

The power of the invisible

Music, cult, genius

Interview with György Szabados

The most important question in the field of music-archaeology is the following: how the spirit, the essence can be safeguarded, saved for the future. Confrontations and challenges, existential and spiritual tasks, which all ask for solutions, reach us from outside permanently. But beyond all that remains the most important question for the spiritual man: where can we catch our own culture, how can we hand it over and vitalize it? Actually, what is the culture? Is it possible to set in the ground and recognize those marks, along which time is running in the community, in the culture?

It is sure that nobody can rely upon ornaments, upon external, visible marks, signs set up in advance. These are traces of a process taking place more deeply. Culture is externalization and culture is also being externalized. It is the objectified, tangible, heritable manifestation of a constantly changing spiritual existence. Therefore I prefer to talk about cult, which is nearer to man's inner world, deeper and more sustaining. Cult is already a sacral dimension. But I mean that this is not sufficient to answer the question. In my opinion, the only correct answer is: man as being "the secret of secrets", and the special spirit with primordial power, the genius, which is acting in the deepest of the spiritual activities of a community. It has an independent, secret life and effective force. This is not a question of DNA. It is exclusively a spiritual category. But here, where we are living, this word 'genius', shouldn't be pronounced, shouldn't be used today. Because it evokes the power of the spirit and not the hegemonic, merely rational sphere, therefore no ruling power likes it. Hungarian genius – there is no other expression which is more stigmatized and outdated in Hungary today. In Hungary we face self-identity-schizophrenia. However, hidden behind every spiritual and artistic performance there is a feeling of "outside the time", a preconceived image, a vision, a kind of will, which is not directly tangible, and in the practical sense, it is not even existing. But the Hungarian poet, Attila József wrote, *Only unbeing can branch and feather, only becoming blooms at all*"; immortal lines. What 'becoming' will come into existence and if so, how it will be, and the anticipation of it, which urges for action - this belongs to the realm of the genius.

Today's unfolding tragedy turns exactly around this phenomenon, around the calm and the familiarity of the self-identity. If we don't direct our mind to approach a viewpoint enabling us to understand the world and the invisible through a comprehensive mentality kept in our high taste and language, to understand that the genius exists, and that if it is not present, it should be present; if we don't see and don't experience naturally in ourselves this genius, if we don't hand it over as a kind of cult, then the processes just taking place result in the spirit's disorientation, in the schematization of our culture, in the disappearance of the genius. The biggest problem is that everything happening in this context – within such areas as passing-on, education, caring and sustaining – happens only following the culture, the objectifications, the objects, the ornaments, the past, and not following the living cult, the "working", the acting genius, provided it happens at all.

Where can we catch the genius? Where does it reside? It resides on the border area between existence and presence. Borders have no names. On borders stay – according to the ancient mythology – gods. The genius is such a god, revealing himself and protecting; a personification of inner characteristics, a divinity born together with man and finding his home in the community. This, I repeat, is a spiritual category. The border state is an identity, therefore, the genius is a protecting spirit too, manifesting himself directly and in the purest form in the taste. Existence, idea, aesthetic and self-protection are all present in the taste. This is the highest personal and existential category existing within man: quality and subtlety. It is the characteristic of the consciousness affecting a large area from the superconsciousness up to the unconsciousness. We can observe, when in a discussion we have no more argument but we are sure that we are right – and not because I am right but also

with regard to the reality of things, we say: I cannot accept it because it hurts my taste. This is the last argument (logic only seems to be more objective because logic is capable of proving anything – and the opposite of anything too). With the subject of taste and with the taste we leave the realm of “dialectic”, which is dangerous and fantastic at the same time, because with it we arrive to a point, a place, which approaches the deepest things. This is that kind of relatedness, which allows me to conceive the world directly, to reflect on it directly, and to experience myself as the starting point and center of the actual world. The community, which bears in its depth this existential privacy, appears and becomes cultic in the taste.

The genius creates and protects through and by the taste. But it doesn't act like a mirror but rather as a sensual statement; as a representation, a resonator, an experience. The taste is such a secret path, sensual attitude and basic setting, through which the particularity of the existence shines through, objectifies itself and offers us self-identity. In fact, every law appears and unveils itself wrapped in a given particularity. This means also an important aspect, a kind of pictorialness and a representation, which we observe in ourselves permanently during our life. Often, we are not aware of the reasons why we are doing something in a certain way, even in the artistic creation, only we feel that we like it this way; that we are invited to act so.

The cause for this attitude is the inner “faculty” of man, which means that this border state is present in his contemplation. Béla Hamvas said: *“A fool is who doesn't settle down for eternity”*. This is the real sphere of the genius. You have no more than a hundredth of free will but through this you can redeem yourself – according to the Christian teaching. Lipót Szondi came to the same conclusion. This small amount of free will is the fix point to help me to gain a foothold not only in myself but also in the timelessness. I can step out of myself and the gods' world can pervade me. The breath of eternity. The genius is the link, the bridge on the border between two worlds. This sublimity is struggle and enlightenment at the same time; when we understand the things and shoulder ourselves. What do I understand? I understand the world, and within it, myself. Through this, what do I finally understand? I understand God. Everything represents Him, everything, happening around us. Our whole life is about nothing else than a narrative context about the relationship of the Creation and of God to us. And about our relationship to Him. Everything tells about this: every art, every way of thinking, taste, every love and change, living and dead things, everything tells about this directly or indirectly. But we pay attention only to the details of the concrete matters, to the clods of earth, the pebbles, the confusions, the material, the ready-made things, without considering the essence behind them, while we dance to the music of these relationships and we struggle with them.

Nowadays it is especially difficult to understand and to accept these processes. Today, in fact, doubting and abandoned masses, waning cultures and disintegrating cults weigh upon the world without the familiarity of intimacy, without the familiarity of taste. Doubtful masses have to be guided and sustained, which is a very difficult task. There is hardly any receptivity when simple, revelatory, fundamental laws would present themselves or when it is about the truth of essential particularities. Following them, we will not reach our goals today. If someone wants to refer to them in order to be credible, first he has to talk through a hundred thousand small subjects and to refute counterarguments. With patience he has to try ninety-nine bad arguments out of a hundred, until the hundredth, the obviously good one is accepted. This process has been there for several centuries, however, it gathered momentum in the 18th century, and the 20th century is especially guilty in its fostering - the century which had discredited already everything.

How is it possible to show and to safeguard the simple, pure values in this more and more complicated and inscrutable world?

It would be simple, if we accepted them and would act accordingly, as they are, and as we have once ordered and clarified them in ourselves. Relativity is relative only when compared to something. A

discussion goes on for several centuries, whether this world really exists, or whether God exists. Or is everything a trick of the senses? The revelation says with a worthy simplicity only: God is that who is, and nothing more. All the rest is a question of simple understanding and acknowledgement. I remember the answer of Chesterton to a doubting man, who asked him on the street: "If there is God, show me something to prove it!". Chesterton's reply: "For example this lamppost." This is a fantastically witty answer. Since everything, which exists tells about God, even the lamppost. Because what the hell would hold together the lamppost to become a lamppost, if not that what holds it together? And what holds it together? He, who is. But what „is“, is not visible, only his power, his creations, his results, his symptoms can be seen. The "lampposts". And such is the case with the genius too. Or does anybody really think that if all the objects would crumble to dust, everything that the Hungarian culture has ever created, would that mean – by lack of relics – that this view, this taste has never existed? This genius, this culture, it has never been and it does not exist?

