

# Interview Régheny Tamás: “Improvisation is a timeless message / Az improvizáció időtlen üzenete” published online 2008 at okotaj.hu

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## The timeless message of improvisation

### An interview with György Szabados, composer-pianist

By Tamás Régheny

*– It seems to me that culture is going through a difficult time from different perspectives. Due to the heavy commercialization as a consequence of the dictation of marketability, to the superabundance of artistic creations we face a “less would be more” situation.*

– However, it is true that whatever happens in the world can only be interpreted through culture, since it is the mirror of human communities. For me, for example, the Greek antiquity is not a genetic question, not a problem of DNA, but a spiritual condition. But today, wherever we look, the subject of talk is the political situation or the GDP. What is GDP? A sand-castle. We should rather be concerned about the most important matter, the linguistic situation in the broadest sense. About the question referring to the kind of language which each culture has created for itself and what it implies. What it tells about the world. Any spirit (be it Rumanian, French or Slav) can be approached and understood only through the language. Every other attempt is just the history of demarcations within the existential protection of interest. We should contemplate ourselves in this way, what we tell about ourselves and what we assert about the world. Our core identity will disintegrate if we don't return to the spirit of the language. We can make compromises, start lobbying and do many other things since thousands of tricks and clever ways are available to maintain life – and it is good and necessary. But the human world as such is finally a mental attitude. Culture is the capability to wonder about things and to identify them alertly – which is no longer happening today with the necessary seriousness and profundity. Instead, life flows along in a haughty, disguised spiritual-artistic fashion. Furthermore, the seeker after truth is quickly labelled as radical – however, it is no more than the radicalism of reality. I quote a beautiful sentence borrowed from the Tibetan Buddhism: “Wisdom is the sound knowledge about the ultimate nature of things.” A cardinal sentence! Wise men live among us even today. But they are not recognized as such. The most that people say about them is: What is the point; they also have a hole in their posterior. Today this is the standard. This is how spirit and culture are bogging down. This is shame and suicide.

*– Music however should be something else. Its own language, code system and internal laws may surround it like a wall and may protect it from this state of culture.*

– This is partly true. Spiritual paths and fallacies, attitudes and search for new ways appear in music with elementary force, much deeper than in society's any other areas, or in any spoken language since music is more archaic, more general and universal than any language. At the same time however it is true that nowadays music also develops along political and power struggles. It has no maturing and settling time, therefore music becomes more and more wimpy. Two tendencies diverge in today's music with unbelievable power. One tendency addresses the masses, tries to bring out at its best the “will” of the masses, which appears in

and through this music. Don't misunderstand me, we experience today – indirectly – the rule of the masses. Not the rule of the people, but the rule of the masses. At the same time, these millions have no real possibility to have a say directly in their own life, therefore, they have no choice but to start shouting at the ruling powers: this is painful, this is madness and it is unbearable. The western global power's reaction is to tolerate and even to finance the masses demand: the masses are allowed to sing-talk at their level. This is today's mass music. This is the sharp and cheap converse of Kodály's idea: Music is for everyone. Since masses are involved, the result is a completely schematic music, which is void of nuances and shades like trickling sand, it is just vapour which evaporates. Because the mass is the quantity deserted by historic fate (while exploited by the political power) as suggested earlier by Riesman in *The Lonely Crowd*. A crowd of social automatons with schematic, simplified way of life and way of thinking, and their music reveals with elementary force this form of existence. The other tendency of music involves the individual forms of haziness and abandonment. It doesn't demonstrate any power, not even rhythmic – it allows a free flow of musical manifestation. This kind of flow in the negative sense is an emptying (of mind). It emanates abandonment, the experience that everything is thrown into the emptiness (and in most cases this approach is far from reaching the spiritual heights of Pilinszky's sacral poesy, although both have a similar basic attitude).

