

FROM MANHATTAN

The Truth which Redeems

by Dennis Speed

*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.*
—Shakespeare, *The Merchant of Venice*

The headline was surprising: “Extremist Pleads Guilty to Destroying Timbuktu Artifacts.” The Aug. 22 *London Guardian* article written by Ruth Maclean reported: “The first defendant to plead guilty at the International Criminal Court has apologized to Mali and to mankind for destroying religious monuments in the ancient city of Timbuktu.

“Ahmad al-Mahdi admitted directing the destruction of nine mausoleums and a mosque door in 2012, when Timbuktu was controlled by rebels and members of al-Qaida in the Islamic Maghreb. At the opening of his trial for war crimes in The Hague, he expressed his ‘deep regret’ to the people of Timbuktu, to whom the monuments had been of great religious and cultural importance...”

This is a man that has forced himself to reverse his lethal, destructive axioms. This is the change in the American people, and humanity, that Abraham Lincoln sought and demanded in his Second Inaugural Address. This man’s reversal shows the humanity that can be

evoked, elicited, even in the darkest of situations, from the seemingly worst of human beings, if the weapons of poetry are understood and deployed. This is what was recently achieved in Palmyra, Syria, in the Classical music concert presented by Russia in a re-consecration of that city’s temples, libraries and monuments—“bare, ruined choirs where late the sweet birds sang”—with the solo violin playing of the *Chaconne* written by Johann Sebastian Bach.

The city of Timbuktu, located in Mali, Africa, was a terminus of the Silk Road. In the Fourteenth Century, it was the second largest court in the world, one of the great centers of learning, and legendary for its wealth. Today, it has been sacked, and many of its privately held and protected libraries destroyed, a casualty, not merely of the al-Ghazali tradition of “The Destruction of Philosophy,” but of a cultural warfare policy, seen also in 2003 with the sacking of Iraq’s Baghdad Museum, and seen, yet again, in the destruction of Syria’s cultural artifacts today by forces largely created and supported by the “barbarians at the gate” of civilization from the Obama

Administration: Susan Rice, Victoria Nuland, Samantha Power, and others. These catastrophes mark the final, though not triumphant, phase of British dominance of American foreign policy by the British-inspired, Paris-centered and American-staffed Congress for Cultural Freedom launched in the late 1940s.



Twitter/ICC-CPI

Ahmad al-Faqi al-Mahdi admitted guilt to the International Criminal Court in The Hague for destroying historical and religious monuments of great cultural and religious importance in Timbuktu, Mali in 2012, expressing deep regret for his actions.

Onslaught Against the Human Identity

Seven decades ago, the British Intelligence/State Department organization known as the *Congress for Cultural Freedom* (CCF) launched a campaign of cultural war on the nations of the trans-Atlantic. Their foci were France, Germany, and the United States, with particular emphasis on breaking the connection of Americans to “German” Classical music—that is, the tradition of Mozart, Beethoven, Brahms, and Bach’s influence in America. Conductor Wilhelm Furtwängler was the main recipient of their opprobrium, and a not-so-subtle equation of “Classical” with “Nazi” was popularized, expressed by the virtual-reality term, “the authoritarian personality.”

The alternative “personality” to the “authoritarian type” could be produced, the CCF claimed, through “cultural freedom of expression.” Suddenly, and for the first time, jazz musicians found themselves traveling on behalf of the State Department to promote America’s “cultural freedom of expression”—although they themselves were prohibited in their own country from sleeping in the same hotels or eating in the same restaurants with (or even by) their Washington, D.C. State Department sponsors. American Abstract Expressionist painter Jackson Pollock’s entire career, and the careers of scores of other “artists,” were made by the CCF. This, combined with the Princeton Radio Research Project’s 1950s-60s “war on American ear-drums” called AM “Top 40” radio, was part of the CCF’s decades-long bombardment of several successive generations of Americans with unrelenting ugliness in the museums, concert halls, and parks of the nation.

The Congress for Cultural Freedom’s *Paris Review* was founded in 1953 by CIA agent Peter Matthiessen, but actually as a British “franchise” intelligence outfit, staffed by several Anglophiles, particularly John Train, Prince Sadrudin Aga Khan, and others. Such creatures are the secret to the destruction of three generations of American culture, through bad music, bad painting, and atrocious poetry; herein lies the connection to the recent events in Timbuktu, and between what people have been miseducated to believe are the unrelated fields of literature, espionage, terror-

ism and cultural warfare. For purposes of brevity and direct relationship to Lyndon LaRouche’s Manhattan Project, we will focus on the figure of Wall Street financial spook, “literary figure,” and all-around stinker, John Train.