For a long time we have been seeing that due to its pseudo-world concept this era attacks everything that is archaic, seed-like, strong, organic, and essential. We see what happens to Tibet! It is a symbol for the happenings in the world today. What happens to the Hungarians in the Carpathian-basin, with the Hungarian phenomenon, with the Hungarian language – these occurrences show exactly the same process, and practically everything suffers the same fate in this schematized Earth forced into global political vise jaws. What nowadays happens in the world is a story of decline. While something new is being prepared in the depth (or in the height), only the time for its manifestation, birth and revealing has not yet come. A new beginning can only take place, when – as I mentioned – the time has come for a spirituality sprouting from the seed (because a renewal is only possible from the seed) and bound to the totality, and then it shows himself authentically. It was still present in Hungary during the Middle Ages. The Carpathian-basin is not negligible even today. One has to have a glance on Europe's map only, to see Europe's chopped up, void womb, the Carpathian-basin.

What can be the role of music in finding the right way, the spiritual path, which guides the world's existence? The logos, the word, the message – according to the ancient Greeks, earlier, they were talking about the music of the spheres. It seems often that music shows the path leading through aesthetic to the unutterable indeed, in the most complex way.

The last days I saw a portrait film about the movie director György Fehér who passed away recently. According to him some music of mediocre value is more than the most outstanding literature. (Hearing this, a musician has to smile...). The music culture of India from the oldest time, the Vedic time, is based on the broad understanding that music is vibration; the musical vibration is the evoked and sacred oscillation of the world and the cult of it. The notion of "classical music" begins here for me. Every Indian musician playing a raga knows this when he starts plucking the strings and starts to play the first tones of raga, when he conjures up (improvises) the melody – and the miracle begins. The swinging – first the oscillation of one sound – touches the heart. This is the One: the voice of divinity. The first sound is followed by the second and both start to play with each other. What happens here is exactly the same thing happening in the creation. First the sublime sound of the One, of the divinity, the creative revelation. By the second sound emerges the "two", the genders. They start to charm each other because they want to become one again, which is probably the biggest, the only happiness. This relation-game gives birth to time, the musical time: the music starts, like history starts. Music was present already in the first sound, in the first moment. Every part of the All is music at the same time.

Music was present already at the creation of the world, in the moment of the big bang, since what had happened there, that mass of vibration was represented in the language of sounds – only there was no ear to hear it. Every sound, so the music too, is representation. When a coffee cup drops and breaks, we hear it and we know what has happened – because the sound, which he has provoked,

was his death music... I would like to know how was the sound of the events, which happened in the power work of Paks. It could be interesting.* Every living being, every existing being exists also in the sound – in his own way. This is the sound language of the world. The stone as foundation is present with his silence and everything is building himself upon the silence. Every living creature slices, experiences and measures time differently, has a different vibration and a different rhythm: compare the movements of the swings of a hummingbird to the steps of an elephant! Only man is capable of evoking different times, different rhythms and signs, to interpret them and to create new ones, by understanding time disruptions, in order to transform time, rhythm, space and sound into music.

Man is creating, therefore related to God. The notion of *God-relationship* is extremely important. It means that we are capable to understand and - although as apprentices – to rule the world within the unity of things, in a qualitative sense. Not dominate the world but to rule it, which means an adaptation at a high level; that we are able to understand it and keep it in unity. We can even contribute to the evolvement and preservation of the Unity's harmony, for example by the initiating atmosphere of singing, and that is the functional essence of composing too; its sacrality. The music's contribution to this is valuable then and that far, if it does not let us forget this knowledge, if it is capable to evoke the highest quality and with it, it preserves the most secret harmony, *the love-familiarity*, the sphere and power of the divine universality.

There lived until recently a Hungarian scientist, Péter Szóke. He was dealing with ornito-musicology, which means to research the bird-songs. He was carefully considering the subject and started to analyse and to interpret the sounds of the non-human world, the sounds of the birds and of the physical world. He opened magic windows and doors, which were so far unknown to the language of analytic science and philosophy: windows to the invisible laws hidden behind. Reading his musical notes, it becomes obvious that music also has a natural basic language. It has etymons, invisible laws, not only acoustic ones. The song of the North-American hermit thrush is full of basic elements identifiable in the Hungarian folk music.

Of course, the old primitive people knew and experienced a lot, which the intellectual man of our times has already forgotten in his arrogance. During his several ten thousands year old history, man gazed many times to the stars in absolute silence or sat in the middle of the forest on a clearing and listened to the growing of grass. "*I listen to how the grass is growing*" – is not an empty saying or a simple poetic image. One can really experience this subtlety. But this requires silence, silence of the mind and of the world.

Thus, there never was in the world history such a noise as today, at the beginning of the 21st century. This self-satisfied civilization is full of "sound-garbage" and as a consequence, an increasing deafness. Silence – as an absolute notion – is the foundation of our perceptions. Things are to be measured by silence in our perceptions, silence is the beginning; it helps us to go further, beyond ourselves towards Unity and All. Therefore, silence has always been and will be the standard of measuring. And only he will really perceive and hear that everything happening in the outer world, even our own heart-throb or breath, is music; he who hears this silence in himself. Music creates time by its permanence, and space by the relations of sound volume and silence, and both together constitute already a cosmic experience. This is fantastic. The good sense of hearing is indispensable. Man is able to decode every appeal and relationship in all their nuances through music and by recognizing musicality. One must be able to hear this. Everybody should be capable of hearing this again because it is very important to find our way back, back to the concept, which silence holds and symbolizes, to the natural way of view, to the organic universality and within it, to our real self. That is why man should have a high musical education today and tomorrow as well, and the youth should be brought up this way. The man who was educated in music, initiated in music sees the world, the buildings and other people differently. Music is magic, it is a thing illuminating and uplifting everything and making everything understood, being halfway not from this world. Music lets us see simultaneously from several places, authentically, from inward.

Music is much less strictly attached to man than words. Music's roots reach back to the depth of the world before man's existence.

Yes, the word calls by name and with it separates and ties. It is much more concrete than the sound. It is more outwardly, more of this world and it is differentiating. Creating a word is, of course, itself magic and it is also a creating act. The part of the world that is tied to language creates presence and brightness, and through this it helps us see. At the beginning was the Word. Therefore, languages are wonderful and especially Hungarian with its structure open to every direction. The philosopher Bergson said once to Valéria Dienes** that in his opinion the reason why there is no Hungarian philosophy is because the Hungarian language has a solution for everything. *We have to return to the Hungarian language so that it can teach us how to think.* Unfortunately I don't know who said this but I agree with the idea perfectly. Hungarian is a language from the time "before the birth", a nucleus-language. It gives answers and makes order in our minds.