*– How could it go so far? The legacy of children's songs, of folk music, of composing giants from ancient times – would it all have disappeared?*

– Let us take another approach. There is another way too. Hamvas wrote somewhere about the ocean's music: of the water's splashing, the stormy wash of the waves and of the immeasurable silence of the ocean. This world of sounds has its "music notes" too. He says that the music notes are made of the waved lines left behind by the water on the sand when the shores are washed over by sea. Consider it: this is an unbelievably profound analogical picture. I listen to every sound, every noise attentively but after having read this, I became aware of the idea that the sounds encompassing the universe evoke the complete Creation. Every noise used to be information for me even before, but now I feel this much deeper inside. When approaching from this way, the sound of even the most insignificant small object is a formula, a spiritual, aesthetic, qualitative category, which turns me somehow into an existing "creature" due to its sound, tone, its "music". All these existence-levels have their "consciousness". As a musician, I perceive even the smallest being as fate. I am living in music and listening to sounds with this premise, I become part of the universe. And as a perceiver I am nearer to the acoustic order of the created world and I can better orientate myself in it and experience it.

*– It seems that Péter Szőke took a similar course in his book "The three worlds of the music" (A zene eredete és három világa).*

– Yes, he opened a door in a very interesting direction. Starting from human music, across birdsongs, he arrived to physical music. But since he was a person with materialist scientific view, unfortunately he was limited in the interpretation of this matter. He didn't understand physical music like me following the perception of Hamvas. Péter Szőke interpreted music exclusively on the basis of its functionality and he spoke about its development exclusively on a phylogenetic basis (Bartók said: There is no development in music, only transformation.). Whereas sound is actually the subjective expression of the existence, an individual signal nourished from the depth of the created world. Therefore it is deeper than the image, since it is an existential basic vibration. Hamvas calls the sound "fire of the existence". Apparently only those are able to decode the sound, who have the intuition, the resonance needed for it. Music is vibration according to the Vedic teaching. The sound-world has a similar quality hierarchy like the universe and the human life. We must understand that every sound is the encasement of fates, every sound is a projection of information provided by the existence. Similarly, as the huge love-energy coming from God appears at the different hierarchy levels of creation in the form adequate to the given quality and this energy keeps together everything, so is the given

sound-representation, the “vibration-sound-music” competently present at every level, attached to fate and to condition. And if we succeed to perceive this with such openness as the created world is functioning, then it will widen out and this hierarchic resonance of the sound-world will lift us into the most secret tissue of the universe. This is musical understanding.

*– But how do we absorb it? Take it into ourselves? How does the Brownian movement of the atoms lead to the creation of a nocturne of Chopin?*

– Chopin had the same perception. This approach is the basic condition of the universal human music. Every art and every personality is a secret. It is true even in the shadow of theology. We can interpret the church music as merely a functional music, which represents only the existence, the power of the church – there are examples for this nowadays. The question is whether the artist is using the liturgical music, the mass, the oratorio only ideologically, in its function, or whether he is able to transcend it, to open it above himself to a universal and sacral world where everything is included. And so here we came to the very important question: whether the composer thinks and feels that God is far away somewhere in heaven or whether he experiences that God is acting inside him. This is the big error of the western mindset: we assume mistakenly that God exists outside of us, far away from us. This world will be redeemed again only when every man realizes that God is residing in him too. We are all identical in the deepness since we all descend from there. The artist has to be at the forefront of this awareness-raising process. This internal identity-command in our deepness can be perceived during the process of artistic creation.

*– Every era listened to this command in a different way – and presented it in different music styles and different structures. How is it today?*