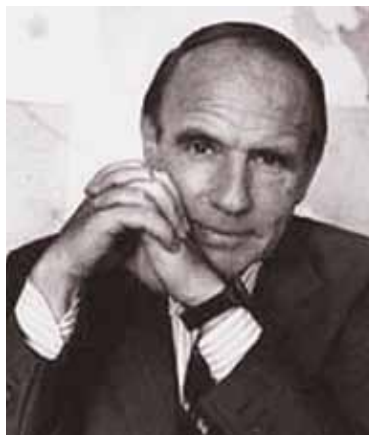
Train, an investment banker on Wall Street since 1958 (Smith, Train Counsel) was an early managing



cc/Melissa Eagan, WNYC New York Public Radio
CIA agent Peter Matthiessen,
founder CCF's Paris Review.



John Train



cc/ErlingMandelmann.ch
Prince Sadrudin Aga Khan



Nancy Wong
George Plimpton

editor of the *Paris Review*. He did post-graduate work at the Sorbonne, where he founded, with others, the *Review* in 1953. Born in 1928, Train attended Harvard and roomed at Eliot House there with Prince Aga Khan and George Plimpton, later the publisher, and chief editor, respectively, of the magazine. (Aga Khan and Plimpton were both editors of the *Harvard Lampoon*.) Peter Matthiessen was recruited to the CIA at Yale, and in turn recruited Plimpton as the chief editor. Prince Aga Khan’s money, and foundation, were used as a



EIRNS

Lyndon LaRouche advocating what later became the SDI.



EIRNS/Stuart Lewis

Dennis King, left, Chip Berlet, right.



EIRNS/Stuart Lewis

Michael Hudson, left, and Bryan Chitwood, right.

cover for CIA financing of the project.

Get LaRouche

Decades later, but before John Train would deploy his “literary connections” to form and direct the “Get LaRouche Task Force” in April of 1983, he would found the *Afghan Relief Committee* (ARC), in his Wall Street offices. This was the major financial conduit for the mujahideen in America, the operation which was the same that was recruiting Bush family friend Salem bin Laden’s half-brother, Osama bin Laden, as a contract operative for the “Islamic Fundamentalist Card” war begun by Zbigniew Brzezinski in Afghanistan in the summer of 1979. Train created the ARC in 1980. (Tens of millions may have flowed through the ARC conduit’s auspices, including money from Saudi Arabia now fully documented in the recently released 28 pages of the 2002 Joint Congressional Inquiry Report on 9/11.) Then, in 1983,— one month after President Ronald Reagan stunned the world, including the Anglo-

American establishment, with his March 23 announcement of the LaRouche-designed Strategic Defense Initiative (SDI) policy that would have ended the world’s present thermonuclear chicken-game,— Train was tasked with the destruction of the SDI policy, by character-assassinating and destroying Lyndon LaRouche.

Having spent decades obliterating the minds of American and European students with his *Paris Review*, Train knew how to assemble the appropriate scribblers for this task. They included Sol Sanders, former editor of *Business Week*; Virginia Armat, former editor of *Reader’s Digest* and personal editor to Train; John Rees, publisher of *Information Digest*; scribblers Michael Hudson, Chip Berlet and Dennis King; the late financier Richard Mellon Scaife, and many others. The effect of Train’s efforts, combined with those of the Justice Department and leading assets of British intelligence, was that LaRouche was eventually successfully prosecuted and railroaded in Virginia’s “rocket docket,” and sent to prison on Jan. 27, 1989. The SDI policy, re-

jected by Russia's Yuri Andropov in 1983, a rejection "seconded" by the incarceration of LaRouche, would never be implemented.

The cost of the LaRouche incarceration for the American people was far greater than the cost to LaRouche himself, or to his organization. The American Presidency never had its greatest representative since Franklin Roosevelt and John Kennedy ascend to that office. The country forfeited its future for forty years. Two generations were destroyed through the post-rock/drug/sex counterculture. America descended into becoming the greatest debtor nation in history. It became boorish, venal, and stupid. And none of this was necessary. It was the product of smallness, of practicality. And it was the reason that the mass murder of September 11, 2001, could occur in the way that it did, and could go unpunished in the way that it has.

