

'All great things stand in peril.'

Plato: *Republic*.

The Ten Symphonies of Gorka König

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knowledge except glimmerings of false information. He becomes lost in the world as it is, submerged and overwhelmed until his own self-awareness transforms into a feeling absorbed by the They, he is in danger of becoming a Not, or No-thing. This is the theme of the second section. There is a sense of crisis and loss, the earlier triviality and curiosity is transformed into urgent and desperate need to confront one's own death. Having felt homeless and without meaning, in the third section man comes to accept finitude and mortality and in doing so a meaningful experience of the present and the Now revitalizes his being. The fruit of this is the moment of clear vision which brings with it Light, and with the Light comes knowing joy, 'die Wissende Heiterkeit'.

The four sections are played through without a break. The scoring is ruthlessly symmetrical on the page like Bach and there is no sweep or drift of sound, but rather a totally structured onslaught of music whose sonority makes impact by its unpredictability and absence of a fixed tonal centre. Unlike the Ninth, there is only an augmented chamber orchestra, restricted and balanced. The choir is small and the four soloists, tenor, bass, soprano and contralto, are employed almost without ceasing throughout the symphony.

The intricate relationship of voices to instruments ensures that much of the text is not assimilated as text but only as sound but those sections where suddenly a solo voice illuminates the music are very particularly selected to make maximum impact.

The emotional scope is remarkable, from the turbulent and violent opening, through a growing tension and angst that leads to a ferocious and explosive climax. Beyond this opens out a bleak and tormenting wasteland where words and sound thin out almost to silence. This struggles fitfully to life and a new excitement enters so that each moment is an urgent and over-vivid separate experience. From this the condition clarifies, becomes more confident, fuller, until a full free-floating energy is transformed into one blinding moment of vision – an unforgettable moment of total sound from the choir and orchestra – then the rich satisfying and complex profundity of the deeply radiant 'knowing joy' of the dedication.

As the Berlin music critic wrote of this work after its premiere, 'With his Tenth Symphony König took us to the limit and then in the last movement he crossed the line.'

Chapter Three

König's World of Ideas

The foundation of Gorka König's world-view lies in his youthful experience of Germany and Europe in the late 1930s. We would distinguish three dynamic elements in his intellectual life: monetary reform doctrines ending in a categorical opposition to usury and the current monetary system as being a cause of world slavery, the concept that the psyche itself forms the basis of any politque and thus the need to create the New Man, an ontological view which posits total freedom of possibilities for man whose role is to dominate the cosmos, and Being itself which is unconditioned and unique. It is as a musician that he unites and draws together these three sciences, politics, psychology and philosophy.

It is ironic that the simplest element in the equation is the one that is transformed into the most difficult, and this is a sign of how much irrationality and naked politics and prejudice circle around the theme. König's destiny was to be born a German who spent his formative years in the ambience of the Third Reich. He was received with honour by the state and was privileged, for that was the contemporary view, with a private and intimate access to the Führer. These meetings took place when he was around nineteen years of age. He has never wavered in his mature years either

from his confirmation that at the time he was enormously moved and exalted by these meetings, or from his refusal to denounce or reject his own experience. König on the subject is crystal clear, he has had every opportunity to define his position for he has been persecuted, plagued and humiliated by vicious attacks from people who have implied that his denunciation of Hitler and the Nazis was some kind of price that was non-negotiable and had to be paid before he could be admitted to the halls of fame.

There is no doubt that König had a clearly defined position on nazism and it was neither pro nor anti, and the ferocious insistence that this was not good enough was to him the clearest indicator of just how powerful the dominant dialectic of the new society was. Sometimes to clarify his position he would make several propositions at once, to try by paradox and inversion to cut through the blind fanaticism of the new 'humanism'.

