

The New Paradigm: Lift Every Voice and Sing!

by Diane Sare

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!
Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,
Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened Earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

—Excerpt from *Ode to the West Wind*,
Percy Bysshe Shelley

On Eve of the New Paradigm: Chorus as Herald

Feb. 20—With the recent series of horrific mass shootings at schools across the United States, many American adults and children are gripped by the fear and horror that something is dreadfully wrong, but they don't know how to get at it. Governor Matt Bevin of

Kentucky has correctly identified the role of violent video games, which glorify and reward the killing of people, as an important aspect of this phenomenon, but the problem and solution are deeper. As American statesman and economist Lyndon LaRouche has stressed repeatedly, in every area of policy making, as well as in science and art, the issue is, “What is the nature of man, and what distinguishes man from beast?”

Mankind is the only species on Earth that can willfully change its mode of existence to support a growing population at an ever increasing standard of living, as measured in terms of life expectancy, infant mortality, energy consumption, and happiness. That is, contrary to the British Malthusian tradition, thanks to human creativity, resources for human beings increase as long as there are new universal principles to be discovered and incorporated into technologies used by human societies. This will be the case until mankind has discovered everything there is to know about the nature of life and the universe! (Yes, that's right, there is *no end* to that process!)

Not only is mankind capable of transforming itself as a species to higher and higher levels of development,



EIRNS/Brian McAndrews



EIRNS/Brian McAndrews

LaRouche Youth Chorus, performing J.S. Bach's motet, Jesu Meine Freude at Lyndon LaRouche's Jan. 5, 2005 webcast from Washington, D.C.



EIRNS/Stuart Lewis

Diane Sare, conducting the Schiller Institute Chorus singing The Battle Cry of Freedom, at a Schiller Institute conference in New York City, Jan. 17, 2015.

but mankind must transform itself in this way, even to merely “survive.” In fact, there is no such thing as mere survival. The only possibility is progress. To insist that mankind remain at any given level is evil, because it is counter to the nature of man. It is also impossible. A commitment to a so-called “sustainable” economy, means a commitment to a hyperbolic collapse, or even implosion of living standards and mass death. Thanks to the Congress of Cultural Freedom, that is where the United States is today. The death rate is actually increasing.

Happily, however, that is not the case for China and the dozens of nations now collaborating with China in President Xi Jinping’s “One Belt One Road” initiative. President Trump, with his rejection of regime change wars, and his desire to do something to transform the standard of living inside the United States has opened the door to the possibility that the United States could join with China in President Xi’s “Community for a Common

Destiny.” The growth of Schiller Institute Chorus around the country, both in number and in quality, is indicative of not only the desire for such a “New Paradigm,” but perhaps a glimmer of hope that it is also possible.

Lyndon LaRouche’s Choral Project

When the LaRouche Youth Movement was at its peak recruitment phase in the first years after 9/11, LaRouche emphasized the necessity of choral singing, as part of an educational program. LaRouche emphasized the question of Italian *bel canto* technique, and placement of the voice, which is most naturally mastered at the Verdi mandated scientific tuning of C=256 Hz. He also insisted on the study of the principles of Classical composition, as opposed to popular “culture” or other arbitrary noise. J.S. Bach’s *Jesu Meine Freude* became the laboratory for this endeavor, and the chorus became so unified, that when about a hundred members sang outside the Democratic Convention in Boston in 2004, delegates were certain that the chorus numbered in the thousands!

In October 2014, LaRouche announced his intent to



EIRNS/Sylvia Rosas

Schiller Institute Chorus performs Mozart’s Requiem at the Co-Cathedral of St. Joseph on Sept. 11, 2016, in Brooklyn, N.Y.

restore Manhattan as the center of the United States (and his organization), as it had been in the time of Alexander Hamilton. By January 2015, a New York community chorus was being formed as an important part of this process. As the chorus grew and developed, it became clear that the process was having a deeply transformative effect on both the participants and the audiences, who were astounded to see their friends and neighbors coming together to produce a quality of beauty which they knew each person was incapable of producing alone, but whose participation was a necessary part of the whole.

