

J. POSADAS

**THE HISTORIC FUNCTION OF MUSIC AND SONG**

A selection of texts

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# **THE HISTORIC FUNCTION OF SONGS AND THE STRUGGLE FOR SOCIALISM**

**J POSADAS**

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Songs are an integral part of the activity and the struggle for the progress of society. They could be compared to vessels bound for a world of superior and more harmonious relations, between human nature and the Universe. Song gives a harmonious sense to the struggle for progress. It suggests that one's aim cannot just be for one's own advancement, but to improve the quality of life itself. Song puts harmony in the mind of those who fight for justice. In inspiring the best sentiments, song raises consciousness and can make itself the conscious representatives of the future of humanity.

Ideas play a better role than songs, but as humanity develops, songs become a greater part of human relations, and of the relations between the human beings, nature and the Universe. This is why through the harmony of music, one feels united with everything. In the many forms of struggle – meaning killing or being killed – songs infer that these are but a phase of life, and not its object. In other words, songs make you understand that one person may die, but the others continue living. In this way, songs help to overcome the limitations of egotism, themselves the product of the human being having endured many years in private property. This produced individual egotism. The latter sees no farther than the life of self.

As humanity advances, as it proceeds to eliminate the capitalist system and constructs Socialist countries, human relations improve. The understanding of culture, science and life acquires a new dimension. 'Culture' and 'science' become what allows the overcoming of the individual fear of death. Death is no longer felt to be a catastrophe. It is increasingly accepted as forming part of life which goes on through the others. Life is apprehended as a unity and no longer seen from an individual point of view.

This is the way any human being will live in the future, and this is not far away. Human life will be logical. Confidence in the future will stem from the feeling of being able as humanity – and not as

individuals – to do all things, communicate with everything and know all things. Knowledge will not just be in one Party, one specific writer, one specific individual. It will be the knowledge of the human species. As a kind, we will be able to do everything, to integrate ourselves into all things, and everything will become part of ourselves.

Consequently, there will be the development in the mind of a superior understanding of life and death. Death will be displaced. There will be less and less room for it, and whilst individually, one will continue to die, it will not be a burden, a hindrance, and certainly will not stop the development of humanity in any way. Death will have no importance in human relations with nature or with the Universe. More than this, still, it is in the Universe that the human being will find the means to prolong life in every way.

We are dealing here with themes that are not immediate. They seem beyond our present human horizon, but they already greatly preoccupy the human mind. The existence and development of the Workers States (socialist countries) has created new conditions for the future, a future very near us indeed. The future is next to us, and we are already organising it.

Songs give confidence, but above all, they give harmony. It makes you see the harmony between the aims of the individual and the organisation of the individual's daily life. People die individually or on a wider scale, but the objective they sought supersedes their death. Songs tell about this conclusion and allow the brain to receive it, and having done so, to welcome and cherish this conclusion. Ideas, the life and relationships within the Party, together with the existence of the Workers States, inform the brain. It becomes open to accept this consideration. Songs transmit this. Songs can have such a capacity of influence today particularly because there are Workers States and Workers parties. Without the existence of the Workers States, singers like Labordeta would not have the public they have, and they, in turn, would not have such beautiful themes to sing about.

The balance of world forces – favourable to the revolution – is the source of inspiration of such singers. The Socialist countries, like Vietnam or Cuba and Cambodia, together with such events as the

Soviets' intervention for the progress of Afghanistan, form part of this world balance of forces. They are an immense source of human feelings. The same is true of what the Polish workers are doing, intervening creatively, not against their state but to improve it. They create in doing so the human confidence and ideas that inspire songs like those of today. They are creating the confidence to develop ideas. This confidence allows them to intervene organisationally at a level never reached yet. They are unifying and elevating human relations through discussions based on reasoning, reasoning and more reasoning. In Poland, the common aim of all those who want the progress of Socialism has already been proclaimed in practice and this common aim remains the medium of communication between them all. The actions of the Polish workers are for all this.

Every struggle for human progress has been accompanied by music and songs. The instance of death was felt and communicated also through songs. This was a way of saying that, even though death had struck, life had not ended... Songs help to maintain unity between life and death but it is the brain, prepared with the dialectical understanding of History, gained through Marxism that really maintains this unity. Marxism is the means by which to apply and develop confidence in humanity. Songs alone could not fulfil this function.

Songs are not just 'human' creations. They come from the origin of life. In the class struggle they acquire specific forms, as part of the continuous movement of life through the struggle for the progress of humanity. It is in the workers' struggles that this is best expressed, even in the most backward sectors of the workers because they are animated by the same vehemence, understanding, confidence and resolution as Marx. There is identification between the workers and Marx; it is common and normal, particularly among the Soviet workers, and the Polish workers.

The vibrations of song stimulate the concern for a higher order of things that embraces the universe. All songs, but particularly those of progress, point to new fields of action and influence. Song expands like all the natural things. The winds pick it up and scatter everywhere its seeds of confidence in the human being, the

realisation that everyone has a purpose in history and in life. Song assists in the finding out of where the human being comes from, where it is bound to be going to, and in the meantime, what must be done to find out.

Songs and music are fundamental and united, being two aspects of human consciousness. They unify the abilities and grasp of ideas of people, with their will to create. In this way, the ability to grasp ideas and the will to create are brought together. The forces of progress are then united with the necessary ideas to understand history.

Songs and music suggest ideas, as indeed they must. They give harmony and balance in the process of thinking – to those at least who seek harmony. This does not mean that the listener necessarily has all the relevant qualities to appreciate, but music and songs instil the capacity for receiving harmony. All the revolutionary comrades, regardless of their origins or Party, who have intervened – and continue to do so – in the process of social transformation are essentially at one with the message of music. Music forms part of our own revolutionary activity, and it sums it all up, when it is good music. The sentiments generated in the individual are harmonious when they are organised in a musical form. The more society advances, the more harmoniously profound will the feelings, relations, behaviour and human conduct become. Human kind will be more centralised and integrated and music will inevitably reflect this quality by being further elevated.

Ideas and music through their modulation serve to analyse the historic process. It is true that there is quite a distance between music and ideas, but there is also great similarity between the two. Music generates ideas because of its harmony. This may be called 'tranquillity', but it is harmony. Music helps to probe into problems, to measure, organise and decide. It increases the ability to solve problems, gain confidence and formulate ideas. Music is an organiser of feelings and of thoughts. It tends to feed on ideas because it is ideas that organise matters. In its turn, music provides the necessary harmony and from this, more ideas are generated.

There is not a single movement for the progress of humanity of which songs do not form a part. Songs are not just induced from

struggle, victory or defeat. They form part of activity, of the movement of life which are songs and harmony in themselves. The composition of life is made of movement; there is the movement of vegetation, of the planets, and of the stars. They create in the mind an image and induce an idea of harmony. The countless stars no longer appear to us as inanimate objects hanging over us but as objects with which we feel integrated, a further source of harmony. In this, the stars do not appear as distant as they are, and they operate on us as part of the natural relationships between them, the earth and the rest of the Universe, whether we see them or not. This is one of the bases for compositions of a musical kind.

“The waves kissed good-bye to the shore, withdrew, but were never gone” are the words of the singer. The same goes for songs, regarding life as such. Songs have the basis of its organisation in the whole universe, not just on earth. In those ancestral sounds coming from the skies, which are supposed to be ominous, there is nothing to feel frightened about because these sounds will be united to the melody of songs, in the very near future. The Universe is presented as some sort of threat, something quite incomprehensible. The Universe is considered responsible for storms, depressions, floods, earthquakes, and all that is spelling ‘destruction’ on earth. But this ‘destruction’ is only for the time being. At the same time, it can be said that humans are inflicting quite an amount of destruction on the Universe. It is the organisation of human life, in an empirical form – through private property – that has produced the present relations we have with the Universe. There is a fundamental harmony between the human being and the Universe. What is still missing, however, is the necessary level of harmony between the humans and the Universe. We lack the essential harmony in human society.

The sounds that today appear terrifying will be the harmonious notes of the future, on the scale of which a Beethoven – another Beethoven – will return to make new symphonies. The whole of humanity will have reached the level of Beethoven. Beethoven never considered nature to be terrible, but as having its natural ways like the tides or the waves, the torrid sun or angry cyclones. None of these phenomena made Beethoven submit or feel a sentiment of destruction. He integrated them into his music. When humanity advances in its integration with the cosmos, the

destructive effect of the activities of nature will no longer exist. A new order of movement will arise which will harmonise the chaos of the universe, as in the case where earthquakes are due to the movements of the universe. These movements will become useful and will be utilised to work in accord with humanity.

Songs are quite different activities to that of programme and policy. It is distinct but it is not at all alien from programme and policy. Far from it. Songs form part of programmes and policies. Songs move people, persuade and attract them, and also organise them. In the struggle for the progress of humanity which is carried out in the most complete form through the struggle for Socialism, songs organise the will of people for action.

Songs form part of ideas – a human dimension – but it also expresses the relationship with nature and the cosmos. Wherever songs are paramount, you find correspondingly advanced human relations and quality of life; there is also a corresponding increase in the sentiment of human love, among the people and towards nature and the universe.

The progress of the development of life on this planet started from the microscopic. After that, it concentrated increasingly, and then progressed to the point when thought was created. Then the brain progressed and became more and more an instrument. The same applies to the hand. It is the hand that provoked the ability of movement favourable to the development of more reasoning and more ideas in the brain, but there are in a figurative sense, and these evolve, gather up, and organise things.

The human species went through a long apprenticeship in ordering all this. At first, it was quite difficult because food had to be found and much time was dedicated to finding it. In consequence, people could hardly harbour a feeling of unity with nature. But later on, with the development of society, the economy and science, a feeling of objective love appeared in the human being. This objective love became an essential part of awareness of nature and kindness towards it.

In this process, there was a very great lack of economic development, but the human being managed to pass from the time

when anything at all has to be grabbed to sustain life, to the moment when sustenance was rendered available, and made easy to find. In the mind, the action of incorporating it – like eating – became more an action of integration with nature than previously. Humanity became capable of seeing nature as more than an object to serve humanity's needs. This became a source of ideas and in every sense, ideas can be said to be the result of the development of human society, human society being – in turn – nature in its process of development.

When human beings reach the level of singing, it is because mankind ceases to see the movements of nature as enemy or a simple medium to serve human life; it begins to feel love for nature. When songs were born, there were not very deep human relations, but there were relations with nature. This was the beginning of a consistent development in human relations. These corresponded to the ability of feeling nature and responding to sound. Songs induce a sentiment of human relations and consciousness. Receptivity to resonance – that of human relations included – developed. Ordinary sound, the accent of nature, evoked images that recalled human relations. Naturally enough, the one and the other became connected. The human being turned to nature as if to say: "I have managed to render in quite an improved form, all that you taught me. I have been able to do it because I have a superior way of living." Henceforth, this new relationship replaced the attitude of imposition, of petulance, of arrogance towards nature, the animals, the objects and everything else. In the past, although less today, capitalism used to commonly represent an angry man kicking something contemptuously to show man's superiority over nature. Capitalism justifiably provided this image, all the more justifiably since the final kick will have to be against it – a thing it is totally incapable of doing to itself. In this representation, capitalism shows its disposition to kicking, as a way of life.

In the recesses of history, in the origins of human organisation, there were always songs in a thousand different forms maybe but songs all the same. This subject – the history of songs – has not been sufficiently studied to date. It requires a specific and profound means of investigation in order to do this. What can be already ascertained is that songs were generated within human relations. The historians tell us that songs arose at the time of the



organisation of labour. New songs probably did but not songs. Songs are not just 'notes'. They can only be uttered when a certain level has been reached in the brain, and so, songs are the expression of a given stage in the development of intelligence.

Songs express the prevalence of sentiments, not just movement. To say that songs arise at the moment of the organisation of labour, does not account for the fact that songs are the product of the organisation of thought. They communicate and promote sentiments and generate consciousness. They prepare the brain to receive, develop, and subscribe to ideas. Songs prepare the ground for the perception of the indispensable ideas to supersede deficiencies, lack of means – be they economic or military. Songs are an instrument that builds up confidence. They make space in the head for ideas; they open the mind to progressive ideas.

Communism is a necessity of life. In the same way, dying is a necessity of life. There were in the Greek epoch such people as Pegasus who were able to fly. The level of thought developed by the Greeks made them visualise relations superior to those of their time, those of earth. Their intelligence sought to develop all things in all manner of ways. In this sense, the Greeks were head and shoulders above their economic, social and technological conditions. They wanted to link with the entire world, not as a property – to own it all – but to develop the human relationship with nature. They were motivated by the desire to understand everything, and they loved deeply everything.

This was followed by the feudal stage. But the process of development of human civilisation somehow always managed to encounter the intelligence to develop further, this, in spite of the tremendous and furious rise of the class struggle. When feudalism progressed, knowledge retreated correspondingly. But with the Moors entering Spain at around 700 AD, general knowledge started advancing again.

Intelligence is the result of the development of nature, meaning by this the universe, life on this planet, and human society itself. Intelligence has developed through the inter-relationship of all these, in a united structure the components of which started off by

developing in separate forms. It is with the appearance of the human being that this process started acquiring a conscious form.

The universe, the earth and human society have all played a part in the nature of the human being, in spite of all the hindrances of the class struggle. This has never ceased to influence the human being and this is why the latter never gave up. At no point was knowledge completely erased, and intelligence continued to develop in one way or another, all through history.

Intelligence is a vital part of life. Life stimulates knowledge, and each time learning advances, knowledge is being integrated throughout human life. Knowledge does not march onwards like an enemy getting hold of you, invading life at people's expense! No, knowledge advances in the form of integration. It is not a property, but the way forward towards greater unification. Questions remain such as: Why the earth? Why the universe? Why life itself? In spite of not knowing the complete answer, humanity does not retreat but opens itself to new sentiments.

Human society was built on the basis individual egoism, property and possessions. The struggle for the most complete progress of humanity – which is the struggle for communism – organises human feelings and awareness to struggle objectively. Not looking for individual benefits means to struggle to upraise objectively the relations of life, consciousness and capacity, and to organise human will in accordance with the objective of communism. This allows the development of ideas, and influences capacity and creation.

The songs of the French May (1968 in France) erupted at the time of the most magnificent mass movements. These movements inspired songs in France and in the whole world. There was a great outburst, an eruption of songs, followed by a systematic quest for new forms of organisation. May 1968 exploded in a life of songs, as accompaniment to the struggle for social transformations, for justice, against capitalism and exploitation. The intention of the comrades involved was to make the life of all the people progress. They were animated by the selfless impulse to establish human behaviour based on solidarity, fraternity and equality and justice. Songs were incorporated naturally as an instrument for struggle and ideas. This happened in France and Italy. Due to their limitations,

the workers parties (the leaderships) didn't understand the significance of all this, or very late. The latter did not respond in time, so, May 1968, which started in France and extended to the whole world, took the form of an explosion. It did not stem from the initiative of the leaderships (of the parties) but from the Communist and socialist masses, the base of the workers' parties, who forced their leaderships to change.

Songs in those days were produced as a means of education and of organisation to make sure that justice should come. They were songs of revolution full of energy, declaring openly the need for anti-capitalist social transformations. Songs demonstrated then all their capacity of communication, of persuasion and of organisation of people, in making an experience full of their decision to act. Songs didn't organise ideas strictly speaking, but ideas animated a movement that generated songs. It is only afterwards that these songs acquired a force of their own, unrestrained by anything. They now play a role of guiding people. This is more or less so depending on the level of the life of the political parties. If the life of the workers' parties and trade unions is a full one, if the workers' movement has a political life, there is a very great need for songs, even if they aren't particularly about struggles.

