interests,” in the worst sense.

The Schiller Institute wants to bring about a completely different order among States, a collaboration of nations in the sense of an understanding among the community of mankind. Even back then, the fundamental idea of the LaRouche movement was that we require a just, new world economic order. The greatest task of the 20th century consists in putting an end to that injustice which cries out to heaven against the impoverishment and the horrible conditions under which the great majority of humankind lives.

That applies especially to the so-called Third World.

The goal was a new, just world economic order based on natural law. Nicolaus of Cusa, the great cardinal of the 15th century and the father of modern natural science, formulated the idea, that peace in the macrocosm were only possible if all of the microcosms develop themselves. That means that a peaceful order among mankind may never be based upon a subsidiary order, on a rotten compromise, nor on a simple community of interests, but, to the contrary, the complete development of all of the potentials of the microcosms must be guaranteed, in order for concordance to reign in the macrocosm. All nations of this planet must be able to develop to their maximally highest degree in order for there to be peace.

The very same conception is contained within Pope Paul IV's encyclical *Populorum Progressio*, “On the Progress of Peoples.” Peace is only possible, provided all are able to progress; that emphatically includes the so-called Third World.

Just as peace can only prevail in a family if every family member relates to the best side of each of the other family members, so every nation must take its orientation toward each other nation from the best achievement, the best cultural contribution, the best scientific advance, that this nation has brought forth. Only in that way is peace possible.

Such an international order based upon community of mankind will be the future form in which nations live together, the only form conforming to the dignity of man, *if* mankind overcomes its “childhood disease,” i.e., the oligarchical control that still exists today.

Economic development

In order to carry out these ideas, we worked out concrete development programs. Among them was an industrialization program for Africa, which provided for the development of infrastructure, construction of port facilities, and means of transport, such as highways, railroads, and communications. Infrastructure is the precondition for the development of the agriculture and industry of the African continent.

Later we developed programs for the economic integration of Ibero-America. With Indira Gandhi, we worked out a 40-year development program for India.

After this came a 50-year development program for the Pacific Ocean basin, that region of the world where the greatest portion of mankind lives, and where, as a consequence, the greatest development must therefore take place. These are necessary steps into the future.

After the 1989 opening of the borders between eastern and western Europe, Lyndon LaRouche developed a vision for the economic integration of western Europe, eastern Europe, the States of the former Soviet Union (Russia, Ukraine, etc.), China, Southeast Asia, and South Asia. We named it “The Development of the South Asian Land-Bridge,” a task which will take a century to complete.

We not only elaborated these programs, but we also organized political support for them, convened conferences, and widely disseminated these ideas. In most countries of the world there are political forces which consider the program proposed by us for a global economic reconstruction, a just, new world economic order, to be a real alternative. To the extent that the economic crisis, and above all the financial crisis—the dollar crisis, the peso crisis, the Japanese banking crisis—penetrates the awareness of the population, and it becomes clearly understood, that this system is coming to an



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end, then the alternative we have proposed, will be taken seriously.

Schiller's image of the artist

Right from the beginning, we knew that economic reform alone would not suffice, but that it must be combined with a cultural renaissance.

Friedrich Schiller, after whom we named our institute, realized the same thing when the French Revolution degenerated into the Jacobin Terror. Like Wilhelm von Humboldt, Schiller was convinced, that the improvement of the political state of affairs would only be possible through the ennoblement of the individual. The realm which rendered this ennobling of man possible, was that of art. Schiller, therefore, placed enormously high demands upon the artists. He said, that an artist should not attempt to move the audience until he has ennobled himself to the ideal of man. He must deal with subjects which are universally true, nothing which is arbitrary, extraneous, or meaningless. Only then can he have a calculable effect upon the public, and an artist who has no such knowable effect, should not call himself an artist; he can only be either a clown or a harebrained fool.

In Schiller's *Letters on the Aesthetical Education of Man*, he depicted the ideal of the aesthetical human being. By this he means a human being, in whom the full complement of potential capabilities with which he is endowed, is evenly and wholly developed. Schiller's and Humboldt's ideal was

the proliferation of a more beautiful and a gentler humanity.

The revolution of the Renaissance

If we consider the brutalization of society today, then precisely this approach is tremendously important.

Schiller's goal of educating the human character to become that "beautiful soul" for whom he wrote poetry and drama, is also our goal. Wilhelm von Humboldt cast this wonderful ideal of Schiller's into his model educational curriculum, so that it would be made accessible to the entire population. Humboldt demanded a universal education for every child. Every pupil had to relive the progress of the culture of the western nations in concentrated form and to completely re-experience in his own mind the great discoveries in science and art. In fact, the same idea also was championed earlier by Nicolaus of Cusa.

