

New York City Schiller Celebration Challenges U.S. ‘Wall’ of Pessimism

by Dennis Speed

Nov. 17—The New York-New Jersey chapter of the Schiller Institute on Nov. 8-9 celebrated the three-fold occasion of the 255th birthday of “Poet of Freedom” Friedrich Schiller, the 30th anniversary year of the Schiller Institute, and the 25th anniversary of the fall of the Berlin Wall. That 25th anniversary—largely uncelebrated in the U.S. and barely mentioned by the Obama White House—was also the year of the birth of “the World Land-Bridge,” a physical-economic policy created by Lyndon LaRouche in response to the great opportunity provided to humanity by the fall of the Wall.

The event, in Manhattan, was attended by 150 people, representing dozens of different cultures. It centered on three presentations, bracketed by musical offerings. Institute founder Helga Zepp-LaRouche delivered the keynote by video, after which Leni Rubenstein of the Schiller Institute and former U.S. Attorney General Ramsey Clark spoke. These were followed by presentations by representatives of the Foundation for the Revival of Classical Culture, and LaRouchePAC.

The New York/New Jersey Schiller Institute Chorus opened the event with three verses of the 200-year-old “Star-Spangled Banner,” followed by a masterful performance of the Adagio and Fugue from Bach’s Violin Sonata in G minor by 16-year-old Yaegy Park. A standing ovation greeted her setting of the high poetic-emotional tone, which was maintained throughout the performance.

The core presentations followed, each one building on that which had immediately preceded it.

‘Divine Sparks’

Zepp-LaRouche’s message concluded: “So therefore, reflecting on the 25-year anniversary of the fall of the Wall, when the system came to its end, we are now in a similar situation. The free-market economy is about to blow up completely. We are at an absolutely crucial transition of world history, and we absolutely must not

again miss the great chance.” (See *EIR*, Nov. 14, 2014 for the complete transcript.)

Rubinstein’s presentation concentrated upon the principled unity of the idea of 1989, with Schiller’s great idea of 1785: his poem “Ode to Joy.” “Beethoven worked for decades on the idea of Schiller’s poem—‘*Freude, schöner Götterfunken*,’ ‘Joy, beautiful, Godly sparks.’” Beethoven came back to this again and again, Rubinstein said, until he found that he could make a whole symphony, and build up through the first movements to the last phase, where human voices come in, in a celebration of mankind. This is what Schiller represents, and this is what our Institute represents—the whole Ninth Symphony, but, particularly, this celebration of mankind at the very end.

And if you think about the Ninth Symphony, you think about the World Land-Bridge: “*Seid umschlungen, Millionen!*”—“Be embraced, ye millions”: “*Alle Menschen werden Brüder*”—“All people will become like brothers,” because we are one humankind.

Rubinstein continued: “Helga talked about the World Land-Bridge as a universal image of mankind. And if you look at this globe of ours, this is our garden, which is completely inhabited by mankind collaborating with each other around mutual development principles. This is an image of an anti-imperial, anti-oligarchical world. And for the first time in the history of mankind—I’m not exaggerating—for the first time in the history of mankind, we have the possibility for making this a reality, that this becomes the new era of mankind, where we also, as human beings, will have become different.”

Rubinstein’s presentation was followed by two compositions by Johannes Brahms, musical settings for two Schiller poems, the second of which was performed live: “*Dem dunkeln Schoss der heil’gen Erde*” from Schiller’s poem “The Song of the Bell,” and the “*Nänie*,” performed by the Schiller Institute Chorus under the direction of John Sigerson.



Schiller Institute

Schiller Institute members gathered at the statue of Friedrich Schiller in Central Park, following their Nov. 8-9 conference, and placed a garland at the poet's statue.

Ramsey Clark's impromptu remarks captured the spirit of the aspirations for freedom, expressed in the demonstrations of 1989, but warned the audience that the drumbeat for general global war, using the most vicious weapons of mass destruction, threatens to overtake all of humanity (see transcript below).

Classical Culture

Ending the first half of the program were presentations by Lynn Yen, founder and executive director of the Foundation for the Revival of Classical Culture, who described the group's progress over the past three years, the mission it has taken up in the last year, to restore the Classical tuning pitch of A=432 HZ. A graduate of the Foundation's Summer program, 19-year-old baritone Carlos Arcos Marwyn had, near the beginning of the event, performed the Italian art-songs "*O del mio amato ben*" and "*Caro mio ben*," along with 84-year-old baritone and music teacher Harry Thompson, who sang selections from Handel's *Messiah*, Mendelssohn's *Elijah*, and the African-American Spiritual "Honor, Honor," as arranged by composer Hall Johnson. Several audience members remarked at how thoughtfully moved they were to see and hear the two singers in succession. "It caused me to realize how timeless and per-

manent great music can be," said one person.

Following Lynn Yen, 16-year-old José Vegas, a member of the Foundation's Music and Science Summer Program, gave a passionate presentation on real education vs. ramming facts into students. He reported his experiments in teaching his peers elements of Plato's *Meno* dialogue. He also referenced the importance stressed in his Summer studies of 17th-Century scientist-philosopher Johannes Kepler.

Vegas and other Foundation students have been taking their ideas and geometric constructions out on to the streets of New York City in recent weeks, and educating passers-by. During the intermission/dinner break, which followed, many attendees visited the students' pedagogical displays, which featured their constructions of the five Platonic solids and their various stellations.'

The second section was especially notable for a dramatic reading of Edgar Allan Poe's story "The Masque of the Red Death" by actor Dikran Tulaine, and for the performance of three musical selections: "I Remember the Wondrous Moment," a poem by Alexander Pushkin set to music by Mikhail Glinka, and performed by bass-baritone Frank Mathis in honor of Russia's contributions throughout history to creating and preserving the U.S. Republic; "*Soave sia il vento*" from Mozart's opera *Così fan tutte*, performed by the trio of Michelle Fuchs, soprano; Jessica Tremblay, alto; and Frank Mathis, bass; and Beethoven's famous quartet from the opera *Fidelio*, "*Mir ist so wunderbar*," with Fuchs, Tremblay, Mathis, and tenor Scott Mooney. Greetings to the conference from various international and national quarters were also read.

The following day, Nov. 9—the 25th anniversary of the fall of the Wall—Schiller Institute members hosted a tribute to the poet at the Schiller and Beethoven statues in Central Park. The Schiller statue was the first to be placed in Central Park in 1859, on the occasion of the 100th birthday of the poet. There was music, a brief presentation, and the placing of a garland on the Schiller statue.