

Or to take arms against a sea of troubles,  
And by opposing end them. . . .  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveler returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action. . . ."

Tragically, Hamlet succumbs to fear of the unknown, incapable of taking up the heroic destiny which history has reserved for him.

The Classical dramatist achieves in the critical moment of his work that the spectator sees himself reflected in the potential hero, and intuits the fatal dénouement to which his moral failing is leading him. Instantly, the spectator asks himself: "What would I have done in his place?"

This is the true dialogue of Classical art. This is the question that emerges when we see the majority of today's rulers turned into hesitating Hamlets.

### The current challenge

Now let us turn to what we are doing, and what we have to do.

Helga Zepp-LaRouche and her husband Lyndon H. LaRouche, Jr. founded the Schiller Institute in 1984, conceiving it as an international philosophical association dedicated to promoting a new cultural Renaissance that can offer an answer to today's challenge.

Last February, Maestro Alfredo Mendoza of the Schola Cantorum and some of us attended a Schiller Institute seminar in Washington, D.C., under the title "Excellence in Education Through Classical Music." The seminar was a preamble to the historic concert of the St. Thomas Boys Choir of Leipzig, Germany. This choral group was founded nearly 800 years ago, and among its most illustrious directors were Johann Sebastian Bach and Felix Mendelssohn. A large part of Bach's cantatas and religious compositions were written specifically for performance by this choir.

On Feb. 7 in Washington, D.C., nearly 8,000 people came to hear this chorus of 90 little angels, who sang a capella, that is, without instrumental accompaniment, a Classical repertoire by Bach and other greats, in the majestic National Basilica of the Immaculate Conception. Men and women, old and young, black and white, joined to celebrate this unprecedented artistic event. The performance was free, which offered many low-income families the opportunity to enjoy a Classical concert to which they would otherwise not have had access.

Thanks to individuals central to the cultural life of Europe and the United States, such important singers as Plácido Domingo and Piero Cappuccilli, have joined the efforts of the Schiller Institute and of other organizations, such as the Committee for Educational Excellence Through Classical Music, in declaring it both necessary and possible to redirect the disastrous turn that contemporary culture has taken.

Through such actions on behalf of Classical culture, to *reinstate Classical music* as an obligatory part of primary and secondary education, as well as sponsoring concerts and conferences like this one, we hope to give to the country, its leaders, its parents, teachers, and students, the necessary optimism to win this battle.

It falls to us to decide whether we accept the tragic destiny of Hamlet, or the sublime victory of Prometheus.

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Marivilia Carrasco

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## Classical music and educational excellence

*This is the address of Marivilia Carrasco, president of the Schiller Institute in Mexico.*

Justice, truthfulness, and those creative powers by means of which we may discover valid, revolutionary principles of our universe, form a seamless whole, in which Classical culture, morality, and physical science, are united by a common passion for universal justice and truth.

—Lyndon H. LaRouche, "The Substance of Morality," June 26, 1998

In the propaganda campaign commemorating the 30th anniversary of the events of Oct. 2, 1968,<sup>1</sup> one television program

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1. As the international media and countercultural left have portrayed it for 30 years, Oct. 2, 1968 is the date on which the Mexican Army "massacred" innocent student protesters at the Plaza de las Tres Culturas, in Tlatelolco Park, Mexico City. Although investigation has revealed the presence of a third, unidentified armed force at the plaza that day, which acted as a provocateur to ensure a high number of casualties, the "massacre" explanation has prevailed. The true significance of that date is that it marked the beginning of a paradigm shift to the rock-drug-sex counterculture, whose spokesmen have dominated Mexico's cultural world, including Classical music, since then. More recently, the anniversary of the Oct. 2 events has also served as a pretext for attacking the Mexican Army. Those attacks intensified after the Jan. 1, 1994 emergence of the narco-terrorist Zapatista National Liberation Army, whose supporters and sponsors include many veterans of the "generation of '68."

constantly bombarded us with the question, “Where were you on the evening of Oct. 2, 1968?” Next, several public figures were paraded before us — Environment Secretary Julia Carabías and Public Education Secretary Miguel Limón Rojas — all quite proud of the student movement’s influence on them. Maybe that’s why music teachers today are being driven out of the schools.

I was in the Chihuahua building. I was going to be one of the speakers, representing the *preparatorias* [a three-year post-high school study in Mexico]. I was 16, and I hid in an apartment.