The world of words is thus a more abstract world. We could say it is a more externalized part of man, his more concrete manifestation, but also his two-faced medium. Music is an inner matter, it doesn't name "existing" things but it reveals the background, where the things are born; tensions, situations, relations. In music appears, at the utmost, spiritual images. Everything is there but due to the fact that they are in the spiritual field, they are not really of this world; they cannot be killed or fouled. But they can be felt and perceived. Whatever exists is fallible, but music evokes that simple and pure world, which – if it existed at all – is still ungraspable and untouchable. The things have not yet been really split up. In music we can grasp the act of birth, the border state of Creation. Yes, music is nearer to the seed-like state. I consider the "seed-like state" as the most strong and most complete state of organic existence, and it also applies to the man born into the world, since man is the strongest in the moment of his birth. Then starts the decline. There is an unfolding, it is true, but he is the strongest, the richest and the more secret in his whole being, in his preparedness, in his realities at the moment of his birth.

As already discussed, everything coming into being in the space-time continuum, appears also in sound, in acoustic manifestation. That is why music can be considered as the most cosmic language. The language of words belongs only to man but music belongs to the cosmos. Whatever man creates from it, takes out of it or adds to it, it is the utterance of the cosmos at the human level. Of course, the community, the person, the individual are also present in it. The most universal presence and manifestation of man at the highest level in the cosmos is his music.

Several times I have watched a fantastic French film: „Tous les matins du monde“. It is about one of the creators of the Baroque music (Saint-Colombe), the master and his disciple, who also became a master (Marin Marais). At the end of the film, the disciple – who in the meantime reached the rank of music master of the Sun King, Louis XIV – visits his old master because he feels that he doesn't yet know something basically important in music. They start talking, the master treats him scornfully, he almost subjects him to an examination and finally asks him the question: what is the essence of music, what is music about? A lot of guessing follows; the disciple enumerates about life, about love, about happiness, about suffering, about pain. No and no. He doesn't approach to the solution. And then suddenly – while the camera is fixed on the flame of a candle, like following an inspiration, the disciple says, "music is about the time before the birth". In this moment the disciple has become a master. The master gets a bottle of red wine and offers to play together. They clean their instruments and the last big performance follows before the master dies.

A wonderful Platonic image... !

Fantastic! This film is such an initiation for an artist, without which no art can exist. It reveals that music can be referred to as that state of human existence, when the originally initiated cosmic being hidden in him reveals himself and starts talking. Born to the Earth, man carries along with him all that is necessary to create here life; even the immovable foundation of the taste, and its potential inspirations too, the godly characteristics. Therefore the presence of music in man's life is infinitely important. Where music dwindles, there everything will wane sooner or later because this "something" from before the birth is the foundation in the All and in man equally. The place of the genius.

From this point of view, what is the relationship between improvisation and composed music?

Improvisative music is the most cosmic music. We can say it this way: it is the natural music of the phenomenon man. Many have been considering this question already; either they admire it or they shut themselves off from it. Kodály also points to it in his written notes that this is the most natural musicality. Improvisativity is only suspicious when it is looked upon from the time-lapse of the past one-two centuries and from Europe, from the aspect of those who studied classic European music and were educated in these norms. Because since the time of the baroque era there has been almost exclusively written music, which used to be a hundred times studied and checked; stiffened to make them "music works" and after "music monuments". I admit to admiring them since European music carries a world too like any other music, and a cult was always bestowed upon it during its history. In the improvisative music - provided someone is born with this faculty and he cultivates it as spirituality, as profession and as aesthetic criterion with responsibility and with self-criticism – then in the case of good luck (or blessing) the initiated cosmic man will voice himself while playing music, which is more personnel and mainly more alive than written music. This is the music's "child's drawing world". It includes the finiteness and the endlessness of the moment at the same time. In some of his writings Béla Hamvas approaches music in this sense, opening up and unveiling such an interpretation of music.

Therefore I consider improvisativity as one of the most important characteristics of today's new music, because it leads back to the cosmic, universal man and quality, which has to express himself, and it wants to express himself, and because it opens up the way of the living particularities. Jazz brought back a way of playing and the view, according to which it is the natural way of existence that everything existing manifests and shows itself directly. This is an extraordinary responsibility. When a man, having his thoughts, emotions, faculties, fate and creative predispositions, is playing this way, he creates contacts and conveys messages and signals independently from time. That makes the musician a cosmic man and with him the listener as well, and so he opens the art of music again towards a revealing musicality instead of apologetic music. Of course, this is apologetics too, but unlike the "composed" music, it is the apologetics of the act of creation and not that of a culture.

At the same time one of the biggest puzzles in the spirituality of our days is the provocative tension, which contains simultaneously the directed consumerism (you like it or not – you get nothing else) and the improvisation culture; this old-new cult with its ambition to lift man up towards completeness, while understanding man as an open and autonomous creature, a relative of God. Today, improvisativity is present in everything; first of all in music but also in the theatre, film and dance. As attitude, it has become more or less a life style. But improvisativity is life itself! This has the consequence that the personality of the artist must be really credible, his consciousness must be so vigilant that he can be perfectly a cosmic medium, a mediator, an example in every of his artistic moments. Inseparable from this mentality is the requirement to realize again that I am not the master of the world but I understand the creation and I accept the sacrifice in it. Art is also sacrifice. This is how the creation works. We must know – I know because I experience it and because I experience it, I understand that everything which exists is sacrifice. *Whoever has a desire to keep his life, will have it taken from him; and whoever gives up his life because of me and the good news, will*

keep it. (Mark 8:35). The basic question is, in what sign do we live? If we don't realize it, we are not worthy of our task. We achieve salvation or we will be thrown into eternal doom. The deep meaning of these words is watertight and even gets a new meaning; it doesn't permeate, of course, the consumerism, the consumer existence.

In certain cultures music is the most complex, most intimate path or instrument leading to God or to the „One“. How this path is revealed in the music of the given cultures? Can it be identified by studying their tonality, scales and music? How are soul and tonality connected with each other?

It is important from this point of view to identify which are the dominating tonalities, sound ratios, and music relationships, as basic instruments of expression implemented in certain cultures. They always depend on the mentality: how is the mentality of that sphere in which the composer, the musician is living, and generally, how the existence and life are there, because the mindset is correlated. For example, in case of the Nordic way of thinking – in which region the anxiety, the frailty, the helplessness of the individual has always been significant, the pressure to listen inward is stronger, the solitude greater, and the light less - speculation is always more emphasised. Structures are more important because supports are needed and speculation can produce these backups. The result of this way of thinking is a more closed and more composed/compiled music because this is the existential need of the soul. And vice-versa: a Polynesian who has always been living in a community in which he is almost absorbed needs a more ritual music. Everything happens there under the sign of a cult, which binds and holds together the community. When we listen to archaic or traditional music from a Northern region, and on the other hand, to music from the region of the equator, then we consider the latter as tight and rhythmic, and the music from the North as soft, where rhythm is not dominant. Why? Because in the Northern territory someone plays music about something and in the Southern region communities play music. The problems of the individual represent here the foundation of the expression and the expression the group's collective ecstasies there.

