

LaRouche's Manhattan Party: Moral Compass for the Nation

by Robert Ingraham

This article was prepared from interviews conducted with numerous leaders of the Manhattan Project.

Nov. 1—Moral Courage. What is it? How does one acquire it? Why is it a singular force with the power to change the future of the nation and the world?

Slightly more than one year ago Lyndon LaRouche initiated a project—the “Manhattan Project”—for the purpose of developing a new leadership for America, a leadership capable of meeting and overcoming the life-and-death crisis we are now facing. LaRouche made clear from the beginning that such leadership could not be found in outpourings of populist rage nor in macho posturing. Rather, what was necessary was an elevation of the souls of a growing force of patriotic volunteers, individuals willing to work on developing the better sides of their nature, to locate their individual identities in the fight for humanity's future.

Although our fight is far from won, it must be reported at this juncture that just such a leadership has not only begun to coalesce in Manhattan, but, even in its still embryonic form, the initiatives undertaken by LaRouche's Manhattan Party are already impacting the political process of the entire nation. Furthermore,

it is a force which our enemies are completely unprepared to meet in battle.

The choice of Manhattan should not be a mystery. It was the Manhattan Party of Alexander Hamilton, between 1787 and 1797, which provided the leadership that created the United States of America. From the beginning of the Manhattan Project, Lyndon LaRouche has insisted that the entire effort must be grounded in the Hamilton Principle. In recent months, LaRouche has broadened and deepened the nature of the project to include a leading emphasis on the Choral Principle. These are not two different things. Both are unified in

the Conception of Man, what it means to be Human, and LaRouche's message is that all politics is Principle—nothing less. Politics is not about “issues.”

In the work of recruitment to the Manhattan Project, this universal concept of humanity has come up again and again in discussions of “immortality,” both in terms of the day-to-day political work being done, but more intimately in the music work. And in recent months it has been the choral and related music work which has witnessed the most dramatic effects in the changes in people's self-identities, in “strengthening the souls” of both new recruits and experienced organizers.



EIRNS/Stuart Lewis

Alexander Hamilton, founder of the American Dream. This statue is near the site of his Society for the Establishment of Useful Manufactures near Passaic Falls, New Jersey.

In what follows in this article, we are not presenting “what the LaRouche organization is doing in New York City.” This is a briefing on a revolution in progress, one which holds out hope to save this nation at this very late date of corruption and collapse. It is a revolutionary process which needs to be replicated throughout the entirety of the United States.

I. Hamilton’s New York

In New York Harbor stands the Statue of Liberty, a manifestation for the entire world that New York City is the gateway to the Beacon of Hope and Temple of Liberty that Alexander Hamilton’s New York has represented for more than 200 years. As **Executive Intelligence Review** has demonstrated,¹ Hamilton’s New York has always been the headquarters in America’s battle against empire, and the concurrent battle to create a nation and a pro-human economic system, based on a recognition of what it means to be a human being, and what should be the governing principles of a human society.

From the time of the Constitutional Convention onward, it was Hamilton who led the fight to free America from the oligarchical feudal heritage of Europe. It was Hamilton who led the nation against the British Empire. And it was Hamilton who was the mortal enemy of the Slave System of Virginia and the South. It was Hamilton who committed the nation to a policy of rapid industrial, technological and scientific development, to the rapid advancement in the productive powers and cognitive skills of the people, and it was this outlook that took root in the American tradition that each generation would be an advance over the last, that children would have better futures than the lives of their parents. It was Hamilton who was the author of the “American Dream.”

Hamilton was responsible for the Credit System through which he pursued national economic development. Hamilton, his friends, and his followers were responsible for the creation of modern Manhattan, the building of the Erie Canal, and the creation of the New York public education system, which even in this day, with more than 1.2 million pupils, is the largest in the United States. Progress and Opportunity, that is Hamil-

ton’s legacy, and it was continued by people like Gouverneur Morris, Stephen Van Rensselaer, James Fenimore Cooper and others up through the Civil War. And it still exists today.

