

Reviving Classical Culture to Unite Russia, China, and the United States

Below are edited excerpts from an [extended discussion](#) in the course of the July 6, 2017 LaRouche PAC National Activists' Call. This call took place one week after the historic Carnegie Hall concert "Tribute to Sylvia Olden Lee—Master Musician and Teacher," and one day prior to the meeting between Presidents Trump and Putin at the G-20 Summit meeting in Hamburg, Germany. Moderating the July 6th discussion was Dennis Speed, of the LaRouche PAC Manhattan Project, and the guests were John Sigerson, the Director of the New York Schiller Institute Chorus, and Bill Roberts and Kesha Rogers, LaRouche PAC National Policy Committee members.

Dennis Speed: In Manhattan last week, several of us participated in a concert that took place at Carnegie Hall exactly a week ago today, and in the aftermath of that concert, there was very informed discussion; there was also a symposium the following day. In the variety of responses to what happened at Carnegie Hall, the characteristic response from everybody that was there (and we've now had scores of responses that are getting into hundreds of responses) was that they thought that they had been changed in some fundamental way. They were transformed, they were moved in some way which was independent of the musical selections. We want to take the opportunity tonight to discuss this, not from the standpoint of the music but from the standpoint of the method of LaRouche which is that which underlies—his conception of the physical economy, his conceptions of science and his conceptions of culture, which are one and the same.

This idea of changing people, of changing the actions of behavior and of thinking—this is the importance of our role and it is indispensable. No other force on the planet, no other group of people seems to be prepared to play that role, and it's what we bring to all of the deliberations and whatever happens programmatically otherwise, that's what our mission has to be. To discuss this, I've requested that we have several people that were there and specifically have not only partici-

pated but directed the process. We want to start tonight with John Sigerson who is the Director of the entire Schiller Institute music program and we'll also be hearing from Kesha Rogers and Bill Roberts a little later. John, go ahead.

John Sigerson: I want to start by just correcting Dennis a little bit. It's not just what we're going to do. We have already, over the past forty years, we have changed the entire climate. Without what we have done over the last forty years, you would not have the Belt and Road Initiative. You would not have what is going on today in China. You would not have what is going on today with Russia. You would not have the potential for us to defeat the Atlantic liberal establishment or the British liberal establishment or "the Blimps," as you might call them. It simply would not have occurred, because we changed people in ways that they did not even know that they changed. We saw that with all of the different things that have happened, including Brexit, including the election of Trump—in which a lot of people who were voting for Trump didn't tell exactly why they were voting for him, but they knew that they had to have something which resonated with them, and that's precisely what we were doing with the music, but also we're doing in general.

I want to say one thing about the concert. I know it's difficult to describe a concert that you were not at, to people around the country, and I wanted to get at that in just one way that might help you.

One of the featured items of that concert was in a certain way the center piece of it—we designed it that way, which is that the great bass-baritone Simon Estes, a towering individual morally and vocally, performed an aria from Verdi's setting of Schiller's play *Don Carlos*, which is a play set in Spain. I just want to say a little bit about that politically because maybe many people may not know that play and what it's all about, but it actually has everything to do with this question of changing people.

This was set in the 16th Century, and this was a dia-

logue between King Philip II of Spain and an Inquisitor sent by the Vatican, in the wake of the Council of Trent. I don't want to talk a lot about the details, but the Council of Trent was like the Paris environmental agreement that was just made, i.e., it was slamming down and saying, "no development, no nothing"—in this case, anything that is the slightest variation of doctrine of the Church would immediately be prosecuted by the famous Inquisition, which meant torture, which meant the rack, which meant burning at the stake, which meant all

sorts of things, if you varied one iota from the line. And that's exactly what the Paris Accords were which Trump has just broken with.

You had the situation in which the King of Spain was fighting wars in the Netherlands in order to crush all of the new religions that were coming up—Lutheranism, Calvinists, all sorts of new religions—but they just wanted to crush the whole thing. You had a figure who was Marquis of Posa, who was invented by Schiller but he was actually very similar to the real character Egmont, and who was a fool ultimately, because he thought he could play a game with the King. He tried to get into the King's confidence and befriend the King in order to fight for what he thought was a loosening up of these laws and a loosening of the Inquisition. The whole thing blew up in his face, as was shown in the dialogue at this concert that was performed, the dialogue between the Inquisitor and King Philip, where it became clear that here is King Philip, he's the ruler of the most powerful nation in the world at that point, and the Inquisitor comes up and crushes him. And you realize he is not in control of anything because what was really in control was much higher.