Cosmic contents can be expressed or made perceptible and perceivable by implementing certain structures and musical scales in a conscious process of construction, or by unravelling them subsequently. What is the secret which makes this possible?

It is possible due to the original "sameness" behind everything; the latent presence of basic experiences and basic relations. It is difficult to realize and see this, however it would be important. Further, with regard to the artistic instruments applied, the vibration qualities within the music, the linearly arranged relations of the sounds and their ambience, the magic of the rhythm and others (like musical imitation), emanate a kind of eroticism – a spiritual, mental and physical experience - touching the listener, and another component is the feeling of identity with the connections hidden behind them, and with the evolved cultic contents. With this the circle is closed. Let us see the example of the pentatonic scale; this can be a very simple and convincing example. In archaic China the five sounds in the pentatonic tunes represented the social ladder. The highest tone was of course the emperor. We must know that the pentatonic scale is lacking any function order: tonic, dominant (which makes waiting for the new appearance of the basic sound) and subdominant. No subordination. The five sounds meet each other horizontally. While playing, the musician had to place and to interpret the sound representing the emperor in such a way that it had to be in a dominating position during the music. It was a game of sensibility, which had to be so beautiful that it could lead the listener to the respect of the reigning nobility, while it gave an apologetic response to, and strengthened the hierarchy of a sublimely thinking culture (and ruling system). These relations evolved differently in other cultures. The European musical scales in church music developed from the Greek scales and they became real cultic scales in the time following the heyday

of Gregorian music. Music had to evoke the godly world and show it as realistic. The musician used the musical scales in a way to create an atmosphere, which was able to lift itself and the community up to the sphere of purity of the godly-heavenly realm. For this purpose only such scales were suitable whose harmony gave the chance to the musician to really evoke that sphere with his playing. There existed also such scales whose vibration in the soul evoked the opposite, dark images; they were considered as devilish. Today the scales are inconceivable without tonic, without a sensual relation to the dominant basic sound (otherwise, how could they be differentiated?). Depending on the first sound at the beginning and on the succession of the sounds, the individual scales emanate typical different moods; they evoke different images hidden within the soul, and they let us see the same heavenly or earthly world from different angles.

Can we say that different traditions reached different degrees – height/depth and purity - in the musical interpretation of the universe?

Whatever happens in the field of music, it is the wonderfully traceable process of the spirit's mental history. The music of the most archaic cultures, of Africa and India for example, is even today improvisative music. This has in India an accurate and differentiated philosophy. Both have an important influence on today's music trends, which are subjected to "tectonic" changes. This applies mainly to the jazz and the new, improvisative view.

Most striking is however the difference between the European polyphonic music and the non-European monophonic music. In my opinion it is the European polyphonic music, the several centuries old representation of a maverick mentality, characteristic of the European way of thinking and mentality which led to modernism, and in which resided the idea of democracy since the beginning; the problem of the "many", the "plurality" and of the "one" and the "unity". It is not surprising that the idea of democracy emerges regularly in Western societies. There are different melodic voices in polyphony. To explain simply; the different voices have to be matched musically (this includes something passionate and demonic) in such a way that the result is unity, consonance and harmony. The European man insists on "his", he considers "his own melodic voice" as very important. He thinks that he is right personally; his truth is the truth because he thinks so and his God confirms it. He had to learn however in the course of history that others may be right as well, and these truths have to be reconciled. This tuning is art. This existentialist, pragmatic, interest-based and reconciling mentally created and cultivated the polyphonic consonance system in the European music, which is related to the idea of democracy, and considering the aspects of plurality and unity, as well as the praxis of counterpoint.

This view has created a wonderful art of music, which however was striving during its whole history for nothing else than for the creation of its own one melodic voice. What a paradox! In fact, it was about to restore the one voice. The end of will, the peaks of the music works are those moments when the melody emerges, flying high above the plurality, and actually it is born from the plurality. So the one voice has been born, the consonance, the melody, which sounds from our hearts in accordance with our world, as the coordination of the individual elements. There are several possibilities for this. Some (hierarchical) elements appear in the European music history too, as we have referred to when talking about Pentatonik. For example in the case of four melodic voices, the first one is the divine voice, the second represents the human world, after which follows a third and fourth voice - the animal and vegetarian world. But all that is subordinate to the order of consonance. The music sounds, the creation works, but the attitude is different: the polyphonic European music's composer wants to create a world with God's help and His praise, but without Him and instead of Him.

Whereas unity is permanently present in the monophonic music; not the polyphonic, but the finely shaded unity, the permanently changing but not disintegrated sameness. No "matching" takes place

in the course of the musical time, only modification. "Development" is manifested in this. Thus, the One, which pervades the traditional and the oriental music in an endlessly nuanced way, remains permanently the same One – the divine – only his different faces appear. This applies to the oriental and archaic arts on the whole. While in the European way of thinking and view we witness a will, a permanent effort founded on some unpronounceable, initiated self-assurance to create and to evoke the "one", and for which endeavor he only asks God for help in order to succeed with his enterprise and to get His blessing. But this is no more than pretense. It is very seldom that the secret, sublime and symbolic authenticity is there, which is the essence of the One; the sacrality of the One. The effort is permanently there, the latent sadness of abandonment, whereas I don't know of any oriental music that tells about human frailty and pain. There is no self-pity in oriental music. It was probably absent in the music of the arché (origin) too. And who has seen a poor man in Calcutta's streets sneak into a house and steal? This is not characteristic of the oriental mentality. Rather they beg. They don't revolt. There is no revolt in the arché. Because not the will - related to the world with arbitrariness, the attitude based on violence - is dominating in the basic experience and view of the oriental man, but existence itself, which of course, finds expression in the music. And now with a big jump: There is nothing in improvisative music which would suggest that I want to become great and rich, that I want to have power and that I admire power, that I am entitled to it. Improvisative music is not about such an attitude. There is no violence in music in the improvisative category; nothing titanic is there. Listen to the Japanese Taiko music played on huge drums. The drums are beaten with a huge force and still the listener doesn't have the impression that violence takes place here, compared to rock, which proclaims clearly that "I am strong, even merciless and I send this message". Although it needs serious physical strength, Taiko music is about following: I create sound with the drum and through the vibration I move the Universe. Because we two, the world and me, we are one, and we make live everything, both together. We don't dominate, we don't possess, we help (the world) to grow and prosper.

The Christ-centric basis, the stressed presence of the suffering man, is emphatically apparent in the composed music of Western Europe. According to C.G. Jung it is the Christian perception in the world history which shows the most appreciative attitude to man. This is certainly related to the Western understanding of sacrality, in whose center man is placed. The so-called humanism originates from the same approach, and look where it led; to a vessel without weight and anchor in the modernity. I don't know whether this inclination to "turn to himself" has not been germinating in man since ancient times. Certainly, it was there, and exactly for this reason it was necessary that the Christ-centric basis, the phenomenon Christ was born, that it revealed itself. This problem has been creating for a long time an inner tension in man; the pain and joy of insight.

