

„... perché la felicità consiste nel ricercare gli scopi
e non nel raggiungerli; almeno così si dice.”
Giuseppe Tomasi di Lampedusa¹

Luca Lombardi, Rom

Lake Albano (Rome), 21 January 2025
For Matthias Vogt, in old friendship

Construction of joy

1. Mayflies²

Let's try to put ourselves in the shoes of the mayflies, which is what we actually are: even Greenland sharks, which live to be at least 400 years old and only reproduce at the age of 150, are mayflies when we compare the duration of life on Earth with their age (4.54 billion years). Many of us – ‘mayflies’ – worry about the future. Others live for the moment: they know, with Lorenzo de' Medici, that “di doman non c'è certezza” (there is no certainty about tomorrow). Still others, who believe in life after death (where everything will naturally be much better than here), try to behave in such a way that they will be accepted into the Garden of Eden or the Jannah (it is not clear whether mayflies include Hindus and Buddhists who believe in reincarnation).

Others do not believe in supernatural powers, but still want to do something good and useful that could improve, beautify and make life more worth living for future generations. Streets and squares are often named after these deserving individuals. But it is vain to rely on future fame, because even the largest and most famous cities disappear after a short time (a few millennia). And after a few more millennia, everything will be forgotten. As Bertolt Brecht said: “All that will remain of these cities is the wind that passed through them!”³ So many people (see above) do not give the matter much thought, except perhaps to try to live the time they have been given on earth in a pleasant and peaceful manner.

But, as with all living beings, there are ups and downs in the life of mayflies. There are also those who, in the face of adversity, like Goethe's Faust, exclaim: “Oh, that I had never been born!”⁴ However, despite all the difficulties, the majority do not want to give up life, however long or short it may be. Finally, others act according to the motto “Everyone is the architect of their own fortune,” which is actually incorrect, since free will is severely limited in mayflies, as in all living beings – but there is a grain of truth in it. A grain, but one that matters.

2. The green cap

On the day I wrote the above lines, I had to leave the house in a hurry. I put on my coat, but couldn't find my cap – it wasn't anything special, but I had grown accustomed to it and, more importantly, I needed it because it had become quite chilly. But it was nowhere to be found. So, I left the house disappointed and annoyed, got into my car and drove into town.

A few days passed. In the meantime, I had found another cap in a compartment of my wardrobe, but I didn't like it nearly as much as the green wool cap I had lost. But I had more or less come to terms with the loss. Until one day I found the cap again – under my car seat! So, I hadn't lost it in a pub, a

1 “... because happiness consists in seeking goals, not in achieving them; at least that's what they say.” In: Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, Feltrinelli Editore Milano, 2002, p. 283. The sentence can be found in the appendix to this edition, which contains previously unpublished fragments of the novel.

2 Contrary to what the name suggests, the life cycle of a mayfly – from the larva living in water to the flying insect – lasts an average of two years. However, the adult insects only live for two to four days. They have been around for about 355 million years (by comparison, Homo sapiens have been around for at most 300,000 years. (see Bauernfeind, Ernst; Soldan, Tomas (2012). *The Mayflies of Europe* (Ephemeroptera). Brill Publishers. p. 35.

3 “Von diesen Städten wird bleiben: der durch sie hindurchging, der Wind!” *Vom armen B.B.* (From poor B[ertolt] B[recht]) (1927).

4 „Oh, wär' ich nie geboren!“ Goethe, *Faust. Der Tragödie erster Teil* (Faust. Part One), 1808. Dungeon, Faust to himself. I set this passage to music in my Faust opera (*Faust. Un travestimento*, 1991) in the brilliant translation by Edoardo Sanguineti.

supermarket or on the street, but it had been with me the whole time. It was like in the song (which I'll shorten and change slightly here):

"Now he'll look into the distance,
But me, oh, he doesn't see me."⁵

3. The dream of peace

The most recent piece I composed is called *Quel dolce sogno – Frammenti di Kant* for narrator and chamber orchestra. I selected a few fragments from Kant's famous but little-considered 'philosophical draft' *Perpetual Peace* and added a prologue and an epilogue. The piece, written at the invitation of the association 'Nuova Consonanza', was premiered in Rome in mid-December 2024. The phrase "Quel dolce sogno" (that sweet dream) comes from Kant himself: at the beginning of his essay, he wonders whether the satirical inscription on the tavern applies to people in general, or in particular to rulers who never have enough of war, or only to philosophers like himself who dream of this sweet dream.⁶

In the programme note, I wrote:

Humans are terrible and wonderful – and also very short-sighted: instead of joining forces with their fellow humans to prevent and contain natural disasters, they fight and kill them, destroy their environment and kill other animals – for food or for fun. The various periods of human history are actually sub-periods of what can be called the age of war. We have been in this era since Homo sapiens appeared on Earth. (...) Will we ever manage to emerge from the age of war? Or will we continue to head towards self-destruction, thereby proving that, despite the astonishing progress we have made in our short history, we are ultimately one of the most stupid species to inhabit our planet?

Does that mean I am a pacifist? Certainly, insofar as I consider war to be the greatest shame of humanity. The pessimist (or realist) in me says: that is just the way humans are, and as it has been in the past, so it will be in the future, mutatis mutandis. Nothing new under the sun.

But the optimist in me says: compared to other animals, humanity is still very young (approx. 300,000 years compared to the millions or tens of millions of other living beings). In its short existence, it has made tremendous progress, especially in the last 275 years (since the invention of the steam engine), but particularly in the last 155 years (since the discovery of electricity). Today, progress is happening at a rapid pace. Why shouldn't humanity one day realise that it is primitive and stupid to destroy its own environment and itself?

As a realistic optimist, I believe, despite all understandable scepticism, that it is worth betting on this second possibility and working towards it: so that, in the words of Paul Celan, "the stone will deign to blossom"⁷ and the age of war that still prevails today will finally become part of human prehistory.

On the subject of pacifism, however, I would like to add that it should not go so far that, in this age of war, we should not defend ourselves when one state attacks another in order to subjugate it, annex it or even wipe it out. In such cases, the attacked state has the right and duty to defend itself and strike back. As long as weapons are produced, it would be suicidal to act like a pious lamb – the wolf in man (*homo hominis lupus*) would immediately take advantage of it.

As I write these lines, the two wars that are the subject of most discussion and writing are still raging: Russia's war of aggression against Ukraine and Israel's war against Hamas and all other terrorist organisations supported by Iran.⁸ Instead of the free world showing solidarity with Israel, which on 7 October 2023 suffered the worst pogrom against Jews since the Shoah, anti-Semitism has reached extreme levels. It is not the terrorists who are accused, but – with outrageous false reports – Israel

5 „Und in die Ferne wird sie spähen – / Mich aber, ach! mich sieht sie nicht.“ Robert Eduard Prutz (1816 -1872)

6 <https://www.deutsche-digitale-bibliothek.de/item/KXP5DNDEOVUL7MACF6BAGV7MMNME6FN5>

(The Dutchman's Dream): "Ob diese satyrische Ueberschrift auf dem Schilde jenes holländischen Gastwirths, worauf ein Kirchhof gemahlt war, die Menschen überhaupt, oder besonders die Staatsoberhäupter, die des Krieges nie satt werden können, oder wohl gar nur die Philosophen gelte, die jenen süßen Traum träumen, mag dahin gestellt seyn." (Whether this satirical inscription on the sign of that Dutch innkeeper, on which a churchyard was painted, applies to people in general, or especially to heads of state who can never get enough of war, or perhaps only to philosophers who dream that sweet dream, may be left open.)

7 „Es ist Zeit, daß der Stein sich zu blühen bequemt, daß der Unrast ein Herz schlägt. Es ist Zeit, daß es Zeit wird. Es ist Zeit.“ Paul Celan: *Corona (Mohn und Gedächtnis)*, 1952).