Together with the great movements in the capitalist countries, songs of social protest have arisen. They are songs to organise thought, sentiment and the conscious disposition to form part of the activity of humanity for human progress. Even the love songs of today no longer centre simply on the interests of a couple, the pursuit of sexual gratification, of sexual intercourse, etc. Even when the mother, the child, or the couple are mentioned in the songs of this stage, the human relation expressed is one for the progress of humanity.

Songs are a permanent accompaniment of the political and trade union struggles, that of the masses and of people who seek liberation from oppression. The workers and peasants – and even the petty bourgeoisie – have created such songs, under the influence of the revolution. The influence of the revolution and of the Workers States influenced all these people who make songs.

There are many ways in which songs can organise thought for the progress of the struggle. It is not always required to make specific appeals. For example, the songs of Labordeta contain criticisms, denunciations and common truths about the way in which the poor have to live, like the people of Aragon in Spain. The songs about Aragon are not songs of struggle as such; he does not call on the listener to feel pity for the people, or to be scared of the oppressors. He simply highlights the dignified behaviour of the masses. Even in relation to these extraordinarily low levels of existence, Labordeta does not make appeals for political struggle. It may be better if he did because if this was well done, it would not be any less artistic. However, he shows very well that it is possible to compose about the bad conditions of life of the people, the persecution and disintegration of the family. He tells the tale of the life of those who have to spend all their time fighting for the right not to be subjected...

Labordeta's songs indicate the state of the revolutionary process Spain is presently undergoing. They are not directed at the young man in love, his woman, or at sex. They are not centred on women and men, men and women. He does not sing to praise money, or to make the listeners retreat within themselves. He has no interest in riches or power in any form, be it that of money, social or military power. He sings about the customs that communicate an elevated sentiment of life, of the family, the children and of the struggle. His songs deal with particular places – a given place or region – but to make a vital point for all the people. Aragon in Spain is an important part of that country, but people have to emigrate, go to other regions or abroad because it is poverty stricken. Labordeta sings about this.

Songs organise thought and are a basis for the development of sentiments. It motivates people for action. Some musical groups have produced songs that tend towards this. Labordeta is one but the Nicaragua revolutionary leaders have done this too. Together with these we may mention some English groups, Mejia Godoy, Ali Primera, Soledad Bravo, Mercedes Sosa, Horacio Guarany, amongst others, who have transcended this epoch.

Songs should not be regarded as art or culture in the commonly understood sense of the words. They must be seen as social

endeavours that quite naturally can't be separated from art and culture. Any song forms part of this. But culture is an objective – an aim – and art is the manner in which it is being sought. A musical artist comes into contact with art and culture, but also with this social endeavour, which brings out all the most elevated qualities of the human species. Art and culture concentrate these, and lead to science. Social science is the most important of all and it serves to show that we will be able to do all things, we will solve all problems, we will change all things, and we can become a part of everything. The human being becomes convinced that it will make a complete unity of nature, the universe and mankind.

“Life is but a song” says the Argentinean singer Horacio Guarany. This is the way songs are understood in this stage, but it was not like this in the past. Indeed, life is a song, from the moment the human being discerns what life is all about, and how it can be improved. Life is a song from the moment principles are established according to which the human race can develop. At times it is essential to learn how to wait, to understand the social process, and prepare for the time when the proletariat will intervene to fulfil the Communist objective of humanity. The communist aim and objective is the way in which the necessity of life is represented. In the elaboration of the path to reach that goal, songs acquire a militant, active and organisational dimension. This is not new, for it was the case already at the time of the ‘Minstrels’ and ‘Jesters’ of the King’s courts. But now, it is for another epoch and this dimension of songs is much greater still. Before, one or another person only could perform such function, but now, there are many people who do this. They are millions; they don’t perform their songs only to put forward demands, to cry over their dead, or to lament... The songs composed today are songs of struggle, inspired by struggle and music. They sing and fight. Songs are part of the Communist objective which lies in the very near future.

This is why the Polish workers in recent strikes sang the INTERNATIONALE and integrated it to their local national songs. Local songs did not signify that each of them wanted a piece of land, as capitalism slanderously and cynically would have us believe. The workers were not after their own piece of land! They sang to unify their country and be able to lead it. Their intention

was expressed in the singing of the International and in the way in which they sang it. The songs of the Polish workers expressed how they felt united with the progress of the world. Their singing expressed the fact that they felt constructors of the world, and full participants on the world scene. All this was expressed in the singing of the International and the other revolutionary songs they took up.

If the communist parties of the world developed an activity based on revolutionary transformation; if they made it clear that the only way to go forward is to throw out capitalism and build the Workers State; and if the communist parties made this aim clear (whilst combining it with the continuous mobilisation of the masses), the impact of the songs would be infinitely greater. The songs and melodies of this stage of history are very vibrant and most elevated. They are more combative and confident than previously. Combative songs are not always the ones that propound the need to fight. It may be the sort of songs that explain and convince people of the necessity for struggle. In the common songs of today, it is no longer required to appeal for struggle, because there are already 20 Workers States... These Workers States already lead and direct the struggle on a world scale.

Songs have to be a factor in the harmonisation of human activity. They have to give the human being the desire to seek the harmony of life...and not remain fettered by individual or family interests. These interests are legitimate, but they can constrain the human being, and this is not the full ability of the human being. The objective of human life is to elevate human relations as a whole and to the maximum possible level, to the level of human kind – the human being as a kind, and not just an individual. Songs raise thought, sentiments, consciousness and intelligence. This is their role.

The communist parties still do not play their historic role: organising the advance of social transformation. This means that the songs of today have to substitute for this lack; they have to deal with concrete calls for transformation, and Labordeta does this. The themes of his songs, for example in his songs such as "Sing, comrade, Sing!", "Going back Home", "The song to Liberty" and "I plant a tree", are just and correct themes. He seeks the way in

which to appeal for struggle. This is well done, and it is essential because the Spanish Communist Party does not play this role. If it did, of course, Labordeta would have an immensely more upraised movement to sing to, and what intervention he could make! He could already deepen ideas and provide more of them! This is what songs give...ideas! They must give ideas or else, what are they for? Songs need not be violent appeals for uprisings because – due to the existence of the Workers States – songs are now for a historic objective in which Karl Marx is ever present.

Labordeta sings about the problems of the Spanish region of Aragon, which suffers the problems of sheer abandonment, where thousands upon thousands of people have no work, whole families are destroyed, couples have to part and relations between people are broken up. Capitalism, which has the ambition to rule over the world, only produces degradation and war. It produces desolation because the concentration of work is determined by competition in the centres of profit, accumulation and capital. This means the depopulation of entire areas. It means killing people, not just one, but entire communities. Labordeta sings this...and sings for the struggle to put it right, with ideas, as in "The Song to Liberty". He does this too in other songs which are not regional songs but a means of informing people's thought through a concrete instance, as Labordeta does in the song to his dead brother (killed by the fascists under Franco).

All the things that inspire Labordeta's songs are of protest, struggle and accusations against the capitalist system. His public performances are real meetings. His behaviour as a singer is that of a militant, who seeks by his singing, to help people understand, to stimulate them, to organise for the transformation of society. These are militant songs expressed through the movement of melody. They militate, organise, stimulate, and show how indispensable it is to impel history forward. When he sings at these meetings, you sense the songs as a movement, some sort of march, some sort of meeting or demonstration with a goal in mind, and also able to convince people, to give them order in all their thinking and their actions.

Because Labordeta is thus preoccupied, his voice never gives the impression of monotony. He links up all parts of the song and

makes a unity of the theme. The true worth of a singer is revealed when he is able to work with the audience and be accompanied by the audience. He works for social transformations. Sometimes, you may hear a record or a cassette of Labordeta; this does not reveal so well all the capacity of sentiment and organisation that he has. But even then, you can feel that the audience is participating. He creates images in the song that people can live. Songs form part of the normal activity of life. It is a manner of expressing harmony. Harmony is one of the aspects in which sentiment is expressed, allowing the brain to organise. Such sentiments as propounded by Labordeta have a capacity for organising the brain, allowing the brain to receive and conceive ideas.

Beauty is not a physical material form but specific human relations. It is fundamentally in the realm of human relations, in the realm of the relations between the humans, nature and the universe. Ideas form part of the creation of humanity, and they – as ideas – are the highest form of beauty. Human sentiment, consciousness and love – love for all things – acquire a unity through ideas, not through form alone. Knowledge and intelligence which are the bases for love, also acquire a unity through ideas.

Ideas are the factor that promoted songs. It is not the movement of the earth, the clamour of the universe or the activity of the humans that have created songs. These may have played a part in the origins, but today, songs are the product of consciousness and intelligence, the prolongation in a conscious form, of the natural movement of the earth and universe.

We are not wasting time when we listen to songs and to music. The comrades have an immense task. Time must be organised so that there is enough time to sing and listen to songs and music. When the social-democratic leadership of the Russian Revolutionaries were exiled in Paris, Lenin offered a pair of boots to Trotsky to go to the concert. Lenin was very enthusiastic and had an immense desire to continue this activity, but he had to admit that 'for the moment, there is no time to do so'. He did not say that it was worthless but that there was no time at that moment. They were preparing for the Russian Revolution; they were preparing for the first experience in human history of the proletariat taking power! Lenin was preparing the Party for this task and felt himself to be responsible for the



whole of humanity. He worked with the full consciousness of this! At that time, the only way of listening to music was to go to concerts. Today, we can use cassettes and are in a better position because it takes less time. We go 'around the world' without leaving the house.

Dear comrades, dear comrades of the Communist and Revolutionary movement,

**LONG LIVE THE SONG! LET US ALL SING WELL!!**

**J. POSADAS**, 27<sup>th</sup> November 1980

### **SOME OF THE SONGS OF LABORDETA -**

Song of struggle against fascism and Franco:

#### **“Canto a la Libertad”**

Habr  un d a en que todos  
Al levantar la vista  
Veremos una tierra  
Que ponga libertad.

Hermano aqu  mi mano  
Sera tuya mi frente  
Y tu geste de siempre  
Caer  sin levantar  
Huracanes de miedo  
Ante la libertad

Sonaran las campanas  
Desde los campanarios  
Y los campos desiertos  
Volver n a granar,  
Unas espigas altas  
Dispuestas para al pan.

Para un pan que en los siglos  
Nunca fue repartido  
Entre todos aquellos  
Que hicieron lo posible  
Por empujar la historia  
Hacia la libertad.

También será posible  
Que esa hermosa mañana  
Ni tú, ni yo, ni el otro,  
La lleguemos a ver,  
Pero habrá que impulsarla  
Para que puedo ser.

Que sea como un viento  
Que arranque los matojos  
Surgiendo la verdad  
Y limpie los caminos  
De siglos de destrozos  
Contra la libertad.

**«Canta compañero Canta »**

Agua para el erial  
Y trigo para el barbecho,  
Para los hombres caminos  
Con viento y con libertad.

El miedo tiene raíces  
Dificiles de arrancar  
Si ves que se hacen cadenas  
Rómpelas y echaste a andar.

Erizando los trigales  
Una voz viene a anunciar  
El camino en el que andamos  
Tu rabia lo encontrara.

Por el alba del camino  
A tu hermano encontraras  
Dale tu mano y camina  
Hasta llegar al final

Refrain : Canta, compañero canta  
Que acá hay mucho que cantar  
Este silencio de hierro  
Ya no se puede aguantar.

### **“Planta un Árbol”**

Planta un árbol sobre la tierra yerma  
Y ayúdalo a crecer, ayúdalo a crecer,  
Igual al socialismo que tenemos que hacer,  
Igual al socialismo que tenemos que hacer.

Hubo un tiempo de árboles partidos,  
De voces acalladas, de miedos y de gritos,  
Hubo un tiempo hoy ya casi vencido  
Que solo las raíces crecieron al olvido.

Nadie pudo romper esas raíces,  
Nadie pudo matar la libertad  
Nadie pudo impedir que ellas creciesen  
Contra el viento la sangre y la impiedad.

Hoy está a flor de nuestras pieles,  
Para formar un bosque sobre el mar,  
La vida es implacable con el hombre,  
La historia no se puede parar.

### **«Regresare a la Casa »**

Regresare a la casa,  
La casa de mi padre,  
Abriré las ventanas  
Y que las limpie el aire.

### **« El Poeta » (Song dedicated to his poet brother)**

Su gesto fue  
Dolido por el caminar  
Entre yermos y piedras  
Un extenso erial.

& & & &

# **THE FUNCTION OF MUSIC AND SOCIALISM**

**J. POSADAS**

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The preoccupation of humanity with cultural activities – music being part of it – will go on increasing, because it's going to see in music the medium of communication and creation on problems which, as a whole, mean the organisation of human life in harmony with the animals, the earth and the universe. Music is an instrument of direct communication – not quite equal to the spoken word, the voice or the written text – but it belongs to the totality of the human beings, of expression in order to communicate experiences. The creation of music has been one of the most essential and prominent bases in the endeavour of human beings to establish themselves as a genus and not just as a series of individuals. In music, the human being develops creation by means of the relation with sounds, noises, imagination, the universe, nature and human relations. Resulting creation transcends subjection to the conditions of life where the human being lives, which is the earth. Music demonstrates humanity's ability to arrive at conclusions quite superior to those induced by the life of the moment. Far from being a simple repetition or formulation explaining human life on earth, music has a creative capacity beyond the prevailing human relations because it develops sentiments, consciousness and ideas that upraise the capacity of the human being in human relations, in the projection of the capacity of thought. It improves the actual capacity to think.

Music stems from society and generates ideas to stimulate society. It provides stimuli not generating ideas directly but providing the ambience, the structure, which allow elevating one of the centres to coordinate and give ideas.

Music comes closest to human activity, much more than any other artistic expression. The music of Beethoven like that of Bach or Vivaldi (and others) expresses the different tendencies of thought and beliefs and different developments in that stage of

human thought. Music is not far from thought. It creates in a way different from ideas, specific forms for expressing sentiments, desires, will and beliefs and this is one of the forms of ideas. This is quite clearly different from oral persuasion which is aimed to explain and proceeds to develop the capacity of thinking. The composer expresses in music a more indirect and distant way of arriving at thought.

From the music of the great composers whom we mentioned, to the music of today, there is a great difference. There is no creative music, like that of Bach, Beethoven, Vivaldi, Scarlatti, etc...because the epoch does not allow this and does not impel a creation of that type of music. This is the stage in which the construction of Socialism is in development. This is still the stage of the Workers State. Sonatas, symphonies and other compositions of importance have not been created because there is not yet stability in society for musicians to interpret and feel the new achievements and advance to a superior stage. But the music that has arisen has tended to affirm the stage in which we are living; the music that serves as an instrument and development in the struggle for the progress of society. The most complete form of progress is social transformation, and the most complete means for its accomplishment remains the Revolution; otherwise, it is possible to advance only partially. Without social transformations, one cannot consolidate any progress that has been made.

## **CLASSICAL AND POPULAR MUSIC**

The composer experiences difficulty in creating a music which refers to this stage, because there is no political life, neither in the parties, nor in the Workers States yet. There is not the required cultural and scientific life to produce the conditions so that a layer of composers can be created. This could be done, but at the moment, the conditions do not exist for this. Thus, music descends from the historic plane it once reached, to go to the immediate task to impel the struggle and attain superior historic levels. This is the significance of the music of Labor.