He said: 'Hitler was a roman catholic who was never excommunicated.' He said: 'The swastika is a cross, perhaps it was the last Christian crusade against the invader from the east.' He said: 'The swastika is a broken cross, for it smashed Christian culture and exposed both the ancient culture before its defeat and the new barbarism after the enemies' victory. The Wehrmacht fought the last crusade, and after them came the horrific power of an elite which had created nuclear weapons.' He said: 'Hitler was deceived. He only understood power politics and war. He had studied the Ring but understood too late that this was precisely the scenario of his enemies. Like Siegfried he was *naif*. His own Christian culture was at last destroyed, and by his hand. It was over. Now the whole thing has begun again with new gods in Valhalla, new dwarfs and new giants. The enemy have the Ring, the Spear and the Tarnhelm – that is the Usury-cycle (inflation-deflation), the Nuclear Weapon, and the Mask of Politics which hides the monetary elite, making them invisible.'

He also said: 'Why do you want him as a devil? History is not like that. He was a man. Why must everything surrounding him be unspeakable, un-namable, and fraught with a vocabulary of hysteria and insult? There are no, I repeat, no villains in history, and no holy martyrs, even in their millions. There is no sacred arithmetic of suffering.'

His last word on the subject was: 'My war statistic is that over thirty million people were destroyed in order that usury would not

be abolished, but would triumph over the whole world after the defeat of Germany until every nation was in the throes of an intolerable spiral of debt and the power elite ruled by supra-nationalist decree.' He said that in 1950.

His 'Yesterday's victims are tomorrow's executioners' had him condemned as a fascist, but he stubbornly refused the title, to the scorn of his enemies and the chagrin of those romantic enough to think they could recapture the past. His final understanding of these dramatic years of his youth were to be redefined later in his philosophic and psychological re-appraisal as it emerged in the years with his wife and his father. He was an unrepentant Nietzschean and at least he lived to see the greatest modern philosopher re-valued to some extent in the late 1960s, but even there he resented the condescension of the inarticulate in grudgingly admitting the undeniable genius of the Saxony master.

Nothing infuriated his enemies more than his refusal to be drawn into the debate of his contemporaries. It was all irrelevant, he insisted. He rejected the right-left dialectic, the pro-anti racism dialectic, his basic conviction was that the crucial issue of the age was being deliberately obscured and it was neither a conspiracy nor ignorance. The only vital moral issue for the survival of, rather the recreation of, civilization was the abolition of usury, which implied a complete dismantling of the monetary system created in the wake of the Second World War.

His brief experience in the Third Reich followed by his exile in Switzerland and his exposure to Slav expatriates added a complexity and texture to his thinking on power politics. As a result he found it impossible to believe in the official version of history. His Yugoslavian friends had convinced him that it was ridiculous to claim that the First World War was started because of the assassination of the heir to the throne of the Austro-Hungarian Empire, and they insisted that the Black Hand, as indeed other European secret societies, far from being nationalist freedom movements were part of a wider plan for the destruction of the old order, the 'Christendom of nineteenth-century Europe'. Puric, who had been significantly in place in London near to Churchill during part of the war, had further insisted that the key to understanding the twentieth century lay in the disparity of conditions before and after the two major conflicts. The 'purpose' of each war and its actual result were clear evidence of a most

powerful policy which was never openly displayed until executed.

Hitler, claimed König, had explained that the First World War could only be understood by an examination of what happened on the eastern front of Germany and had warned him to watch how the destiny of civilization lay in what would happen again on the eastern front. König interpreted this to mean that the outcome of the first conflict was the establishment of communism in Russia and its infiltration into eastern Europe and Germany, and the result of the second had turned out to be the establishment of communist hegemony over half of the German Reich. Puric had said: 'They are the victors, they are allies. They can do what they want, and look what they want! War was declared in order to fulfill a treaty obligation to defend Poland in the event of attack. Millions are killed as a result of this policy and at the end Poland is handed over to soviet communism! It does not make sense, nor do their alibis. From the beginning another programme was being carried out.'