Hamilton was also the deadly foe of what we today call Wall Street. Despite attempts by neo-cons to claim Hamilton as one of their own, Hamilton hated speculators and financial wheeler-dealers. When people like William Duer tried to get rich off projects such as Hamilton’s manufacturing works in Passaic, New Jersey, Hamilton denounced them. He refused to speculate in real estate as many of his friends did. His commitment was to the future, to what was being built, and to make possible a basis for future generations to build more. To advance.

That is Hamilton, and his Principle still lives in the hearts of many New Yorkers. Manhattan is the only place where the revolution initiated by Lyndon LaRouche could begin. It is the point of origin, and it will spread from there.

II. The Choral Principle

During the next seven weeks the LaRouche Manhattan Chorus will stage two public performances of George Frideric Handel’s *Messiah*, one in Brooklyn and the second on the upper East Side of Manhattan.

These two concerts, which will include the participation of a growing number of volunteers who have been recruited to the Manhattan Community Chorus, are the latest breakthroughs in an ongoing escalating process stretching back several years, a process intended to evoke from the minds and hearts of New Yorkers higher-order concepts, including concepts involving the idea of culture, the idea of beauty, and the idea of what the human identity is all about.

The decision to found a public community chorus was made because of the recognition that such an uplifting and improvement in the moral character of the people was an indispensable necessity, without which it were impossible to win the fight now confronting us. Throughout 2015, LaRouche organizers have been actively, aggressively recruiting to the Manhattan Chorus. This has included the distribution of a leaflet-invitation, titled *The Classically-Tuned Chorus as a Moral Institution: a Declaration of War on the Stupidity and Banality of Popular “Culture.”* We quote here from that leaflet:

1. See [Manhattan’s Struggle for Human Freedom Against the Slave Power of Virginia](#), **EIR**, May 8, 2015.



Schiller Institute

The NYC Community Chorus performing at the Flatbush-Tompkins Congregational Church on Oct. 25, 2015. The sacred works were performed at the Verdi tuning.

Not only in art, but also in scientific endeavor, shining exceptions aside, humanity has been ‘dumbed down’ and brutalized in the course of two world wars instigated by a network of degenerate misanthropes known as the British Empire, dead-set on eliminating the majority of humanity and keeping the remainder in a state of largely self-imposed slavery.

It is high time to reverse that course, and open the floodgates of creativity which uniquely define what our Declaration of Independence terms ‘the pursuit of Happiness.’ And what better and more joyous way to do that, than to build a mighty Chorus of souls dedicated to rediscovering the almost-lost principles of Classical composition embodied in the greatest works of J.S. Bach, of Mozart, of Beethoven, of Schubert, Schumann and Brahms?

The same leaflet begins with a statement proclaiming the role of both Lyndon and Helga LaRouche as the initiators of the Manhattan Chorus project, thus identifying this effort as a political, not “artsy-fartsy,” intervention into the New York environment.

The Manhattan Choral project has been a dynamic work-in-progress. Hundreds of New Yorkers have par-

ticipated in one or more choral sessions. The leaflet quoted above has been distributed on street corner deployments, at rallies, at music schools, posted on Craigslist, and circulated by numerous members of the Manhattan chapter of the LaRouche movement. Recruitment to the chorus and the “political” organizing and interventions have been carried out as one seamless operation. The message has remained constant: “We are creating something better than what exists now. We are determined to recognize the humanity within each of us and to do battle at the highest level for a better future.”

There is no easy way to report on the entirety of this effort, so a few stories or anecdotes will have to suffice:

There is the story of one man, the music director of a church, who recently invited leaders of the Manhattan Chorus to participate in a music festival which included choirs from some of the black churches of the city. In particular, he wanted our members to inject Classical music into an event which was otherwise dominated by gospel music. The Manhattan Chorus performed Mozart’s *Ave verum corpus*, Bach’s *Jesu, meine Freude*, and Hall Johnson’s spiritual *When I was sinking down*. This same individual has worked with the Schiller Institute for years in the campaign to return the accepted singing pitch of all of the choruses and choirs in New York to the natural Verdi pitch of C-256. More recently,

he has adopted a personal mission to tune down all church pianos in New York to this natural pitch, and he has also undertaken a project to tune his church organ to the same C-256 pitch. When that re-tuning is completed, it will be celebrated by the Manhattan Chorus with a performance of Giuseppe Verdi's *Four Sacred Pieces*.