Even though his music can be called popular, it isn't far historically from the symphony or the sonata. Popular music seeks to resolve the problems of the moment of human history whilst sonatas and symphonies seek to resolve historic problems of humanity on earth. Popular music seeks to stimulate, develop, create and generate the qualities necessary to advance further in the process of social progress. Popular music and, better still, partisan music (meaning the music that calls for revolution and social change) form part of symphony. They are the first bars that stimulate symphonic themes to come. There is no doubt that Beethoven managed to create what he did on the basis of earlier composers, and the social developments of his epoch, particularly of the French Revolution. We say 'particularly' but not 'exclusively'. The musician cannot create on his own account something that does not exist which he sees, reasons about, judges or accepts. He cannot create in this way because music is not an invention.

The music of Labordeta responds to an immediate necessity of history. He wants to stimulate people, give them security and impel them to the precise form of combative decision, to bring about the progress of society. Thus, Labordeta sings very much about Spain, but it corresponds to the whole world. Other musicians have done the same, either before or during revolutions.

We make a distinction between classical music and popular music. The form in symphony, concertos and sonatas, express very advanced relations in human beings and society. This is not to say that the symphonic interpretation is always the right one, but it is on that plane. The music of Beethoven particularly, expresses very advanced human sentiments that did not exist in society when he lived. But he saw and felt them in this way. This is the function of the artist. In his music, he announces an epoch to come. Only Socialism will be the performer of the music of Beethoven because the harmony of Beethoven aims to elevate the human being, and the relations between human beings. The objective of every action must be the human being. Anyone who tries to avoid this faces the void. The human being is the motive of life, of movement and of objectives; the future, the past and the present. It is the human being, life, the type of human

relations, the type of society which determines human relations and ideas. This is the motive of life.

Ideas are a fundamental part of art and culture whose base is science. Music seeks to interpret in various ways the capacity which lies in the expression of ideas. Beethoven did not say it, but he expressed the idea of human fraternity. Fraternity is what you find his music. Nothing short of Socialism can give a structural reality to what Beethoven communicates in his music. His music elevates the human being, preventing submission to the problems of daily life, the penuries, and the problems of wars and of the class struggle. Those who accept Beethoven are those who, in the class struggle, play the role of defending human progress in the class struggle. These are fundamentally the working class and those who hold communist ideas. It is natural that these should associate with Beethoven.

After the Russian Revolution, capitalism discarded Beethoven. The concerts of Beethoven became a means of selection. Capitalism never saw in him a means of education or a way to weave music into life. Capitalism cannot see in Beethoven a means to raise the capacity of people to feel, or to bring equilibrium in the problems of their lives – the difficulties of every day, of war, the class struggle, the family, the children, the rent to pay. People are kept apart from Beethoven, and they do not have the means or the time. But Beethoven has made his mark on human thought. He keeps passing on his confidence in the creative capacity of ideas.

The music of Labordeta does not have this function. It is music of combat and does not have the same function as that of Beethoven. Beethoven posed the great problems of society which are the centres that stimulate the human beings into social movement. The music of Labordeta is to solve the problems of life, in the form where the concentration of the class struggle cannot lead to the appearance of Beethoven, but composers can develop for this stage. In the time of Beethoven, the instrument for progress, the Communist Manifesto, was in process of creation. Today, there is a strong need for creativity again - to finish with the capitalist system. Music has a strong role to play here, in this stage of history.

We listen with inextinguishable joy to singers like Labordeta and the creators of the words and the music, because they form part of the ideas, the programme and the will to combat. Beethoven is more remote from this, but Labordeta and people like him are the result of Beethoven. They do not fulfil the same function as Beethoven, but they partially do, by impelling the struggle for social transformations, in every country. Although they do not speak of Revolution, of class struggle or of strikes, when they make criticisms of the existing order, they act like Beethoven. They pose criticisms with an air of protest, as in the case of Juan Manuel Serrat (with a certain humorous and at times sarcastic tones against the Church and the bosses) but these are denunciations aimed to affirm the necessity that the creation of art has no longer anything to do with those who have wealth, guns and atomic weapons for use against the people. Only to those who have guns and atomic weapons for use in the service of human progress. In their form, appearance and construction, weapons are the same. But in the use to which they are put, they are opposed. Atomic weapons in the hands of imperialism, are intended to destroy human progress whilst in the hands of the Workers States, they are an irreplaceable means of human progress. Weapons are not to be judged on the basis that they kill, but according to who uses them, and for what objective.

In music, the only ones whose work are worthwhile and get known are those who criticise the existing society, the capitalist regime, and at times, the bureaucracy of the Workers states or in the Trade Unions. However, those who are dedicated to criticisms of the latter type are very few indeed. They are mostly bureaucrats and swindlers doing these themselves, allied to capitalism, like the so-called 'dissidents' of the Workers States. There is no honest 'dissident'. The very fact of attacking the Soviet Union and calling on people to oppose it indicates that these people are the infected fleas of history. Their roles have no reason to exist. If they had one iota of consciousness, they would see that they must collaborate with the Workers States, for human progress, and that the Workers States and the Soviet Union, are instruments of the progress of history. It is essential to correct the Workers States and impel them. To correct and not to ally with the enemy to smash the Workers States.



Labordeta and Serrat, even when their songs complain about capitalism, produce songs to accumulate human will (not money), and help the will to bring down all the money-bags. In this stage of history, the object of the human being, the most conscious, purest and most objective end, is to collaborate for the progress of humanity. The most complete form of the progress of humanity is the struggle to overthrow the capitalist system, to help the Workers State develop, and not to produce dissidents allied with capitalism; to help the Workers State even when criticising it.

The songs of Labordeta and Serrat are intended to create and develop the understanding that song and music (which are creations of human society) must serve to create the will and understanding, the homogeneous structure of the human relation for progress, which means to overthrow the capitalist system. This stage is that of the overthrow of the capitalist system and with that, the correction of the Workers State. But between the correction of the Workers State and the overthrow of the capitalist system, it is the latter that determines one's conduct. The Workers State is going to correct itself. But for capitalism, there is no correction.

The songs of these performers communicate the will to criticise the capitalist system - even in the case of Juan Manuel Serrat. He sings very well, with a very profound human sentiment; above all, he makes criticisms of life under capitalism, as when he recounts the life of the children who look after the cows in the remote areas. He is saying: 'Look how children live in your society'. These composers use their artistic talents and qualities to develop, even in limited ways, anti-capitalist ideas, feelings, consciousness. They do not sell their ability for money to the bourgeoisie. Hence, we listen to Juan Manuel Serrat and Labordeta. The Communist song organises the will to increase the decision to eliminate the capitalist system. This expresses the fact that music, song, poetry, are the harmony of the human will for necessary progress, to build the inextinguishable relations of human community on the basis of humanity, not the interests of property, family, child, woman or sex. The singers we have referred to do not declare this aim because, partly, this is not yet

the epoch for doing this. But they set the stage for it and lead to this awareness. Their songs inspire the will to struggle, the combative consciousness. They are not songs to laud, to compel or to contain. They simply put order and harmony in the sentiments that are needed to uphold the will and the ideas that must be defended. Song helps to place the mind in the arena of ideas and in the organisation of the activities that serve the struggle.

Songs are a human conquest which is united and structured with the progress of human history, whose single performer is the struggle for Communism. There is no other performer of this necessity. In their epoch, the Soviet revolutionaries had their songs. Revolutionary movements always had them, from the peasant Revolutions of Germany, France, to the insurrection of 1848 and the Paris Commune. Thus, songs and music form part of human activity, part of the harmony of the activity. It is not an auxiliary element, but forms part of this structure and shows the optimism of the human being. Hence, in the middle of great difficulties, humanity has the capacity to be concerned to make songs – and good songs at that – not singing lamentations, nostalgia for the past, the grief for the death of the father, of the child, of the mother, but the song which propounds: ‘Even though things are the way they are today, we are going to do better’.

Songs go towards the organisation of the idea. Songs serve the will to push forward the ideas. Music, songs and words, give a militant resolution to the necessity of the Socialist progress of humanity. This is the role of Labordeta and J.M Serrat. Labordeta is better, because his songs are the most direct, combative and militant. The songs of Serrat are combative, anti-capitalist and militant also; but they are not militant in an organised sense, whereas Labordeta calls directly for Socialism and militant action. Serrat makes denunciations of the capitalist system and its social relations, but he doesn't take these to the point where they appeal for combat.

The songs of Serrat and Labordeta belong to different stages of history, but they are all part of the progress of thought. They unite thought to the beauty of form, which is one of the

conclusions of art, but also to the beauty of colour, and of human relations which is the highest form of beauty. The highest form of beauty is the human relation. The highest form of this human relation is the idea that represents the cultivated form of the human relation.

Serrat and Labordeta, and the singers and writers of this type of music, criticise capitalist relations through their poetry and songs. They do this in a harmonious form and are preparing for later stages. The revolutionary tendencies and the parties are preparing this, but these musicians also, because they stimulate schools of thought, they induce confidence in the human relation to see that capitalism is, and fascism was, transitory. Fascism represented a great slaughter but it was transitory, because human strength, experience and capacity were not adequate; humanity had to learn to coordinate itself. Poetry forms part of this process of learning how to coordinate the human being, which is expressed afterwards in the form of ideas, programme and policy.

The singers and writers exercise in art, in the field of songs, a function similar to that of the revolutionary leader – on a lesser plane and with less influence. They do not influence directly the capacity of political analysis, the political line, or the organisational and tactical function. But the singers and writers certainly influence the sentiments, and in part the consciousness to interest people in the anti-capitalist struggle. They have to make the words which have the same direct meaning as in political life. They must have the capacity to do this in verse or in songs, otherwise the effect is lost.

Songs can be expressed in a concentrated form, as in the case of Labordeta, but are not remote from reality. It is a concentrated reality. They have poetic forms which are the concentrated expressions of sentiments, of social sentiments and analyses. Poetry is not a particular activity of life because it is part of life. It expresses in a concentrated form - by means of selected thoughts - the human relations, the desire for human progress, the need to overcome the human limitations. Poetry supports everything worthy of support, everything that impels the elevation of sentiments.

It is not true that politics, art and music, are different worlds. They are different activities but with the same objective. Art seeks the same objective as politics. Politics pursue its objective as a concentrated particular activity; the artist, who sings to highlight the struggle of the people and pays tribute to the people, is not acting differently from the Party. The Party and the artist carry out distinct activities with the same objective and the same ladder, with different rungs, the first and the last of which are indicated by the Party and revolutionary action, but all the other rungs take this form.

The majority of the singers and composers of this stage of history are of the left. Ninety per cent are of the left and seek social transformations because music, songs, symphonies or concerts, cannot go along with oppression, war, hunger and unemployment. In earlier times, the composer and the writer, lived more remote or separated from society. There were less mass movements. But today, there are many of these. When a country as backward economically as Rhodesia was, is capable of producing such a guerrilla movement, a movement that imposed the ceasefire, put the arms away and imposed an election, it means that a high level of cultural earnest and understanding has been reached. It is not a cultural knowledge but a cultural understanding, because this conduct goes in search of culture. When such a process occurs in Rhodesia, it shows that the masses of the world live with the preoccupation of social progress and against injustice and every form of oppression. They aspire to the unification of the world in a process that eliminates every form of oppression. This is the most eloquent demonstration of a process which, since the Russian revolution, has been rising. This stage organises the thought of all the people who seek to do something in life.

The singer, the composer, the writer, must express this process. It is not the epoch for a symphony of Beethoven, but it is the epoch for the symphony of the progress of humanity. Labordeta creates very good and significant songs which do not downgrade musical quality. Far from this, some of his songs acquire an even greater musical quality because of their declared objective. 'Quality' in this case is not comparable to that which you find in a

symphony. It comes from its immediate communicative powers, easily grasped through everyday language. The symphony is a very concentrated language not readily experienced in everyday life or human relations. But as much in Labordeta's case as in the symphony, it takes an artist to bring musical language out of a society where the artist had the ability to detect and value the sentiments already existing in it, in the relations between the humans, between them and nature and between them and the cosmos. Even if the artist is not quite aware of doing this.

The songs of Labordeta and Serrat reflect daily life and necessity. They also reflect the union with the objective, which is Socialism. They protest – though they are not primarily protesting singers – they make complaints, but they also denounce that 'this situation cannot continue' and they repudiate the world of oppression. They prepare with their songs people's mind, so that the people become ready for political leadership. Between the singer, the writer, the musician and the Party to transform society, there is a unity. This unity is not formally established, but it exists. The action of everyone can only be expressed and communicated with the progress of the struggle against the capitalist system and the bureaucracy, considering that the struggle against bureaucracy is not the essential and prime objective.

### **THE SIGNIFICANCE OF LABORDETA'S MUSIC**

The songs of Labordeta are songs of struggle. They give confidence and harmony to combativity and sustain the interchange and organisation of ideas and sentiments that inspire the people with the resolution and will for progress. The songs of Labordeta form a part of the ability of the Spanish masses to seek progress and organise themselves for it, and through the Spanish masses, it is the masses of the world that do this. The poet, musician and singer Labordeta, puts problems in such a way as to stimulate the people and have them understand that society in general – and not just Aragon – has to be changed. Aragon is a particular place, but in singing for Aragon, Labordeta sings about all the places. The water that Aragon is thirsty for will be found in the world revolution. The Aragon region has no water but the taking of power will procure

it. Labordeta deals with a world problem, through Aragon, and thus with a theme of revolutionary significance. In the song 'I plant a Tree', Labordeta says: 'I plant a tree in the barren soil and help it grow...the same with Socialism which we have to make.'

Labordeta's songs denounce the social relations and backwardness created by capitalism. The family which is continually present as the pillar of society, can only survive by producing more children, but they will never find work in Aragon where there is no water and nothing grows. There is no water, no production, and no market. The children leave the area and have to abandon their torn and dying families in wretched isolation. 'This is the family', Labordeta underlines. It is a cry of protest and combat. His songs do not mourn or revel in poetic railings or laments, as some poets and writers in the last century loved doing. This applies even to Emile Zola for instance. But Labordeta denounces and calls for combat.

## **THE DIFFERENCE BETWEEN POPULAR AND CLASSICAL MUSIC**

The difference between what is called popular and what is called classical music comes from the world division of labour. This in turn, leads to a division of human activities and problems. However, the two sorts of music represent a single thing: the relation of humanity with itself and with the universe. They both evoke particular aspects of the life of the human species. Songs like those of Labordeta try to deal solely with this. They do it in the sphere of the daily problems, rather than in that of general human endeavours. At the same time, in dealing with the particular or partial or local aspect, they reach towards the universal in their scope and significance. The songs of Labordeta are less about complaints and denunciations of capitalism, than they are about the determination of the population to overcome the obstacles that keep them tied to the capitalist regime. There are tinges of sorrow in Labordeta, but what predominates is the preoccupation to bring about changes. So the songs of Labordeta form part of the organisation of the will to struggle. There is no doubt that symphonic compositions of a

'classical' order have inspired artists like Labordeta at one time or another.

Art is part of life and not an entertainment or a peculiar – or special – endeavour outside the whole of human activity... It is an instrument for the progress of history. This is why the songs of Labordeta are also an instrument for the progress of knowledge, and inspiration for action. Symphonies also play this role, but they cannot deal with the precise problem of the organisation for concrete actions.