König also reported Hitler's bafflement at the British desire to 'go to war over Poland' saying, 'If they lose the war they have lost the empire, if they win the war they will have lost the empire by exhaustion of means. It does not make sense!' Puric had confirmed this *politique*, while a deadly enemy of the Nazis! His understanding was, 'This is, in a very real sense, Churchill's war. The way was cleared for him. The British parliamentary system was utterly corrupted and it was not difficult to manoeuvre the war party into place. The first stage had been the removal of the king in England. Churchill had fought this at first but then he had to give in, as a debtor he was already in the hands of the enemy before 1939, for they had saved him from bankruptcy and disgrace. Hitler cannot win because he is fighting a power politics scenario and the enemy are not. They have a no-lose scenario because if you can compel your enemy to fight by one limited set of rules, while you play by another freer set of rules you must win. They are on the right and the left. The Christian monarchies and value system of that epoch have been destroyed. The old politics are irrelevant.' This was Puric's argument. König differed from Puric and the rightists he knew in that he did not wish to 'return' to a previous set of values.

The important new element in König's thinking which categorically separates him from rightist thinking is his philosophical background which permitted him to make a radical re-appraisal

of politics. His view was Nietzschean, but still except to an elite this implies a right-wing 'superman' ideology. Of course, this was never Nietzsche's view, and the *Übermensch* is a much deeper concept. It is a sign of the unity of König's thought that as we try to examine the foundations of his view and touch on the political we are involved in the psychological and the philosophical. König, following his father's analysis accepted the five point view of Nietzsche as being:

1. Nihilism
2. Re-valuation of all previous values
3. The will to power
4. The eternal recurrence of the same
5. The Overman.

We will return to this matrix. Just now it is enough to comment on its application by König in the contemporary context. He saw the disgrace of the Weimar Republic as confirming and bringing about an absolute rejection of 'Christian sentiment and weakness' in the Nietzschean assessment, thus leading to a creative nihilism. This force, once released, during its rise confronted the subversive elements at work in Europe. König points out the original goal of National Socialism was noble but they later became distracted through entering into alliance with the monetarist forces in order to build their war machine, unaware that 'foreign banking' was not different from 'national banking'. That original, noble aim had been clearly defined in the 1920 'Proclamation of the 25 Points' as being liberation from 'the bondage of interest'.

The revaluation of all previous values had come in the ferocious and relentless determination to create a post-Christian technological society. Thus the ideology had to speak of a new force in place of the corrupt 'humanism' of the disgusting Weimar epoch and its terrible economic anarchy. The will to power exerted itself but having its own inexorable logic in it working out on the forces involved it produced results that were not foreseen by any party in the process. And here König is clearly not a conspirationalist or revisionist. He saw it as fitting that Hitler did what he did but accepts the outcome – firstly, the saving of the German state from anarchy and degradation, secondly the confirmation of a true and ancient Germanic tradition in culture and knowledge. Thirdly

came the confrontation with the demons of the age, as Puric called them, those forces of insurrection and revolution which had been dismantling the fabric of western society since the French Revolution and with the same Jacobin ideology. Thus König sees history without emotional prejudice. He sees as inevitable the 'release' of power of new forces in society precisely because they were suppressed and persecuted. The force of Nazi power releases the nuclear weaponry in the West. The morally self-righteous victims become forced by the 'eternal recurrence of the same' to re-enact an identical scenario of will to power in the Arab world, only now as executioners with a new slave class to disinherit.

In this viewpoint König sees all humanity 'in the same boat', and his examination therefore does not stop at a scenario of good versus evil, but rather goes on to demand what are the root issues and factors of the disease of civilization and how can the will to power activate itself in order to give man domination in the world and yet not destroy the ground of existence, the world itself. In that sense he approves the creation of nuclear weaponry held, as he understands it, by one political hegemony. The danger is not war but man himself for unless the Overman does emerge man would rather commit 'suicide', that is nuclear holocaust, than lose power and wealth.

Here mention should be made of König's deep reading of the Ring, and his view of Wagner as a true revolutionary, and this again impinges on the psychology of men and women and the Overman doctrine. It is in his reading of the Ring that the influence of Pound is most clear. There is no doubt that the conversations with Pound made a tremendous impact on the composer and from him he understood for the first time that it was usury itself that was the destructive force that had to be eradicated from modern society if the civilization of Europe was to be liberated and not just remain as a skeletal political structure and a spiritual corpse.

