

would be extended, by such teaching orders as the Brotherhood of the Common Life, to Italy, the birthplace (through these and other efforts) of the scientific discipline known as *bel canto* (“beautiful singing”). This is how the poor were first integrated into the teaching orders.

It was in Helga Zepp-LaRouche’s keynote presentation, “Toward a New Renaissance Through Classical Education,” however, that the “organizing principle,” or metaphor, of the work of the Committee, was revealed. Mrs. LaRouche, the founder of the Schiller Institute, and a co-founder of the Committee, after first describing the political and financial crisis facing the world, referred to a theme exhaustively discussed by Friedrich Schiller in such locations as his *On the Aesthetic Education of Man*: the ennoblement of the emotions through great works of art, through both their performance and composition. Schiller wrote that in order to develop beautiful souls, certain subjects of knowledge have the greatest impact. One of those is music, which “goes to the innermost depths of the heart in the most direct way.”

She contrasted this “Schillerian” view, with that of the Frankfurt School and the twentieth-century “musicologist” Theodor Adorno. Adorno, who was a pianist, co-author with Thomas Mann of the “music section” of Mann’s pro-Schoenberg novel, *Doktor Faustus*, and an early sympathizer with Nazism, was the head of the 1937 Radio Research Project, which was to create what became known as “Top 40 Radio” in the 1940s through the 1960s. (The full text of Mrs. LaRouche’s speech appears in this *Feature*.)

Signs of the times

The revealing of the heart through music, was most assuredly in evidence during the concert. One teenager, wearing both a lip ring and an eyebrow ring, commented, “Angels truly have descended upon this place!” echoing the words of Charles Borowsky, who immediately preceded Maestro Georg Biller, in addressing the Basilica concert audience. Borowsky quoted a young member of the audience who had asked him whether it were true, as his mother had told him, that “angels will sing here today.”

On the “heart of darkness” side, one observer witnessed an agitated, middle-aged white woman, during an intermission, angrily asking a shocked 12-year-old African-American child, “Do you know why you are here?” She contended that the child “had been noisy,” but the observer, sitting directly next to the child, had noticed no such thing. The woman and her husband then stormed off. Slightly later, the child, accompanied by her flabbergasted teacher, also left.

Racialism? Consider this. One of the clerics at the Basilica happily commented that the “African-American attendance is much higher than I have ever seen” for a Classical music concert. Two former Congressmen were delighted with the audience, and “sat with everyone else,” in the aisles. A diplomat, who had arrived too late to claim a seat, tried to argue that his status afforded him the right to be treated as a “VIP.”

He was informed by an usher, who pointed to the over-capacity crowd, “We’re *all* VIPs now.” So, those who were without the racist infection, or the disease of “culture-vulturism,” were free to enjoy themselves along with—not separate from—everyone else.

Unhappy late-comers also included unfortunate reporters from the *Washington Post*. The *Post* had sought to “spook” symposium and concert-goers with an article that appeared on Feb. 5, entitled “For German Boys’ Choir, a Change in Program: Appearance at LaRouche Symposium Cancelled.” The *Post* lied that “Organizers of a Washington concert by a famous European boys’ choir learned to their surprise last month that a symposium at which the group was scheduled to appear was sponsored by Lyndon LaRouche’s controversial Schiller Institute.” Schiller Institute members were part of the central group of “organizers of the concert,” as everyone, including the *Post*, knows. The *Post* had played a pivotal role in harassing a 1995 Schiller Institute-sponsored “Justice Concert” at Constitution Hall, on the eve of the Million Man March, which sought to highlight the racist attack on African-American elected officials, and the illegal and immoral persecution of Lyndon LaRouche, as exemplifying an out-of-control renegade faction of the Department of Justice, that would eventually turn against the President of the United States.

So, when the stringers for the *Post* showed up to “cover” the concert, asking, “Where are our reserved seats? We’re with the *Post*,” they were politely informed, “There are no seats reserved for the *Washington Post*.” Shocked, they threatened, “If we don’t get seats, we won’t review it at all,” refusing to recognize that they had simply arrived too late, and could not be treated any differently than anyone else. So, off they stormed, unmindful of the fact, that, as they exited, the spirit of Bach, embodied in the dialogue between these 80 young men and the hearts of thousands that came to the Basilica to hear them, laughed so loudly, that we heard music.

