

Preface

In my work I want to address the intersection of sculpture and music, usually by means of sound and noise, to investigate the spatial and physical qualities of the world around me. My study at DOGtime broadened my view on the field I was working in all my life, the classical orchestra, and made it possible to see my place in a bigger score. An orchestra is a system, a *musical machine*, and functions as an analogy for society.

Any system is to be seen as a machine. And we are part of that machine, functioning as player or as member (audience) of society. When asked about the nature of my thesis -that I want to muse on the relation between art, and mainly music, social behavior and culture in general in context with everyday(micro)fascism- people usually react averse and surprised. *'No! the overused F.word! The heavily supercharged historical drag!'* They advise me to find another subject. But in these times of renewed fascism I think it to be *the* most important phenomenon for artists and media theorists to reconsider, to see what is going on in our society and how that relates to our personal environment and art.

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-fig.1 Hierarchy in the orchestra-

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Introduction [Overture]

In this paper I focus on my *modi operandi*: music and art, for what I'm tributary a great deal to Deleuze and Guattari. In the course of this thesis I aim to defend the legitimacy of their concept of micro fascism in our daily life and the subsequent question '*are we all fascists?*' Consequently my focus is mainly on the micro tonality of contemporary social congruency rather than on the historical past, avoiding to explain at length the various meanings of the F-word through the ages. In the line of that intention and in the light of my profession, I write about people as Stockhausen and his remarks on 9/11, I describe the musical dilemma's for Shostakovich, Respighi, Eisler and Pussy Riot in contexts with their political situation, we visit a Wagner opera with Žižek, I compare Korngold, Berio and Woolf, we visit Sloterdijk's crystal bowl and I analyze my personal situation in the classical symphonic environment.

Since I was pointed to Gilles Deleuze by Willem van Weelden, who both opened my eyes, I tend to theorize on the subjects in the light of their view, but make sidesteps to Badiou, Foucault, Bergson, Žižek, Sontag, Ettinger, Sloterdijk and Arendt to name a few, as this paper is not meant as a solely Deleuzian *becoming* of a minor-literature.

Why Deleuze, what is so interesting?

Deleuze and Guattari wage war against reason, freedom, democracy, and humanism, explaining the tyranny and reactive forces triumphant in each of them. It is a philosophy that demands only one thing: that we think differently – that is to say, critically. The hard part, though, is in actually doing so. Because not only the content, but also the form, of how we think is given us by the modernity we so despise. This idea is what makes reading Gilles Deleuze and Félix Guattari so challenging, because the content of their philosophy is a demonstration of how radical – how nonsensical – thought must be if it is liberated from modernity and not willing to allow itself to be codified by the State.

These codes become the conceptual foundation of their political philosophy, allowing them to ground desire, active forces, and reactive forces in the bodily, instinctual, and societal strata that give form to human life, the codes which function both individually and collectively; ordering life, determining its forms, boundaries, and significance.

I am not interested in providing qualitative evaluations of works of art, in setting up some sort hegemony and hierarchy of the various ways in

exploring the peculiar relations that are established between the person, the forces of the social media and the rise of fascism, after all I'm an artist, not a scientist; questions I like to theorize on and which may provide us with a different way of understanding the concrete and the lived.

Still, works like *Anti-Oedipus* and *Thousand Plateaus* by Deleuze and Guattari provide me with the global line of thought, a philosophy of thought offering *lignes de fuite* (lines of flight or escape) as reflected on in this thesis in the context of the musical machine.

It is crucial to recognize that for Deleuze any machine or technology is social before it is technical. As he states in his essay Postscript on Societies of Control, '*any technology or machine is an expression of a given social form*, and is neither its cause nor its effect'.

In the clockwork of the bigger apparatus we become only a small part, making machines of ourselves in the larger framework that we can not control, as players in a symphony orchestra.

Art practice and society in general are to be understood as such a machine, not only self referential, but connecting and looping to the worlds surroundings it.

The machine becomes now the process.

This process is liable to micro-fascism at the level of the organization, as it sets out to establish hierarchy as a natural or desirable form of order. Otherwise there will be no 'symphony'. All societies are forced to balance between the fascist attractor, aimed at becoming the same, and the becoming-other attractor, which produces disorder and differentiations.

The society, via social-media, functions as interface for self projection, a self that is produced by technolization.

This self is an assemblage, a desiring machine. And desire feeds fascism and desires its own repression.

Now I have some explaining to do.

Chapter 1 Hierarchy in the Orchestra

As a professional cellist I played in many orchestra's and ensembles. To mention a few, I was 2nd principal in the Orkest van het Oosten, 3rd cellist in Nieuw Sinfonietta A'dam and from 1994 till 2012 I played in the Royal Concertgebouw Orchestra (KCO) as a substitute. At the moment I play regularly, but not so often anymore in the Concertgebouw Chamber Orchestra (CKO) as freelance cellist. From the way I describe this you can immediately deduct that an orchestra has an hierarchical structure comparable to society or even the military, where the higher you are placed, the more you have to say. The hierarchy of the orchestra can be a complex one, with differing strands of authority – section leaders, conductors, concertmasters, managers. The parties often struggle for power and musicians are perceived to be of 'lower rank'. This situation is called *rankism*, a term coined by Robert W. Fuller(1) to describe problems of exploitative behavior towards people because of their rank in a particular hierarchy. In *Somebodies and Nobodies* (2003) he suggests that rank divides us into "somebodies" and "nobodies." More than most care to admit, we treat others--and are treated by others--based on our relative rank. The truth is that each of us has felt like a somebody some times and a nobody at others. A key to feeling like a somebody is being recognized by others. Without recognition from others, we may feel discounted, disconnected, marginal, or even invisible.

He says that '...rank-based mistreatment in the workplace can result in disrespect, inequity, discrimination, ridicule, and exploitation of those at lower ranks. Too often, classism in the workplace, or "rankism," goes unchallenged. Left unchallenged, resentment builds among those in the lower ranks. Most of us are pretty good at detecting condescension or indignity in the way others' treat us. No matter what our station, we have all felt it, and it does not feel good. Some recipients of rank-based mistreatment may look for ways to sabotage the organization; others may take their frustrations out on family and friends. For many, however, who simply work in quiet desperation, their frustrations are translated into lower levels of job satisfaction and performance, and lower levels of loyalty and commitment to the organization.'

So how does that apply in an orchestra? Among the instrument groups and within each group of instruments, there is a generally accepted hierarchical organization. Every instrumental group (or section) has a

principal who is generally responsible for leading the group and playing orchestral solos. The violins are divided into two groups, first violin and second violin, with the second violins playing with lower registers than the first violins.

The principal first violin is called the concertmaster (or "leader" in the UK) and is not only considered the leader of the string section, but the second-in-command of the entire orchestra, behind only the conductor. The concertmaster leads the pre-concert tuning and handles technical aspects of orchestra management, usually sitting to the conductor's left, closest to the audience. In some U.S. and British orchestras, the concertmaster comes on stage after the rest of the orchestra is seated, takes a bow, and receives applause before the conductor (and the soloists, if there are any) appear on stage. When the conductor or soloist appears, the whole orchestra rises.

The principal trombone is considered the leader of the low brass section, while the principal trumpet is generally considered the leader of the entire brass section. While the oboe often provides the tuning note for the orchestra (due to 300-year-old convention), no principal is the leader of the woodwind section though in woodwind ensembles, often the flute is leader. Instead, each principal confers with the others as equals in the case of musical differences of opinion. The horn, while technically a brass instrument, often acts in the role of both woodwind and brass. Most sections also have an assistant principal (or co-principal or associate principal), or in the case of the first violins, an assistant concertmaster, who often plays a tutti part in addition to replacing the principal in his or her absence.

A section string player plays *unisono* with the rest of the section, except in the case of divided (*divisi*) parts, where upper and lower parts in the music are often assigned to "outside" (nearer the audience) and "inside" seated players. Where a solo part is called for in a string section, the section leader invariably plays that part. Tutti wind and brass players generally play a unique but non-solo part. Section percussionists play parts assigned to them by the principal percussionist.

In modern times, the musicians are usually directed by (lead by) a conductor, although early orchestras did not have one, giving this role instead to the concertmaster or the harpsichordist playing the continuo.

In this structure the role of the conductor is also easily seen in political terms.

In a moment of both irony and frankness, Ben Zander, founder and conductor of the Boston Philharmonic Orchestra, said in an interview, “The conductor is the last bastion of totalitarianism in the world—the one person whose authority never gets questioned. There’s a saying: Every dictator aspires to be a conductor.”(2)

Jazz/rock guitarist Mark Worrell puts it even more bluntly: “This is an incredibly authoritarian and antidemocratic model of musical production. It would not be an exaggeration to state that the symphony itself is a mass celebration of authoritarianism—perhaps even charismatic dictatorship.” (3)

So in my situation in the KCO lets presume I have a great idea or notice a wrong note in the score, a misprint. This actually happened. I would then have to delicately contact the principle solo cellist via the players in front of me, and hope that they will pass the suggestion to the solo cellist and that he passes it to the conductor. If he feels like it. All people involved are only (deci-)meters distanced from each other, but I have to know my place. The advantage for a substitute is his relative freedom, I joined all the world tours and played in Carnegie Hall as well in the Musik Verein and as I'm not 'owned' by the orchestra, and last but not least: I can study at DOGtime too. That is also the disadvantage; the orchestra can get rid of me as I have to sign a new contract every year. The fact that I did this for 18 years suggests that I must have been doing something well, if not to say better. *Failure is not an option.*

Still this effort and experience doesn't guarantee the other players' respect, being part of the group and functioning but still remain the 'substitute' .

There is also a set back in salary, regular members earn more than substitutes and the higher you are ranked, the more you make.

Although not publicly available the figures say it all: a principle section leader can earn about € 75.000,- on a yearly base, to be raised with sejours for concerts abroad, recording supplements, 'snarengeld', and advantages as clothing-fee and collective insurance and in many cases instruments lend by the orchestra. The Ruggeri played on by principle cellist Gregor Horsch, validated over €1 million, is lend to him for the time of his functioning in the orchestra. Among the stringed instruments owned by the orchestra are masterpieces made by all the big names:

Stradivari, Amati, Guadagnini and Guarneri. Not to mention the priceless bows by Tourte, Peccatte and Vuillaume. A conductor's baton comes at prices low as € 7,-, what couldn't be the reason for the exorbitant income of a Maestro.

Chief conductors are normally paid per concert. Mariss Jansons easily earns €30.000 a concert, with an employment of 16 weeks his income surpasses a million euros, that is besides his double function as chief conductor in Munich anyway. We can only speculate about the income of the new chef, Danielle Gatti.

My personal income would be around €175 a concert, depending on small raises for recordings and displacement. But in the concert all musicians are important and one mistake could spoil the whole evening, especially on this international acknowledged level. The point here is that in the treetop structure of the orchestra system, alike in society, the power is at the top and the lower you get, the less you have to say. Monumentalization of the orchestra during Romanticism, partly fed by Nationalism, (I think of R. Strauss and mainly Wagner; I get back to this guy) amplified the structure in a parallel to the rise of fascism early 20th century.

Before this KCO period I was 2nd principal in Orkest van het Oosten and enjoyed many privileges, but I left Enschede to start playing in NSA and KCO. Artistically speaking a leap forward, not financially.

This diagram (from orchestralmusician.blogspot.nl) shows the differences in decision making in the orchestra and it may be clear that the musicians have nothing to decide. We are the music mules.

-fig. 2 diagram-

The orchestra with its conductor has long been interpreted as a representation or even idealization of the smooth-running capitalist organizational structure. Some of the most troubling examples of the weaknesses and wastefulness of the symphony orchestra, and particularly the role of the conductor, are summarized in a study of the Orpheus Chamber Orchestra under the title *Leadership Ensemble: Lessons in Collaborative Management from the World's Only Conductorless Orchestra*, by Harvey Seifter (2001).(4) In an article

about the project Seifter writes:

"In most orchestras, the conductor directly supervises each musician; the conductor not only decides what music will be played but how it will be played as well. There is little room for the opinions or suggestions of the musicians themselves; such input is rarely solicited and even less often welcomed. Like workers reporting to an autocratic manager, orchestral musicians are expected to unquestioningly follow the direction of the—conductor— anything less invites humiliation before one's colleagues and may be grounds for immediate dismissal.

As a result, orchestral musicians are a notoriously unhappy class of employees."

Harvard Business School professor J. Richard Hackman studied job attitudes among people working in 13 different job groups, he discovered

that symphony orchestra musicians [are] ranked below prison guards in job satisfaction. Clearly, although the results of an orchestral performance can be exceptionally uplifting, the means of attaining these results are often anything but uplifting to those whose job it is to achieve them.(4)

Yet, despite the autocratic hierarchy, the different orchestra members have to close ranks to make a perfect performance. They have to cooperate to literary get in tune with each other. Problems with malfunctioning members will seldom reach the papers. Nobody benefits from bringing problems on stage. You prepare, you wear your tuxedo and you perform. The disagreements are behind the curtain. In a twist on the quote on Mussolini's summary of the Fascist philosophy: "*Tutto nello Orchestra, niente al di fuori dello Orchestra, nulla contro lo Orchestra*" (*Everything in the Orchestra, nothing outside the Orchestra, nothing against the Orchestra*)

Now that I'm in Italy, I think of Fellini 's gem *Prova d'Orchestra*, that is exactly on topic. In the 1978 motion picture we see an orchestra that rebels against it's maestro, only to find that it then loses it's raison d'être. The way the extravagant musicians revolt is so excessive that it

almost grotesque. The film is to be seen as a metaphor on society, but in a typical and great Fellinian way. In reality musicians don't talk back to conductors and does decision making in an orchestra take place on a different level.

And without revolution.

Not even in spring 1941, when all Jewish musicians in Holland were banned from music academies and orchestras. In April 1941, 57 so-called *volljüdische* musicians had been employed in the eight Dutch symphony orchestras extant at that time, of which 21 from KCO.(5) Among them, the second and third concertmasters, the principal viola, the assistant principal cellist, the assistant principal bassoon and the first trombone. All of the vacancies that they left were filled during 1941 and 1942.

It is evident that both during and after the war, the musicians of the Concertgebouw Orchestra were better off than their colleagues in The Hague, and far better off than those in other parts of Holland. The fact that 14 of the 29 surviving Jewish orchestra musicians were members of the Concertgebouw Orchestra can be explained by the great prestige that the orchestra and its conductor, Willem Mengelberg, enjoyed with the Nazis, augmented by the great efforts made by the board time and again to obtain privileged positions for those musicians who had been sent to the concentration camps.

But that is exactly as far as an orchestra revolt goes.

So how does it function, decision making in an orchestra?

In their article 'Toxic Decision Processes: *A Study of Emotion and Organizational Decision Making*', Sally Maitlis, Hakan Ozcelik (6) describe the various modes of emotion in decision making in 3 british orchestra's. When a problem arises they see three phases of emotions involved; inertia, detonation and containment. In all possibilities there is pressure by the group and from the top, (the decision makers) to keep a coherent ensemble that listens to the leaders.

A new study *Leadership in Orchestra Emerges from the Causal Relationships of Movement Kinematics* (7), aims to answer the question of importance of a conductor. Researcher Yiannis Aloimonos, of the University of Maryland, and several colleagues recruited the help of

orchestral players from Ferrara, Italy. The scientists had two conductors lead the same orchestra. One was a veteran who exercised an iron grip over the violinists. The other was an amateur.

"What we found is: the more the influence of the conductor to the players, the more aesthetic — aesthetically pleasing the music was overall," Aloimonos said. Music experts who listened to the performance of the orchestra under the control of the two conductors found the version produced by the authoritarian conductor superior.

Can we conclude that the more authoritarian the Maestro, the better the concert? I think so, if we only look at 'togetherness', but not necessarily the interpretation of the musical content.

Playing together has a lot to do with the interpretations of the gestures and movements of the conductor. That is not always easy, as depicted in the drawings by Morgan O'Hara. I played that memorable concert by the way.

-fig.3 Movement of the hands of Conductor Riccardo Chailly by Morgan O'Hara while conducting the Concertgebouw Orchestra in Mahler's Symphony No 4. first movement. Carnegie Hall, New York City, 10 February 2000-

Overall it seems that rankism provides a better concert in the end, but there must be more. Why is it that an orchestra, being the most archaic of all art forms, -reproducing works of long dead composers, in the authentic style and in the same clothes as 200 years ago, because where else would you wear a tuxedo- , still survives?

Notes:

(1) Fuller, R.W. (2003) *Somebodies and nobodies: Overcoming the abuse of rank*. British Columbia, Canada: New Society Publishers.

(2) LaBarre 1998, 110). LaBarre, Polly. 1998, December. Leadership—Ben Zander. *Fast Company*. <http://www>.

(3) Worrell, Mark. 2002, October 19. Improvisation in an anti-improvisational world. <http://www.stringdancer.com>

(4) Seifter 2001, 1).Seifter, Harvey and Peter Economy. 2001. *Leadership ensemble: Lessons in collaborative management from the world's only conductorless orchestra*. New York: Times Books.

(5) Micheels, Pauline. *Muziek in de schaduw van het derde Rijk*. Zutphen, 1993, p. 164.

(6) Sally Maitlis, Hakan Ozcelik, *Toxic Decision Processes: A Study of Emotion and Organizational Decision Making*, Organization Science Vol. 15, 2004

(7) D'Ausilio A, Badino L, Li Y, Tokay S, Craighero L, et al. (2012) Leadership in Orchestra Emerges from the Causal Relationships of Movement Kinematics. PLoS ONE

Chapter 2 Everyday fascism

Suppose I want to form a new political party and am in charge to define its policy and rules. I design the party's rules according to prevailing social insights. Reasonable rules, widely accepted today. I combine major social elements of contemporary progressive thought such as universal suffrage, progressive taxes on wealth and industrial profits, reorganization and limited nationalization of railway and traffic sector, I reorganize the social security system and retirement, I engage to reform minimum wages and promote a peaceful but competitive foreign policy with emphasis on cooperation between the several social strata.

Can you live with that? This doesn't seem too extreme, does it?

Congrats, you're a fascist ! You ratified in essence the Fascist Manual from 1919.

The differences between early Fascist ideology, that seems surprisingly leftish and social, and our contemporary political democratic ideas, are small, and given the fact that the Fascist Manual dates from almost 100 years ago still actual, because the former principles of the subordination of individualism to the state can be easily translated to the position of the ordinary man in our Brussels ruled European Community 'State'.

The *fasces* as symbol for example can still be found on American coins and heraldic signs, the roman symbol that originates the word fascism.

-fig.4 Coin and emblem-

You are wrong to think that the early (italian) Fascism was also racist and antisemitic. "All students of Italian Jewry, whether Jewish or Gentile, Fascist or anti-Fascist, are agreed that there was virtually no Jewish problem in modern Italy " (1)

These elements came to 'flourish' later during the war and dominating Nazism. An important factor in fascism gaining support in its earliest stages was the fact that it claimed to oppose discrimination based on social class and was strongly opposed to all forms of class war.

Fascism instead supported nationalist sentiments such as a strong unity, regardless of class, in the hopes of raising Italy up to the levels of its great Roman past.

The real fascist combines a need of a group identity with the need of a True Leader.

In rational sense fascism declares the state as the focus point of its doctrine. In Fascist ideology the state is not a collection of individuals, but an autonomous organism of a higher order, a power that encompasses and unites all forms of moral and rational human life. (cf assemblage)

This state is totalitarian in the sense that it encompasses the will and mind of every individual [and private interests]. In this state concept all individuals and groups have their own function, but separately no viability. (rhizome)

Their existence gets purpose and value through the state, or in the words of Mussolini:

"Tutto nello Stato, niente al di fuori dello Stato, nulla contro lo Stato"

[All within the state, nothing outside the state, nothing against the state]

The exerted power is not in hands of united individuals or their majority, but privileged to an elite in an hierarchical structure, (treetop) that replaces the 'state of justice' (rechtsstaat) by a 'state of power' (machtsstaat)

Deleuze & Guattari (2) remind us that it's easy to protest against the State (and also against corporations), but that it's more difficult to recognize that we tend to reaffirm the same repressive power of the State in our intimate relationships, communities, our languages, our organized musical systems, our habits, our casual interactions and the infinitesimal negotiations of power that accompany them: in our micropolitics. Unlike totalitarianism which oppresses from without and from above through force, (maybe through legislative power, police action, or military regimes), micro-fascism is a cancer that permeates down in our daily dwellings and mundane lives and produces repression and order on the "molecular" levels of family, neighborhoods, schools, etc.

Totalitarian forces act from without, but fascism infects the veins and crevices of the daily lives of the people, thereby laying the foundation for death-oriented powers to find a joyful welcome among the masses.

Fascism, in shaping the micro-forces and micro-machines which produce desire (yes, desire is socially produced), gives rise to desires which desire nothing else but their own repression. I find in this a great reminder that the political friction (and therefore also acts of political

resistance) are not to be found merely in large aggregate bodies (courts, executive branches, voting booths, etc), but in our local communities and daily relationships--with our neighborhoods, our coworkers, our families, etc. And can even be found in an orchestra.

They say:

"The concept of the totalitarian State applies only at the macropolitical level, to a rigid segmentarity and a particular mode of totalization and centralization.

But fascism is inseparable from a proliferation of molecular focuses in interaction, which skip from point to point, *before* beginning to resonate together in the National Socialist State...

...What makes fascism dangerous is its molecular or micropolitical power, for it is a mass movement: a cancerous body rather than a totalitarian organism.

American film has often depicted these molecular focal points; band, gang, sect, family, town, neighborhood, vehicle fascisms spare no one. Only micro-fascism provides an answer to the global question: Why does desire desire its own repression, how can it desire its own repression? The masses certainly do not passively submit to power; nor do they "want" to be repressed, in a kind of masochistic hysteria; nor are they tricked by an ideological lure. Desire is never separable from complex assemblages that necessarily tie into molecular levels, from microformations already shaping postures, attitudes, perceptions, expectations, semiotic systems, etc. Desire is never an undifferentiated instinctual energy, but itself results from a highly developed, engineered setup rich in interactions: a whole supple segmentarity that processes molecular energies and potentially gives desire a fascist determination. Leftist organizations will not be the last to secrete micro-fascisms. It's too easy to be antifascist on the molar level, and not even see the fascist inside you, the fascist you yourself sustain and nourish and cherish with molecules both personal and collective."(3)

The 'Deleuze Dictionary'(4) describes how Deleuze discerns 2 types of analyses of fascism in terms of ideology, both discussed in *A thousand Plateaus*, the micro- and the macro-fascism. Roughly speaking, micro-fascism is then the construction of a 'thousand monomanias' in 'little neighborhood policemen' resulting from 'molecular focuses in . . . rural fascism and city or neighborhood fascism, youth fascism and war veteran's fascism, fascism of the Left and of the Right, fascism of the couple, family, school, and office' (5)

Such micro-fascisms spread throughout a social fabric prior to the centralizing resonance that creates the molar apparatus of the State. In micro-fascism each body is a 'micro-black hole that stands on its own and communicates with the others' (6) The result is a cancer of the stratum, a proliferation of points of capture, a proliferation of micro-black holes: thousands of individuals complete unto themselves; legislators and subjects all in one; judge, jury, and executioner – and policeman, private eye, home video operator, the neighborhood watch organizer. So it is possible to see fascism at the micro level, inside individuals, even though they may be anti fascist.

In contrast to *Anti-Oedipus's* relative neglect of historical fascism, *A Thousand Plateaus* devotes at least a few pages to an analysis of historical manifestations of macro-fascism (in its Nazi form rather than its Italian or Spanish forms). The Nazi regime is characterized, following the analyses of Paul Virilio, as a 'suicide state' rather than a totalitarian one, which is 'quintessentially conservative' (7)

In a preface written for the English-language edition, Michel Foucault describes *Anti-Oedipus* as a contribution towards the fight against fascism—he suggests that it may be called "an *Introduction to the Non-Fascist Life*." The book attempts to track down "all varieties of fascism, from the enormous ones that surround and crush us to the petty ones that constitute the tyrannical bitterness of our everyday lives." Thus, it is concerned "not only [with] historical fascism, the fascism of Hitler and Mussolini," he stresses, "but also the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploit us." (8)

Susan Sontag says in her influential essay *Fascinating Fascism* (9) that ' . . it is generally thought that National Socialism stands only for brutishness and terror. But this is not true. National Socialism - more broadly, fascism - also stands for an ideal or rather ideals that are persistent today under other banners: the ideal of life as art, the cult of beauty, the fetishism of courage, the dissolution of alienation in ecstatic feelings of community, the repudiation of the intellect, the family of man (under the parenthood of leaders). These ideals are vivid and moving to many people . . . because their content is a romantic ideal to which many continue to be attached and which is expressed in such diverse modes of cultural dissidence and propaganda for new forms of community as the youth/rock culture, primal therapy, anti-psychiatry, Third-World camp-following, and belief in the occult.'

The 'fascination' that Sontag had in mind referred to a present threat: the threat posed by the fact that, precisely as historical memory of the disasters of the second world war was beginning to fade away, everyday fascism seems to be resurgent, at least to the extent that it is exercising a renewed hold over the contemporary popular imagination. Anyway, off we go with Žižek to explore the implications of revolutionary reservoirs of desire. They look awfully like fascism, Žižek says, conceived early on [eg in critical theory] as about emotions rather than rational arguments. Incidentally, Deleuze sees far too much as fascism or as lots of little fascisms, as some eternal tendency.

Notes:

(1) Meir Michaelis in his book *Mussolini and the Jews*. Michaelis quoted Cecil Roth, an expert on the subject, who had declared that in no other country in the world were conditions for the Jews better than in post-reunification Italy.

(2) *A Thousand Plateaus: Capitalism and Schizophrenia*, the chapter entitled "1933: Micropolitics and Segmentarity."

(3) [Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 214-215.

(4) John Protevi, The 'Deleuze Dictionary', edited by Adrian Parr, Edinburgh University Press

(5) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 214

(6) Ibid, 228

(7) Ibid, 230

(8) Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, University of Minnesota 1983, xii-xiii

(9) Susan Sontag Fascinating fascism 1973 <http://www.nybooks.com/articles/archives/1975/feb/06/fascinating-fascism>

Chapter 3 Becoming

What I like to do here is to situate the concept of a Deleuzian thought on 'becoming' in relation to a particular becoming, that of the musical becoming-minor.

[Becoming – Represents the nonlinear directional movement of the world, encapsulating the dynamical characteristic of life and avoiding a linear or teleological interpretation.]

In fact "it was Guattari who really expanded on the 'becoming minor' thesis [of their Kafka book in most of his writings] in the eighties esp. in his remarks on the concept of 'transversality' (a term Deleuze was deeply impressed by, and an invention by Guattari that he used in his work at the Clinique at La Borde) for it points to a transversal cutting across registers (of subjectification) being in this case science, art, philosophy. A genuinely rich concept." (1)

-fig 5 Felix Guattari-

It is the transversality that makes the concept so interesting. So let me set out to explain first how 'becoming', as a crucial element in D&G philosophy, is related to Bergson's, one of Deleuze's major philosophical influences.

There are four key concepts in Bergson's writings – difference, duration, intuition and becoming – ,Deleuze describes them as the invention and exploration of concepts produced through an encounter with the force of the real. In general philosophy is drawn to the question of difference, that is, to the immersion of difference in and the production of difference by duration. *Duration is difference*, the inevitable force of differentiation and elaboration, which is also another name for becoming. Becoming is the operation of self-differentiation, the elaboration of a difference within a thing, a quality or a system that emerges or actualizes only in duration. Duration is the 'field' in which difference lives and plays itself out. Duration is that which undoes as well as what makes: to the extent that duration implicate an open future, it involves the fracturing and opening up of the past and the present to what is virtual in them, to what in them differs from the actual, to what in them can bring forth the new. This unbecoming is the very motor of becoming, making the past and present not given but fundamentally ever-altering, virtual. Intuition is the

precise method of discernment available to philosophy in its exploration of these durational becomings. For Bergson, life overcomes itself through the activities it performs on objects and itself: it becomes, both over the long-term time scale of evolutionary transformation and adaptation and the short-time time scale of an individual life, something other than its (species or individual) past while retaining a certain continuity with it. Its becomings are contingent only on its capacity to link with, to utilize, and transform, that is, to un-become, the apparent givenness and inertia of material objects and to give to these objects new virtuality's, new impulses and potentials. It needs to un-become, to undo its actuality as fixed givenness in order for its virtuality's to be capable of a new or different elaboration. As Deleuze and Guattari affirm, this is a co-evolution, not simply in the Darwinian sense of mutual or symbiotic development of species that share the same or related environments, but in the sense of a symbiosis between the living and the non-living. It is because the non-living contains in itself the virtuality's required to undertake the becomings its external transformation (by the living) entails, that life carries becoming as its core. It is because life is parasitic on matter that life carries within itself the whole that matter also expresses. It is because life is contingent on harnessing materiality that it is forced to encounter what opposes it and is capable of undoing what it has been and is in order to become more and other.

Bergson understands life, not as a repetition of matter so much as a reply to it. For him, the varieties of species is an acknowledgement of the virtuality's life had within itself from the first, qualities of becoming and transformation that govern life from the 'beginning': each species and individual is a corporeal response to a problem the environment poses of how to extract from it the resources needed for life to sustain and transform itself. The becoming of life is the unbecoming of matter, which is not its transformation into (inert) being, but its placement in a different trajectory of becoming.

Like Bergson, Deleuze devoted a career to the analysis and intuition of becomings, of differences; and like Bergson he sought to understand cultural and biological becomings through the creation of an ontology that privileges temporal movement over substance and self-identity. His Bergsonism has led him to understand philosophy, and particularly its

ontological orientation, as that which addresses what practical reason, in the form of scientific knowledge, and aesthetics, the intensification of sensation and affect, must leave out even as they utilize its force: the continuity of the real given by durational becoming, the relentless movement forward that cannot be arrested but can only be organized and structured, instrumentalized, by pragmatic concerns. Philosophy is not the contemplation of or reflection on this timeless structure of never-ceasing change, it is the letting loose, the freeing up and putting into play of those conceptual and pragmatic constraints that rigidify scientific forms of knowing, and that are harnessed yet contained in the frame, the boundary required for the work of art.