– I can talk only about my story. What I call free music, I experienced it the first time as a teenager and it was a great and secret happiness to succumb to this temptation. Later, by the end of the sixties I learned that this had become a new musical style in the meantime, called free-jazz. This is today a universal musical phenomenon tied to improvisation. Essentially it means that we are completely free to play anything drawn from ourselves, but we must be certain about it and we must transmit it in a worthy way. Not in a hedonistic sense of the word but rather in following sense: a musical performance should express lively and correctly that which manifests itself in me then and there. Let me say it simply: it is what I feel when eternity manifests itself as a moment. This is not a feeling of self-assertiveness, not an individualistic feeling – it originates much more from the experience of bearing – bearing the universe (revealed) as my inner state. This music is full of faith and hope. For a long time I didn't comprehend it consciously, only later. After many years of this practice, while I read Hamvas, only then I understood that I was correct: the world in terms of sounds is perfectly endless, perfectly open and perceptible. Neither Classic, nor Baroque or Romantic music should concern me – nothing, which has become a “style”. Because they absorbed already the imprint of history. Every “style” is an answer to, a reflection of something and only after having overcome this obstacle, can it look for the path leading to God. That is the reason why improvisation instinctively enjoys a renaissance everywhere in the world: because it plays *instead* of the self-representation and stylistic apologetics of erstwhile forms. These have been outdated for a long time. Beautiful, high-ranking kinds of music had been born; they all emerged thanks to the realization of a certain secret lawfulness. Let me mention the most marvellous: the Gregorian music is clearly the sound of the attachment to the One, of the effort to become worthy of Him. I think Gregorian music is timeless. Although, when man awakens today, he awakens in a different sphere – and still the delirious vacuum of timelessness, of eternity calls him. We live in a world, which is simultaneously occult and rational, real and unreal at the same time. And when something has been conceived in its timeless simultaneity, we have to try to deliver it. At the moment I don't see any other method for this purpose, only the opening by improvisation. Improvisation is the miracle in which eternity can be experienced

even today.

*– In my opinion, even the improvised music can be definitely boring, schematic and meaningless – a kind of game, an end in itself.*

– This is a double-edged sword just due to the completely subjective character of the “style”. When in the opening of the Timeless any music sounds through an unworthy (not omniscient) “filter”, it appears inevitably as a tasteless, empty, cheap cacophony, as an entropic or destructive tissue. But when the filter – the man – is striving in his soul and spirit for enlightenment and striving in his expression for illumination, and when he is an adept – a lot of such people play music all around the world – then God’s voice will sound. One has to sweep aside here all conceitedness. God’s voice doesn’t sound for the sake of the musician, at the most through him. Because he was not an obstacle for the pervading, influential divine sound, the divine utterance. He was the medium. Because the world shouldn’t be changed on some “class struggle base”, but what is strictly necessary, is to be able to experience, to understand, to show and to sustain the grandiosity of the created world. This is the unbelievable task of man, and this can be realised only on spiritual basis. Don’t misunderstand me – a craftsman also can be a good medium. If he doesn’t stop working until that mysterious light appears on the perfection of his product. Nowadays such artisans are more and more rare. Today everything is abandoned half way. The same applies for the arts, the science, the practice. Important things are tiring, uninteresting. We witness everywhere desertion.

*– It would be good to hear a concrete example borrowed from the world of music, so that the idea becomes tangible.*

– Let me illustrate it with the parallelism of two musical phenomenon, which are both linked to modernity. One is rock, the other one is jazz. We have here very interesting and educative parallels and still, the music aesthetics hardly deals with it duly. I became acquainted with jazz as a young man during the Rákosi era (the 1950s) and I was touched by the soul burning in it and by the palpable, uplifting freedom expressed in it. Recently a friend of mine wrote about the music of the blacks: “While they got only whippings, they always replied with love.” This feeling pulsates in jazz. The blacks’ answer to the difficulties in daily life was always a music addressed to the Lord, a music which captured their whole being. What is characteristic for the jazz-music sprouting from this soil? Let us observe the rhythmicity: it involves a resilience that is slowly forgotten by the civilisation’s mass music. This rhythmicity’s secret is that its focal points cannot be established exactly, by analytic way. It works as a phenomenon – one can only touch it, experience it, feel it. As we perceive the world’s rhythm too. This rhythm, this rhythmicity can be understood as a kind of initiation. It is a sacral and sattvic phenomenon. Contrary to jazz, rock music is not such. Rock is in fact tied to stone. Its essence is not life’s flexibility but an unchangeable hardness. Aggression. To assert one’s will strictly, at any price. Therefore there is no sacral rock music. It has nothing to do with the world’s secret because the world’s secret is a flexible, living pulsation. Light – no matter whether we look at its properties of wave or particle – is pulsating, throbbing. It is yin and yang together. And what is quantum theory about? It says that energy streams in pulsations. Rock however as music, ignores in its rhythmicity all this, it ignores that the world’s foundation is the living rhythmicity, the pulsation, the heartthrob. Rock music gives a kick to this pulsation, smashes and destroys it. This is the basic difference between the attitudes of these two kinds of music.

