
Dialogue with Lyndon & Helga LaRouche

Finding an Identity In the Future

A brief discussion period, moderated by Helga Zepp-LaRouche, brought the conference to a close.

Helga Zepp-LaRouche: One of the violinists from the performance yesterday, who is also a student of Norbert Brainin, has put up a new petition [on the Internet] for the lower tuning. We will publish the address on the Schiller [New Paradigm website](#), and I would ask all of you help to make it known, and what it involves.

Since I have heard that there were many questions in the room, which it would be impossible to answer now because of time reasons, people should feel encouraged to send these questions by e-mail, or even set up some kind of telephone conference call, because I think some of the speakers would be more than happy to answer questions even beyond this short opportunity.

I would say we now have about ten minutes, so if people have pressing issues for any of the speakers on the podium, please go ahead.

Q: Hello, my name is Matthias and I have a simple question to Lyn for my future work. Please tell me how can I motivate my

friends to take responsibility for people they will never know? How can I get the people around me to be more involved to work for the future?

Lyndon LaRouche: Well, first of all, you have to be convinced yourself. You have to define your own self-confidence, and you really have to decide to make a breakthrough that is not the same-old, same-old.

No, it depends upon you: First of all, you have to have a reason, a motivation for experiencing something yourself, and it's on the basis of wishing to express that for yourself. And it can come in two ways: You wish to express something which is in you, and you find that when you try to do that, you stumble. And then, if you get help, you find, if you're cooperating with somebody, and you try to do the same thing, as in song, you find it may work. So you actually have to *do*—experimentally, you're exploring yourself, and trying to find out where the fault in yourself is, which prevents you from doing something. Or, maybe it's a physical problem of performance; but you have to settle the question, yourself.

And if you can solve the problem, solve it! If you can't solve it, try doing something indirect on the problem; promote it, getting other people to do it, getting people to agree, "Let's try to do this; I'm having trouble doing this. Let's try to do this."

And I think a lot of inspiration—the greatest performers—I think they often get to it exactly that way, by getting to something when, suddenly, they make a *breakthrough*. And only when you go through this challenge of making a *breakthrough*, do you really understand what it's all about. It's that understanding.



EIRNS/Julien Lemaître

Helga LaRouche, and her husband Lyndon, the "Confucian mentor."

What Is Real Classical Art?

Q: Hello, I have, I think, a simple question, but to whoever wants to respond, how do you recognize what is real Classical art, and what is not?

LaRouche: There's a good example of this. It's the case of Beethoven in his later years, and it's a humiliating lesson for people who have difficulty in singing; it's a terrible lesson. Because Beethoven was at a point where he was composing, where he could not rely upon his ability to hear. He couldn't rely on it. But he actually *composed*—his greatest compositions, in complexity and achievement, came in his later performances, at a time when he could *no longer hear!* He would direct a performance, a public performance, which *he himself could not hear!* And do it accurately.

And the point is, it is not the sound of your voice which isn't much; it is the sound inside your head which is it. The *idea*, you operate in the domain of *ideas*, not of experimental noises. Not trying to find a beautiful noise. It's something *inside* you, it's a passion inside you, to do something *you have never done before*, an accomplishment you never made before! And it's only when people go through that, and some teacher or some coach, for example, will get them—"Look! Try!"

And, when they make a breakthrough, of finding out how to do something which they were always capable of doing potentially, and they make that breakthrough, and they force themselves to *dare* to make that breakthrough—they may not do it too well, but then, they know what they've got. And they will try again, and it will become successful

'The Sweetness of Truth'

Q: Hello, I want to speak in German. [Asks question in German]

Zepp-LaRouche: Okay, I'll answer in English.

I think that everybody who joined this movement was confronted with this problem, because what my husband has done is basically to lift us out of a life which was more or less a normal life: People would pursue their studies, or their family life, or whatever. And I apologize that I say this, because I'm not prejudiced because I'm married to him, but you meet a person like my husband, maybe once a century. And I was very happy when the guest from China said that Lyn is "a Confucian mentor"; and other people have said, he's in the tradition of Vernadsky in Russia, or...

Anyway, when we met him, it was like an earthquake, a thunderstorm, which completely changed the

way you look at [the world]. Because if you meet a Plato, or you meet a Leibniz, or a Beethoven, I think that that changes your life.

Now, in the beginning there were incredible obstacles. People said, "Oh, you want to do this crazy thing? Don't think you can change history. You're just a little *Sandkorn* [grain of sand] on the ocean, the waves will come and push you away. And it takes this initial strength, to say, "No, I will devote my life to something better." Given the fact that anybody who has a heart and a mind, and who sees in what terrible condition this civilization is—I mean, Africa is dying: Who cares about Africa? You have millions of children dying and nobody cares! At least not in the so-called "advanced sector."