8 At the moment of writing: Since the day before yesterday, 19 January 2025, there has been a – shaky – ceasefire.

and the Jews, who, according to time-honoured tradition, are to blame for everything. I will return to anti-Semitism later. In this section, starting from my Kant piece, I would like to ask whether and what sense it makes to compose a piece against war, i.e. a pacifist piece (as I have just done, and not for the first time).

No particular point. Not only because it will not convert the warmongers, but also because, as long as we live in an age of war, there will unfortunately be necessary, unavoidable wars. Like the war against Nazi Germany in the last century: what point would a pacifist attitude have made at that time, and what devastating message would it have conveyed?

This means that a “pacifist” piece runs the risk of conveying a very general, naive and, in certain cases, false message, i.e. one that is dangerous and counterproductive. In principle, this also applies to the wars currently raging.

Schiller and Beethoven’s appeal to people to become brothers was apparently welcomed with joy by Hitler, for whom the Ninth Symphony was one of his favourite pieces. He probably had Cain and Abel in mind.

So even political music composed with the best of intentions is meaningless?

Yes and no. A piece of music must first and foremost be able to stand on its own, regardless of its extra-musical programme. Conversely, a piece that has a positive philosophical or socially critical – in the best sense of the word: political – theme but is musically worthless would be useless.

Squaring the Circle is an aesthetically valuable composition that also conveys a positive social and philosophical message: an “added value” that does not add anything to the artistic value of the piece, but points to values that are important for peaceful and solidarity-based coexistence among people.

Of course, there are masterpieces that have no explicit extra-musical (philosophical, political) value. That is perfectly fine, as we are fortunate to have *The Art of Fugue*, Mozart’s Piano Concerto No. 488 (which I am listening to right now) and countless wonderful pieces of music by Bartók, Webern, Stravinsky, etc., etc., right up to the present day (although it is more difficult to name pieces that can stand comparison with the masterpieces of the past).

As far as political and philosophical works of the 20th century are concerned, I bow my head to compositions such as Schoenberg’s *A Survivor from Warsaw*, Shostakovich’s 13th Symphony *Babi Yar*, Britten’s *War Requiem*, Dallapiccola’s *Il Prigioniero*, Nono’s *Il Canto sospeso*, Bernd Alois Zimmermann’s *Ich wandte mich und sah alles Unrecht, das geschah unter der Sonne* (I turned and saw all the injustice that was done under the sun) – although it would be naive to assume that these works have a measurable ideological influence on their listeners. Nevertheless, they are testimonies of artists who did not retreat into their private composer mythology, but participated in the tragic events of their time and took a stand on them.

There are also compositions, especially in the early 20th century, which, although they have no socio-political agenda, have captured impending upheavals and catastrophes, as if by a seismograph. This is the case in Schoenberg’s *Five Pieces for Orchestra* (1909) and in other pre-dodecaphonic compositions by him. Or Stravinsky’s *Le sacre du printemps* (“Pictures from Pagan Russia”), with its rhythmic energy and tectonic power unheard of at the time: archaic, brutal and cruel in its musical and choreographic depiction of the sacrifice of a virgin, from which the renewal of the earth is to emerge. *The Rite of Spring* was premiered in 1913, a year before the outbreak of the First World War. This composition, a work of the century, anticipates the barbaric energy of the terrible (and also wonderful) 20th century, this supposedly “short century” (Eric Hobsbawm), whose unresolved contradictions still determine current world politics.

There are composers who are able to capture the spirit of the times and reflect it in their works – although this is not political music *in the strict sense*, it says something about its time, often in advance. Even without images, even without words.

4. To those who nevertheless hope!⁹

I recently spoke on the phone with an old friend in Sweden whom I hadn't seen or spoken to in years. We talked about the state of the world and she complained that everything was going downhill: war and/or a shift to the right: "It's not like when we were young and we demonstrated for peace and a better world... Oh, you know," she added, "I'm over eighty now and I'd rather die." What to say to that?

In Brecht/Weill's *Threepenny Opera* (1928), Peachum sings:

"Of course, unfortunately, I am right,
the world is poor, people are bad.
We would be good – instead of so crude,
but the circumstances are not so."¹⁰

This may also have been the tenor of the text sung by the same Peachum in *The Beggar's Opera* by John Gay and Johann Christoph Pepusch. It premiered in 1728, exactly two hundred years before *The Threepenny Opera*, which is known to be based on it. Almost a century after *The Threepenny Opera*, or three centuries after *The Beggar's Opera*, the world, people and circumstances are no better today...

This reminds me of a fragment from a poem by Octavio Paz, *Piedra de sol* (Sun Stone):

"...vislumbramos nuestra unidad perdida, el desamparo
que es ser hombres, la gloria que es ser hombres
y compartir el pan, el sol, la muerte,
el olvidado asombro de estar vivos..."¹¹

I told my Swedish friend: I understand you well, but remember: "Compared to nothing, everything is wonderful." (Chesterton, *Autobiography*).

5. Speaking of God

Some time ago, I had a conversation with a physicist friend of mine who is convinced that there is a higher intelligence behind the universe and the miracle of life.

Now, having grown up in a non-religious family, I am not a believer myself – although I would not describe myself as non-religious either. A quarter of a century ago, I wrote:

"...And yet, while I tried to live with this feeling of vertigo in the face of the meaninglessness of it all, joy and gratitude grew within me – if not continuously, then at least intermittently, like an alternating current – for the "meaningless" beauty of nature – the herbs, the animals, and even human beings, who are terrible but also wonderful; and within me grew the awareness that everything on this earth and in the entire universe is closely connected. All of us, whether living or non-living, animate or inanimate, are made of the same substance. Perhaps of the substance of which the dreams of that God are made, for whom humans long (but who is too much modelled on their own image)?

The awareness of connectedness, of the fundamental unity of all things, has become very strong in me. I like to think that the term religion comes from "re-ligare" (to unite), and that this union does not only refer to the connection between people under the same laws and the same cult, but also to the inner connection between things that originate

9 On the first page of a composition from 1982, *Ophelia Fragments* for female voice and piano, I wrote *Den trotzdem Hoffenden!* (To those who nevertheless hope!). The piece consists of two scenes from *Die Hamletmaschine* by Heiner Müller (who, after the premiere by Roswitha Trexler and Frederic Rzewski in East Berlin, told a reporter: "I find the composition very exciting. One of its qualities is that it clearly carries the text, that it does not illustrate it. I understood every word, which is relatively rare in modern composition. I believe that it tells the same story as the text, but in a completely different way. It is simple music, despite everything. I believe that it can easily be appreciated even by people who are not able to judge the compositional technique. It made a very strong emotional impression on me."

10 Natürlich hab ich leider recht,
die Welt ist arm, der Mensch ist schlecht.
Wir wären gut – anstatt so roh,
doch die Verhältnisse, sie sind nicht so...

11 "...we glimpse our lost unity, the helplessness
that is to be human, the glory that is to be human
and sharing bread, the sun, death,
the forgotten wonder of being alive..."

from the same matter. Not only some Eastern philosophies and religions (such as Buddhism) or mystical experiences (namely the direct, non-intellectual experience of reality), but also modern physics confirm the fundamental unity of the universe...”¹²

This “religious” feeling – I call it that, although it has nothing to do with traditional religions – has grown stronger since I became a vegetarian 12 or 13 years ago (at an advanced age). The path to this was, of course, a long process, but I made the decision to eat neither fish nor meat from one day to the next when I witnessed a scene of ordinary cruelty that gave me the final push. It was in Israel (but it could have been anywhere else). I was walking along the harbour in Jaffa and came across a fisherman who had just caught a fish and was struggling to get its mouth off the hook. He pulled and pulled, hurting the poor animal terribly. Passers-by, including children, stopped and, instead of being upset by the fisherman’s behaviour, found the disgusting scene amusing.