Another musical conductor was met at a field deployment and signed up to impeach Barack Obama. He then came to one of the Manhattan Chorus rehearsals, bringing with him a young tenor. The tenor left the rehearsal because he claimed to be apolitical and was offended by a poster of Obama with a Hitler mustache. But he was re-contacted, and after further discussion, he came to our next rally at the United Nations and began attending chorus rehearsals regularly. Eventually, this "apolitical" tenor traveled to Washington D.C. as part of a LaRouche-PAC lobbying team to tell Congress to remove Obama from office.

Among the hundreds of people who have participated in the Manhattan Chorus, many of them originally from BRICS nations, there is the classic New York liberal woman, an original cast member from *Hair*, who is provocatively spreading discussion of LaRouche everywhere she goes, particularly in liberal hangouts. There is the political supporter who donated a harpsichord, which is now being played by another supporter/collaborator, who herself has sung in performances of Bach and the Messiah by the Manhattan Chorus. There is the sheet-metal worker who astounded everyone with his performances from Verdi's *Rigoletto*. There is another woman, active in the chorus, whose brother worked on Ronald Reagan's Strategic Defense Initiative.

There is an entire network of professional and semi-professional opera singers who are committed to both the Verdi tuning and to bringing beauty back into the cultural decay of New York. There are the numerous house meetings of singers, conductors, instrumentalists, and political activists which are taking place all the time, meetings which can only be described as an incipient pro-human, pro-beauty resistance movement.

In addition to the brand-new members, a number of singers, music directors, and conductors now participating in this effort are older friends who have "re-joined," having participated in the 1990s in the Schiller Institute's campaign to return all Classical music to the natural human tuning of C-256. Some of them had at-



Dana Carsrud/Schiller Institute

Soprano Rachel Hippert sings Desdemona's aria "The Willow Song" from Giuseppe Verdi's opera *Otello*, at the Schiller Institute's Sept. 26, 2015 Musikabend.

tended Schiller Institute workshops with Carlo Bergonzi and Piero Cappuccilli in New York and Milan, Italy during that earlier period, but fell away either for their own reasons, or due to mistakes that were made by some of the then-leaders of the LaRouche movement. Several of these musicians have expressed their exhilaration at being able to participate again.

These are just a few examples of a much more in-depth complex process, and all of this is sending out a message to New Yorkers: You do not have to be a second-class citizen, either musically or otherwise. You do not have to succumb to the fear and tension which has gripped the city since 9/11. You do not have to accept the Wall Street-directed destruction of the city by the recent string of mayors who have gussied up Midtown Manhattan for the tourists, while the rest of the city has been left to rot. You don't have to accept death and ugliness. There is a pathway out, but it lies not in "protests," but in transforming the souls of citizenry.

There are more than 500 choruses and choirs in New York City, very few of them connected to the professional "music mafia" of the city. The majority are affiliated with churches, and semi-hidden within these networks are many individuals who continue to work day-in and day-out to keep alive a spark of beauty within the city. It is within these extended circles that the efforts of the Manhattan Chorus have begun to spark a response, like an ongoing chemical reaction, linking

the fight for musical beauty with the political effort to save humanity.

III. The Manhattan Party in Action—Speaking Truth to Evil

Imagine a hypothetical gathering, where you are with a group of friends, or relatives or co-workers. Normally, such social assemblies are characterized by inoffensive banal “small talk.” Would you be willing, in such a milieu, to say “Obama is a murderer,” and when people objected, to follow that up by saying, “The President of the United States—our President—murders people in cold blood for pleasure?” Most people, even if they knew such a statement to be true, wouldn’t,—unless they were sure that everyone within earshot was of a similar view.