The songs of Labordeta have this quality. They unite the problems of one locality, to the general human problems. In other words, they highlight the general problems and unite them with the particular. This allows the people to intervene to effect change. The separation between the local and the general comes from the world division of labour. This leads to the world division of culture, science, political activity, etc. However, all these things are united, in spite of all appearances. The separation into various fields of activity gives the impression that all these aspects are quite apart from each other. In reality, they are united by the fact that human beings need to develop and take fully and consciously their own progress into their own hands.

Labordeta contributes specifically to this. He helped to bring down Francoism and to organise the struggle for Communism.

There is a difference between the music of Labordeta and that of Beethoven in the way in which the music is represented and in the motives. But there is an identity in the ultimate objective. Beethoven did not propose Socialism, but his music served the purpose of Socialism. Labordeta, on the other hand, puts forward the need for Socialism quite concretely; there is no doubt that he bases himself on the foundations laid by such artists as Beethoven before him.

We see the unity of music and of humankind in this. The songs of Labordeta continue to be valid years after the end of fascism in Spain. The Spanish people did not let themselves be intimidated or crushed by scarcity or fear. They were beset by hosts of problems such as the advent of a Stalin in the USSR – and

afterwards a Krutchev – and the policies these people had towards Spain. The songs of Labordeta are a tribute to all those who went on struggling, even in those horrendous days of Stalin, Krutchev and Franco.

In '*Canta companero canta*', Labordeta expresses the objective situation created by the necessity of life, which the author is thirsty for, and which only Socialism satisfies. He says that even though he may very well be dead, Socialism will come and this is the most important thing. This is a very tangible and eloquent way of saying that Socialism is indeed, a necessity of life. He says, in so many words that 'I will not see Socialism but You will, and through you, I am part of what you are going to see; I will be present in Socialism through what you will see'. In other words, Labordeta is saying that his presence is not what determines the advent of Socialism, but that there is an objective necessity for Socialism. This is what is meant by 'Humanity being at one with itself'. The artist feels that he will be represented in the future, and in this way, he does not feel that he will die or disappear. He continues to live through all the other human beings who continue after him. This is a very advanced and poetic way of saying that life does not end with the death of one or another person. The others will continue these ideas and they are the decisive factor in the progress of life. It is certainly not property, money, ownership of one own things, child, husband, wife – or sex in itself – which is decisive. It is life itself that decides that human relations will reach ever higher objectives. There are objectives in life that transcend the earth and even the universe. Labordeta expresses the sentiment: 'I will not be there but You will be, and I will be represented by You'. 'It may very well be', goes the song, 'that neither You nor I nor He (She), will see this happy tomorrow, but it has to be impelled now, to make it come about'..

This is the consciousness and sentiment that animate the singer Labordeta that Socialism is a necessity of life for all the people, and that it is a necessity even though an individual may die and not see the results. It is crucial to struggle so that others may see it. Labordeta feels that he has continuity in the life of others which supersedes the individual egoism that generates the fear of death. The fear of death comes from the relations created by



private property. The human being is not born with the fear of death; property induces this fear because life became a property. Labordeta uses the word 'liberty' as a conception of Socialism. He does not mean liberty in the abstract sense. This song of Labordeta communicates a sentiment of the objectivity of the necessity of history. He does not see this as an individual, but as a representative of a necessity expressed through songs! Labordeta writes his own songs and the music too, and then he sings them. The form of his songs did not exist at quite the same level in the past. They contain a consciousness of the objectivity of human necessity. They are an expression of political orientation, directly incorporated into songs. They are such political and human songs, songs of human relations expressed politically.

Science, culture and art, have independent roles, but in order to represent the development of life, they must have a field of application, and that field is politics. Therefore, politics represent science, culture and art.

Labordeta has very beautiful lyrics such as: 'Now we have the possibility of growing forests on the seas within our reach... Life is implacable with man. History cannot be stopped.'

It is a poetic, figurative expression that passes over one historic process to another and infinitely more advanced one. As a poet, Labordeta feels that he is part of a leap in life; that he is not the result of some private society, but that he is the poet of Socialism. This is why in the same song he says: 'These roots could not be crushed; nobody could break them or was able to murder liberty; their growth was not impeded despite whirlwinds, bloodshed and violence'. He expresses in the form of ideas that what is developing is the necessity of life and that cannot be stopped. The 'tree' is the expression of the resolution to build Socialism. The 'wasted land' is enriched by the poet and by the power of ideas. Ideas have a force of their own: Humans will produce ideas and ideas produce additional will power. The development of ideas advances the creation of a superior type of human resolve. In other words, the consciousness of how things must be done, how to learn from experience in such a way that

ideas can get things organised. This is like a plant which grows from the seed in the soil.

Songs have formed part of ideas in each stage of deep social transformations. It has been like this from the ancient Greeks up until the independent struggles in Latin America and parts of Africa. Songs have accompanied all the processes of popular liberation. They are an instrument of combat and of organisation of sentiments. They may not organise or do all that is done by will and resolution. But when it is organised, it has immense power. It has this power when it is no longer a distraction or a means of contemplation for self-satisfaction, but a way of uniting the homogeneous process of thought – that art gives – with thought for the required transformations. This is the significance of the phrase: 'The possibility of growing forests on the seas is now within our reach'. At the same time as it unifies the world through this, it unifies the human being.

Labordeta reads a poem about his brother Miguel, with a very beautiful musical background. It is a very evocative music, and not languid or submissive. Listening to it, gives the impression of reminiscence, of a vivid memory prompted by feelings. The words and contents are memories. The music is a suggestion of reminiscence and a harmonious process of returning to something once lived. It is not a complaint that it is all in the past now, but a joyous way of saying that this happened, and since it happened, we have done all these other things.

It is a reminiscence that does not allow itself to be distorted by time past, or by sorrow, or the horror of fascism. In the last instance, the (Communist) Party carried on because it was sustained by such a will and resolve expressed by the people. The need for change in the way of life, is rooted in the people, and continues to live. These ideas are all expressed in the songs of Labordeta. It is something that, as yet, the universe has not told us except in an empirical form. We do not see stars in collision from our platform on planet earth. What we see is their continuous movement of end, rebirth, and end again. 'End' means the same as 'creation' and the development of the new. Nobody is doing it for the stars; it is the natural way nature has in the whole universe!

When we have been able to interpret these ourselves in a complete form, we will be able to gaze from the earth to the universe and observe much more than we do now, even with the naked eye. The universe is harmony. The harmony of society is something that we still have to organise consciously, for so far, we have seen it organised very much along the line of the interests of property. Harmony in society had to make do on the basis of the class struggle. Communism establishes the vital harmony which unites the human being, nature and the universe. It cannot be accomplished now because capitalism still exists, but it will be accomplished under Communism. The human being is undoubtedly a superior form of nature, and as far as we know it, of the universe. When we do actually encounter another civilisation, we will come to realise that we are their cousins and great grand children.

Labordeta is very different to contemporary Greek singers. The Greek singers have a certain undertone of anguish and fear. Labordeta, in contrast, has the vibrant confidence you find in other Spanish singers. Even the songs of Greek guerrilla struggle against fascism express a certain anguish and insecurity. They do not have the vibrant confidence of Spanish songs. It is not possible to compare countries without looking at the stage each country has reached compared with the others. The period of the Colonels' dictatorship is another thing from 1945. Today, we are in a stage where humanity breeds Socialism, and there are the singers of this present stage. In each epoch there are poets and singers who express the level of confidence that has been acquired. These artists manage to understand the optimism of the future even though they live – or lived – through difficult times themselves. In the final issue of the 'Rheinische Zeitung' in 1843, Marx and Engels published:

*Wir liessen Kuhn der Freiheit Fahne wehen  
Und Ernst tat jeder Schiffmann seine Pflicht,  
War d'rum vergebens auch der Mannschaft Spahen:  
Die Fahrt war schon und sie gereut uns nicht.*

*Dass uns der Gotter Zorn hat nachgetrachtet*

*Es schreckt uns nicht, dass unser Mast gefällt.  
Denn auch Kolumbus ward zuerst verachtet  
Und endlich sah er doch die neue Welt.*

*Ihr Freunde, deren Beifall uns geworden,  
Ihr Gegner, die ihr uns mit Kampf geehrt,  
Wir seh'n uns wieder einst an neuen Borden,  
Wenn Alles bricht, der Mut bleibt unversehrt.*

We boldly flew the flag of freedom,  
And every member of the crew did his duty.  
In spite of the watch having been kept in vain,  
The voyage was good and we do not regret it.  
Though the Gods were angry,  
Though our mast fell,  
We were not intimidated.  
Columbus himself was despised at first,  
But he looked upon the New World at last.  
Friends who applauded us,  
Foes who fought us,  
We shall meet again on a new shore.  
If all collapses, courage remains unbroken.

## **THE SONGS OF JUAN MANUEL SERRAT**

Serrat's songs are expositions of the brutality of life in capitalism. His words contribute to the understanding of the need to change society and to build Socialism. He makes really fine poetry and music. His songs mean to advance history and the progress of humanity, in eliminating the capitalist system. They are within the range of what is necessary for the transformation of society. What they do not provide is entertainment for the individual, for his wife, his friends, his children, his mother, the local neighbours, or for the individuals' own country. They are songs of denunciations against the barbarism of private property. Serrat denounces private property without ever naming it. He relates the tale of children who were used to look after cattle, sent from the tenderest age into isolated fields where they keep cows for months on end. They spend entire periods of their lives in utter isolation, living and dying like animals. There are thousands of such children in Spain, Portugal, parts of France,

and in Italy. They have never seen a school, they do not know their family, and are deprived – up to the moment of death – of any human relation or love. The truth of this is exposed daily. Serrat sings about these children of the fields who have no social life of any kind.

He sings about the child who eats what he finds, onions in the fields. The peasant mother has no food. There is no work in the region and you cannot earn any money. The child eats bulbous roots, the only thing that grows in these wretched places. Serrat sings how everything – including the mother's milk – tastes of onion. The child eats onions, and his little brother drinks milk that tastes of onion. It is an artist's way of denouncing. It is an artistic form as in 'You, who idealise motherhood so much, what is it you have to say about this mother?' Mothers in these places die young; motherhood takes everything out of the body of the mother.

All these tales are related by the singer in a simple and profound form. His art exposes all the injustices. It is not just a denunciation of an unequal distribution of food, but of a social regime which forces people to live wretched lives. It is as if to say 'look at the regime under which these people live'. In reality, this is life under the capitalist regime, even though the singer doesn't actually name it.

Serrat depicts the 'Heroes of Spain' who died in prison and preferred a miserable death rather than abandon the struggle for ideas. *'They did not betray, they did not abandon, and they did not speak. They never spoke, never betrayed. They continued organising in the prisons, under torture and executions'*. The singer recalls how much these heroes wanted to write and draw, whenever they could.

22h49 Serrat sings the poems of Miguel Hernandez. Hernandez wrote poems against fascism to the very end of his life. His poetry, verses and songs, have demonstrated the power of Humanity's will to progress. His art served as a direct, conscious and organising force for the progress of history. He was not a poet involved in a particular or romantic activity but a poet who represented in the sphere of poetry, the endeavour to transform

society. In the songs of J.M. Serrat, and the poems of M. Hernandez, you have the best instances of this heroism.

Michael Hernandez died in jail, murdered by Francoism and his jailers. He wrote the greatest poems in prison, against fascism and francoism. This shows the transcendence of his activity, for the objective progress of humanity, that is Communism. This is superior to other forms of activity because the activity for the objective necessity of Communism allowed him to put up with all manner of torture. This was because his consciousness was determined by the objectivity of life, which has full confidence in the future, and therefore, in the present. He was in no way determined by personal interests, family considerations, limited to his own circle, his own wife, his own life, his own children, his own money, or the few things he may have possessed. He was absolutely dedicated to the objective of the progress of Humanity. In this sense, the human being and progress were already united and no amount of tortures can have the effect of crushing this. Hernandez remained intact in his capacity for writing and making poetry. The people of the whole world do this, in their own way. They are not all endowed of the capacity of making poems, music or written texts, but they have the capacity to struggle objectively, for the social and human progress of society. This is what they are actually bringing about.

Serrat also sings the poems of Antonio Machado, a Spanish poet who died in France in 1939. He had been exiled by Franco. The poems of Antonio Machado date from the epoch of fascism. In those days there was no clarity in the process of history. It was the height of Stalinism and there were the Moscow Trials. However, at the same time, the Spanish Revolution was under way. But the Spanish Revolution lacked in leadership. The poems of Machado, in consequence, express the desire to progress. They also express the sentiment of confidence felt by the masses, but he could not inject in all this the sentiment of triumph which fills today the songs of Labordeta. Labordeta leans on the twenty Workers States that exist today, and the twenty Revolutionary States! Labordeta draws strength from the fact that at last, after forty years, Franco had to go – and the Spanish masses remained! History threw Franco out, but the specific medium for this to happen, were the Spanish people.

However, the Spanish people were able to do this because of the force that came from the world. The winds of history counselled "Time has come to throw him out and move forward!"

"Free yourself and go forward!" is a verse of Labordeta. The Spanish people heard the counsel of history and paid heed.

The poems of A. Machado are of his epoch, but he signified an immense stimulus that gave to a whole layer of the people and the intellectuals, the confidence required to maintain themselves upright within the horrendous capitalist relations. The poems and songs, the vast wealth of literature generated in those days, served this function. They served to maintain, strengthen and create, where it was wanted, the will of intellectual layers to unite themselves with the development of the Revolution. At the time, the proletariat did not have the strength - above all it did not have the Party- to do it. The word was passed through Songs, but there was still a lack of programme. The general idea of 'liberty' and 'progress', the idea of advancing, had to prevail against the opposition of individual and egoistic sentiments. People tried to tell each other not to waver and to remain firm. This sentiment spread like a forest fire.

There is a song of Serrat referring to the mother-child relationship, which says: 'Your smile matters more than life itself'. This means that he perceives in the smile of the mother, the defence of the child, and in the smile of the child, the sign of human will to overcome all obstacles. In other words, human and maternal love, have managed to induce in a child, the sense of continuity in the struggle for the progress of humanity. If the mothers of the world had been crushed and frightened by the weight of all the necessity, all the shortages and sheer want they experienced, then history would surely have been different. However, as the mothers of the world not only created children, but at the same time, shared with their children in the struggle for human progress, we are now capable of doing all what we are doing.

This song by Serrat is a tribute to the Mothers of the whole world. He says: 'Your smile is the most victorious sword of all'. It means that it triumphs over poverty, lack of means and all sorts

of impositions rather than over human beings. The 'smile' demonstrates the will and optimism of humanity to overcome all obstacles. In the image of the poet, there is not a single weapon in the whole mighty arsenal of private property, or in that of the bureaucracy, which can achieve anything like the smile of that child. When the poet is thus inspired, it is because he sees the Soviet Union, China, Cuba and Poland. He no longer sees mother and child as lost and isolated individuals, but through the existence of China, Cuba, the USSR, and all the will for human progress, the great motivation for human advancement in the world.

In saying 'Your smile is the most victorious sword', he pays tribute to the Soviet Union. There is, later in the same song, the phrase 'Remain a child – do not even wake-up!' This does not mean that the poet wants the child to remain tied to the mother but that for the poet, the child signifies purity of thought and a capacity for infinite adaptation.