*– What is characteristic for the spiritual basic attitude of jazz?*

– The world of jazz is a cultural world. Here a kind of essence of the spirit and the rapture of existence are always present. It is no coincidence that many spiritually oriented people like jazz. Miles Davis, one of the jazz musicians with the greatest impact used to be drug-addict for a while. But when he realised what his task is concerning this music, he went home to his parents, he locked his door and overcame his drug addiction by himself, through horrible

suffering. This is jazz too. What is deep in the jazz? Soul and spirit. A spirit capable to redeem man, as this story proves. Jazz of high level represents the spirit.

*– Improvisational jazz is the moment – the individual. The medium. The moment's spirituality. Although the other culmination point of the musical world, the authentic folk music has a completely different approach – and still they have often a common boundary. In your music or in the playing of Mihály Dresch.*

– As surprising as it may sound, from a certain point of view, authentic folk music is very similar to jazz and vice versa. I have written an essay about this subject earlier. An exclusive code system is acting in the folk songs, and similarly, jazz' determining basis is also a code system. It is true at the same time that the folk song is a collective product. It is part of a community's spiritual identity-sustaining system, which have survived in filtered, distilled, clean basic forms as handed down during centuries or even during much longer times. This is part of a collective form of existence, highest ranked from spiritual point of view: the cult. That is why it is so important to keep it clean, to care for it, to keep it alive permanently. Considered from this point, the so called world-music is a serious threat because it confuses these clean basic forms and the transparency of the expression – again only for the sake of a kind of mass-schematism – while it destroys exactly the cultic power of folk music and of certain music cultures.

In this sense, the “folk music” of the blacks has been concealed in the jazz up until now. In contrast to the heritage of the 20<sup>th</sup> century's selfish Western civilisation built upon the endeavour to dissipate and destroy the wholeness, the music played by the blacks is not a music living in constructions and due to an individual drive to create – but it is an improvising, rapturous, sacral music. Within this framework they have produced and maintained the sphere, in which they may freely call out to the secret, they may worship the secret's sacrality. The basis of this music is the blues, which essentially always tells about the pain of being outcast. Similarly to the tango in Argentina; in this (music) they call out finally to the Father, they pull near Him, they can “cozy up” to Him. In Him they find their absolute hope and absolution.

*– And how about the rap?*

– In my opinion, the black man lives in a deep relationship with God. For him – even if he is involved in scandals in Harlem – the relationship with God is part of his daily existence. How could the black community, living largely without spiritual leaders in the modern world, endure life, if not in such a way that from time to time, it can express without limitation life's insupportableness. This doesn't turn him either into evil or into Satanist.

*– What is the essence of the music of the blacks – from musical point of view? What enables the blues to allow through its substance to “call out to the secret”?*

– It is the rhythm tied to pulsation and using not angular rhythmic; this rhythm serves as a foundation for a polyphone rhythmic. European music made the melody polyphone, the blacks' music made the rhythmic polyphone. With other words, it dissipated, unravelled, charmed and hugged the “divine One” with its pulsation in a similar way as the world has been created in space-and-time. The blacks' music builds on this rhythmic a melody, a sonorous expression, which is not akin at all to the European polyphony but rather to the archaic monophony. Because the blues intonation is not opinionated. Blues is always “soft”.

*– Music history however considers polyphony as progress.*

– Monophony is superior for me, and I am not alone with this opinion. I mean, Beethoven's titanic endeavor originates not only from historic experiences – to be more exact, from the fact that a materialist-atheistic era was already very near. The French revolution was over and Napoleon came. Some people believe that the “Eroica” symphony sprang up from Beethoven's