He saw all ecological issues, and all issues of nuclear war, and the armament industry as subsumed under the workings out of the usury economy. His sponsorship of a return to a bi-metal currency, gold and silver, and the abolition of paper (worthless promissory note) money as well as the stock market (a criminal usury mechanism) and the futures market were so radically ahead of their time that he met with little comprehension. The issue was simple but the official doctrine was so brilliantly imposed on the

masses that it could not be understood. At this time with the demonstrable irrationality of the monetary system 'getting to the root of the malaise' is easier. In the 1950s and 1960s the subject was considered arcane, now it is urgent. One cannot be anti-nuclear, was König's argument, unless one is anti-usury.

His position was that the whole apparatus of political debate is itself a brilliantly designed trap to canalize and impotize the masses who believe in the myths of nationalism, allowing the power elite to maintain their elusive force by being supra-rational and at the same time maintaining a 'national entity' in permanent crisis to divert attention from the actual power operation achieved entirely through manipulation of the monetary cycle, or, as he liked to call it, the Ring.

Modern 'terrorism' he saw as the impotent and desperate means of the new oppressed to get a justice that not only eludes them but clearly cannot in terms of the power structure ever be achieved. He opposed it as a doctrine of ignorance, and insisted that the power of the dominant regime was the money-system itself. Just as Pound was declared insane for finding out the truth, and accused of fascism to make him 'unacceptable' to intellectuals, so König too was dismissed as a Nazi with 'eccentric' monetarist theories from the 1930s.

König shared with Pound a difficult burden to bear, people loved him but when he presented his theories they resented or hated him, not because they could not understand him but because they could, and felt helpless or lacked the will to alter the injustice of the time. This is what over the years drove König out of the realm of anti-usury politics, although he never changed position on this issue, into the world of philosophy and the psychology of the Overman.

In his psychological orientation it is not surprising that the primary influence is his gifted wife, Frieda Ludendorff. From the time of their first meeting she was a determined anti-Freudian. She saw that Freud had lifted all that had weight in his theories from Nietzsche and simply stood it on its head, or genitals, as she preferred to say, just as Marx had merely reversed the already systematized world-view of Hegel. Her work, later much influenced by Johann König, had been to relocate psychiatric and psychological assessment in the mainstream of German philosophy, even, she once said, 'in a post-Kantian frame'. The profound reason for

her rejection of Freud was in its placing of the analyst in a position of unassailability and fantasy separateness from the suffering subject, while at the same time robbing the patient of his existential freedom with the doctrine of the Unconscious which implied that an inaccessible source of power controlled the self which the self did not have knowledge of, thus losing integral freedom. The Unconscious implies the lack of responsibility for actions and therefore of will. The Being of a person is will to power and this policy cuts off the subject from access to his own force. Politically, therefore it is a methodology designed to set up subservient masses. Anxiety, from being an impulse to approach one's own Being becomes translated into an impulse to destruction or paralysis. Thus a treatment implies a removal of the natural impulse of the psyche to find its new equilibrium in a transvaluation of old values (tyranny of parents, living for others) and deny the struggling self its will to power. The analyst is himself exerting absolute power over the patient and establishing himself as part of a new elite with the patient as the working or slave class. The work of the patient is to be 'ill' for the psychiatrist, and his slavery is to be rehabilitated within his frozen neurosis as a dutiful and grateful as well as tranquilized consumer in the usury economy. The obligatory payment before each session of analysis is the usurious transaction that enslaves the patient and ensconces the doctor in his role as banker. With that transaction he takes the patient's will to power and reduces him to poverty and the doctor to wealth. In this system the patient needs the doctor as the debtor needs the bank to go on being in debt. The necessary point in the analysis when the patient 'revolts' against the analyst, and expresses openly his hostility is cunningly transformed into its opposite, the identification which marks the mid-point in the control system. Once the patient has projected his fixation onto the doctor it only remains for the doctor to return it to the patient as his own 'authenticity', and his new self is one that has acquiesced in the psycho-analytical process so that, far from being liberated, the patient carries in his gut the same anguish only now it does not hurt – thus he will never be free, and he will never discover the ground of his own being.

