

clared that Classical art is coherent with the aesthetic principles of Socrates and Plato, where love of humanity and a readiness to sacrifice, govern the artist's inclination for Truth and Beauty. He challenged the seminar's participants to choose between the courage of Aeschylus' Prometheus, and the cowardice of Shakespeare's Hamlet, in this decisive moment for civilization.

In the seminar's main presentation, the president of the Schiller Institute's Mexican chapter, Marivilia Carrasco, developed the theme of "Science and Music," in which she demonstrated why music cannot be denied the same curricular importance as geometry, physics, and mathematics in basic education. She presented a devastating argument against the ideologues of the '68 Generation, the promoters of the counterculture of ecologism, indigenism, and drug legalization.

Alfredo Mendoza addressed the issue of "Musical Education in Mexico," and urged participants to mobilize in defense of Classical musical education. "We must rebel, not complain, and fight for the survival of knowledge and sensibility. A good music teacher is a natural leader *par excellence*," he stressed.

Patricia Morales, director of the children's chorus of the National School of Music, emphasized that musical training for children is not a "trivial activity," but rather is the vehicle "to discover humanity's musical opus" in the process. In his speech, titled "The Polyphonic Chorus," Maestro Emilio Hernández, choral director of the Conservatory of Mexico State, emphasized the importance of polyphonic choral work in the intellectual and moral training of youth.

Maestro Arturo Valenzuela, a professor at the National Music School and a chamber music composer, presented his view of the general principles of Classical musical composition. He said that "music possesses an intrinsic value, and produces a superior sentiment known as aesthetic emotion, similar to the concept of human dignity."

The participants signed a resolution, motivating the importance of music education (see box).

For a New International Economic Order

On Oct. 20, 21, and 22, the Classical Ensemble string quartet of Guadalajara, Jalisco, held a successful tour of the state of Baja California, organized by the Schiller Institute and co-sponsored by the Cultural Institute of Baja California and by the Mexican Social Security Institute (IMSS). Media from across the state reported on the concerts as part of a movement to restore Classical music in basic education.

At the Mexicali State Theater, 1,200 people gathered to hear works by Vivaldi, Haydn, Mozart, and Beethoven. Blanca García, director of the Schiller Institute for Baja California, dedicated the concert to the international efforts to build a New, Just Economic Order, under the leadership of Lyndon and Helga LaRouche. At the port of Ensenada, 600 supporters of the Schiller Institute filled the City Theater to overflowing, with 200 more forced to stand outside the hall. Here, a group of tourists from Philadelphia applauded when

they heard LaRouche's name during the performance. In the border city of Tijuana, 600 people crowded into the IMSS Theater and were captivated by the precision of the performers who, as even the media had to admit, achieved a "better sound" with the Classical Verdi tuning.

The quartet's members—Leonard Nubert, first violinist of the Symphonic Orchestra of the University of Guadalajara; and Sava Latsanich, Iouri Kassian, and Ramón Becerra, first violinist, violist, and lead 'cellist respectively of the Jalisco Philharmonic Orchestra—have previously performed other concerts organized by the Schiller Institute. But on this occasion, with the theaters filled to capacity, they exclaimed: "We have never had this experience, this is truly historic for us. Are you aware of what you have in your hands? Not even the government has the ability to do this!" They committed themselves to participating in the proposed monumental year-end concert.

Hugo López Ochoa

Toward a Renaissance: What is Classical art?

This speech was given on Oct. 10 at the seminar in Mexico City. Hugo López Ochoa is a representative of the Schiller Institute.

We are holding this seminar at a truly dramatic moment: We are witnesses to the ongoing crumbling of the international financial and monetary system. The leaders of this planet's major nations, with the exception of China and Malaysia, have revealed themselves as disoriented and cowardly.

We face the great challenge that this collapse of the financial and monetary system could drag nations down with it, and destroy the forms of civilization that humanity has built over the past 500 years.

Any of you, listening to the news of this week, must realize that tragedy on a global scale could occur at any time. Think for a moment how little time it took for the Soviet Union to disintegrate. I think that you would agree that it occurred so quickly, that there wasn't even time to explain the causes, while just a few days before, such a thing happening would have appeared inconceivable. This is precisely what is about to happen with the economic and social order that we call "globalism" or neo-liberalism.