**grief over the destructions caused by the French revolution and from his hope following Napoleon's appearance in politics. The composer himself alluded to this. In my opinion however, the matter is deeper and more spiritual. In Beethoven's music in the 19<sup>th</sup> century we witness a struggle between the horizontal and vertical attitudes with the purpose to lead back with his music the world (the multitude of people) deprived of soul to the One: the wholeness of the absolute unity. This is an infinitely noble intention. This is the reason why he has created the very stable structure of harmony, which rimming the music tries to keep it in unity in a living, glowing quality. He felt that it was no more possible – but it was needed! – to evoke the wholeness and entirety when one followed the music historic path, which used to be practiced earlier in Europe. Music had to be driven back to the One. Then it turned out that it was not possible with these means. This rimming does not open up: it is closing up. The Romantic resulting from these efforts fulfilled the task to open up this outdated building gradually and lifted it into another dimension. The system's complete opening started with the Romantic and the process led to the unfolding of dodecaphony at the beginning of the 20<sup>th</sup> century. The order within the octave detached itself from the heptatonic scale – which was originally pentatonic – and we could go much farther – and it melted in itself so much that at the end it reached a phase, like in the work of Xenakis who dealt with so called musical sets. The activities of the famous music workshop in Darmstadt are already about this, about a new musical self-organisation. It was launched typically following the satanic WWII. And of course, the prepared piano has been introduced, which erased the intervals of intonation and made the subject "out of tune/not out of tune" nonsense. The participants of this process don't notice in the meantime that they did not do anything else than Beethoven did too: they were looking for a way how to return from the "Many" to the "One".**

**– They attempted to approach this ideal in a rational way – Xenakis for example with the musical expression of mathematical, geometrical formulas, which most probably would never allow to reach the goal, since they didn't try to involve their "inherent human part which only may comprehend the One".**

**– The situation is worse, since even Beethoven didn't succeed, although the above statement is not true for him. He created an enormous musical world and still it has become obvious, that no road was going into this direction. He also came to this conclusion, and he started to turn back, or better, to go forward. *Missa Solemnis* confirms this already and the 9<sup>th</sup> *Symphony* shows beautifully how he had brought back the transcendent powers. *Eroica* and *Pastorale* had been conceived only in the very strong longing for this ultimate objective.**

**– Where does the power come from, which urges the man wanting to be lifted by sound, to return again and again to monophony?**

**– Monophony is the musical form of the "One". Everything is included in it, I can treat it, love it such a way as it wishes to be discovered. I can endlessly contribute nuances to the single melody because its unity controls and keeps together everything. Everything can be unveiled and expressed with different nuances because it can fill any space like a living, flowering creeper, it can go in any direction and return again, because it always remains itself: complete and colourful. I don't tinker "one" out of multitude but I open up the One to create organic "multitude", in which still everything remains One. The multitude doesn't contain the information about the One – moreover, we find in the multitude the information just about the absence of One. This is not clearly understood today because in the world's actual state the problem of the correlation between One and Many is totally obscure. The musical climax where a solution for this is found, is the Gregorian music. This applies of course to that early period when the musical undulation, which is so typical for Gregorian, was not yet broken by the use of metric structuring (bar lines) linked to the notion of multitude due to the fragmentation. Some time before the age of Reformation. The inherent power in the monophony is the elementary power of the eternal unity.**

*– Nowadays only diversity and “multi” have any esteem. However the multitude is of value only when it is able to point at the “One” from the different places of space and time. Today’s man isn’t even capable of feeling the tension between this duality.*

– The relationship between the One and the Many/Multitude is not a formal-logical question, but a question of quality and for this reason our current times cannot do anything with this question. The “One” is not an abstraction but an initial and final intimacy, which includes everything. And the Many is its manifestation. This duality creates a hierarchy in whose framework life manifests itself. If one of the two drops out, life becomes meaningless and the World becomes impossible. The One is omnipotent, the Many is unipotent. The unipotent obtains its existence and redemption from the omnipotent, while the unipotent serves the omnipotent’s freedom of creation. Freedom is a category tied to God’s act, whose intimate projection – allowed by its internal laws – is the world. The condition of the whole world is therefore the projected divine intimacy. When one participating in this process has dropped out of it – he loses the cohesive intimacy – he will exist as a rebel, as the servant of destruction, of the Evil.