The present collapse of American culture—drug overdoses, rampant illiteracy, unemployability for productive work, teenage suicides—is the true legacy of the Congress for Cultural Freedom's war against LaRouche, as an "authoritarian personality," as that war was waged against Furtwängler, and in a different way against Albert Einstein. Ugliness, however, has never been as powerful as beauty, in any area of human thought. Lyndon LaRouche and his movement have re-emerged again, particularly in Manhattan, and this by using the power of what LaRouche once referred to as "Politics as Art."

Manhattan—Overcoming Tragedy

In an exchange at the Saturday, Aug. 20, LaRouche Manhattan dialogue, the following report on New York organizing was given:

In the process leading up to the concerts in the Bronx, we have been getting a response which gives an indication of the political effect of our music work. In the Italian neighborhood, we've been getting an opening from people who are interested in studying up on our Classical culture atmosphere—people who a long time ago, actually had Caruso sing in their back room.

The Spanish communities have been inviting us to their carnivals to announce our concerts. The Muslim community has committed themselves to bringing their youth. And we found out that different community leaders, when we came to them to tell them about the concert, already knew about it or were committed to coming.

Furthermore, we have been going to offices of different politicians in the area, with "singing telegrams," singing the "Alleluia, viva la musica" canon, inviting these politicians to our concerts, and asking them to circulate the concert invitations, which has inspired them to promote our concerts and participate. We have even been invited to sing at an event.

The general response is that people see,—they look at the situation with the street violence and the terrorism, and they acknowledge that the situation is desperate. And then when we come and present the idea of freedom through beauty, they respond very immediately.

So my question is what do you think we will be able to harvest out of this process?

A participant in the dialogue answered:

When you began talking, I was just reminded of something that once happened. I was once in a conversation with Mr. LaRouche, and we were talking about François Rabelais; and for people who know the books *Gargantua and Pantagruel*, they appear to be these very extended episodes which are very funny, and they seem to be very wild and obscene, and at the same time very insightful. And what he said to me was: "Well, you have to understand that this is a book about tragedy. That people,— that era of France with Rabelais, we're talking about the early 16th Century,— was tragic. It was a society which was dead-ending. And what he was doing was inventing a language, a capability, something like what Boccaccio and Petrarca did with Italian, and in a different way what Chaucer, and then later Shakespeare, did with English,— a way to allow people to remove themselves from a state of tragedy."

The United States is in a tragic circumstance which a lot of people believe to be predestined effectively now, or inevitable,— it's so closed you can't do anything about it. The music gives people courage. It connects them to something deeper in their own nature, in which they resonate, because you are allowing them to find a way to place their own voice,— you know the voice of their true selves. Now, this comes from some work that was done—John's here and some others—who 30 years ago, did some work with

LaRouche on a *Manual on Tuning and Registration*, in which the contention was that the performance of Classical music, and the access to Classical culture, had been completely destroyed, or at least had been distorted, because of the arbitrary raising of the pitch and the distortion of the effect and the unity of effect of Classical music.

And this is an *essential* political war, and what we're doing in our performances of the *Requiem*, and the process, the choral process leading up to it, which is even more important, because people are actually involved in participating in trying to sing it and now,— now organizing for it, what that does, is it returns people's voice. Because they know—they can hear the braying and the gnawing and the gnashing of teeth that you get with a Trump or a Hillary or all this other stuff. People are aware of that ... but they don't have a voice!

So, the Manhattan Project is dedicated to this. And we have a few people here, who because of their work for decades, have a capability that doesn't exist anywhere, actually, maybe in the world,— certainly not in the United States. So I think what's going to come out of this, is that you're going to have hundreds of people who will have gone through the process, thousands of people who will hear the performances, and some scores of people, young people in particular, who are going to want to do the same thing. And if you can get *that*, then you can get the basis to create genius.

