

Interlude. Explanation of subsequent works, why and how they were produced and how they can be understood

It is frequently necessary in introducing new forms of artistic expression to say what they represent and how they came about.

Looking back at previous works we see some which might be at the edge of our understanding, but can be included within it, given sufficient explanation if we are not already familiar with these forms.

Finnegan's Wake, an Irish novel by James Joyce, is often thought to be a difficult novel which takes effort to read. It is a work of high culture given respect, but often rejected as being alienating to working class culture. It is also combined with dodecaphonic music which is understood by some to be part of our culture, but which the establishment rejects as being communicable in any form for general release. It is a huge part of twentieth century music and we are not allowed access to it. This assumed alienation is combined with the fact that it is a development of tonal music, this was a rejection of old forms and the establishment cannot accept any revolution at all even when it is well-established. Further, my music is associated with traditional Irish instruments which it is felt have no association with such music. It is thus a further revolution in itself. Nevertheless it has internal cohesion in its idea and I believe it will eventually be situated in a new classical tradition. No problems there.

Hitler Youth Orchestra plays Jim Adams may be thought more remote still, but the observant will locate it in traditions already established. These are revolutionary and small but sometimes they have strong adherents. We note it is already established amongst the young that music may have no rhythm, may be an agglomeration of noise with no tonal structure and this can be interesting and enjoyed. This work exists as an interaction of what firstly may be considered by some as not music at all and others that claim that it does but exists outside all structures considered hitherto. It is then a revolution within a revolution and adjoins secondly other revolutions in art about its connotations and meaning. It is none other than an amalgamation of two new traditions and can thus be understood within it.

I had observed in accidental intrusion to a music exam that a performance that had failed technically was the most emotional expression of music I had ever experienced. It created vast emotional empathy from me to the performer. Her interest in a further musical career was null and void. She had probably ended up with vast expense from the system that would certainly reject her. Her examiner when I returned was nonchalantly smoking a cigarette in the stair well and she was sobbing profusely in the arms of her boyfriend outside the examination room. I said to the examiner 'I hate the system'. I repeat it with vehemence today. The work *Libretto for the Eurovision Song Contest* appropriates that idea in a less emotional way. I say because we are human Mistake as I call it is a valid form of musical expression. The idea is that the Eurovision Song contest often expresses ideas of love because that is wished by so many of us although it does not state that any song has to be situated within this idea. The Mistake introduced into the *Libretto* is that Mistakes introduced into the expressions of love do not diminish it, rather, and including their amusement they enhance it. It may be thought of as deconstruction of a form of expression of love which is outmoded. Love will never be outmoded and it is our duty as composers sometimes to express it. I think the result is not intense. It does not need to be. The intention is to be nice. In my inner being I think it is lovely.

Whether it comes out that way depends on technical composition and performance. I hope whatever its status however small it may be viewed as an expression of love viewed humorously and something we can all accept.

I escape from describing other humorous music – *Geriatric Gentleman* and *Apprentice Boys*.

When we come to other works there are *Disconnection 1*, *Inferno*, *The Cock that expanded to the Great Wall and filled the Cunt of the Great Void* and *The Armenian Genocide*. *Inferno* in its middle section may be identified in its structure as an amalgamation of forms which are unacceptable to some, identify different cultures in our society, the classically intense and educated class who accept atonal music and its electronic extensions, and combine this idea coherently with hip-hop and rap culture, which asserts a vibrant counter-culture in the young opposed to Classical Radio FM and identify its incessant rhythm, rap values and a new poetry in a counterculture which directly represents their revolt. It is combined with the classical piece *Inferno* which is a supreme act of poetry expressing the descent into Hell, so everything seems in contradiction with everything else. The fact that this section is a well-integrated and coherent expression of all these parts may perhaps situate it with newness in forms which already exist. The two other sections which were developed later express a strangeness perhaps never encountered before in music. They are clearly coherent with its inner section, but where did they arise and what do they express? Culturally it is expressed as perhaps as a new form never encountered before in a Satanic Rite, surely rejected by the vast majority of our culture.