Humanity is faced with two options today: a New Dark Age, signalled by the return of shameful forms of slavery, war, plagues, and starvation, with population catastrophes

like those of fourteenth-century Europe; but also the possibility for a sublime opportunity: that of eliminating from the face of the Earth, once and for all, all forms of usury, speculation, slavery, and every oligarchic form of government. These are the only two choices.

We called this seminar to launch a national cultural movement to promote the new cultural and moral paradigms that will define a world of progress and development, whose purpose will be to awaken and give direction to the creative capabilities of the entire population.

Therefore, we begin from the commitment that Classical education should be government policy, extended to every home, including the most humble. This initiative is nothing more than the reviving of the spirit of our Constitution, which in Article III establishes that democracy is not merely a system of government, but a way of life based on the constant economic, social, and cultural improvement of the population. The great periods of the flourishing of nations have depended historically on the dissemination and institutionalization of the Classical principle in art and in science. The growth of populations and their improvement have gone hand in hand with this principle.

It is, therefore, appropriate to begin this seminar by defining what we mean by Classical.

In referring to music, some confused individuals confer different meanings on the term "classical" which are, generally, absurd. For example, the tendency to suppose that "classical" is "the best of an era," such that, accepting this postulate, one can assume that there exists "classical" rock, "classical" bolero, and even "classical" rap. Ask someone from the generation of '68 activists for the name of a classical artist, and they will surely mention John Lennon.

Others maintain that "classical" refers to a sharply determined period of history; this definition is stubbornly repeated by many of our music institutions. Those who accept this interpretation see history as if it were a department store: Here we have the pre-Renaissance, then the Renaissance, and then the Baroque, while over here we have the Classical, followed by the Romantic, and then Modernism, Atonalism, and most recently, Deconstructionism, according to which any kitchen utensil can serve as a musical instrument.

The fact is that the word "classical," in its strictest sense, refers to all artistic and scientific forms, including the art of governing, which are congruent with the method of thought

A call for action

Participants in the seminar "Classical Music and Excellence in Education," held in Mexico City on Oct. 10 by the Schiller Institute and the Schola Cantorum of Mexico, issued the following declaration:

WHEREAS:

1. the musical legacy of the universal classics represents a cultural patrimony that should be preserved, enriched, and shared;
2. Classical compositions possess a coherence based on physical principles and perceptions which are generally valid in the fields of art and science;
3. listening, practicing, and studying Classical composition encourages the development of reason and sensitivity in the individual, and consequently increases his or her potential to contribute to human progress;

WE DECLARE:

- I. Musical education should be the object of systematic and ongoing research;
- II. Musical education should be mandatory, taught as an individual subject, in kindergarten, primary, and secondary schools;
- III. Musical education should be oriented toward the

development of skills necessary for listening, performing, and understanding great Classical works;

IV. Musical education and the spread of music should be strengthened, and premised, among other things, on the following guidelines:

- a) proper training of musical pedagogues;
- b) creating well-paid positions for the research and dissemination of music in an environment conducive to musical education;
- c) Production of high-quality teaching materials for musical education (recordings, instruments, scores, texts, games, etc.);
- d) making Classical music available through the school system, the community, and the communications media;
- e) control of sound contamination in homes, workplaces, public transportation, public gardens, playgrounds, and national parks; and
- f) participation of associations of music teachers in decisions related to musical education.

V. The chief obstacle to allocating funds for restoring Classical music education to the basic curriculum is the budget cuts imposed by the International Monetary Fund. We therefore propose [the creation of] a New, Just International Economic Order, for which we shall fight.

VI. Discussion on the issues discussed here should be encouraged in every region of the country, reproducing events such as the "Seminar on Classical Music and Excellence in Education," and the "Youth in Harmony" concert.

of Socrates and Plato. For Plato, the subject of all knowledge is the human mind. Through the exercise of Socratic dialogue, one reflects deeply on one's own form of reasoning.