The 14th century was a time of social breakdown: superstition, witch burnings, the Black Death. It was a truly Dark Age. How is it that mankind was able to succeed in getting out of this hideous period, to arrive at the wonderful blossoming of the Renaissance within only one century? That is very important for the present day, because we are in a similar situation, we find ourselves in a new Dark Age.

That the Italian Renaissance was possible, was due to the Teaching Orders, and, above all, to the completely essential contributions made by the Brothers of the Common Life and by the Augustinians and the Franciscans. The Teaching

Orders took in children, above all boys from poor families and orphans, and taught them, by copying the manuscripts of original source texts, to relive the great ideas and discoveries of mankind.

Instead of rote learning of prefabricated answers out of textbooks, the commonplace practice nowadays, these children re-experienced the great discoveries of Plato and others. Thus the portion of educated people in the population increased, and this, in turn, made the industrial revolution possible, which led to the doubling of the general standard of living in France, for example, during the reign of King Louis XI.

That was a momentous turning point in history. Prior to the Renaissance, 95% of the population lived in servitude or slavery and never had access to education of any sort. The Renaissance broke through that.

The Italian Renaissance oriented itself quite consciously to Christianity, but also to the Greek Classical period, just as German Classicism later would similarly orient itself to the Greek Classical period and the Renaissance.

For these reasons, we believe that the way out of the present crisis lies in the study of great music and great art by the most widespread public possible.

‘Motivführung’

I would like to mention why we are holding this seminar here, and why we have chosen *Motivführung* [motivic thorough-composition] as the central theme. The concept of *Motivführung* touches upon the essence of human creativity. I would even go so far as to say, that anyone who does not think that way, does not think, in the fullest sense, humanly.

In the method of composition, especially as it was developed by Mozart and Beethoven, the musical and poetical idea is placed at the beginning. This idea is developed and brought to a necessary conclusion. Here the very same principle prevails as with Plato’s *Parmenides* dialogue on the One and the Many. In composition, the process as a whole is the One which holds the Many together. The composer and the performing artist must always have this unity in mind, and formulate the individual parts as proceeding from it. This conception of the poetical or musical idea, of the elaboration and the conclusion, is the fundamental principle of Classical composition. The Romantics and the Moderns have thrown this overboard; with them, it doesn’t make any difference at all when the piece comes to an end: Whether or not someone blithely continues to play a half-hour longer, or not, no one would notice any difference.

This rigorous criterion of Classical composition is fundamentally one of the most important ideas there is, far beyond the field of music.

We are attempting to introduce these ideas of Classical thought also to an audience, which normally has no relationship to them at all. In Europe many say: “But there *are* concerts, there *is* Classical music.” But, if one considers the

An intimate serenade by violin and piano

The conclusion of the master class at Dolna Krupa, so rich in high points, was an evening of sonatas which Norbert Brainin gave together with his longstanding pianist partner, Günter Ludwig. This took place on Sept. 23 in the jam-packed recital hall of the Primatial Palace in the Slovakian capital of Bratislava. This city, the old Hungarian coronation city of Pressburg, has always enjoyed an extraordinarily rich cultural life, which is evidenced among other things by the fact that all the celebrated artists of Vienna gave concerts here. It is known that Haydn gave concerts in the recital room of this palace, which today serves as the official residence of Slovakian President Kovac. Mozart and Beethoven also enjoyed giving concerts in the city.

Thus, it was only natural, that crowning the master class on the principle of *Motivführung* in Slovakia (only a stone’s throw from Haydn’s hometown of Rohrau and not far from Vienna), there should have been a concert where works by Mozart, Brahms, and Beethoven were played. And it is precisely such works, in which this compositional technique can be clearly shown. First to be heard was the Sonata for Piano and Violin in E-flat major (K. 481) by Wolfgang Amadeus Mozart, which he completed in December 1785, hence after he had completed both his Bach studies and his study of the *Motivführung* in Haydn’s

situation on a world scale and reflects upon how many human beings worldwide really have access to Classical art, then you will realize that it is only a minute fraction.

In the U.S.A., we investigated the work of Antonin Dvořák, who made it possible to appreciate the true foundations of the American Spiritual, the singing that came out of American slavery and the freeing of the slaves. He demonstrated, that there are musical principles in the Spiritual very similar to those of Classical music. By then composing a Classical Lied out of the music material to be found in the Spiritual, he deepened this unity to an ever greater degree.