Before we encounter the discovery of why this and the other works we describe were produced, which came after their actual production, we must move on to other forms which strongly represent strangeness extended definitely to lunacy, works that are not music at all but accept some of its constructions of expression. We do not know how to locate them in any art form at all. They are lunatic and amusing and outrageous and other things. We do not know what this is. We locate it somewhere within art but we do not know where. Perhaps it is a realistic Monty Python and physical touching parameterised as deconstructed Stockhausen.

The next will be *Disconnect 1* which in English culture is very short Monty Python opera and is unacknowledged lunacy elsewhere. After that there is *The Cock that expanded to the Great Wall and filled the Cunt of the Great Void*. Lastly there is *The Armenian Genocide*. This is clearly amusing lunacy in the tradition of *Disconnect 1*, which we can understand. It is outside the norm, but it has Stockhausen parameterisation. It has a political message, stop killing animals and eating them together with parameterised violence expressed in the outer parts of *Inferno*. Maybe we now understand what these are about. How and why were they produced?

To answer all these things we need to ask firstly what music is about, and amazingly give an answer. All art should be, but often is not – it is usually an expression of inner conformity and subjugation to forms of expression which dominate us for which we reject the option of escape – it must be an expression of the inner self. It is a projection of the inner self, sometimes its understanding, sometimes its conclusions, sometimes its emotional empathy, sometimes its intense hate and rejection, sometimes its deep distress at the social system that surrounds it, and is an expression of deep resolve to communicate this widely to the outer world which is the reason for these inner turbulences, or even if it is in a state of peace, as a statement of harmony and identification with it.

To answer this question I must explain where I am. Unfortunately this cannot be expressed to people in general in the way I think of it, but it may be expressed meaningfully and directly nonetheless.

I would state the end first. I am in a state of distress. This state of distress could not have been obtained without being located for a long time in the UK. My distress is located in a total alienation of what the UK is, a long rejection of its values, and my increasing understanding from long investigations that these problems were deep and systematic, were leading to progressive deterioration, would perhaps inevitably result in the collapse of social structures around me that supported my ethical idea of what a society should be, the realisation that many of the structures presented as ethical were a systematic deception, and the invasion of this society, the UK, by systems which directly in theory, but I now vividly describe I think as system of murder, that this was long evident but people were immobilised in a system of projection of the ethicality of the system that was totally false, they had no way of moving out from this, and that the control system would eventually by systems of murder, they would murder the ethical system, this was happening worldwide and eventually, in climate catastrophe that would be unacknowledged until it happened, there would be nothing left but for the murderers to murder themselves.

These systems of thinking precisely developed in mathematics which was my principle location for many years as a theorist, eventually of systems of games in a wider context than had been looked at hitherto, and as a practical interest in the society which surrounded me and the idea that it was unethical, and could not accommodate new ideas in mathematics which undermined the system's control, nor could the social system, deeply embedded in murder and control, cope with the application of mathematics I was developing, which I had long undertaken as an enormous plan with applications in physics and therefore engineering. It led to the conclusion with a friend that the physics of today was vastly incomplete or I would rather say erroneous. This mirrored the errors in mathematics I had identified after long and intense research. The new mathematics allowed the introduction of new physics which implied new energies were deliverable. I was terrified of this.

I still am. The statement of my theories remains in recordings of my efforts. I cannot go back. There was a long-standing refusal to deal with physics I thought which led to new energies. I believed physicists had long understood such energies were available but had refused to introduce heavily these discussions because of their use in mass murder of a new type.

The energies I introduce in this theory, or theories that go beyond this terrify me. If we use them irresponsibly we are doomed. I think we are doomed anyway because climate catastrophe means we as a social system will perish. We are impelled to this terror by the irrational idea that there is nothing to do, which is imposed on us by rulers intent on murder using unreason.

Thus I have introduced a double terror: Solve climate catastrophe, clearly an ethical idea. Solve it by introducing stupendous energies which could eventually send us into space beyond even our solar system. This in no way solves the problem, it might merely reduce its extent. I am utterly evil perhaps. I acknowledge this. My intention is ethical. It may still be a possibility.