Tackling various apparently different forms, be they a sonata, a drama, or a scientific paradox, the mind itself is the material upon which the artist or the scientist works, in the constant search for truth. A true work of art overturns the axioms of thought, the belief structure, of its audience. Every member of the audience is like the slave in the famous Allegory of the Cave, in Plato's dialogue *The Republic*.

The slave, manacled, only sees the shadows that are projected on the wall of the cave where he is held captive, and he believes that these shadows are reality, since he has never seen the light outside. When he leaves the cave and discovers light, at first it hurts his eyes, but when he grows accustomed to it, his pleasure is such that his natural impulse is to return to the cave to reveal his discovery to the other slaves. However, these slaves, convinced that the shadows are the only reality, stubbornly deny this revelation and show themselves capable of beating and even killing the bearer of truth, until they overcome their fear of the unknown, to learn the truth.

The task of the artist is not only to transmit the truth by means of his art, but to be efficient by transmitting that truth beautifully, understanding that beauty is congruent with the harmonic laws of the universe.

But what is the most profound impulse that moves the true artist to proclaim truth and beauty? What are those intimate resources which inspire him to transform his audience, ennobling it, such that the audience experiences a moral and emotional elevation after assimilating his art?

Is it fame? Ambition? Power?

No. None of these. It cannot be any of these, because truth defies established opinion, and is nearly always in conflict with fame. Nor is it unusual to find the greatest artists living in misery, or persecuted when they attempt to demonstrate that all men can know the truth.

And the fundamental truth throughout the past 2,500 years, is that man is different from and superior to the beasts; more precisely, that he is created in the image and likeness of God. His human impulses are not guided by the mere satisfaction of his primary needs; the individual is not guided by the hedonistic satisfaction of his immediate appetites, as is argued by such free market ideologues as Jeremy Bentham and Adam Smith.

No. Man has the sacred purpose, through his reason, to contribute efficiently to the process of creation.

Man can look above his own desires and protect that which his reason dictates, even to the point of personal sacrifice for the sake of a higher moral law. Classical art is intimately linked to this perspective, as the true artist is inspired by a profound love for his fellow man, whom he sees as his equal, to the point that he is capable of risking the wrath of the Olympians, who see the human race as a miserable herd of cattle ruled through servitude.

Truth, above all

This is the great theme of Classical tragedy. The theme of man's freedom. And, beyond that, the turning point, or *punctum saliens*, when the fate of a nation, or of civilization itself, depends on the decided action of those who are prepared to fight for truth with all its consequences.

This is what the Greeks called *agapē*, the love for humanity which St. Paul called charity.

This is the message of Aeschylus when he has Prometheus say:

"You see me a captive . . . because of my excessive kindness to men."

For Prometheus, it is preferable to face the consequences of a fight for freedom, than to suffer the humiliation of slavery.

"It was by a self-conceit like this you brought and settled yourself among these sufferings," warns Hermes, Zeus's messenger. And Prometheus responds with great fortitude, "For your menial position, I would not exchange my own ill fortune. You may be sure of that."

It is precisely this agapic emotion that Beethoven evokes in his only opera *Fidelio*, when Florestan, in the solitude of his cell, exclaims:

"God, what darkness! Oh, terrible silence! Desolation surrounds me. . . . But the will of God is just! I will not complain, because it is you who determines the greatness of my suffering.

"In the springtime of my life, fortune abandoned me. I dared to tell the plain truth, and chains were my reward. [But] sweet consolation in my heart: I did my duty."

The Promethean hero, even in his sacrifice, is a victorious figure, because his truth prevails beyond his own physical death, making him immortal.

It is the certainty that evil will not prevail which enables him to foresee the self-destruction of his enemies. And Aeschylus presents this to us:

Prometheus: "I know of his [Zeus's] harshness, I know that Zeus measures what is just by his interest. And yet soft-minded he will be in time, broken down, as I say. He will settle his obstinate anger. As eager as I in time, he will come claiming peace and alliance. . . . And therefore now, let him sit confident, and in his airy noise put faith, and brandish in his hands the fire-breathed bolt. In no way will all this avail him to escape falling into shame. . . . Zeus, stumbling on this misadventure, will find out how far apart are supreme power and slavery."