When there is love, the child does not need much more and is able to grow to become perfectly capable. Scarcity does not really represent a difficulty for the child, because it is just the lack of something. A song like this is made with great confidence in the struggle. When such songs appear, it is because support for the Soviet Union has grown and because – above all – Soviet support to the masses of the world and their struggles has substantially grown. The support the Soviet Union lends to the Socialist progress of humanity has increased. It is not a song to push in shelters...because it is already based on the sentiment of progress acquired by humanity. It is a song which expresses confidence in the progress already conquered and will no longer allow destitute children.

Serrat's songs are quite different from those of Labordeta, but they seek the same thing. He refers to other topics and sometimes deals with the common problems of the people, their complaints and protests. It is not a protest just to show how bad capitalism is. He denounces capitalism, so as to stimulate people to struggle for change. The artist is attracted by the idea of change. It is not quite clear in his songs what tomorrow will be,



and so he dwells particularly on the need for change. The words, the music and presentation of Serrat, pose the need for change.

The maternal sentiment, which has never allowed itself to be curtailed by shortages and wars – never lacking in history – is one of the greatest powers in the history of humanity. If humanity had submitted to the creed of the Churches, and that of capitalism, it would have been wiped out. The mother contributes to this continuity of humanity. She forms part of the progress of history and is one of the most important protagonists of that progress. Women have maintained the family, created the child and developed child into an instrument for the progress of society, in conditions of shortages and restrictions. Woman has put up with all these things, at whatever cost, stimulating great historic actions as well, such as those the masses accomplished in Guatemala, the USSR, the French Revolution or the Paris Commune. Private property has nothing like this to show for itself. Historic examples like this form part of the struggle for Socialism, ever since it began. The society of private property creates nothing at all, only 'heroes'.

Serrat is a very important singer – without being exceptional – because he sings in a period where fascism had fallen only four years before. It is in Spain that you find the best singers, including Labordeta. In other words, fascism did not produce capitulation, terror and inability generated by terror. Fascism could not stop the people preparing for victory. They had hardly got rid of Franco when this galaxy of singers appeared. This means that they had started to create under Franco.

Labordeta and Serrat represent the authors and singers who have been closest to the experience of their country. They have interpreted it even if they could not render this in the form of policy and programme. However, they have interpreted the will of the people for social transformations.

There is the poem of Antonio Machado sung by Serrat that goes: *'Traveller, you have no path to tread, but in walking you will open the way. In walking you create the path, and when you turn to look, you will find that at no moment your path has deviated'*. We saluted him on hearing this, and we cried when we

first heard him sing: '*Death to fascism, death to Franco!*' In the epoch of the rise of fascism, even though it was pretty grim, singers came up with this. They did this from the knowledge that a solution was not far-off. Such singers are not necessarily moved by a political or programmatic vision, but they are not intimidated. When they sing verses of resolve not to retreat or turn inwards, it is because they are already committed to a process that is itself, advancing. Having done away with fear, they sing with the confidence of the struggle; they are moved by the joy that comes with doing something necessary. This is the significance of these songs.

The poet feels and communicates his feelings. The poet does not always understand the full extent of what he feels but Machado certainly understood that fascism was ephemeral. The whole of human history is full of such instances. When you study the Sumerians you also begin to see instances like this. They are not exactly the same, because in those days, they did not have the same necessities. Nonetheless, you will find that the Sumerians had created an art that corresponds to the activities, the struggles and the need for the organisation of progress in their epoch. Songs form part of life because the movement of life, as part of the movement of the universe, is harmonious. The earth can be understood as chaos and general empiricism, but only when it is seen through the prism of the empirical organisation of capitalism. Empiricism is the social organisation of capitalism. Capitalism is not a conscious form of organisation but empirical in its relationship to the necessity of life. The universe is not empirical in relationship to the necessity of life...and this is why life arose, through us, and it's we who have to seek the necessary relationship with the universe in order to continue life. The universe is in no way empirical. It is capitalism that wants to impose human exploitation and the exploitation of nature on the universe and on planet earth. It has done it on this planet, and now it wants to impose it to the universe. The capitalist's talk about 'the blindness of nature' amounts to nothing but his own blindness and empiricism.

In the future, in not so many years to come, music and concerts will no longer be performed from a stage with an audience listening. Indeed, we can already see the beginning of this

change. In the same way, theatres perfected such changes between the public and the actors. At the moment, plays are shown on stage and the singer is an actor, expressing the sentiments, needs and human relations through the songs. However, the people live all this, and so there has to come a moment when the actor and the public come together. A time will come for this unification between the singers and their audiences. This will take place as part of a superior form of human harmony and relations, as part of the advance of music. I tend continuously towards singing. People in general have a tendency to sing, to accompany music and they want to feel part of it.

This was not really imaginable in the past. In feudalism and now in capitalism, and also in the first stage of the Workers States, this cannot be done... However, each day that passes sees the people more anxious to integrate themselves into art and culture. They feel the need to do this much more intimately than before. The people sing and they want to be part of the song. An aspect of this can already be seen in the way Labordeta works with the public. Labordeta makes a unity between himself and the public. People develop such a sense of harmony because in the last instance, what they are looking for in the remote places and corners of history is the necessity of harmony of life and the universe. This is very advanced because it is performed today by the ordinary people, who express the superior nature of humanity over all other parts of nature. The fact that it is more advanced than the rest of nature, does not make the human opposed to nature in any way. There is some residual aspect of the universe in all music. There is no doubt that the humans will find the way to express this more logically at some point in their development. However, I feel I live this already today. I would like so much to navigate up there in space. But we have to be occupied with solving all the problems here on earth, first, have we not?

Labordeta and Serrat sing for a time in the future of humanity. What humanity will become is the necessity of history. It is the necessity of life and songs express therefore, the fragrance of the flower before it has bloomed. Songs communicate the aroma of the unborn flower everywhere. The colour of the flower does

change, but not its fragrance, which is Socialism. The colour may be Yugoslav or some other, but the fragrance is of one flower... That flower has the sweet smell of Socialism.

Today, music forms an inseparable part of the struggle for Socialism. We may call the music of Labordeta and Serrat 'popular', but what is called 'classical' is not such a different thing after all. The difference is in the form, but both express the same necessity. The necessity is the highest symphony of human relations. The 'popular' songs express human relations most linked to the daily problems. The 'popular' songs arm the people for combat with the same transcendence as the symphony. The symphony would die without Socialism; Socialism has opened a path to the symphony. Beethoven will be incorporated into history by Socialism. If this were not so, he would die. Fascism would have finished with Beethoven, but Beethoven – as all the creators of humanity – forms part of Socialism.

**J.POSADAS**

25<sup>th</sup> May 1980

## **BEETHOVEN'S MUSIC AND THE HARMONY OF HUMAN RELATIONS**

**J POSADAS**

13<sup>th</sup> August 1978

The music of Beethoven does not drive the individual back into self, or into the exclusive preoccupation for personal matters. Far from it, Beethoven raises the mind of the listener towards the harmony of human relations. He stimulates the development of thought because he suggests the harmony there is in thought and in the human relations. He insists on ever deepening his investigation of the human relations. It is music devoid of any sense of mystery or uncertainty. On the contrary, it affirms categorically, that human relations must, and will have, a harmonious dimension. J. S. Bach does this too, and like Beethoven, he sees the world in depth, but

he evokes less completely than Beethoven the full breadth of the human relation. Beethoven's music does not make a political designation, but it is about human relations. It is full of social and human preoccupation under the form of harmony, and without a trace of any mysticism. The exaltation it produces swells the capacity to generate sentiments.

Human life and endeavour is the subject matter of Beethoven's music that never leaves this on one side. The global concept of his evocation leaves no scope for individual brooding. He never gives the sense of being crushed by the unknown, the heavens or the gods. He gives the distinct sense that he is not looking for protection, any kind of protection, be it from the Saints, the Virgin or anyone else. His music sweeps a flood of sentiments towards the problem of relations between the humans. His music is the language of life. It is true harmony directed at the human kind, to communicate what he felt society should be. He was able to formulate this in his music because he had already perceived the human craving for some objective, some aim. This is the function of the true artist; this is the function of the artist. Marx did it using the written form, and Beethoven earlier on with music. When listening to Beethoven, one is never taken outside reality. One does not feel like a supplicant addressing a prayer to god, far from it! He does not make one feel the need for the protection of god and his emissaries. To the reverse, the feeling that Beethoven's music inspires is one of earthly sentiments rooted in the human experience here on Earth and developed very much on this earth. His music dissipates the sentiment of self-interest by making the individual feeling integrated.

Whilst the French Revolution was happening, it found its most elevated echo in Beethoven who embraced its force and its significance. Due to the way it operates in the abstract sphere of the human relations, music cannot be a Revolution or a political text. Without giving it a political form, therefore, Beethoven grasped the full significance of the French Revolution. The political form of the impact of that Revolution was eventually going to be discovered, but much later. The same goes for Michael Angelo in the field of painting. His work was not going to have a great impact during his lifetime. It is only much later that this became possible. This is the function of the artist.

In his music, Beethoven shows objectivity not directed at a specific class or sector of society, but at the objectivity of the human relations. This objectivity will only be reached in Socialism. It is only in a socialist society that this can be fully understood, and what is more, developed. This is why each time revolution is on the march, Beethoven, Michael Angelo and Leonardo de Vinci are re-discovered.

## THE ARTIST HAS TO LOVE HUMAN PROGRESS

In Bach and Beethoven's music, you find a similarity of harmony, but the harmony of Bach does not produce such a sense of social confidence as Beethoven. The music of Bach tends towards God, notwithstanding its very great harmony. As we are dealing with music – a creation abstracted from pure dialogue – the expansion of reasoning is made through some kind of generalisation. Beethoven does this superbly.

The artist has many individual problems. Being an artist means (among other things) to have the ability to rise above such problems through creation. The very fact of being an artist means that individual problems are transcended. It is the endowment of the artist. There are many people who have limited their creation because they retained some religious or individual interests. Art speaks of such things as human relations, looks at them and to them, detached from the yoke of dependency upon heaven. In this way, the artist feels raised above most individual problems, even though the individual life of the artist is riddled with them.

Individual or personal problems do not appear to have importance in the world of artistic creation. This does not mean an estrangement from life but simply the ability to create, regulating needs – like eating and sleeping – to a less prominent place, since they are often secondary to the activity of creation. In the artist, there is an abstraction of such needs and an ability to transcend one's own tragedy. It leads the artist into thinking harmoniously, trying to communicate to all universally and in the name of humanity.

Seeing and thinking in this objective way, liberates even more capacity to produce harmony. This is why the bourgeoisie gave practically no importance to Beethoven and used him for entertainment. Since he cannot be said to be religious, they considered Beethoven melodious. It was only with the advent of the Russian Revolution that the ability for cultural and objective understanding has been raised to the level of grasping Beethoven. At that moment, human relations were considerably raised and Beethoven began to be seen together with the problem of human relations. This made him the logical musician of Socialism. He could not fail to be the master of those to come after him.

### BEETHOVEN ANTICIPATES A KIND OF HARMONY THAT GOES BEYOND CAPITALISM

Beethoven's passion is qualitatively superior to that of Bach, Handel, and a good many of the greatest musicians, whose endeavour remained tinted to one degree or the other by mystical beliefs. These other artists remained more influenced by the 'heavenly', the 'celestial'. Beethoven is completely at ease without this and indeed never had to break out from that mould, from God or religion. All his work speaks of his belief in human kind and not in God. Like Michael Angelo the painter, he speaks of no God. Michael Angelo was employed by a pope but he painted all the activities of the humans, regardless of any pope. The likes of him are 'artists'. Michael Angelo represented in the field of paintings and his artistic creation – like Beethoven in his – the greatest human relation which Marx, Engels and Lenin represented in the field of the creation of ideas. Music is abstract, and expression in that field is all the more complicated. Ideas formulate thought about measurable facts of life which are easily available for comparison and experiment. This cannot be done in music and a high degree of human understanding – understanding of society and social progress – is needed to understand someone like Beethoven.

The type of harmony produced by Beethoven is not to be found in capitalist society at all. It makes it hard for him to be understood – and even harder for him to be accepted. A society based on exploitation is absolutely unable to integrate such harmony and totally unprepared to see it or understand its origins. Beethoven

radiates a harmony which is not in society, and which was certainly not around anywhere when he lived. But Beethoven preoccupies himself to spread in human kind the complete harmony he sensed society was capable of. The themes of Beethoven's Third, Fifth and Ninth symphonies, are pure Songs of human love. These three symphonies are syntheses on the subject of human relations.

## SOCIALISM IS THE MOST ELEVATED FORM OF HARMONY

The comparisons of musical 'critics' lead them to say that one composer was 'better' than another etc... But music is relative to the role it plays in each epoch. This is all the more so if taken in the context of the epoch of the Egyptians and the Greeks. In this sense, music had a very high function amongst the Ancient Egyptians. The Ancient Greeks produced all kind of theatre, songs, and they created the 'Odeon'. Music was already seen by them as an instrument of human relation. Songs and music was already, at the time of the Greeks, an instrument of humanity for its own communication and enlightenment. Music expands the mind and elevates the feeling of being human. Life has demonstrated that such harmony does not arise from killings, antagonisms and contradictions as a norm of living. Music needs a society that has eliminated all this. Music assists the understanding that a superior society is necessary and perfectly possible. Socialism is the most elevated form of harmony. As profound as the music of Beethoven is, it is still only a very distant expression of the full harmony Socialism is going to mean. This is due particularly to the fact that the real advocate of harmony and dignified human relations is going to find its place in ideas, and not just in music. Music is an aspect of this, but it cannot be the most advanced one, all by itself. The most advanced is the idea. Music is the advocate of complete harmony in only one sphere of the human relations, and that sphere remains – in the last instance – closest to nature. The enormous distance between music and the sound of nature, is filled by human creation. Nature has its own sounds which are understood by us, humans, and interpreted musically through the development of our social and human life. At first, this creativity was without any pre-arranged order. But once humanity produced music – itself the result of the development intelligence – creation acquired 'order' in becoming conscious. Nature creates the fauna and the flora; and



the humans create the music, a sound that is said to induce growth in plants!

## NATURE, THE UNIVERSE & HUMAN RELATIONS ARE A UNITY

The music of Beethoven is the most complete; its harmony comes out of Beethoven complete ability to be objective - not limited to giving entertainment or pleasure to some. Music is not for just a few people, but for everyone. Beethoven has a complete passion – expressed in the Sixth Symphony for instance (Pastoral). In that Symphony, you feel that millions upon millions are involved and play instruments. His music is a creation of human relations, and not just a copy, or an imitation of nature's clamours. It is an elaborate product of human relations, which incorporate all the sounds of the universe, the movements of this earth and the planets, the winds and interplanetary events. But boisterousness in Beethoven is less that of nature than of human relations. He created under the inspiration of the human relation, and this allowed him to communicate with nature – not merely through sounds but through the complex fabric of humanity's quest for a relationship with nature. Music tends irrevocably to unify the quest of human beings with nature and the universe. It heeds the call of something, somewhere, outside this earth and in human origins. It is not a question of music imitating nature or feeling an affinity. It is a question of seeking to produce and organise a superior creation, mainly composed of sentiments, the origins of which are to be found in the distant past of the creation of the human kind: humanity created by nature, nature by the universe, and the universe by whom?

Music will remain an important medium for education, as long as humanity needs to foster the feeling of confidence, in the stage of the construction of Socialism. In this process, the music of Beethoven will be increasingly acknowledged because no other creation has been able to respond better – not 'coincide' but 'respond' – to the need for human harmony. No music has the ability to emanate – as Beethoven's does – the capacity for harmony in every direction. In Bach, there is a concentration of all the elements of what constitutes the grandiose harmony of music, but there is still in him an element of dependency on the blessings

of Heaven. This denotes the insecurity of human relations, such as it was in his time. Beethoven for his part expresses a positive sense of human confidence and belief in human relations. The Ninth Symphony with its choir sings a song of friendship and fraternity; it is a feat in which a harmonious mode of expression is related directly to fraternal human relations.