Mozart, in particular, in this case, is excellent for this, and John or others may want to say something about it. And the *Requiem* is going to cause people to remember the crime of 9/11, but in a way which is elevated; they're elevated above it. They don't have to be drowned in despair by thinking about it. I think,— we were told by one of our organizers in California, a violinist,



RT/livestream coverage

After the liberation of this nearly 2000-year-old amphitheater in Palmyra, Syria, in which ISIS had executed dozens of people, distinguished Russian conductor Valery Gergiev conducted a living memorial on behalf of the living, using classical music to remoralize people and introduce a new politics.

that she's coming to the performance; but she's bringing with her the badge and the shield of a firefighter from California, and she will be wearing this during the performance. He can't be here, but he wants his badge and his shield here, and he wants that given to the Brooklyn fire department, in particular, which lost 23 firefighters.

But the concept is, that this is a Living Memorial, and that the people who are performing are performing not on behalf of the dead—no. They're performing on behalf of this newly found voice of the American people. That's what we're trying to do. We're introducing a new politics, a new political practice into America; it's one that Lyn [LaRouche] has always insisted on but we now know how to do it. And I think that's what's going to come out of this. I think we're going to find that manifest in hundreds, if not thousands of people joining our movement from this standpoint. And that's the beginning of the basis of a cultural Renaissance.

The Solution: a Human Culture

What Lyndon LaRouche often refers to as voice placement—the statement of an urgent great idea, properly vocalized and written, beautifully composed, and designed to increase the capacity of people for “profound and impassioned conceptions respecting man and nature,” is absent in today's America, and must be supplied by a new movement. That new movement is

what LaRouche refers to as the New Presidency. John Sigerson,— the director of the chorus that will present four performances of the Mozart *Requiem* as a “Living Memorial” to the 3,000 Americans and others murdered in the still-unsolved crime of Sept. 11, 2001,— recently recounted his experiences at a four-day discussion and workshop process in nearby upstate New York. Sigerson was able to engage with more than a dozen of the best new Classical singers and musicians in the New York area (and several from around the world) in hours of work, using the proper tuning pitch of C=256 cycles per second. An entire facility in the area has now re-tuned its pianos to accommodate this needed change. Discussions were wide-ranging, far beyond the technicalities of musical performance and interpretation.

In addition, as he and Diane Sare, founder of the Schiller Institute New York City Community Chorus, prepare the non-professional volunteer chorus for the extraordinary set of performances to occur now in less than a month, something else has begun, spontaneously, to occur. The discussion process around Mozart’s *Requiem* has prompted, increasingly, involuntary comparison to the present electoral and national situation. It would be nearly impossible for this not to occur. But

why is Mozart’s *Requiem* essential to be presented at this point?

The horror and ugliness of the Presidential Administrations of the past fifteen years demand a requiem, not for the dead—and not for the living dead—but for the conditions which perpetuate that feeling of desperation now epidemic in every part of our nation. A New Presidency begins with a properly placed intoning of Mozart’s *Requiem* as a key to help unlock the doorway into a new future for all mankind, already offered, but still unseen and unacknowledged in this country.

Through the work of Lyndon and Helga LaRouche, and the efforts of the leadership of Russia, China, and the nations allied with them, the possibility now exists of a new world based on the scientific optimism of the unlimited potential of the human mind. The LaRouche PAC Manhattan Project, and the choral process that it expresses, is building the new assembly by which that future, and its New Presidency, can be brought into being—by the “sweet power of song,” possessed only by those who, whatever crimes they may have committed or tolerated in the past, now have the courage to reverse their axioms and those of the dying cultures that oppress them.

The book that will unleash a musical revolution—

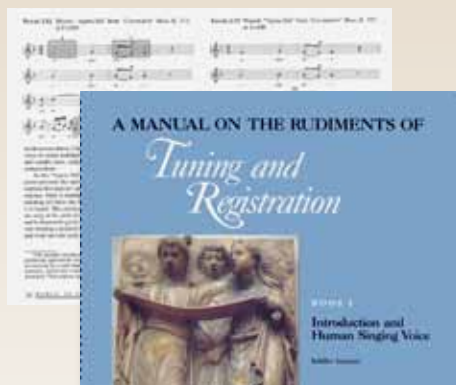
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“This Manual is an indispensable contribution to the true history of music and a guide to the interpretation of music, particularly regarding the tone production of singers and string players alike. . . . I fully endorse this book and congratulate Lyndon LaRouche on his initiative.”

—Norbert Brainin, founder and first violinist, Amadeus Quartet

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—Carlo Bergonzi

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