I felt a similar revulsion towards the behaviour of my fellow human beings in 1985, exactly 40 years ago, when I spent a few days in Vernazza in the Cinque Terre, a paradise in Liguria, where I had retreated to work on one of my Sisyphus plays (the fourth and last, entitled *Sisifo felice* (The Happy Sisyphus)). That play was also about a sea creature. I wrote at the time:

“... The absurdity of our lives – especially more than forty years after Camus’ book¹³ (The Myth of Sisyphus) (at that time, the first atomic bomb had not yet been dropped) – is obvious. It is the suffering that people inflict on themselves through ignorance, hatred and malice, the suffering that flawed, oppressive social institutions create. Yesterday, in a restaurant aquarium, I saw a lobster – unsuspecting of its impending death – that had caught a mussel, broken it open and was sucking it dry. A small fish, a fellow prisoner, swam around the lobster, hoping to snatch some of the prey.

On the brink of the abyss, we fight over a pitiful prize instead of finding a way together to move away from it, to build a bridge that will take us across it.”

We cannot, we must not give up. Despite everything. The rock must be rolled uphill again and again. Camus’ absurd man is “sans espoir, mais pas désespéré” – which I would translate as “full of doubt, but not desperate,” and I am reminded of Søren Kierkegaard’s phrase: “work desperately so as not to be desperate.”¹⁴ But I also think of a line by Edoardo Sanguineti, “disperato e vivo”, desperate and alive, desperate but alive; alive because desperate, for only as desperate beings can we accept life, cherish hope without illusions, and thus also be happy and cheerful. Here I am reminded of Friedrich Nietzsche: “One is certain of one’s death: why not be cheerful?”¹⁵

As for my physicist friend, after our conversation on 31 March 2024, I wrote a little poem, “a proposito di dio”, which translates into English as follows:

Speaking of God
the wind that has been blowing at breakneck speed for days,
here, on Lake Albano, where I have been
for thirty-three years and more,
and eking out an existence;
but also the spider, the scorpion, the slow worm, the mouse and the cat,
the frog, the porcupine;
and the blackbirds, the owls, the crows,
the magnificent hoopoe, the turtle dove and the peregrine falcon (how many more wonderful creatures that crawl and

12 Luca Lombardi, *Il sentimento religioso di un non credente* (2000), in: *Cristianesimo fonte perenne di ispirazione per le arti*, edited by Franco Carlo Ricci, Naples (Edizioni Scientifiche Italiane), 2004, pp. 73–79. Now in: Luca Lombardi, *Construction of Freedom and Other Writings*, edited by Jürgen Thym, Valentin Koerner Verlag, Baden-Baden 2006, p. 583. There in English translation (*Religious Sentiments of a Non-Believer*) on p. 334. The text can also be read on my website (in English and Italian): https://www.lucalombardi.net/home/it_IT/writings-by-lombardi/.

When I gave the essay its slightly oxymoronic title (religious sentiment and unbelief), I did not know that Albert Einstein had written in a letter (to Heinz Mühsam in 1954): “One becomes a deeply religious unbeliever.”

13 The myth of Sisyphus – I had written two of my Sisyphus plays at the time and was working on a new play, *Sisifo felice* (the happy Sisyphus), in the same place. I wrote another Sisyphus play a few years later (*Sisyphus III*, using a text by Heiner Müller).

14 I got the sentence from my father, who attributed it to Kierkegaard, but as I later discovered, this is not correct. The desperate worker was probably by himself, the philosopher Franco Lombardi (some of this has rubbed off on me, alas).

15 Luca Lombardi, *Sisyphus as a self-portrait? (Or: On the burden of composing)*, first text (dedicated to Luigi Nono) from *Beim Komponieren, Drei Texte* (the other two texts are called: (Hypo)Thesen über Avantgarde und Tradition (dedicated to Wolfgang Rihm) and *Lust am Komponieren* (“for myself”). Today in: *Construction of Freedom and Other Writings*, edited by Jürgen Thym, Valentin Koerner Verlag, Baden-Baden 2006, pp. 161–6 (in English translation) and pp. 458–61 (in the original German).

fly here could I mention...);
 but also the pine trees, the cypresses,
 the calla lilies, the freesias, the rockroses and
 the wisteria, whose scent is intoxicating me today;
 and the rosemary and all the precious spices;
 but also the tuff stone, the "peperino" and the rock from which I can gaze into the
 abysmal Seetal valley;
 in short: the whole family – beautiful and ugly – of herbs, animals, people
 and stones that watch us silently from the deep well of the aeons...
 All this deserves to be called by its name:
 God?¹⁶

Francesco De Martini, my friend, professor emeritus of quantum information at La Sapienza University in Rome, liked my little poem – so we seemed to understand each other on this basis. This is probably not far removed from Einstein's "religiousness", which he justified as follows:

Man feels "the majesty and wonderful order that is revealed in nature and in the world of thought. The religious geniuses of all ages were distinguished by this cosmic religiosity, which knows no dogmas and no God conceived in the image of man. Therefore, there can be no church whose main teaching is based on cosmic religiosity. Thus, it is precisely among the heretics of all ages that we find people who were filled with this highest religiosity and often appeared to their contemporaries as atheists, sometimes even as saints. From this point of view, men such as Democritus, Francis of Assisi and Spinoza are close to one another."¹⁷

It was not until he was in his seventies that Einstein became a vegetarian, and not only for health reasons. For example, he said: "Nothing will increase the chances of survival on Earth as much as the step to a vegetarian diet."¹⁸

I do not know how Einstein justified this, but probably like Pythagoras, who had said something similar about 2,500 years earlier.¹⁹

I think that anyone who considers (other) animals to be inferior beings and thinks that they can be killed with impunity, for fun or for food, will regard people who look different or have different beliefs as inferior, and consequently equate them with animals and have no moral qualms about killing them

16 In German language:

„apropos gott
 der wind, der seit tagen mit rasender geschwindigkeit weht,
 hier, am albaner see, wo ich,
 seit dreiunddreißig und mehr jahren,
 wohne und mein dasein friste;
 aber auch die spinne, der skorpion, die blindschleiche, die maus und die katze,
 der frosch, das stachelschwein;
 und die amseln, die eulen, die krähen,
 der prächtige wiedehopf, die turteltaube und der wanderfalte (wie viele wunderwesen, die hier kreuchen und fleuchen,
 könnte ich noch erwähnen...);
 doch auch die pinien, die zypressen,
 die calla-lilien, die freesien, die wandelröschen und
 die glyzinien, deren duft mich heute geradezu berauscht;
 und der rosmarin und all die kostbaren gewürze;
 aber auch der tuffstein, der „peperino“ und der felsen, von dem aus ich in das
 abgrundtiefe seetal blicke;
 kurz: die ganze - schöne und hässliche - familie von kräutern, tieren, menschen
 und steinen, welche uns, stumm, aus dem tiefen brunnen der äonen zuschauen...
 all dies, verdient es nicht genannt zu werden:
 gott?“

17 Carl Seelig (ed.): *Albert Einstein: Mein Weltbild*. Ullstein TB, 2010, pp. 19f. "Der Mensch fühlt „die Erhabenheit und wunderbare Ordnung, welche sich in der Natur sowie in der Welt des Gedankens offenbart. Die religiösen Genies aller Zeiten waren durch diese kosmische Religiosität ausgezeichnet, die keine Dogmen und keinen Gott kennt, der nach dem Bild der Menschen gedacht wäre. Es kann daher auch keine Kirche geben, deren hauptsächlicher Lehrinhalt sich auf die kosmische Religiosität gründet. So kommt es, dass wir gerade unter den Häretikern aller Zeiten Menschen finden, die von dieser höchsten Religiosität erfüllt waren und ihren Zeitgenossen oft als Atheisten erschienen, manchmal auch als Heilige. Von diesem Gesichtspunkt aus betrachtet, stehen Männer wie Demokrit, Franziskus von Assisi und Spinoza einander nahe.“