That in crude summation is the Ludendorff position on the Freudian tradition – indeed on the whole idea of 'therapy'. Set over and against this negative review is her vital and constructive position in seeing illness as a means to passing beyond the previous

existential condition. It is here that one can see in action, and it is most intriguing, the synergistic effect of the three Königs on each other, for there is no doubt that in the last years of Johann König, the three of them shared a remarkably dynamic and unified intellectual experience.

Frieda Ludendorff's main contribution to psychiatric practice lies in her work with autistic children and to its theory in her presenting in a clinical context the philosophical concepts of Johann König. Essentially, Ludendorff proposes that instead of building a clinical picture of the human psyche on a basis of studying in Gide's famous phrase 'infants and invalids', an attempt should be made to examine man in his highest manifestations, and it is her proposal that psychiatric method should constructively design the new man, and correct the faults in the formational process to create a type of being who functions on a more rational and powerful drive system.

Frieda Ludendorff's contribution to König is her proposition that the politique is the product of the will to power of the self on its journey to the Overman and therefore negatively or positively the urge to arrive at 'a better matrix' will produce the neuroses or psychoses in the individual as well as the social setting for them. The Keynesian economic doctrine is a direct result of the Keynesian neurosis fitting the needs of the dominant group. Marx's alienation transforms itself into politics in his own exorcism of his unfulfilled aggressive drives. It is not for one moment that the personality creates the politique, but rather that the historical process responds to the higher individual who can express a key neurosis in a manner that fits the mode of the historical moment. If the historical moment will not receive the signal, does not recognize the sign, then a normal psychosis results. 'I am Napoleon!' in the madhouse. If the man makes the signals and the people respond there is an army and a government to obey his command. The reason for the trapped pattern of history, 'learning from the mistakes of the past to make the mistakes of the future' is that the individual's drive towards will to power is motivated by desperation and psychic need rather than by plenitude of being and conscious choice. This is the Overman.

If Ludendorff stopped there her theory would be no more than intriguing. Where she becomes interesting is in her analysis of what the formative matrices are on which the active psyche is

built. She reads the psychic subject backwards as it were to observe where the drives to historicity come from, and in doing this she indicates how the eternal recurrence of the same in most people is cyclical biology and inherited characteristics.

She sees in Brunnhilde not a romantic destroying herself because she has lost her lover, but a new being who enters the arena of politics because only she has understood the duplicity of 'history' and seen through it. The failure of her husband to do so had cost him his life. The Cycle ends because she divines that all the ills have come not from her or from Siegfried but from the motive force of everybody's actions throughout the whole saga which is the unbridled quest for the Ring, which means power, and that power in turn puts the access to gold under their hand. She demonstrates that there is a higher will to power than the will to power gained by possession of the Ring, and that is the unselfish desire – born of man-woman love (not Christian sentiment) – to restore things to their basic natural balance, that is, the destruction of the fantasy arena of power politics, Valhalla, and of the false Overmen, and the unjust enslavement of the masses, and most radically, the elimination of the power elite and their secret infighting which is hidden from the masses. So it is that Brunnhilde's act is not self-immolation but maximum will to power to destroy the old order inspired by pure and constructive nihilism, opening the way to a completely new transvaluation of values through the possibility of an eternal recurrence which is the necessary result of the return to primal harmony. In that model both Siegfried and Brunnhilde are Overmen who clear the path for the next cycle of existence.

In this model Ludendorff looks to the formation of the basic personality and finds its short-circuiting lies in the un-conscious repetition of the infantile 'play' in the theatrical sense. 'Naughty! Naughty!' calls out the child to the doll, beginning the pattern of re-enactment. Education, according to her lies in de-programming the expected response, in redefining the decided definition of the authoritative other, in opening up the awareness of possibilities in growth, and in recognizing the high-drive child early on in order to begin the conscious preparation of an elite. 'The education of the best for the safety of the rest' and in order that 'history should happen'. It is the fear of the masses that history will happen which has placed the world in jeopardy. Brazenly ignorant politicians

tell the masses that 'thanks to nuclear weapons' nothing has happened, when in fact they have made everything happen and it is all bad getting worse.