As a summary of all the above, I mean that the Unity – as revelation and also as disclosure – can and does present itself in the most complete way in the one melodic voice. Polyphony is merely a nuance, an image, a case, a charming characteristic case of this one melodic voice; however, the case of the beautiful richness of love.

At the beginning of the 20th century, Bartók recognized that in folk music a genius is present, a wonderful genius, although little discernible. He was able to create from this breeding ground, as the peasant music can be referred too as well, and building upon and drawing from, to evoke the highest spiritual spheres: he deconstructed and re-created in a particular way the material he found and collected. He constructed from it a fantastic spiritual world, whose harmony is resting on an aesthetic and a substance of experience of a very high level.

It is worth comparing in this context the relationship of Bartók and of Kodály to music and to their own genius. As you said, Bartók used to "deconstruct", to analyze. His genius was looking for the genius of music, and within the music his people's genius; he wanted to look into the depth of the "Totality". It excited him, what is behind the apparent structure; where does taste come from, what

are the characteristic properties, and what the content is behind. These certain invisible laws – how do they work; how do they express themselves in music. What happens when I don't accept the stability of the musical structures, when I break them up? He had an inquiring mind, we know that. Besides a great interest for ancient history, he was passionately attracted by natural sciences as well. He was aware that musical accents, like major or minor musical scales, are actually creations – musical representations of a given world, a way of thinking - and he wanted to know what happens when we open them up, when we exit from the system. He strongly believed in the archaic, the secret, and the power of the different kinds of folk music; mainly the Hungarian folk music. He had his belief because he felt, he experienced the integrated and fertilizing genius in himself, and in the depth of the phenomenon he felt the “double spiral”, which is stable, timeless and completely open. His interest for jazz contributed to his musical view, we know, and improvisativity probably attracted him too, in conformity with his inclination. He perceived jazz as an archaic way of revelation, as today's revelation of the primeval music.

There is a musical phenomenon in jazz, the so-called blue notes. Jazz is originally the music of American blacks, and it had even been generally practiced in the 20th century civilization. Even the European culture of the whites practiced it. A black musician appreciates only when the music is pervaded by blues; when the blue note is present in it. If not, it is unfamiliar to him; it is not in accordance with his heart, with his genius. The blue note is a note that is played at a slightly different pitch than standard, thanks to which the scale and the music move towards a kind of irrationality. But what happens if it is open at many points? – asks the European Bartók with his absolute pitch. Those works of Bartók, where he is using great glissandos, detuning of the kettledrum, or sharp openings with uncommon play-together of neighbouring sounds, “outbursts”, sound-penetrations or wounded surfaces – they all serve the purpose of this opening. This opening towards the irrational has become, ever since, a characteristic instrument of expression of the improvisative, or so-called free music.

Kodály's music in this respect is more transparent. In Kodály lived the genius of the thousand-year-old Hungarian history. He placed himself in it and represented it directly. Kodály was an unbelievably great thinker, extraordinarily engaged in and conscious of fate; a compassionate man, he was interested in something else. He doesn't “analyze” in his music what is hidden behind the phenomena; what can be found beyond them. In Kodály's utterances appear that clean state, experience and manifestation of the genius, which state is similar to the perspective of somebody gazing out from a mountaintop. A “Pamir state” (like standing on the highest point of the Pamir range): a timeless perspective embracing the man standing on the alpine plateau, a primeval view – lacking doubt and development – that simply exists. Simultaneously, a portrait and a landscape image. Beauty and sublimity. While Kodály's works are mostly sacral in the Christian sense, Bartók struggled most of his life with religion: he was atheist, or maybe pantheist; a man of doubt and reasoning. He joined the Unitarian denomination only towards the end of his life, since the way of thinking doesn't mean that God is not present in someone. Still I mean that Bartók contemplated the world from the side of the Crucified Christ, which is in fact a historic view. He might have even been engaged in transcending; his music is still basically about the suffering man. He praises God indirectly, but he prays unto Him and arrives to Him finally. This whole way and tale of woe emerges in his music – not didactically but with an expressive power.

In Kodály's music God's praising is undisturbed, pure and static like coming from the lips of a child. Monophony is much more accentuated and present in Kodály's music, that is why the inspiration of “clean landscape” is so undisturbed and is the “One” (God) so directly present. In Bartók's world several, even many melodic voices are constructing the unity; the timeless, personnel suffering of the multitude is burning in it, the whole history of Europe is included in his music. But the oriental way of thinking is present too, and therefore Bartók is one of the hallmarks, an etalon of musical thinking and of artistic remembrance in the 20th century. So far nobody has been able to perform the miracle like him: to knead music to a “whole”, to struggle with music for, moreover, to deliver unity. In him

we discover the final solution of the whole history of polyphony: the many melodic voices are already almost a heap of unhappiness, but more importantly, the one voice, never abandoned, is permanently there. For me this is Bartók's path. This unity, the European musical unity of the multitude came to an end with him. Unity will perhaps show itself again, in a genius with a new face. The example of these two geniuses illustrates how many faces, how many meanings the genius has, and to what extent the universal manifests itself through personal and particular phenomena and how 'actuality' is organized.

Is it possible to link the difference in views and in music, obvious between Bartók and Kodály, to the lifework of Liszt, and can we deduce the difference from there?

A rich literature deals already with this subject. When we listen carefully to Liszt's oratorios, *Christus* or *The Legend of St. Elisabeth*, we may discover that they rather anticipate Kodály, Kodály's music. I mean, his symphonic works, mainly the sacral works in the sphere of the *Legend*, point indisputably towards Kodály, while when we follow the piano works, we arrive at Bartók. By the way I have to tell you (because I had the experience), when I am playing piano, I rather think in the context of structures because I have to construct everything within one instrument. This fact drives the matter towards order, structure, formality. When on the contrary, I work with several instruments or an orchestra, rather inner experience, vision and expression are projected into surfaces.

The instrument counts a lot because every instrument constitutes a closed world. Whatever we play, flute, violin or anything, we turn inwards, the senses are not fascinated by the richness of colours but by the structure, the inner drama, the confession. While listening to the symphonies of Beethoven, I have the impression that a self-denying, tense, titanic character is present in the music. While listening to the music, surfaces, images and landscapes emerge spontaneously, and they create a particular, moving, organized space. Not so with his piano works; in them inner happenings play the main roles. And his violin or piano sonatas, showing a great richness of emotions and relations, as well as deliberate erotica too, relax, bridge over, and join these two extreme points. Let us mention the strongly engaging character of the Kreutzer Sonata.

How can we detect in Liszt's music that he was initiated in Christian sacralty towards the end of his life?