An Invitation

A unique institution

The Washington Post and other proponents of William Rees-Mogg’s racist theory of the “cognitive elite,” through intimidation, caused changes in the symposium held by the Committee for Excellence in Education Through Music. Though the Post reported the symposium to be cancelled, it was held, in fact, at Howard University. The following excerpts from the invitation to that symposium, give an appreciation of both the St. Thomas Choir and the work of the Committee.

If one studies truly successful education models, such as the [William] Humboldt education system of the Classical period of the 19th century in Germany, one can see that excellence in education is not brought about by reducing the intellectual challenge for the pupil to a practical “outcome-based orientation,” but by something totally different. As Wilhelm von Humboldt demonstrated, it is the encouragement of the pupil and student to re-create in his or her own mind the creative discoveries in great art and natural sciences, and thereby develop an understanding for the value of the cultural and scientific heritage of mankind, which sets free the creative potential in the student.

With the *Thomanerchor*, we have invited perhaps the best boys choir in the world to participate in this symposium, to demonstrate in one field—music—what a task-oriented education can accomplish. What they have accomplished in Classical music could be a model for every other aspect of education.

The world-famous *Thomanerchor*, the boys choir from the St. Thomas Church in Leipzig, Germany, is one of the oldest musical institutions in all of Europe. Since its foundation by Augustinian monks in 1212 . . . this unique institution existed in an unbroken fashion. . . .

Among its outstanding leaders—*Kantoren*— . . . was Sethus Calvisius, a friend of the great German astronomer and mathematician Johannes Kepler, who, in his groundbreaking work *Weltharmonik (Harmony of the World)* proved that the entire universe is ordered according to the same harmonic principles as Classical music; i.e., that the same scientific principles which govern the macrocosm—the universe—also govern the microcosm—the individual human being and what his creative thinking produces. . . . This scientific principle of Kepler’s was transformed into musical practice one century later most beautifully (and lawfully by none other than the greatest of the many *Thomaskantoren*, Johann Sebastian Bach. . . .

The choir is attached to a humanistic *Gymnasium*—a secondary school of eight grades leading up to the *Abitur*, the final examination which qualifies the 17- to 18-year-olds for study at the university—so that the choir boys get a first-class “regular” education. Today, the choir boys, who actually live in the building of the *Thomanerchor*, share this school with other Leipzig children, including girls in recent years. . . . This “regular” school education—in today’s Germany in fact one of the best any child can get—enables the choir boys to enter any branch of university they like; and, in fact, only a few of the choir boys choose music as their profession, most of them becoming medical doctors, lawyers, teachers, engineers, etc.

The choir rehearsals are strictly task-oriented, since the choir *has to perform each and every weekend*—and that, on a world-class level. The present *Kantor*, Georg Christoph Biller, who himself was a member of this choir during the ’60s and ’70s, has again taken up the tradition of his great

predecessor, J.S. Bach, and has the choir learn and perform each week at least one new choral composition by Bach, with the aim being to perform the entire choral work of Bach over the coming years. Naturally, this puts a lot of stress on the young artists, who have to learn these difficult pieces in the very short time of four or five days, since each Friday evening, Saturday, and Sunday, the pieces have to be performed in St. Thomas. . . .

But this stress is considered by teachers and pupils alike as a positive, “constructive” one, which enables them to test and develop their capabilities to the utmost each week afresh, and then see—or *hear*, rather—the result during the public performances on the weekend. . . .

This makes the *Thomanerchor* a most unique—but much needed—institution, and a model to be replicated everywhere, of what a Classical education for *every* child in the world should be: a broad-based, generous, and intense humanist education in the science of creative human thinking, centered around its highest form, Classical music; and done in a clear, task-oriented way, so that each rehearsal, lesson, or performance is regarded and experienced as part of a mission: the noble mission of uplifting people—eventually the entirety of mankind—by touching their hearts, educating their minds, and ennobling their souls by radiating beauty.

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e-mail: larouche@larouchepub.com