

Patriots give new meaning to 'Europe'

Muriel Mirak-Weissbach recounts how the Patriots for Germany party led by Helga Zepp-LaRouche catalyzed a movement for a Europe of patriots.

In summer of 1989, the question of what "Europe" means or should mean in history was at the center of an election campaign for the European Parliament in Strasbourg. Virtually every competing formation, from the well-established national parties, like the Christian Democracies or the Socialists, to the smaller, newer formations of mainly regionalist groupings, agreed on the perspective that "Europe" should come to signify a loosely federated collection of entities which had given up the anachronistic notion of nationhood. Such a confederation, known under the rubric "Europe 1992," after the European Community's projected integration slated for that year, was to experience the withdrawal of troops of the two defense pacts, and float into a no-man's-land of neutrality. Germany, brought together into a federation of the G.D.R and F.R.G., was to be the pilot project.

There was one political party in the elections, the Patriots for Germany, which diverged sharply from this consensus, campaigning instead on a platform diametrically opposed to the Finlandization project cooked up by EC bureaucrats in Brussels. The Patriots led an energetic propaganda thrust throughout Germany, and in neighboring France, in collaboration with the *Rassemblement pour une France Libre*, around the need not only to preserve the sovereign nation-states of Europe, but to reestablish those which have been sacrificed on the geopolitical chopping-blocks of modern history. Not Europe of the Regions, but a Europe of the Fatherlands, based on the finest of classical culture, must emerge to face the challenges of the next decade; emphatically this must be the fate of Germany, a nation torn asunder by the sellout at Yalta, which must reassert its identity and integrity as a nation.

As 1989 closed, the slogans launched through the Patriots' campaign echoed like a prophecy; Germany was de facto moving rapidly toward reunification, in a manner and form which no one could have foreseen. By Nov. 9, people from both sides of the divided city were dancing atop the Berlin Wall; weeks later, in Leipzig, East Germans were carrying banners through the streets during their Monday demonstrations, calling for German reunification: "We are a single people, of brothers," they read, echoing Friedrich Schiller, the national poet; "Germany one fatherland" they read, and, most telling: "Patriots for Germany."

As soon as the East German regime was forced by the growing power of the weekly mass demonstrations in Leip-

zig, Magdeburg, and other major cities, to relax border restrictions, literally millions trekked with their Trabis and Ladas to the transit points to the west. Within four weeks, about 14 million East Germans (of a population of less than 17 million) had made their way to the West, to have a taste of the forbidden fruit, freedom. Although the East Germans, deprived of the most elementary consumer goods, like fresh bananas and decent home appliances, were naturally bent on purchasing such goods with the "greeting money" provided them by the Bonn government, they were as desirous of spiritual nourishment, in the form of political discussion.

Patriots for Germany issue leaflets

The only political organization on the West German side which had something to say to the millions of visiting conationals, was the Patriots for Germany, whose activists were to be seen up and down the demarcation line between East and West Germany, as well as in the historic capital city Berlin. Leaflets written by Patriots founder Helga Zepp-LaRouche went out week after week at the border cities, which had acquired a new function virtually overnight; no longer located on the edge of nowhere, beside a barbed wire fence, cities like Hof, Duderstadt, Helmstedt, and Coburg were transformed into the busy transit points for millions of visitors (see map).

Each week, a hundred thousand leaflets were distributed at such transit points, along with as many copies of the Patriots' newspaper, *Neue Solidarität*, and countless copies of books, particularly those on economics, written by Lyndon LaRouche. And every week, as the East Germans went back to their home cities, in Dresden or Halle, Erfurt or Leipzig, the leaflets passed from hand to hand; they were found hung up on bulletin boards at schools and factories as well as churches. And at the weekly demonstrations, those who had prudently grabbed up bundles of leaflets, redistributed them on their own city squares. The political discussion process grappled with the ideas in the leaflets which were to emerge in the demonstrations, as banners and slogans.

Helga Zepp-LaRouche's first message to the "brothers and sisters on the other side" was: "We need France to solve the German question." This statement, which appeared as an ad in the daily of record *Frankfurter Allgemeine Zeitung* before Nov. 9, was a programmatic outline of how France, together with Germany, could constitute the political and

economic combination capable of solving the hunger crisis threatening Poland and the U.S.S.R., on our terms. "The Soviet government must guarantee self-determination and freedom for Germany and Poland," countries which must no longer be played against one another. She also made clear that if East Germans were allowed to express themselves freely on the issue, they would choose reunification: "The overwhelming majority of Germans in East and West desire unity in freedom," which for the Patriots means the Christian, humanist values of Western civilization, of the classical culture of Germany. Significantly, Helmut Kohl picked up a similar theme during his Nov. 9 visit to Poland, when he identified the importance of collaboration among France, Poland, and Germany for freedom, as in the period of the Hambacher Fest.