They force King Philip to break his friendship with Posa, but the deal falls apart, and Posa ends up getting exactly the opposite of what he wanted. Instead of freedom of religion, he ends up sacrificing himself for the



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The Sylvia Olden Lee Centennial Chorus.

weak son of the King, who may have been well intentioned but was not capable of doing anything. It was a true Shakespearean tragedy. If you haven't read the play *Don Carlos*, it's a very good thing to read the Schiller play and then listen to this opera.

What I'm pointing out is that at this critical time, it's very easy—if you want to say there's a moral to this—it's very easy to think that other people are going to make a deal, that somehow somebody else is going to deal with this situation, that somebody else is going to solve these kinds of problems—the higher ups are going to do it, and it's always a fantasy. Because everything relies upon *you* and *your* creative ideas and your creative abilities to solve these problems. Don't rely on any other higher power—the guys up there—they're not going to do it. We see that with the Glass-Steagall, we saw that with the mobilization for JASTA, the Justice Against Sponsors of Terrorism Act, and we see that in music as well.

What we're doing in music is precisely that, it is to get rid of the passivity that has crept into music where people allow themselves to listen to crap, to put it bluntly, and allow relaxing garbage to let them in—of course, a lot of it isn't even relaxing, it's just terrible noise. We're setting up a moral standard for the kind of internal life that you as a human individual, who's responsible for the whole of humanity—you actually feel

a resonance lift the fate of all of humanity in a similar way to the way Lyndon LaRouche addresses that and the way I think right now Xi Jinping and Vladimir Putin do feel. I think that there's certainly a resonance of that with Trump. But our job is to reinforce that, as much as possible over this time, not to get diverted and not to think that there's somebody else out there who's going to do this for us. That's our job; it's not Trump's job. It's our job. That's as much as I want to say right now.

Speed: Would you like to say anything at this point, Bill, or do you want to go right to Q&A?

Bill Roberts: Maybe I'll just say something briefly because I had the opportunity to get out during the Fourth of July period; we continue to get an excellent response to our leadership in the population, but as John indicated here, the challenge is that there is a very different reality in the sense of personal responsibility in the American population. Helga Zepp-LaRouche emphasized today that the situation is very, very fragile. There are some excellent things moving forward. There's a great revolution and the potential for peaceful collaboration on the planet, but there are many, many ways that the situation, as it's moving in a positive direction, can fall apart very, very rapidly, and I think the reality is that if the situation is not moved on in terms of a strengthening of this U.S.-China cooperation, something which cannot be done without what Mr. LaRouche has indicated: a Hamiltonian credit system, there are all kinds of ways in which the situation can very, very rapidly devolve. This is really the challenge. I'll just leave it at that for now.

Speed: Kesha? You have something for us?

Kesha Rogers: The real concern around the purpose of this discussion, and what we want to get out of this discussion today, is that it's not a question of music, but it's more a question of the dignity of man, and the idea of what is the responsibility that each and every person on this call and in this nation must start to take on if we're to address the crisis that is confronting the nation. How do you actually start to speak in the way that you remove all practical concerns to say—some people say Glass-Steagall's never going to happen, we're never going to get out of this economic collapse.

When you look at what just took place around the commitment that was put forth by both Russia and

China in the recent historic summit that took place a few days ago, the response that was given by China's President Xi Jinping really sets the tone for the very conception of music and harmony among nations that we're talking about and that we actually developed during the concert and tribute of this great genius Sylvia Olden Lee. I want to just say this quickly and then we'll move on.

This is a quote from President Xi Jinping at the summit he had with the Russian President: "We are determined to bolster coordination and cooperation, Russia and international affairs together with the international community, step up efforts to optimize the global governance system to maintain strategic balance and stability throughout the world in order to jointly overcome global threats and challenges of terrorism and to work together to encourage the process of solving conflicts and hot spots through political means in order to form a new type of interstate relation between people based on cooperation and mutual benefit."

What you see coming from this type of mutual cooperation is a real sense of musicality, is a real sense of harmony among nations. What is in the interest, what is going to be to the benefit of every single citizen of each one of those nations? China and the Chinese President have taken up the question of the economic course. That is what we did, that is what was expressed with the development of a true economic chorus in the United States—the basis upon which LaRouche has been building this Manhattan Project. When he first started it, he said he wanted a 1,500-person chorus, not to just make noise and just to sing, but to come together in a way where they—as he made the point—can set people free or get people out of this idea of being practical or complacent, because practical people make stupid people, and they can't think strategically and that's why the music is so important. We can talk more about that, but I'll just say that for now.