In America, we have founded a musical “Conservatory Movement,” which aims at building a new conservatory of music, because there are many black singers, and also instrumentalists, from the civil rights movement, who studied Classical Lieder or opera, but have never had the chance to earn their livelihood from this. There is no audience and no one who makes it possible for them to perform. We organize

Op. 33 string quartets, and had also already demonstrated this enormous intellectual breakthrough by putting it into practice in his compositional technique, as shown by his six "Haydn Quartets" written between the end of 1782 and the beginning of 1785, as well as, especially, his C minor Fantasia for piano, K. 475. The Sonata K. 481 performed by Brainin and Ludwig thus stands at the very beginning of Mozart's late works, although at this point in time he had not yet had his 26th birthday. That Brainin and Ludwig understand the compositional technique of *Motivführung* through and through, and can also make the conceptual closure of the work thus achieved transparent musically and intellectually, they showed this evening in an exemplary fashion.

With as much simplicity as genius, Mozart joined the three movements *Molto allegro*, *Adagio*, and the concluding *Allegretto* (a movement of variations on a folksong-like dance theme), into a unified whole, whereby the constantly varied use of the interval pairs thirds/sixths and fourths/fifths as well as the equally varied dotted rhythm are the major driving forces of the developmental process which embraces the three movements. Brainin and Ludwig made their instruments sing, but at the same time did not forget to bring out dynamically Mozart's so-typical "edges and corners."

Simultaneously powerful and singable, then, was the Violin Sonata No. 2 in A major, Op. 100, by Johannes Brahms, of around a century later, in which the composer also made abundant use of folksong material combined with the *Motivführung* method. In this sonata Brahms especially used the interval pairs of fourths/fifths and thirds/sixths, and in the second movement he adds the

seconds/sevenths pair, both in ascending and descending passages. The ensemble playing of the two artists was perfect, and the applause showed that such a "spiritual" interpretation comes across to the audience.

That was especially true for the last number in the program, the Sonata for Piano and Violin in G major Op. 96 from the year 1812, which stands at the beginning of Beethoven's late works. With the most minimal material (trills, fourths/fifths, and thirds/sixths) which obviously derives from the Viennese "street ballad" theme of the last movement, Beethoven gives this work, through the full elaboration of possibilities of variations, a great internal completeness. The powerful closing example proved: Interpretation and concept had "arrived." As an encore the two artists played the *Adagio* from Brahms's Violin Sonata in D minor, Op. 108, which so "got under the skin" of some listeners that they furtively had to wipe a tear from their eyes.

The musical ideas and interpretation were clearly in the foreground in this recital, yet beyond that, the concert was a cultural-political demonstration of the first order. To this contributed not only the choice of setting and the many listeners (the recital hall of the Primatial Palace has a capacity of 200, but at least 250 music lovers crowded into the room), but also the composition of the audience. The most important musicians of Slovakia were in attendance; numerous university teachers also brought their students along, who naturally did not want to miss this unique concert. The concert was an extraordinary social event. The audience seemed to sense that, and said goodbye to the two artists after their performance with an ovation that continued for a long time.—*Hartmut Cramer*

concerts, but, with the help of these artists, we also go into the ghettos and teach children's choruses in *bel canto* singing. These are children who, otherwise, would wind up involved in street-gangs, violent crime, and murder and slaughter, and who have never come into contact with Classical art.

When these children notice, after a few lessons in *bel canto* method, that they are capable of producing beautiful tones with a certain training of their voices, it is often the crucial experience for them, which transforms their entire lives, because suddenly they experience their own creativity. The effect upon the parents is tremendous, for naturally they are proud that their children have completely changed opportunities. It is very exacting work, also risky, but also very beautiful work. It is borne out of the spirit of the civil rights movement, but it certainly documents anew the universality of mankind.

There were two reasons for our organizing this music program right here in Dolna Krupa, a wonderful place, also

in the spirit of Beethoven. The first is the question of *Motivführung* as such. The second is the musical tradition of Slovakia, which especially distinguishes this country. This tradition has to be invigorated anew. The "Vienna Violin School" originated not far from here, proceeding from Joseph Böhm, the friend of Beethoven, who developed a quite extraordinary violin technique. Norbert Brainin is one of the leading masters of this technique, and we wanted to contribute to communicating this method to young artists. That is also why we intend to make this form of the master classes into an institution. If these efforts are expanded and enlarged, then soon young artists from all over the world should be able to come here to take part in this treasure.

Since we think that Classical music is not only important for the development of the character, the spirit, the personality, but that it also represents the most beautiful recreation, we are very happy today, and we hope that these efforts will also be of use to Slovakia.