*– Many people link the appearance of atonality, the twelve-tone scale to the evocation of negative powers. According to this opinion, by using certain form principles – parallel to the prevalence of the positivism and of evil politic ideas – music in the first half of the 20<sup>th</sup> century had evoked such powers, which tinted the century dark later on.*

– Let us look at the matter in case of Schönberg, who went the farthest in my opinion. Normally Webern is labelled as such too, but he went even farther and in a certain sense, he is already an example to prove the opposite. When we play Schönberg’s dodecaphonic series in a “dry” manner to the end, we conclude that this is – literally – nothing, empty. When we do the same with the spirit of consonance, then something will twinkle in the depth. Something enchanting. In the empty dodecaphonic recital we can feel only that nothing is linked to anything within the piece. There is no attraction, God is absent, there is no love, nothing. Nothing is there at any level; there is no immanence to arrange the world. When the composer however begins to play with it and applying rhythmic, counterpoint and other further magic – and let us say different magic tools of the sound-universe – and so integrating his soul’s secret or “instinctive” experience, then an attractive point will emerge. Because in the depth of every human being – provided he is not schizophrenic – the One resides. We all live and think within the One and sometimes we even enjoy life. And this permeates the music. Just listen to Schönberg’s chamber music: when it is a good performance, emotions are working in it and we might face some thought shooting out from very deep inside. Even if the piece is really atonal. It is very interesting because it proves that man carries a dimension in him, which is higher than any applied system of tools. And this dimension rules even in such cases, especially in these inner perspectives. Of course, provided that the composer doesn’t want to be destructive purposely (we know examples for this too). Creation is not a devil’s act originally. The will itself – to create something from something – is a divine act. Here we see clearly that the satanic power is just a provisory activity, in fact it is no more than a kind of menial acting.

*– Art in the 20<sup>th</sup> century has been permanently characterized by a kind of duality. One trend tries to understand the path leading from the Many to the One by using the means of deconstruction, while the other trend refers to the beauty of the One without drifting away from it; two different basic attitudes, two different types of man. Hungarian music’s twin-stars: Bartók and Kodály.*

– Two men who could be each other’s rivals, however they were bound together lifelong in deepest friendship. We still are living today from the mirroring of these two giant spirits. We are standing exactly on the two tiers of the free-standing step ladder as you have referred to – the two composers have created these tiers, mutually supporting each other and this ladder

provides the way of ascent and descent between Heaven and Earth. Both used to walk on this aforementioned divine path.

Kodály used to serve God absolutely. Who does not recognize the fact that Kodály's work *Evening song* (Esti dal), which is a Hungarian folk-song's adaptation for choir, is music at the level of Gregorian music, has no idea about the essence of Gregorian music. When one is listening to this song, – mainly a town-dweller – one is able to think that the song is about the evening. People are together, the sun is setting, everything falls silent. The dweller of the Great Plain certainly perceives more in this music. Because when he looks up to the sky, he can see the entire firmament. The silence opens up for him: the Evening song is about the universal, about the gate-way of eternity. I can imagine that today even those who deal with church music are not aware of this. The song instrumented by Kodály for a community is a sublime music, as sublime as any Gregorian song. Gregorian music is always music for a community and this is the fundamental characteristic of the Hungarian folk song too: it always evokes God living in us. It speaks quasi to Him. The way how this divine energy transmitter, the Sun, is setting in the *Evening song* – this is a symbol of universal quality. A new sacralization, this is the way. Light of course has also a diabolic side (think of Lucifer, that metallic, special light connected to him and appearing in works of art), but the spirituality, the instrumental and melodic attitude of Kodály's work excludes this option.

Kodály is standing on a plateau – comparable to the heights of the Pamir mountains – where he looks around and the world is lying at his feet. He was able to show the simplicity of things by holding together the totality and to make it sound with a noble beauty. This is the music of Kodály's path. Its strong pentatonic character is not accidental because in the pentatonic scale there is neither dominant, nor subdominant – no order of function – although he (being a European) used to implement the order of function in his music. According to Sándor Karácsony, the Hungarian mind-set is simultaneously oriental and occidental and the spiritual task of this people is to join these two natures; to exist as a bridge.

