

mated.” She conjured up the existence of a vast “British diaspora” spread all over the world, and exclaimed: “In today’s global economy, there is real value in emphasizing one of the most positive legacies of ‘the Anglo-Saxon empire’ or ‘the British diaspora.’ . . . Whatever the negative aspects of British imperialism, it provided the now obvious advantage of exposing one-quarter of the world’s population to varying degrees and kinds of contact with a transnational and transregional common culture, based on the dominant form of communication in international trade and commerce: the English language.”

‘I have ceased to speak of the British Empire’

West’s Chatham House piece rapidly became a rallying-cry for that faction of British imperial strategists who want to strengthen the Commonwealth as the instrument for reanimating the Empire, in a new form.

In fact, the “Commonwealth as new British Empire” theme, is the realization of a design that is deeply implanted in the past 100 years or so of British imperial thought. From the late 19th century on, forward British planners were aware that the Empire could not continue to exist in the form it had taken, and that a more subtle, devious means of imperial control had to be devised. Such planners, particularly associated with the Sir Cecil Rhodes-Lord Alfred Milner “Round Table” group, began to propound the idea of a “Commonwealth,” or “Commonwealth of Nations,” that would be the new form of the British Empire, one with an apparently more liberal, “voluntary” façade. As one present-day supporter of this way of thinking recently told *EIR*, “The Commonwealth, if anything, is *more* important than the old British Empire, since it is voluntary.”

Already in 1916, Round Table strategist Lionel Curtis edited a book entitled *The Commonwealth of Nations*. Around that time, Curtis wrote: “I have ceased to speak of the British Empire, and called the book in which I published my views, *The Commonwealth of Nations*.” As author Carroll Quigley noted, “Thus appeared for the first time in public the name which the British Empire was to assume 32 years later.” Soon after World War I, the term was further codified, when Round Table insider Jan C. Smuts made a public address, widely covered in media around the world, referring to “The British Empire and Commonwealth of Nations.”

The one “dispute,” inside Round Table circles, was between those who foresaw the Commonwealth playing the role of the coordinating force within the new (British-spawned and -backed) League of Nations, versus those, like Curtis, who wanted the Empire, in its old form, to effectively dissolve, and be “born again” as the League of Nations. But all sides in this supposed debate foresaw the Commonwealth becoming the new form of the empire. The events in London and Edinburgh could prove to be key in putting “meat” on that design, unless certain factors intervene, to deliver a blow to the royals’ plans.

In Memoriam: Gertrude Pitzinger

Lieder singer’s soul speaks out from song

by Renate Leffek

Gertrude Pitzinger, one of the Germany’s most significant oratorio and Lieder singers, died in Frankfurt on Sept. 15, four weeks after celebrating her 93rd birthday.

We of the Schiller Institute will be forever indebted to this great alto singer, who met the Institute over ten years ago, for the legacy of Classical culture, and especially the tradition of the German Lied, which she imparted, in her unique way, to others. She had worked with famous conductors such as Wilhelm Furtwängler, and with piano accompanists such as Franz Rupp and Michael Raucheisen; she was especially fond



Gertrude Pitzinger, 1904-1997



From left: Lyndon LaRouche, Helga Zepp LaRouche, and Gertrude Pitzinger share an afternoon of great culture on Pitzinger's 93rd birthday.

of singing together with the famous soprano Erna Berger.

Gertrude Pitzinger grew up in Ölmütz, the old royal capital of Moravia, where she heard her first concerts; after every concert, she would go home and study the Lieder that had just been performed. Later, such great singers as Reinhard Mager and Leo Slezak acquainted her with a great treasury of Lieder, especially those by Hugo Wolf.

She titled her solo Lieder recitals, simply, "Das deutsche Lied," or "The German Song." She gave over 200 recitals in her Austro-Hungarian homeland, and, in her later years, would never tire of describing them. She then ventured into Berlin, and gave her first recital there, which opened up for her the world at large. There is hardly a German town where she did not sing; but she also sang in England, Canada, and the United States, where she was known as "the German Lieder Singer."

In 1938 and 1939, she was invited to America, along with her accompanist Hubert Giesen. "The people there were marvelous," she said recently. "Even though I had prepared songs in English, they only wanted to hear me sing German Lieder. It wasn't such an amazing success in the big cities, since by then people were already accustomed to Lieder-evenings; but when I sang in towns such as Memphis, for example, and the colored people became so excited that they demanded encore after encore, and knew the titles of the Schubert songs, that was a real joy." In general, she said, "In America there was great understanding of our music. For example, we gave a concert at the conservatory in Oberlin [Ohio]; afterwards, students came up to me and asked me to sing an aria from Bach's *B Minor Mass*. Can you imagine anything like that

happening here in Germany?" The American newspapers celebrated the grand success of her concerts, and praised her truly gripping voice.

During the 1950s, she taught at the Hanover Music Conservatory, and in 1960 became a full professor at the Frankfurt Conservatory, where she taught until 1973. But even past the age of 90, she was always ready to pour her experience as a singer, and her cultural tradition, into the work of the Schiller Institute. Her marvelous freshness of spirit, and her Viennese humor, were an encouragement to all listeners, and in her old age, she always relished the vitality of young people around her.

One of our final, beautiful memories of Gertrude Pitzinger—and certainly a beautiful experience for her as well—was a birthday visit from Helga Zepp LaRouche and Lyndon LaRouche, four weeks before her death. It was a beautiful afternoon of great culture, as in the "old days," as she told us afterwards: There were poetry recitations, Lieder were sung, and she performed on the piano. Her birthday guests listened to old recordings of her performances, and were greatly moved by her reminiscences.

Up through her final days, Gertrude Pitzinger maintained her lively and affectionate spirit. Her lifelong passion for the art of Lieder made her into a thoroughly lovable human being. In every one of her hundreds of Lieder-evenings, she would enchant the listener, and anyone who hears her performances today, is immediately charmed by her soft, rich alto voice. But it wasn't the Lied, or her voice in itself, which filled her audiences with inner joy; Gertrude let her entire soul speak out from her songs.