Ludendorff has in her clinical study of autistic children suggested that they are the historical product, by definition, of the democratic process. In order to be fully accepted and safe you avoid the spontaneous totally and decide only to repeat what the previous signal is – that is what democracy is in its nature. The majority must be right, so do not deviate from their signal. Fortunes are spent on the malformed, and the malfunctioning and the brain-damaged not out of 'compassion' but to ensure that people do not look up to the superior but are held in the thrall of false 'pity' for the inferior, thus ensuring the continued tyranny of the usurious elite. Wisdom can only return as will to power, and will to power cannot be made without the desire for the Overman. The Overman cannot be created ideologically but only by education which is formative and de-programming. The new man would be the child of an erotically loving 'brother and sister' – Siegmund and Sieglinde – in the myth, and thus also an orphan so that the higher self comes from inside out and not imposed from an historical precedent. This was Frieda Ludendorff's radical and controversial contribution to her age and to her husband's thought.

König's philosophical position is inevitably some quintessential response to his father's post-Nietzschean ontology. It provides the summit of his thinking whose foundations lay in his own youthful experience.

In the same way that König seems to encapsulate his historical tradition inside his own development his father represents a lifetime's assimilation of the German idealist school culminating in the 'final' position of Nietzsche who in his turn had come as a summing up of all before him and in the opening of a new philosophical discourse. It is worth recalling that Johann König began his intellectual life as a neo-Kantian of the Baden School. So he emerged with a mind trained in the classical method of the Greeks as negotiated through the post-Kantians. Fichte and Hegel, the experimental psychologist Hugo Munsterberg and, of course, Husserl brought him into the contemporary debate. He always maintained a deep personal attachment to Kant the man as well as the thinker and on his deathbed he smiled up at his son and quoted to him the dying words of the Königsberg philosopher, 'Es

ist gut!' And he used to say in his last years, 'From Königsberg to König is only a step.'

Rickert and Husserl led him inevitably into the method of ontological thinking. He had no difficulty with the concept that the phenomenological and not the scientific method gives access to man's way of being. It was step by step that he moved to his own position, 'Following the alpine guide across the rapids of existential thought.' It was inevitable that the thinker of Freiburg would find Nietzsche inescapable. He saw that Nietzsche study had wasted so much time dithering between two critical positions, one that he was not a systematic but an aphoristic philosopher, the other that he was a systematic philosopher and his system had been applied socially and had proved to be abominable. The first view held a semantic problem and the second a political one. König's contribution was that he approached Nietzsche opening himself to his message and its profundity without raising any barriers of prejudice or pre-conception. He considered the ambiguity of Nietzsche to Wagner was of the richest value for serious students of the age. He worked out with Frieda Ludendorff a fascinating study of the relationship between Nietzsche's personal attachment to Richard and Cosima Wagner, as a couple and as individuals, and the ideological recognition and rejection of Wagner's work. Despite the ambiguity and vehemence of many of Nietzsche's statements, they basically agreed that Wagner was a great revolutionary thinker up until the problem of Parsifal. Like Nietzsche, they could not escape the impact of Wagner's art and vision, and were as engaged with him in their own way as Nietzsche was and never ceased to be.

Johann König's work is the series of Socratic Dialogues conducted in an imaginary lunatic asylum between König and Nietzsche; or is it a real one in which König is talking to himself? This fundamental uncertainty about the ground of one's own being is the subject examined again and again by the two (one) in the discussion. Nietzsche is measured against the early Greeks, Plato ('the great viaduct of corruption') and the trap of morality are examined, Descartes in his role of precursor of Nietzsche and as his enemy. König with his psychological insights honed by Ludendorff is quick to spot the pattern of passionate and dialectically dazzling negation of the 'loved ones', God, of course, and Plato, Descartes, and Wagner, subjects he was infinitely better on

than those from which he maintained a respectful distance, Aristotle, Goethe.