Speed: I want to point out something from an article by Lyndon LaRouche which we published in the June 23 issue of the *Executive Intelligence Review*. It's called "[The Folly of Chronic War](#)." What he said in this article, which was talking about the problem of the United States or other nations that find themselves in perpetual warfare, "In the great dramas of Shakespeare and Schiller, . . . there are no actual heroes in the drama on stage. The hero, as Schiller emphasizes, is the citizen in the audience who is inspired to supply the needed hero of

his or her society in oneself, by becoming a true citizen. The same could be said of the tragedies of Aeschylus. For Schiller, an immortal Jeanne d'Arc did not fail, as the history of France in that same century attests, as in the role of Louis XI. Such is the true principle of any really valid Renaissance."

Lyn's idea, put forward there, is that tragedy must be understood as tragedy within this society, not merely in drama. The Central Park enactment of *Julius Caesar* was a desecration of Shakespeare, because what it was advocating was the assassination of the President, yet they didn't say that, but that was what was happening. The conception is that when we look at what is about to happen in the G-20 meeting, we are not innocent bystanders, we're not guilty bystanders either. We're not bystanders. We're people who can actually do something about what is going on that stage.

Question: [A report is given by a participant in the June 29 concert on follow-up discussions with some of the guests, including the powerful impact of the concert on a number of audience members.]

Rogers: Just imagine—and you were there Alvin—but for those on the phone, you have an audience of nearly 2,100 people and a chorus of 220 or 230 people, of all different backgrounds, nationalities, different races, religions, and creeds. The finale of the event was the national anthem, which some people know as the Black National Anthem or the Negro National Anthem. But that song was given a new meaning for the dignity of man and for the question of what it truly means to be human. It was so profound, it was just one of the most moving parts of the performance.

As everyone rose from their seat, you could see the whole audience and chorus start singing together in unison. The words to the song start, "Lift every voice and sing till Earth and Heaven ring, ring with the harmonies of liberty." You think about that and how that really set a tone within the hearts and minds of the people who were participating, that there's so much division happening in the world right now, that for the first time they saw that as a song that unified. Many people know that song as, "Oh, that's what you sing in February because it's the Black National Anthem, and it's for the Black people to sing." But that's not what it's about. The conductor Roland Carter made that point very clear. It's a song of harmony, of the interest of all humanity.

What's important to communicate here is the power

of the poetry in the music, what Sylvia Olden Lee, the great first Black female musician, vocal coach, and pianist with the Met, whom we were honoring for her one hundredth birthday, insisted upon. What is more important than just how nice someone can sing, the beauty of the voice, the beauty of the music itself, is how well it can communicate the poetry—how well they were able to get into the mind of the poet and the artists to be able to convey that through music to touch the hearts and minds of those whom they were communicating to, singing to.

This is so important, because this is what is our responsibility is right now is that what we have to do in the midst of such trauma, such turmoil, such chaos that's happening in society, the culture of violence. You know you see all these efforts trying to call for Trump's assassination, the culture of rapping, violence that's feeding in the streets. If you don't have something that is going to grab the hearts and souls of the population and move them—you may feel that they're not even ready for it. You might think you brought friends to the concert, and maybe they were a little bit out of it, but despite that, they were touched in a way that they had to go back and think about it. Everyone who came to that concert and more so, everyone who's coming in and encounters the Schiller Institute, the LaRouche organization, is having to rethink what it is as their purpose and mission and meaning of life, and the music always helps you convey the ideas through that, really helps you to understand what it is that is the responsibility of each and every person to take on, as a part of a process of changing, of a harmonic process, not just your own personal responsibility to yourself, but your responsibility to others, to the rest of humanity. I think we can take from this moment, that the potential right now is somewhat uncertain, but at the same time, it's very great, and it's something that we all should be very happy to take the challenge of.

Sigerson: I'd like to add something. When Lyndon LaRouche many, many years ago first met Helga Zepp, they went for a walk. I think it was in Berlin, and on this walk, Lyndon said something to Helga which completely changed her life, which was, "Are you willing to feel responsible for the fate of all humanity? Can you do that in your heart? Can you feel responsible, can you *be* responsible and act in the way that is responsible for all of humanity?" It was that, I know, that recruited, in many more ways than one, Helga to the Lyndon La-



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Lyndon H. LaRouche, Jr.