18 Letter to Hans Mühsam, 30 March 1954, Einstein Archive 38-435. „Nichts wird die Chance auf ein Überleben auf der Erde so steigern wie der Schritt zur vegetarischen Ernährung.“

19 "Whoever cuts the throat of a cow with a knife and remains deaf to the animal's cries of fear, whoever is capable of slaughtering a screaming kid in cold blood, and whoever eats the animal he himself has fed – how far is such a person from crime?"

or wiping them off the face of the earth altogether – the Indians, the Armenians, the Jews, however different their fates may be, are certainly not the only examples that can be cited.²⁰

What I find incomprehensible is why religions (with a few exceptions, such as Buddhism and Hinduism) have no respect for other animals and consider humans, these newcomers to Earth, to be the kings of all creatures. “Truly, man is the king of all animals, for his cruelty exceeds theirs. We live by the death of others. We are walking graves!” This was said by Leonardo da Vinci.

As for Spinoza, Einstein famously replied to the question of whether he believed in God: “I believe in Spinoza’s God, who reveals himself in the lawful harmony of all that exists, not in a God who concerns himself with the fate and actions of human beings.”

I feel very close to Spinoza’s views. What a pity that I know so little about him (and other philosophers)! There are two reasons for this: I attended a German school in Rome, where there were no philosophy lessons. Even more serious was the fact that, as I mentioned, my father was a philosopher, and as a child and then as a rebellious teenager, I was often in strong opposition to him (unfortunately, I only reconciled with him after his death). I therefore kept away from philosophy, which seemed to me a dry subject, and devoted myself entirely to music, whose sensual quality captivated me. As far as I will have enough time, I would like to fill in the gaps in my philosophical knowledge and, first of all, devote myself to a less fragmentary reading of Baruch Spinoza, who also wrote fundamental works on the “beautiful spark of God” that I mention in the title of this text.

However, I am not a philosopher, but a composer, and I have no ambition to engage in philosophical speculation: I proceed from my practical (largely compositional) experience, through which I have often arrived at new existential positions, which in turn have found expression in my music – in my not always successful endeavour to better understand myself and the world. This also happened when I turned to Judaism (not as a faith, but as a sense of belonging to a people and its tradition).

6. How and why I came to Israel

I had no interest in Israel for most of my life. I began to take an interest in Judaism in the mid-1980s, as so often in my life, through music.²¹

I travelled to Israel for the first time in 2003. I did so with my wife Miriam Meghnagi, whom I married that same year (she, on the other hand, knew the country well and has many relatives there). It was love at first sight (I don’t mean Miriam in this case, but Israel...), and we returned there on visits in the following years until I acquired Israeli citizenship in 2008. In a way, my attraction to Israel had been prepared musically: I gave a lecture on this topic, which I titled “The (tone) ladder that brought me to Israel”²²: I was referring to the nine-tone scale that I have used in almost all my compositions since 1997.²³ Over the years, I have written a few short texts about my experiences in Israel.²⁴ For personal reasons, Miriam and I have not been to Israel for the past year and a half. We miss the country very much, especially at this sad time for Israel and the Jewish people, and we are happy to be returning in a few days. In the meantime, here on Lake Albano near Rome, I have finished *Obra – a woman flees from a message*, a three-act opera based on the novel of almost the same name by David Grossman. I began thinking about this opera shortly after my aliyah.²⁵ I wanted to compose a new opera that had something to do with

20 In an unpublished essay from 2018, *Ogni cosa è collegata (anche se non sempre illuminata)* [Everything is connected (even if not always illuminated)], I listed 13 genocides.

21 My first “Jewish” piece is *Ai piedi del faro* (At the Foot of the Lighthouse, 1986) for concert double bass and eight instruments, Casa Ricordi, Milan, 1986. See: *Construction of Freedom and Other Writings*, edited by Jürgen Thym, Valentin Koerner Verlag, Baden-Baden 2006, pp. 175–6. In an unpublished lecture from 1994, *Comporre come conoscenza e autoconoscenza* (Composing as Knowledge and Self-Knowledge), I used several compositions, particularly the one mentioned above and my Sisyphus pieces, to explain how changes in my worldview and attitude towards life often first manifested themselves in my music.

22 This text, which I presented in English at the University of Haifa in 2010, can be read on my website: *The (musical) ladder which brought me to Israel* (*Sulam – ha-tz’lilim – she-be’ela oti le-Israel*), 2010 — Download English text

23 See also: *A (musical) ladder – An essay on Jewish identity*. In: *Counting the Miracles. Jewish Thought, Mysticism, and the Arts from Late Antiquity to the Present* (Festschrift for Giulio Busi), De Gruyter, Berlin 2025 (in preparation).

24 *Su Israele* (2011), *Meine Entscheidung für Israel* (2012), *Warum Israel* (2018), see: https://www.lucalombardi.net/home/it_IT/writings-by-lombardi/

25 The term aliyah (Hebrew אֲלִיָּה, alijjah, German ‘ascent’) comes from the Bible and, in Judaism since the Babylonian exile (586–539 BC), refers to the return of Jews as individuals or groups to the land of Israel.

Israel. After reading many books by Israeli and international authors, I chose Grossman's novel. It took me longer to write the libretto myself and, with the crucial help of one of my Hebrew teachers, Hedva Lüttge (who was living in Bremen at the time and has since returned to Israel), to translate it into Hebrew. I was determined to compose the opera in Hebrew, even though I hardly knew the language at the time. So, in the course of 2009, I began learning Hebrew from scratch. Since I was composing the opera without a commission and without a deadline, I had to interrupt my work on it several times to work on other pieces, so it took a correspondingly long time to complete, including the orchestration, which was finished in early May 2024. But in reality, I cannot yet consider the opera complete because, at around four and a half hours, it is decidedly too long and I will reduce it to a more digestible length.

My latest extended stay in Europe allows me to look back on the chapter of my life that began sixteen years ago in Israel with more distance: first and foremost, I am glad to have become an Israeli citizen. For me, it was a voluntary decision, but there are people who have no other country, like hundreds of thousands of Jews who had to flee Arab countries, a country that has become vital to them and which they cannot and do not want to give up.

I am glad to have learned Hebrew and to have composed an opera in that language, an opera about Israel and set in Israel, but with a universal theme. Having initially begun it out of a personal, existential need, I later looked around for an interested opera house, but did not find one – why? I had to conclude that it had to do with the fact that the opera is about Israel. This was already the case before 7 October 2023, but paradoxically, what grew after that was not solidarity with this tiny state, but anti-Zionism, anti-Israelism, in short: the eternal, well-established hatred of Jews.

Whether or not I will ever see the opera on stage, *Ohra* is my legacy to Israel and the Jewish people.

7. Caffè Paradiso

This morning I had breakfast in a bar in Marino, a bar I have known for years and which has recently been renovated. At the counter stands the son of the old owners, now a man himself, and at the cash register his friendly but unattractive wife. A large sign on the wall catches my eye:

Vivi
Ama
Ridi²⁶

If you were to add a few more words (Vivi, Ama, Odia, Ridi, Piangi, Muori²⁷), it could be a summary of all our lives.²⁸ Doch das Paar wollte natürlich nicht auch an die unangenehmen Seiten des Lebens erinnern. Ich kenne ihr Leben nicht, weiß nicht, ob sie vielleicht Schlimmes durchgemacht haben, aber jetzt durch jene drei Worte – trotz allem – zukünftige Freude quasi magisch evozieren wollen. Es wäre nämlich unwahrscheinlich, dass sie nie geweint und gehasst haben. Oder ist es vielleicht tatsächlich so, dass sie, wie Philemon und Baucis, friedlich, zufrieden und durch Eintracht und Liebe glücklich ist und ihre Kunden an ihrer Freude und ihrem Glück teilnehmen lassen möchten? Die Bar heißt ja schließlich „Paradiescafé“.