What happens when the individual whom Providence has placed in a position to define the course of history, turns coward, and doubts?

Shakespeare presents us with this dilemma in the future of Hamlet:

"To be or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,
And by opposing end them. . . .
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action. . . ."

Tragically, Hamlet succumbs to fear of the unknown, incapable of taking up the heroic destiny which history has reserved for him.

The Classical dramatist achieves in the critical moment of his work that the spectator sees himself reflected in the potential hero, and intuits the fatal dénouement to which his moral failing is leading him. Instantly, the spectator asks himself: "What would I have done in his place?"

This is the true dialogue of Classical art. This is the question that emerges when we see the majority of today's rulers turned into hesitating Hamlets.

The current challenge

Now let us turn to what we are doing, and what we have to do.

Helga Zepp-LaRouche and her husband Lyndon H. LaRouche, Jr. founded the Schiller Institute in 1984, conceiving it as an international philosophical association dedicated to promoting a new cultural Renaissance that can offer an answer to today's challenge.

Last February, Maestro Alfredo Mendoza of the Schola Cantorum and some of us attended a Schiller Institute seminar in Washington, D.C., under the title "Excellence in Education Through Classical Music." The seminar was a preamble to the historic concert of the St. Thomas Boys Choir of Leipzig, Germany. This choral group was founded nearly 800 years ago, and among its most illustrious directors were Johann Sebastian Bach and Felix Mendelssohn. A large part of Bach's cantatas and religious compositions were written specifically for performance by this choir.

On Feb. 7 in Washington, D.C., nearly 8,000 people came to hear this chorus of 90 little angels, who sang a capella, that is, without instrumental accompaniment, a Classical repertoire by Bach and other greats, in the majestic National Basilica of the Immaculate Conception. Men and women, old and young, black and white, joined to celebrate this unprecedented artistic event. The performance was free, which offered many low-income families the opportunity to enjoy a Classical concert to which they would otherwise not have had access.

Thanks to individuals central to the cultural life of Europe and the United States, such important singers as Plácido Domingo and Piero Cappuccilli, have joined the efforts of the Schiller Institute and of other organizations, such as the Committee for Educational Excellence Through Classical Music, in declaring it both necessary and possible to redirect the disastrous turn that contemporary culture has taken.

Through such actions on behalf of Classical culture, to *reinstate Classical music* as an obligatory part of primary and secondary education, as well as sponsoring concerts and conferences like this one, we hope to give to the country, its leaders, its parents, teachers, and students, the necessary optimism to win this battle.

It falls to us to decide whether we accept the tragic destiny of Hamlet, or the sublime victory of Prometheus.

Marivilia Carrasco

Classical music and educational excellence

This is the address of Marivilia Carrasco, president of the Schiller Institute in Mexico.

Justice, truthfulness, and those creative powers by means of which we may discover valid, revolutionary principles of our universe, form a seamless whole, in which Classical culture, morality, and physical science, are united by a common passion for universal justice and truth.

—Lyndon H. LaRouche, "The Substance of Morality," June 26, 1998

In the propaganda campaign commemorating the 30th anniversary of the events of Oct. 2, 1968,¹ one television program

1. As the international media and countercultural left have portrayed it for 30 years, Oct. 2, 1968 is the date on which the Mexican Army "massacred" innocent student protesters at the Plaza de las Tres Culturas, in Tlatelolco Park, Mexico City. Although investigation has revealed the presence of a third, unidentified armed force at the plaza that day, which acted as a provocateur to ensure a high number of casualties, the "massacre" explanation has prevailed. The true significance of that date is that it marked the beginning of a paradigm shift to the rock-drug-sex counterculture, whose spokesmen have dominated Mexico's cultural world, including Classical music, since then. More recently, the anniversary of the Oct. 2 events has also served as a pretext for attacking the Mexican Army. Those attacks intensified after the Jan. 1, 1994 emergence of the narco-terrorist Zapatista National Liberation Army, whose supporters and sponsors include many veterans of the "generation of '68."