Liszt always had Christian views but in the first half of his life he was not deeply engaged in this subject. He lived quite a worldly life; religion was for him not a crucial topic. At the same time, he was always concerned with philosophical problems – the 19th century was a strongly philosophic century – and he wrote his symphonic poems or the *B minor sonata* in this spirit. Moreover, due to his spiritual inclination, sacralty was permanently present in his mental predisposition, which became more profound in the process of time, and the idea of God is vigorously present in his *Mephisto-waltz*. He definitely chose this path following the most personnel and deepest drama in his life. In his private life he couldn't arrive to a destination, and couldn't find emotional peace. His great love of Princess Wittgenstein failed. In spite of the appearance, he became more and more solitary. But he was a genius and as characteristic for a genius, his path could lead only upwards, in the direction of spirituality and transcendence, only this could be a solution. Additionally, he had a Hungarian mental disposition, compassion and solidarity, including his sense and sensibility to his Hungarian origin, further strengthened by the events of Hungary's freedom fight in 1848-49 ***. At that time Liszt realized already exactly that he had to return to the Middle Ages to resuscitate the thought of sacralty burning in him. (Kodály felt the same way and my thinking led me too in this direction.) He fell back to the Gregorian music; his sacral music originates in the Gregorian. He was

the first to carry out the wonderful work – typical for a genius – to join the Hungarian musical taste, which was conceived in him and wanted to reveal itself, and the Christian idea and sentiment integrated in Gregorian music. He made them absorb each other in such a way that, as a result, Liszt's characteristic sacral musical language was born, which evokes the realm of Christ at the highest spiritual level.

What happened to the Hungarian genius in the music in the time after Bartók and Kodály?

A hallmark of the Hungarian way of thinking, the condition of its orientation, is the fact that its attention is focused on the "whole" considered as a foundation; a holistic approach. Only this helps thinking processes and judgments to find a satisfactory orientation. This is a characteristic trait of the Hungarian language and thinking, and we have been initiated in this language, we become people with such mentality, such attentiveness, such sensibility. Therefore, I don't bind the Hungarian taste to the criteria of DNA. It is a spiritual matter.

The Hungarian taste is attached to the genius of beauty. And it is desirable that this spirit would gain strength again. It is a much bigger enigma than the DNA phenomenon. The existence and state of the *Hungarian phenomenon* – I don't like to speak about Hungarian culture, or only about Hungary, I speak rather about the Hungarian phenomenon because that is a cosmic category; an extraordinary challenge for one who feels that he is a product, an engaged associate of this phenomenon. My answer to the question: The Hungarian genius in the music is masked today, moreover, undesired. He is from the point of origin autonomous, hesitant, but today even irresolute. He is wandering around, both in physical and spiritual terms. Generally, we don't care about our own matters; customs, taste, language, values and mentality. We are not at home in ourselves, and even less in the music. We follow something else. Therefore, we are also not taken into consideration. This pulling and jerking, this lack of fixed location and this permanent worry and fall-through are manifest in everything, even in our bodily stature, in our meagerness and tail-off. Nándor Fa (*solo-sailor; he sailed around the Earth three times alone; in 2015 he participated in the Barcelona World Race with his sailing boat Spirit of Hungary*) for example should have been presented as an example of one who made a ship in this scythes sharpening Puszta, with its 5 genius, where only a seabed can be found but nowhere the sea, and sits in his ship and while shouldering the biggest challenges and ordeal; he carries out what he had planned to do. He "weighed himself with the universe" (*reference to a poem by Attila József*). This is the yardstick. Everything should be understood and constructed upon this foundation; present time and ourselves too. This is authority, a way how the genius comes forward. The future. His story however had been presented as an oddity! And bad enough, this applies today to everything. We don't notice that we see in everything the performance – but not the value. Through this view, the phenomenon is immediately lessened and corroded, as if we would be afraid of venerating persons and events, able to show and at the same time to open the limits of man's physical and spiritual existence. These fundamental events and examples are uplifting and constructing powers; this is how the genius is constructing and building. This is why we overlook such values and such valuable people like László Lajta, who was, although hardly recognized, a composer of tremendous talent, or the filmmaker István Szóts and many others. At least we are aware of them but they are hardly present.

What are the possibilities for keeping the genius, for his presence in the modern music, in the light music, in the contemporary music like the minimal music? Is modern music something more than experiment, a play with forms?

More than experiment. Modern music may evoke interesting ideas in man. But one shouldn't appreciate it more than what it is. And still, it has been made to "style". Art however is no

experiment. Experiment is the tool of modern science. Natural order may slowly come back; today it is present merely as an episode, as something conjured up, as an allusion from the near past.

As an answer to the minimal music I also composed a piece for string orchestra based on the idea of repetition, in which I wanted to apply not only the method but also to taste the idea. It served well my inspiration. I used it to reveal the notion and the process of repetition in musical terms in the widest sense; the fundamental identity of the sound sustained for a long time and of the repetition as the phenomenon of double nature. Let us be reminded of the double-faced nature of the light, where the particle nature means repetition and the wave nature is permanence. In this sense was this music born, using the motifs of two Hungarian folk songs. It is about the existence and the decay of a community, of a taste, of a cult, on the other hand about the impossibility for a community, a taste, or a cult to decay and to go extinct. The fact that I don't compose music, which would follow the steps of a chess game, is probably due to my binding to the Hungarian language. I wouldn't consider it as sufficiently complex and important. In contemporary music however, such approaches, such musical basic themes are not rare. That genius is far away from me. Music composed for such a basic theme also can have a high level, of course, but it remains always a question, how far it can evoke and make transparent that huge, rich and mainly human quality, which music is meant for, and which music is able to conjure up following the great forerunners. Exactly this is the problem of modern music on the whole: how, under what disguise or personification appears the secret revelation expressed in music, and if it appears at all.

The majority of modern music creations are the product of a new object world, for example the availability of electric instruments and of electronic tools. The contribution to the birth of the rock (mass) music is the six billion people with their emotional quantity. All this results in a music, which has almost only one goal, and the basis of its attitude is to reach the most possible present, strong or extraordinary effect. That is why they use a performance of 2000 kW, obviously not intended to entertain a few people in a drawing room, but its goal is to stimulate a mass of several ten thousands – eventually for a good cause. In the case of such kinds of music, the reason of existence is one thing and the function is another thing. They are rather linked to material and energy. This applies even to their perspective. I respect those who like a rock band, even if they are slavishly devoted to it. But we shouldn't mix up the spiritual man with the spirituality of the mass in our days, because the spiritual man goes somehow towards transcendence and contemplates the world from there; there he scoops from the source for imitations, while the mass remains in his sphere: wallows in the mud. This is music too, the voice of the mass, the music of the mass. This is also the voice of the cosmos, part of the cosmos, there is no difference in this respect. But should turbidity and force be identical with the music genius?

Composing according to the guidance of commercial televisions and radios, as ordered by them is already marketing activity. Sentimentality instead of harmony, simple accords and volume instead of complexity. Where does this lead to considering the spiritual function of music?