Deleuze's attraction to Bergsonism lies in precisely Bergson's undermining of the stability of fixed objects and states and his affirmation of the vibratory continuity of the material universe as a whole, that is, in his developing a philosophy of movement and change. 'Becoming-' is a process of change, flight, or movement within an assemblage. Rather than conceive of the pieces of an assemblage as an organic whole, within which the specific elements are held in place by the organization of a unity, the process of 'becoming-' serves to account for relationships between the 'discrete' elements of the assemblage. In 'becoming-' one piece of the assemblage is drawn into the territory of another piece, changing its value as an element and bringing about a new unity. An example of this principle might be best illustrated in the way in which atoms are drawn into an assemblage with nearby atoms through affinities rather than an organizational purpose. The process is one of deterritorialization in which the properties of the constituent element disappear and are replaced by the new properties of the assemblage—'becomings-molecular of all kinds, becomings-particles' As Deleuze and Guattari explain, the process of 'becoming-' is not one of imitation or analogy, it is generative of a new way of being that is a function of influences rather than resemblances. The process is one of removing the element from its original functions and bringing about new ones.

As a process becoming has an emancipatory character. Everything that is cannot 'become', for its being is already 'major' ; as such 'becoming' is by definition 'a becoming-minor'. Becoming understood in this way leads to the dismantling of the very concepts of the self-conscious white male of the occident: 'a becoming-woman', 'a becoming-Indian', 'a becoming-animal', or 'a becoming-stone'. The schizo-process of the

immanent and philosophical decentralization or deterritorialization of the humanistic ideal is for Deleuze and Guattari also the only way to realize what is hidden in the idea of justice within 'human rights' - it is exactly 'a becoming-inhuman'.

In this context it is also crucial to recognize that for Deleuze any machine or technology is social before it is technical. As Deleuze states in his essay on *Societies of Control*, *any technology or machine is an expression of a given social form, and is neither its cause nor its effect*. It is an assemblage, a 'becoming'.

This quote is in need of some more 'preludiation'. An assemblage is any number of "things" or pieces of "things" gathered into a single context. An assemblage can bring about any number of "effects"—aesthetic, machinic, productive, destructive, consumptive, informative, etc. Deleuze and Guattari's discussion of 'the book' provides a number of insights into this loosely defined term:

In a book, as in all things, there are lines of articulation or *segmentary strata* and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds constitutes an *assemblage*. A book is an assemblage of this kind, and as such is unattributable. It is a multiplicity—but we don't know yet what the multiple entails when it is no longer attributed, that is, after it has been elevated to the status of the substantive. On side of a machinic assemblage faces the strata, which doubtless make it a kind of organism, or signifying totality, or determination attributable to a subject; it also has a side facing a *body without organs*, which is continually dismantling the organism, causing a-signifying particles or pure intensities or circulate, and attributing to itself subjects what it leaves with nothing more than a name as the trace of an intensity.

Music is an assemblage too, it is a jumbling together of discrete parts or pieces that are capable of producing any number of effects, rather than a tightly organized and coherent whole producing one dominant hearing. That limits the application of the concept in an orchestral setting, since the beauty of the assemblage is that, because it lacks organization, it can draw into its body any number of disparate elements. Yet the music itself can be an assemblage, but its status as an assemblage does not

prevent it from containing assemblages within itself or entering into new assemblages via what Deleuze calls *lignes the fuite* with listeners, concerts, downloads, dance, movies, politics, etc.

Like music,

"Art engenders becomings, not imaginative becomings—the elaboration of images and narratives in which a subject might recognize itself, not self-representations, narratives, confessions, testimonies of what is and has been—but material becomings, in which these imponderable universal forces touch and become enveloped in life, in which life folds over itself to embrace its contact with materiality, in which each exchanges some elements or particles with the other to become more and other. (2)

What else is both labile enough and appealing enough to slip from its material to its most immaterial effects, from the energy of the universe to the muscular oscillations that constitute pleasure and pain in living things?"

Music is the opening up of the universe to becoming-other, just as science is the opening up of the universe to practical action, to becoming-useful and philosophy is the opening up of the universe to thought-becoming.

I would like to understand music as a becoming, the becoming-other of social forces that link the lived body to the forces of the control society. Music sounds what has not and cannot be heard otherwise. That is why, for Deleuze and Guattari, music is always minoritarian, a block of becoming, which is also a mode of giving voice to social minorities—a becoming-woman, a becoming-child, and a becoming-animal that cannot speak or articulate itself as such—even as it is a majoritarian or popularizing, capitalizing, and imperializing of the arts (indeed the most majoritarian and popularizing, the most capitalizable of all the art forms). The becoming-minor of music is performative but not in a common theatrical performance way, for in a performance a musician is not playing someone else as an actor might; rather, musicians play as themselves. (I elaborated further in chapters 8 and 9 on the concept of becoming-minor in relation to literature).

Music, for John Cage p.e. becomes the model for all performance art for its deterritorializing capabilities. In its most extreme and consequent form we see this concept in his seminal work 4'33" (1952) (3) where no

sound is intentionally made by the performer for the duration of the three-movement work, the timeframe being arrived at aleatorically by the composer. This work is central to an understanding of Cage's aesthetic, and was always regarded by him as his most important work: I always think of it before I write the next piece.(4)

"There is no such thing as an empty space or an empty time. There is always something to see, something to hear.

In fact, try as we may to make a silence, we cannot."
John Cage

For me this work is one of the most challenging ones as it performs the ultimate transversality of becoming-minor in music that is expressing itself in a deterritorialized language: silence.

What silence means for Cage emerges from his famous anecdote of a visit to an anechoic chamber. Describing his visit to the chamber, -an environment designed to have as little acoustic resonance as possible and as such to be as silent as possible-, Cage recounts hearing two sounds, one low and one high. Asking the engineer what these sounds were, Cage was told that the former was the sound of his nervous system in operation, the latter his blood in circulation. What Cage takes from this is, first and most obviously, that there can be no genuine silence, that "*until I die there will be sounds*", but second, and more fundamentally, that this entails a conception of sound wherein it necessarily deterritorializes the intentionality of both composer and of listener.

4'33" makes manifest that silence does not mean 'a lack or absence of sound', but, instead a presence. To Cage it seemed that he was *framing* something, enclosing unintended sounds that weren't, previously, considered of as being 'music' but who *must* be when heard during a silent composition. That is; it is not the opposite of sound, but the affirmation of silence *as* sound. Cage was, therefore, not composing anti-music or anti-sound but created a structured silence.

'Cage needed to go through experiences that would lead from

attempting to listen to 'nothing' to redefining silence as being not 'nothing', but 'something'.

In a beautiful fashion, this sentence utters the affirmative decision embodied in the composition of 4'33" and can, therefore, be related to Nietzsche in that sense that it is an affirmation of what is already present. That is, the sounds heard during the silence of 4'33" are already there, they just have to be affirmed or being granted existence.

As Deleuze remarks in *Nietzsche and Philosophy* (6)

"becoming cannot have started to become, it is not something that has become. But, not being something that has become it cannot become something. Not having become, it would already be what it is becoming—if it were becoming something. That is to say, past time being infinite, becoming would have attained its final state if it had one. And indeed, saying that becoming would have attained its final state if it had one is the same as saying that it would not have left its initial state if it had one."

In the context of 4'33", the sounds heard are not becoming something they weren't before, but they are being affirmed by the framework of the composition.

In this notion lies what forms the core principle of Cage's entire project, that of what we can call, in Deleuzian terms, the production of an aesthetics of immanence. Cage's concern is not sound as subject to transcendent organization, or the regulation of sound through the rule of harmony, but the sounds in themselves. An approach to music centered on inclusive listening rather than an exclusive drawing of attention to structure. Structure becomes secondary, something that emerges from a more fundamental sonic material rather than something exercising control over that material, restraining it. It's fascinating to read that Cage actually made different versions and notations of 4'33". In his last version he decided to let go of the title 4'33" all together and stating that *'the title of this work is the total length in minutes and seconds of its performance.'* This doesn't only mean that the piece consists of 'unintended sounds framed by silence' but is a different piece in structure every time it is being performed.

It appears that when we look closely at the respective theoretical projects of Deleuze and Cage, we find a shared starting point, a founding principle of bringing into question the limits of structure and

emphasizing instead a plane on which organization is abstained from in favor of becoming, disarticulation, and mutation.

The perspective [of becoming] is that it offers *lignes de fuite* from the controlled structures in (classical) music and its hierarchical organization.

Perhaps, -if we take the fundamental projects of Deleuze and Cage seriously, if we wish to embrace becoming, disarticulation, and mutation – another approach is required.

One such approach would be through music's relation to technology. It was technological innovation, particularly that of magnetic tape, that gave composers as Cage and Stockhausen the material – the literal material of sound rather than the written representation of the composition – to realize his thought.

Notes:

(1) from a critical note by Willem van Weelden posted in Basecamp, 25 nov 2014

(2) E.Grosz *Chaos, Cosmos, Territory, Architecture*, Columbia University Press, 2008:23

(3) Lawrence Foster, Barbican Hall London, <https://www.youtube.com/watch?v=zY7UK-6aaNA>

(4) John Cage, cited in *Conversing with Cage*, compiled by Richard Kostelanetz (London: Omnibus, 1989), 66.

(5) Kyle Gann, 'No Such Thing as Silence: John Cage's '433" Yale University Press 2014

(6) Deleuze, Gilles, *Nietzsche and Philosophy*, Continuum Columbia University Press, transl. Tomlinson, Paperback edition, reprinted 2002 p. 47

Chapter 4 Becoming technolized

A decade before the Internet revolution and two decades before the mobile communication revolution, Vilém Flusser describes in *Into the Universe of Technical Images* (1) a tendency for images to become electronic and apparatuses to become smaller and cheaper. He uses metaphors of the 'web' and the 'net' to illuminate a telematic society. His main argument is that beginning with the photograph, the universe of technical images alters how we experience, perceive, and value the world.

The technical images owe their existence to technical apparatuses, but they cannot be defined without delving into our being-in-the-world and the intersubjective nature of communication. As programs become autonomous, humans become functionaries within military, political, industrial, cultural, and administrative domains.. After four millennia, our technological form of human life is lived mainly at our fingertips; we have become button-pushing, key-stroking humans. Human memory is too limited and slow so we develop artificial memory and technical images arise to grasp the ungraspable and visualize the invisible. Flusser believes not only that artificial intelligence augments human intelligence, but also that it is leaving it behind. The technical apparatus of digital media thus appears on the horizon as an imminent technological revolution in thinking and memory.

The first problem Flusser addresses is how to distinguish technical from traditional images. Traditional images make their first appearance on the wall of caves in southwestern and southern France. These *prehistoric paintings* are models for action in a magical and mythical universe. Technical images on the contrary, such as photographs or computer-synthesized images, are not images but symptoms of chemical or electronic processes. The former are based on observation of objects, the latter on the computation of concepts. The former are like mirrors that can be decoded as signs, the latter are projections that can only be decoded as programmed. Flusser claims that for the first time in history, consciousness becomes the power to envision, to concretize the abstract.(2) Flusser (as McLuhan) asserts that the technical image is the message that effects a reversal of the vectors of meaning. They no longer signify anything except models and programs. Flusser views technical images as having a penetrating force all their own. He sees

evidence for this in the rupture of political and private space, as well as in the *disintegration of social forms*, which has an isolating effect, calling for the reinvention of cultural criticism and classical sociology.

Adorno & Horkheimer observe that the modern media isolate in a way which is typical of administered society. Despite the numbers of categories of audience, this leads to uniformity⁽³⁾

The friction that arises in the present digitalized society is the deterritorialization of sharing. By means of Youtube, Instagram, Facebook and Twitter we become technolized and we can easily share anything, images, thoughts, music, but it isolates us. The things we want to share don't need a physical contact anymore and they take place in an unlimited virtual space that can be operated from home or anywhere, and the more this machinic process evolves, the less social we become.

A machinic process, as used the term, presupposes not only an environment of interacting machines and human-machine systems, the *interface*, but a field of decoded perceptions that, whether or not produced by or issuing from these machines, assume their full intelligibility only in relation to them.

There is in our future a TV or Internet populism, in which the emotional response of a *selected group* of citizens can be represented and accepted as the Voice of the People...we no longer need the Piazza Venezia in Rome or the Nuremberg Stadium.- Umberto Eco on the future of Fascist propaganda (1995)

The society functions merely as interface for *self-projection*. The self has become a narcissistic entity, constructible for its purpose, by image composition, made possible by machinic apparatus.

I think of the recent Mandela circus, where everyone vaguely connected to Mandela misuses the opportunity to present himself with pathos as one of the important people in the deceased man's life, a technolized image created for -and distributed by- the interfacing media

apparatuses, in a form of PR Propaganda, where the burial place functions as *Riefenstahlian Reichsparteitagsgelände*. And then, of course, it is unsuitable to think of Mandela as a (former) ANC terrorist, that side of the story is carefully 'photoshopped' so to speak.

In our times of *New Baroque* we see a revival of that notion of the self, the enlarged emotions of the ordinary man, but highly modeled, swag so to say. The subject becomes an individual, gets an ego for him self, and he claims that, because he is no longer a node at the base of a hierarchical or religious system. He presents himself as belonging to an elite. He now has a voice and writes comments and collects Likes and he expresses himself exuberant via the cybernetic machinery, trying to impress his public. He shares his bytes by the millions, thus becoming a Self. This self-proclaimed individual assemblage now can employ his narcissistic needs in *Üppigkeit*. Telematic society, Flusser says, is steering toward continuous cerebral orgasm. And for that to happen the Self presents -and is lived by- his self-fashioned technolized image in this 'game of life', in the void of virtual space. Identity is thus a *patchable* thing, never static as it evolves. This evolvement is crucial to human - or any life- on earth that is unstable; it establishes homeostasis to make some kind of equilibrium, a stand still, although it *fundamentally* does not change in nature. It exists by proximity only, on microscopic level struggling for life in a Darwinian fight to survive by connecting to their direct environment. The process of renewal, the re-interpretation of the context is done in an instant level. That is the basis of life. *Most machine's* we created are to be seen as a parallel on the same level or are to be evaluated with the same idea in mind. Francisco Varela writes about these self-organizing systems, linked to nature, where he re-addresses the basis of evolution of the brain in connection to a machine and vv. He coins the term *autopoiesis* (4) or self creation, meaning that any system, even a biological cell, in itself is to be understood as a machine, or as entity with a *machinic* logic or process. This is not steered from outside, but decides from within upon its processal phases of its development to grow or fall apart, connected to, even fed by, its context and surroundings. There is some kind of communication involved that makes the machine re-close itself on itself and then re-establishes its own identity again. This notion is further elaborated by Norbert Wiener. He talks in his book 'Cybernetics, of control and

communication in the animal and the machine' about communication in a mathematical way and about people using cybernetic systems. He states that cybernetics view humans as *nodes* in networks, as machines; brains, cities and even societies live in networks of feedback loops. Cybernetics are structured, self-propelled societies, and live on feedback that they organize.

Freewill and cybernetics are in some *asymptotic* state, related but never coinciding. An incompatibility between input and output. We freely created the system that controls us, and the more freedom we want the more control we need.

Vilém Flusser explains in 'Post History' (5) that our times can be seen as an era of 'Program' and respectively the 19th century as 'Process', the 18th as 'Reason' and the 17th century as 'Virtue'.

He asks rhetorically; 'can I function within a predictable program; can I rebel? And how?

The answer is by malfunctioning. The essence of freedom is unpredictability. Any future theoretic or political resistance must take this shift into consideration.

When everything is programmed, small space is left for unpredictability. Look at the recent surveillance issue. The systems we created exert an enormous control on each part of each individual, with the same logic of in-output-feedback.. Efficiency remains dominant in performativity, social monitoring is now automated. That changes the value of it's qualities as well. An objectified 'eye' that monitors behavior by strict rules, whether or not this conduct is accepted or declined, and there are no ethical dimensions in it. By absence of these ethical dimensions violence, drug abuse etc can come out excessively.

Also art loses it's critical function on power systems, on ethics. it seems that nobody is waiting for that discourse anymore. Since the Post-Modernism this can be only mentioned to as juxtapositions or irony. There is no right or wrong anymore. Anything goes. Teleology found its destiny; the great Nada.

We are frozen in space time, suffering from *horror vacui*, and that is what produces the enormous amount of dread in our society. This makes people uneasy, aggressive and hysteric, giving room for emerging micro fascisms, as there is no horizon to focus on to.

Without that meta narrative we lack groundings that explain everything

and that we can refer to in times of need. there is no longer a gravitational core that organizes all these types of narratives.

We float. Nothing can be compared anymore to each other. We need to ask how does a certain expression relates to an other expression. It becomes a language game. Our world becomes incommensurable. Superficial qualities become more important than the essence of an ethical value or idea. Although we live in an overdetermined technical society the objective truth is completely lacking. It is only based on the systematic or 'machinic' logic of the systems that run the lives of all the people connected to it. As time is ruled out, the maximum focus on the 'now' is an instrumental thing, and is not to be seen as reflective. We perform like Charley Chaplin in '*Modern Times*' where everything is created for efficiency, and where all elements are de-partialized. On this level no one is responsible directly for the end product, the whole design, but only for his little part. But if he reflects on his doings he jams his function as a sprocket in the big machine and fucks up the system. We talk visionaries from 1934.

When the machinery of our society would halt squeekingly to its end, new systems will emerge. These are laws of nature. The acknowledged need for grounding and teleology will make room for other systems or civilizations. These can be economical motivated or oriented towards fundamental religions. We see a recent bloom in archaic religions like the islam. This is a role model of fascistic culture.

This development I see as a form of progress too, though backwards, a reversed becoming. We are in a regenerative process, not a stand still. We are parts in a self-destructive machine, overcoded by its own feedback that creates a social *ebola*.

We become Machinic-enslaved Neanderthals as we misuse our tools, and doing that will make us gradually obsolete. The freedom we had and gave up by our self created control systems and programs may have been too much to handle and had probably best kept frozen.

Notes:

(1) Vilém Flusser *Into the Universe of Technical Images*, University of Minnesota Press, 2011

(2) See also the interview with Vilém Flusser by Miklós Peternák 'We shall survive in the memory of others' , München oct 1991

(3) Adorno, T and Horkheimer, M *Dialectic of Enlightenment*, London: Verso 1979:222

(4) Francisco Varela: *Autopoiesis and Cognition: the Realization of the Living* (1st edition 1973, 2nd 1980):

Page 78: - An autopoietic machine is a machine organized (defined as a unity) as a network of processes of production (transformation and destruction) of components which: (i) through their interactions and transformations continuously regenerate and realize the network of processes (relations) that produced them; and (ii) constitute it (the machine) as a concrete unity in space in which they (the components) exist by specifying the topological domain of its realization as such a network.

Page 89:- [...] the space defined by an autopoietic system is self-contained and cannot be described by using dimensions that define another space. When we refer to our interactions with a concrete autopoietic system, however, we project this system on the space of our manipulations and make a description of this projection.

(5) Vilém Flusser, 'Post History', Univocal Publishing, 2013

Chapter 5 Social Correctness [Consensus Correctness]

An other appearance of everyday fascism is expressed in the desire to be part of a group, the group that exerts the power. I call that Social Correctness, or when expressed politically Political Correctness. This desire is a *Deleuzian Desire* of course. It is about the desire to have the right clothes, the right car, the right style, the right opinion. It makes people vulnerable for oppression as these needs are controlled by media and politics. They can administer hypes by creating the right amount of 'need', necessary to be part of the group. In the musical scene this is aptly demonstrated: suddenly we (need to) know all about Ilse de Lange or a Woman with a Beard. By verdict they are our great musicians now. But why? On what criteria? They manipulated themselves in the top of their desired group.

But we don't need Uggs or Utopia (the television program). We don't need Hummers. Most of these 'need-to-haves' are economically motivated but not necessarily. Those who oppose these opinions or groups, kids p.e., can be bullied at school and social networks. By consequence this will lead to aggression. There are plenty of examples in the media of excessive eruptions of violence motivated by oppression.

Although I don't intend to write a hagiographic epitaph for him, it is Deleuze who emphasizes that desire *feeds fascism*. (1) Again I point to the preface written for the English-language edition, where Michel Foucault describes *Anti-Oedipus* as a contribution towards the fight against fascism. He suggests that it may be called "an *Introduction to the Non-Fascist Life*."

-fig.7 Michel Foucault-

The book attempts to track down "all varieties of fascism, from the enormous ones that surround and crush us to the petty ones that constitute the tyrannical bitterness of our everyday lives." (2) Thus, it is concerned "not only [with] historical fascism, the fascism of Hitler and Mussolini," he stresses, "but also the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploit us." [from wiki]
Social correctness finds a culmination in Political Correctness, where

the public opinion is steered by a more political motivated control, resulting in a rally 'round the flag syndrome.(3) What to think of the propaganda concerning the MH17, the war on terrorism? The Israel-Gaza conflict? All we know about a subject, we know from the media and, depending on what group we want to belong to, we take sides. And express that on the same media, because we want to show that we are part of this certain group and we belong to its elite, since we *have insight*. We show *Consensus Correctness*, rising from cognitive dissonance.(4) But the administered information is manipulated by that same group. Public opinion is constructible and therefor to be seen with distrust.

Political Correctness thus forms the 4th totalitarian movement, of course. It is as dangerous as the three others and therefore we should be aware of it.

Usually political correctness is not considered totalitarian.

Actually it is constantly excused and defended by both politicians and most of the media. This is because we live in the middle of it. The politically correct movement controls[manipulates] most of the media and the majority of our politicians as well as our educational institutions. As in every other totalitarian mindset political correctness has its ways to control its people and it is fairly easy for the henchmen of the movement to marginalize and demonize people who think differently, for 'dissent is betrayal'(5) as Umberto Eco says about this "Ur-Fascism".

Demonizing is important in totalitarian mindsets.

Communists have:	Capitalists and the Anti-socials.
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Islam has:	the Infidels and the Apostates.
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The Nazis have:	the Jews and the Communists.
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The Politically/Socially Correct have:	the Nazis and the Racists and those who don't fit the matrix
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to demonize

It is completely possible that totalitarian movements can use each other as scapegoats.

And in that way political correctness may seem milder than the three others.

But marginalization and demonizing are not necessarily milder punishments than death. It seems fair to assume that by far most people spend more time and energy worrying about what other people think of them, than they worry about dying.

Those priorities, of course, can change if you live close to death. But I still dare claim that marginalization is a more efficient threat than death. As in other totalitarian societies the politically correct version gives clear benefits for its own. If you have the "right" credentials many doors in society open to you.

It is possible to become a politician without being able to speak anything but crap.

It is possible to become a teacher without any pedagogic qualities what so ever.

It is possible to become an expert without knowing anything at all about the subject you are supposed to be an expert on.

It is even possible to become an artist when you have nothing to say.

It is even possible to become a musician without any sonic sense/being tone deaf.

When we apply this scheme on our situation in the art world we see it result in materialistic machinery , the production of artistic commodities, that directs itself to the generation of pre-experienced sensations, sensations known in advance, guaranteed to affect in particular sad or joyful ways.

What then becomes sought and desired are (art-)works that resonate with the widest possible public: that is, with as many expositions or concerts as possible. This public can then give or withhold approval measured in sales.

Commoditization is a epiphenomenon of political correctness.

In other words, increasingly, artistic or musical success has become about nothing except money; and, increasingly, artists have come to judge their own success that way, too. This is the reason today that we feel so powerfully the artist's cry 'I sold millions', even though in truth it can say little about the art-form other than "it sold millions."

If we take this commoditization of art to its natural limit, we arrive at Damien Hirst's diamond encrusted skull, *For the Love of God* (2007). Commoditization has here become the only point. The work, such as it is, centers on its cost and value and comprises also (I would say mainly) the media storm surrounding it: the rumors that it was bought for £50m, or that Hirst himself bought it, or that he offset his tax bill by claiming diamonds as tax deductible artistic materials, or that he didn't buy it at all, or that nobody has bought it... And so on.

The paradox being this: that by removing all criteria, we are left with

nothing but the market. The opposite of what art originally intended. The opinion of the public is completely manipulated from above in the *treetop*, controlled I'd better say, in which the media play a leading role. *If you want to be part of it, play along the tune.*

And it goes almost without saying that you are in the cold if you don't follow "the party line". Just don't think and follow orders.

That brings me to Hannah Arendt, in her book *The Origins of Totalitarianism* (6) she insists on the greater political importance of the ordinary activity of thinking.

Indeed, she argues that the activity of thinking is the only reliable protection against the horrors that stained the last century.

In her article Eichmann in Jerusalem(7), she sees the decorated Obersturmbannführer as *man* on trial, not the system, an -ism, not even anti-semitism.

During his trial Eichmann himself insisted on renouncing personal responsibilities, as if there was nobody left to be either punished or forgiven.

He claimed never to have done anything out of his own initiative, that he had no intentions what so ever, good or bad.

He had only obeyed orders.(8) This typical Nazi plea makes it clear that the greatest evil in the world is the evil committed by nobodies, committed by man without motifs, convictions or wicked hearts or demonic wills. By human beings who refuse to be persons.

In refusing to be a person, Eichmann utterly surrendered that single most defining human quality, that silent dialogue between *me* and *myself*, that of being able to think. And consequently he was no longer capable of making moral judgements.

This inability to think created the possibility to many shockingly mediocre men to commit evil deeds on a gigantic scale. It is this phenomenon that Arendt has called the banality of evil. An evil that not presents itself in the personification of some anthropophagus monster, but in the ordinary man being 'correct'. [Think about that!]

-fig 8 Adolf Eichmann-

Wilhelm Reich discussed the phenomenon in his pre-war book 'the Mass Psychology of Fascism (1933) : (9)

"the astonishing thing is not that some people steal or that others occasionally

go out on strike, but rather that all those who are starving do not steal as a regular practice, and all those who are exploited are not continually out on strike: after centuries of exploitation, why do people still tolerate being humiliated and enslaved, to such a point, indeed, that they *actually want* humiliation and slavery not only for others but for themselves?"

I like that it raises questions. Questions that are not to be answered on forehand by Google machines and search engines. We need to learn to make questions ourselves. About anything.

Notes:

(1) Deleuze, Gilles & Guattari, Felix Anti-Oedipus

(2) Foucault, preface Anti-Oedipus

(3) That is a concept used in political science and international relations to explain increased short-run popular support of the President of the United States during periods of international crisis or war. Because Rally 'Round The Flag syndrome reduces criticism of governmental policies, it is seen as a factor of Diversionary Foreign Policy.

(4) In psychology, cognitive dissonance is the mental stress or discomfort experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time, or is confronted by new information that conflicts with existing beliefs, ideas, or values.

Leon Festinger's theory of cognitive dissonance focuses on how humans strive for internal consistency. When inconsistency (dissonance) is experienced, individuals largely become psychologically distressed. His basic hypotheses are listed below:

1. "The existence of dissonance, being psychologically uncomfortable, will motivate the person to try to reduce the dissonance and achieve consonance"
2. "When dissonance is present, in addition to trying to reduce it, the person will actively avoid situations and information which would likely increase the dissonance" (from wiki)

(5) Eco, Umberto. 1995. "Eternal Fascism: Fourteen Ways of Looking at a Blackshirt." Utne Reader, No. 72. Nov-Dec 95. Reprinted from The New York Review of Books (June 22, 1995).

(6) Hannah Arendt, *The Origins of Totalitarianism*, 1st ed. (New York: Harcourt Brace, 1951)

(7) Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Viking Press, 1965)

(8) During Eichmann's trial for war crimes in 1962, chief prosecutor Gideon Hausner drew attention to the significance and responsibility of Eichmann's *Obersturmbannführer* rank when, in response to Eichmann's claim that he was merely a clerk obeying orders, Hausner asked him, "Were you an *Obersturmbannführer* or an office girl?"

(9) Wilhelm Reich, *Die Massenpsychologie des Faschismus*, Farrar, Straus and Giroux 1933 (translation based of the third, enlarged edition from August 1942

-fig.9 August Landmesser-

Chapter 6 Closet Dissident

An order for music as in the title may be interpreted as sustain for the micro fascistic system it originates from, but could also have the opposite *political portee*. Music can be slippery to interpret in political sense. The 8th string quartet by the *dissonant dissident* Shostakovich says it all. It was written in Dresden in 1960 in only 3 days and was given the sarcastic dedication: "In memory of the victims of Fascism and War".(1) In 1979 a book appeared in the West entitled 'Testimony' which claimed to be the composer's memoirs, told to, and subsequently edited by, an associate, Solomon Volkov. The book was highly controversial because it showed Shostakovich not as the passive supporter of the Soviet regime, the role in which Western critics had placed him, but as a closet dissident. Protests followed the book's publication. It was first accused of being a forgery (which in parts it was), but it was also hailed as reflecting the spirit of Shostakovich's thoughts (which it is now generally believed to do).

Music critics also found much to ponder in the book because it included passages which upset their previously held consensus, like the one below concerning the Eighth Quartet.

"When I wrote the Eighth Quartet, it was also assigned to the department of 'exposing fascism'. You have to be blind to do that, because everything in the quartet is as clear as a primer. I quote 'Lady Macbeth', the *First and Fifth* Symphonies. What does fascism have to do with these? The Eighth is an autobiographical quartet, it quotes a song known to all Russians: 'Exhausted by the hardships of prison'."

Besides that the quartet begins with, and repeats insistingly, the notes D Es C H , (H the German name for note B), meaning D. SCH as autograph, placing himself on the spot of victims of fascism.

After writing this quartet Shostakovich committed suicide (but failed) to avoid being forced to become member of the Communist Party.

[In most western writing the Cyrillic *Шостако́вич* is transliterated without c]

-fig. 10 Quartet 8-

What connects music to politics is the potential to create the conditions wherein new connections and combinations can be drawn – socially,

linguistically, perceptually, economically, conceptually and historically.

That music, at its most creative, mutates as it experiments, producing new paradigms of subjectivity, generating new percepts and affects as an 'affective system' of change.