Such cowardice which prevents you from simply stating a moral truth, is the disease that is putrefying both our culture and the souls of our citizens. This is the moral cowardice that afflicts virtually every member of the United States Congress, but it is also the cowardice which overwhelms almost all American citizens. It is the type of cowardice immortalized by the confession of Martin Niemöller,² in the words:

First they came for the Communists, and I did not speak out because I was not a Communist. Then they came for the Socialists and the Trade Unionists, and I did not speak out because I was neither. Then they came for the Jews, and I did not speak out because I was not a Jew. And then they came for me, and there was no one left to speak out for me.

The simple truth is that Obama *is* a murderer, and he must be removed from office. At the same time, Wall Street must be pre-emptively shut down, and the power of the speculative institutions and financial oligarchies eradicated forever.

One year ago Lyndon LaRouche initiated the Manhattan Project. Over the course of the last twelve months, organizers of LaRouche’s Manhattan Party have repeatedly made the decision to speak these truths to the citizens of the city, and to intervene uncompro-

misingly against the representatives of Wall Street and the British Empire whenever they attempted to spew their filth in any public venue.

Beginning last year, the LaRouche organization began a series of regular Manhattan Town Meetings, which featured guests such as Helga Zepp-LaRouche, former Attorney General Ramsey Clark, former Congressman Cornelius Gallagher, and many others. In September, following the appearance of Indian Prime Minister Narendra Modi at Madison Square Garden, where he issued the appeal for a new global order based on the future goals of mankind, this effort took on an even deeper character.

These regular Town Hall Meetings were transformed this June 27th, when Lyndon LaRouche began his live Saturday afternoon dialogues with the residents of New York. For the last four months, New Yorkers have had the opportunity to speak directly with LaRouche, ask questions, raise doubts, or say anything that is on their minds. Perhaps the most striking thing about these meetings has been their truthfulness, and it has been out of these honest discussions that a new organization is being built. On Sept. 12, 2015 LaRouche was joined by his wife Helga, Ramsey Clark, and former U.S. Senator Mike Gravel of Alaska, at a special New York City conference, titled “Creating A Peace Paradigm: A New Era For Mankind Where We All Become Truly Human.” There the speakers presented the clear choice now facing mankind between death and destruction versus a new Renaissance of human civilization.

In January of this year, the Manhattan Party began a series of political rallies on Wall Street, demanding the impeachment of Obama, the shutdown of Wall Street, and the immediate re-enactment of Franklin Roosevelt’s Glass-Steagall policy. These Wall Street rallies have continued on a regular basis, with at least one rally being held every month.

Other rallies have been regularly held at the United Nations, at Federal Hall, at Jamie Dimon’s³ headquarters on Park Avenue, at the offices of the Hongkong and Shanghai Banking Corporation, and many other locations. Organizing squads have regularly deployed throughout Manhattan, including extensively into the Upper West Side, a key neighborhood where a decent-sized chunk of the city’s intellectual leadership resides.

2. Martin Niemöller was a German Lutheran pastor and theologian, imprisoned in concentration camps from 1937 until his liberation in 1945.

3. Dimon is the chairman, president and chief executive officer of JP Morgan Chase.



EIRNS/Frank Mathis

LaRouche PAC organizing in downtown Manhattan, Oct. 20, 2015.

Also, in addition to the music work described above, both Lincoln Center and Carnegie Hall have been sites for regular organizing and literature distribution, and Manhattan Chorus-sponsored *Musikabends* (German for “music evenings”), have been held once a month. The Manhattan LaRouche Chapter also meets every week, and it has continued to grow in size and power.

In all of these activities, a new membership has come into existence, with new people being recruited through the Saturday dialogues with LaRouche, through the Chorus, or simply off the street organizing. All of these people represent recruits into the battle and a new potential for victory.

