

Classical Music: The Highest Expression of Creativity

The Schiller Institute's conference in Berlin on Feb. 25-26¹ closed with a panel on "The Coming Humanist Renaissance." Helga Zepp-LaRouche introduced it, and the speakers were Italian soprano Antonella Banaudi and Swedish tenor Raymond Björling, whose presentations are published below. Completing the section is a contribution from Shawna Halevy of the LaRouche Basement science team, "Thinking Without Words."

Zepp-LaRouche started by making clear that this is not some "nice" panel on Classical music, divorced from political reality. On the contrary, Classical culture is indispensable for overcoming the current existential crisis of mankind.

The danger of global thermonuclear war, which was the theme of earlier conference presentations, remains as urgent as ever, she said, as she reported opposition to war against Iran or Syria, coming from U.S. Chairman of the Joint Chiefs of Staff Gen. Martin Dempsey, warnings by Russian Prime Minister Vladimir Putin, and others.

On this background, she said, a paradigm shift is urgently necessary in people's image of what it means



EIRNS/Christopher Lewis

Helga Zepp-LaRouche welcomes Swedish tenor Raymond Björling to the Schiller Institute conference in Berlin.

to be human, and their understanding of globalization and the system of empire.

"I think we will only emerge from this existential crisis," she said, "if we can agree on the common goals of mankind; if we say we shall desist from imperial, geopolitical, chauvinist, racist, colonialist, and similar ambitions, and that we simply say we, as human beings, are united by higher goals than what

1. Covered in previous issues of *EIR*, and available in video at <http://www.schiller-institut.de/seiten/201202-berlin/konferenz.html>

divides us into petty interests of a so-called geopolitical character.

“The common aims of mankind, as we heard in earlier presentations, include the next scientific frontier in the development of the Arctic and in the development of manned space flight. But it must be associated with a humanistic Renaissance, which advances the ideal of mankind; that democracy is exactly what Plato said; or Thucydides, the first historian, who stated in his book on the Peloponnesian War that the other side of the coin of democracy is tyranny.

“Look at the people today who are supposedly upholding democracy and using it as a pretext for ‘humanitarian’ interventions in the sovereign affairs of other states that are not so democratic, as the EU does

for example, or the U.S. Administration, which currently has abrogated almost all constitutional rights.

“Thus, it is not democracy that should be the basis for decisions, where the diversity of opinions, all of which are wrong, never adds up to the right policy; rather we need to reach the point that mankind, or a growing part of mankind, begins to think scientifically, orients its thinking to verifiable universal principles, and likewise to the principles of the great Classical art, because these are just as universal and eternal as scientific knowledge.”

The final panel of our conference, she concluded, is dedicated to this theme: How Classical art fosters the idea of man as a creative individual, who discovers his humanity through the celebration of beauty.

LaRouche: Classical Music And Scientific Discovery

The following is an excerpt from the LaRouche Weekly [Report](#) of April 18.

The definition of Classical composition is exactly this: that Classical composition actually produces a result which is expressed as human creativity. But it is expressed as if it were coming from the future, into the present.

Then you look at living processes, and you that see the concept of life also works as coming from the future into the present, in which you’re looking backwards. You look at nonlife, when called nonlife, you look at that as clock-time, one clock-time. When you look at Classical musical composition, and its creativity, your sense of it is in reverse. You foresee the effect before it happens! That’s the essence of Classical composition. And that’s also the characteristic of all actually creative human activity.

Every discovery of principle occurs exactly in the same form as Classical musical composition. You start with a problem; you get an idea, think it through; and you get to a point, and suddenly, you get a breakthrough! And you find that you are actually anticipating the future, with respect to the present. The same

thing is true of life: You never get life from nonlife. You never get creativity from mere life. Our understanding of the universe is in that order.

And therefore, as we enter the challenge of the Solar System, and beyond, we go from what’s called a chronic system, but once you enter into this area, you don’t have a chronic system any more. And therefore, we have to redefine our view and definition of the universe and its principles, as a working universe, because the normal sense of space and time, no longer exists. As Einstein already saw, space and time are qualities which people believe in generally, but which do not actually exist, as Einstein’s proof demonstrates it.

So therefore, you look at it with aid of Classical musical composition, and how the person who’s performing it, or experiencing it, responds to it: that when they foresee the solution for the composition, they get an anticipation of discovery, before they arrive at the discovery in a normal way. In other words, they start with the score, but they do not deduce the composition from the score. The discovery itself defines the discovery—that is, you get this *déjà vu* sense—you experience this—and this is the principle we’re fighting with and the principle we’re dealing with. That obviously, the universe is organized in this way, and our existence proves that. The problem is, that we are not conditioned to think in this way, and therefore, we use a kind of thinking which does not correspond to reality.