In Beethoven's grasp, there is a unity between nature, the universe and the human relations. A harmonious unity based on the interpretation of nature, the universe, love and discernment. This is why such a harmony can induce and develop thought capacity. The sentiments that Beethoven concerns himself with are not limited to the humans and the human relations. They seek a unity with nature. Beethoven evoked religious themes but without submitting to Church, Pope or Christ. He did not plan it consciously, but his work is a passionate cry for harmony in the human relations, and between the humans and nature.

On the sleeve of a record, the Fifth Symphony of Beethoven is presented with the reflection of the moon and Beethoven's face. This image of the moon, the face of Beethoven, and then the Fifth Symphony show him united to the moon and through the moon, he is related to the cosmos.

The people who are called 'critics', who say that Beethoven's music is 'good and agreeable' are talking about anything but Beethoven's music. His music is none of this. It is the harmony of human relations, of these with nature and the universe, expressed in music. It is a harmony perceived in all the incipient harmony of human relations and the universe, to which he was utterly attentive. He was supremely apt to perceive these, even when only incipient. The clarity of enunciation he has is the clarity of thought and purity of intention; his music does not lead to doubts or contradictory conclusions regarding human relations. On the contrary, his music stimulates clear thinking and consciousness. Surely, this is one of the roles of music as an art. The critics who talk about the 'pleasantness' of Beethoven say this as a balm to entertain themselves and others. They see only a musical composition in a technical sense, but not the human love that inspires all Beethoven's music.

**J.POSADAS**

13<sup>th</sup> August 1978

## **THE JOY OF BEETHOVEN**

**J POSADAS**

29<sup>th</sup> August 1978

The overflowing joy of Beethoven is pure rejoicing with nature. The exultation is that of human relation, the organisation of human sentiments firmly outside the realm of private property. Beethoven felt human relations should be free from property, even though he had to create at a time of social development far removed from this conclusion! This is the function of the artist.

It is just the same as the revolutionary leader does when expressing necessity and the existing conditions with ideas. In the same way, the composer has the role formulating in the abstract language of music precisely the same things. He is restricted in doing this by the abstract quality of music. To the extent in which humanity advances and human relations improve, music is further refined in the field of abstraction; it is rendered more easily accessible, felt and apprehended: one could almost say that it becomes more 'seen'...

The Symphony of Dvorak, 'From the New World', is not at all a bad work, but it is quite limited. It reveals a composer influenced by grandeur, i.e. power – Kings, Tsars, etc. The 'world' appears in his music in relation to power.

The critics of Beethoven say that he was living above reality. For these critics, 'reality' signifies the Kings, courts, the wars and battles. But music develops sentiments to which only Socialism can respond. This is why Beethoven is the first centre of Socialism that – like Marx – will only be superseded when he becomes part of a new era, part of new conditions. Equally, Trotsky plays the same role. He dealt with the problems that arose in his epoch. Today these have changed. The 'old Trotskyists' do not understand this. The role which masters like Marx, Engels, Lenin, Beethoven – and the Bolsheviks – have played cannot be repeated over and over

again. Each one of these masters, played, from the point of view of historic necessity, an irreplaceable and unrivalled role of a great depth, but they played it in a process of the development of history, each feat being superseded by the feat that followed. Marx will be superseded; this does not mean that he will become outdated, but that new conditions will arise which will require even more profound methods. Indeed, Trotsky explained this. He said that 'dialectics will become the base of some new system of reasoning'.

The music of Beethoven is a dialogue with objective love. This comes from thinking objectively with the mind firmly preoccupied by humanity and human relations of love. This is how Beethoven lived; otherwise he could not have composed such works as his. Beethoven had the talent and ability to have become an extremely rich man, but he lived in poverty. His music is utterly devoid of any thirst for power. Actually, he lived very frugally and loved the countryside. His music stimulates the organisation of the mind. A mind clearly organised goes straight to the heart of matters. It is drawn to intelligence, to human love, to the human relations. A mind organised in this way thirsts after human relations worthy of the name. It is not possible to invent 'the human relations' but it is necessary to demand that those that exist deserve the name.

Someone like Beethoven could not have happened in history before he did. For a Beethoven to appear, you had to have a level of social development inspiring enough to show what the human relations might become in the future.

Before Beethoven, this could not have existed, but today we have all his works. The way to take forward what Beethoven has contributed is the Party and its programme. In the field of music, Beethoven is both Party and programme. Beethoven is the symphonist of humanity who created music of pure joy in the fields of nature and sentiments.

**J.POSADAS**

29<sup>th</sup> August 1978

## **BEETHOVEN AND THE CREATION OF MUSICAL INSTRUMENTS**

**J POSADAS**

5<sup>th</sup> August 1979

Beethoven found that the creation of new musical instruments was a necessity for him to communicate. His genius needed new musical instruments because the existing ones limited his capacity for creation. He made new ones. We are told that he invented parts of the piano. Later, historians had to admit that the old instruments 'limited his capacity'. But nobody explained the social character of the link between the creation of new instruments and the composer. The musical instrument is a medium for communication. It is a little like the megaphone for the orator. But the musical instrument is for creation and not simply amplification. Musical instruments are the result of technical limitations which in turn represent limitations in human relations. As human relations elevate, so musical instruments (whatever they are) are invented. In the progress from the Stone Age to the Bronze or Iron Ages, the musical instruments became progressively more complete. The historians have been preoccupied to find out when the human invented iron vessels. In fact, very beautiful iron vases were produced in Spain. But they were objects destined to being 'used' and in that sense they were inferior to musical instruments. Little has been investigated so far about musical instruments.

Historians have studied how humans lived here or there or invented fire. But music is one of the most difficult creations to explain because it is one of the highest expressions of social relations. It requires an intense mental life to create music, not an intellectual or philosophical one, but mental life and this is a social phenomenon.

The philosophers handled ideas, they have a life of 'ideas'. The musician on the other hand, does not have ideas to deal with because he works with his capacity of interpretation: sentiments, consciousness and intelligence. This is why the musician wants to communicate and find it impossible to do so and the need for an instrument arises.

Music is considered to be a superior activity of life but capitalism makes mysticism of music – and of life – in order to justify capitalist power. Capitalism does not do this with a premeditated intention; it is simply its whole conception and preoccupation that leads it into this. This is the 'mystery' of capitalism.

It is very different in the field of philosophy where you do not have to create new instruments - but extend knowledge and experience. In the field of music, the instrument is compulsory. In the history of humanity, the flute has played a very important role. It was one of the first instruments that concentrate a series of qualities, aptitudes that do not exist in other instruments, or only in instruments discovered much later. The flute is one of the most venerable instruments going back to time immemorial. It may be that the stringed instruments are simpler, but the flute appeared at the time of 'composition' going back to primordial times when composition was already vital to humans. The flute is millions of years old and continues to be used. The piano, which can be compared to the flute, has a comparable history.

In many countries today, they know how to charm animals with sounds comparable to the flute. Flutes which imitate a series of birds' songs for instance. There are stories about this from the time of Martin Fierro in Argentina.

The preoccupation, sentiments and creative capacity of Beethoven have the same quality as that of Marx. It isn't by accident that he is the greatest musician of history and a republican at the same time, with the audacity – not common amongst musicians – to show disrespect for an Emperor. This was audacity if you consider that capitalism had another hundred and fifty years of life ahead of it and appeared to be absolutely solid.

It is a process that goes in the direction of highlighting that progress is decided by an objective and intelligent human necessity. No power has ever been able to constitute itself and to advance on the basis of being backward in comparison with discoveries already made. This is true even in stages of retrogression – like the middle ages or the period of Stalin. The capitalist system cannot progress because it develops amid the most deadly and profound contradictions. In order to advance, it had to use the most sophisticated technology, and in so doing, capitalism needed to kill the 'surplus' of people whom it excluded by using technology. Today, a handful of people suffice to produce what millions were engaged in producing before. In capitalism, those who are thrown out of work are a 'surplus'. Besides, one capitalist develops at the expense of another through competition, and then, competition leads to the creation of organisms for the destruction of the competitors. This means that it is totally absurd to imagine that a small number of people will ever be able to rule the whole world!

But on the other hand, any real conquest and progress of intelligence, sentiments and harmony are achieved on the basis of 'human' and intelligent relationships amongst the members of the human kind. This is true from the most distant times of human development, up until the present day.

**J. POSADAS**

5<sup>th</sup> August 1979

## **“THE RUINS OF ATHENS” Y BEETHOVEN**

**J POSADAS,**

17<sup>th</sup> September 1979

The revolutionaries of the future, their new generations, will want to put Athens at the centre of their preoccupations. This is not a wish of ours'. It is a necessity of history.

In the same way as the need to know Lenin arises, so does the need to know Ancient Greece. In listening to this music of Beethoven (The Ruins of Athens), we are synchronised with the past whilst living fully in the present and also, organising the

socialist future. Even though the conditions for Socialism are not all present, we organise and live the future now.

The Choir of Beethoven is included in quite a few of his works. It is intended to unify music and the voice; this means to unify music and the human being. Songs are the most communicative forms of harmonious expression after the spoken word, and these are followed by the gaze of the eyes. This is why, in any song well sung, the eyes of the singer beam with intelligence and human love. In Beethoven you can see, in a sense, a gaze that wonders at history and seeks to respond to the necessity of history, in which sentiments, consciousness and human relations are raised to new levels. The new levels reached are based on science, art, literature, life, knowledge – economic included – and human love. The new order unites and centralises all these dimensions in a whole. Beethoven wasn't aware of being involved in doing this but he did it nonetheless.

Music accompanies human activity; without spending much time listening to music, we find that the highest form of meditation takes place when listening to music. This is so because music does not require any additional effort. This applies more to the process of meditation – unifying the history of Athens with Beethoven – than to actual thought directed towards the elaboration of theoretical principles or the bases for interpretation to reach programmatic conclusions. In the latter instances, one has to listen, but in the former activity (unifying Beethoven with Athens) one can speak at the same time as music is played. The combination of such music with the history of Athens generates thoughts and many ideas. Music accompanies them naturally. It does not force them but accompanies their creation. In other words, the ideas are created with the assistance of music.

It would be very moving to be able to dance 'The Ruins of Athens'. Such a dance would be directed by the perspective of social transformations where Athens is assimilated as part of the process of history that leads to Socialism. Such a dance would celebrate this process leading to Socialism, as a necessity of life, made tangible in social relations.



The strewn stones of the Acropolis form part of 'The Ruins of Athens' which the present-day and quite 'ruined' Athenians (capitalists) have abandoned. It shows the lack of preoccupation and interest of the bourgeoisie which pay no heed to the process of history. The bourgeoisie has given up leading and does not know what tomorrow will bring. It doesn't have any future, and in not having a future, it has no interest in the present, except living for itself and exploiting the other people. The bourgeoisie is unable to provide either ideas or contributions for the unification of the present with the future, or with the past. It cannot unify the past, the present and the future for the development of ideas in cultural, scientific or economic fields. It is true that there was an economic progress in the first stages of bourgeois development but this did not lead to cultural, artistic or scientific progress. Hence, it quickly ceased to be any progress at all. Any economic progress has to be an expression of social development in the cultural and scientific spheres and above all in the realm of ideas and political struggle. When this happens, the political struggle centralises everything that is presently called 'science', 'culture', and 'art'. In turn, a flourishing political life becomes the instrument to apply science, culture and art.

Beethoven was not consciously contributing to all this, as this was not his specific aim. Nonetheless, he contributed to the ideas necessary for the progress of humanity, and conscious ideas at that. This is the highest form of humanism. Humanism at the time of Marx reached a very high level indeed, but through Marxism, humanism was superseded because it was more limited. Marxism means a process of social transformation where the individual social being becomes able to determine all future actions, ideas and relations with others, according to the fundamental necessity of the 'return of man to himself'. This 'return' is the point of departure to the time when humankind becomes able to investigate where it comes from, and where it is going to.

Beethoven's choral Fantasia, 'The Ruins of Athens' gives a complete sensation of majesty which is the mark of the profound respect Beethoven felt for his theme. He explores this subject fully with an overwhelming sense of resolution, full of respect for the significance of Athens. There is a part of the work which suggests the 'Caryatides'; the Caryatides seem to walk and the work is pure joy.

So much so that those who present Beethoven's face as sullen and gloomy are surely mistaken. Beethoven is infinite joy and he could not have produced this work, if he had been animated by other feelings but infinite joy. It is the joy of being able to apprehend, interpret and communicate. He communicates with the future like any true artist does, and this is the source of boundless joy. The forms of musical expressions – that vary between artists – reflect how far an artist has penetrated into the past. To penetrate into the past, hundreds of years, like Beethoven does with the 'Ruins of Athens', does not mean being lost in the past, but being animated by the want to communicate with the future. This music stimulates thought and ideas. There are parts of it that suggests a dialogue between say Athena and Socrates. The Catholic religion sought to crush all this after the Greeks.

'The Ruins of Athens' is a very little-known work. This is because the commercial managers broadcast what they think makes profit. 'The Ruins of Athens' is the sort of work that aims at the organisation of thought; this is a positive deterrent to commercial interest! It is however, a dance to humanity, and there is no doubt that humanity will make a dance of it, somehow, in the future. It is a complete creation of joy by one who knows how to avoid being overwhelmed by the tragedy of the moment, and who knows how to trust that 'we will resolve everything'.

Such a work evokes a person dancing without being detained by or submitted to the problems of an immediate order. Such is the vision of the artist. Some critics take Beethoven at the most simple and superficial level. They treat his music as trivial because they do not know how to inspire the public with love for Beethoven. In the German Workers State (G.D.R.) on the other hand, they regularly commemorate the anniversary of the Workers State by playing the Ninth Symphony. They have been able to organise a public that understands and needs Beethoven!

It is essential to organise a dance based on Beethoven's 'Ruins of Athens' and dance it together with the theme of the song in the final choir song. The choir song of 'The Ruins of Athens' – as in the Ninth Symphony – shows how musical instruments were insufficient to express all what a human being like Beethoven could feel. This is

why he incorporated the human voice and now we need to add the voices that sing the problems humanity goes through.

**J. POSADAS**

17<sup>th</sup> September 1979

## **THE CONTRIBUTION OF BEETHOVEN IN HISTORY**

J POSADAS, 31<sup>st</sup> May 1980

Beethoven was not a political leader or philosopher, but he worked with the consciousness of both. He expresses in his music what was to come later. He had no consciousness of this but he felt it. As an artist, he was an interpreter of a course of history whose expression requires Socialism.

Beethoven worked with the sentiment that motivates historians without him having been a philosopher, a politician or a historian. His music was not for the royal court, but for humanity. It expresses the development of the human relations. There are moments in the Concertos and the Symphonies, which appear as actual developments and movements of the human sentiments in search of organisation. In Beethoven's music, this is not fully developed because such movements mature with the social relations. When he lived, the idea (Marxism) had not yet been formulated around which the human sentiments could coalesce. But there is an identity between Marx, Marxism, Beethoven and Lenin, even if those things remain to be fully understood.