26 Live, love, laugh.

27 Live, love, hate, laugh, cry, die

28 However, not as brilliant as the poem *Ed è subito sera* (And suddenly it is evening) by Giuseppe Ungaretti (who, incidentally, lived in Marino for a long time):

Everyone stands alone on the heart of the earth
pierced by a ray of sunshine:
and it is suddenly evening.
(Everyone is alone
at the heart of the earth
pierced by a ray of sunshine:
and suddenly it is evening.)

A poem I set to music decades ago, in *E subito riprende il viaggio*. Frammenti di Ungaretti for vocal ensemble (1980) and as the epilogue to my *Terza Sinfonia* for soloists, choir and orchestra (1994)..



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Cultural Policy against the Grain 流れに逆らう文化政策

liber amicorum for Matthias Theodor Vogt in honour of
his 65th birthday, edited by his colleagues and students

Dieter Bingen, Köln; Stefan Garsztecki, Chemnitz; Goro Christoph Kimura, Tokyo; Luigi Ferrara, Neapel; Peter Lah, Rom;
Beat Siebenhaar, Leipzig, in Verbindung mit Günter Beelitz, Düsseldorf; Agnieszka Bormann, Görlitz; Andreas Bracher, Wien;
Jelena Budanceva, Riga; Adam Chmielewski, Breslau; Maria Davydchyk, Berlin; Jürgen Erfurt, Berlin; Princesse Esperance
Fezeu, Bafoussam; Pierpaolo Forte, Benevent; Annemarie Franke, Görlitz; Erik Fritzsche, Dresden; Kazuo Fujino, Kobe;
Miloš Havelka, Prag; Adrien Houguet, Taschkent; Zoltán Huszár, Pécs; Sebastian Lalla, Ulaanbaatar; Stefan Liebing, Hamburg;
Luca Lombardi, Rom; Katarina Markovic, Boston; Jean Bertrand Miguoué, Yaoundé; Christoph Pan, Bozen; Oliver Reisner,
Tiflis; Róza Zuzanna Różańska, Krakau; Mihály Sári, Pécs; Una Sedleniece, Riga; David Simo, Yaoundé; Anton Sterbling,
Fürth; Paul Videsott, Bozen; Susanne Vill, Wien; Eduard Werner, Leipzig; Ivan Zadori, Pécs; Gabriele Zaidyte, Vilnius;
Kamil Zágóršek, Liberec; Reiner Zimmermann, Dresden

Chemnitz · Tokyo · Napoli · Roma · Leipzig
2025

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Festschrift für Matthias Theodor Vogt zum 65. Geburtstag

herausgegeben von seinen Kollegen und Schülern

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his 65th birthday, edited by his colleagues and students

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Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the conference – 30 Years of IKS on 24 May 2024

Conference *Against the Grain – Cultural policy in history and in present-day Saxony*

30 years of the Saxon Cultural Area Act and its accompaniment in research and teaching by the Institute for Cultural Infrastructure Saxony

24 May 2024, 2 – 7 p.m.

Large lecture halls G I 1.01 and 0.01

Zittau/Görlitz University, Brückenstr. 1, D-02826 Görlitz

<https://kultur.org/veranstaltungen/tagung-24-mai-2024/>

Organisers:

Institute for Cultural Infrastructure Saxony, Upper Lusatia-Lower Silesia Cultural Area and Zittau/Görlitz University in cooperation with Chemnitz University of Technology and the Institute for Territorial Development of the Lower Silesian Voivodeship

Download Documentation (Photos: Andreas Zgraja, Görlitz)

https://kultur.org/wordpress/wp-content/uploads/Kulturpolitik24Mai2024Goerlitz_PhotosZgraja_2024-06-01k.pdf

Presse

Andreas Hermann: Gepfeffelter Gruß aus Görlitz

(Spicy greetings from Görlitz)

Dresdner Neueste Nachrichten. Dresden, 31. Mai 2024. S.11.

Photo: Andreas Hermann, faktenreich Dresden

<https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024->

[Seite-11.pdf](https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024-)



Peter Chemnitz: Wissenschaftler verabschieden Professor Vogt

(Scientists bid farewell to Professor Vogt)

Görlitzer Nachrichten Sächsische Zeitung, 29.Mai 2024, S. 16

https://kultur.org/wordpress/wp-content/uploads/SZ-Goerlitz-29Mai2024_Wissenschaftler-verabschieden_Professor-Vogt.pdf

(1) Invitation

by Dr. Stephan Meyer, Landrat des Landkreises Görlitz (shire county president) and Chairman of the Cultural Convention for the Upper Lusatia-Lower Silesia Cultural Area

Thirty years ago – on 1 August 1994 – the Saxon Cultural Area Act came into force.

In the same month, the Institute for Cultural Infrastructure Saxony was founded to support the Cultural Area Act in research and teaching. In order to attract the experts needed for cultural policy, the institute and the Zittau/Görlitz University shortly afterwards established the Görlitz degree programme ‘Culture and Management,’ which now has around 500 graduates who are successfully working all over the world.

We would like to celebrate this with you and Professor Matthias Theodor Vogt, the ‘father’ of the Act, on Friday, 24 May 2024, in Görlitz. After 27 years, he is retiring from his university position with a keynote speech on the future of cultural areas in Saxony. In cooperation with the Institute for Cultural Infrastructure Saxony and the Zittau/Görlitz University, we invite you to a symposium with keynote speeches from academia and practice, as well as a panel discussion.

We don’t just want to celebrate and engage in navel-gazing within Saxony, but also to receive external input on the history and present of cultural policy in order to reflect together on the next thirty years of cultural spaces in Saxony. We have invited speakers from the Council of Europe, Tokyo, Riga, Naples, Krakow, Marburg and, of course, Görlitz, who will present core elements of state, municipal and independent cultural policy ‘against the grain’ in keynote speeches and short presentations. Afterwards, we will discuss with the chair of the Culture Committee in the Saxon State Parliament, members of the Culture Senate and Culture Convention, and representatives of the art scene.

(2) Welcome



Rector of Zittau/Görlitz University, Alexander Kratzsch
https://youtu.be/6Imh0TNbyIM?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0



(3) Introduction

Landrat Stephan Meyer, Görlitz: *Outline of current problems and expectations of municipal cultural policy in Saxony by the Chairman of the Cultural Convention of the Upper Lusatia-Lower Silesia Cultural Area,*
https://youtu.be/cjROQsTqrCY?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0

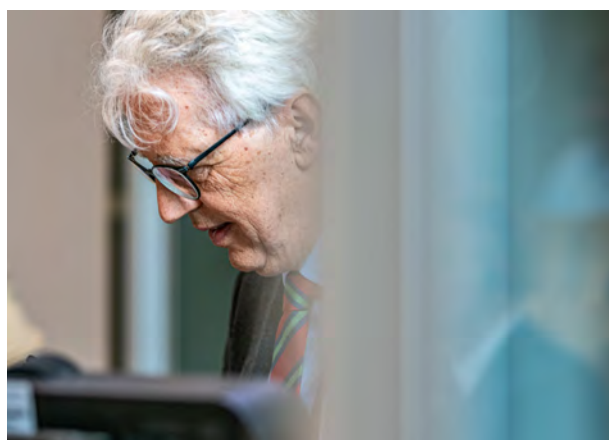
(4) Impulses: External suggestions for Saxony's cultural policy

Una Sedleniece, former State Secretary, Riga: *Memories of her time as a student in Görlitz from 1997 to 2001 in the first cohort of the UNESCO degree programme 'Culture and Management' in Görlitz at the Zittau/Görlitz University and the Institute for Cultural Infrastructure Saxony*
https://youtu.be/jKB-0Govtac?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Kimura Goro Christoph (Sophia-University, Tokyo): *Japan learns from Saxony*
https://youtube/3gVq1Btd5sc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

Gregor Vogt-Spira
 (Philipps University of Marburg):
Emperor Augustus and the invention of 'cultural policy'
https://youtube/00iVWcYxYT?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Róża Zuzanna Różańska (Jagiellonian University Krakow): *Royal cultural policy of the Baroque era*
https://youtu.be/o4rVJFW1Yp4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Stefan Garsztecki (Chemnitz):

Province takes place in the mind

https://youtu.be/_XavYiqjEi0?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Beate Sibylle Pfeil
(Council of Europe expert):

Minorities in three classes.