I can now say that 30 years ago, the students of the Baby Boomer generation were the victims of the most successful cultural operation in modern history, orchestrated by the oligarchy to subvert the sovereign nation-state. The cultural ideas and precepts of the so-called generation of 1968 — not just in Mexico, but internationally — are based on existentialism, irrationalism, Romanticism, cultural relativism, and sensualism. Since the 1960s, these have been, and continue to be widely advocated as theory, in Western universities, through the so-called Frankfurt School. University students were trained to develop an ideology opposed to the supposed “authoritarian personality” and “bourgeois morality,” but whose real purpose was to destroy universal Classical culture associated with Western civilization.

One of the leaders of that movement in Mexico recently lamented, “Our generation, with flowers in our hair and pot in our lungs . . . proved a thousand times that education was a mechanism of the state’s oppression, representing a class. We preached the gospel of French and Italian philosophy. Yet today we are upset over the educational disaster! We told everyone that work was exploitation and we made every authority figure an enemy to be defeated” (Luis González de Alba, published Aug. 24, 1998).

Recent television propaganda on 1968 tells us that the cultural “heroes,” the real paradigm presented, were the drug-addicted rockers — Jimi Hendrix, Janis Joplin, Jim Morrison, John Lennon — who aren’t here now to “celebrate” this anniversary, because they died a few years later of an overdose or violence related to the “rock-drug-sex” counterculture which emerged from that political-cultural offensive. Today we see many Mexican intellectuals of that era — Carlos Monsivais, Elena Poniatowska, Homero Aridjis, José Agustín, Betsy Pecanins, among others — signing ads calling for drug legalization and abortion. Today’s crisis is, above all, the result of the enormous fraud of the cultural change which occurred over the last 30 years.

### **Classical ideas vs. ‘authoritarianism’**

Let’s first look at why we should fight today to restore Classical music education to the primary and secondary school curriculum — a subject as important as Spanish, mathematics, and geometry. And then let’s go back and analyze the conceptions of the Frankfurt School and the Baby Boomer generation, in opposition to real music.

In the task of educating the sensibility of both the individual and society, we know that no artistic expression touches the human soul and that creative part of the mind so directly, as does Classical music. That is why we are holding this seminar, which we intend as an introduction to the study and understanding of motivic or thematic composition of Classical music, from Johann Sebastian Bach to Johannes Brahms, with the notable roles of Wolfgang Amadeus Mozart and Ludwig van Beethoven. We study these universal works from the most fruitful point of view to examine the entirety of this Classical tradition, from ancient Greece through the nineteenth century. This is the standpoint of the public which Schiller loved, the spectators who left the theater transformed — they were better people than when they had entered just a few hours earlier.

What is common to motivic or thematic Classical composition and other equally Classical art forms, is that they force the performer and the spectator to “abandon deceitful sense-certainty, and also the intellectual and moral degradation expressed by the symbolic, or, related, ‘mannerist’ views of art, in favor of truth” (“The Substance of Morality,” *EIR*, June 26, 1998).

St. Augustine also identified the power of music to elevate and develop the spirit, and warned that it could also be easily perverted to produce the opposite effect. Cardinal Joseph Ratzinger discusses the same dilemma, arguing that liturgical music, for example, “cannot be rhythmic ecstasy, insinuation or sensual stupor, subjective emotional rapture, or superficial praise. It is rather subordinate to a message, to a complete spiritual manifestation which is rational in the highest sense of that term.”

The idea that music “is rational in the highest sense of the word” is fundamental to the understanding that, as LaRouche indicated in “The Substance of Morality,” the “medium of Classical motivic thorough-composition . . . is the sensuous domain within which musical ideas are expressed as musical ideas.”

The expression of great musical ideas is impossible without the well-tempered system. This is congruent with the fact that the well-tempered scale is the acoustical expression of harmonic relations pre-existing in the physical universe, and not an arbitrary or disposable creation.

The Schiller Institute has published several works which address this issue. They particularly refer to the scientific laws governing the musical tuning system, showing that it is not determined by standard pitch or arbitrary usage, but rather by the physics of the human singing voice.

To understand this, we need to get rid of the reductionist idea of mathematics to which we are all accustomed. In the linear universe of this erroneous mathematics, the point (or the musical note) is a self-evident fact defined by the smallest mark that can be made with a sharpened pencil; the line (or the scale) is a succession of points (or musical notes), and the surface (or the system of diatonic scales) is a succession of lines (or scales). But the real universe and the universe of

music aren't built this way. They are higher-order geometries which define those of the lower order. In geometry, circular action is what produces a circle. Circular action on a circle produces a straight line [as a circular piece of paper can be folded to form a straight edge], and a third circular action produces the point. Thus the student learns that facts are not self-evident, but that they are defined by higher-order laws, by the context in which they occur.