On July 13th of this year, LaRouche organizer Daniel Burke confronted Hillary Clinton at the New School in Lower Manhattan, asking her the simple question, “Senator Clinton, will you restore Glass-Steagall?” When Clinton demurred, and then later let it be known through a spokesman that she opposes Glass-Steagall’s re-enactment, she forever disqualified herself as a legitimate Presidential aspirant. Since that intervention against Mrs. Clinton, organizers of the LaRouche movement have made a point of confronting and challenging representatives of London and Wall Street wherever they have attempted to speak in public. In recent months more than one hundred such interven-

tions have been carried out. The message has been clear: no longer will murderers, speculators, and thieves be allowed to speak in public unchallenged.

The list of creeps who have been so far confronted is too long to go through, but it includes: Ben Bernanke (former Chairman of the Federal Reserve), Timothy Geithner (former U.S. Treasury Secretary), Lord Adair Turner (former Chairman of the British Financial Services Authority and former vice-chair of Merrill Lynch Europe), and Mervyn King (former Chairman of the Bank of England). These people have been challenged for their murderous policies at public speeches, symposia, book-signings and other venues. In all of

these cases, without the presence of the LaRouche organizers, no one else in the audience would have dared stand up to them.

These months of organizing have been a continual self-correcting process. For example, at one event with Ben Bernanke, organizers failed to intervene until the very end of the event, at which point their challenge to Bernanke had little impact. At the next intervention, against the agent of the British Monarchy Lord Adair, a team of organizers repeatedly challenged his lies and murderous intent. Finally, one member demanded that he go back to London and “open a pig farm with David Cameron.” This organizer later stated that he had overcome his “fear of authorities” through his work in the Manhattan Chorus,—a chorus he had originally been reluctant to join.

For his part, Lyndon LaRouche has said that the courage of the Manhattan members in publicly challenging these representatives of the British Empire in New York qualifies them as True Statesmen.

IV. Spreading the Revolution

First, a warning. One cannot simply take what the LaRouche organization is doing in Manhattan and “rep-



NASA

Astronaut Scott Kelly recently took this photo of New York City from the International Space Station.

licate” it in other parts of the country. Very simply, there is only one Manhattan, and its unique significance exists nowhere else. As Leibniz demonstrated in his arguments against Samuel Clarke, one cannot simply move pieces of the universe around arbitrarily.

Manhattan is the intellectual and cultural capital of the United States. Although most Americans will cringe to hear it, the average Manhattanite is smarter than the average American. There is a reason why Hamilton and his group were based in Manhattan, why Lincoln gave his history-changing Cooper Union speech in Manhattan, why Ulysses Grant is buried in Manhattan, and why, in 1967, Martin Luther King traveled to the Riverside Church in Manhattan to deliver his historic speech breaking with Lyndon Johnson on the Vietnam War. At the same time, Manhattan is also the nesting place of the Wall Street parasites and the financial murderers of the British Empire. In other words Manhattan is a battleground—the *key battleground*—in the fight for the

soul of the nation, just as it has been since the days of Alexander Hamilton.

So, it must be said that there is no simple recipe which one can apply from the Manhattan Project in other locations. Nevertheless, if what has been presented above is sufficiently coherent, it should be clear that the approach to saving humanity, providing hope, awakening moral courage and courageous truthfulness,—which are all facets of the organizing of the Manhattan Party,—are lessons that can be applied everywhere in the pursuit of victory.

We live in a culture in which young people are drowning in bestiality, and where the message to anyone over 50 years old is, “just drop dead; you have nothing to live for,

and you are useless to society.” It should come as no shock to anyone to see the current dramatic increase in suicides among the Baby Boomer population. Everywhere in the country there is an omnipresent sense of foreboding, nervousness, and fear of the future. *But there is a way out!* In particular, the continuing work and breakthroughs of the Manhattan Choral program give a glimpse of that way. Not music to be “arty,” like some over-dressed matron at the gala opening of the opera season. Rather, the reawakening and strengthening of the human soul, of that which differentiates us from beasts. That is the pathway to recruitment and to victory.

There is no recipe. There is simply the **desire in our hearts** to work on it, to improve it. This is not a movement that one can “control,” nor should one try to. There is no Comintern party line. It is rather a process of moral liberation. And from moral liberation comes courage.