Bartók's lifework is standing on this bridge too, with the difference that he had a strongly analytical character. He was striving for a deep sensual understanding of things. Bartók perceived everything, even in nature, as a kind of raw material, which he had to understand in order to be able to approach the totality – God. Kodály was never involved in any "experiment" drifting towards atheism, religion replacement and similar doubtful spiritual adventures, materialistic attempts. He was comprehending and maintaining. He was not doubting and mainly not rebellious. Bartók however – above all in his youth – was burning in this unravelling. (His correspondence with Stefi Geier makes it clear why the deeply religious Stefi had such a reserved attitude towards him.) The two persons, Bartók and Kodály are symbols for diametrically opposed directions to approach the entirety of the world. Bartók's way leads through decomposing, analysing, understanding and assembling – to create something new. And exactly here we come across the roots of his Hungarian spirit. He recognized that the core of the folk music collected from the different parts of the Carpathian basin contains – similarly to the Hungarian language – that archaic deep-rooted basic material, upon which one can build frugally a whole world. It is astonishing that in his music everything has become universal – in Hungarian!

Literally, he was burning permanently and this normally unbearable intensity permeates his works too. That is the reason why they are difficult to be approached by the public. It is revelatory about the spiritual state of the group of recipients considered as the most authentic – the Hungarian culture – that it is not capable till today to perceive in its totality Bartók's heritage. Not even in the musical area. It does not feel the emotional and spiritual contents of the interval relations in Bartók's music.

– *Analysis, the way of the man searching for the truth by unravelling the One is always dangerous. How to make sure that after the analytic moment of recognition, the correct path*



*leading to the totality can be found again?*

– This is in fact the question of the unity of life and death. Death is part of the existence. Transformation and measure. Calculated in this whole thing. We live and die at the same time. We learn and we resurrect. That is why life is actually a suffering history. Who cannot see this, is at least insensible. Resurrection is the final call. The creative life. The rapture and the way of the creation, of the statement. The way leading to the totality.

But what is the controlling force in the depth of our being? Everything is a question of attitude in the deepest sense. Although we have some choice in our search and decisions, thus there is some awareness too, but I think the true answer is in a sort of deterministic feature. Concerning the manner and the reason of the choice, we find answers and explanations only in the depth of our being, in the knowledge hidden there, in our instincts. It always turns out that the biggest things are rooted deep in ourselves: from the aptitudes to our spirituality, from the philosophy to the music. And the most elementary manifestation of this hidden area is the taste. Finally, the reason for any Yes and No issues from there. In the thinking too. Taste is a thing leading into the deepest secret depths and having its roots there. It might sound a bit as a forced psychological analysis but Bartók the “searcher” was led – beside his comprehensive way of thinking – by his taste of the highest rank, this secret quality of his spirit and the taste kept his art in the unity of totality. This may be my most illustrative answer to your question. The disposition of destruction, disintegration, entropy, decline always pull down and finally, it is tasteless. Who doesn't have the creative capacity based on the taste for the wonder of unity, he will not be able to follow the right path, and the world may misguide him into such wills and irresponsibilities, which result in destruction. Somehow, man inherits this idea, this openness, and this appeal to the transcendent from the culture, from the family, due to his education, etc. Following this path, not the form counts mainly – it is just a beautiful bonus – what in this case counts is the approach, the relationship to the world understood as the interpretation of the totality.

Every being perceives existence through his roots. This is how we have the feeling of being at home within our sometimes decaying Hungarian spirit. Whoever has been born in the Hungarian culture, he has been born in a certain kind of taste, self-awareness and mentality. From there he looks into himself and up to the One. Every life holds those qualities, without whose it is impossible to exist. Among these qualities loyalty is of the highest rank. Because he who is not loyal is not loyal to anything. First of all, not to himself because he does not remain committed to himself, to his existence here and now – and finally to God living in him. Loyalty is the cohesive power. It is the world's foundation. Our time and the eternity living in us meet in our loyalty. We must maintain our quality as Creation's products and we must become worthy and remain worthy in this quality in our engaged and obtained life.

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[Back](#)