König's existentialism in the end is his psychological doctrine. Despite his defining himself in that dialectic, he is in all his later writings deeply engaged in the question of Being and in the Nietzschean theme of the embodiment of the Overman and in the political confrontation of the disaster of democracy which has enslaved the world, preaching humanism while devaluing the human being. König insisted that a metaphysical appraisal had to precede a political initiative. He, like Gorka, was not a romantic, and his relationship to the National Socialists was at its strongest before they fell into the trap the internationalists set for them. In the end, embedded in the ontological texture of thinking that he had lived over the years, he turned to the theme of political responsibility, not in the quotidian dialectics that Sartre engaged in which trivialized his thinking, but in a deeply reflected vision of what kind of state had to be produced to serve a modern society.

In his Nietzschean-Platonic Republic König returns to the urgent cultural imperative of forming again an elite leadership trained in the highest philosophical discipline and grounded in a new form of self-awareness. The Overman, he insists, cannot be avoided – it is one of the key concepts of the modern world.

It would be safe to say that Johann König laid down the philosophical ground on which both Frieda with her concepts of the whole psyche and Gorka with his vision of an integrated worldview were able to build their creative works. König's music is overtly philosophical, and frankly involves the listener in a world of ideas and vision which is itself political. In his extension of the capacity of musical expression he follows the great German tradition which he deliberately and insistently acknowledges. All he is doing is extending the intellectual territory gained by Bach, Mozart, Beethoven and Wagner, each said 'more' than the former, went further. With the crowning achievement of his Tenth Symphony König makes us enter a realm until now closed to us. There can be no denying the enormous intellectual influence that König's music has wrought in the realm of ideas. People who respond to his music respond to his thought and reach out for his world of ideas after they have entered into his world of music.

People unacquainted with the philosophical discourse in which Nietzsche made his infamous pronouncements excoriating the

repellent decadence of Christian morals and sentiments, jubilantly confirming nihilism and atheism, climaxed by the notorious 'God is dead!', and the rejection of herd-man in preference for the Overman crudely renamed in translations as the Superman, and regrettably some people who should know better and have even read Nietzsche after some technical training in metaphysics, found in the König family's passionate involvement in his writings a proof of some eccentricity of thought which put them outside the mainstream of contemporary thinking. This was hardly convincing, for there was regrettably no mainstream of contemporary thinking in progress, philosophical discourse had been halted placing philosophy alongside archeology or not even that since its exponents had also stopped digging.

This forces us to examine a theme which König the composer spoke of often, that is, a creative artist like a musician, and his work, are not two separate entities but two inter-related creations. The life and the work cannot be separated. König even saw the financial struggle of Beethoven as part of the heroic element in his music. Beethoven and Wagner both tried to create a world in which the humiliation of the corrupt monetary system was vanquished, and both struggled heroically not just for their worldview but to survive economically. Mozart was killed by it, being too weak and too young to struggle. His act of becoming a freemason was his tactic to evade economic disaster, he paid the usurers his dues, but he was unable to collect.

König's thought is enlaced irrevocably with his musical statements. But it must not be considered through ignorance or through out-dated or propagandist readings of Nietzsche, or through some denigration of the great German tradition in idealist thought, that the nihilism of Nietzsche is a zero position so to speak, that his atheism is a denial of Being as such, that his loathing of Christian compassion is inhuman but rather, in the end it is not more utopianism, but a confirmation of life. It is tragic that one has to defend this great genius of the European spirit but otherwise it is impossible to defend König, father and son.