Now I want to show you some illustrations developed by the Schiller Institute's Jonathan Tennenbaum, a mathematician and musician, who indicates the harmonic relationships of the physical world and the diatonic scale. Although the Greeks studied these relationships, it wasn't until Johannes Kepler and his disciple Carl Gauss unleashed a scientific revolution, in terms of the study of conic sections and complex numbers, that it became possible to better understand these relationships. Don't be frightened by these necessary scientific references.

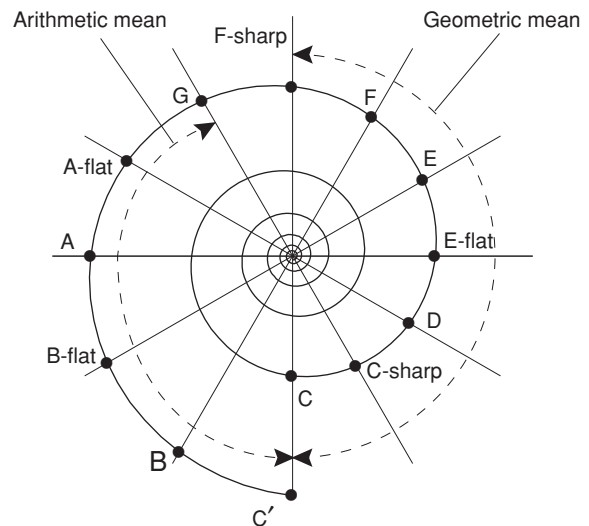
The Greeks discovered that only five regular solids can be constructed in three-dimensional space: the tetrahedron, the cube, the octahedron, the dodecahedron, and the icosahedron. The construction of these solids is derived from the dodecahedron, which has 12 faces in the shape of a pentagon.

There is no mechanical relationship between this solid and the twelve major diatonic scales interlinked by their fifths. But it is significant that, in the physical universe, the dodecahedron is the only regular solid that can be built based on the pentagon. In the same way, the well-tempered system can only be made up of twelve major diatonic scales and twelve minor scales, based on the scientific discoveries of Kepler and Gauss.

Tennenbaum came up with a construction that we'll call the "conophone," through which we can imagine the creation of the twelve tones of the diatonic scale, the self-similar spiral, and the twelve semitones (Figure 1), the conic sections, and the harmonic relationships of the ellipse (Figure 2).

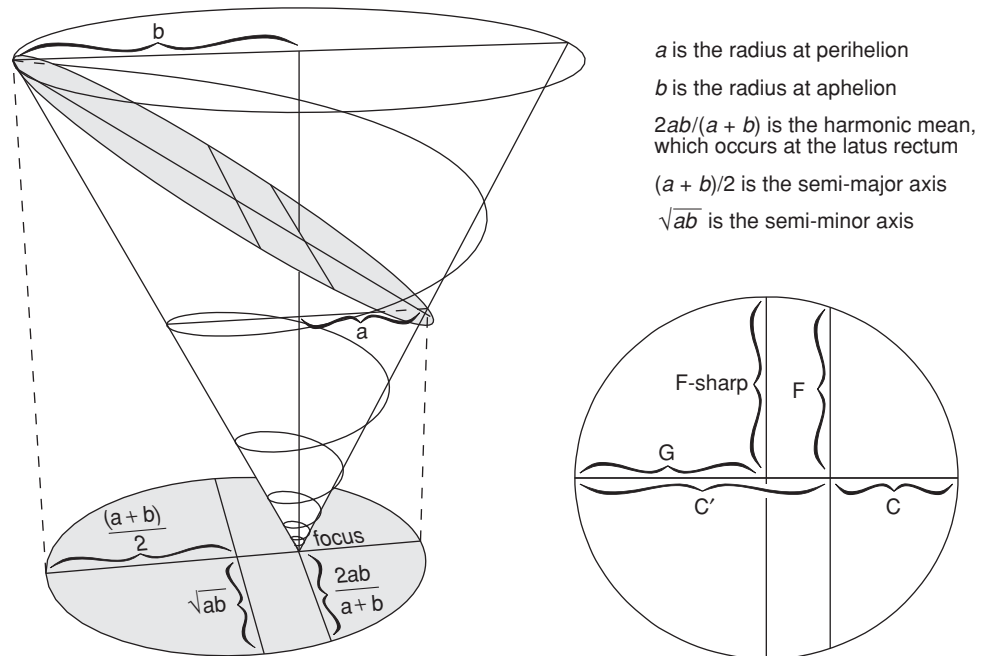
At this point, we can assert that the values of the musical notes are not self-evident by arithmetic or scalar determination. Rather, they are derived by proportions which determine the necessary frequency of each note and the relationships among the notes. There are still many things remaining to be