Current language policy in Ukraine

https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Luigi Ferrara (University of Federico II Naples): The Saxon Cultural Areas Act as a model for Italian legislation?

https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

(5) Coffee break in the auditorium





(6) Keynote speech

Matthias Theodor Vogt (IKS and HSZG):
On the future of cultural areas in Saxony
https://youtu.be/M5HIZcKotuc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



(7) Discussion: 30 years of cultural areas in Saxony



Moderator: Cultural Secretary Annemarie Franke, Cultural Area Oberlausitz-Niederschlesien
 Theresa Jacobs (Leipzig): Sorbian Institute Bautzen and Leipzig Dance Theatre
 Franz Sodann MdL: Deputy Chairman of the Committee for Science, Higher Education, Media, Culture and Tourism in the Saxon State Parliament
 Thomas Zenker (Zittau): Lord Mayor and member of the convention
 Kirstin Zinke (Dresden): Senator for Culture and Managing Director of the Saxony State Association for Socio-Culture
https://youtu.be/Zev0Hpg3fYk?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0





(8) Closing remarks

Benedikt Hummel, Mayor for Culture of the City of Görlitz
as representative of the graduates of 'Culture and Management'
https://youtu.be/t7EuD-oQ_a4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Many thanks to all the hard-working helpers who made this conference possible:

Dr. Annemarie Franke and her team from the Upper Lusatia-Lower Silesia Cultural Area: Sabine Hohlfeld, Manuela Mieth, Maria Förster, Liane Seiffert, Sabine Zimmermann-Törne, Anna Caban
Dipl.-Ing.(FH) Andreas Sommer, IT administrator at the Faculty of Management and Cultural Studies,
Remigiusz Socha, Maximilian Helm, computer science students, Zittau/Görlitz University

Clara Linnemayr [remote coordination from the USA], Zoe Schulmayer, Victoria Hentschel, Antonia Weber (students of „Culture and Management“)

Joanna Bär and Alexandra Grochowski (translators)

Johanna Metzner, student of culture and management, and her family from the ‘Bierblume Görlitz’
<https://www.bierblume-goerlitz.de/>

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INSTITUT FÜR
KULTURELLE INFRASTRUKTUR
SACHSEN

30 Jahre
1994 – 2024



Hochschule
Zittau/Görlitz



Freistaat
SACHSEN

Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the art night celebrating 30 years of IKS and the premiere of the film 'Görlitz Rhythms – A Dance of Cultures' at Benigna, Görlitz

<https://kultur.org/institut/30-years-iks/>



The Art Night took place at the 'Benigna' on Görlitz's Untermarkt, one of the city's most historically significant buildings. It is named after Benigna Horschel. On Pentecost Sunday 1464, she was impregnated by the mayor's son Georg Emmerich and then callously abandoned. The conflict between the Emmerich and Horschel families was to become a turning point in the city's history, far more exciting than the teenage drama Romeo and Juliet [https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf].



In the fine tradition of debate among Görlitz students of 'Culture and Management' [https://kultur.org/wordpress/wp-content/uploads/Vogt_3Gruende-fuer-Goerlitz-als-Studiengangsort_Benigna-2024-04-25.pdf] with complex issues in the city and region (and often far beyond), the institute received an enquiry from Robert Lehleiter and Christian Weise. They wanted a concept for the use of the 'Benigna'. Supervised by Matthias Theodor Vogt and Maik Hosang, 12 female students and 1 male student explored this issue in a research seminar, in collaboration with council archivist Siegfried Hoche and a Bonn theatre group, supervised by René Harder.



The theory [download: https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf] was put to the test at the art night on 24 May 2024.

Art Night

Photo documentation

[https://kultur.org/wordpress/wp-content/uploads/IKS30y-Benigna24Mai2024_PhotosZgraja-k.pdf] with photos by Andreas Zgraja, Görlitz mail@andi.film.



Maestro Luca Lombardi and Miriam Meghnagi from Rome performed a work to mark the institute's 30th anniversary (world premiere and first joint performance of the couple).



Former Prime Minister Georg Milbradt from Dresden gave the laudatory speech.



Maria Davydchyk performed a Belarusian folk song.



Steffi Bärmann from Zittau recited in the Upper Lusatian dialect.



Elisabeth Domsgen from Görlitz recited a ballad by Bürger.



Honorary Consul Stefan Liebing from Hamburg commended the research and institute projects on Africa.



Princess Esperance from Bafoussam sang a Cameroonian song.



Joseline Amutuhair performed a Ugandan dance, accompanied on the drums by Tomas Ondrusek from Waldheim.



Hans-Peter Struppe from Görlitz and Cornelia Wosnitza from Dresden sang cheeky modern songs.



The art night ended with a song by 21 former UNESCO students of 'Culture and Management' (class of 1997), who offered their congratulations in Latvian, Polish, Sorbian, Czech and German.

Museum: Thirty Years of IKS

Some of the 30 years of work of the Institute for Cultural Infrastructure Saxony is documented at <https://kultur.org/>. To mark the institute's anniversary, the archives were opened and an exhibition was put together, supported by our student intern Jakob Bormann as curator.



Film Görlitz Rhythms – A Dance of Cultures

Premiere 24 May 2024, Benigna Görlitz

on the occasion of the thirtieth anniversary of the Institute for Cultural Infrastructure Saxony

Concept: Matthias Theodor Vogt, Görlitz

Camera and editing: Andreas Zgraja, Görlitz mail@andi.film

The film can be downloaded free of charge as Creative Commons ShareAlike CC BY-SA (1.0 2.0 2.5 3.0 4.0) and installed on your own website.

‘Without immigration, Görlitz is lost,’ said the then mayor Siegfried Deinege during research for the study ‘Arriving in the German world’ [<https://kultur.org/forschungen/merr/>]. However, immigration is a process in which preconceived assumptions – positive or negative stereotypes – play a decisive role in choosing a destination.

When Cameroonian mayor Roger Tafam promoted Görlitz in June 2023, he found that the city was so heavily disparaged as xenophobic on English-language social media that the parents of the young people he wanted to send to Görlitz for training vetoed the idea and none of them wanted to come.

The objective data tells a completely different story. No city in Saxony has a higher proportion of foreigners than Görlitz, not even Leipzig, and certainly not the state capital Dresden. Data from the Office for the Protection of the Constitution and the criminal investigation departments indicate peaceful coexistence (see Vogt 2023). If Görlitz entrepreneurs want to attract excellent workers in times of skilled labour shortages, they urgently need to counter the media's denigration with facts. The inglorious first-place finish of the Görlitz district in the European elections on 9 June 2024 has opened the door to further suspicions.