Music at its most social exposes the desiring production that organizes space, using desire in its most productive sense to bring to life the affective dimension of music. To this extent, the lines of flight emanating out of certain practices, such as Shostakovich's, result not so much from what an audience can see but more from what they cannot see. That is to say, the movement of lines between primary points of subjectivity – composer, critic, client, artist, dissident and listener – and signification – criticism, oppression, schizophrenia, history and value – can locate the majoritarian lines striating space in order to extract the minoritarian forces immanent to a particular space.

The reality of such music is qualitatively different from music that 'represents the real' like popsongs or certain opera's, as this kind of music is determined neither dialectically nor purely as symbolic gesture. This is an art practice that simply makes the coherency and rigidity of social space leak. In the spirit of Deleuze and Guattari the politics of music and art exposes the very proposition put forward in *A Thousand Plateaus*: 'Lines of flight are realities; they are very dangerous for societies, although they can get by without them, and sometimes manage to keep them to a minimum' (2) D&G 1987: 204). From this viewpoint, music functions as a line of flight, traversing individual and collective subjectivities and pushing centralized organizations to the limit; it combines a variety of affects and percepts in ways that conjugate one another.

In many respects the connective, expansive and deterritorializing character of lines of flight, when considered in terms of music and art, draws our attention to the ethical dimensions. Here the question of ethics in relation to music is primarily taken to be a problem of organization. Music enables us to broaden our horizons and understanding, sensitizing us to our own affective dimension in relation to the world as a whole. It is, therefore, no accident that art often becomes the primary target once repression sinks in, usually setting off alarm bells, and warning us that the social sphere is on the verge of becoming fascistic.

As Deleuze and Guattari insist in *A Thousand Plateaus*, when desire turns repressive it finds investment in fascistic social organizations; at this point the active lines of flight indicative of the political undercurrents of art are susceptible to blockage. This is not to suggest that art is immune to fascistic investment. It, too, can be turned against itself; that is when art is consumed

by the black hole that annihilates the innovative radicality of music. For example, although many of the Soviet composers were exemplified as producers of dissident music, we can deduct that the artists in question in fact participated in the selfsame irrational impulses motivating totalitarianism. In other words, when positive lines of flight are withdrawn or used to prop up the regulative nature of negative lines of flight, what we are left with is an ethical distinction formed between 'the politics of art' or 'the art of politics'.

Deleuze and Guattari observe that

"Music seems to have a much stronger deterritorializing force, at once more intense and much more collective, and the voice seems to have a much greater power of deterritorialization [than art or the face, which it deterritorializes]. Perhaps this trait explains the collective fascination exerted by music, and even the potentiality of the 'fascist' danger . . . : music (drums, trumpets) draws people and armies into a race that can go all the way to the abyss (much more than banners and flags, which are paintings, means of classification and rallying). It may be that musicians are individually more reactionary than painters, more religious, less 'social'; they nevertheless wield a collective force infinitely greater than painting" (3)

-fig 11 Mussolini playing his Amati violin-

Then there is Ottorino Respighi, a composer in the early days of Italian Fascism. Listen to his Pini di Roma, and hear the approaching Roman Legion march on the Via Appia. (4)

It was composed in 1924, two years after Mussolini came to power, and although Respighi was determinedly non-political, his membership in the openly fascist Reale Accademia d'Italia was seen as an endorsement of Mussolini's regime. Consequently, the tone poems Fontane di Roma, Pini di Roma and Feste Romane are often cited as examples of "atavistic pageantry associated with fascist propaganda." Indeed the Italian government certainly promoted performances of Respighi's music at a time when dissident artists were banished from official forums.

- fig.12 Ottorino Respighi (1879 – 1936)-

Harvey Sachs writes that Respighi did not have to ingratiate himself with Mussolini because “the ethnocentricity of his popular tone poems was just what the regime needed to demonstrate that progressivism and fascism were natural allies.” and “It was not Respighi's fault that fascist officialdom liked him, but he did not refuse the honors they proffered”(5) Jonathan Jones has written, “when we speak knowingly of ‘fascist art,’ we are trying vainly to give the devil a face.” While Pini di Roma had the misfortune of being Il Duce’s favorite piece, it remains to the listener to judge if the music itself is propaganda. Is this the soundtrack to Italian fascism? As is Carmina Burana to Nazism? (see ch.15) Is it possible to write music in fascist times glorifying the power of Rome and claiming to be apolitical? Is it possible to make art without statements? Does great art require great conflict?(6)

Or are these posthumous accusations unfounded as Respighi never actively supported the Fascist government. The fact that Toscanini, who went into exile rather than support Mussolini, nonetheless championed Respighi's music, suggests that the Maestro must have believed Respighi was not a fan of Benito.

He died before the end of the war and although there is an *Annotated Bibliography*, there is no revealing autobiography like Shostakovich's. Nevertheless, still in the 80s Italian newspapers protested honors awarded to his widow, and her efforts to celebrate the centenary of Respighi’s birth in 1979 were blocked by political opposition. Only in 1993 the Respighi Society was founded in London with “the intention of making the life and works of the 20th-century Italian composer better known and understood by the dissemination of accurate and impartial information.”

Another composer *facing Fascism* was Hanns Eisler, who wrote music for several of *Bertolt Brecht's* plays. In 1933 Eisler's music and Brecht's poetry were banned by the Nazi Party. Both went into exile to finally end up in Los Angeles. There he was accused in 1947 by the HUAC(7) of being 'the Karl Marx of Musik'. Yet he had been revolutionary in the sense to oppose Nazi ideology, the real fascists in this case were the members of this committee that chased alleged communists like Brecht and Eisler. But Eisler's Marxist adherence/sympathy was evident and he was expelled in 1948. In an essay he wrote indirectly about this(8):

"In the field of music Hitler has met defeat as total as at Stalingrad. Not even successful Quislings have appeared in the ranks of modern German composers. It is refreshing to report that in the years of *crime and corruption* in Germany, German music remained silent. No Hitler symphonies, no Goering operas, no Goebbels quartets, no Horst Wessel tone poems. Although money and power were offered as never before good music and honest musicians were and always will be arch-enemies of fascism".

Deleuze added: "It may be that musicians are individually more reactionary than painters, more religious, less 'social'; they nevertheless wield a collective force infinitely greater than painting" (9)
Thanks Gilles.

Notes:

(1)Solomon Volkov, Testimony, The Memoirs of Dmitri Shostakovich, Limelight Editions 2004

(2)Deleuze and Guattari A Thousand Plateaus: Capitalism and Schizophrenia. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press.
1987:204.

(3)Deleuze and Guattari A Thousand Plateaus: Capitalism and Schizophrenia. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press.
1987:302).

(4)Pini di Roma, part IV, Pini della Via Appia <https://www.youtube.com/watch?v=62V-ALILZSg> from 16'

(5)Harvey Sachs *Fiddling in Fascist Italy* Opera News 53, no.12 1989

(6) Or to quote Harry Lime "in Italy for 30 years under the Borgia's they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love and 500 years of democracy and peace, and what did that produce? The cuckoo clock."

(7) HUAC, The House Committee on Un-American Activities (HUAC) was an investigative committee of the United States House of Representatives. It was originally created in 1938 to uncover citizens with Nazi ties within the United States. However, it has become better known for its role in investigating alleged disloyalty

and subversive activities on the part of private citizens, public employees, and those organizations suspected of having communist ties.

(8) Hanns Eisler, Typescript for lecture 1944

(9) Deleuze and Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press.
1987:302 *A Thousand Plateaus*).

-fig.13 Italian Opera Company touring Australia, Sydney 1928-

Chapter 7 Refrain and counterpoint

Some more theorizing now. Lets look at music via Deleuze's lens. He defines that core elements of music are formed by

'The simplest cases are the melodic air, which is a monophonic refrain; the motif, which is already polyphonic, an element of melody entering into the development of another and creating counterpoint; and the theme, as the object of harmonic modifications through melodic lines. These three elementary forms construct the sonorous house and its territory.' (1)

At first glance the returning refrain forms the returning reassuring ritornel in music, it has the ability to establish 'correctness'. But

"When music sets up its sonorous systems and its polyvalent organ, the ear, it addresses itself to something very different from the material reality of bodies. It gives a disembodied and dematerialized body to the most spiritual of entities" (2)

This deterritorializes the refrain, in their words:

"While there is no universal art, no art form, no music or painting, that appeals everywhere in the same way, it is also true that there is no culture without its own arts, without its own forms

While music makes use of the refrain as its condition of existence, it also removes the refrain from its intimate relation to the constitution of territory: it deterritorializes the refrain. Music addresses the refrain as its condition but also as its problem "(3)

Music is the addition and subtraction, the resonance or dissonance of the refrain elements

and

Music is an escape from the refrain even as it draws the refrain along with itself: it is the freeing up of sonorous movements and soundless rhythmic forces from the constraints imposed on sound, vocality, vibration, resonance from codes, contents, and specific effects even as it reissues and reinstates other codes, contents, and effects that are no longer recognizable. Music thus both breaks and dislocates; it breaks down the refrain, it dislocates it from its home and from the safety zone it marks around itself. (14)"Music has a thirst for destruction, every kind of destruction, extinction, breakage, dislocation. Is that not its potential 'fascism'?" (4)

That attribute is a force that music has in potentiality among other capabilities, however it does sound rather negative in this way. In a metaphoric sense the refrain can be seen as a part of the composition code. If we see an orchestra as substitute society, then the played music is one of the expressions or codes of that society, that can deterritorialize etc, but obey to the internal hierarchy of that society.

-fig.14 Goebbels congratulating Furtwängler after a performance of Beethoven's 9th Symphony ("Alle Menschen werden Brüder") (sic) in honor of Hitler's birthday, 19 apr. 1942-

To form a counterpoint there has to be a melody, a principal tune to which the counterpoint forms an escorting entourage, thus consolidating the hierarchy and treetop structure in music itself. I relate to the form of music I was working in, although pop rock music answers to the same (simplified) rules, because here rhythm and refrain are most prominent. The music I make nowadays outside the classical scene wants to avoid these compositorial elements.

Music, being an assemblage itself, can be deterritorialized as counterpoint to political means, not surprisingly when we see Goebbels at a concert of Beethoven's Ninth, but Obama uses the same strategy when campaigning. On his campaign playlist appear 29 songs, only American.(5) The variety of music helps him cross off different pockets of voters with a selection of country songs (Sugarland, Zac Brown Band) for the traditional voters and something a bit alternative for the cool kids (Florence & The Machine, Arcade Fire).

Think of the the music that is *not* on the list.

The historic *counter-pendant* to counterpoint of this form of deterritorialized music is the list of music *not* to be played, the listing of Undesired Musical Works by order of the Präsident der Reichsmusikkammer, Dr. Raabe, 1939

-fig. 15 list entartete Musik-

Also in Dodecaphonic (6) music and other serial compositions, counterpoint and other typical ways of constructing a composition

('sonorous system' as Deleuze mentions), by use of Baroque hierarchy as the dominant, the sub-dominant and tonica, and also the sequence in importance among the notes of the scales, are absent.

In scales there are intervals that are more perfect ('*rein*') than others and the distance F-B p.e. was considered the worst: the tritonus or 'diabolis in musica'.

During the ages the valuation of some chords and intervals have developed.

With Ngram you can search the amount of appreciation and appearance along the ages of certain interval combinations with referral to the compositions they appeared in. Very nice gadget indeed.(7)

Now I have to come back to Beethoven's iconic Ninth Symphony, with its "Ode to Joy" finale, which has come down through the centuries as history's great and towering hymn to freedom, joy, brotherhood; a high marker of moments of human profundity. But the year of its premiere, 1824, in Vienna, was a time of great repression, of ultra-conservative nationalism, as old dynasties pushed back against years of Enlightenment and revolution.

Yet it's difficult to imagine the composer having any nationalist intent, with his well-known hatred of authority, particularly imperialist authority (and even more particularly of Napoleon). Even less obvious is the imputation of nationalist tendencies to Friedrich Schiller, whose poem, *Ode an die Freude*, Beethoven uses in a glorious chorus in the fourth movement. Schiller's poem, writes Scott Horton in *harpers.org* "envision[s] a world without monarchs" in which universal friendship "is essential if humankind is to overcome its darker moments." (8)

And in his take on the omnipresent piece of music, contrarian theorist Slavoj Žižek acknowledges in his recent documentaries, *A Pervert's Guide to Ideology*, that the Ninth is generally taken for granted "as a kind of an ode to humanity as such, to the brotherhood and freedom of all people."

Nevertheless Žižek, being Žižek, interprets the Ninth Symphony as a perfect ideological container, by reference to its unforgettable use in Stanley Kubrick's *A Clockwork Orange*, as unsparing a look at

humanity's "darker moments" as one might find on film .

As evidence of its "universal adaptability," Žižek points to its well-known use by the Nazis as a nationalist anthem, as well as by the Soviet Union as a communist song; in China during the Cultural Revolution, when almost all other Western music was prohibited; and at the extreme Apartheid right in South Rhodesia.

"At the opposite end," Žižek says, the Ninth Symphony was the favorite of ultra-leftist Shining Path leader Abimael Guzman, and in 1972, it became the unofficial "Anthem of Europe" (now of the European Union). The towering piece of music, Žižek claims, enables us to imagine a "perverse scene of universal fraternity" in which the world's dictators, arch-terrorists, and war criminals all embrace each other. It's a deeply disturbing image, to say the least. Watch the full excerpt for more of Žižek's examination of the ideological weight Beethoven carries: (9)

Notes:

(1) Deleuze & Guattari, *What Is Philosophy?* Trans. Hugh Tomlinson and Graham Burchell. New York: Columbia University Press, 1994:189

(2) Deleuze 2003:47 *Francis Bacon: The Logic of Sensation*. Trans. Daniel W Smith. Minneapolis: University of Minnesota Press.).

(3) Deleuze and Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987:300

(4) (*ibid.*, 299).

(5) OBAMA'S CAMPAIGN PLAYLIST
Singalong with the President

The full list is here:

Different People - No Doubt
Got to Get You Into My Life - Earth, Wind & Fire
Green Onions - Booker T & The MG's
I Got You - Wilco
Keep on Pushing - The Impressions
Keep Reachin' Up - Nicole Willis & the Soul Investigators
Love You I Do? - Jennifer Hudson
No Nostalgia - AgesAndAges
Raise Up - Ledisi
Stand Up - Sugarland
This - Darius Rucker
We Used To Wait - Arcade Fire
You've Got the Love - Florence and the Machine
Your Smiling Face - James Taylor
Roll with the Change - REO Speedwagon
Everyday America - Sugarland
Learn to Live - Darius Rucker
Let's Stay Together - Al Green
Mr. Blue Sky - Electric Light Orchestra
My Town - Montgomery Gentry
The Best Thing about Me Is You - Ricky Martin, featuring Joss Stone
You are the Best Thing - Ray Lamontagne
Keep Marchin - Raphael Saadiq
Tonight's The Kind of Night - Noah and the Whale
We Take Care of Our Own - Bruce Springsteen
Keep Me In Mind - Zac Brown Band
The Weight - Aretha Franklin cover of song by The Band
Even Better Than The Real Thing - U2
Home - Dierks Bentley

(6) Dodecaphony, or twelve-tone technique is a method of musical composition devised by Austrian composer Arnold Schönberg (1874–1951). The technique is a means of ensuring that all 12 notes of the chromatic scale are sounded as often as one another in a piece of music while preventing the emphasis of any one note through the use of tone rows. All 12 notes are thus given more or less equal importance, and the music avoids being in a key. The technique was influential on composers in the mid-20th century.

Schönberg himself described the system as a "Method of composing with twelve tones which are related only with one another".

(7) <http://www.peachnote.com/#!nt=singleNoteAffine&npq=68+-12+4+2>)

(8) <http://harpers.org/blog/2008/11/schiller-freedoms-hymn/>

(9) <http://www.youtube.com/watch?v=XM9erS90gTE>

Chapter 8 Die tote Stadt [, about a sonORIZED novel and a novelized opera]

"Now let us talk of something interesting. I was going to say why don't you write a Common Reader review of music? Now consider that. Write your loves and hates for Bach and Wagner etc out in plain English. I have an ulterior motive. I want to investigate the influence of music on literature.."

Virginia Woolf in a letter to Ethel Smyth 1940 (1)

How come I keep thinking about music so much when writing and reading for this thesis?

Because so much music resides in the words.

Let me explain this by giving 2 examples, Korngold and Woolf.

For Erich Korngold the novel *Bruges-la-Morte* by symbolist writer Georges Rodenbach (2) inspired him to compose his opera *Die Tote Stadt*. Together with his father, the feared critic Julius Korngold, he adapted the book for his libretto.

At the time I played the opera with the Concertgebouw Orchestra and the Nationale Opera in april 2005, I had never heard of Deleuze and friends and was completely occupied studying the notes of the score. The multiplicity of styles, virtuously combined by Korngold, produced a complicated idiom of German Late Romanticism with its Hungarian ancestry, invisibly connected by Viennese composers as Webern and Bruckner and that needed hours of preparing and practice.

Now that I'm researching thesis matters I tripped over Korngold again, this time for the reason that he fits in my kaleidoscopic approach of the matter connecting many parts of my writings, a position '*in Between the Acts*' so to speak, demanding a closer look at the man, the opera and the 1892 novel by Rodenbach. To start with the last, there is something very familiar about this story: a middle-aged widower, Hugues Viane, moves to Bruges as it is the town most suited to his melancholy. He desperately misses his wife; and in the cloistral, muffled, moribund city of Bruges he finds the perfect analogue for his grief. And then one day he sees a woman in the street who appears to be the exact double of his dead wife. He obsesses about her, pursues her, and eventually begins a relationship with her. But it turns out that she is not the

reincarnation of his wife ...

Like many symbolist works, it has a modern feel to it, despite all those stylistic mannerisms we associate with the era - the most striking being those fainting-sensibility exclamation marks at the end of descriptive paragraphs.

But it is those descriptions that make *Bruges-la-Morte* so remarkable. As Rodenbach fully intended, the chief character in the novel is the town itself: and this was some time before Joyce had the same idea about doing the same with Dublin in *Ulysses*.

This is one of the greatest novels ever written about grief, loneliness and isolation; a pessimistic Schopenhauerian *Elegy*, and such subjects are still relevant these days. The tone of the book made it simply inviting to be converted in an opera.

Morbid death cult and roaring theatre life are effectively confronting erotic fantasies and bourgeois mentality. To quote Alfred Hitchcock on his film *Vertigo*:

"I was intrigued by the hero's attempt to re-create the image of a dead woman through another who's alive. To put it plainly, the man wants to go to bed with a woman who's dead; he's indulging in a form of necrophilia."

As to be expected, music by Korngold, and others like Eisler, Zemlinski and Schulhoff, was branded *Entartet* by the Nazi's. By that time Korngold already emigrated to America, in 1934 to be precise, where he started working for the Hollywood machinery and Warner Bros.

Korngold set about arranging Mendelssohn's incidental music, for a film adaptation of Shakespeare's "*A Midsummer Night's Dream*" incorporating other pieces by the composer into the score, and in some cases, writing new, stylistically appropriate passages to link one cue to the next. He later described how after writing various musical sections out, recording them, and then playing them back on the set, he would "conduct the actor in order to make him speak his lines in the required rhythm," a novel approach that most certainly stemmed from his years of experience in the theater. He orchestrated the use of rhythm as musical element in language, a language not even being his native.

One way of approaching literature, opera and language in Korngold's work, would be to see the triangle as example of what we could call "minor opera," following the model of Deleuze and Guattari's notion of a

“minor literature” in their book, *Kafka: Toward a Minor Literature*.⁽³⁾

This concept of “minor” does not mean insignificant, in the sense of less important or less achieved; nor does it mean written in a language with fewer speakers or with less of a literature than the “major” languages of the world. Indeed a “minor literature,” according to Deleuze and Guattari, is always written in a major language—but in what they call a “deterritorialized” mode of that language.

The concept of a “minor literature” is not meant to overturn a conventional hierarchy of aesthetic value, to revalue the so-called “minor” as really “major,” for no one would dispute the supreme literary value of either Kafka. Minor literature reveals the potential artistic power of deterritorialization (whether literal or figurative), of not being comfortable in one’s skin, one’s native language.

And this is certainly a characteristic shared by Korngold and the other composers in exile, in their historical niche, somewhere between Wagner and Schönberg.

Minor literature is less a product than a process of becoming minor, through which language is deterritorialized immediately, where social and political issues are engaged, and a collective assemblage of enunciation makes possible the invention of a people to come.

Where it is a question of language, musical developments as an opera are subject to linguistic mediation as part of a language that reinforces dominant culture. In each and every case, this language is English.

In order to develop a minor use of this language, minor cultural formations, such as those *Entartete* expressions, have all had to find ways of altering or recombining elements from the dominant language in order to render them sonorous, as a means to foregrounding their transformative potential. That is to say that minor cultural formations have had to deterritorialize the English language. By escaping one dominant culture Korngold found himself in another dominant culture challenging his musical potential.

Korngold had vowed to abstain from writing anything for the concert hall or opera house altogether as long as Hitler, “that monster in Europe,” remained in power, -a curious example of so-called “internal exile” combined with actual displacement-, choosing instead to support his family through the money he made as a film composer. While the war in Europe drew to an end, Korngold had grown increasingly disillusioned

with Hollywood and with the kinds of pictures he was being given, and he was eager to return to writing music for the concert hall and the stage. But it appeared the Vienna he and his family finally saw in May 1949 was substantially different from the city they left a little over a decade before and still a small cadre of Nazi sympathizers continued to occupy key social and cultural positions in Austria and Germany, and they were determined to prevent Jewish exiles from renewing their pre-war lives and careers.

Critics complained that the opera was old-fashioned and that Korngold's brand of overt lyricism was no longer relevant. As it turned out Vienna had become itself a metaphor for *Die tote Stadt*, making Korngold the protagonist in his own opera.

-fig.16 Erich Korngold-

Lets twist the kaleidoscope to see another remarkable figure of the Interbellum in that same triangle of literature, music and language, -normally regarded from the semantic side-, Virginia Woolf.

In her essays, short fiction and novels, Woolf draws on a wide range of musical sources for both form and content: "I always think of my books as music before I write them" (4).

It may seem a remarkable insight, but following the Deleuzian concept, I would call her work a minor-literature, reinforcing a dominant culture, as her 'native' language -being music- had to *become minor* in a deterritorialized mode of a major language -being English-, be it her native tongue too.

Woolf often invokes music -and rhythm in particular- in reference to the composition of her novels. While working on *To the Lighthouse* in 1926, for example, she writes to Vita Sackville-West:

"Style is a simple matter; it is all rhythm. Once you get that, you can't use the wrong words. But on the other hand here am I sitting after half the morning, crammed with ideas, and visions, and so on, and can't dislodge them, for lack of the right rhythm. Now this is very profound, what rhythm is, and goes far deeper than words." (5)

Likewise, she claims that "writing is nothing but putting words on the backs of rhythm. If they fall off the rhythm, one's done" (6).

Although superficially this may seem a mere literary game of words and rhythm, Woolf has a deliberate purpose. A political one.

Woolf actively engaged in the fight against fascism. She fought not by wielding bayonets or delivering political speeches, however, but by exploiting in her art the Weltanschauung of the new physics and of information technology -a perspective that emphasized information over energy, relation over event, reception over ontology. Her last novel, *Between the Acts*,⁽⁷⁾ from 1941 can be seen as a work that questions how to strategically reach individual members of the larger British public in order to warn against the dangerous allure of the fascist spectacle; how fascism promotes a sense of belonging, and connection to history, unity, and order. As war planes flew overhead and newspapers reported alarming events from abroad, the way of life of audience and participants on that described June day in 1939 was about to change drastically (as only the reader knows too well). But it is the novelized elements occurring "between the acts" of the pageant that are critical to understanding how, or if, this audience will intervene as a public for justice, to protest fascism, militarism, and oppression. She uses a gramophone, a machinic device, to demonstrate how patriotic messages, through rhythm and rhyme, can transform ordinary individuals attending a ceremony, into a herd (8) that can be controlled by a charismatic leader. She aims in the novel to warp sound waves and so to short-circuit the herd impulse by privileging the receiver's interpretative act: the act of listening.

The novel fights fascism and offers a way out of the politics of domination by exploiting the noise inherent in communication technology, which allows her to articulate an antiauthoritarian pluralist politics. The audience members must therefore make meaning out of noise; these interpretative acts break their instinctive connection to the sound waves, the rhythm and rhyme and of patriotism.

Pridmore-Brown⁽⁹⁾ says that it is about the idea 'that sound and music in *Between the Acts* promote engaged listening as "active resistance to the values of war" or to new ways of thinking that can "replace the humanly inhabited center with a space in which to imagine the voices of otherness and diversity in the universe." (10)

In an analogy of the process of thinking as pointed out by Hannah Arendt, (see chapter 5) the process of listening -as opposed to the semantic meaning of what is spoken- can produce new forms of being in

the world.

- fig.17 A pageant in London 1913-

I argue that the book reads as an opera score; before the play has progressed six lines, we hear at least seven voices: Mrs. Carter, the narrator, the gramophone, little Phyllis, whispering spectators, the kind old man, and the director in three vocal modes, cursing sotto voce, calling in vain for music, then promoting from the script, a sort of voiced octet. This does not even include the thoughts, observations, and interruptions of the key characters in the novel—Isa and Giles Oliver, Bart Oliver, Mrs. Manresa, Lucy Swithin, and William Dodge. In this opera the pageant is to be seen as a performance, a *novelization* of a performance better said, "positing that La Trobe's key function as director and author of the pageant is to introduce "noise into the patriarchal script" by "dramatizing her private vision," thus fighting "the nation's meta-theatre, with its mass parades, its hyperproduction of signs and symbols" (11)

This novelized meta-opera (or *minor-opera*) takes place in an urban 'in between' space where the lawn of Pointz Hall becomes the temporal-spatial site where public-private, and aesthetics and ethics, become linked through critique.

That is another aspect in need of kaleidoscopic attention. For Woolf, alike Rodenbach and Korngold, the urban space is a stylistic inspiration to render an attachment, a love beyond reach. The city fascinates her, yet her relationship with it was problematic. In her attempts to resolve her developmental struggles as a woman writer in a patriarchal society, Woolf shaped and reshaped the image and meaning of London. Woolf's earlier works depict London as a competitive patriarchal environment that excluded her, but her mature works portray the city as beginning to accept the force of female energy, as argued by Susan Squier.(12)

By fictional description of ordinary life in the city Woolf circulates these matters, coming time and again back to the urban metaphor.

For instance an excerpt of *The London Scene* (13) :

"Thus, to know London not merely as a gorgeous spectacle, a mart, a court, a hive of industry, but as a place where people meet and talk, laugh, marry, and die, paint, write and act, rule and legislate, it was

essential to know Mrs Crowe.

....But even London itself could not keep Mrs Crowe alive for ever. It is a fact that one day Mrs Crowe was not sitting in the armchair by the fire as the clock struck five; Maria did not open the door; Mr Graham had detached himself from the cabinet. Mrs Crowe is dead, and London - no, though London still exists, London will never be the same city again".

By focusing on Woolf's changing attitudes about the city, Squier is able to define Woolf's evolving belief that women could "reframe" the cityscape and use it to imagine and create a more egalitarian world.

Squier's study offers significant new insights into the interplay between self and society as it shapes the work of a woman writer.

After completing the manuscript of her last (posthumously published) novel, *Between the Acts*, Woolf fell into a depression similar to that which she had earlier experienced. The onset of World War II, the destruction of her London home during the Blitz, and the cool reception given to her biography of her late friend Roger Fry all worsened her condition until she was unable to work.

On 28 March 1941, Woolf put on her overcoat, filled its pockets with stones, walked into the River Ouse near her home, and drowned herself.

Du weißt, das ich in Brügge blieb,
um allein zu sein mit meiner Toten.
Die tote Frau, die tote Stadt,
flossen zu geheimnisvollem Gleichnis.

(14)

Notes:

- (1) The Letters of Virginia Woolf (ed. Nigel Nicolson and Joanne Trautmann, vol.6 :450. The rest of the letter is lost.
- (2) Georges Rodenbach, *Bruges la Morte*, translated by Mike Mitchell and Will Stone, introduction by Alan Hollinghurst, Dedalus Limited; 2nd edition edition, 2010
- (3) Deleuze and Guattari, *Kafka: Toward a Minor Literature*. trans. Dana Polan, University of Minnesota Press
- (4) The Letters of Virginia Woolf, ed. Nigel Nicolson and Joanne Trautmann, vol.6 : 426
- (5) Ibid, vol.3: 247
- (6) Ibid, vol.4 :303-04
- (7) Virginia Woolf, *Between the Acts*,1941 Orlando, FL: Harcourt, 2008.
- (8) Woolf's notebooks indicate she read Freud's Group Psychology and Analysis of the Ego in 1939, in which Freud claims, "A group is an obedient herd, which could never live without a master. It has such a thirst for obedience that it submits instinctively to anyone who appoints himself its master" (18: 81).
- (9) Michelle Pridmore-Brown, "1939–40: Of Virginia Woolf, Gramophones, and Fascism." PMLA 113.3 (1998): 419
- (10) Melba Cuddy-Keane, Virginia Woolf, Sound Technologies, and the New Aurality, New York Garland 2000: 93
- (11) Michelle Pridmore-Brown "1939–40: Of Virginia Woolf, Gramophones, and Fascism." PMLA 113.3 (1998): 415
- (12) Susan Squier http://uncpress.unc.edu/browse/book_detail?title_id=2111
- (13) Virginia Woolf, *The London Scene*: six essays by Virginia Woolf, Snowbooks, 2004
- (14) Paul in *Die tote Stadt*, Oper in 3 Akten, by Erich Korngold, ed. Schotts Söhne, Mainz, 1921, Erstes Bild, Zweite Szene <http://www.youtube.com/watch?v=oGQ56c-6z5k> 9:07

Chapter 9 Kutmuziek met nietjes

It has been a while since I played some work of Berio, somewhere in the 90's, probably *Formazioni*, one of the orchestra transcriptions, with KCO, but I'm not sure. It is an oppressed memory, something with 'onspeelbare kutmuziek'; the only vivid recollection of the concert with this super complicated score is that the sweating cello group completely lost track. When the work came to an end through the bewildered gestures of the conductor Ricardo Chailly some of us whispered in despair: 'I wasn't even at the staples', pointing to the reassuring sight of the staples when half way in a printed partition.