In June 2015, in the weekly discussion with the LaRouche PAC Policy Committee, Lyndon LaRouche described the Thursday night “Fireside Chat” conference calls with hundreds of activists from around the country as a choral process, and compared that to the development of the Manhattan Chorus in the following way:

“Why don’t we have a unified concept of chorus? Why don’t we have a deep understanding, of the ancient Greek notion of chorus, because all great music comes, either from China or from Europe, in terms of the idea of the chorus. And the idea of the chorus is the unifying of a whole population to a common sense of reality and mission, whatever their other skills are. And they rejoice, they come together, and rejoice that they are coming together. And they go from whatever meetings they do and experience they have, and they feel refreshed by getting in that meeting, getting in that discussion, getting in that event, that musical performance.”

A Nation-Wide Phenomenon

Schiller Institute Choruses are now growing across the country. The Manhattan process is the largest and has become an important voice in the affairs of the city and its people. The series of four performances of Mozart’s *Requiem* in September 2016, as a “living memorial” on the 15th anniversary of 9/11, greatly elevated the dynamic of that moment, and resulted in substantial progress toward long overdue justice in that case.

On June 29, 2017 the Schiller Institute Choruses par-



Schiller Institute

The Sylvia Olden Lee Centennial Chorus. Concert on the hundredth anniversary of the birth of Sylvia Olden Lee, June 29, 2017, at Carnegie Hall in New York City.

ticipated in a Carnegie Hall Tribute to Sylvia Olden Lee. It involved the Boston and Virginia Schiller Institute Choruses, as well as guests from Houston and Detroit, and an entire Harlem church chorus, making the combined chorus one of 220 voices. For everyone who participated, either as a singer or member of the audience, the experience lives on in memory, is unforgettable, and at concerts around the city, as soon as one brings it up, the other person says, “Oh yes, I was there,” or “Yes, I heard about it, sorry I couldn’t have attended.”

The Manhattan Chorus also has participated in Choir Day celebrations in area churches, and a small group from the chorus now sings every Thanksgiving at a Rotary Club sponsored dinner for veterans in Harlem. After the terrible December 25, 2016 plane crash that killed 92 Russians, including the beloved Alexandrov Ensemble, members of the Schiller Institute NYC Chorus learned the Russian National Anthem and sang it outside the Russian Consulate, and at a special wreath laying ceremony at the Bayonne, New Jersey 9/11 Tear-drop Memorial. They were joined by the Ceremonial Unit of the New York Police Department, the Bayonne Fire Department, and the Russian Deputy Permanent Representative to the UN, and this year, by the Syrian Deputy Permanent Representative as well.

These activities have not only had an important effect on the people of Manhattan and the people of Russia (the videos and news coverage of our memorials were widely circulated in Russia), but the chorus has become its own social dynamic, exactly in the way that



Schiller Institute

Schiller Institute Chorus members singing at the Russian Consulate in New York on Dec. 30, 2016, in memory of the beloved Alexandrov Ensemble after the Dec. 25, 2016 plane crash.

LaRouche described in 2015.

In October 2017, the Boston Chorus presented a concert of African American Spirituals and Classical Lieder at a church in Dorchester, commemorating the centennial of the births of Sylvia Olden Lee and John F. Kennedy, and the 250th birthday anniversary of John Quincy Adams. This church has now become an important collaborator in musical workshops, where the principles of Classical composition are being brought into the community. Members of the chorus have also been brought into classes at Berklee College of Music to present, through demonstration and performance, a conception of Classical culture in a school which mostly promotes jazz and rock music.

In Boston, as in Manhattan and Virginia, dedicated professional singers and teachers are joining our efforts to develop our choruses, and in Boston there is now an octet of our Boston musical leadership joined by some professionals, doing intense work on the Spirituals and the music of Bach.

In Virginia, the chorus is beginning to develop a much more unified character, helped by its collaboration with the Manhattan process and by its work on the Spirituals, whose apparent simplicity demands a profound unity of intent, since everything is transparent. The chorus has started a tradition of a New Year's Day *Musikabend*, which drew over a hundred people this year, including professional musicians, as well as local politicians

and others.

In Houston, the chorus has been collaborating with community groups for Black History Month observations, as well as with diplomatic organizations, to promote the musical dialogue of the New Silk Road, in which our singers have been joined by musicians from China and other nations. At a recent Black History Month event, a pot luck of modern art songs, jazz, African drumming, and even rap, our chorus closed out the program with several *a cappella* African American Spirituals. This had a profound effect on the audience, many of whom approached our singers after the performance.