Roger Tafam suggested presenting parents with a film about the real Görlitz in English in YouTube format in order to respond to the allegations of ‘manifest xenophobia’ circulating on the internet. With the film **‘Görlitz Rhythms – A Dance of Cultures’** and in cooperation with the Municipal Hospital, the Maltese Hospital, the Zittau/Görlitz University and many civil society actors, the Institute implemented this idea together with Andi Zgraja, Görlitz (camera and editing).

The film is short and asks only one question: **What is so special about Görlitz?** The data is impressive and stimulates discussion.

To mark the institute's anniversary, we are making the film available to all Görlitz-based companies in two audio tracks: (a) with Leoš Janáček's 2nd String Quartet ‘Intimate Letters’ and (b) a brass recording. **Which music do you prefer? And which one do you think your contacts will like best?**

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: Leoš Janáček (1854-1928): String**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4)

Film “Görlitz Rhythms – A Dance of Cultures” Musik: Leoš Janáček (1854-1928): String Quartet No. 2, „Intimate Letters“, IV. Allegro – Andante – Adagio. With kind permission of Erica Brenner and Jessica Sherwood [6 December 2023) Alexi Kenney, violin 1 (Chamber Fest Cleveland Young Artist), David Bowlin, violin 2, Dimitri Murrath, viola, Julie Albers, cello Performed on June 24, 2016 Mixon Hall, Cleveland Institute of Music Cleveland, Ohio Chamber Fest Season 5 <http://chamberfestcleveland.com> Audio: Ian Dobie – Dobie Digital Productions, Editing: Erica Brenner <http://ericabrennerproductions.com>

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: O Chanucah (Instrumental).****YouTube Audio-Bibliothek**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=\[1\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=[1])

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
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Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Wissenschaftliche Vorarbeiten unter anderem

- Vogt, Matthias Theodor; Fritzsche, Erik; Meißelbach, Christoph (2016): *Ankommen in der deutschen Lebenswelt. Migranten-Enkulturation und regionale Resilienz in der Einen Welt*. Geleitwort von Rita Süßmuth und Nachwort von Olaf Zimmermann. Berliner Wissenschafts-Verlag 2016, 526 S., ISBN: 978-3-8305-3716-8.
- Vogt, Matthias Theodor (2021d): *On the threshold to visibility and dignity. The long story of Polish migrants at Görlitz/ Zgorzelec*. In: Inocent-Mária V. OP Szaniszló (Ed.), *Invisible migrant workers and visible human rights*. Angelicum Press., Rome (pp. 169-187). [Hier die deutsche Fassung]
- Vogt, Matthias Theodor (2021f): *Elemente einer Sozioökonomie der Frauen in Kamerun. Text und fünfzig kommentierte Graphiken*. In: Vogt et al: *Katalog Kamerun mit den Augen von tausend Frauen, Görlitz 2021*, S. 127-244. | *Elements of a socio-economy of women in Cameroon. Text and fifty annotated graphs*. In: Vogt et al: *Katalog Kamerun mit den Augen von tausend Frauen, Görlitz 2021*, S. 245-356.
- Vogt, Matthias Theodor (2022a): *The Corona Juventocide. Political immunosenescence due to distorted census weight at the expense of young age cohorts*. ISSN 2036-7821, Year 14, Volume 1/2022, pp. 33-94 amministrativamente. *Journal of Administrative Law (Classe A)*, Università degli Studi di Roma “Foro Italico” <http://www.amministrativamente.com/index.php/formez/issue/view/836>. [The German version in this volume]
- Vogt, Matthias Theodor (2023): *Umgang mit Unterschieden. In Vorbereitung von Forschung zu einer enkulturativen Pflegestrategie in der dreifachen Peripherie von Ostsachsen, Niederschlesien und Nordost-Böhmen*. [Deutsche Fassung von: Vogt, Matthias Theodor (2023): *Managing Difference. Preliminary Research to an Enculturational Care Strategy in the Triple Periphery of Eastern Saxony, Lower Silesia and North-Eastern Bohemia*. In: Koltai, Zsuzsa; Vogt, Matthias Theodor (editors): *Cross-cultural resilience building / Interkulturelle Resilienz stärken*. Tudásmenedzsment 2023/ special issue #3, Pécs University].
- Miguoué, Jean-Bertrand (2023): *Einführung*. In: Vogt, Matthias Theodor, Schreiter, Nathalie; Mandakh, Namuundari; Miguoué, Jean-Bertrand (2023): *Interkulturelles Erwartungsmanagement von Ankommenden, Stadtbevölkerung und Pflegeteams. Bericht über das Forschungsseminar zum Projekt Interkulturelles Jahr Pflege im Master Studiengang Kultur und Management*. Sommersemester 2023, Hochschule Zittau/Görlitz. [\[https://kultur.org/wordpress/wp-content/uploads/Vogt-Miguoue-Schreiter-Namundaari-Interkulturelles-Erwartungsmanagement-2023-10-30.pdf\]](https://kultur.org/wordpress/wp-content/uploads/Vogt-Miguoue-Schreiter-Namundaari-Interkulturelles-Erwartungsmanagement-2023-10-30.pdf)

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to the following individuals for their cooperation:**

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Administrative Director, Gerhart Hauptmann Theatre, Görlitz-Zittau

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Studied political science, constitutional, social and economic history, sociology and education in Bonn. Doctorate in 1979. From 1980 to 1999, Poland expert at the Federal Institute for Eastern European and International Studies in Cologne. From 1999 to 2019, director of the German Poland Institute in Darmstadt. Since 2004, he has been an honorary professor at the Zittau/Görlitz University of Applied Sciences. He was a visiting professor at the Technical University of Darmstadt from 2012 to 2014. He is chairman of the Scientific Advisory Board of the Institute for Cultural Infrastructure Saxony in Görlitz. Main areas of research: Polish contemporary history, politics and political system, Polish foreign and security policy, German-Polish relations since 1945. Numerous publications since 1978, including: *Die Polenpolitik der Bonner Republik von Adenauer bis Kohl 1949-1991* (The Polish Policy of the Bonn Republic from Adenauer to Kohl 1949-1991), 1998 (Polish edition 1997); with Marek Halub and Matthias Weber: *Mein Polen – meine Polen. Zugänge & Sichtweisen* (My Poland – My Poles: Approaches and Perspectives), 2016 (Polish edition 2016); *Denk mal an Polen. Eine deutsche Debatte* (Think of Poland: A German Debate), 2020 (Polish edition 2021). Numerous awards, including the International Bridge Prize of the European City of Görlitz/Zgorzelec 2023.

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is a historian and has been working in cultural administration since 2023 as cultural secretary for the Upper Lusatia-Lower Silesia Cultural Area, based in Görlitz. 1990–1996: Studied modern and contemporary history (Eastern Europe), Slavic studies and political science in Bonn and Berlin (Master of Arts from Humboldt University in Berlin). Head of the Kreisau Foundation Memorial for European Understanding and member of the board between 2001 and 2012. 2015 Doctorate at the Historical Institute of the University of Wrocław on a topic related to German-Polish relations; 2013–2018 Cultural Officer for Silesia at the Silesian Museum in Görlitz; 2019–2023 Research project assistant at the European Network Remembrance and Solidarity in Warsaw.