But the public was very enthousiast, giving us a standing ovation for the performance. The individual in the audience apparently scared not to be recognized by the herd as being capable of judging such avant-garde music. We are all artists.

In those days Berio hadn't composed his *Sequenza XIV* (2002) for solo cello so it was not on the repertoire for newly graduated students. I had a quick look at the score, what supported my (premature) opinion as found in the title.

To listen to the music is something completely different though, that can be an overwhelming experience. It is written in the typical Berio style; pages full of scribblings and remarks to be deciphered, making a run-through 'a vue' categorical out of the question. The funny thing is, on closer look, that the music is not so extreme 'avant garde' and shows a lot of connections to the classical repertoire. (1)

Luciano Berio was born in a small town, Oneglia, in 1925, where his grandfather and his father played the organ in a local church and also composed.

While Ernesto Berio was an ardent admirer of the Duce, his son was an equally ardent antifascist – ardent and furious: he could not forgive Mussolini for falsifying music history by suppressing the works of the pioneering composers of the 20th century. Apparently this was his greatest grief against Il Duce.

Having grown up in the provinces, Berio was in any case handicapped by having been cut off from cultural life but Italian fascism aggravated his isolation by depriving him of access to music which would have been so essential for his development.

This may be so, but actually Berio never lost his awareness of and interest in his predecessors.

-fig. 18 Sequenza IV-

He was convinced of the need for young composers to come to terms with the achievements of their predecessors by studying their scores and writing music in various styles, hence his reconstruction of an unfinished Schubert symphony in Rendering, his arrangements and instrumentations of Purcell, Boccherini, de Falla, Verdi, Mahler, Puccini, Weill. Neither did he close his ears to music outside the sphere of the concert hall and theatre: he was an admirer of the Beatles and arranged some of their hits, Michelle, to be performed by his former wife Cathy Berberian. (2)

-fig.19 -Berio at the Italian Institute in London in 1965, with Paul McCartney and Barry Miles-

He also orchestrated a bunch of folksongs under the title Folk Songs which has in its turn also become a hit. (3)

He owed a great deal to his friend Bruno Maderna "I learned for instance from the way he conducted Mozart or my works and his own. He had a thorough knowledge of early counterpoint, Dufay and the others, and studied electronic music much earlier than I did."

In time Luciano Berio grew to become a towering figure in international musical life. Some of his works became a milestone in the history of music – whether works for solo instruments and solo voice (the Sequenza-series), pieces for chamber ensemble, orchestra works as *Sinfonia*, works for chorus and orchestra, voice and orchestra, solo voice, chorus and orchestra and all his music theatre pieces as *Un re in ascolto*. This overview [of opii] shows the composers

'awareness of the plurality of functions of his own tools forms the basis for his responsibility just as, in everyday life, every man's responsibility begins with the recognition of the multiplicity of human races, conditions, needs, and ideals. I would go as far as to say (as my anger comes back) that any attempt to codify musical reality into a kind of imitation grammar (I refer mainly to the efforts associated with the Twelve-Tone System) is a brand of fetishism which shares with Fascism and racism the tendency to reduce live processes to immobile, labeled objects, the tendency to deal with formalities rather than substance.'

He also says in "The Composer on His Work (4):

'Alas, this industrialized twelve-tone horse, dull on the outside and empty inside, constantly being perfected and dragged to a new Troy in shadow of an ideological war long since fought and won by responsible minds like Schönberg, with neither systems nor scholarship for armor!'

Now I get an itch. His remark on fascism and 12 tone music is remarkable for someone embracing the 'traditional' way of composing. Where some contemporaries seemed content to treat harmony as simply a sub-category of "texture", Berio insistently returned to the harmonic dimension as central to his larger musical aspirations. Of course Berio found new ways in exploring his notes, I think of the, by now classic, lyrical intensity of works written for La Berberian, such as *Sequenza* III. The started expeditions through the harmonic jungle was at first a matter of brilliantly alert intuition – in, for instance, *Sequenza* IV for piano – but was soon absorbed into a focussed framework, first in *O King*, but then in many subsequent works of the early seventies, by exploring the consequences of harmonic projections from a line. The fruits of this patient process of exploration came in the major works of the eighties and nineties, where harmony resumed its rights as the organizing force behind such major theatre works as *La vera storia*, *Un re in ascolto*, and *Outis*, but could equally determine the masterly concision of *Sequenza* XIII for accordion.

In this chosen path I feel a discrepancy between ideology and sonorous results, keeping in mind how harmony adds to the hierarchical structure of music, by use of tonica, dominant and subdominant and dissonant. (see chapter 7)

These terms alone say it all. Does that mean that a composer using harmonies is a micro-fascist? Of course not, but it indicates how hierarchy is embedded in our inherited (musical)way of thinking and I observe that Berio, looking for new ways to express himself should be aware of his Wagnerian composition styles, because interwoven with exactly those political concepts Berio is opposed to. This in contrary to serial music where every note, dynamic and rhythm is treated in a equal way and harmonies are a coincidence, in a serial way, hence the term. Let us look for instance at his major work *Sinfonia*, composed in 1968–1969 and scored for a massive orchestra,(5) consisting of:

-piccolo flute, 3 flutes, 2 oboes, cor anglais, clarinet in E \flat , 3 clarinets in B \flat ,

-alto saxophone, tenor saxophone, 2 bassoons, contrabassoon

-4 horns, 4 trumpets in C, 3 trombones, bass tuba

-3 percussionists, harp, electric harpsichord, piano, electric organ

-24 violins in three groups, 8 violas, 8 celli, 8 double basses and 8 amplified voices.

Compare this to Wagner's *Tristan* that is instrumented for the following instruments:

-3 flutes (one doubles piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons

-4 horns, 3 trumpets, 3 trombones, bass tuba

-2 percussionists (for timpani, cymbals, triangle, tambourine), harp

-strings (*Die Streichinstrumente sind vorzüglich gut und stark zu besetzen.*)

Can we see this as some sort of a musical *crypto eugenetical* attempt, *zum Ausbesserung des musikalischen Idioms*, or do we opt for the more descriptive and political correct terms of the critics?

'It is a *musically innovative post-serial classical work*, with the eight vocalists commenting about musical (and other) topics as the piece twists and turns through a seemingly neurotic journey of quotations (6) and dissonant passages'. The eight voices are actually not used in a traditional classical way; they frequently do not sing at all, but speak, whisper and shout words by Claude Lévi-Strauss, whose *Le cru et le cuit* provides much of the text, excerpts from Samuel Beckett's novel *The Unnamable*, instructions from the scores of Gustav Mahler and other writings.

The result is a narrative 'staged opera' with the usual tension and release of classical music, but using a completely different language.

The actual chords and melodies at any one time do not seem as important as the fact that we are, for example, hearing a part of Mahler or a particular bit of Alban Berg with added words by Beckett.

'One might describe the relationship between words and music as a kind of interpretation, almost a Traumdeutung, of that stream-of-consciousness-like flowing..' (7)

Because *Sinfonia* directly quotes from other musical sources as far back as the late baroque era (Bach) and as recent as a few years before the

1968 premiere of the piece, it is arguable that *Sinfonia* uses the widest array of techniques ever employed in a single musical work. Even the latest musical technique to evolve by that time, *sound mass* from the early sixties (originated by such composers as Krzysztof Penderecki and György Ligeti), is used several times throughout the third movement.

The friction lies for me in the fact that Berio on one hand is clearly taking distance from his political Italian past, but on the other hand is composing orchestra works in a hierarchical way with classical titles and structure, be it innovative at the time, but purposely referring to the old school, adding layer on layer in an almost Wagnerian manner. History becomes a Leitmotiv for Berio's collage technique.(8) And in that history Wagner is an anchor point.

In an interview with Umberto Eco, 'Eco in ascolto', held in 1986 not long after the premiere of *Un re in ascolto*, he insists that the work should be considered a 'musical action' (*azione musicale*), a concept he associates with Wagner's *Tristan and Isolde* and in which 'musical process steers the story'.

This process he contrasts with opera, which, according to him, is 'sustained by an "Aristotelian" type of narrative, which tends to take priority over musical development' (9)

In his lecture 'Of Sounds and Images', held in 1995 during the composition of *Outis*, his views have, if anything, hardened. Again, his reference point is Wagner, claiming that:

in an opera as coherent in its expressive intensity as Wagner's, what is seen on stage may, given its emblematic nature, actually be replaced by music. Music will tend to govern all the different elements of the performance, and may indeed take their place. (10)

Further he is citing Wagner's idea of 'deeds of music made visible' (*ersichtlich gewordene Taten der Musik*). In a next step, Berio extends the general principle to all opera, mentioning Mozart, Debussy and Berg by name:

'In the great tradition of musical theatre, music is almost always in charge. It tends to organize, to reveal, and indeed to 'direct' narrative and dramaturgical functions that it has itself generated. ...Musical theatre only seems to take on a deep and enduring meaning once the dramaturgical conception is generated by the music (11)

We are in familiar territory of course. In the wake of modernism's crisis of representation, renouncing the *mimetic* apparatus of opera became de rigueur among composers who wanted to be taken seriously. Examples are not hard to find, from Stravinsky's and Schoenberg's experiments with music-theatrical forms to Boulez's infamous demand to blow up the opera houses.

..what is the point of entering the operatic stage only on condition that music's primacy remains unquestioned.? Berio's reference to Wagner here is not without its problems, given that the latter's idea of the 'visible deeds of music' is dependent on the philosophy of Schopenhauer, whose metaphysics Berio would be unlikely to accept wholesale. More confusingly still, his second major reference point is Brecht, as anti-Wagnerian a thinker as one could imagine. Moreover, to charge conventional opera with being 'Aristotelian', as Berio does, seems odd, to say the least. (12)

Berio's insistence on the primacy of music itself embraces an aspect of the Aristotelian legacy, namely the belief that the different constituents of the theatrical presentation need perforce to be governed by a strict hierarchy. So we end up with an antifascist using hierarchical classical music and theatre structures and a composer with a focus on Wagner, but declining opera. Regarding the impossibility to see Wagner's oeuvre in a non-political way, it seems that Berio came only to the staples in Wagner's work.

But since we are stuck at the middle now, it may be the moment to evaluate the staples themselves, namely those that hold together the scores of Berio's *Sinfonia* and *Coro*.

His transformations and assembling of music from the past, can be seen in similar Deleuzian terms as I described Virginia Woolf's work in the chapter *Die tote Stadt* ; as a minor literature deterritorializing in a major language. If we look at the 3rd movement of Berio's *Sinfonia*, "In ruhig fliessender Bewegung," we see not only a transformation of the

corresponding scherzo of Mahler's second symphony, but also an interpolation of a great deal of quoted material from a variety of other earlier music of that same era. Most of the quotes originate from the same decades surrounding the composition of Mahler's own "Resurrection Symphony".

The concept of a major language must necessarily be modified or replaced here by the more musically related concept of a major repertoire. The deterritorialized repertoire in *Sinfonia* then is (early) Modernism: a repertoire which at one time was minoritarian too, but which had ceased its own becoming-music by the time of Berio's encounter with it as from 1945. Modernism had, by that point, become a major repertoire. Because Italy's fascist regime had denied the young Berio any direct engagement with that tradition during his formative years, his eventual connection to it was not only accompanied by the emotions of anger toward Fascism as he described in *Meditation on a Twelve-Tone Horse*, but also necessarily by a critical distance from that same denied tradition. Modernism is the equivalent of the major language that is not Berio's own and from within which he may therefore construct a minor practice. This distance is the first requirement for all minor literatures. Minor literatures are not lesser literatures; they are the source of all revolutionary movement in literature. Besides my example of Woolf, Deleuze guides us to Kafka, Beckett and Joyce, all four writing minor literature in a major language. The identification of these writers as creators of a minor literature is especially important since the works of both Beckett and Joyce had already been co-opted by Berio as precedents for his own experiments with the deterritorialization of language.

Berio's *Sinfonia* is not part of a minor literature just because it uses literary sources, which themselves form a minor literature, but rather because it uses its own musical sources (Mahler, Schoenberg, Debussy, Ravel, etc.) to exceed an expressive threshold in the same ways that Woolf, Kafka, Joyce, and Beckett crossed their respective literary thresholds within the major languages that they were distanced from. Another requirement of a minor literature is that the concept of a "master" now be replaced by a "collective enunciation," as an utopian precursor to a revolution yet to come. It is the elimination of a subject and the creation of a *becoming* world. In music no less than in literature, this is the calling into being of a people yet to come, of an Earth yet to

come, through the mechanism of an audience yet to come, of how a collective subjectivity can be created in music.

In works such as Berio's *Coro* and *Sinfonia*, we find examples of what Deleuze and Guattari would call the "multiple-cry" of the people.(13) In these works Berio builds a virtual musical city in which instruments and voices are paired in a chorus of folk texts or quotes, which become transformed into a network by working directly with their intensities, and by acting machinically upon their material techniques at different speeds. Of *Coro*, Berio says:

'Sometimes the speed of enunciation of the text also varies independently of the general articulation. *Coro* is therefore also an anthology of different modes of "setting to music," hence to be listened to as an "open project" in the sense that it could continue to generate ever different situations and relations. It is like the plan for an imaginary city which is realized on different levels, which produces, assembles and unifies different things and persons, revealing their collective and individual characters, their distance, their relationships and conflicts within real and ideal borders.'" (14)

Berio's choice of the "city" as a metaphor here not only calls to mind *Die tote Stadt* as discussed, but also the familiar text *Invisible Cities* that was written shortly before *Coro* by his close friend and colleague Italo Calvino.(15) The desire for an unattainable 'love' can be understood here as the desire for a new subjectivity. While Calvino's own meditation on signification, memory, and desire is also an appropriate model for comparison to Berio's *Coro*, and a likely source for Berio's own metaphorical use of the "imaginary city," the production of a new subjectivity through a collective enunciation is the more explicit concern of Deleuze and Guattari.

I will therefore again apply Deleuze and Guattari's concept of the *assemblage* once more, in relation to this collective enunciation. The production of a new subjectivity, of a collective subjectivity in particular, is also a critical element of Berio's transformational aesthetic. In

Meditation on a Twelve-Tone Horse, he declares that "music can't lower the cost of bread, is incapable of stopping (or starting for that matter) wars, cannot eradicate slums or injustice," and in *Sinfonia* he echoes those same words as a collective cry.

What music can do, Berio tells us, is invent and elaborate “patterns of expectation,” to create the “modes of conditioning the perception of a willing listener.” In short, music can call into being a new audience through its collective enunciation.(16)

That is why Berio reaches further than Korngold. Berio's city is not a *'tote Stadt'*, it is a social assemblage of desire, and it is in this crucial sense that Berio's poetics engage directly with the political, social, and cultural dimensions of music by developing a minor subjectivity. An assemblage, as Deleuze and Guattari tell us, always has two sides: the collective assemblage of enunciation and the machinic assemblage of desire.(17)

If the composer is a desiring machine, seeking connections and flows of intensity with the music of the past and with the virtual music of the future, then it is this desire itself that keeps creating the machine, and that never stops creating the machine. The machine is always becoming another machine. “There is no machinic assemblage that is not a social assemblage of desire, no social assemblage of desire that is not a collective assemblage of enunciation.”(18)

The desiring machine of the composer then, does not produce a statement that ever refers back to a subject or even to two subjects: one “who emits the statement,” and the other “about which the statement would be emitted.”(19)

It produces instead a collective enunciation that is a polyphony of subjectivities—subjectivities of the virtual that can wash away the regimes of the past and the present in a violent forgetting. Thus, while music cannot stop or start the wars or feed the hungry, it can create the virtual subjectivity of the yet to come, to condition the willing listener and so create the opening for a revolution yet to come. This is what makes the concepts of Deleuze so interesting for me.

For Berio, as for Deleuze and Guattari, then, the forgetting of the past is the becoming intense of the present, and it is the opening to the proliferating virtual of the future.

Compared to Korngold, and in spite of his *Kutmuziek* being difficult to master, I value Berio's potential a lot more, as Korngold looks back and Berio looks forward.

Notes:

(1) XIV performed by the cellist of the Arditti Quartet, Rohan de Saram <https://www.youtube.com/watch?v=QFNpao45Ax8>

(2) Cathy Berberian in Michelle <https://www.youtube.com/watch?v=goeVbPvqrE8>
Photo: Universaledition/Eric Marinitsch

(3) Stella Doufexis https://www.youtube.com/watch?v=Q_DpEaKsFm4

(4) "Meditation on a Twelve-Tone Horse", in *Classic Essays on Twentieth-Century Music : A Continuing Symposium* (1996) edited by Richard Kostelanetz and Joseph Darby, p. 169

(5) Berio, L. Sinfonia, 3rd Mouvement <http://www.youtube.com/watch?v=9YU-V2C4ryU>

(6) This is the (partial!) list of musical quotations used in the third movement of *Sinfonia* in order of their appearance:

- Schoenberg's *Five Pieces for Orchestra*, fourth movement, "Peripetie" (violent scale from bars 2–3 played by the brass), in bars 1–6
- Claude Debussy's *La mer*, second movement, "Jeux de vagues" (opening measures), in bars 4–5
- A brief quotation of Mahler's Symphony No. 4 (Mahler) in bars 2–10, beginning just before.....
- Mahler's *Resurrection Symphony*, third movement (the only quotation that is ongoing) entering in bar 7, from where it continues to the end of the movement, though not always audibly (Hicks 1981–82, p. 212)
- Paul Hindemith's *Kammermusik Nr. 4*
- Ravel's *Daphnis et Chloé*, flute solo from the Pantomime
- Debussy's "Jeux de Vagues" returns
- Berlioz's *idée fixe* from the *Symphonie Fantastique* (played by the flutes and oboes), in bar 106
- Ravel's *La Valse* (orchestra plays octave motif with piccolo playing a chromatic scale)
- Stravinsky's *Le Sacre du Printemps* (the "Dance of the Earth" sequence at the end of the first tableau), bars 170–85
- Stravinsky's *Agon* (upper oboe part from the "Double pas de quatre")
- Richard Strauss's *Der Rosenkavalier* (one of the waltzes composed for the opera)
- a chorale by Johann Sebastian Bach
- the end of the second movement of Bach's Second Brandenburg Concerto
- Alban Berg's *Wozzeck* (the drowning scene late in the third act)
- Beethoven's *Pastoral* Symphony, second movement (melody stated with the clarinets)

- Resumption of Hindemith's *Kammermusik No. 4* in the solo violin, starting in bar 429
- Another quotation from Beethoven's *Pastoral* Symphony, ending in bar 448
- Brief recapitulation of the opening of the movement: Schoenberg's "Peripetie", Debussy's *La Mer* (this time from the third movement "Dialogue du vent et de la mer"), starting at bar 488
- Boulez's *Pli Selon Pli*, very first chord of the entire piece from the first movement ("Don")
- Anton Webern's Cantata op. 31, fifth movement (opening), in bars 547–54
- Karlheinz Stockhausen's *Gruppen* for three orchestras (during the introductions of the vocalists near the end, bars 555–60)

(7) Notes of the composer in the program at the New York premiere 1968

(8) 'I would almost say that this section of Sinfonia is not so much composed as it is assembled to make possible the mutual transformation of the component parts'. A style also called polystylism or bricolage technique by Daniel Albright (Albright, Daniel. 2004. *Modernism and Music: An Anthology of Sources*. University of Chicago Press.)
Because of this, the work is often described as one of the first examples of Postmodern music

(9) Berio, L., 1989. Eco in ascolto. *Contemporary Music Review*, 5(1), pp.1–8.

(10) Berio, L. & Osmond-Smith, D., 1997. Of Sounds and Images. *Cambridge Opera Journal*, 9(3), pp.295–299.

(11) Berio, L Ibid., p.295- 296

(12) D.M.C.E. / Le théâtre musical de Luciano Berio, Université de Paris, 2013

(13) Deleuze and Guattari, *A Thousand Plateaus*, pp. 341–2.

(14) Luciano Berio, Liner Notes to *Luciano Berio – Coro*, Deutsche Grammophon 2531270, 1980.

(15) Italo Calvino, *Invisible Cities*, Houghton Mifflin Harcourt Harvest Book Series 1978

(16) Luciano Berio, "Meditation on a Twelve-Tone Horse," p. 8

(17) Deleuze and Guattari, *Kafka, Toward a Minor Literature*, p. 81.

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Chapter 10 At war with Stockhausen

In the quest of this thesis, to investigate the relation between art and music, media, culture and fascism, I can not overlook the German avant-garde composer Karlheinz Stockhausen.

On September 16, 2001, he held a press conference in Hamburg on the occasion of a series of concerts featuring his work *Freitag* (1991–94) from his cycle *Licht* (1977–2003). In the course of his live musings on Lucifer and in the shadow of the World Trade Center (WTC) attacks that occupied the consciousness of much of the world, Stockhausen claimed that the attacks had been '*the greatest work of art in the whole cosmos*'.

The media, quick to decontextualize and spread these remarks, managed within the course of a day to set in motion the cancellation of Stockhausen's scheduled concerts and to rupture his career. From that point until his death in 2007, his monumental career was eclipsed by a single remark. Long-time friends of the composer and even two of his children, were alienated by his comments. To call the 9/11 terrorist attacks an artwork, let alone the "greatest work of art that has ever existed," is so provocative that it could easily be dismissed as the emanations of a disturbed mind. That it was one of the most internationally recognized avant-garde composers who made this claim and that it was taken up—if only in passing—by thinkers such as Slavoj Žižek and Paul Virilio, should, however, warrant closer inspection.

Stockhausen, a strange character but nevertheless one of the most influential composers of the twentieth century, instantly turned into *persona non grata* as a consequence. And just as instantly, the words of the interviewer director Benedikt Stampa dissolved, words that had expressed how incredibly proud the *Musikhalle* was that Stockhausen was there and how they as an organization would do everything to make his stay in Hamburg go well.

There has always been a certain temptation to name Stockhausen in a trajectory with another great German composer, Richard Wagner, even though Stockhausen denied any relationship or similarity. Both had the tendency to compose megalomaniacal projects, *Gesamtkunstwerke*, for specially designed stages and auditoriums involving a wide range of arts. In Stockhausen's case, this sometimes necessitated groups of four

orchestras and choirs or twenty-four speakers on twelve channels grouped all around and sometimes below and above the audience. His *Helicopter String Quartet* (1992–93, first performed 1995), for instance, orchestrated the movements of four string players who must board four helicopters and play the composition while hovering in the air—engine sounds and all.

It is worth emphasizing that Stockhausen was not an average composer. As one of the pioneers of electronic music and serial music, as well as stereo and surround sound—or *Raumklang*, —his influence in the second half of the twentieth century proved to be considerable, from what might be termed “serious music” to Krautrock to the Beatles, who honored him with an appearance on the *Sgt. Pepper’s* album cover.(1)

-fig.20 Original photo of Stockhausen (1964) used by Beatles on "Sgt. Pepper" LP cover-

Stockhausen was a spiritual person in a strange way. He believed in angels and that he was trained on Sirius, where he would return after the death of his physical body in our solar system. Death for him was not only not the end, but it was an opening he eagerly anticipated, an opening to a deeper understanding of the universe. It was not uncommon for Stockhausen to make cryptic or offhand remarks that had the potential to make the audience feel awkward. This was not done for malicious reasons but rather because he did live in a different universe, if not a physical one then at least a mental one.

According to Stockhausen, the attacks had been the greatest work of art in the whole cosmos, because people, *Geister*, as he calls them, fanatically rehearsed the events for ten years toward the production of a single performance—and then died. The translations render “*das größte Kunstwerk*” as the “greatest work of art,” although it could also be translated as the “biggest,” “largest,” or even “ultimate,” as Slavoj Žižek has done.(2)

Death and art have always been linked, (see chapter 11) as have war and art.

Boris Groys reminds us that the artist and the warrior used to live in an ambivalent but symbiotic relationship: “The warrior did the actual fighting, and the artist represented this fight by narrating it or depicting it.”(3)

With the modern mass media this has changed somewhat as the warrior is no longer in need of the artist to glorify his deeds. In the early twentieth century, it was the provocations of the Futurists as well as the Surrealists that made the links between violence, or indeed terror, and art explicit.

Futurists sometimes seemed closer to an openly cruel fascism than to an art movement. In their manifestos, we can see the “terroristic imagination which dwells in all of us,”(3) a desire to tear down and destroy and—usually—build again from scratch. André Breton fantasized in the “Second Surrealist Manifesto” about shooting at will into a crowd.

It is no coincidence that the “avant-garde” is a military term and much of the avant-garde vocabulary is a martial one. For a general public who can get angry at seemingly harmless works of art in public space and who believe that art should be uplifting, that it should make us feel good about ourselves and the human condition, it is simply inconceivable to bring together violence and art, and is seen as provocation.

Wagner’s Tristan Chord that unfolds in the opening sequence of *Tristan und Isolde*, for instance, was a provocation too as it did not conform to anything that had previously been heard and therefore couldn’t undergo the violence of categorization exerted by the public opinion and the critics in consensus correctness. Many see it as the beginning of the end of tonality.

-fig.21 Tristan Chord-

There were a number of composers that took the disintegration of tonality even further and did away with anything that was supposed to be a naturally and universally harmonious chord progression. Igor Stravinsky and Arnold Schönberg were prominent figures of this move even though they chose different compositional strategies. By Theodor Adorno respectively viewed as barbaric and reactionary in the case of the former and emancipatory and progressive in the case of the latter. Dodecaphonic music (ch7.6) democratized each pitch in our Western twelve-tone scale, with Stockhausen being one of its practitioners.

He also played a crucial role in the *becoming-technologized* of music in overturning acoustic instruments by introducing electronics and electromagnetics in novel ways and by experimenting with sound from different sources and thus questioning not only the established idea of the orchestra and the performer but also the spatial hierarchy of listener and performer.

Every one of these steps in the unfolding of music in the West was essentially a violent move that proved traumatic for many adherents of classical music. One may rightly claim that we are dealing with an entirely different type of violence here, with a violence that symbolically kills the father the way Nietzsche felt he had to kill Wagner. It is not a violence that brings physical destruction to human beings, but it is nevertheless a violence, and it is one that is at the heart of avant-garde artistic expression and its reception, going beyond the mere depiction of terror. The radical overturning of what we know, of overturning tradition and precedent, is what Stockhausen was dedicated to in his work. He once wrote of the Second World War: "The cities were eradicated and we can begin anew without consideration of the ruins and remainders of bad taste." He always viewed destruction in terms of creation. "Destruction is above all an opening," he wrote. "Each destruction—this we know from explosions—sets energy free."(4)

This remark shows similar traces of Wagner's passionate debates with Bakunin; the notion of the purifying role of radical destruction which clears the field for a new beginning. And reminds of Eisler's *Auferstanden aus Ruinen* (see also chapter 10). But to only read Stockhausen's remarks about 9/11 in metaphorical terms, as a killing of the existing patriarchal order, is also to miss the point. If we were to consider the terrorists as artists, it is because they found a novel and radical use for the airplane that created a sublime situation, just like Stockhausen found novel and radical uses for electronics and electromagnetics to create sublime situations. In his first electronic composition, *Kontakte* (1958–60), Stockhausen used discarded US army equipment to produce a distinctive sound. In their first and only performance, the 9/11 suicide squad used civilian airplanes to attain a paramilitary goal.

Although his words remain shocking, even after 14 years, it's about time we forgive him for it. Not only to restore his well-deserved status as a true Black Swan (5) in the development of electronic music, but more

importantly because he was right. We shouldn't see terrorist attacks as acts of war, but as art. Strategically speaking, even 9/11 itself didn't affect the military and political power of the U.S. in the world. Rather, the battle terrorists try to win is a cultural one. They want to convince us (the audience) that we should be afraid of them (the actors) by putting up a terrifying terror show (the act) to make us listen to their message.

That's not just *like* performance art, that *is* performance art.

It seems Stockhausen was right after all. And if terrorists' attacks are the ultimate form of performance art, performed by Islamo-fascists, then this art style is a fascist one *in situ*.

That brings me back to Stockhausen's criticism of Wagnerian art.

According to him, it's not outspoken aggressiveness that's the problem, rather, he believed that *any form of emotion in art* would eventually lead to violent reactions in real life. It was the highly emotional style of the German Romantic art in the nineteenth century that according to him formed the breeding ground for totalitarian ideologies and violent German nationalism in the next. He wanted to avoid this from happening again by creating a new kind of music. In the early 1950s he started writing music that was deliberately sterile and scientific, devoid of any personal expression or ideology. Taking this approach back to my terrorism-as-performance-art argument, it gives us some very straightforward Stockhausian advice on how to deal with terrorist attacks. If we follow this line the only good response is stoicism, as an emotional reaction would only lead to more violence and extremism in the long run. So if terrorists are like performance artists, the same rules must apply to them: it's not *their* actions that determine their impact, it's the way *we* receive them.

Lets come back to *public opinion*, steered by *social correctness*, as it's not only the internal qualities of a work of art that define its appeal.

In Wagner's case, his bad reputation has very little to do with the intrinsic emotionality of his music; it has everything to do with the fact that in 1850 the Maestro himself published an anti semitic essay against Jewish influence on German music, which urged critics to start demonizing his musical legacy. (6)

Without this silly piece of rubbish, Wagner would probably be considered one of the very best composers of all time, sharing lonely heights

with the 3 Bees (Bach-Beethoven-Brahms). Because of this essay though, he's been given a much more modest spot in the Classical Music Hierarchy. I get back to him in the next chapter. The stoic Stockhausen got stained in an ironically similar way: he instantly lost over half a century of critical acclaim with the very tactless quote I started this chapter with. His *music* didn't enter into it! Even a thinker on the order of Paul Virilio seems misinformed when he writes that Stockhausen flew "into raptures of the spectacle of the New York attacks."(7)

It could be argued that one reason why the destruction of the Twin Towers has not brought significant change in global power relations is the same reason why Stockhausen's concerts were cancelled on such short notice. In both cases, there is a fundamental inability to be provoked into reflection. It is reflex and not reflection that is the *modus operandi* of politicians, officials, and the media, especially as the transmission of information approaches the speed of light. We see reflex and mirroring, a mirroring of what voters or consumers are expected to go for, but not reflection. Those who, due to their catalyst positions, are supposed to reflect before shaping public opinion are not only not given the time they need, if they wanted to, they also don't include themselves or a critical view on the existing power structures in the picture. Paul Virilio has coined the term "public emotion," which, to him, is a mere sociological reflex, and contrasts it with "public opinion," which should take time for reflection to build. He writes: "The more the contemporary city-dweller is subject to diffuse and uncertain threats, the more he or she tends to make political demands for someone at the helm to be punished."(8)

With Stockhausen, the city of Hamburg, (which unknowingly had been hosting a terrorist cell), had found someone to blame, someone upon whom to unload public wrath. As Hamburg's Cultural Senator Christina Weiss said: "It may be that Stockhausen experts... judge the significance of his words differently. In the current situation, the public doesn't understand them. They [i.e., the comments] are cynical and immoral."(9)

With no word does she mention that the avant-garde has always been an academic movement and never tried to appeal to the common man, that in fact "all avant-garde art was made against public taste."(10) In a mediated world, encouraged by social correctness as we have

seen, this means provoking the anger of the public because it is public emotion that decides what is good and what is evil.