You have an incredible menticide going on: If you look at the youth, for me—even if I've been in politics with my whole heart for a very, very long time—when I see the condition of the youth, now, where you have reports almost every day that 12-year-olds are raping 11-year-olds, and they're making pornographic videos and put them on the Internet; or they use guns, when 4-year-olds shoot their parents, because the gun is lying around—I cannot look at the condition of civilization, knowing what is a positive image of man!

Fortunately, I had the luck that I had three good German teachers who never spoke about the 20th Century, but they always spoke about Schiller, Lessing, Mörücke, and all these other beautiful poets, so my image was extremely formed by—for example, if you read the letter exchanges between Schiller and Humboldt, Schiller and Körner, Schiller and Goethe, for that matter, you see how a human relationship can be: that human beings can struggle for the most beautiful ideas, and that is the basis of their social relationship!

Now, if I compare these letter exchanges from this period to the SMS of today, or the Twitter of today, you have a sense of how much man has shrunk in their communication! And I think it's one of the big curses, that in the future, historians will ask, what was the relationship among these people? Oh, this SMS, and that text message...! And you know, it will be a mirror of why we are in such a Dark Age.

So, when you see all of that, and you have a love for mankind, then you have to have a *compassion*, that you will do everything with your life possible, to not leave it like that. Most children have no chance! If they don't meet at least one individual, a teacher, a parent, who gives this divine spark to them, they will become veg-

etables, and take drugs, and be involved in this horrible youth culture, which is based on ugliness, on violence, and so forth.

So if you have *any* passion for mankind, you have to do what we do—there is simply no other way. And in the beginning, you will meet some friends, who will turn out not to be friends. Many people think friendship is friendship, but then it turns out, when the first test comes, they were just “warm bodies in the Winter night.” Or people you do banal things with, and when the first challenge comes, it’s not a real friendship.

On the other side, those of us who stuck with it—and some of us are in this for a very long time—we are now appreciated by our parents, as the *only* ones who are not black sheep! Because all the others are divorced or have many symptoms of the present culture.

So this is a transformation; you have to have a little patience, because afterwards, people appreciate you for what you had the vision to show them. And those who are valuable will be with you, and those who are not valuable, you lose. That’s the price, but I think the prize to be gained is what Nicholas of Cusa called “the sweetness of truth” which is much sweeter than any other thing you can know.

And since we *are*—really—we have a tremendous responsibility. I think that the few on the planet who really understand where civilization is at, they have a *tremendous* responsibility, because we are on the verge of extinction of civilization. And we are the few people, relatively speaking, who have knowledge of how it works, because we have never given up; whenever we were attacked, we did not capitulate like other people, but we said, “Who’s attacking us? Why? Let’s find out.” And that’s how we have one of the best private intelligence capabilities of anybody.

And that is why, in a certain sense, we are feared,

despite the fact that we have no physical power. We have no large amounts of money; we have only the insight into the laws of the universe. And I think that that is why I am optimistic after all these many struggles, that the

laws of the universe are with us, and they’re with us for the same reasons that Antonella [Banaudi] said, because I believe that, while I cannot guarantee this or that, we are in tune with the lawfulness of the universe, and our opponents are a disease which will eventually vanish.

So, be optimistic and join.

Q: Yes, maybe you want to say something on what we are going to do tomorrow. Because we have also, our youth movement, we have people here who are partly working with us, who are new people, who have known us for a long time, but we need really to defend our citizenship, of our nations. And, we can very quickly establish that we contact our parliamentarians, and I think, for example, we have now in the United States, we have this

fantastic [conference] call with organizers; and we also have that in Germany every Saturday, and every German can get on this call. We brief you and we can help you to actually organize the parliamentarian in your district. Because it’s very urgent right now that Glass-Steagall go through. And I think it’s very important to see this as the preparation for what we’re going to do tomorrow.

So I just wanted to add that. And you can probably say more.

Cease Having Confidence in the Past

Zepp-LaRouche: I want to give the concluding word to Lyn.

LaRouche: The thing I desire the most, from all of you, and many people beyond, is *to cease having confidence in what happened yesterday*. The only thing that is really worthwhile, is, when you know you are living



Beethoven composed his sublime music, and conducted his compositions, while deaf! He was able to do this because he operated in the domain of ideas, and not of the senses, LaRouche said.

in a troubled universe, anyway, you know that you cannot continue to do what you are doing, because what you are doing is leading nowhere.