The most painful is that we don't know what God's will is; whether we understand his will correctly and whether we see and live on this Earth accordingly? Is it God's will that 12 billion people starve? Is it God's will that some thousand people become multimillionaires, in whose hands the fate of the world lies? I only raise the questions as an answer and I think that we are very stupid for evaluating the matter. The world's fate occurs according to such a law, which can be understood but remains invisible. It only can be understood a bit when derived from its symptoms. And we, being God's relations, cannot do otherwise than – based on the past carried in us and on our inner engagements – to try to see, to foretell the course, the present and the future of this whole process, and to raise us up to it with vigilance. We try to sustain the world somehow but it is sure that there will be hardly anybody who will get out of this situation intact. The more we observe, the more we realize that the whole world rests – and fails - upon moral laws. Our only possibility is to realize this and to live in accordance with this moral law and to live according to its spirit. I have to refer to Pilinszky

(Hungarian poet) who said: We know nothing for sure, maximum only that much that we know nothing. There are many ways to react to this world with music. Once the world makes itself heard so that ten thousand people come together and scream and then – following its own point of view – it is serious. At most, it is not the contemplation from the higher level of creation but the voice of the suffering masses. The 15-20 thousand people who throb their indecisiveness and longing together with a rock band, they simply would like to feel that they are strong, that they are alive. The jazz music of the blacks however carries originality and till today the archaic music of the Eden. It is a strong, pure, puerile perspective. That implies its sacrality. It is a true phenomenon from the core till today. Jazz includes something from the time before birth, which I have referred to. In this respect, it is related to musical trends of the highest level. Poesy; the person playing it is a victim due to the ecstasy of improvisativity burning in it: a victim sacrificed to the world; he does not claim anything, he creates life. This music has more than an evocative mission – it expresses a lot of things, makes commitments and tells tales, it even announces important messages. One can experience this often during a concert. It is amazing, what powers emanate from this musicality through this transcendence. Musicians' lives prove this; not only the life of those of untimely death, burnt to ashes in music, like so many Hungarian folk musicians. But let us think of a striking episode: Miles Davis was a hard drug addict and once he had decided to give up the habit, he locked himself up in a room and kicked the habit without any help, only with the solidarity offered by his father and with strict ascetic practice. Music, music's genius, redeemed him. He never fell back. Meanwhile, the „contemporary“ composer used to write “constructive” music, which approached the world but not God, and not man, on the basis of his knowledge like set theory, nuclear physics and such. Lost in the lumps of the evoked physical atmosphere, not many people were able to recognize and to place themselves, to identify themselves in their souls with this material atmosphere of the world. This is not a moral question. There were times when everybody engaged himself to the Darmstadt school, and this has its effect even today. In the meantime, however, a real God-relation, Witold Lutoslawsky, had created his great music in silence, without being noticed. He died and he was hardly remembered. Listen to these two worlds: what sounds arise from Lutoslawski's work with the title *Three Michaux poems*, or from his piano concert, or from the *Paroles Tissées* for tenor and orchestra! Or let us mention the *Funeral music* to honour Bartók. Or similarly, what sounds and emanates from jazz?

The all-knowledge of the improvising quality and the “northern feature” were both present in Bartók. He was an analyzing and structuring thinker, an absolutely conscious composer. Still one can feel that similarly to all born talents in whom the genius is active, in his case it applies too that the instinctive creation which streams from the unconsciousness and super-consciousness plays always the decisive role; the improvisation of the genius and not the calculation. Several of his works show that, for example, he implemented the Golden Section's proportions, but it is excluded that he considered any calculation for this. A sense for proportion works in every human being, and the Golden Section is a natural proportion, which is much more frequently encountered in the world than the fifty-fifty proportion. This is implemented instinctively during the process of creation and it results quasi-automatically from the Hungarian „parlando-rubato“ perception, and it is not the consequence of a decision: that I come up with the idea and I carry it out with a numeral perfection as a kind of “completeness”. It is rather that the composer realizes in the midst of the joy a kind of ‘completeness experience’ – during or after his composing – what it is at all, that has revealed itself during his creation. This is very important because this shows that the world – while unfolding – has been creating something and it will be also created. Timeless laws are hidden and working behind the world and the most delicate and most alive (law) is proportionality. Man sees this, experiences, keeps it alive, and admires it during the creation, or even during the improvisative creation.

A book written by László Somfai was published recently, dealing with Bartók's composition methods and he reveals and proves that Bartók used to compose in a natural, quasi-improvisative way, and not by speculating and calculating; he churned out the “music material”, so to speak, ready. Probably that is the reason why he used to work behind closed doors and didn't allow anybody to glimpse into

his creative process. He was working like composers have always been working, and he didn't follow the counter-selecting international trend of Adorno's critical school. This was a Cartesian and politicizing trend in music aesthetics between the two world wars, which gave birth to the Darmstadt School, which claimed that every work of art has to be created, completed and interpreted on a natural scientific basis with hyper-rational mathematical exactitude, and if it doesn't fulfil these criteria, it has to be rejected as outdated. This trend wanted to determine art because this is the only way to control and to counter-select art, even regarding its ideological qualities. And look at the amount of artistic rubbish, complication, which had been experimented, put together, invented by the Darmstadt School. And see, the medium of completeness, the artist too began to kowtow under the theoretical physics' dominance, as well as due to the deification of the "wonder" nuclear bomb and of its creators, and thanks to the excitement evoked by Faraday's laws. He wanted to meet the expectations: the calculating, technizistic thinking. Übermensch. One can recognize the loss of values in this process. In my opinion, a musician-artist shouldn't experience; God doesn't experience either. He should profess his belief. He should state and represent, suspect and suggest (his ideas); art and artist – a separate aspect. The way of thinking mentioned above is counter-selective because it shackles the genius of art, wipes out the sensibility of the artist, and kills his freedom. It despises his intuition. A despotic arrogance and a spiritual haughtiness have emerged from this - an obviously thin and faulty way of thinking. Exactly this obsession, this attitude, has contributed to the construction of this whole stinky, expropriating, very sick materialistic world, together with its actually existing socialism****. Bartók shut himself off exactly to this, immediately and instinctively. (And Kodály too, of course – see, we cannot talk enough about them.) He knew, he felt obviously, what this path means and that it doesn't lead anywhere. Then following his own path, relying upon his own genius, he reached a wonderful outlook. But even so, there remained fields not researched, not experienced, for example in the field of the micro-structure in music, of the musical seconds used by him, of the cultic practice of the core-state of music, the state "before birth". The system of motions and proportions in music, disclosed thanks to his identifications, is in my opinion the most authentic and most promising sphere today; not only in a personal but in the universal sense, because it is a deeply natural and consciously immanent sphere - an integrative and inspiring wideness in isometrics, which doesn't mean being dogmatic in style. Moreover, it suggests rather originality, and it is very important. This is a maximum in the improvisative play, which I too follow. The oriental functionality of the micro-structures is crucial. We discover here a musical basic law. Its function and refined practice in the Indian music is the evidence for it. Well, so much about music's actual reality.