The (sonic) artist, if he takes his work seriously, has to take all these events into artistic [account]consideration. In the world of art, there really isn't much that could measure up with the WTC attacks if we consider them as art, but attempts are being made, and there is not a lot micro about this fascism.

-fig.21 James Foley-

Notes:

(1) On May 1, 1967 the Beatles contacted Stockhausen through Brian Epstein's NEMS Enterprises to obtain permission to use his photo on the upcoming Beatles LP "Sgt. Peppers Lonely Hearts Club Band".

- fig. 22 telegram Beatles-

Paul McCartney claims in several statements that he was the first Beatle to discover Stockhausen's music. He named *Gesang der Jünglinge* as his favorite Stockhausen work. McCartney probably introduced John Lennon to Stockhausen's music in mid-1966. Lennon was also greatly influenced by Stockhausen. *Hymnen* was Lennon's inspiration for *Revolution #9* on the Beatles' White Album.

Rock musicians such as Frank Zappa, Peter Dinklage, Jerry Garcia and Björk name Stockhausen as a major influence on their musical lives and work. Jazz musicians like Miles Davis, George Russell, Anthony Braxton and Charles Mingus have also been Stockhausen admirers.

(2) Slavoj Žižek, *Welcome to the Desert of the Real* (New York: Verso, 2002), 11.

(3) Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), 121.

(4) Karlheinz Stockhausen quoted in Christian Bauer, *Sacrificium intellectus: Das Opfer des Verstandes in der Kunst von Karlheinz Stockhausen, Botho Strauß und Anselm Kiefer* (Munich: Wilhelm Fink Verlag, 2008), 58.

(5) The black swan theory is a metaphor that describes an event that comes as a surprise, has a major effect, and is often inappropriately rationalized after the fact with the benefit of hindsight.

(6) Daniel Barenboim introduced Wagner on the Israel Festival in 2001 and was declared instantly "cultural persona non grata". An Israeli ad hoc orchestra played in 2012 for the first time in 70 years a complete concert dedicated to Wagner.

(7) Paul Virilio, *Ground Zero* (New York: Verso, 2002), 45

(8) *ibid.*

(9) Paul Virilio, *The Original Accident* (Malden, MA: Polity Press, 2007), 63

(10) "Komponist Stockhausen: Anschlag 'größtes Kunstwerk'," *netzzeitung.de*, September 18, 2001.

I need to thank Christian Hänggi for his article *Stockhausen at Ground Zero*, first published in *Fillip 15*, fall 2011 and Brecht Savelkoul for his article *Terrorism as Performance Art* in *Distilled* aug 2013

Chapter 11 Going to the Opera with Žižek

Lets take the opportunity to go to the opera with Žižek. On tonight's program is Wagner's Parsifal. Before listening to his music lets have a closer consideration at the composer in casu and the cultural impact of his compositions.

There can be no doubt that Wagner's own attitudes are ethically and politically disturbing and despicable, making him irredeemable as person. As I mentioned before his anti-semitism – “the sinister realm of Wagner's reactionary outlook” (1) – will remain an everlasting stain on his art and writings. It has reasonably been claimed that Wagner by his own writings contributed to the resurgence of anti-semitism in Germany in the 1880s, in particular by helping to make it culturally respectable. (2) And not by his writings alone as we are going to see.

Nevertheless, Wagner's works persist, and primarily because he was a great musician. His ripe late-romantic style maintains much of its allure; a music of almost unparalleled eloquence and intimacy keeps his works on the stage. They are performed around the world – even reluctantly on Israeli stages nowadays. (3)

If we want to unravel the friction with Wagner, the question begins with a consideration of which dimension of his works should be considered, as music, libretti, and staging are all important components of his opera's. What will be analyzed? What will be the basis of critique? In his recent writings, Slavoj Žižek claims that:

One should turn around the standard notion of the primacy of music in opera, the idea that words (libretto) and stage action are just a pretext for the true focus, the music itself, so that the truth is on the side of music, and it is the music which delivers the true emotional stance ... It is absolutely crucial to bear in mind what goes on on stage, to listen to words also. (4)

These are not answers at all, as Slavoj tries to separate the work and its music, an aim which can be seen to be failing already in the use of words such as “emotional stance” and which is anyway peculiarly hopeless in the case of Wagner, who took unprecedented steps to unify musical and dramatic expression. If we end up with such an evasion, it is clear that we must start again.

Wagner's *own* aspiration was for an utopian art machine, a *Gesamtkunstwerk*, but on a national level, as a German art, in the sense of nationale Kunst rather than Volkskunst—that is to say, the nationalism was a matter of the destiny and political significance of German art, not of its materials. Could we blasphemically say an assemblage of *assemblages* in Deleuzian style?

Before we go on deconstructing the Maestro, time to look at this important term *assemblages* (5) in the Deleuzian ontology, which are complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning. In that sense a *Gesamtkunstwerk* is not Deleuzian at all, and very much against their concepts, since an assemblage involves a process, a swing between the horizontal and the vertical axis, and deals with those forces that unmake and make territories, what Deleuze and Guattari define as deterritorialization and reterritorialization, contrary to a fixed artwork that -of all things- aims at *sublimation* of the Deutsches Volk. A *Gesamtkunstwerk* I would rather see as a *collage* or *constellation*, as music deterritorializing in politics. note: As for definitions I would prefer to use the original French word *agencement* in stead of assemblage, since that points to 'agency', an interacting medium. My guess is that if Deleuze would have wanted to use the word assemblage he could have, since it is a french word too, but for the sake of uniformity I stick to the usual translation as made by Brian Massumi and others.

Assemblages operate through desire as abstract machines, or arrangements, that are productive and have function; desire is the circulating energy that produces connections.

Thus reinterpreted, desire is viewed not just as an experimental, productive force, but also as a force able to form connections and enhance the power of bodies in their connection. These two features are used to distinguish the experimentation of desire from any variant of naturalism; and Deleuze defines desire accordingly in his work with Guattari as assembled or machined. This conception of desire works across a number of themes in Deleuze's writing with Guattari.

Productive and positive desire works in their writing as an operative vocabulary through which they explain fascism in politics as the desire for the repression of desire, and they advance a new ethics of 'schizoanalysis' whose task is the differentiation between active and

reactive desires, all the while explaining simple activities such as sleeping, walking or writing as desires.

An assemblage transpires as a set of forces coalesces together, the concept of assemblages applies to all structures, from the behavior patterns of an individual, the organization of institutions, an arrangement of spaces, to the functioning of ecologies. An assemblage emerges when a function emerges; ideally it is innovative and productive. The result of a productive assemblage is a new means of expression, a new territorial/spatial organization, a new institution, a new behavior, or a new realization. The assemblage is destined to produce a new reality, by making numerous, often unexpected, connections.

The underlying concept of a *Gesamtkunstwerk* transpires desire too, for a German art, a *National Kunst*, providing a musical mulching manure for the emerging fascism in Wagner's day's.

In '*Why is Wagner Worth Saving?*' the idiosyncratic philosopher changed his mind saying:

'With Romanticism, music changes its role: it is no longer a mere accompaniment of the message delivered in speech, it contains/renders a message of its own, "deeper" than the one delivered in words. Music should be given the right to "speak for itself" - in contrast to the deceiving verbal speech, in music, it is, to paraphrase Lacan, the truth itself which speaks.'

Clearly Wagner has remained a constant figure of reference for Žižek's work. Why save Wagner? The basis of Žižek's reading of Wagner is the conviction that the latter's writing undermines its own explicit ideological project. The myth of the wound only healed by the sword that smote it, and Amfortas' undead state serve as a metaphor for elements within Žižek's reading of both Lacanian psychoanalysis and the Hegelian dialectic. (6)

Žižek's psychoanalytic readings of Wagner's opera's seek to go beyond the typical historicist and aesthetic interpretation of his works. Even more than with his analyses of film, the reader approaching Žižek's writing on Wagner is confronted with intricate plot details, alternative scenarios, and references to specific productions or hypothetical future productions.

One cannot approach Wagner without also dealing with the question of

leitmotif. In *In Search of Wagner*, (2005) Adorno claims that the use of leitmotif points to the future commodification of music. In opposition, Alain Badiou finds that leitmotif and the 'endless melody' of Wagner's compositions do not seek a Hegelian totality, but actually point towards transformation without finality. (7)

Žižek accepts Adorno's criticism of leitmotif, but posits that Adorno's own philosophy consists of leitmotif like phrases and thus that this criticism is fundamentally a self-criticism. In response to this, can we not claim that Žižek's style also relies on leitmotif? Žižek's rumbling style, with its sudden breaks and diversions, is held together with leitmotif. Is this a negative feature of his philosophy?

-fig.23 Wagner-

On the question of 'endless melody' and leitmotif Badiou replies that:

Wagner still represents a music for the future ... I would say that Wagner's connecting of leitmotif and totality, of leitmotif and 'endless melody' (since – the description is not completely erroneous – this is how Wagner's lesson about first replacing the operatic set numbers with 'endless melody' and then weaving it all together with leitmotifs is often summed up), is nevertheless a step in the direction of totality-free greatness. (8)

I find it interesting that Wagner himself used the term *Gefühlsmoment* instead of *Leitmotiv*, a term pointing more to the aesthetics in the opera's and that these philosophers want to oversee obviously, because both Žižek's and Badiou's view on music cannot be described as aesthetic. Žižek rejects both historicism and aestheticism as proper approaches to musical art:

'historicist reductionism and abstract aestheticism are two sides of the same coin: a work is eternal not against its historical context, but through the way it answers the challenge of its historical moment. One needs to *abstract* from historical trivia, to *decontextualize* the work, to tear it out of the context in which it was originally embedded.' (9)

When they approach music, Žižek and Badiou, employ analyses of both its linguistic level – lyrics or libretti – and its sound. They both have approached the *notes-themselves*. In *Opera's Second Death*, Žižek makes an exceedingly bold claim about Wagner's works:

“what if Tristan and Parsifal simply and effectively are the (from a certain standpoint at least) the two single greatest works of art in the history of humankind?”

Actually Wagner himself did very much like the Parsifal that he got in 1882, apart from a problem with the moving scenery.
(10)

In opposition to Badiou and Žižek’s reading, Richard Mohr argues that the original staging of *Parsifal*, with its homoerotic overtones, is the truly subversive version pointing to a future gay male religion without gods.
(11)

Žižek notes that 'Tristan should thus be read as the resolution of the tension between sublime passion and religion' explaining 'in what precise sense Tristan embodies the "aesthetic" attitude (in the Kierkegaardian sense of the term): refusing to compromise one's desire, one goes to the end and willingly embraces death.'

In that sense this art is to be seen as the mediator between religion and politics.

For Žižek, Badiou, and Mohr the questions raised by *Parsifal* and *Tristan* are theologico-philosophical in nature. The interpretation of this notion however may differ in view. Nietzsche, in his ultimate rejection of Wagner, believed that *Parsifal* was a recapitulation on Wagner’s part towards Christianity. In Badiou’s view the finale of *Parsifal*, with its declaration that the “Redeemer has been Redeemed” is perhaps the first occurrence of the *deconstruction* of Christianity: 'Perhaps, such a reading enables us also to cast a new light on the link between *Parsifal* and *Der Ring*. *Der Ring* depicts a pagan world, which, following its inherent logic, *must* end in a global catastrophe; however, there are survivors of this catastrophe, the nameless crowd of humanity which silently witnesses God's self-destruction'.

For Mohr, against Nietzsche’s perception of the opera as plainly Christian, the ceremony that concludes *Parsifal* places the human community as the savior of God:

Difference, power, and killing within the old order become transformed into affinity between like and like in the new. Sacred beyond trading yet

of human origin, the fundamental value ritualistically enacted and advanced in this “sacred dramatic festival” is equality between persons ... (12)

In the unique figure of Hagen, *Der Ring* also provides the first portrait of what will later emerge as the Fascist leader; however, since the world of *The Ring* is pagan, caught in the Oedipal family conflict of passions, it cannot even address the true problem of how this humanity, the force of the New, is to organize itself, of how it should learn the truth about its place; *this* is the task of *Parsifal*, which therefore logically follows *Der Ring*. We see here the proto-fascist Wagner as expected, when observing his genius to intuit ahead of his time the rising figure of the Fascist ruthless scheme. It is at this level of what Deleuze would have called pre-subjective affects that we have to approach Parsifal: in the tradition of radical revolutionary parties.

In his foreword to Adorno's *In Search of Wagner* (13) Slavoj Žižek communicates that Wagner contains a revolutionary potential that has not been spotted or fully brought out yet and that now, "after the exhaustion of the critical-historicist and aestheticist paradigms" (14) is the right, decisive time. Žižek sees the new phase as ideologico-critical, or, better yet, -political. The underlying question being, can music ever bear the revolutionary role envisaged for it by Žižek?

In German history, Wagner is often identified as a precursor of political anarchism.(15) This may sound strange, given the Wagner-Nazism connection, but what it means in fact is that there was a minimal anarchistic streak in National Socialism, too. Like Wagner, certain wings of Nazism wanted to wipe out the the previous civilization in its entirety (including institutions like religion, states, art, and so on) and start with a clean slate. Moreover, this kind of ultra-revolutionary thought was often connected to an organic conception of the movement that ought to overcome civilization. A case in point is Heidegger, who consistently supported Nazism as a movement, even after the war, but was suspicious of it as a functionally and rationally organized Party, even before the war. The idea was that Nazism as a movement will organically and "anarchisticly" find the ways in which it will first creatively destroy stale institutions and then creatively support forms of German life – all of this with the guidance of the German spirit, not the dictates or organizational flow-charts of a centrally planned state.

This spiritual and *völkisch* anarchism was also the anarchism of Wagner, who was against the state and authorities, but not in terms of the proletariat, but in terms of the rooted German-speaking and physically-working people; through the *Volk*. This is Wagner's view of the revolution that is needed in Europe: a rejuvenation of earthly and spiritual collective experience against the modern rational and scientific individual. It is also the root to Wagner's antisemitism, in that according to him the stereotypical Jew is unrooted, cosmopolitan, not fundamentally dependent on a particular soil. The goal is that the

participant – not a spectator – of the music-drama overcomes his or her individual ego and encounters in the work powers that are greater than the individual or a collection of individuals. In this sense the works are cultic: the point is to participate in the mythic experience, the life of the mythic forces, not to spectate them or to aesthetically enjoy them. The point is not only cathartic [psychological healthful], as a cultic event can also spur the participants into violent action. The works result in ideas – not concepts – that do not only describe but also direct life. So we have a typical chicken and egg situation: a revolution is necessary for true Wagnerian art to be possible and that art itself is a condition for the revolution.

Yes, a typical Žicken and Žek situation indeed.

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- (10) See Richard Wagner on Music and Drama, selected by Albert Goldman and Evert Sprinchorn. From translations by H. Ashton Ellis (University of Nebraska Press, 1970: 369-376.)
- (11) Mohr, R. *Gay Ideas*, Boston: Beacon Press, 1992: 213)
- (12) Ibid=Mohr, R. *Gay Ideas*, Boston: Beacon Press, 1992: 138)
- (13) Žižek, S. "Foreword: Why is Wagner Worth Saving" in Adorno, T. *In Search of Wagner*, London: Verso, 2009) (Orig. *Versuch über Wagner*, 1952.)
- (14) Ibid=Žižek, "Foreword: Why is Wagner Worth Saving" in T. Adorno, *In Search of Wagner*, London: Verso, 2009a: xxvii)
- (15) Carlson. A. *Anarchism in Germany*, Metuchen: The Scarecrow Press, 1972: 16)

Chapter 12 Gergiev's Pussy

The haunting interpretation of the Shostakovich Eighth(1) by Valery Gergiev at the Gergiev Festival in 2010, -the symphony described by Kurt Sanderling as "the crushing of the individual" by the Soviet system-, was the performance that left me with some kind of psychological discomfort—a kind of critical conflict. In the light of Shostakovich's life under Stalin, his terror-stricken accommodations with the Soviet state, I asked myself where we stand when this composer's music is led by a conductor who has fabricated his own pact with authority, who has even spoken approvingly of the politics of fear? Does an orchestra member, or even the audience, need to have a political conscience, be political correct?

There is no clear answer to that question. We have all made our compromises with power; everywhere, the noblest artistic strivings are circumscribed by social conditions that make them look hypocritical and hollow.

But the historical ironies surrounding Valery Gergiev are becoming uncomfortably intense, Gergiev being a prominent supporter of the current Russian regime. He is one of more than 500 celebrity signatories (he is no. 97 Гергиев В.А., художественный руководитель Государственного академического Мариинского театра) of a recent statement on the Russian Ministry of Culture's website that backs the Russian president's policies in Ukraine and Crimea.

He has defended Russia's anti-gay law which prohibits gay visibility or advocacy; falsely claiming the law is a crackdown on paedophilia, not homosexuality.

Gergiev is a long-time supporter of President Putin and supported his 2012 election campaign, publicly stating that he was voting for Putin. Indeed, he released a video entitled: *Why I am voting for Putin*. In a television ad for Putin's third Presidential campaign, he said,

“One needs to be able to hold oneself *presidentially*, so that people reckon with the country. I don't know if it's fear? Respect? Reckoning.”

The recent passage in Russia of a new law to suppress public support for gay equality led to demonstrations against Gergiev when he

conducted in New York at the Met and performed with the Mariinsky Orchestra at Carnegie Hall. And last march (2014) at London's Barbican concert hall Gergiev was the focus of a noisy protest. Ukrainian campaigners and allies accused the principal conductor of the London Symphony Orchestra (LSO) of "supporting President Putin's tyranny, the invasion of Ukraine and the persecution of gay Russians." Gay rights campaigner Peter Tatchell even interrupted an LSO concert when he told the audience: "Gergiev defends the new homophobic law that persecutes gay Russians." Tatchell says he's experienced violent discrimination in Russia first hand. In 2007 he was in Moscow to support efforts to hold a gay pride parade when he was beaten by neo-Nazis and then arrested. "It's an affront to human dignity for anyone, including an esteemed Russian and international music artist, to align themselves with legislation and a regime that violates human rights," Tatchell said.

-fig. 24 Valerie Gergiev.-

Asked to comment on the Pussy Riot case, Gergiev suggested that the young women in the band aimed at a career boost and were merely out to make money (One member has been on a hunger strike in a Siberian prison camp mind you). That seems an odd thing to say for someone who appeared in the Russian edition of *Forbes* has placed him at No. 3 on a list of the wealthiest and most popular Russian celebrities, behind the tennis player Maria Sharapova and the singer-songwriter Grigory Leps. Gergiev's annual income is said to be \$16.5 million. Certainly Valery has a different relation with Putin than the Pussy Riot girls. He was recently given the title of Hero of Labor by President Vladimir Putin, who has been on friendly terms with the conductor since 1992, when Putin was a deputy mayor of St. Petersburg. In spring 2013, Gergiev presided over the opening of a seven-hundred-million-dollar addition to the Mariinsky complex. Putin was in attendance, and offered a birthday toast to Gergiev, who had just turned sixty.

The Mariinsky remains the center of Gergiev's existence, and his gestures on behalf of Putin may be less a statement of ideological solidarity than an expression of gratitude for the leader's financial largesse. Gergiev still insists that the music alone matters. When a Russian paper asked him about the gay issue, he said, "As a director of

the theatre, I have only one criterion: ability, talent.”

This looks like a rather desperate attempt to recoup his now tarnished reputation, for it appears that Gergiev wants to have it both ways: he dabbles in politics, yet insists that politics stops at the doors of art. This is an old illusion. We saw the same ducking of principals in Respighi's behavior in the times of Il Duce. Richard Strauss used similar language in a 1935 letter to Stefan Zweig: “For me, there are only two categories of people: those who have talent, and those who have none.” (2)

Strauss was saying that Nazi anti-Semitism had no bearing on his artistic standards, despite his position in the regime. Of course, the propaganda law in Russia, intolerable as it is, hardly rises to the level of Nazi repression. But the legislation is disturbingly retrogressive, and has fed a wave of anti-gay violence. No one should be surprised that gay people, for whom concert halls and opera houses have long been safe havens, are turning away from Gergiev and other pro-Putin musicians. Such positions have international consequences.

The protesters have an overwhelmingly powerful case, but it is not one that they need to make to Gergiev. What is clear is that Gergiev's consuming interest in life is music, he conducts two hundred and fifty performances a year, and devotes himself round the clock - some would say self-destructively - to his profession. Yes, he has power, especially in St Petersburg, where he was able to push through the building of a new opera house against much opposition; yes, he appears to have earned a fortune, but given his talent and his industry, one can hardly begrudge him that. He has made his position clear; now they should lay off him.

Music, as the same medium, can get someone rich and famous, others get persecuted and that risk is still very real in a totalitarian state. Hanns Eisler writes in 1944 (3):

"We musicians are apt to consider our art as something a little apart from life and its crises. But on the other hand music is extremely sensitive to all social trends. When fascism first touched German music, German musicians found it difficult to understand this contradiction. If Flaubert for instance could write and publish *l'Education Sentimentale* under Napoleon III why couldn't a modern German composer continue to write chamber-music under Hitler?

There is a reason: fascism, more organized and brutal than everything Napoleon III could imagine, cannot afford even the slightest dissonance in their artificial harmony — or a breath of opposition even in the most abstract and remote arts and sciences. Everything is controlled. Physics, mathematics, even the art of landscape or still-life painting are observed as being potentially dangerous...In 1942 Herr Goebbels reaffirmed the rules which the state authorities laid down for the artists:

‘No art for art’s sake, no individual choice of subject. The artist should express the newly risen spirit of the Reich, he must avoid psychological problems and depict the Nazi soldier-type, the worker, the city, the industry’. According to such standards modern music became the enemy of fascism.cvm

Another aspect of modern music is the so called *Gebrauchsmusik* — a sort of departure from modernism by those composers who [were left unsatisfied writing only for the concert hall, and] wanted to bring music closer to real life, even declaring that music is obliged to serve a concrete purpose. The value of this music was to be measured by its usefulness to the people in their struggle. And this struggle was the struggle against reaction and fascism."

Eisler's essay underlines that music serves strategic purposes, whether in the form as *Gebrauchsmusik*, jazz, as '*intellectual*' music (Schönberg p.e.) or used in totalitarian propaganda. In that sense we are not talking about music anymore, the sonic product, but what lies in between the notes and how these notes sound seems to be of less importance. It is about the Deleuzian notion of ..micropolitics [that are] concerned with the 'in-between' of subjects, with that which passes between them and manifests the range of possible becomings.'(4)

How many works of Eisler do you know anyway, or to make it more contemporary, do you know any Pussy Riot tunes?

I give you one of Eisler's compositions to get you confused, he composed the National Anthem for the DDR *Auferstanden aus Ruinen* after the above cited essay (5) and one from Pussy Riot (6).

Being in Russia again, as for the Pussy Riot girls there is not a lot to celebrate, their musical protest was not so subtle as Shostakovich's had to be in his time and after the feminist punk band sang a crude anti-Putin song in Moscow's main cathedral in February(7), shocking the Orthodox Church, Nadezhda Tolokonnikova and Mariya Alyokhina were jailed for "hooliganism motivated by religious hatred". Putin said the band had undermined the moral foundations of the nation and deserved their sentences.

Following the events, a Moscow court ruled that websites must remove video clips of the female punk band.

- fig.25 Pussy Riot protest in Red Square in Moscow in January 2012. Photograph: Denis Sinyakov/Reuters-

This demonization did not discourage Slavoj Žižek, instead the contrary Slovenian philosopher started a correspondence with singer (and philosophy student) Nadezhda Tolokonnikova who was at the time in hospital in the Siberian Penal Colony IK 14, resulting in an extraordinary exchange of letters.(8) He wrote on 2nd january 2013 [page34]:

What is so disturbing about Pussy Riot to the liberal gaze is that you make visible the hidden continuity between Stalinism and contemporary global capitalism...No wonder, then, that Pussy Riot make us all uneasy – you know very well what you don't know, and you don't pretend to have any quick or easy answers, but you are telling us that those in power don't know either. Your message is that in Europe today the blind are leading the blind. This is why it is so important that you persist. In the same way that Hegel, after seeing Napoleon riding through Jena, wrote that it was as if he saw the World Spirit riding on a horse, you are nothing less than the critical awareness of us all, sitting in prison.

She replied:

Pussy Riot did turn out to be a part of this force, the purpose of which is criticism, creativity and co-creation, experimentation and constantly provocative events. Borrowing Nietzsche's definition, we are the children of Dionysus, sailing in a barrel and not recognizing any authority... We are a part of this force that has no final answers or absolute truths, for our mission is to question. Two years of prison for Pussy Riot is our tribute to a destiny that gave us sharp ears, allowing us to sound the note A when everyone else is used to hearing G flat.

In March 2013 Slavoj writes:

So it is true that we live in a society of risky choices, but some people (the managers) do the choosing, while others (the common people) do the risking... For me, the true task of radical emancipatory movements is not just to shake things out of their complacent inertia, but to change the very co-ordinates of social reality.

She says:

The anti-hierarchical structures and rhizomes of late capitalism are its successful ad campaign. Modern capitalism has to manifest itself as flexible and even eccentric. Everything is geared towards gripping the emotion of the consumer. Modern capitalism seeks to assure us that it operates according to the principles of free creativity, endless development and diversity. It glosses over its other side in order to hide the reality that millions of people are enslaved by an all-powerful and fantastically stable norm of production. We want to reveal this lie.

And he:

What can be done in such a situation, where demonstrations and protests are of no use, where democratic elections are of no use? Can we convince the tired and manipulated crowds that we are not only ready to undermine the existing order, to engage in provocative acts of resistance, but also to offer the prospect of a new order?... So I also wish you good luck in our common cause. To be faithful to our common cause means to be brave, especially now, and, as the old saying goes, luck is on the side of the brave! *Yours, Slavoj*

I give her the final word, no need to point to her Deleuzian affinity I guess, or is it a allusion at Wilhelm Reich(9):

In my humble opinion, "developed" countries display an exaggerated loyalty towards governments that oppress their citizens and violate their rights...The European and US governments freely collaborate with Russia as it imposes laws from the middle ages and throws opposition politicians in jail. They collaborate with China, where oppression is so bad that my hair stands on end just to think about it. What are the limits of tolerance? And when does tolerance become collaboration, conformism and complicity?..The continued trade in raw materials constitutes a tacit approval of the Russian regime – not through words, but through money...

I thank you sincerely, Slavoj, for our correspondence and can hardly wait for your reply. *Yours, Nadia*

On December 23, 2013 Tolokonnikova was released from the prison hospital because the article "hooliganism" of the Russian Criminal Code falls under the newly introduced amnesty bill. Putin's amnesty was seen by the freed prisoners and numerous critics as a propaganda stunt as Russia prepared to host the 2014 Winter Olympics in February. Tolokonnikova said "... releasing people just a few months before their term expires is a cosmetic measure... This is ridiculous. While Putin refuses to release those people who really needed it. It is a disgusting and cynical act"

The top of the tree is flexible, as long as the base is solid.

I worked with Gergiev, who he can be very authoritarian, but compared to this brave young lady who went to extreme lengths for her conviction, she is the Maestro and he is the pussy.

Notes:

(1) The Eighth was created at the turning point in the war, the defeat of the German army at Stalingrad, 2nd February 1943. Despite the gigantic losses suffered by the Red Army, over 100.000 died, a sense of great achievement and pride spread across the Soviet Union – Stalin had defeated the Nazis. The trouble for Shostakovich was that this was not necessarily a reason to celebrate. He feared that the victory would actually only help Stalin, whose newly acquired prestige in the West would allow him to wield even more power than he already did. The war years had in fact been years of relative freedom for Soviet creativity. It became acceptable to depict grief and destruction as the responsibility could be placed at the door of the Germans. In peacetime, unclouded optimism was required of artists and under those circumstances Shostakovich's music was often subjected to intense criticism.

Mark Wigglesworth on his blog <http://www.markwigglesworth.com/notes/marks-notes-on-shostakovich-symphony-no-8/>

(2) Zweig, S. *A Confidential Matter: The Letters of Richard Strauss and Stefan Zweig, 1931-1935* University of California Press; 1st edition (September 1977)

Now I'm tempted to write about Strauss some more with whom Zweig enjoyed a close association, and provided the libretto for *Die Schweigsame Frau*. Strauss famously defied the Nazi regime by refusing to sanction the removal of Zweig's name from the program for the work's première on June 24th 1935 in Dresden. As a result, Goebbels refused to attend as planned, and the opera was banned after three performances.

(3) Hanns Eisler, *Contemporary music and fascism*, Typescript for lecture, c. 1944.

(4) Moira Gatens, "Through a Spinozist Lens: Ethology, Difference, Power," 167.

(5) Eisler, H. *Auferstanden aus Ruinen*

<https://www.youtube.com/watch?v=P1CyPjQQTAM>)

(6) Pussy Riot, 'Putin sets on Fire'

<https://www.youtube.com/watch?v=NrLI-5xYybo>

(7) Pussy Riot 'Punk Prayer'

<https://www.youtube.com/watch?v=ALS92big4TY>

(8) The correspondence was organized by *Philosophie Magazine* in cooperation with New Times. Tolokonnikova's letters were translated from Russian by Galia Ackerman and have been compiled into a book *Comradely Greetings: The Prison letters of Nadya and Slavoj* Verso Books, September 2014.