The music of Beethoven expresses movements of sentiments. It is not possible to conceive such music with the mentality of war, conquest or imposition. Similarly, the struggle for Socialism and its aim for human progress and superior human relations are driven by the feelings of love. The revolutionary has to fight because there is no other way, but it is not to smash, conquer, or make the others obey. It is more like having to break stones in order to pave the way of progress.

There are passages in Beethoven showing that it is the development of the human sentiments that Beethoven evokes. The conditions for this development had not appeared in the society of his epoch, but his intelligence sensed them. When Beethoven lived, the social relations to understand this question did not exist. But there were antecedents like the Peasants' Revolutions. There was the French Revolution, in part, but its significance was soon engulfed in the fog of the colonial conquests conducted by Britain, France, North America, etc... Beethoven perceived all this.

Musical instruments, like music, form the basis to generate ideas. They are not the basis but form part of it. What we are analysing is the creative ability of music and of composers. Music creates, and the harmony produced is a source of inspiration for ideas and for elevated human relations. The music of Beethoven is a creation in itself, and a source of further creation because it stimulates and elevates. It provides the bases for the creation of thought and ideas, and it develops these, and permits the development of ideas, analyses and the taking of resolutions. Music – Beethoven's very particularly – is an inspirational source of inexhaustible creation; it expresses, in musical terms, what human beings and the relations between humans will be tomorrow. It wasn't a foretaste that Beethoven gave, but a creation and a creative capacity which came out of the phase of relations when he lived. Afterwards, Marx developed the analysis of the history of capitalism.

### **Marxism liberates thinking from dependency**

The greatness of Marx lies in that he developed the concrete ideas to build the new society: not ideas to smash the present regime, to replace it with another regime, but a better society altogether whose basis for superiority, was neither the economy, production or technology, but the human relations. The historic depth of Marx is the same as Beethoven's. But the historic necessity of each was different. However, the historic depth of what they produced is equivalent. Both thought about human relations. Marxism is the elaboration of the consciousness, the inspiring capacity of ideas, ideas through which Communist society is built, putting an end to all form of dependency. Marxism is the idea for the complete elimination of dependency.

The most complete form of freedom is that there is no longer any submission of the human being to anything, in other words, when there is no need to ask for 'freedom' because there is no longer anyone or anything to liberate humanity from.

We analyse Beethoven because he must be included among the great creators of humanity in the field of human relations of a kind to eliminate – and for ever – any and every form of brutality.

The elimination of brutality, egoism and imposition is expressed in music – that is if we are dealing with music such as that of Beethoven. The harmony produced is the harmony of human relations. It is 'harmony', but with what? With human beings among themselves, and between them and nature...and between all these and the universe! It isn't a harmony that comes second to other relations. It is the natural manner in which beings seek to be related between themselves, them and nature, and with the cosmos.

It is this that explains the music of Beethoven. His source of inspiration is the human relation. His music requires social relations, which did not exist in his time, in order to be fully understood. However, he produced it anyway, and this is his contribution to history. The critics see music as a thing in itself. But what was the source of inspiration? The source was elevated human sentiments and relations which did not exist in Beethoven's time which was a period of unceasing wars, invasions of Africa and Asia, and military power: right was imposed by military might. Music for its part creates relations of its own. Its conclusions are anything but military! The greatest musicians are precisely those who create music devoid of – and opposed to – military sentiments. Musical creation is fundamentally determined by sentiments; the latter were created by human life in which the universe has played no small part. Human feelings haven't just evolved as a purely earthly creation. They are the consequence of life on earth together with nature and as part of the universe.

Music was determined by the unequal and combined development of human sentiments, not quite like the economy or social processes, but it is also 'unequal and combined'. It is determined in the last instance by one single element: intelligence!

To this day, it was power – not intelligence – that determined the economy and society. In the economy, intelligence has little means to create superior human relations, until the necessary means for the transformation of society have been created. Ideas came a long time before society was transformed, and long before Marx himself. Marx played the role of concentrating all previous thought. He concentrated the thought developed from the 11<sup>th</sup> Century onwards. Around the 11<sup>th</sup> Century, protests and social struggles arose and these led to an extension and development of the economy and society.

Music is a vital expression of the creative capacity which shows the harmony that reigns in the universe, in nature, and – much less – in society. To develop life and lead existence, life itself has to become harmonious. But when the economy was unable to allow this harmony and advance, music was already capable of expressing these. This is the unequal and combined development of life!

When the level of economic development did not allow the advance of Communism, a level of human relations existed already, even if in a limited sphere. This allowed such creations to be made in spite of the lack of development.

Music is not strictly the product of one individual person, as if arising from nowhere. It is the result of a great many people. Beethoven is one of the best in his field of music, but let us not forget Bach, Vivaldi and Scarlatti, for instance, who came before him. These others produced works that would one day inspire new compositions and themes.

Listening to Beethoven makes one aware of the function of music. Deep down, the historic function of music is to create intelligence and ideas. At least indirectly, the ideas of Marx and his own creative capacity were inspired by Beethoven. What Beethoven contributed on the musical level forms part of what Marx created on the social level. Now is not the time for us to investigate this, but there is no doubt that music grows upon concrete social bases and creates new social bases in its turn, announcing the future stages of history that are yet to come.

It is not a matter of showing how composers were so much ahead of their time, but of showing how intelligence and creative capacity – of a superior order – existed a long time ago and that society did not allow these to develop. Socialism will allow these to develop.

In other words, prior to the advent of Socialism, humanity has already expressed its aspiration for Communist and human relations through such a creation as music. It is only Socialism that can allow the full expression of that aspiration to human relations.

Socialism is not prompted by material scarcity. It isn't the result of lack of freedom and exploitation. These will be overcome by the new social order as a matter of course, but the creative sentiment and thirst for Socialism existed before Marx himself! Marx gave the required social form to reach Socialism, but the feeling for Socialism is to be found in all those who have truly created something. It existed even when it could not be explicit. Even rich people like Owen wanted to build Socialism.

Capitalism is not just egotism, death and nothing more. This is true in general, but it also had to develop qualities such as intelligence, certain feelings, and culture. This led people to realise how limited the capitalist form of organisation was. Music is not directly dependent on economic performance or competition, and so, it allows creation. The human being is not a mere product of the economy. It is the result of culture and science. Culture and science are what give the empirical experience of humanity, in human society as such, and in nature, order and form.

Music allows the creation of harmonious order, ordering the process of thought which it orientates towards the harmony and the creation of ideas. Thus, music is a source of inspiration for ideas. Music generates inspiration for that purpose. The Greek mountain called Parnassus where Apollo and the Muses – symbols of poetic inspiration – lived is symbolic of an epoch when inspiration needed solitude. I believe that Parnassus existed, but even if it never did, it was symbolic of an epoch when solitude was a condition for creation. In later historic stages, when the masses mounted great struggles, inspiration changed its spots: it needed the multitude rather than solitude. With this the ability of not getting burnt in the 'heat of fire' developed.

In other words, the source of inspiration changes in the historic process. Parnassus a necessity when society was still developing, but at the time of Beethoven, society was already more developed: states existed and relations between countries had been established.

We salute 'grand-father' Beethoven for what he gave to history. His is the kind of contribution that only Socialism can do integral credit to.

The day will come when Beethoven will be recognised as the giant builder of human civilisation who laid the foundations for Socialism. And for this feat, he will take his place amongst the greatest creators ever.

**J. POSADAS**, 31st May 1980

## **SONG, MUSIC AND SOCIALISM**

**J POSADAS**

27<sup>th</sup> August 1980

Songs carry a reasoning of their own kind; a reasoning suggested by a state of animation of the mind. It is not quite like reasoning. It is slightly removed from direct reasoning. Many songs are not about reasoning at all. The revolutionary songs are amongst those that contain most reasoning.

Songs as such, tend towards reasoning because they tell about what happened to people, to groups. At times, they are only concerned about limited groups, but the Revolutionary songs tend to reflect the stories of the people.

Songs will be a medium through which we will speak to each other in the future. Thus, language will acquire a great scope, greater than now. Originally, songs were a primary means of expressing joy. It came out of the sentiment of joy. Music and songs accompanied the movements of labourers and from there they



became part of life, and part of the class struggle. In primitive times, it was a way of talking about problems, and then, songs were the bearers of information. It was also a means used by the Court Jesters – and those who told stories before that – as a vehicle to transmit events, to vent protests, to talk about the social problems and relations. In these days, the singers expressed the current problems, and songs became very much a 'popular' affair. It was only afterwards that it became the business of a select sector of society. The Popular Song was induced not only by the need to complain or make demands, but by the feeling of confidence that people feel, and the joy of living.

In former times, songs were nothing like sermons; music and melody were the way to give form to complaints, make criticisms and level accusations. For large strata in society, this was a harmonious way to manage to have a say, to show one's sentiments and confidence in life. In the genuine popular song, there is no trace of submission to the powerful. Only the feeling of joy. It was only in the Court that music was used purely for entertainment.

Any time that genuine musical composition has appeared, it had to be against the prevailing power; this applies to any epoch. The people did not bother to put the life of the ruling class and their murderous endeavours into words. Music, in its origin, reflected life. As such, it was opposed to the ruling cliques.

It would be stupid to think that the music of the 12<sup>th</sup> or 13<sup>th</sup> centuries, originated from the Courts (of the Kings). The ruling class cannot create real music because music cannot be created by assassins who crave for domination and power. Music arose out of the necessity to give a form to the joy of life; it forms part of the joy of being alive! It has similarities with the sounds of nature like the winds, the roar of the sea, and the movements in space.

Music is a necessary creation of life. This cannot be created by power or imposition, but by joy and confidence in life. Humanity has quite a few problems, but it has the confidence to wonder: *Where do we come from?* It was really Darwin who opened this chapter. Today, other experiments and discoveries have presented us with theories. We have acquired enough knowledge to make us ponder

the origins of humanity and it won't be long before we express this in a specifically musical form.

Trotsky used to say that 'In Socialism, language will be musical'. He said this at the height of Stalinism. He could only think in this way because he had seen the first seven years of the Russian Revolution. Having seen the Soviet Union, he stayed with the knowledge that the Soviet people are the most joyous people in the world. For it is through their hopeful resilience that they defended the Soviet Union even when they were starving, even when they were entirely surrounded by the capitalist world. The Soviet masses managed to build the USSR from nothing. Watching this, the other peoples in the world observed that this is therefore possible. For all the material means that exist in their countries, the peoples of France, Britain and the United States realise how little they are allowed to create. The USSR built itself out of the mobilisation of the full creativity of its populations, and it is this kind of thing that lays the bases for the appearance of musical creations on the theme: 'We have nothing but we create everything!'

In the future, all children will be born musicians – musicians of life that is – and they will integrate themselves into the global orchestra of humanity without any problem. By then, no doubt, we will have found the sort of conductor able to unite the orchestra of humanity to that other orchestra in the universe. In the future, music will be different from today. Today, it is very 'geometric', as a result of a life measured in yards or metres. Already two hundred years ago, Bach and Beethoven had broken from this and entered a vivid and profound sphere of creation. When they composed there were not so many scientific and technical achievements as there are today. The full flood of technological and scientific advance came after them.

If you compare the development of art with that of science, you find that music and any other form of art tend to develop more than science. This is true – not disregarding the development of science. The development of science tends to be for more interesting reasons. It is nurtured and carefully tested and monitored with checks, data, publications, etc... Music is very different. Beethoven had to do all those things alone. He had to struggle against everyone, even when it was as simple a matter as getting

compositions copied! As opposed to writers and artists in other fields, he had to keep asking for loans and his intelligence and culture were excluded by a society that did not deserve him and was unable to build anything upon his contribution.

Capitalist society expropriated any sign of culture, in order to exploit and remove it from any connection with manual labour. However, there is a unity between manual work, culture, music and art. They are all different aspects of human activity. It is capitalism that has separated them. It is not true to say that they have to be separated. It is capitalism that has separated all these different aspects of human activity. But tomorrow, those who create will be the workers and they will be at the same time technicians and musicians. There are some scientists who have understood this and forecast that tomorrow humans 'will be more intelligent'. They say that 'tomorrow the humans will solve all the problems'. This is true of course, but only in as much as humans will be more intelligent, and their intelligence will not be measured by the fact that they will 'solve all problems'. Intelligence will be measured by the fact that humanity will have solved the riddle of the species and its relation with the universe.

When we reach this point, Bach, Beethoven and Marx, will be apprentices compared to the new human beings. A five-year old child will know what Marx knew, and as young as this, the children will already have Marx's capacity of reasoning above all. This will be the most natural thing. The limitations in intelligence and ability come from the social relations and social regime. This is what prevents people from being more intelligent and it limits their relationship with society as expressed by their limited relationship with music. It also explains the separation that exists between local music, popular music, urban music, nationalist music, and symphonic or otherwise compositions.

All these various types of music appear different. But they are all related through the social relation that produces music. The symphony is the most complete form of musical composition because it is global – more than regional or local – in character. Local or regional composers only acquire an importance when they know how to represent the world. The songs that emerge from the Russian Revolution are an example because they formed part of the

built up of a historic event even if they were not retaken on a world scale. If they did not gain world significance, it is because the necessity for these specific songs had passed. Commercial music – of course – only aims at commercial exploitation.

In capitalism, even the best musicians or musical interpreters have no choice but to exploit their qualities. They were originally simply interested in music. They were attracted to music and songs for themselves. But they had to develop so as to exploit their qualities for commercial reasons. This develops individual interests and the impulse to compete with others. It will all be the reverse in Socialism where humanity will create music and songs on the basis of brotherly human relations, creations that foretell the human relations of the future. All those who will make music and songs will have the same ability as the most able. Capitalist society means differentiation between people, the drive to excel over and above others, the impulse to be unique: all this is induced by the market relations within the fabric of society. Music neither wants nor needs the market!

Music cannot live as music within the market. The same goes for songs. Music and songs in themselves necessitate the unity of the human species with itself, and with the universe.

Everything in life is music; the events of the universe have a musical expression. One day, the threatening roar of thunder and the destructive force of the hurricane, will express nothing but the music of this specific part of the cosmos. It will be perceived as one of the many and clamorous sounds of the world, a voice that is not conscious or organised. On this planet, this voice sounds barbaric because it is prejudicial to our interests. But it is mainly the capitalist interests which are prejudiced, except of course those of the insurance companies that make business out of it.

Anything that has advanced in history in the field of music has been concerned with superior human relations. There is one thing that has emerged in the field of music, and it is the concern for human relations. The songs and musicians that criticise the existing regime have been gradually forgotten as they recede into the past. They may last for a century but they are transitory and finally superseded. On the other hand, music as that of Beethoven and his

symphonies, will last into the future. Beethoven will still be known millions of years hence, even when his music will have finally been incorporated and the future has found a unity in which Beethoven will be fully integrated.

**J.POSADAS**, 27<sup>th</sup> August 1980

## **‘THE FOUR SEASONS’ BY VIVALDI**

**J POSADAS**

29<sup>th</sup> August 1979

In the future, when the economy is no longer the problem it is today, all endeavour will be directed towards deepening human relations. At that point, music will be paramount in relations between people. The relationship of humanity with the cosmos will be musical. Trotsky said that ‘in Socialism, language will be musical’. Indeed, it will be. The cosmos, the universe, will inspire the humans musically because our relationship with it will be one of love, as already happens in the human relations. We, the humans, are the result of the universe.