In Seattle the Schiller Chorus just gave a short performance outside the Korean Consulate, singing an arrangement of "Ari Rang," composed by a Schiller Institute member in Germany. The song is known as the "unofficial national anthem," and had been the national anthem before the division of the country. In preparing such a gesture of goodwill, the members of the chorus were inspired to strive for a superior performance, as they considered not only their own enjoyment of singing, but the powerful effect it could have on the Korean diplomats and other passers by to know that a group of Americans cared about the potential for peace to break out on the Korean Peninsula.

Renee Sigerson: It's the Nature of the Mind

Renee Sigerson, who grew up in New York City—and whose husband John Sigerson is the Artistic Direc-



EIRNS/Dwight Jarrett

A musical dialogue of cultures, Houston, Texas, May 16, 2017.

tor of the Schiller Institute NYC Chorus and Music Director for the Schiller Institute—had the following thoughts after the chorus participated in a Family Day celebration at the Harlem church of one of our chorus members. The bishop of that church, clearly a product of the type of education that Renee describes, was delighted to jump into the tenor section with his own, well worn copy of Handel’s *Messiah* to join us in singing the Hallelujah Chorus. She reported:

“Since I grew up in New York City, and was deeply involved in the official music programs of the city from the age of 9 through 16 years old, I have a certain kind of reaction to what I’ve seen.

“Our work is really the leading edge for reversing the horrible attack on education that was unleashed in that critical U.S. city by the Ford Foundation in 1968, a few months after the murders of Martin Luther King and Robert Kennedy. On the one hand, the effect we are having awakens the potential for reversing the horrible setback induced by that manipulated Fall 1968 shock racial division of the city, artificially induced during the 1968 New York City Teachers’ Strike. But the deeper implications are even more important. What we are tapping into raises the prospect of creating a more solid foundation behind education and culture, more broadly, so that the kind of nightmare which has settled over New York and other major U.S. cities can be finally ended in such a way that this never happens again.

“Music is critical for that prospect.

“Starting with the JFK Presidency, New York was one of the U.S. cities that built up a massive program of musical education. What was going on in the schools intersected the professional music world, the conservatories, and the universities. Music was everywhere—classical music. Every single junior high school in the city had an orchestra, many elementary schools had orchestras, and many of the music teachers were highly trained professionals who found the city’s wage and benefits program far superior to the private orchestra contracts they had to compete for.

“In this environment, sustained by all kinds of ethnic communities, many of the absolutely best singers in the United States came from the churches and synagogues in that city.

“Most of this is gone today. The love of music is still there, but the programs have been hugely downgraded by the collapse of the education system. People are desperately trying to hold on to that essential life activity by programs that are at a much lower level of knowledge and ability than used to be common. Even when

there is a more profound intention, music is being treated as an entertainment, a kind of ‘Ed Sullivan’ talent show event, where one hopes that someone with some training will finally deliver the gift.

“What we have begun to introduce is a phenomenon of reviving Classical musical culture around profound ideas and discoveries. This is generating a kind of ferment, a sort of bubbling excitement among people who want something better, but they don’t want to let themselves and others down by demanding it. The way we are using the tuning as a foundation for a faster rate of progress in skills, and delivering the poetic content of the compositions we are gathered around, has awakened within all kinds of people a sense that something better and more far reaching is possible. The way we combine scientific discovery with poetry gets at the core of exactly what was missing in the past in the U.S. educational environment, namely a clear view of the difference between British Empiricism and the way it separates every area of knowledge into a little cubicle void of any universal content, and the Classical viewpoint that roots education in the matter of the nature of the human mind.”

A Choral Destiny

This musical tradition in Manhattan can actually be traced back to the legacy of Alexander Hamilton and his conception of a unified republic. Manhattan was the natural location for Jeanette Thurber and her project for a National Conservatory of Music, which brought the talented singer Harry T. Burleigh into collaboration with composer Antonin Dvorak. Several of the musicians with whom we have been collaborating have very direct ties to that process, and to those particular individuals. However, but for Lyndon LaRouche’s profound understanding of this principle, as expressed only in part above, that legacy might now be buried under this Dark Age culture which gave us the horror of the Parkland Florida killings.

Instead, as a result of LaRouche’s decades of work to shape the presidency of the United States of America in the tradition of our Constitution—combined with the Chinese conception of a “community for a common destiny,” already directly reaching Americans in such locations as West Virginia, Alaska, and Houston, among others—as the poet Percy Bysshe Shelley has expressed in many of his poems and essays, the Parkland tragedy may awaken a revolutionary Chorus among the people of the United States, who are just beginning to locate the placement of their long lost voice.