(9) see references in Chapter 5

Chapter 13 Always drink upstream from the Hirst

When I started writing this thesis I decided that in any case I wouldn't get myself entangled in the thorn bushes of fascism and religion, islam to be precise, mainly as there was no art involved. Then on october 4th, dierlandag, -that happened to be the same day as the Feast of the Sacrifice-, I ran into Damien Hirst's work and the connection was made. As for the field of art – in the words of Deleuze and Guattari – “art is constantly haunted by the animal”(1).

And indeed, over the past two decades, animals have quite literally invaded the gallery space, from Joseph Beuys' huddling with a coyote, Janis Kounelli's installation of live horses, Mark Dion's natural history displays, Marco Evaristti's *goldfish in a blender*, Maurizio Cattalan's mules, to the mega-brand Damien Hirst who continues to pickle whole or severed animals in glass vitrines. The non-human animal is, as we see in these works, a highly versatile divers multitool, capable of incorporating several artistic concepts, ideologies, philosophies, theories and projections. All of which apply to the denominator religion. In addition to Deleuze's remark I would say: religion is haunted by the animal too, as the animal often appears in the form of a sacrifice; the celebration of death as gift to God. That is one main focus of Christianity and Islam, and an obvious fixation for Hirst too:

“I’ve got an obsession with death ... But I think it’s like a celebration of life rather than something morbid.”(2)

-fig. 26 Hirst at 16 with a decapitated head-

Hirst presupposes that the after death experience, if there is one, is beautiful. He manages to toy with the understanding of renewal while offering us the singular theory of “productive death.” This is an idea that could only be rationalized, before Hirst, with Christian ideals. Heaven and hell once again. Salvation and resurrection. For instance, take one of Hirst’s butterfly works. They fall in two categories, those in which butterfly wings serve as infinitesimal bits of massive canvases mimicking stain glass windows, and those in Hirst’s first notable work, *In and Out of Love*. In *Love* these butterflies hatch from pupae attached to a canvas and develop and fly around the space they have been installed in. Out of love they dwindle and die in that same space. Thematically

these works are in the same vein as Hirst's beastly works of decaying carcasses and flies, but aesthetically they are a different thing completely. These butterfly works visually poeticize what it is to live and die and from your living efforts, leave an eternal mark, directly referencing a destructive bourgeoisie and visually referencing to Christian ideology and iconography.

-fig.27 Away from the flock-

The death toll for Hirst's collective works ring high in the animal kingdom. Dying, dead, long dead, still dead: there is no end to the end. In *a thousand years* the dead flies make a comeback on a colossal canvas, speckling the surface by their millions like Venz Hagelslag on a sandwich. The bisected sheep are decaying in their tanks of formaldehyde. And the shark with it's intimidating opened mouth in aggressiveness seems merely yawning.

Look death in the eye – if you must. But it's an experience losing its 'bite', not just because the original shark, who lost it's tail, has long since been discarded for a younger model. It is that the shark cannot be innocently viewed anymore. Or at least only someone who has never heard of Hirst's celebrity, his finances, his domination of the market, his long career in history and headlines, can see this work fresh without associating its force with that fame. Hirst is caught in the feedback of his own reputation. It is obvious to anyone with eyes that Hirst's work has become more bombastic and repetitive over the years. The butterflies have lately been used to pattern stained-glass windows for a church and abstract windows for a mosque. There is a disco gallery in which everything is reprised once more in spacey gold and eye-popping diamante. The cover of the Sotheby's sales catalogue is multiplied over and again to paper the walls, in the exact manner of Andy Warhol's cow wallpaper; another shark gets a black nightclub tank in which to lurk.

Hirst's problem is that none of these points required repetition. He doesn't like the label "conceptual art," arguing that his works are solid and real enough. But in another sense they are utterly dependent on an idea. There's no reason to multiply dot paintings or animals in tanks. They are all the same, an artistic clone. Nothing is transformed. Everything is itself. Dots are dots, a black sheep is a black sheep, a cabinet full of surgical instruments is surgical, clinical.

They represent only their own meaning or menace.

The result is that Hirst quickly tipped over into self-parody. The later works find him producing his own brand of religious kitsch: butterfly collages with gothic, church-window tops, or a white, Holy Ghost-type dove in formaldehyde above the head of a missing Christ. We can't say we didn't see that coming. The multiple editions turn out to have been a feature of Hirst's graduate show. The line extension of tanked creatures, spots and cabinets were a *modus operandi* from the start; always ahead of the game.

At this point, or perhaps since a point in mid-2000 (with the sale of his 1991 \$12 Million dollar shark), Hirst has convincingly proven marketability as an artist, so now I believe he is mostly interested in what he can get away with. Namely, how aggressively and explicitly he can present his message.

It is easy to see in Hirst's celebration of life an Islamic counterpoint where the compulsive repetition of the refrain composes similar melodies, p.e. the so called *Feast of the Sacrifice*.

-fig.28 Eid al Adha-

The Eid al-Adha (عيد الأضحى *ʿĪd al-aḍḥā*, meaning "Festival of the sacrifice"), honors the willingness of Ibrahim to sacrifice his promised son Ishmael as an act of submission to God's command, before God then intervened to provide Ibrahim with a lamb that was entangled in the thorny bushes to be sacrificed instead. In order to live death is shifted to the non-human animal. In Holland alone for this feast about 75.000 sheep and goats and some 4000 cows are being slaughtered without anesthesia.

I argue that the publicly presented video's of ISIS executioners beheading hostages represent the same intent as Hirst's work. The means, when used by Hirst, called art, have equivalents in Islam: we see the celebration of life (through death), we see the desire to shock, to impress by fear we see a performance taking place that offers no 'transformation', it is what it is we see obsessive repetition of concepts, thus *becoming* a ritual

we see commoditization of an idea
we see radicalization of concept

-fig 29 Alan Henning-

This religion is a live performance of roughly 2000 years of displaying concepts and altering perceptions and even presented as an ideology. The art of terror. In that view Stockhausen wasn't right to state that 9/11 was 'the greatest work of art there has ever been' as quoted by Paul Virilio. (see chapter 8?) No, the greatest work of art hasn't been finished yet and continues its performances, claiming the notion of the purifying role of radical destruction to clear the field for a new beginning.

Apparently unknown to Virilio, Damien Hirst, too, claimed in the British media, that those responsible for 9/11 should indeed be congratulated because they achieved 'something which nobody would ever have thought possible' on an artistic level. The event was in Hirst's view "kind of like an artwork in its own right...wicked, but it was devised in this way for this kind of impact" and "was devised visually" (Guardian September 20, 2001).

Since I used words as death, religion, desire and becoming, my Deleuzian alarm blinks and we have -for the sake of this context- to investigate what he has to say on the matter.

In *Anti-Oedipus*, Deleuze explicates his definition of the death instinct as the source of the destructiveness of drives and instincts, but argues that rather than a principle, the death instinct is a product of the socially determined relations of production in the capitalist system. Death becomes an instinct, a diffused and immanent function of the capitalist system – specifically, capitalism's absorption of the surplus value it produces through anti-production or the production of lack, such as war, unemployment, and the selection of certain populations for starvation and disease. The death instinct is thus historical and political, not natural. In that way embracing death implies unnatural destruction and forms the core of the personal and present death of the Self or ego. Furthermore Deleuze introduces a fundamental contrast to this personal death: the 'event' of dying, the impersonal death. In impersonal dying, 'one' dies, but one never ceases or finishes dying. The death of the Self or 'I' is when it ceases to die and is actually dead: when its vital relations

are decomposed, and its essence or power of existence is reduced to zero intensity. In impersonal dying, one dies, but one never ceases or finishes dying. Yet, at this very instant, impersonal dying makes death lose itself in itself, as the decomposition of one living body is simultaneously the composition of a new singular life, the subsumption of the dead body's parts under a new relation.

Deleuze's view of death is far removed from the metaphysics of finitude. Death is neither a matter of absolute closure, nor a border that defines the difference between existing or not existing. Instead, the Deleuzian subject is produced through a multiplicity of connections that unfold in a process of becoming.

The eternal return of death is 'virtual' in that it has the generative capacity to engender the actual. Consequently, death is the ultimate manifestation of the active principle that drives all living matter, namely the desire to actualize one's power of becoming. Death is the becoming-imperceptible of the nomadic subject and as such it is part of the cycle of becoming. Yet, death is still interconnected with the 'outside' and always on the frontiers of incorporeality. Through death the body reaches completion in time and space. Death is the empty form of time, the perpetual becoming that can be actualized in the present but flows back to the past and seeps into the future. Becoming, as Deleuze states time and again, is creation. It is the becoming of everybody. In the process of becoming-minor, the figure of death (nobody) gives way to life (everybody).

Deleuze's view of death is far removed from the metaphysics of finitude. Death is neither a matter of absolute closure, nor a border that defines the difference between existing or not existing. Instead, the Deleuzian subject is produced through a multiplicity of connections that unfold in a process of becoming. Commenting on the suicides of Primo Levi and Virginia Woolf, Deleuze – who also chose to end his own life – stressed that life can be affirmed by suppressing your own life and that suicide forms a *linge de fuite* from oppression as in Shostakovich's case [resulting in an unproductive 'black hole']. (ch.6) Death is the becoming-imperceptible of the nomadic subject and as such it is part of the cycle of becoming.

It is in that sense that we have to see Stockhausen's idea of destruction giving openings to new life and it gives Hirst's obsession of *celebrating life* a more distinct meaning.

For religion death also means a completion of time and space, as it presupposes the final transition to eternal life in heaven.

To talk about religion with atheist Gilles Deleuze is to already be involved in a contradiction of sorts. The dominant theological traditions of Christianity have been metaphysical enterprises grounded in a transcendent being (God), who guarantees all life and all meaning. In contrast to the hegemonic Christian tradition, Deleuze formulates a critique of *the order of God* (3), preferring immanence to transcendence and the radical unpredictability of becoming. The friction rises for me when he writes approvingly of Nietzsche's Antichrist, who is "characterized by the death of God, the destruction of the world, the dissolution of the person, the disintegration of bodies, and the shifting function of language which now expresses only intensities" (4). One cannot deny God on one hand and recognize the Antichrist on the other. Seen the displayed material here I have the impression that it is not the Anti-Christ or conceptual equivalent, but the *Believers* that seek the destruction of the world, the dissolution of the person, the disintegration of bodies. Time to bring our fulminating friend Žižek on stage. In the article *If there is a God, then anything is permitted* (5) he makes the observation:

.."it is for those who refer to "god" in a brutally direct way, perceiving themselves as instruments of his will, that everything is permitted. These are, of course, the so-called fundamentalists who practice a perverted version of what Kierkegaard called the religious suspension of the ethical. So why are we witnessing the rise of religiously (or ethnically) justified violence today? Precisely because we live in an era which perceives itself as *post-ideological*. Since great public causes can no longer be mobilized as the basis of mass violence - in other words, since the hegemonic ideology enjoins us to enjoy life and to realize our truest selves - it is almost impossible for the majority of people to overcome their revulsion at the prospect of killing another human being. Most people today are spontaneously moral: the idea of torturing or killing another human being is deeply traumatic for them. So, in order to make them do it, a larger "sacred" Cause is needed, something that makes petty individual concerns about killing seem trivial. Religion or ethnic belonging fit this role perfectly. There are, of course, cases of pathological atheists who are able to commit mass murder just for pleasure, just for the sake of it, but they

are rare exceptions. The majority needs to be anesthetized against their elementary sensitivity to another's suffering. For this, a sacred Cause is needed: without this Cause, we would have to feel all the burden of what we did, with no Absolute on whom to put the ultimate responsibility."

Based on Deleuze's reading of the eternal return I think that Hirst's sacred Cause is the cycle of life, not the celebration. This doesn't get us very far but at least our head isn't chopped off, that is a dissimilarity with the morbid Islamo-fascist's sacred Cause.

Only what is different returns, says Deleuze, and this difference is grounded in repetition, which he calls intensity. That means a lot more highly prized dissected animals. But Hirst is dying. In the impersonal Deleuzian way. And if we don't want to drown in formaldehyde too we have to drink upstream.

Notes:

(1) Gilles Deleuze and Felix Guattari, *What is Philosophy*, Verso, London and New York, 1994, p. 183.

2) Damien Hirst cited in Damien Hirst and Gordon Burn, *'On the Way to Work'*, Faber and Faber, 2001, 21

(3) Gilles Deleuze, *Logic of Sense*, Les Éditions de Minuit, Published in English 1990, 332

(4) *Ibid*, *Logic of Sense*, 334

(5) Slavoj Žižek, *If there is a God, then anything is permitted*, ABC Religion and ethics, 2012 <http://www.abc.net.au/religion/articles/2012/04/17/3478816.htm>

Chapter 14 Next station: Sloterdijk, Mind the gap

Vengo dai ruderi, dalle chiese,
dalle pale d'altare, dai borghi
abbandonati sugli Appennini o le Pre-alpi,
dove sono vissuti i fratelli. (1)
Pier-Paolo Pasolini, (1922-1975)

(I come from the ruins, the churches,
the altarpieces, the villages
abandoned in the Apennines or foothills
of the Alps where my brothers once lived.)

Often, writers, philosophers and musicians use a city as metaphor in their work. Since I wrote about Korngold and Woolf, being writers and musicians it is interesting now to see a media-theoretic and a cineast's use of an imaginary city, and look for connections between art, Deleuzian philosophy and fascism.

In this chapter the philosophical urban space I want to talk about is represented in a book by Peter Sloterdijk, "the Crystal Palace," in which he is describing an enormous urban construction, as metaphor for life in the richer part of the globalized world. The title originates from Dostojevski who wrote about the gigantic glass palace he saw at the World Exhibition of 1862 in London, where luxury, comfort and entertainment were combined.

For Sloterdijk the Crystal Palace means a completed development of a worldwide system, a capitalist system that came to determine all conditions of life.

The palace demonstrates the inevitable exclusivity of globalization as the construction of a comfort structure that is the establishment and expansion of a world interior whose boundaries are invisible, yet virtually insurmountable from the outside, and which is inhabited by one and a half billion winners of globalization; three times this number are left standing outside the door, some with their noses up against the glass until security guards hose them down.

Being a globalized entity, the big greenhouse doesn't need a fencing, as the most effective protection comes from the financial structure.

The Crystal Palace is to be seen as a gigantic 'relaxation-temple', where citizens are being spoiled and indulge in a 'happy consumerism.'

Wastage becomes a *civic duty*, only by buying new and useless things civilians keep their economics going. Never before people were able to create such a stable, prosperous and safe zone. The mondial collection of city's has become a liberal marketplace where everything is ruled by cash-flow. Capitalism is a massive privatization of desire.

-fig.30 Interior of a cruise ship-

For the tandem Deleuze & Guattari desire is not a fantasy of what we lack: it is first and foremost the psychical and corporeal production of what we want, and is directly a part of the infrastructure. It is explained in their vocabulary as an operative assemblage through which they explain fascism in politics as the desire for the repression of desire. It is this point that differentiates their analysis from the related pronouncements of Peter Sloterdijk.

Desire, seen as machined process, is thus directly related to the 'real abstractions' of the commodity form and wage labour, which makes heterogenous objects and attractivities inter-changeable and thus equivalent. Capitalism begins with the encounter of two flows of abstractive potential, the pure capacity of labour, and money, abstract wealth. Individuals vs figures.(2)

Capitalism transforms common knowledge of society into a productive force, a mode of social-production, liberating the various 'codes' that kept knowledge subordinated to different hierarchies and subordinating them only to the axioms of profit. 'Knowledge, information and specialized education are just as much parts of capital (*knowledge capital*) as it is the most elementary labour of the worker (3)

Deleuze implies in his essay '*Postscript on Control Societies*' (4) that in the era of the Welfare State, capital has become a vast international monitoring organization, that is expanded to cover every segment of society, able to harmonize into a single overarching assemblage even the most disparate forms (commercial, religious, artistic, and so forth) and entities. That links capital directly to control. Human consciousness, leisure, play, and so on, are no longer left to 'private' domains but are instead directly encompassed by the latest regimes of accumulation.

The boundary between home and workplace becomes increasingly blurred, as does the demarcation between 'regular' work and 'casual' labour. Capitalism's teleology has always involved the creation of an economic order that will be able to dispense with the State, and in its current phase this end has become more noticeably visible.

This way the traditional separation between State and society is now no longer sustainable. Society and State now form one all-embracing matrix, in which all capital has become translatable into social capital, and so the production of social cooperation, undertaken primarily by the service and informational industries in the advanced economies, has become a crucial one for capitalism. This desire to maintain constant control over the forms of social cooperation in turn requires that education, training, business, never end: the business time-scale is now '24/7' so that the Tokyo stock exchange opens when the one in New York closes, in an unending cycle.

But those-who-have and those-who-have-not are strictly separated. The fascistic South-African *Apartheid* has sublimated as capitalistic system for the world, resulting in the new credo "I exist, because I purchase", what has become *raison d'être* for many. The State of Welfare functions as pseudo-religion. As Marx writes: 'The political state is as spiritual in relation to civil society as heaven is in relation to earth' (5)

Marx argues that the basic inter-relationship in society is between labour and capital. That is fundamentally wrong nowadays argues Sloterdijk. What we see every day in our newspapers is that the basic connection in society is the one between creditor and debiteur, debtee and debtor. Labour has become dependent of creditors. People pay their debt with labour.

Without credit the so called Real-economy can't function.(6) People pay their credit with labour.

Finally, it is not so much the factory, as main instrument of control, but the showroom.

In *Critique of Cynical Reason*, Peter Sloterdijk argues further that the backdrop of Marx's analysis is the emergence of what he calls cynical consciousness, characterized by the combination of rigorous cynicism of means; a thoroughly instrumental consciousness in which everything is permissible in the name of self-interest, and an equally rigid *moralism of ends*, values which are clung to even tighter as they come into conflict

with reality (7)

The state, and with it the church, becomes the guarantor of ends, with the ideals of the citizen, and the general good and means are left to the private realm, to the market of competing interests.

Nevertheless, the crystal palace, indulging in desire, is ruled by a *golden discontentedness*, says Sloterdijk, and because safety and comfort are normalized, the slightest inconvenience leads to *miserabilism*, sentiments of discomfort and in-toleration.

The world inside the Crystal Palace is more dense than the outside world.

For those who have not, and that is roughly two thirds of the world population, it becomes more and more difficult to bridge the gap with the inhabitants of the crystal palace, and to create a 'self' and many are tempted to oppose the system they can't join and flee in the counterpart of capitalization: religion, and in that sense Islam can be seen as a rage of victims of capitalist globalization. -A religion inspired ideology- For that reason Sloterdijk sees the return of religion more as anthropological than religious in its implications.

This rage and frustration is the reason for emerging global terrorism and criminality. For IS, the attacks are nothing else but reclaiming a part of the multi-medial world. In these, criminals and terrorists function de facto as content-providers for the world media. Terrorism is pointless without camera's and media coverage. The best way to fight terrorism would be by total black out of information, as also suggested by Stockhausen (chapter 8) but this option is precluded in the globalized world.

"What we have seen so far under the denominator terrorism, is nothing but minor punctures. Even the murder of Theo van Gogh is a deed of mainly symbolic weight, as it previews what is likely to come. If even Denmark becomes interesting as enemy, we know that we are in some apocalyptic situation." (8) In his typical aphoristic style he concludes this situation as "a form of cooperation between western infotainment-industry and terroristic content providers." Terrorists understand perfectly well the moral vulnerability of the habitant of the Crystal Palace.

"The thread of the Islam is mainly biological. Actually not precise by the Islam, but by the millions of more or less nihilistic young man. It is always the young man that make and spoil (post-)history. For the next 20 to 40 years we can expect a tsunami of radicalizing young man in the arabic world, in Indonesia and Malaysia.

Two hundred million man being unemployed, thus finding difficulty to marry and without social expectations. With mathematical certainty this will develop an Islamic youngman fascism. They will be prepared to wage war against the Crystal Palace, against each other and against Israel.

This could be their quote (but it isn't) : "We are socialists, we are enemies of today's capitalistic economic system for the exploitation of the economically weak, with its unfair salaries, with its unseemly evaluation of a human being according to wealth and property instead of responsibility and performance, and we are all determined to destroy this system under all conditions." (9)

"Don't forget: German National Socialism was also a youth mouvement, in which man, born between 1900 and 1914, were summoned and misused by violent agitators".

-fig.31 Muslim prayer in the streets of Bangladesh-

Paradoxically, although we are all pacifists in essence, our nerve systems are not challenged in a confrontation with real danger. Our lives are ordered in routines and our hardly charged nerve systems are longing for calamities, fed by our infotainment civilization. Think of the media circus about 9/11. Sloterdijk sees politicians speaking activist jargon, but who in reality must aspire that nothing happens in our zone of comfort.

He describes the therapists and agencies that aim to spoil and relieve the habitants. Nevertheless, the crystal palace, indulging in desire, is reigned by a *golden discontentedness*, says Sloterdijk, because safety and comfort are normalized, the slightest inconvenience leads to *miserabilism*, sentiments of discomfort and in-toleration. The love for wretchedness is enorm, making the self a *misery sculpture*. We see that also in our mass-media, who changed in the last decennium from fun-culture to misery-culture. *The mass-culture made the catastrophe some kind of entertainment*. This has written MH17 all over.

Having said this, let me take you to another imaginary city, Salò, the site of Mussolini's short-lived blackshirt republic, as depicted in the eponymous film by cineast P.Pasolini. The script is based on the book *The 120 Days of Sodom*, by the Marquis de Sade and transposes the setting to the last days of Italian fascism in July 1944.

In his film, we see the exponents of uncontrolled power, and extravagant desire, that makes from ordinary representatives of everyday life, - like Arendt's Eichmann-, the fascistic shit-eating sodomites.

The demonic film (10) focuses on the mania of four wealthy, corrupt fascist alpha males. The libertines kidnap eighteen teenage boys and girls and subject them to four months of extreme violence, sadism, and sexual and mental torture. It shows the mania for fascistic order and how dictatorially they structure every aspect of life. And death, if you break any of those rules. The film is noted for exploring the themes of political corruption, abuse of power, sadism, perversion, sexuality and fascism. Pasolini was well aware that *Salò* was likely to be received with incomprehension, disbelief, or sheer physical revulsion but in his desperation to resist the repressive 'unreality' of modern society it was a risk that had to be taken: "Now as never before artists must create, critics defend and people support works so extreme that they become unacceptable even to the broadest minds." (11)

In April 1975, Pasolini remarked to his friend Gideon Bachmann that *Salò* "goes so far beyond the limits that those who habitually speak badly of me will have to find new terms." Pasolini must have recognized that such an approach could jeopardize the validity of his ideological purpose. Certainly some film critics have accused *Salò* of being too extreme, too realistic, too literal to succeed as a metaphor for fascism, consumerism, and the abuse of power.

As an allegory *Salò* constantly runs the risk of failing because of the nature of its images. If an allegory is meant to deliver another set of meanings to the literal, *Salò*'s images are too brutal, too horrifying, to let the viewer move from one level to the other. When viewers see a shocking image on the screen for the first time, they find it hard to climb allegory's fabulous pyramid. Thus Pasolini's film forces viewers to stick to the literal meaning.

Combined with this literalism is the relentlessly closed nature of the *Salò* microcosm. As Deleuze asserts, "in *Salò* ... there is no outside: Pasolini presents, not even fascism in vivo but fascism at bay, shut away in the little town, reduced to a pure interiority, coinciding with the conditions of closure on which Sade's demonstrations took place."(12)

The gap with the globalized inhabitants of the Crystal Palace is obvious here, but only in spacial terms. The glass construction of Sloterdijk is used as magnifier glass by Pasolini. In an interview with his friend Bachman Pasolini says: "Formally I want this film to be like a crystal, and not magmatic, chaotic and out of-proportions...The whole structure serves as a sort of fancy wrapping for the horrible contents that is de Sade's contribution, and that of the fascists."(13)

What becomes grotesque in *Salò* is the circumscription of sex within a (super-carnal) mechanical system of control and consumption. That is the remaining significance of de Sade's work in the film, "the fact that the body becomes merchandise. My film is planned as a sexual metaphor, which symbolizes, in a visionary way, the relationship between exploiter and exploited. In sadism and in power politics human beings become objects. That similarity is the ideological basis of the film".

Pasolini goes on: "Marx defines power as the force that merchandises the human being. The exploitation of one man by another is a sadistic relationship. It is not different if the wielder of it is a factory owner or a despot of another sort..There is only one system that has made a difference, and that is consumerism. It has managed to change the psychology of the ruling class."

The film, like de Sade's book, ends with a cascade of torture and murders, for which Pasolini strips away all ambient sound, most notably the victims' screams and the laughter of the masters. Instead, we hear only a rip-roaring musical excerpt, the "Primo vere" from Carl Orff's

dramatic cantata, *Carmina Burana*, that Pasolini called "typical Fascist music" (see also chapter 15 on Orff)

Pasolini establishes a link between the phenomena of what Deleuze describes as the 'assumption of social desires'- , including the desires of repression and death, people getting hard-ons for Hitler, for the beautiful fascist machine'- and capitalism's 'savage repressiveness, its organization of power and its state apparatus."

The result of this theatrical combination of chaotic capitalist desire and the desire for control is the disappearance of human intimacy and the emergence of infinite acts of cruelty.(14)

Notes:

(1) **Force of the Past**

Poem by Pier-Paolo Pasolini, (1922-1975)

I am a force of the Past.
My love lies only in tradition.
I come from the ruins, the churches,
the altarpieces, the villages
abandoned in the Apennines or foothills
of the Alps where my brothers once lived.
I wander like a madman down the Tuscolana,
down the Appia like a dog without a master.
Or I see the twilight, the mornings
over Rome, the Ciociaria, the world,
as the first acts of Post-history
to which I bear witness, for the privilege
of recording them from the outer edge
of some buried age. Monstrous is the man
born of a dead woman's womb.
And I, a foetus now grown, roam about
more modern than any modern man,
in search of brothers no longer alive.

(English version by Stephen Sartarelli)

(2) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, transl. B Massumi, The University of Minnesota Press, Minneapolis, 1987:452/565)

(3) Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, University of Minnesota 1983: 234/278)

(4) Post-scriptum sur les sociétés de controle,' in *Pourparlers*. 1972-1990, Parijs; Minuit 1990, pp. 240-247.

(5) Marx, Karl *Capital* II, Penguin, Middlesex, 1978:34

(6) Real-economy: The part of the economy that is concerned with actually producing goods and services, as opposed to the part of the economy that is concerned with buying and selling on the financial markets.can't function.

(7) Peter Sloterdijk, "Critique of Cynical Reason", transl. Michael Eldred, Minneapolis: University of Minnesota Press, 1987:192

(8) Interview by Anna Luyten in *Vrij Nederland* 6 juni 2009

(9) Adolf Hitler Speech of May 1, 1927. Quoted by J.Toland, 1976, p. 306

(10) <http://vimeo.com/68045309>)

(11) Pier-Paolo Pasolini, quoted in Naomi Greene *Pier Paolo Pasolini: Cinema as Heresy*, 1992:209

(12) Deleuze, Gilles, *Cinema 2: the time image* (London, 1989)

(13) Gideon Bachmann, *Pasolini on de Sade: An Interview during the Filming of "The 120 Days of Sodom"*, *Film Quarterly*, Vol. 29, No. 2 (Winter, 1975-1976), University of California Press, pp. 39-45

(14) Deleuze quoted in Kriss Ravetto, *The Unmaking of Fascist Aesthetics*, blz 138

Chapter 15 Gray people against a landscape of gray

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.(1)

It must have been 1967 when I got my first music lessons at Rotterdamse Muziekschool. The lessons were called AMV and were based on the philosophy and teaching method of Carl Orff, named *Schulwerk*, providing basic instruments such as xylophones, percussion, recorders (flutes) for the young musicians to be. The current musical education ideology for starting kids is still based on the same principles, although the names may have changed. After the initial 2 years children get to chose a 'real' instrument to continue developing their musical skills, these instruments could be rented low priced at the music school. That is how I got attached to the cello. World wide there are still thousands of trained teachers who are certified in the program and translated versions of *Schulwerk* incorporate the folklore and literature of each culture.

The strength of Orff *Schulwerk* lies in children's natural group play behavior, utilizing various of its components to awaken and begin development of the potential musicality inherent in all human beings. The tonal and topical content is to come from the child's surrounding folk tradition. Rhythm drawn from the child's native language forms the foundation. The *Schulwerk* approach provides the pedagogical model, or framework, that enables hands-on music making by participants of whatever age or experience level. To sing a song, move, dance, play musical instruments, using games, exploration, improvisation and composition are activities that are based on the Chinese proverb: Tell me and I will Forget; Show me and I can remember; Involve me and I will understand.

The task of the teacher is to design and facilitate activities appropriate to the participants that will enable success, satisfaction, and—very important—joy and delight in the experience. There is opportunity for individuals of greater talent to utilize these abilities, but the emphasis is cooperative group effort.

Music and movement activities in *Schulwerk* are to be *elemental*; Orff defined this term as follows:

"What is elemental? The Latin term "elementarius" means "belonging to the elements," to the origins, the beginnings, appropriate to first principles." Further, what is elemental music? [It] is never music alone; it is bound together with movement, dance and speech; it is a music that one must make himself, into which one is drawn in not as listener, but as participant. It is unsophisticated, knows no large forms or grand structures; instead it consists continuous repetition of small series forms, ostinato's, and small rondo forms. Elemental music is near the earth, natural, physical, to be learned and experienced by everyone, suitable to the child." (2)

The musical system introduced by the original Schulwerk model is the West European or "western" model, using tempered tuning, major/minor/modal scales, functional (albeit simple) harmonies, and specific metered rhythms.

Nowadays the *Schulwerk* resources - exploration, imitation, and particularly the instruments—make the approach attractive for developing hands-on introductions to examples of musical traditions outside the western system.