Rouche movement. I would just say yes, indeed, to what Kesha just said on that question of personal responsibility, just to quote the last stanza of *Lift Every Voice and Sing*,

Lest our feet stray from the places, our God, where
we met Thee,
Lest our hearts, drunk with the wine of the world,
forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

Speed: There were over two hundred people in the chorus—there are two hundred responses right there. And then you have the people that they brought; that's another two to three hundred responses. And just for everybody who's listening, just for an idea of what we're getting at here: look: We get on these phone calls on Thursdays and Mondays. We have basically about one hundred-fifty to two hundred people. Then we have the additional people on the internet, so about three hundred people roughly are participating as we speak, either immediately on the phone calls, or just after the phone call. Sometimes it goes way up, in the course of a week, to one thousand, or something like that.

Now, people say: Well, wait a minute. There are 350 million people in the United States, so how does this really go anywhere? How is it getting there?

Well, the point of chorus, the idea of the chorus—you heard that Kesha used the term the “economic chorus.” You see, you can change the entire direction of the United States if you've got a few hundred people, let alone a few thousand people, in chorus, all talking about, or singing and displaying their voices behind the same idea, the same force. And what we were doing there, without making too much of an analogy, I don't want to make this too mechanistic, but I just want you to know what we're really discussing here is the power of ideas. That you can take an idea which is *right*, and if you place it in the right way in your voice, and you place it at the right time in a society, that idea will become the hegemonic, dominant conception, no matter what kind of powerful force tries to stop it.

Let me repeat that last part: No matter what powerful force tries to stop it, that idea will become the dominant idea in the society if you can place it in the proper voicing and you place it at the proper time. Now, we're in that kind of time, right now. The Presidency of the United States right now is capable, of expressing, through *our* voice such an idea. But we've got to be very clear, and the reason it's important was the overall discussion here. We're not talking about music—if you got on the call late you might not know what we're doing.

But I just want people to understand that we have a power in the LaRouche operation; it's one of these things that we really are trying to struggle to get across. A lot of the time, it's not the particular program, it's not the particular campaign we're doing, not the particular things we're saying. It's not that. It's the intent and the placement of the greatness of the idea of humanity. Humanity is great. Humanity is great because it can do something that no other species is known to be able to do: it can transform its own axioms,— thinking and behavior—and can transform the universe as a result, physically. And the celebration of that is what you have as what's called culture.

It's not a form, it's not foreign to anybody. It's the way *you are*, already. Humanity is this way. Now that doesn't mean it behaves that way—I didn't say that. I don't mean, if you look around at humanity today, you can tell it's all great, although you can see instances of greatness in China and Russia, and a few other places.

As we go into the next questions, you can ask anything; don't feel that you have to only ask about the particular things, but we want you to understand the reason—we're very excited, those of us who partici-

pated or organize here in Manhattan—it's because we recognize that we had done something that went way beyond anything we planned. This was a fundamental transformation. We didn't plan that, we hoped for it. But it actually happened. And it shows the power of playing the right idea in the right voice.

Question: This is S. from Indiana. We're looking at the G-20 summit going on this weekend and we have Trump over there representing the American people. I just want to remind people that Trump is supposed to represent us, which means that he should be taking the lead from us, the people, which means that we have to make known what is really necessary, which through the LaRouche movement is making big waves. We just need to remember it's the American people that are supporting what their public servants do, and that Trump won his election to make America great, to rebuild America; that means infrastructure, economy.

Question: This is G. from Miami. How do we go about getting an infrastructure bank in our country to bring us into the 21st Century, and have the enjoyment of the velocity of dollars for Americans?

Roberts: We're at the point at which if we don't get these projects going, you're going to have millions and millions of Americans out of work, you're going to have a shutdown of transportation in New York City. I'm positive there are discussions of this type on how this is going to be done between the Chinese and various CEOs. This is so immediate; in a sense we just have to move, very, very rapidly, and impress upon people the urgency of this situation.

But we know how to do it.

Speed: We have a conference tomorrow at the Kaufman Center in New York, and there will be a delegation from China who will be at our conference, in force. I was with them today at the United Nations. What was going on with them, is a total fight, and the fight was made very clear actually by two exchanges: One was by Dr. Pat Ho, of the China Energy Fund Committee, and the other was one of the representatives from a particular corporation from China. And in Patrick's presentation, he talked about the problem of Thomas Malthus and Malthusian economics, and he referenced the Club of Rome, an organization from the

1970s and '80s, which is only concerned about limiting population growth. And he compared that to an individual by the name of Julian Simon, who did famously challenge the "Limits to Growth" outlook.