Vivaldi has very harmonious themes: ‘The Four Seasons’ is a case in point. There are accents of reminiscence and sadness in Vivaldi which temper the sense of resolve, of security and confidence that he otherwise expresses. Vivaldi’s music does not inspire timidity, far from it! He gives a sense of confidence, tinged with aspects of melancholy and a certain sense of grief. As if he was afflicted by the feeling of not being able to name what was gripping, affecting and moving him so much.

In Vivaldi’s time, social relations were extremely limited, consequently, he saw the Seasons as part of a theme, that wasn’t yet fully mastered. Summer, autumn, winter and spring, are very well evoked by him, but as part of a theme that was not fully developed in his time because social relations were so limited. Human relations with nature were also very limited. Vivaldi was undoubtedly restricted by this.

Coming at a later stage, Beethoven viewed the Seasons more in the background of life, whilst at the forefront, he received the strong marks left by the French Revolution, now in a period pregnant with the Paris Commune. Hence, Beethoven sees nature as more clearly associated with society. As Vivaldi could not live this experience, he expressed a certain solemnity reminiscent of the atmosphere of the Court of the Kings. This does not mean that he was an admirer of Court, far from it. With its great harmony, his music is not for the Court. Music for the Court reflects human relations torn by the feelings of insecurity, domination, fear and arrogance, consistent with the norms of brute force and imposition. None of this exists in Vivaldi's music.

When Vivaldi deals with spring all the movements are free and graceful. Vivaldi's 'spring' could lend itself very beautifully to the dance. Beethoven gives the same sense. The whole of Beethoven is for dancing, when we will know how. The whole of Beethoven, symphonies and concertos equally, is for dancing. You could dance on the Fifth and Third Beethoven's piano concertos. They are radiant works. Any child listening to such compositions is stimulated to begin dancing. Charlie Chaplin recalls that, as a child in London, he used to dance to such music. Isadora Duncan also tells of herself dancing to such music as a child.

There are sections of 'The Four Seasons' which suggest a quest, questions to which the author has no answer, except of course, in a musical sense. 'The Four Seasons' is really a painting of sounds... Vivaldi uses tones in the same way a painter uses the brush... The composer of music can create much more freely than the painter because the latter does not have such a large arena for creation as the musician has. This is why any healthy child being brought up in good human family relations, turns immediately to painting and music. The healthy child develops this way regardless of poverty.

Vivaldi produces accents of a kind of doubt, quite justified in questioning about what is – even today – yet unknown. This is, however, only aspects of a whole that is always confident. 'The Four Seasons', in which Vivaldi shows a great deal of his social involvement, expresses all this. He did it all unwittingly, but he did it!

**J.POSADAS**

29<sup>th</sup> August 1979

**VIVALDI'S CONCERTO  
FOR GUITAR AND MANDOLIN**

**J POSADAS**

20<sup>th</sup> September 1979

In this Concerto, the instruments and accents correspond to the feudal epoch, but the strains of melody, evoke a much more advanced period of human development, which is not that of feudalism when this Concerto was composed. The imagination of the composer was ahead of his time. He had the ability to imagine relations which were more advanced than the prevailing ones. He projected and conceived them; this is why he was an artist. In not being trapped at the level of relations around him, he showed his capacity as an artist.

An artist like Vivaldi simply did not reproduce what was around him, but imagined, and this way, superseded the present. It is not just a question of the artist 'inventing' but of him foreseeing the progress of human relations through landscapes, trees, through the movements of nature.

When idealism acquired a scientific base, it changed from 'idealism' to ideas. It is quite logical that, in the first stages of human creation, when social development was still very limited, the artist, in not having a very firm base of science and knowledge, had to create and imagine how things should be.

In the Concerto for 'Guitar and Mandolin', Vivaldi expresses a certain melancholy or nostalgia. It is not nostalgia about the past. His music does not mourn the past but generally looks ahead. However, certain parts of his work show the influence of the prevailing relations, and the limitations of life. He has no explanation for them but he feels them intensely. His music is very advanced, corresponding to future stages; it is nostalgia of the future that he expresses rather than of the past! Vivaldi composed at the time when there was a very powerful development of literature and art. Michael Angelo came before, and Venice where Vivaldi lived, was very much an artistic centre.

Of all the arts, music is one of the most difficult means of artistic expression. Sculpture and painting are easier because they are more directly the product of the hand. This is not so for music which has to be called into being – and then not even directly – by intelligence itself. Intelligence has to operate but indirectly and partially, leaving even less tangible means at the disposal of the artist than other creations. The sculptor starts with his own hand and reproduces objects that can be seen. Music on the other hand, has to be conjured up directly from the mind, and cannot be seen.

Vivaldi was born in 1678. When he began to create, Michael Angelo who had died long before (1564) had left a rich heritage of progressive works. In 'The Final Judgement' by Michael Angelo, you can see a strong concentration of artistic ability just in that one branch of art. There had been a great many physicians, chemists or astronomers by then. In the wake of all this progress, came a powerful sweep of intelligent development which did not submit to God, or to those giving commands in God's name. People like Michael Angelo radiated liberation at the level of thought. In those days, thinking was wholly subversive. Giordano Bruno had been murdered (for having said that the earth was round) and Galileo Gallilei had allegedly pronounced the famous phrase: 'You may murder me, but the fact remains that the earth moves'. Even if he didn't actually say these words, it is correct to attribute them to him. It was symptomatic of what was to come.

Intelligence means the repudiation of every type of imposition and brutality. It rejects firmly anything that impedes and blocks its progress. That was when Vivaldi lived; the time when intelligence was saying: 'You can kill me, but what do you going to do about the earth going around the Sun?'

Before Michael Angelo, there had been other artists; they may have been more limited, but they meant the same as him. This is why the 'Renaissance' is generally seen as a return to the Greeks. It was a whole epoch. Trotsky deals with all this in 'Literature and Revolution'. He could not expand on the subject of music and painting. He had another task. He had to apply himself to the demands of his epoch, but he criticised strongly all these Cubists, Surrealists, and Abstract painters.



**J.POSADAS**

20<sup>th</sup> Sept 1979

**THE BEATLES**

**J POSADAS**

9<sup>th</sup> September 1980

(On the occasion of the death of John Lennon)

Sadness underpins the very depth of the music and voices of the Beatles. The whole spread of their type of music is gloomy and melancholic. However, as opposed to the rest of 'Pop' – which is sexual exaltation, sensuality and utter individualism – the music of the Beatles is sad.

It is important to analyse the Beatles and the fact that they have arisen in a place like Britain. Britain is undergoing a process of continuous and uninterrupted decline in the role of big capital, in the ability to compete on the world economic scene, and in science, arts, and even sports. It has been in a descending spiral to what it is now: one of the least important countries in the capitalist world. At this moment in time, any country in the world can compete with Britain successfully.

At the same time, there has been a process in Britain in which the working class reached a great power. There have been three governments of the working class in Britain. Even though these governments did not apply a policy which was essential to the working class, they were governments with their bases in the working class. Because these governments did not have a proletarian policy, they did not correspond to the historic nature of the working class, which is the struggle to transform society; but they were Labour governments.

The struggle of the working class leads it to the need to transform society. Not just for wage increases, higher living standards, more purchasing power or trade union rights. The bourgeois leadership of the Labour Party has impeded the development and the historic capacity of the working class.

In the last few years, there has been an all-round retrocession of Britain's role in the world. Britain has weakened in its ability to

compete with the other capitalists and in its ability to compete with the Workers States. What has grown, on the other hand, is the authority and influence of the Workers States in Britain. This is expressed today in the leftwards trend of the Labour Party, which has reached the point when Michael Foot is imposed as the Labour leader.

The British petit bourgeoisie is the same as that which started the first 'white-collar' workers strikes. It is the same as the one that started the 'sit-ins' after the war. They were mostly petit bourgeois people occupying the houses of the rich. And they would say: 'This house is for all, not for those who already have three other houses'. The war had prepared them to take such actions.

These experiences opened the way for the intervention of ever wider sectors of the petit bourgeoisie who started wanting a say in the social problems. The proletariat was influencing them greatly. The proof came when the petit bourgeoisie voted massively for the first Labour Government (of Attlee) in 1945, elected in a real landslide.

The first Labour Government after the war, and the subsequent advances of the proletariat and petit bourgeoisie – as with the massive process of house-occupations – meant further crises for capitalism. And this at a time of its weakening in the world. Because the influence of the working class was growing, it weighed on the petit bourgeoisie, even if the working class could not play a decisive role in leadership of the country.

The combative petit bourgeoisie of Britain did not find the conditions in which to develop. The Workers States were making great strides forward in the world after the 1945. As the intelligent and combative petit bourgeoisie of Britain was not finding a way to express its intelligence, it stopped developing, and then somehow went astray. This was the first generation of the 'motorcyclists' who killed themselves in beastly competitions. This was a phenomenon of the well-off petit bourgeois and desultory children of the bourgeois class. In what they expressed of discontent about their situation, they added the petulance and the arrogance characteristic of the social layers they were from. Social layers displaced in history. British capitalism was losing its grip on the world, but they

wanted to feel that they were 'still in charge'. They wanted to remain the centre of attention to the point of killing themselves with their motorbikes, killing each other, killing passers-by!

This degenerating level of human relation expressed itself sexually, in drug-taking, etc. In their acts of frustration, they conveyed a feeling of disquiet and impotence due to the collision of their class with the process of history. A process where the British working class was gaining in authority and there were now more Workers States in the world. These bourgeois and petit bourgeois layers were an expression of the brutality of the capitalist system. They quite unwittingly highlighted this fact with their motorcycles, and in a gradual process of loss of morale, of a real demoralisation, losing the zest for life.

Although this layer became utterly decomposed, it was replaced by the activists of a different sector of the petit bourgeoisie. These were not organised by a Labour leadership too busy adapting to the capitalist system, but they initiated the post-war waves of 'sit-ins' and house occupations. It was with great resolve that they took over the houses and handed them over to those who needed them! This was, of course, at the time when Labour was forced to introduce a series of favourable laws, along with social services, the National Health Service and free milk for children.

This is also the time when the British Communist Party came to an end to all intents and purposes; it no longer had any anti-capitalist policies. After 1945, the British Communist Party could no longer show itself superior to the Labour government – a Labour government that was taking such measures! The Communists became, in fact, 'middle of the road', an ordinary opposition Party to capitalism. Thus, it no longer influenced the struggle to end capitalism. The world anti-capitalist struggle, however, was on the move. In the world, a great number of new Workers States and Revolutionary States made an entry. Even though the British Communist Party played no role in it, the world revolutionary movement began a process of rapid rise and victories.

New petty bourgeois layers came to the fore as a result of this new world situation. Britain has a large store of cultural, scientific, technical and intelligent capacity. This generates petit bourgeois

layers that like to look at matters in their depths and are generally socially attracted to the Workers States. In the middle of all this, and because there was no workers' Party or leadership in Britain to utilise this intelligence, new social layers emerged and developed like 'The Beatles'. New types of artists and musicians came about. The same artist could be composer, performer, musician and singer, all at once. But as Britain was losing power in the world, they still moved in an environment limited and saddened by the sight of their country's decline. As there was no Party to explain this, or to show superior vistas, this tended to limit them even more.

There are strong criticisms of society in the songs of 'The Beatles', but these criticisms are quite general. The fine sentiments in the songs convey a sense of disorder in front of the lack of social progress, the lack of guidance or orientation, where to get the lyrics from. These factors reduce enormously the scope of the Beatles' themes, tinging these with a mixture of sorrow, melancholy and criticism. The Beatles' songs express the need to complain. Their longing for progress is caught in the vice of the disjointed milieus they lived in, due to the lack of precise ideas, programmes and objectives. It was not the Labour Party they could count on to accompany their efforts, or to help them in any way.

Although the Beatles' music is full of criticisms and complaints about the prevailing order, it does address the fight for Communism. We deal here with artists who move inside the vices of capitalist society; and whose productions develop in the midst of the brutal crisis of German, French, British, North American or Japanese capitalism. These artists evoke a sense of crisis which is all the deeper for them not feeling attracted to the Workers States. The reason for this lies in these layers not having a programme of social transformation - but the result is the multiplication of individuality movements in the capitalist countries: homosexual, feminist, ecologist and many others, indicative of a petit bourgeoisie that is not attracted by the workers' parties of the capitalist countries.

There are no individuality politics in the Workers States because there is no reason for these movements to exist there. The Workers State does not generate pure ecologist, feminist or homosexual movements. In their essence, these movements are the mark of

social insecurity; they stem from the climate of insecurity generated by life in the capitalist countries.

### **The insecurity of the capitalist social relations:**

Individuality politics expresses the insecurity that the young people feel and disseminate, from the sentiments they form in their families and amongst their friends. They feel quite directly the social and historic climate of insecurity which rises up from society at large. This is why the petit bourgeois layer around 'The Beatles' exists, and it is to this public that they sing.

It is not true that 'The Beatles' have an importance "comparable to the Kennedy family", as we have sometimes heard; or that there were millions of people to listen to 'The Beatles'. This is what the bourgeois press said, but it is a few thousand people – and fewer in Britain than in the United States. In the United States, the social weight of the petty bourgeois movements is infinitely greater than elsewhere. But that is a country of 250 million people, with a petty bourgeoisie that cannot have any decently organised political, scientific or cultural life. These large layers of people have good sentiments. They are opposed to the capitalist system. They never supported Yankee imperialism in the Vietnam War. They did not support any crusade against the Soviet Union either! There is no government of the United States which can boast of having received the support of the US masses. Many US presidents have made public appearances but not one of them ever reached the heart of the US masses. Because people do not believe in them, the capitalist leaders cannot call on the people to rise up in their support. But this happens every day in the Workers States.

The North American petty bourgeoisie does not support imperialism; it did not support it in Korea or in Vietnam. In our present situation, it does not support US imperialism against the Soviet Union. The people who follow 'The Beatles', who take drugs and drink a great deal, express the contradictions they have to live in. A lot of what they do is a repudiation of the old society. They do not take drugs because they are addicts, but to express their rejection of society. They tell how lonely they feel in that society. Only, they are not mobilised by the Workers States or by the workers parties of the capitalist countries.

The Beatles sing for this public. There is certain frenzy in their productions, comparable to that of Elvis Presley who was frenzied to the extreme and who was some sort of incarnation of sex. But whilst in the case of Presley, it was a frenzy of sexual exaltation, with The Beatles it is one based on sadness. It is not vibrant rhythm but sadness. The Beatles' music could not be vibrant because it is influenced mainly by capitalist society, because it is not attracted or organised by the Workers States or communist thought. This is what their music expresses.

The theme of John Lennon's 'Girl' is quite harmonious. He was amongst the best of them, and certainly the most intellectual. He used to make political speeches definitely not in favour of capitalism; speeches with some confusion or eccentricity, but always against capitalism.

The Beatles are the product of the decomposition of the capitalist system and the lack of a World Communist Movement consistent enough to make an impression in these layers. Analysing 'The Beatles' helps to gain an understanding of a movement that came about and acquired a certain importance, as much in music as in other fields.

In common with all music of its kind, the music of 'The Beatles' is a passing phenomenon evocative of the kind of mood and superficial movement that soon fades. It is not possible to say that this music has any social depth, but that it expresses the transitory feelings of sorrow and melancholy that other people feel. It does not have the vibrancy of the music that builds and creates as it accompanies people.

In places like the United States and Britain in particular, petit bourgeois existence is gripped by the many problems we have described. This is more applicable to the United States than to Britain. It is in the United States above all that 'The Beatles' were successful. This is why they went to the United States, in search of this public.

**J. POSADAS**

9<sup>th</sup> December 1980