Although this may seem nicely idealistic and pedagogic, it also provides the connection to be made with the period Orff developed his Schulwerk in: Germany in the late 30s. Both Orff and his publisher Schott Söhne used their Nazi acquaintances to persuade the Hitler Jugend to adopt Schulwerk in the education program. An advertisement in the Magazine *Zeitschrift für Musik* contained a quote from the head of the Zentralrat für Reichsstelle zur Förderung des deutschen Schrifttums, dr. Bernhard Playr:

"Es ist heute noch nicht absehbar, was Orff für die gesamte deutsche Musikerziehung gerade in der Zeit der politischen Wandlung bedeutet. Die zusammenfassende Schrift öffnet den Blick in ungeahnte und noch zu entdeckende Möglichkeiten und Gebiete der Muzikerziehung" (3)

-fig. 34 Trommler der Hitler-Jugend im Deutschen Stadion 1933 in Berlin-

Orff's motivation may have been merely economical: the HJ was the biggest pedagogic institution of the country and it would be lucrative for that reason to sell *Schulwerk* to the organization. Orff urged his publisher to make a collection of songs for flutes that should : "vor allem

im BDM und HJ eingeführt werden sollen. Diese Sachen müssen wir möglichst bald herausbringen."

Finally his attempts failed. *Schulwerk* probably was found to expensive as a teaching method for the HJ, who was predominantly after indoctrinating patriotism and self-sacrifice and not after giving 7.031.226 youngsters (in 1938) a musical education.

-fig. 35 excerpt from a 2003 Orff teaching seminar-

But what Orff calls *elemental* fits neatly to the Nazi ideology: the preoccupation with rhythm (4), the *Völkisch* style, repetition, uniting through group effort, accessible to all classes, etc. It may be no surprise that Orff was assigned to write music for the Olympic games 1936 (a work called *Kinderreigen*)

Music deterritorialized as propaganda.

The influence of music in prewar Germany is not to be underestimated. Have a look at some documentaries on the era, any, (5) and it may be clear that there is no fascism without musik. And I dare say, without music there wouldn't be this form of fascism. The power of music, so adequately developed by Orff, apparently is still recognized and misappropriated nowadays by both the teacher and the State. Therefore it may be also no surprise that Orff was asked to compose music too for the Olympic games in München 1972 (named *Gruß der Jugend*).

There is something else regarding Orff I want to discuss here. Let's have a look at his most famous and most performed work, *Carmina Burana* (6).

I played this work in concert version, but it was conceived as a staged dramatic cantata that would include dance, sets, and costumes.

Based on 13th century Latin and German texts it forms a radical opera without characters, without plot; a chain of songs with a crucial part for the chorus. The orchestral part is constructed with multiple ostinati, points d'orgue, simple repetitive melodic cells, a machinic use of music, all this for late-romantic orchestra enlarged with 2 piano's and large percussion section and 3 soloists with chorus (a main chorus, a small chorus and a children's chorus).

The work has a, dixit Orff "statische Architektonik. In ihrem strophischen

Aufbau kennt sie keine Entwicklung. Eine einmal gefundene musikalischen Formulierung..bleibt in allen ihren Wiederholungen gleich. Auf der Knappheit der Aussage beruht ihre Wiederholbarkeit und Wirkung" (7)

A clear modernistic style, related to the *entartete* Strawinsky, that was possibly to raise problems with the Kulturkammer. But it was the first performance of *Carmina Burana* in Frankfurt in 1937 that established Orff, then 41, as a major musical figure.

As pointed out by Kater and Taruskin (8) Taruskin 2005, p.763-764 the music disseminates Nazi esthetics by representing a fictive, simplified or archetypical world, Orff's "Welttheater". In this world *das Volk* (chorus) is leitmotif at the expense of the individual (soloist) This scheme to dominate is inherent in fascist culture. The omission of a 'protagonist' hints also at anti-individualism, making it "eine sachliche, unpersönliche, nichtromantische, collective und monumentale Musik, die eine Abkehr vom persönlichen Ausdruck erforderte" (9)

Carmina Burana, the radical national-socialist opera, had later performances in Dresden with Böhm, and Berlin with Von Karajan. *Carmina Burana* made Orff's name in Nazi cultural circles. By 1941 the press was even instructed by Goebbels' *Reichsministerium für Volksaufklärung und Propaganda* (ProMi) to positively review all of Orff's (future) work. *Reichsleiter für Propaganda* Goebbels wrote in his diary: "Ich werde ihn mir bei nächster günstiger Gelegenheit einmal kommen lassen" (10)

The *Dritte Reich* was in need of music to be both modern and fitting the national-socialists mental legacy and Orff was the right man for it.

So the war passed successfully for Orff, musically and financially. When the war came to an end he deliberately created facts and legends around his figure and *Carmina Burana*, and when the composer was interrogated In 1946 by the denazification authorities Orff lied to his interrogators, eager to put himself on the right side of the Americans, claiming that he himself had been a co-founder of the resistance group *die weiße Rose*.

In *Composers of the Nazi Era* (11) Michael Kater opposes to these claims and proving them lies. Such biographical "facts" were, of course, fabricated in the years immediately after the war by many individuals

who underwent denazification trials. As Kater notes, the need for quick certification of artists who could construct a post-war German culture supportive of democracy led some of the tribunals to overlook such misstatements. (12)

Consequently, many of those self-serving distortions have since ossified into "facts" that have resisted correction, hence the predominantly kept stainless reputation and integrity until his death in 1982.

In fact the real founder of *die weiße Rose* named Karl Huber, had been a close friend of Orff and librettist of Carmina Burana, who was arrested, tortured and killed, without any effort by Orff to help him out, in spite of pleas of Huber's wife.

The value of Kater's interpretations goes beyond the simple weighing of guilt and innocence. Indeed every musician who came into contact with the Third Reich was compromised to one degree or another, and the result was "gray people against a landscape of gray" (13) *ibid* p. 265). If there is a common theme uniting these musicians, it may be the vanity of so many egos, each willing to compromise ethics in pursuit of personal interests. Neither Orff, nor Respighi for that matter (chapter 6), had deep political convictions; thus it was easy for them to cast their lot with the Nazis, who then provided the recognition and professional advancement that had otherwise eluded both. On the denazification list, going from White till Black, Orff appeared initially in category 3 as "Gray-Unacceptable" (14), to be changed in "Gray-Acceptable" after his lies on Huber and *die weiße Rose*, stating that "on psychological grounds Nazism was distasteful to him"

Yet, after explaining all this, it is not merely Nazism that I have my focus on, what I'm arguing is that there are many shades of gray in human nature and in the interaction with the *societies of discipline* and the percolating fascism in every day life. After the war the unscrupulous Orff fitted in another system, a *society of control*, with new kids to be indoctrinated. And the continuing popularity of Carmina Burana looks like outliving the checkered history and changes in society.

In Deleuze's *Postscript on the Societies of Control* (15), -a footnote on the work of Michel Foucault, William S. Burroughs, and Deleuze's own voluminous work with Felix Guattari-, he argues that the individual never

ceases passing from one closed environment to another, each having its own laws: first the family; then the school ("you are no longer in your family"); then the barracks ("you are no longer at school"); then the factory; from time to time the hospital; possibly the prison, the preeminent instance of the enclosed environment. It's the prison that serves as the analogical model.

In this essay Deleuze points to Foucault who has brilliantly analyzed the ideal project of these environments of enclosure, particularly visible within the factory: to concentrate; to distribute in space; to order in time; to compose a productive force within the dimension of space-time whose effect will be greater than the sum of its component forces. But what Foucault recognized as well was the transience of this model: it succeeded that of the societies of sovereignty, the goal and functions of which were something quite different (to tax rather than to organize production, to rule on death rather than to administer life). But in their turn the disciplines underwent a crisis to the benefit of new forces that were gradually instituted and which accelerated after World War II: a disciplinary society was what we already no longer were, what we had ceased to be. The administrations in charge never cease announcing supposedly necessary reforms: to reform schools, to reform industries, hospitals, the armed forces, prisons. But everyone knows that these institutions are finished, whatever the length of their expiration periods. It's only a matter of administering their last rites and of keeping people employed until the installation of the new forces knocking at the door. These are the societies of control, which are in the process of replacing disciplinary societies. "Control" is the name Burroughs proposes as a term for the new monster, one that Foucault recognizes as our immediate future. Paul Virilio also is continually analyzing the ultra-rapid forms of free-floating control that replaced the old disciplines operating in the time frame of a closed system. There is no need to invoke the extraordinary pharmaceutical productions, the molecular engineering, the genetic manipulations, although these are slated to enter the new process. There is no need to ask which is the toughest regime, for it's within each of them that liberating and enslaving forces confront one another. For example, in the crisis of the hospital as environment of enclosure, neighborhood clinics, hospices, and day care could at first express new freedom, but they could participate as well in mechanisms of control that are equal to the harshest of confinements. There is no

need to fear or hope, but only to look for new weapons.

Summarizing all this brings to mind the uncomfortable image of Kubrick's *Clockwork Orange* (16), a motion picture positioned right in the centre of these concepts.

In the film we see Alex, at first villain and nomadic, captured by the State, robbed of its ability to circulate and, during its phase of separation and immobilization, treated by psycho-social processes in order to be released as the controlled body, or the “model citizen”. We see also how this whole process of normativisation fails, the cure of the cure leading us back precisely to where we started in narrative terms – but not at all in ethical terms. During his *denazification* Alex engages to go from Gray-Unacceptable to Gray-Acceptable. In the change from Discipline-State to Control-State, this seems to be a perfectly acceptable nuance in shade.

Alex is at first confident that he will be able to beat the system. He will do what is required of him, assuring himself he will only comply externally, that his thoughts will still be his. But after his treatment he will always associate the things that formerly gave him pleasure – rape, knifings, beatings – with feelings of his own death, his own despair: his own violence loops back on him. His body will spasm upon itself in fits of nausea and retching. And, in every spasm, he will feel the presence of the State – blocking his ability to act, neutralizing his will. Alex’s self-makings, his gang rituals of self-subjectification, are forced back onto him – in other words, he is made to eat his own shit. And eat shit he does.

That brings me back to Salò (chapter 14 Sloterdijk), where, -as in *Clockwork Orange*-, music functions as the frame that gives the concept a linear voice, a contemporary counterpoint to fascism and the State.(17) In Salò by means of Carmina Burana, in *Clockwork* we hear Beethoven's Ninth.

For Alex the State functions as prison, shot in helicopter view to emphasize its layout, a series of long rectangular buildings radiating from an all-seeing, pan-optical centre. As Michel Foucault demonstrated in his classic 1989 work *Discipline and Punish*, it is the perfect setting for the brave new world of the human subject as the object of science, where the soul has become a mere ghost in the machine – and where

the human machine is subjected to the hard, cold rationality of the observable, the testable, the behavior. For Kubrick, the image of Alex bound in his straitjacket is just one of the relays in this eternal return, based on a dominant theme that runs through his entire work: the exploration of how human nature is caught up in the circularity of good and evil, and how neither force has the final say.

These are the particular coordinates of the Deleuzian plane of immanence embodied by Alex in *A Clockwork Orange*, so perceptively charted by Burgess and so dramatically realized by Kubrick. In the control society we live in, we are all compromised somehow and although we may exhilarate in different shades of gray, we are all tainted in the same *tonality*.

And that demands a different music to call for from the Maestro.

In an interview with Michel Ciment (18) Kubrick replies on the question *Alex loves rape and Beethoven: what do you think that implies?* : *I think this suggests the failure of culture to have any morally refining effect on society.*

Notes:

- (1) Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me, against their will.

Semi-chorus part 8 from *Primo Vere*, *Carmina Burana*, 1937 Carl Orff

- (2) Orff, Carl, *The Schulwerk. Vol. III of Carl Orff/Dokumentation*. (M. Murray, Trans.) New York: Schott, 1978, p. 5

(3) Advertisement for Schulwerk in *Zeitschrift für Musik*, 1937, p.719 as quoted in Prieberg 1982, p.325

(4) Marius Flothuis, who has been the artistic director of KCO for 20 years, married to a half Jewish wife, spent a part of the war in Camp Vught. He says: "Shortly after the war a friend whispered in my ear during a Carmina performance: Marius, I keep hearing these boots behind me.."

(5) <https://www.youtube.com/watch?v=2o8za19j3vA> or https://www.youtube.com/watch?v=_lZZoAvP_wQ

(6) Partly staged performance of Carmina Burana with Zubin Mehta and il Maggio Musicale Fiorentino 1997 <https://www.youtube.com/watch?v=GZjyntLTdkc>

(7) Orff, Carl, *Carl Orff und sein Werk: Dokumentation (8vol.)* Tutzing: Schneider, Vol.IV: 'Trionfi: Carmina Burana-Catulli Carmina-Trionfi di Afrodite', 1979, p.43

(8) Taruskin, Richard, *the Oxford History of Western Music*. Oxford University Press, 2005, p.763-764

(9) Albrecht Rietmüller, die Dreißiger Jahre, in *Bericht über den Internationalen Musikwissenschaftlichen Kongreß Bayreuth* 1981. Kassel 1984, p. 147

(10) Goebbels, Joseph (ed Elke Fröhlich), *Die Tagebücher von Joseph Goebbels Teil 2: Diktate 1941-1945*. München, Saur, 1993-96. Vol.13 (1995), p. 466

(11) Kater, Michael H., *Composers of the Nazi Era: Eight Portraits*. New York, Oxford University Press 2000, p. 125, 135-142

(12) Ibid. See p. 23–26 on Egk, 133–40 on Orff, 177–80 on Pfitzner.

(13) Ibid p. 265

(14) Ibid p.134

(15) Deleuze, Gilles, *Postscript on the Societies of Control*, MIT press, Vol.59 (Winter 1992, p.3-7)

(16) Kubrick, Stanley *Clockwork Orange*, 1971 (to watch: <http://filenuke.com/lf2pmht8vemp> then chose option: 'Free')

(17) In music, counterpoint is the relationship between voices that are interdependent harmonically (polyphony) yet independent in rhythm and contour.

(18) From *3 Interviews with Stanley Kubrick*, Michael Ciment 1982 <http://www.visual-memory.co.uk/amk/doc/interview.aco.html>

Chapter 16 Matriarchy

Now that we have looked into our society through the magnifier glass of Deleuze and associates, let's have a look now at other social structures and societies. Organizations that have another structure of power than the classical European ones with the described treetop build and that are (micro-)fascistoid in nature. Let's talk Iroquois.

The Iroquois formed a League composed of the Mohawk, Oneida, Onondaga, Cayuga and Seneca nations. After 1722 the Tuscarora joined the League, forming what became the Six Nations. The League was formed to reduce conflict and translates in their language as the League of Peace and Power, and is embodied in the Grand Council, an assembly of 56 hereditary *Hoyenah* (sachems). The members of the Grand Council of Sachems were chosen by the *mothers* of each clan. If any leader failed to comply with the wishes of the women of his tribe and the Great Law of Peace, the mother of his clan could demote him, a process called 'knocking off the horns'. The Iroquois and most Iroquoian peoples have a Mother Clan system, which is gender equal, with a matrilineal kinship system; descent and inheritance pass through the maternal lines, and children are considered born into their mother's clan. The Clan Mothers, or main women of the leagues, also held property and hereditary leadership passed through their lines, giving them considerable political power. They held dwellings, horses and farmed land, and a woman's property before marriage stayed in her possession without being mixed with that of her husband.

The nations often took captives in warfare, adopting young survivors. Their adoptees included European captives as well as Native Americans; they were adopted by women into specific clans within each nation. Scholars suggest this practice helped the nations' retain their power in decades of high mortality due to infectious disease and warfare, and making the Iroquois an (American) melting pot culture *avant la lettre*.

Unanimity in public acts was essential to the Council. In 1855, Minnie Myrtle observed that no Iroquois treaty was binding unless it was ratified by 75% of the male voters and 75% of the mothers of the nation. In revising Council laws and customs, a consent of two-thirds of the mothers was required.⁽¹⁾

The need for a double supermajority to make major changes made the Confederacy a *de facto* consensus government.

Councils of the mothers of each tribe were held separately from the men's councils. The women used men as runners to send word of their decisions to concerned parties, or a woman could appear at the men's council as an orator, presenting the view of the women. Women often took the initiative in suggesting legislation.

Historians in the 20th century have suggested the Iroquois system of government influenced the development of the Articles of Confederation or United States Constitution. Consensus has not been reached on how influential the Iroquois model was to the development of the United States' documents. In 1988, the United States Congress passed a resolution to recognize the influence of the Iroquois League upon the Constitution and Bill of Rights.

About this aberrant opinion on the division of power we have to look at the work of Riane Eisler, one of the most important writers on women's oppression and human liberation. By coincidence she has the same family name as the composer.

All her books since 1987 have been anchored in the distinction between Dominator relationships and Partnership relationships, which provides a lens for viewing and understanding societies, intimate relationships within families, religions (relations between humans and the divine), and the relationship between humanity and the earth.

In her book *The Chalice and the Blade* (3) she explores the research of archeologists for male dominated cultures since pre-historic times to show that the domination of the male gender over the female gender is not an eternal and inevitable feature of human social organization, that another type of society, a Partnership society rooted in gender equality, is possible. She argues for the importance of caring without being indifferent to the patterns of human interaction that prevail in the larger society. Both caring and equality play a role in Eisler's conception of partnership relations. Social justice relates to partnership organization at the level of communities larger than the family. That brings us to the basic differences between the Dominator and Partnership Patterns of Organization.

In *The Power of Partnership*, Eisler has described the basic patterns in terms of four dimensions: social structure; gender relations; the

emotional dimension; and value beliefs.

-1 In the domination model, social relations are typically characterized by hierarchies of domination, i.e., rankings (the described rankism) that sharply distinguish between those who are controlled and those who control. In the partnership model, relationships tend to be egalitarian; hierarchies exist there but they are what Eisler calls hierarchies of actualization. A synonym for actualization here is empowerment. More experienced, wiser, and skilled persons try to enable the less experienced and skilled persons to acquire capacities they initially lack.

-2 In the domination model, the male half of humanity is typically ranked over the female half. Traits and activities such as control and conquest are highly valued and associated with masculinity. Gender inequality is taught at an early age and becomes the model for other inequalities, expressed in terms of, say, religious or racial rankings. In the partnership model, males and females are ranked equally. Traits such as empathy, nonviolent interaction, and care giving are valued in women *and men* and expressed in social policy.

-3 In the domination model the emotion of fear is prominent; violence is expected and to some extent encouraged, at least towards persons and groups considered to be inferior. In extreme forms, we see it in physical and emotional forms of spouse abuse and child abuse, and in abuse at work by superiors and even supposed peers. In the partnership model, trust is fostered. There is little emphasis on fear and little acceptance of violence against individuals or groups.

4 In the domination model, relations of control/domination are presented as good. In the partnership model, relations of partnership, mutual respect, and processes of negotiation are presented as good.

As Eisler indicates, these four features of the partnership model tend to reinforce each other. That makes the Partnership model a systematic reality. But there is also a contrary dynamic in which the corresponding four main features of the domination model tend to reinforce each other. The real world of human relations over the last four millennia is one in which the Dominator model usually prevails. These two models of relationships can be found at several levels she argues.

1 within the family.

2 within one's own life.

- 3 within work settings and the local community.
- 4 between citizens and government, at the city, state, or national levels.
- 5 in the international community
- 6 between human beings and nonhuman nature
- 7 in our relationship with the divine

As we have seen, Deleuze would say that this Dominator model has the infamous treetop structure and indicates fascism. I get weary of the term by now and it is refreshing to see that there are other ways to describe that system. The equality Eisler promotes has, not unlike the Iroquois philosophy, a center position for the woman, the mother. This is not a morosophy, but a reality. Dividing power more equally among male and female results in a more balanced society with less oppression.

It may be clear too, that some cultures have suffered more than others from the Dominator Model. The Apartheid Regime is such an example of immense injustice, or the genocide on the American Indians. Still today discrimination and racism are vivid expressions of a form of 'white' fascism.

The Oglala Chief and American Indian Movement activist Russell Means when speaking of revolting Europeanization: (4)

"Each of these intellectual revolutions [anarchism, Marxism] served to abstract the European mentality even further, to remove the wonderful complexity and spirituality from the universe and replace it with a logical sequence: one, two, three, Answer!

This is what has come to be termed "efficiency" in the European mind. Whatever is mechanical is perfect; whatever seems to work at the moment—that is, proves the mechanical model to be the right one—is considered correct, even when it is clearly untrue. This is why "truth" changes so fast in the European mind.

The European materialist tradition of despiritualizing the universe is very similar to the mental process which goes into dehumanizing another person.

And what the process has in common for each group doing the dehumanizing is that it makes it all right to kill and otherwise destroy other people. One of the Christian commandments says, "Thou shalt not kill," at least not humans, so the trick is to mentally convert the victims into nonhumans. Then you can proclaim violation of your own commandment as a virtue."

That is another way to describe social correctness and the implement to demonize. Although he doesn't use the term, it becomes clear that Means sees that tendency as the European way, which he encourages his listeners to resist to. I say listeners, as he said: *'I detest writing. The process itself epitomizes the European concept of "legitimate thinking": what is written has an importance that is denied the spoken. My culture, the Lakota culture, has an oral tradition, so I ordinarily reject writing'*.

The miracle is that he published a book, but that is another story. Still it may be clear that he objects to cybernetics and datalization. He continues:

'Terms like progress and development are used as cover words here, the way victory and freedom are used to justify butchery in the dehumanization process.

Every revolution in European history has served to reinforce Europe's tendencies

and abilities to export destruction to other peoples.

You cannot judge the real nature of a European revolutionary doctrine on the basis of the changes it proposes to make within the European power structure and society. You can only judge it by the effects it will have on non-European peoples. This is because every revolution in European history has served to reinforce Europe's tendencies and abilities to export destruction to other peoples, other cultures and the environment itself.

There is another way. There is the traditional Lakota way and the ways of the other American Indian peoples. It is the way that knows that humans do not have the right to degrade Mother Earth, that there are forces beyond anything the European mind has conceived, that humans must be in harmony with all relations or the relations will eventually eliminate the disharmony.

We resist not to overthrow a government or to take political power, but because it is natural to resist extermination, to survive. We don't want power over white institutions; we want white institutions to disappear. That's revolution.

For the world to live, 'Europe' must die.

Resist the dominant norms of European culture, resist industrialization and human extinction."

Becoming-technolized doesn't play a role here, and that partly is the reason why Native Americans went the dinosaur way. The white

supremacy, supported by technology, wiped out the flourishing tribal culture in a few decades. But we can connect the Lakota way to the concept of the Deleuzian becoming-other, where one can escape from the (re)production of domination that subdues one's body and sole and disciplines the self in a way that produces narcissistic forms of fascism and cruelty. There are ways to take lines of flight out of modes of domination, the double triangulation -the molecular mommy-daddy-me, embedded within the molar family-state-market triangle- to construct other ways of becoming on a plane of immanence. If we set out to feel our way through these possible becomings we can produce radical and provocative structures of feeling and give our spirit a different sensory field.

This idea is what makes reading Gilles Deleuze and Félix Guattari so challenging, because the content of their philosophy is a demonstration of how radical – how nonsensical – thought must be if it is liberated from modernity.

The task of his philosophy is to revolutionarily controvert traditional philosophy by creating something that will not allow itself to be codified by the State.

It is a philosophy that demands only one thing: that we think differently – that is to say, critically. The hard part, though, is in actually doing so. Because not only the content, but also the form, of how we think is given us by the modernity we so despise.

-fig.36 Russell Means-

Notes:

(1)Wagner, Sally Roesch (1993) '*the Iroquois Influence on Women's Rights*')

(2)Armstrong, VI (1971). *I Have Spoken: American History Through the Voices of the Indians*. Swallow Press. p. 14.]

(3) Riane Eisler, 1987. *The Chalice and the Blade: Our History, Our Future*. New York: Harper-SanFrancisco)

(4)"*I Am Not a Leader*": Russell Means' 1980 Mother Jones Cover Story)

Preliminary conclusion [Trugschluß]

Yes, we are all micro-fascists, enjoy !

Conclusion [Finale e Cadenza]

Are we all fascists? In the 3rd year at Rietveld Academie I once asked Willem van Weelden this question. As it is intriguing. He said: 'that depends on who wields the AK47'. And so it is.

Unfortunately we all wield the Kalashnikov at times. From what I have attributed throughout these writings I hope it may be understood that fascism is in everyday life and at every level in our society, in our relationships, in our politics, in our religions, in our work, in our sex, in our culture, in our art and in our music. Fascism can be seen as the inseparable counterpoint to the social tune, rendering the political sonorous. Mastering classical music makes one part of the conservative hierarchical system that symbolizes the treetop structure from our society. A structure that embodies (micro-)fascism.

And we all know what fascism is capable of.

What I encounter as the Deleuzoguattarian Dilemma, if one reads them revolutionary, is the only logical radical consequence after this conclusion. That is: we need another tune to reply the *Maestro: Musik!* - call, we have to change all this.

We have to distrust the European society. We have to rethink our culture and thus consider our art with suspense. The ultimate but impossible decision to make would be to eliminate our western world and its philosophical, cultural and social legacy.

But that would be true a deed of fascism !

This the giant gogoplata (1) we created and we are stuck right in the middle.

It is obviously that we cannot live the Lakota way in our globalized Crystal Palace, but if we reject the investments we believe are most sacred morality, -the family as Freud reduces it to Mam, Dad, and Me-, and the social pressure that tells us at every turn what we can do, we may arrive at an ethics of life that can situate our bodies on a plane of immanence, we need to *become-minor*, to create lines of flight to express ourselves in a deterritorialized mode.

Our becoming-minor would not only change the terms of debate but also destroys the legitimacy of the bourgeois form of life, leaving those who cling to notions of an inclusive and forgiving Modernity looking like

simpleminded Wagnerians.

It is this sense of becoming-minor where one can escape from the (re)production of domination that subdues one's body and disciplines the self in a way that produces narcissistic forms of fascism and cruelty. There are ways to take lines of flight out of modes of domination that construct other ways of becoming on a plane of immanence.

-fig.37 Gogoplata-

Music and art can provide such an escape, but the most radical line of flight out of the gogoplata would be to leave *die tote Stadt* and accept that Modernity is a dream. That it is a dream that we can make the world something other than what it is through control, capitalism, and culture. That it is an utopia that different cultures, races, and religions can blend into one seamless, corporate-friendly whole. And violence and death, as it is implied, will be wished out of existence. Political correctness is a war on noticing, on hearing the monotonous F blaring through our society.

We act, dress, speak and think like especially stupid musicians – only involved in sonorous esthetics, afraid of the sight of blood, anxious to avoid conflict and dependent on a Maestro for harmony, rhythm and attunement among each other.

The fact is that the Maestro's of the State, who have conducted and rehearsed Carmina Burana with us and turned us in a gray two-legged herd, are the most dangerous enemies of all. They shield us from harsh realities in the controlled environment of the welfare state. They are afraid that we will grow up and realize that we do not need them to protect us, manage us, to control us, to commoditize us, or to tell us what to think. Preventing that realization is the goal of modern society, which poisons, intoxicates, seduces, bribes, lulls, and lies us away from accepting responsibility for our own destiny.

The result is the cool detachment we have towards events that would have incited prior generations to revolution. Even when confronted with horror of beheadings, we think it is better to avert our eyes, zap on the telly, and watch the gyrations of Sylvie Meys, rather than be confronted with the bother of existence. And while our Maestro's certainly do not want us to show initiative during our little concert, many of us are eager to fiddle on, even without compulsion.

This thesis is tied to the belief that life could be otherwise and the very operation of force and will, doubly bound to each other, has the potential to reterritorialize the immanent moments of life or to allow us to radically escape from the grooves that restrict our every move. Every decision we make is a political one regardless of our level of consciousness.

In this way of always already being a political body capable of action, the escape comes from a *willingness* to be vulnerable—that is being capable of being affected immanently, of being open to becoming.

This means facing responsibility for moral actions, confronting concepts such as fear, conflict and death, and recognizing that there is such a thing as a bad ending for us. Perhaps in his last moments, that very thought finally occurred to James Foley. Watching the beheadings conducted by the Islamic State or watching films as *Salò* or *Clockwork Orange* isn't about *getting off* to some kind of torture porn – only the most depraved could take pleasure in such a sight. Nor is it about toughening up or becoming desensitized.

It's not about some weird quest to prove my worth as a boy-scout – it's about acknowledging that this is reality, that these things are actually happening, and that they could happen to you or those you care about. That from the moment you look outside through the windows of the Crystal Palace this insight is suddenly in the most dreadful evidence: the whole earth, perpetually steeped in blood, is nothing but a vast Hirstian aquarium in which all that is living is being sacrificed without end, an infinite refrain without measure or tonality, without pause, until the consummation of things, until evil is extinct, until the death of death. The dreadful insight to see ourselves as the shit eating micro Eichmanns we are and to consequently become convinced of the need to "replace the humanly inhabited center- *die tote Stadt*- with a space in which to imagine the voices of otherness and diversity in the universe." (2)

After I have been quoting and referencing Deleuze at length I think of the words of the Israeli philosopher and artist Bracha L. Ettinger, in the line of this conclusion, when she says:

"The other and the earth need to be known through affective communicating in self-fragilization. The knowledge revealed in this way, of the invisible [inaudible] chords to which our senses are not yet attuned, is at the basis of the ethical obligation to attend to the

vulnerability of the other, human, animal, and even our shared earth, through care and compassion and in wonder and reverence. Lets work together against retraumatization and toward an understanding of a human subject which is informed by feminine transsubjectivity in all genders, and become sensitive to the particular eros of borderlinking between each I and non-I, which is a kind of love.." (3)

Notes:

(1) A gogoplata is a type of chokehold also called *Kagato-Jime*, that is used in grappling and was popularized by practitioners of Brazilian Jiu-Jitsu

(2) Melba Cuddy-Keane, Virginia Woolf, Sound Technologies, and the New Aurality, New York Garland 2000: 93

(3) Bracha L. Ettinger on launch of Fascinance: Forum for Ettinger Studies. Bracha Lichtenberg Ettinger, (born Tel Aviv 1948) is a philosopher, psychoanalyst and artist. Her theory of Matrixial Border space is a unique theory which discuss the role of maternal and preuterine subjectivity formation.