The other individual who spoke—I won't go through particulars—referenced someone by the name of Lester Brown, very well known to those from the LaRouche camp. Lester Brown was from the Worldwatch Institute, and that organization was always talking about the catastrophe of overpopulation, how there would be such a woeful situation because Mexico has too many people and China has too many people. So this speaker, who was Chinese, remembered having had a personal conversation with Lester Brown, and Lester was telling him, "how are we going to feed the Chinese, when you get to the 21st Century?" And this individual said, "Well, when Lester Brown was telling us that, at that time there were roughly 700 million people in China. Now there are 1.4 billion people in China. At this time, we are now food self-sufficient. *We* have fed the Chinese, the Chinese fed the Chinese. And in addition to that, half of the grain that we produce in our country, feeds animals." So this was his way of basically stating that human ingenuity and the approach of the Chinese solved the problem.

Now, when we get on the phone here, and talk about things like infrastructure banks or things like that, let me tell you something: This is *child's play* for the United States. The United States was the most productive economy in human history! The reason that the United States decayed and is nonproductive was not because it didn't know what to do financially or economically or agriculturally. It was because of the rock-drug-sex-counterculture which was consciously and deliberately created by elements of the Central Intelligence Agency, and British intelligence, starting in the mid-1950s: Robert Gordon Wasson who was the vice president of JP Morgan Bank, was the first person to visit Mexico and write an article in *Life* magazine which pushed the idea of the so-called "magic mushroom," psilocybin.

I reference it, because the entire hippy counterculture of the 1960s based itself, and said it dates itself, from the issuance of that article in the *Life* magazine. It was the Luce family, as in Henry Booth Luce and Clare Booth Luce, of *Time* magazine—they, first of all, were LSD users themselves. But they promoted it through Madison Avenue.

I say this, because this idea that some particular thing, or project, or way or bank, or means, or mechanism, or program, or policy, or rule—*this is crap!*

The United States *knows how to do this*. The problem is, that the people are terrified and harassed and harangued against the Presidency of the United States, as their vehicle. It's what John said earlier: *We* are the Presidency of the United States, not Donald Trump. He is *also* the Presidency of the United States, but we've been part of the Presidency, in the case of our movement in particular, ever since the late 1970s, actually, and the early '80s, when Lyn played a particular and central role, as the back channel to the then-Soviet Union.

So, we're saying that because you should have more confidence, and you also should just state the ugly truth: The last sixty years of American history was completely unnecessary! It didn't have to happen this way at all, and it was done by seizing the culture, taking the cultural road, and brainwashing the American people, and the American people capitulated to it.

Now, we're not blaming people for that. Our approach is that we know best, we know what to do. Get into our movement, and we can do the opposite. But

just so we have a clarity about this, so that you all have it: The truth is, we are going to be able through the Trump Presidency, to change the country, and to change it in a fundamental way. And the small stuff? Don't sweat the small stuff.

Sigerson: Can I just add something? I think that everybody on this call has to stop thinking "why can't this be done? Why isn't this being done? Why isn't so and so doing this?" and similar types of questions. Again: You have to know that even thinking that way is actually a sign of the cultural pessimism which has taken over the United States over the past generation: This is what Dennis was talking about. You have to look into your own mind and root out those kinds of thoughts, because actually they're destructive thoughts, in a certain way. You never just say, "why isn't something happening, why can't this happen? Why can't that happen?" The point is, you know what has to happen. And you just make it happen. And you can be *happy* that way. You're much happier doing it that way, than sitting around worrying about why isn't this happening?

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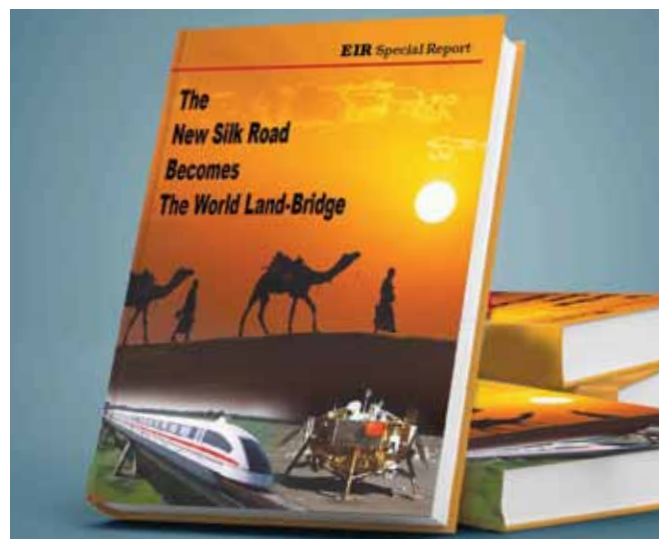
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