Therefore, the solution lies in the definition of the question of future: Do you know a better future? Now, this is not merely a matter of choice of choosing a future; you have to be right. It would be a terrible thing to make a mistake. And what's your passion *to know what the true future potential is?*

Take the case of Beethoven, as I referred to earlier, today: Beethoven was deafened to a degree, at which, in his last public performances, direction of his own compositions, he had trouble in matching what the orchestra was doing with his own composition. And yet he was right! And the reason was, that this man was composing brilliantly, in terms of composition of *ideas*, composition of ideas—he was at the acme of his capability, and still inspiring people. And yet, he could not hear! And yet, he had been deaf, for years. And his past ability to hear was disappearing all along. And yet, in this precise period, this man, this man's mind, was doing the greatest creation, greater than what he had ever done before.

Therefore, the thing that's important about human beings, and what's bad about them in their performance, is they believe in sense-perception. They believe in the sense-perception that has been *heard*, or the sense-perception they *wish* to hear, immediately, forgetting, recklessly, without finding what the actual future might be.

The most precious thing in society, is the development of people in society, who have a prescience of the future, of what the present is leading to—that you don't see the present only. You see the process of the past, leading into the present; now, can you *know* what the future is going to bring?

I've done this repeatedly. Other people, who are usually exceptional people, have done the same thing: I've often said, and been right, when I said, "five years from now is about the limit before this new development is going to occur." It could be more or less, but it's in those kinds of ranges. I've often prophesied, in the sense of ranges, and have been right.

Now, this is the same principle that you see demonstrated by *all* great composers. *All* great composers. The principle is to see the future, by seeing a better quality of idea, of importance of the idea in the future, at a relatively greater distance.

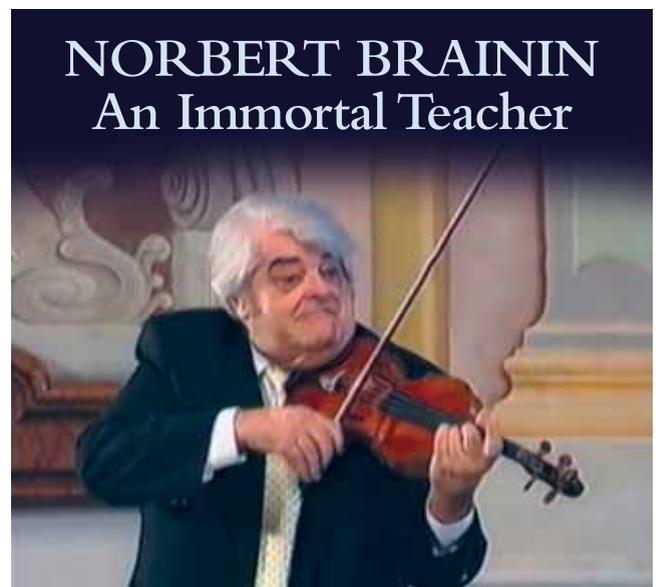
This is most essential, because otherwise, how can you judge what you can do with your life, or do for hu-

manity during your life? How can you prove that that choice was not a waste of time? That your whole life is not a waste of time, because you didn't *know* the idea you should have been able to know? And that's what makes all creativity.

If you really understood Shakespeare's performances in drama, a good performance of Shakespeare, you come into the same thing. You realize that you are gradually foreseeing the future development within that drama. All great musical opera, Classical opera, the same thing; Classical song, the same thing. The opera is useful for this process, because it does involve a lapse of time. Can you foresee *the irony* of what's going to happen in the future in that drama, in the Classical drama? Can you apply that ability to a real life experience?

I'm telling you, man is perfectly capable of doing that. It's a species capability of a human being. It's what makes the difference between a human being and a beast. *And you all have possession of it.* You simply have to take charge of your possession.

Zepp-LaRouche: So, with that, this Schiller conference is concluded.



NORBERT BRAININ An Immortal Teacher

On Sept. 20-22, 1995, the Schiller Institute sponsored a series of seminars/master classes, featuring Lyndon LaRouche's close friend and collaborator Norbert Brainin (1923-2005), the first violinist of the legendary Amadeus Quartet. The seminars, held at the Dolná Krupá castle in Slovakia, trace the revolution, begun by Hadyn's discovery of *Motivführung*, through the works of Mozart and Beethoven. The 40-minute LPAC video is a montage from the seminar; the full videos can be found at: larouchepac.com/culture.

<http://larouchepac.com/node/20178>