-fig.38 Bracha Ettinger-

Acknowledgments

It is practical impossible to thank everybody somehow involved in this thesis, but I wish, in parallel to a concert, just thank conductor Willem van Weelden and all other musicians that contributed to this performance of Deleuze's score under the auspices of Manel Esparbé i Gasca and DOGtime.

List of resources

Chapter 1

- (1) Fuller, R.W. (2003) *Somebodies and nobodies: Overcoming the abuse of rank*. British Columbia, Canada: New Society Publishers.
- (2) LaBarre 1998, 110).LaBarre, Polly. 1998, December. Leadership—Ben Zander. *Fast Company*. <http://www.fastcompany.com/magazine/20/zander.html>.
- (3) Worrell, Mark. 2002, October 19. Improvisation in an anti-improvisational world. <http://www.stringdancer.com>
- (4) Seifter 2001, 1).Seifter, Harvey and Peter Economy. 2001. *Leadership ensemble: Lessons in collaborative management from the world's only conductorless orchestra*. New York: Times Books.
- (5) Sally Maitlis, Hakan Ozcelik, *Toxic Decision Processes: A Study of Emotion and Organizational Decision Making*, Organization Science Vol. 15, 2004
- (6) D'Ausilio A, Badino L, Li Y, Tokay S, Craighero L, et al. (2012) Leadership in Orchestra Emerges from the Causal Relationships of Movement Kinematics. PLoS ONE
- (7) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, the chapter entitled "1933: Micropolitics and Segmentarity."

Chapter 2

- (1) Meir Michaelis in his book *Mussolini and the Jews*. Michaelis quoted Cecil Roth, an expert on the subject, who had declared that in no other country in the world were conditions for the Jews better than in post-reunification Italy.
- (2) *A Thousand Plateaus: Capitalism and Schizophrenia*, the chapter entitled "1933: Micropolitics and Segmentarity."
- (3) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 214-215.
- (4) John Protevi, The 'Deleuze Dictionary', edited by Adrian Parr, Edinburgh University Press
- (5) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 214
- (6) Ibid, 228
- (7) Ibid, 230

(8) Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, University of Minnesota 1983, xii-xiii

(9) Susan Sontag *Fascinating fascism* 1973 <http://www.nybooks.com/articles/archives/1975/feb/06/fascinating-fascism>

Chapter 3

(1) from a critical note by Willem van Weelden posted in Basecamp, 25 nov 2014

(2) E.Grosz, *Chaos, Cosmos, Territory, Architecture*, Columbia University Press, 2008:23

(3) Lawrence Foster, Barbican Hall London, <https://www.youtube.com/watch?v=zY7UK-6aaNA>

(4) John Cage, cited in *Conversing with Cage*, compiled by Richard Kostelanetz (London: Omnibus, 1989), 66.

(5) Kyle Gann, 'No Such Thing as Silence: John Cage's '433" Yale University Press 2014

(6) Deleuze, Gilles, *Nietzsche and Philosophy*, Continuum Columbia University Press, transl. Tomlinson, Paperback edition, reprinted 2002 p. 47

Chapter 4

(1) Vilém Flusser *Into the Universe of Technical Images*, University of Minnesota Press, 2011

(2) See also the interview with Vilém Flusser by Miklós Peternák 'We shall survive in the memory of others', München oct 1991

(3) Adorno T and Horkheimer, M *Dialectic of Enlightenment*, London: Verso 1979:222

(4) Francisco Varela: *Autopoiesis and Cognition: the Realization of the Living* (1st edition 1973, 2nd 1980):

Page 78: - An autopoietic machine is a machine organized (defined as a unity) as a network of processes of production (transformation and destruction) of components which: (i) through their interactions and transformations continuously regenerate and realize the network of processes (relations) that produced them; and (ii) constitute it (the machine) as a concrete unity in space in which they (the components) exist by specifying the topological domain of its realization as such a network.

Page 89:- [...] the space defined by an autopoietic system is self-contained and cannot be described by using dimensions that define another space. When we refer to our interactions with a concrete autopoietic system, however, we project this system on the space of our manipulations and make a description of this projection.

(5) Vilém Flusser, 'Post History', Univocal Publishing, 2013

Chapter 5

(1) Deleuze, Gilles & Guattari, Felix, *Anti-Oedipus*, University of Minnesota 1983

(2) Foucault, preface *Anti-Oedipus*

(3) That is a concept used in political science and international relations to explain increased short-run popular support of the President of the United States during periods of international crisis or war. Because Rally 'Round The Flag syndrome reduces criticism of governmental policies, it is seen as a factor of Diversionary Foreign Policy.

(4) In psychology, **cognitive dissonance** is the mental stress or discomfort experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time, or is confronted by new information that conflicts with existing beliefs, ideas, or values.

Leon Festinger's **theory of cognitive dissonance** focuses on how humans strive for internal consistency. When inconsistency (dissonance) is experienced, individuals largely become psychologically distressed. His basic hypotheses are listed below:

1. "The existence of dissonance, being psychologically uncomfortable, will motivate the person to try to reduce the dissonance and achieve consonance"

2. "When dissonance is present, in addition to trying to reduce it, the person will actively avoid situations and information which would likely increase the dissonance" from wiki

(5) Eco, Umberto. 1995. "Eternal Fascism: Fourteen Ways of Looking at a Blackshirt." *Utne Reader*, No. 72. Nov-Dec 95. Reprinted from *The New York Review of Books* (June 22, 1995).

(6) Hannah Arendt, *The Origins of Totalitarianism*, 1st ed. (New York: Harcourt Brace, 1951)

(7) Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Viking Press, 1965)

(8) During Eichmann's trial for war crimes in 1962, chief prosecutor Gideon Hausner drew attention to the significance and responsibility of Eichmann's *Obersturmbannführer* rank when, in response to Eichmann's claim that he was merely a clerk obeying orders, Hausner asked him, "Were you an *Obersturmbannführer* or an office girl?"

(9) Wilhelm Reich, *Die Massenpsychologie des Faschismus*, Farrar, Straus and Giroux 1933 (translation based of the third, enlarged edition from August 1942)

Chapter 6

(1) Solomon Volkov, *Testimony, The Memoirs of Dmitri Shostakovich*, Limelight Editions 2004

(2) Deleuze, *Francis Bacon: The Logic of Sensation*. Trans. Daniel W Smith.

Minneapolis: University of Minnesota Press.
2003:48).

(3) Charles Darwin *The Descent of Man, and Selection in Relation to Sex*. Princeton: Princeton University Press, 1981: 335-33

(4) Darwin suggests that music is primarily affective: it functions to stir, intensify, enhance affect. Although it has no particular or given emotional content, it produces an intensification of affects, a heightening of muscular forces, a stirring of emotions: "Music affects every emotion, but does not by itself excite in us the more terrible emotions of horror, rage &c. It awakens the gentler feelings of tenderness and love, which readily pass to devotion. It likewise stirs up in us the sensation of triumph and the glorious ardor for war. These powerful and mingled feelings may well give rise to the sense of sublimity. We can concentrate . . . greater intensity of feeling in a single musical note than in pages of writing"

(5) Deleuze and Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press. 1987:302).

(6) Harvey Sachs *Fiddling in Fascist Italy* Opera News 53, no.12 1989

(7) Or to quote Harry Lime "in Italy for 30 years under the Borgia's they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love and 500 years of democracy and peace, and what did that produce? The cuckoo clock."

(8) HUAC, The House Committee on Un-American Activities (HUAC) was an investigative committee of the United States House of Representatives. It was originally created in 1938 to uncover citizens with Nazi ties within the United States. However, it has become better known for its role in investigating alleged disloyalty and subversive activities on the part of private citizens, public employees, and those organizations suspected of having communist ties.

(9) Hanns Eisler, Typescript for lecture 1944

(10) Deleuze and Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press. 1987:302 *Thousand Plateaus*).

Chapter 7

(1) Deleuze & Guattari, *What Is Philosophy?* Trans. Hugh Tomlinson and Graham Burchell. New York: Columbia University Press, 1994:189

(2) Deleuze 2003:47 *Francis Bacon: The Logic of Sensation*. Trans. Daniel W Smith. Minneapolis: University of Minnesota Press.).

(3) Deleuze and Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*. Vol. 2. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987:300

(4) (ibid., 299).

(5) OBAMA'S CAMPAIGN PLAYLIST

Singalong with the President

The full list is here:

Different People - No Doubt

Got to Get You Into My Life - Earth, Wind & Fire

Green Onions - Booker T & The MG's

I Got You - Wilco

Keep on Pushing - The Impressions

Keep Reachin' Up - Nicole Willis & the Soul Investigators

Love You I Do? - Jennifer Hudson

No Nostalgia - AgesAndAges

Raise Up - Ledisi

Stand Up - Sugarland

This - Darius Rucker

We Used To Wait - Arcade Fire

You've Got the Love - Florence and the Machine

Your Smiling Face - James Taylor

Roll with the Change - REO Speedwagon

Everyday America - Sugarland

Learn to Live - Darius Rucker

Let's Stay Together - Al Green

Mr. Blue Sky - Electric Light Orchestra

My Town - Montgomery Gentry

The Best Thing about Me Is You - Ricky Martin, featuring Joss Stone

You are the Best Thing - Ray Lamontagne

Keep Marchin - Raphael Saadiq

Tonight's The Kind of Night - Noah and the Whale

We Take Care of Our Own - Bruce Springsteen

Keep Me In Mind - Zac Brown Band

The Weight - Aretha Franklin cover of song by The Band

Even Better Than The Real Thing - U2

Home - Dierks Bentley

(6) Dodecaphony, or twelve-tone technique is a method of musical composition

devised by Austrian composer Arnold Schönberg (1874–1951). The technique is a means of ensuring that all 12 notes of the chromatic scale are sounded as often as one another in a piece of music while preventing the emphasis of any one note through the use of tone rows. All 12 notes are thus given more or less equal importance, and the music avoids being in a key. The technique was influential on composers in the mid-20th century.

Schönberg himself described the system as a "Method of composing with twelve tones which are related only with one another".

(7) <http://www.peachnote.com/#!nt=singleNoteAffine&npq=68+-12+4+2>)

(8) <http://harpers.org/blog/2008/11/schiller-freedoms-hymn/>

(9) <http://www.youtube.com/watch?v=XM9erS90gTE>

Chapter 8

(1) The Letters of Virginia Woolf (ed. Nigel Nicolson and Joanne Trautmann, vol.6 :450. The rest of the letter is lost.

(2) Georges Rodenbach, *Bruges la Morte*, translated by Mike Mitchell and Will Stone, introduction by Alan Hollinghurst, Dedalus Limited; 2nd edition edition, 2010

(3) Deleuze and Guattari, *Kafka: Toward a Minor Literature*. trans. Dana Polan, University of Minnesota Press

(4) The Letters of Virginia Woolf, ed. Nigel Nicolson and Joanne Trautmann, vol.6 : 426

(5) Ibid, vol.3: 247

(6) Ibid, vol.4 :303-04

(7) Virginia Woolf, *Between the Acts*,1941 Orlando, FL: Harcourt, 2008.

(8) Woolf's notebooks indicate she read Freud's Group Psychology and Analysis of the Ego in 1939, in which Freud claims, "A group is an obedient herd, which could never live without a master. It has such a thirst for obedience that it submits instinctively to anyone who appoints himself its master" (18: 81).

(9) Michelle Pridmore-Brown, "1939–40: Of Virginia Woolf, Gramophones, and Fascism." PMLA 113.3 (1998): 419

(10) Melba Cuddy-Keane, Virginia Woolf, Sound Technologies, and the New Aurality, New York Garland 2000: 93

(11) Michelle Pridmore-Brown "1939–40: Of Virginia Woolf, Gramophones, and Fascism." PMLA 113.3 (1998): 415

(12) Susan Squier http://uncpress.unc.edu/browse/book_detail?title_id=2111

(13) Virginia Woolf, *The London Scene*: six essays by Virginia Woolf, Snowbooks, 2004

(14) Paul in *Die tote Stadt*, Oper in 3 Akten, by Erich Korngold, ed. Schotts Söhne, Mainz, 1921, Erstes Bild, Zweite Szene

Chapter 9

(1) XIV performed by the cellist of the Arditti Quartet, Rohan de Saram <https://www.youtube.com/watch?v=QFNpao45Ax8>

(2) Cathy Berberian in Michelle <https://www.youtube.com/watch?v=goeVbPvqrE8>
Photo: Universaledition/Eric Marinitsch

(3) Stella Doufexis https://www.youtube.com/watch?v=Q_DpEaKsFm4

(4) Meditation on a Twelve-Tone Horse", in *Classic Essays on Twentieth-Century Music : A Continuing Symposium* (1996) edited by Richard Kostelanetz and Joseph Darby, p. 169

(5) Berio, L. Sinfonia, 3rd Mouvement <http://www.youtube.com/watch?v=9YU-V2C4ryU>

(6) This is the (partial!) list of musical quotations used in the third movement of Sinfonia in order of their appearance:

- Schoenberg's *Five Pieces for Orchestra*, fourth movement, "Peripetie" (violent scale from bars 2–3 played by the brass), in bars 1–6

- Claude Debussy's *La mer*, second movement, "Jeux de vagues" (opening measures), in bars 4–5

- A brief quotation of Mahler's Symphony No. 4 (Mahler) in bars 2–10, beginning just before.....

- Mahler's *Resurrection Symphony*, third movement (the only quotation that is ongoing) entering in bar 7, from where it continues to the end of the movement, though not always audibly (Hicks 1981–82, p. 212)

- Paul Hindemith's *Kammermusik Nr. 4*

- Ravel's *Daphnis et Chloé*, flute solo from the Pantomime

- Debussy's "Jeux de Vagues" returns

- Berlioz's *idée fixe* from the *Symphonie Fantastique* (played by the flutes and oboes), in bar 106

- Ravel's *La Valse* (orchestra plays octave motif with piccolo playing a chromatic scale)
- Stravinsky's *Le Sacre du Printemps* (the "Dance of the Earth" sequence at the end of the first tableau), bars 170–85
- Stravinsky's *Agon* (upper oboe part from the "Double pas de quatre")
- Richard Strauss's *Der Rosenkavalier* (one of the waltzes composed for the opera)
- a chorale by Johann Sebastian Bach
- the end of the second movement of Bach's Second Brandenburg Concerto
- Alban Berg's *Wozzeck* (the drowning scene late in the third act)
- Beethoven's *Pastoral* Symphony, second movement (melody stated with the clarinets)
- Resumption of Hindemith's *Kammermusik No. 4* in the solo violin, starting in bar 429
- Another quotation from Beethoven's *Pastoral* Symphony, ending in bar 448
- Brief recapitulation of the opening of the movement: Schoenberg's "Peripetie", Debussy's *La Mer* (this time from the third movement "Dialogue du vent et de la mer"), starting at bar 488
- Boulez's *Pli Selon Pli*, very first chord of the entire piece from the first movement ("Don")
- Anton Webern's Cantata op. 31, fifth movement (opening), in bars 547–54
- Karlheinz Stockhausen's *Gruppen* for three orchestras (during the introductions of the vocalists near the end, bars 555–60)

(7) Notes of the composer in the program at the New York premiere 1968

(8) 'I would almost say that this section of Sinfonia is not so much composed as it is assembled to make possible the mutual transformation of the component parts'. A style also called polystylism or bricolage technique by Daniel Albright (Albright, Daniel. 2004. *Modernism and Music: An Anthology of Sources*. University of Chicago Press.)

Because of this, the work is often described as one of the first examples of Postmodern music

(9) Berio, L., 1989. Eco in ascolto. *Contemporary Music Review*, 5(1), pp.1–8.

(10) Berio, L. & Osmond-Smith, D., 1997. Of Sounds and Images. *Cambridge Opera Journal*, 9(3), pp.295–299.

(11) Berio, L Ibid., p.295- 296

(12) D.M.C.E. / Le théâtre musical de Luciano Berio, Université de Paris, 2013

(13) Deleuze and Guattari, *A Thousand Plateaus*, pp. 341–2.

(14) Luciano Berio, Liner Notes to *Luciano Berio – Coro*, Deutsche Grammophon 2531270, 1980.

(15) Italo Calvino, *Invisible Cities*, Houghton Mifflin Harcourt Harvest Book Series 1978

(16) Luciano Berio, "Meditation on a Twelve-Tone Horse," p. 8

(17) Deleuze and Guattari, *Kafka, Toward a Minor Literature*, p. 81.

(18) Ibid., p. 82.

(19) Ibid., p. 83.

Chapter 10

(1) On May 1, 1967 the Beatles contacted Stockhausen through Brian Epstein's NEMS Enterprises to obtain permission to use his photo on the upcoming Beatles LP "Sgt. Peppers Lonely Hearts Club Band".

Paul McCartney claims in several statements that he was the first Beatle to discover Stockhausen's music. He named *Gesang der Jünglinge* as his favorite Stockhausen work. McCartney probably introduced John Lennon to Stockhausen's music in mid-1966. Lennon was also greatly influenced by Stockhausen. *Hymnen* was Lennon's inspiration for *Revolution #9* on the Beatles' White Album.

Rock musicians such as Frank Zappa, Peter Townshend, Jerry Garcia and Bjork name Stockhausen as a major influence on their musical lives and work. Jazz musicians like Miles Davis, George Russell, Anthony Braxton and Charles Mingus have also been Stockhausen admirers.

-telegram Beatles-

(2) Slavoj Žižek, *Welcome to the Desert of the Real* (New York: Verso, 2002), 11.

(3) Boris Groys, *Art Power* (Cambridge, MA: MIT Press, 2008), 121.

(4) Karlheinz Stockhausen quoted in Christian Bauer, *Sacrificium intellectus: Das Opfer des Verstandes in der Kunst von Karlheinz Stockhausen, Botho Strauß und Anselm Kiefer* (Munich: Wilhelm Fink Verlag, 2008), 58.

(5) The black swan theory or theory of black swan events is a metaphor that describes an event that comes as a surprise, has a major effect, and is often inappropriately rationalized after the fact with the benefit of hindsight.

(6) Daniel Barenboim introduced Wagner on the Israel Festival in 2001 and was declared instantly "cultural persona non grata". An Israeli ad hoc orchestra played in 2012 for the first time in 70 years a complete concert dedicated to Wagner.

(7) Paul Virilio, *Ground Zero*, New York: Verso, 2002, 45

(8) *ibid.*

(9) Paul Virilio, *The Original Accident*, Malden, MA: Polity Press, 2007, 63

(10) "Komponist Stockhausen: Anschlag 'größtes Kunstwerk'," *netzzeitung.de*, September 18, 2001.

I need to thank Christian Hänggi for his article *Stockhausen at Ground Zero*, first published in *Fillip 15*, fall 2011 and Brecht Savelkoul for his article *Terrorism as Performance Art* in *Distilled* aug 2013

Chapter 11

Sources: Between Žižek and Wagner: Retrieving the Revolutionary Potential of Music International Journal of Žižek Studies, Volume Six, Number Three and Philosophico-Musical Vision: Badiou, Žižek, and Music International Journal of Zizek Studies Volume Five, Number Two

Why is Wagner Worth Saving?, Slavoj Žižek, Edited by Graduate Students in Philosophy at Villanova University

(1) Adorno, T. *In Search of Wager*, London: Verso 2005: 17)

(2) This is argued by Jens Malte Fischer in a helpful and admirably balanced new introduction to an edition of Wagner's pamphlet, *Richard Wagner und Das Judentum in der Musik: Eine kritische Dokumentation* (Frankfurt am Main/Leipzig: Insel, 2000). For a review of Wagner's anti-Semitism, see the article by Dieter Borchmeyer in *A Wagner Hand-book*, edited by Ulrich Müller and Peter Wapnewski and translated by John Deathridge (Harvard University Press, 1992).

(3) For a history of Wagner and his relationship with Israel see Na'ama Sheffi's *Between Collective Memory and Manipulation: The Holocaust, Wagner and the Israelis and The Ring of Myths.*)

(4) Žižek, S. 'Brünhilde's Act', *The International Journal of Žižek Studies*, 2010: 11)

(5) see Deleuze Dictionary, revised edition by Alain Parr, Edinburgh University Press, 2010

(6) Žižek, S. *The Sublime Object of Ideology*, 2nd. edition, London: Verso, 1989: 83)

(7) Badiou, A. *Five Lessons on Wagner*, London: Verso, 2010: 131)

(8) *Ibid* =Badiou, A. *Five Lessons on Wagner*, London: Verso, 2010: 133)

(9) Žižek, S. 'Brünhilde's Act', *The International Journal of Žižek Studies*, vol. 4, no. 0, 2010: 3)

(10) See Richard Wagner on Music and Drama, selected by Albert Goldman and

Evert Sprinchorn. From translations by H. Ashton Ellis (University of Nebraska Press, 1970: 369-376.)

(11) Mohr, R. *Gay Ideas*, Boston: Beacon Press, 1992: 213)

(12) Ibid=Mohr, R. *Gay Ideas*, Boston: Beacon Press, 1992: 138)

(13) Žižek, S. "Foreword: Why is Wagner Worth Saving" in Adorno, T. *In Search of Wagner*, London: Verso, 2009) (Orig. *Versuch über Wagner*, 1952.)

(14) Ibid=Žižek, "Foreword: Why is Wagner Worth Saving" in T. Adorno, *In Search of Wagner*, London: Verso, 2009a: xxvii)

(15) Carlson. A. *Anarchism in Germany*, Metuchen: The Scarecrow Press, 1972: 16)

Chapter 12

(1) The Eighth was created at the turning point in the war, the defeat of the German army at Stalingrad, 2nd February 1943. Despite the gigantic losses suffered by the Red Army, over 100.000 died, a sense of great achievement and pride spread across the Soviet Union – Stalin had defeated the Nazis. The trouble for Shostakovich was that this was not necessarily a reason to celebrate. He feared that the victory would actually only help Stalin, whose newly acquired prestige in the West would allow him to wield even more power than he already did. The war years had in fact been years of relative freedom for Soviet creativity. It became acceptable to depict grief and destruction as the responsibility could be placed at the door of the Germans. In peacetime, unclouded optimism was required of artists and under those circumstances Shostakovich's music was often subjected to intense criticism.

Mark Wigglesworth on his blog <http://www.markwigglesworth.com/notes/marks-notes-on-shostakovich-symphony-no-8/>

(2) Zweig, S. *A Confidential Matter: The Letters of Richard Strauss and Stefan Zweig, 1931-1935* University of California Press; 1st edition (September 1977)

Now I'm tempted to write about Strauss some more with whom Zweig enjoyed a close association, and provided the libretto for *Die Schweigsame Frau*. Strauss famously defied the Nazi regime by refusing to sanction the removal of Zweig's name from the program for the work's première on June 24th 1935 in Dresden. As a result, Goebbels refused to attend as planned, and the opera was banned after three performances.

(3) Hanns Eisler, *Contemporary music and fascism*, Typescript for lecture, c. 1944.

(4) Moira Gatens, "Through a Spinozist Lens: Ethology, Difference, Power," 167.

(5) Eisler, H. *Auferstanden aus Ruinen*

<https://www.youtube.com/watch?v=P1CyPjQQTAM>)

(6) Pussy Riot, 'Putin sets on Fire'

<https://www.youtube.com/watch?v=NrLI-5xYybo>

(7) Pussy Riot 'Punk Prayer'

<https://www.youtube.com/watch?v=ALS92big4TY>

(8) The correspondence was organized by *Philosophie Magazine* in cooperation with New Times. Tolokonnikova's letters were translated from Russian by Galia Ackerman and have been compiled into a book *Comradely Greetings: The Prison letters of Nadya and Slavoj* Verso Books, September 2014.

(9) see references in Chapter 5

Chapter 13

(1) Gilles Deleuze and Felix Guattari, *What is Philosophy*, Verso, London and New York, 1994, p. 183.

2) Damien Hirst cited in Damien Hirst and Gordon Burn, 'On the Way to Work', Faber and Faber, 2001, 21

(3) Gilles Deleuze, *Logic of Sense*, Les Éditions de Minuit, Published in English 1990, 332

(4) Ibid, *Logic of Sense*, 334

(5) Slavoj Žižek, 'If there is a God, then anything is permitted', ABC Religion and ethics, 2012 <http://www.abc.net.au/religion/articles/2012/04/17/3478816.htm>

Chapter 14

(1) Force of the Past

Poem by Pier-Paolo Pasolini, (1922-1975)

I am a force of the Past.
My love lies only in tradition.
I come from the ruins, the churches,
the altarpieces, the villages
abandoned in the Apennines or foothills
of the Alps where my brothers once lived.
I wander like a madman down the Tuscolana,
down the Appia like a dog without a master.
Or I see the twilight, the mornings
over Rome, the Ciociaria, the world,
as the first acts of Post-history
to which I bear witness, for the privilege
of recording them from the outer edge
of some buried age. Monstrous is the man
born of a dead woman's womb.
And I, a foetus now grown, roam about

more modern than any modern man,
in search of brothers no longer alive.
(English version by Stephen Sartarelli)

(2) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, transl. B Massumi, The University of Minnesota Press, Minneapolis, 1987:452/565)

(3) Gilles Deleuze and Felix Guattari, *Anti-Oedipus*, University of Minnesota 1983: 234/278)

(4) Post-scriptum sur les sociétés de controle,' in *Pourparlers*. 1972-1990, Parijs; Minuit 1990, pp. 240-247.

(5) Marx, Karl *Capital* II, Penguin, Middlesex, 1978:34

(6) Real-economy: The part of the economy that is concerned with actually producing goods and services, as opposed to the part of the economy that is

concerned with buying and selling on the financial markets.can't function.

(7) Peter Sloterdijk, "Critique of Cynical Reason", transl. Michael Eldred, Minneapolis: University of Minnesota Press, 1987:192

(8) Interview by Anna Luyten in *Vrij Nederland* 6 juni 2009

(9) Adolf Hitler, Speech of May 1, 1927. Quoted by J.Toland, 1976, p. 306

(10) <http://vimeo.com/68045309>)

(11) Pier-Paolo Pasolini, quoted in Naomi Greene *Pier Paolo Pasolini: Cinema as Heresy*, 1992:209

(12) Deleuze, Gilles, *Cinema 2: the time image* (London, 1989)

(13) Gideon Bachmann, *Pasolini on de Sade: An Interview during the Filming of "The 120 Days of Sodom"*, *Film Quarterly*, Vol. 29, No. 2 (Winter, 1975-1976), University of California Press, pp. 39-45

(14) Deleuze quoted in Kriss Ravetto, *The Unmaking of Fascist Aesthetics*, blz 138

Chapter 15

(1) Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me, against their will.

Semi-chorus part 8 from *Primo Vere, Carmina Burana*, 1937 Carl Orff

(2) Orff, Carl, *The Schulwerk. Vol. III of Carl Orff/Dokumentation*. (M. Murray, Trans.) New York: Schott, 1978, p. 5

(3) Advertisement for Schulwerk in *Zeitschrift für Musik*, 1937, p.719 as quoted in Prieberg 1982, p.325

(4) Marius Flothuis, who has been the artistic director of KCO for 20 years, married to a half Jewish wife, spent a part of the war in Camp Vught. He says: "Shortly after the war a friend whispered in my ear during a Carmina performance: Marius, I keep hearing these boots behind me.."

(5) <https://www.youtube.com/watch?v=2o8za19j3vA> or https://www.youtube.com/watch?v=_lZZoAvP_wQ

(6) Partly staged performance of Carmina Burana with Zubin Mehta and il Maggio Musicale Fiorentino 1997 <https://www.youtube.com/watch?v=GZjyntLTdkc>

(7) Orff, Carl, *Carl Orff und sein Werk: Dokumentation (8vol.)* Tutzing: Schneider, Vol.IV: 'Trionfi: Carmina Burana-Catulli Carmina-Trionfi di Afrodite', 1979, p.43

(8) Taruskin, Richard, *the Oxford History of Western Music*. Oxford University Press, 2005, p.763-764

(9) Albrecht Rietmüller, die Dreißiger Jahre, in *Bericht über den Internationalen Musikwissenschaftlichen Kongreß Bayreuth* 1981. Kassel 1984, p. 147

(10) Goebbels, Joseph (ed Elke Fröhlich), *Die Tagebücher von Joseph Goebbels Teil 2: Diktate 1941-1945*. München, Saur, 1993-96. Vol.13 (1995), p. 466

(11) Kater, Michael H., *Composers of the Nazi Era: Eight Portraits*. New York, Oxford University Press 2000, p. 125, 135-142

(12) Ibid. See p. 23–26 on Egk, 133–40 on Orff, 177–80 on Pfitzner.

(13) Ibid p. 265

(14) Ibid p.134

(15) Deleuze, Gilles, *Postscript on the Societies of Control*, MIT press, Vol.59 (Winter 1992, p.3-7

(16) Kubrick, Stanley *Clockwork Orange*, 1971 (to watch: <http://filenuke.com/lf2pmht8vemp> then chose option: 'Free')

(17) In music, counterpoint is the relationship between voices that are interdependent harmonically (polyphony) yet independent in rhythm and contour.

(18) From *3 Interviews with Stanley Kubrick*, Michael Ciment 1982 <http://www.visual-memory.co.uk/amk/doc/interview.aco.html>

Chapter 16

(1) Wagner, Sally Roesch (1993) '*the Iroquois Influence on Women's Rights*')

(2) Armstrong, VI (1971). *I Have Spoken: American History Through the Voices of the Indians*. Swallow Press. p. 14.]

(3) Riane Eisler, 1987. *The Chalice and the Blade: Our History, Our Future*. New York: Harper-SanFrancisco)

(4) "*I Am Not a Leader*": Russell Means' 1980 Mother Jones Cover Story)

Conclusion

(1) A gogoplata is a type of chokehold also called *Kagato-Jime*, that is used in grappling and was popularized by practitioners of Brazilian Jiu-Jitsu

(2) Melba Cuddy-Keane, Virginia Woolf, Sound Technologies, and the New Aurality, New York Garland 2000: 93

(3) Bracha L. Ettinger on launch of Fascinance: Forum for Ettinger Studies. Bracha Lichtenberg Ettinger, (born Tel Aviv 1948) is a philosopher, psychoanalyst and artist. Her theory of Matrixial Border space is a unique theory which discusses the role of maternal and preuterine subjectivity formation