Besides and of course, opposite of all that, we face today marketing music and mass entertainment: age phenomenon, and brain washing. Man's only possible defence against them is to withdraw, as far as possible. Marketing music is similar to the global processes. It tries to be present always and everywhere, to weave a net around our whole life, to re-tune each moment of our life as background music, and to suck away whatever is possible. Spiritually or mentally it doesn't offer anything, only recognition. I regret to say that as more people live on the Earth, the bigger is the mass, the greater quantity of people, mass-men are there who sustain this kind of "music" and "arts". This is a completely new situation in society and in music history. Fashions and trends always made much of an impact earlier too, but the innate, secret conditions and the sacrality of the universally initiated state were much more respected. Nowadays people of average talent are made to world stars because the parameters of the world star are simple and commercial, and the secrets are not found in God but in rooms, safes, and locks. Genial, quiet, sage, responsible people are pushed to the periphery, because they see, they follow, and they talk about a different world, and they don't fit into their concepts. This happens not only in the world culture but even in the sciences. Think of the painter Csontváry, who has not even a monument, or let us mention Tesla.

We all can feel that the world has lost its balance. It lost its balance already earlier; a mistake in thinking. I have the feeling that a kind of catastrophe is to be expected soon because so many flawed happenings sustained by force, and so much of inorganic manifestations have no room in a closed,

organic, and natural space. This threatens already the existence itself and therefore it has to be rectified. As I discussed, we can best predict the future from music. Before anything else, music tells about it first. We only have to let it flow through our senses and to feel what it suggests. Today's music tells about it in its every detail, in its shrillness, in its mysteriousness: about the threatening crash, about the power of the Nothing. This music doesn't include any brightness, any trace of eternity.

Is it possible that the problems of the world result from the actual consumer mass democracy?

Democracy as a notion means the picking out, the isolation of a rather mechanical principle and method, applied in the field of society organization from a bigger and more complete entity - its overemphasis and absolutisation. It is the arena where the struggle for existence and the battle of protection of interests take place, which we watch from below and pay for. A secularized Eden. A provisory solution. Democracy is the field where interests are asserted, a middle field, where everybody has „rights“, but might lack faith and place. It should represent in fact the middle part in the function of social hierarchy. In its actual function however, it has neither “head”, nor deepness. Because no real authority symbolizes in it values and value system, they are not maintained either by moral order or by the good taste. It rolls off; it functions headless. There are only hypocritical laws born from interests, developed and functioning to satisfy interests. Only the assertion of interests counts. There, where this is the goal and the practice, a crash is to be expected because no superior and credible moral law prevails, only the parts are fighting and consuming their own foundations. It is not possible to exchange things as we like and to expose them to all kinds of mean manipulations and to plant into future generations unworthy, deformed relations. This is a total misunderstanding: the downfall of conceited stupidity; the incomprehension of freedom.

A simple formally logical and linguistic understanding reveals that the One and the Many, the quantity, and the quality, are present in the existing reality; closely and hierarchically depending upon each other and defining each other mutually. This universal relation, this eternal order behind all, are necessary to keep democracy in a stable building, to interpret and to legitimize it – so to speak as his child - within its hierarchical circle. Democracy can attain its meaning and methodical praxis within this basic context; in the stability, in the hierarchy, with a personified value order borrowed from the sacral height of Creation and maintenance, but it has its place only as an intermediate field between functioning, transformations, and life. Everything could go on in this structure, even while following the interests. But it is not indifferent how; not with whatever sort of morality and not with such a borderless, even destructive efficiency, as takes place today. In this headless and weightless, nature expropriating and devouring democracy - in the “actually existing democracy” - we witness amazing wastefulness, an unbelievable amount of idling and illegitimate abuse of power, while every essential, important, and good thing slowly crumbles to dust in this pseudo-world. There is no stability, only disintegration. The width = flatness. There is no keel weight, no inner force, no “credible eternity”, no understood Law.

Do you see any possibility to overcome today's conditions? May music play in this process a practical role besides intellectual directing?

I tell you about our own approach, about MAKUZ, the „Hungarian Royal Court Orchestra“, which might be a not too bad example. Our praxis in the orchestra was to improvise music, not as a solo or duo, but even with fifteen musicians together, without any previous agreement. I was aware of the fact that we can reach the necessary spiritual presence of the highest level and the professional suitability when we are able to understand the genius of our inspiration within ourselves as individuals, and as a collective; the genius who arranges and keeps together everything in us and around us. But this relationship cannot be born when the genius doesn't rise in the musician, when

he doesn't unfold the genius in moral, mental, and spiritual terms; when he is not initiated, when the musician and the group don't immerse in the state "before birth", in the pure and eternal inner order, and in its authentic acoustic evocation. These exercises went on for over 15-20 years, until we succeeded in achieving such a pure and self-confident state, in which no trace of vanity could be found. This is the only way to hear the sound born in us and wanting to be expressed, which has the effect of musical revelation, and which leads us immediately, creates characteristics, proportions, and even form, beauty, while it captivates us. Only in this state am I able to succumb totally, clearly, automatically, exactly, with all my capabilities and virtues, "without any will", almost only by the presence, to the inspiration, to the suggestion coming from the Whole, to the miracle of the music to be born. Ramakrishna said: „*Like Sun and Moon cannot reflect in murky water, so the Almighty also cannot find his reflection in a heart, which is murky from the idea of Me and Mine.*” The situation in an orchestra is similar to the formula of the correct organization in society. It is no coincidence that Fellini made a film about the rehearsal of an orchestra, although with a satirical objective. In his vision he tells in an ironic, wonderful, painful way about the opposite, about the disintegration of the world. We in the Hungarian Royal Court Orchestra (István Baló, Róbert Benkő, Mihály Dresch Dudás, Tamás Geröly, István Grensó, Tamás Kobzos Kiss, Ferenc Kovács, Attila Lőrinczky, Miklós Makó but earlier already Antal Faragó, Sándor Vajda, Lajos Kathy Horváth, Tamás Váczi, István Tréfás and Magda Tarkó), we have been trying through music and through the beauty of playing music – sometimes struggling, other times oblivious of all around us, smoothly and happily - how we could unfold in us and from us a good, true, and comforting world. We have been looking for the natural and legitimate way of edification within the life-giving sphere of music, with the means of our talents. Everything should be done and taught only on this foundation. Seeing the "icon" and feeling the genius, which or who sends, directs, protects, and loves us – to launch, to care for and to steer everything always from deep within, beyond ourselves; this is indestructibility, this is the secret, this is the essence!

Interview by Tamás Régheny (Translation by Marianne Tharan, Autumn 2016)
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*On the 10 April 2003 there was a failure in the power station in Paks.

While cleaning the fuel elements in bloc 2, their covering was damaged and radioactive gas escaped. It was failure of the class 3.

* * Valéria Dienes (born Valérie Geiger), (*Szekszárd, 25th May 1879 + Budapest 8th June 1978) writer, dance pedagogue, philosopher, the first Hungarian university professor. She studied piano and composition, further mathematics and physics and had her master degree in mathematics, physics and aesthetics and she wrote a great number of studies in these subjects. She translated some of Bergson's work and wrote an essay about him. Under the influence of Bergson's theory of movement psychology she started to deal with dance. Her dance theory is called: orkestik.

*** 1848-49 (against the Habsburg monarchy)

**** Real socialism (also actually existing socialism) was an ideological catchphrase popularized during the Brezhnev era within the Eastern Bloc countries and the Soviet Union. The term referred to the Soviet-type economic planning enforced by the ruling communist parties at that particular time.