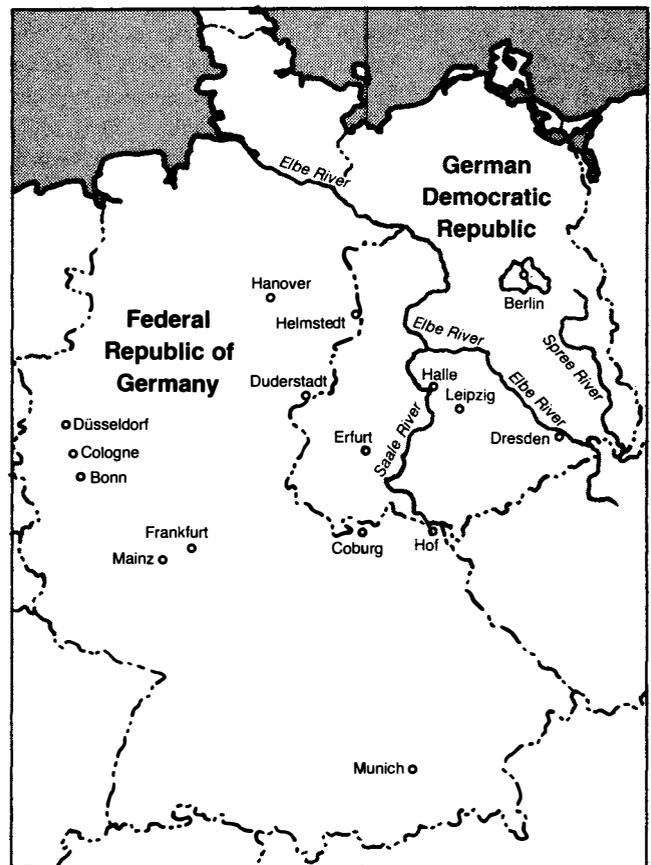
Once the borders were opened politically, Mrs. Zepp-LaRouche gave voice to the feelings that stirred in the breasts of millions of Germans: "What a day of joy!" she wrote, hailing Nov. 9 as "the day on which German reunification began in practice." Celebrating the expressions of brotherhood and love for one's neighbor which exploded throughout the country, the leaflet noted that even in the Bonn parliament, "the parliamentarians spontaneously stood up to sing the national anthem." To reach this "Unity and Justice in Freedom"—a phrase taken from the national anthem which headed the leaflet—Zepp-LaRouche urged that the "Berlin proposal" her husband had presented one year before must be implemented immediately. To build public pressure on Bonn in this direction, she called for demonstrations in major West German cities to take place on Monday evenings, in support of those which had become institutionalized in Leipzig and elsewhere.

Such Monday gatherings began right away, at first as relatively small candlelight vigils, then growing in size and significance, and branching out into all major West German cities, like Frankfurt, Mainz, Munich, Hanover, Düsseldorf, Cologne, and, of course, Berlin.

Spirit of Beethoven and Schiller

"Beloved Germany, onward—with confidence!" urged the next leaflet, which opened with the cherished verses of Schiller's Ode to Joy, immortalized in Beethoven's Ninth Symphony. Here, Zepp-LaRouche addressed the deeper emotional substance of this unprecedented revolution, in which Germans were experiencing the most elevated feelings of the past 25 years. A revolution not of hate and rage, but of love, *agapē*, is what had broken out. Thus, it was only natural that the poetry of Schiller and the music of Beethoven should become the vehicles to express these sublime sentiments. Thus, too, it was necessary not to "slow down," as many frightened, or ill-meaning voices had urged, but rather to move forward, shaping ever more concretely and precisely the contents of the revolutionary struggle. The outlined economic collaboration now took the form of a proposal for massive transportation improvements, emanating from a

The two Germanys



high-speed rail line from Paris, through Berlin to Warsaw, and a related waterway system through the Elbe, Saale, and Spree. "If we link the reunification process with the deployment of German technology for the development of other nations like Poland or the developing nations, then Germany will be making a tremendous contribution to keeping peace in the world."

The same concept of "80 million Germans as a power for good in the world" was further developed in the next leaflet bearing this title, which argued against the British and others, who were agitating the specter of a "monstrous Germany." Once a reunified Germany unleashed its industrial and labor potential for development, this would radiate out throughout Europe, bringing the "victims of Thatcherism and Reaganomics" out of their post-industrial ruin, and offering hope to the Third World.