FIGURE 1  
Projection of a conic spiral upon the plane



*If the complete 360° turn is divided into 12 equal angles, each one will correspond to a half-tone interval.*

FIGURE 2  
Projection of the ellipse formed by the circular cuts of the octave onto a plane



investigated, and even to be discovered, in this area. What we've examined so far, however, helps us to understand that the teaching of Classical music and of the well-tempered system is fundamental, not only to ennoble the spirit and improve

the character of the student. At the same time, it constitutes in itself a broad body of knowledge and research on the common origin of Classical art and science.

## The plague of Romanticism

In all eras of decadence, the fault lies with the artists.

—Friedrich Schiller

Not only in our recent experience, but throughout universal human history, it is the case that a society's level of artistic and cultural expression also reveals the level of a population's morality; this, in turn, determines that society's ability to survive. The enemies of human progress also understand that.

The Frankfurt School was founded as the Institute of Social Research in 1924, as an instrument of psychological warfare to undermine Western values. Its motto was always: "Who will save us from Western civilization?" Using sociology, its goal was to separate the West from Judeo-Christian culture. Its fundamental aim, on the one hand, was to discredit those who promoted cultural optimism, and on the other, to lionize those who represented cultural pessimism. It explicitly discussed the need for a cultural pessimism which would encourage depression, hate, rage, envy, etc.—emotional states to make the individual feel impotent, and subject to the arbitrary forces of nature.

One of the most prominent of the Frankfurt School's

voices, Georg Lukacs, labelled these efforts the "Dostoevsky Project," emphasizing that "the West doesn't believe that God has abandoned the world, and people react to adversity with hope, rather than with uncontrollable rage."

"That is why it is necessary," he argued, "to replace Western man's sense of dominating nature with the idea that he has no personal fate, but rather a common destiny in a world abandoned by God." An entire cultural industry was mounted to destroy the concept that the moral personality of the individual molds society as a whole. Lukacs maintained that the moral personality, which comes from the idea that man is "the living image of God," is the obstacle to social revolution.

For the Frankfurt School, the idea of the "authoritarian personality" was a tool, a weapon to eliminate its political adversaries. It was a sociometric construction, not to measure someone's actions, but rather their predilections, as a measure of a supposed attitude, like a "thought crime." No one must, or can, know reason. Only relative opinions can exist, while scientific truth is considered impossible. The mere possibility of seeking truth is considered to be part of the "authoritarian personality," and is offensive to the "politically correct." Hannah Arendt, one of the Frankfurt School's most prominent spokesmen, and lover of the existentialist Nazi philosopher Martin Heidegger, developed this conception.

Under this influence, the Baby Boomers chose pleasure over the search for happiness, which is associated with the search for truth, laying the basis for the so-called "Generations X" and "Y," without purpose, without principles, without goals. This is also known as the "New Age," which promoted the satanic philosophy of Friedrich Nietzsche and his British followers, Aleister Crowley, H.G. Wells, Aldous Huxley, et al. It was Nietzsche who announced that the twentieth century would see the end of the "Age of Pisces," associated with Socrates and Jesus Christ, and predicted that the "New Age" would be the "Age of Aquarius," the "Age of Dionysius." In his essay "The Anti-Christ," he proclaimed: "We believe in Olympus and not in the Crucified," and described man as the "most disfigured and wretched of animals."

This is the philosophy of those who today demand drug legalization, to sink society in a swamp of hedonism. . . . It is based on the idea of the dual man, in whom Immanuel Kant believed. The philosophy of the "categorical imperative" lays the basis for irrational existentialism, when it asserts that "reason is not capable of metaphysical knowledge." It thus denies the possibility of rational knowledge of the creative process, thereby leaving the way open for existentialism, which extols the tragic vision of man. . . .

We have the alternative in our hands.

The composition, performance, and teaching of Classical music are the indispensable means to develop intellectual aptitude and moral passion in society, necessary to seriously dedicate ourselves to getting out of the crisis, and to create the bases of a new cultural renaissance. Far from any sensual motivation, this is the development of a passion for beauty, truth, and wisdom.

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