It was Nietzsche who declared, 'No! God the *Supreme Power* – that's enough! Everything follows from it, 'the world' follows from it.' König the philosopher saw in Nietzsche the supreme metaphysicist and agreed with that view which said that in the deepest sense he had brought the metaphysical discourse to an

end, or rather he had brought *that* discourse to an end. There was no way the eternal recurrence of the same could emerge until the complete transvaluation of values had taken place, and that meant the rejection of the unscientific thinking of Christian theology which does not permit philosophical discourse since redemptionist intervention short-circuits any need for it. What emerged in the Königian view was that after necessary and creative nihilism had been affirmed this opened the way to a pure ontology and a new way of seeing the potential of man, and thus, by implication the opportunity to posit a new society.

König insisted that the confirmation of Being had to be encased in a double negative, one absolute and one conditional, and directive — showing the lines along which one could speak and the lines along which one could not speak without repeating the dead dialogue of the old religion. As Being was freed by its protected definition, a definition which allowed one to speak of man's being there and Being itself, the vision of the Overman began to present itself, the Overman of Being, the free spirit, the orphan-leader, the New Man. This intellectual event was by definition a political scenario, and it was one which exalted an elite, for only from an elite could emerge the elect of the elite and only from the elect could emerge the Overman. The Overman's doctrine implied war, not nuclear suicidal war which was a crime against humanity, but a noble war without which man could not reach his highest condition. The Nietzschean wildness, the Dionysiac power that he celebrated, could not be crushed, for it would mean a return to the nothing-happening fear psychology of the Judaeo-Christian slave mentality. As Nietzsche put it: 'Paradise lies under the shadow of the swords! Also a symbol and slogan by which beings of noble and warlike origin reveal themselves and recognise each other.'

There is no avoiding this element in König the composer's thought and in it he found himself in harmony with both his wife and his father. This conviction, it must not be forgotten, comes from a man who had declared that the creators and developers of nuclear weapons were the greatest criminals in the history of mankind and that those who design them and govern under them were criminals and should be tried by international court under the same rules and methods employed at Nuremberg, accusing them of crimes against humanity, and worse, the crime of intending

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the destruction of the human species itself, an all-racial holocaust, which would bring about the end of mankind and the planet. Yet even in this dialectic König was convinced that the key lay in the abolition of the usury, for the new power elite were nuclear usurists, they used nuclear weaponry to create fear and in its shadow used monetarist magic to create world enslavement and debt.

Thus it was that König's world view was a unified whole and it always led back to the metaphysical meditation on which it was founded and without which he was convinced no constructive politique of the future could be forged, or rather no possible future could be forged. The will to power had to force the hand of the nuclear usurists who would rather be immolated than give up the Ring. This time it had to happen without taking the ground from under the feet of the human race. There had to be a Rhine to receive the gold again, there had to be the people to turn serenely triumphant from the destruction of the old values. This, said König, was the struggle of the age. If the victory of Nietzsche had been the death of religion, the victory the Königs wanted was the death of politics, which masked the usurious process that enslaved mankind. It was to this end that his symphonies from the Seventh onwards had been written, and if one looked carefully one could discern that it had been his concern right from the very beginning when he took those solitary walks in the Black Forest and the Bavarian Alps with Adolf Hitler.

Gorka König was a child of his time. He became a man. Attention must be paid to this man, for he speaks of life and of survival, as the great Ring Cycle once again comes to its completion.

Chapter Four

König's World of Music

In the work of Gorka König there are two elements that attract attention. One is the actual language of his musical development and expression and the other is his intellectual conviction that music is not merely expressive in the sense of conveying feelings but can handle ideational material, even concepts transmitted in a manner particular to music. König insists that music is itself a language but not the same as grammatical language. He has gone as far as to say that there are different layers of language which the human brain can communicate with: the lowest language level is visual sign language. This is the language of politics and therefore psychology. It is the language of signs, symbols, gestures, recognition and rejection. It is the language of basic sanity and confirmation of the other as having its own reality along with oneself. Total absence of signal is a clinical evidence of insanity. It is the high language of sexuality, touch being a sub-language but the low or fundamental means of sexual communication. Its highest linguistic expression is dance.

Verbal language is the basic form of communication. It contains several layers of contact. The basic sign being merely an extension of sight-language with verbal indicators, this is used in ordinary