Nearly simultaneously, Chancellor Kohl and his colleagues in France began discussions of how to deploy the superfast French TGV and German high-velocity trains into a network reaching into Eastern Europe. By early December, such discussions had reached the implementation stage.

As the revolution thus proceeded, however, the forces of reaction moved to stop it, just as their oligarchical forebears

had done in the last century. Throughout December, Margaret Thatcher, George Bush, and Mikhail Gorbachov desperately sought to reimpose a settlement modeled on the 1815 Congress of Vienna, which had dashed the hopes of the freedom fighters throughout Europe. In response, the Patriots issued a call to defeat the Congress of Vienna plot, hatched at Malta, and to organize free elections in the G.D.R. Only through free elections, could East Germans choose a government representative of the revolution, capable of expressing the desire for development of the people. To win, the revolution must accelerate, and become simultaneously a renaissance.

Peaceful revolution

"The peaceful revolution which has occurred in the G.D.R. has had an elevating effect on the Germans in the F.R.G. as well," wrote Zepp-LaRouche. "This proves that the human soul is more capable of receiving great ideas in great historical moments—ideas of freedom and the fatherland, love of God and of man. If the freedom struggle in Germany against the powers of the Vienna Congress is to be

successful, then we must mobilize everything which constitutes our power and identity as a nation. To this belongs our important scientific tradition, as well as the concepts of [economist] Friedrich List. Above all, we have to fill the best of our German culture with new life. The music of Bach, Mozart, Beethoven, Schubert, and Schumann belongs to this, as does the work of our beloved poet of freedom Friedrich Schiller, or the humanism of a Nicolaus of Cusa, Leibniz, or the Grimm brothers. If we make these thoughts and the image of Man connected to them, our own, if we add to the political and economic revolution a cultural one, then with this power, even the sinister plans of all present-day tyrannies will be destroyed."

Schiller's poems, snatches of his verses are adorning the posters and banners of Leipzig. Beethoven's great music is being played by the finest musicians in the world, among them violinist Norbert Brainin and pianist Günter Ludwig, who spontaneously offered to celebrate the revolution by playing an all-Beethoven concert in West Berlin, free to East Germans, on Dec. 17. As the banners one Monday said, "Patriots have better ideas."

'Verdi's A' proven right

During this past year, Lyndon LaRouche's campaign in defense of classical music and scientific tuning gained support among musicians and music lovers all over the world. Compared to 1988, the year in which LaRouche's idea to go back to the "scientific pitch" of Mozart, Beethoven, and Verdi (C=256, equal to A=432 Hz) was proposed, 1989 was the year in which the superiority of "Verdi's A," as the world press called it, was scientifically proven, in laboratory experiments as well as in musical performances. *EIR* readers will remember that a Schiller Institute petition to restore Verdi's A=432 (which means to lower orchestra pitch by almost half a step) was endorsed by the most famous opera singers and instrumental musicians all over the world, creating an uproar in the press which saw in it a true "music revolution." From the *New York Times*, to the *Washington Post*, to Italy's *Corriere della Sera*, France's *Le Monde* and *Le Figaro*, all the biggest dailies dedicated articles, interviews with singers, and comments to this issue, all the more in 1989, which began with a debate in the Italian Parliament on the Schiller Institute bill proposal.

The parliamentary debate ended in March with the typical "political compromise," and a useless decree eu-

phemistically imposing the same "standard pitch" of A=440 which no orchestra respects, and which itself respects no physical or musical law. This provoked what the Italian daily *La Stampa* called a "revolt of the Verdi fans" in Italy, particularly in Verdi's home town Parma, as well as a revolt of the singers who had endorsed Verdi's idea, well aware that Verdi's pitch is the best way to relaunch beautiful singing. *Corriere della Sera* announced that "a whole opera will be performed next year in London at Verdi's A=432 pitch, in a protest concert."

The Schiller Institute started a series of concerts in Verdi's tuning fork which made the point for thousands of musicians. Two of those concerts took place in America, in New York's Town Hall and in Washington, D.C. At the Royal Palace in Munich (West Germany) a double concert was held, with Verdi arias and duets sung by three Italian artists (a soprano, a tenor, and a baritone) and with Beethoven and Mozart piano-violin sonatas played at Verdi's pitch by Norbert Brainin, first violinist of the Amadeus Quartet, and pianist Günther Ludwig. Another concert capped a one-day seminar of the Schiller Institute and Cini Foundation last June at the world-famous Cini headquarters at San Giorgio Island in Venice, the same island which had hosted Ronald Reagan and a number of world summits. Listeners at those concerts had no doubt: LaRouche was perfectly right, that in order to correctly perform and interpret classical music, you have to respect its key, its tuning, and its natural vocal register shifts.