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藤野一夫(神戸):神戸大学大学院国際文化学術研究科名誉教授、兵庫県立芸術文化観光専門職大学副学長を経て名誉教授。専門は文化政策/アートマネジメント/音楽文化論/ドイツ思想史。特にリヒャルト・ワーグナーに関する数多くの著作を発表。コレギウム・ポンテスのシニアフェローも務めた。日本文化政策学会会長(2022-2025)を歴任し、国と地方自治体の数多くの文化審議会の座長、文化振興財団等の理事を務める。最近の著書に『基礎自治体の文化政策～まちにアートが必要なわけ』(2019)、『市民がつくる社会文化～ドイツの理念・運動・政策』(2021)、『みんなの文化政策講義～文化的コモンズをつくるために』(2022)などがある。

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Political scientist. From 1983 to 1989 he studied political science (major subject), modern and contemporary history and cultural geography (minor subjects) at the University of Bonn (Magister Artium in political science). From 1989 to 1994 he held a doctoral scholarship from the Friedrich Ebert Foundation. After completing his doctorate in political science in 1995 with Klaus Ziemer and Kurt Düwell at the University of Trier, he holds the Chair of Cultural and Area Studies at Chemnitz University of Technology since 2010.

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Minister of State for Science, Culture and Tourism of the Free State of Saxony since 2019. Studied law at the universities of Leipzig, Hamburg and Berlin, completed his legal training in Leipzig with the first and second state examinations. In 2007, he established himself as a lawyer in Leipzig, has been a member of the Saxon State Parliament since 2009 and President of the Parliamentary Forum for Central and Eastern Europe since 2010. In 2014, he became Honorary Consul of the Republic of Estonia for Saxony, Saxony-Anhalt and Thuringia. From 2014 to 2019, he was Saxon State Minister of Justice.

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Professor at the Faculty of Humanities at Charles University. His main areas of interest are questions of historical sociology of knowledge, theories of historiography and sociology, and the history of modern Czech thought. In 2002 and 2004/05, he was a visiting professor at the Institute for European Studies at Chemnitz University of Technology. In addition to numerous studies in domestic and foreign journals, he has published, among other things, the annotated two-volume anthology *Der Streit um die Bedeutung der tschechischen Geschichte* (The Dispute over the Meaning of Czech History), a collection of studies on historical sociology of knowledge *Ideen – Geschichte – Gesellschaft* (Ideas – History – Society), a collection of his polemical and critical texts *Geschichte und Kritik* (History and Criticism), and the anthology *Glaube, Kultur und Gesellschaft* (Faith, Culture, and Society). He is co-editor of the monograph series *Religious Cultures in Modern Europe*, published by Vandenhoeck & Ruprecht.

Prof. Dr. Goro Christoph Kimura (Tokyo) 木村 護郎 クリストフ (東京)

graduated from Hitotsubashi University in Tokyo in 2002 with a dissertation entitled *Perspectives on human intervention for the preservation and revitalisation of minority languages*. He has been employed at Sophia University in Tokyo since 2004. He has been an associate professor since 2007 and a full professor at Sophia University since 2012 and is currently Dean of the Faculty of Foreign Studies. He has worked as a visiting professor at the Slavic-Eurasian Research Centre of Hokkaido University in Sapporo and as a visiting scholar at the Sorbian Institute (Bautzen), the European University Viadrina, the University of Leipzig and the Collegium PONTES Görlitz-Zgorzelec-Zhořelec. Kimura has been a board member and managing director of the Japan Society for the Study of Slavic Languages and Literatures since 2022.

2002年に東京の単一橋大学を卒業し、博士論文「少数言語の保存と再生における人間の介入に関する展望」で学位を取得しました。2004年から東京のソフィア大学に勤務し、2007年から准教授、2012年から教授を務め、現在は外国語学部の学部長です。北海道大学(札幌)のスラヴ・ユーラシア研究センターで客員教授、ソルビアン研究所(バウツェン)、ヨーロッパ大学ヴィアドリーナ、ライプツィヒ大学で客員研究員として勤務。彼は、ポンテス・ゴリツィー・ズゴジェレツ・ゾルジェレツ・カレッジウムの研究員でした。2022年から日本スラヴ語文学研究会の理事兼事務局長を務めている。

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Prof. Dr. Luca Lombardi (Rom)

Luca Lombardi is one of his country's most internationally renowned composers. After graduating from the German School in Rome with Dr. Joseph Vogt, he studied in Rome, Vienna, Cologne, Utrecht and Berlin (with B.A. Zimmermann, K. Stockhausen and P. Dessau, among others). He received his doctorate in German studies from the University of Rome. From 1973 to 1994, he was professor of composition at the conservatories in Pesaro and Milan, and has been a freelance composer ever since. He

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Studied industrial engineering and economics. In 2006, he completed his studies with a thesis on *Energy efficiency comparison in the manufacturing industry for Germany, Poland, and the Czech Republic*. In 2007, he obtained the qualification of European Energy Manager (IHK Bildungszentrum). He received his doctorate in 2011 with a thesis on *Decision-making model for value chain-oriented emission reduction in transition countries*. He worked at SEC Energie-Contracting, at Nokia in Espoo, Finland, and was a guest lecturer at the German-Kazakh University in Almaty. He joined the Junge Union in 1998 and has been politically active ever since, currently as deputy CDU district chairman in the district of Görlitz. From 2009 to 2022, he was a member of the Saxon State Parliament, chairman of the Committee for Science and Higher Education, and parliamentary secretary of the CDU parliamentary group. Since September 2022 he is *Landrat* of the shire county Görlitz.

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Lawyer and independent researcher specialising in issues relating to national minorities in Europe. She has made a name for herself in her field through numerous lectures and seminal publications. From 1996 to 1999, she was a research assistant and from 1999 to 2016 deputy scientific director of the South Tyrolean Institute for Ethnic Groups in Bolzano, Italy. From 2017 to 2023, she was a Council of Europe expert responsible for the so-called Language Charter, and from 2017 to 2022, she was vice-chair of the European Centre for Minority Issues in Flensburg. Co-founder and co-editor of the *European Journal for Minority Issues*.

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Dipl.-Kffr. (FH) Una Sedleniece M.A. (Riga)

Deputy Director of the Latvian National Museum of Art (since 2015). She studied “Culture and Management” at the University of Applied Sciences Zittau/Görlitz and the Institute of Cultural Infrastructure Saxony (1997-2002) as well as international cultural relations (1992-1996) and museology at the Latvian Academy of Culture (2006-2010). Chairwoman of the Expert Committee for Cultural Heritage and member of the Board of Trustees of the State Cultural Capital Foundation (2023–2025). Head of the Baltic Summer School of Museology (since 2022) and Chair of the Board of the Baltic Society for the Promotion of Museology (since 2013). Head of the Latvian Museum Council (2020–2022). Worked in several Latvian museums, in the State Authority on Museums (2002–2005), in the Ministry of Culture of the Republic of Latvia (2005–2011), including as Deputy State Secretary for Cultural Policy (2006–2007).

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Beat Siebenhaar is a linguist and dialectologist specialising in the study of linguistic varieties, language in the new media, prosody and dialectology. He studied German, philosophy and literary criticism at the University of Zurich from 1983 to 1991 and received his doctorate in German linguistics in 1999 with a dissertation entitled *Sprachvariation, Sprachwandel und Einstellung. Der Dialekt der Stadt Aarau in der Labilitätszone zwischen Zürcher und Berner Mundartraum*. He holds the Chair of German Linguistics (specialising in linguistics of varieties) at the University of Leipzig since 2008. Before that, he worked at the University of Zurich, the University of Bern and the University of Lausanne, among others. Siebenhaar has been Dean of the Faculty of Philology at the University of Leipzig since October 2016 till October 2025.

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Professor emerita of Theatre Studies at the University of Bayreuth, lecturer in Theatre Studies and Musicology at the Universities of Vienna, Munich, Marburg, Erlangen, Zürich. Singer, director. Member and contributor of the International School of Theatre Anthropology (ISTA) and the European Music Theater Academy. Congress organizations and edition of conference reports: *Ausbildung für Musiktheater-Berufe* [Training for music theater professions] 1986 in Munich for the founding of the Bavarian Theater Academy; *Das Weib der Zukunft' - Frauengestalten und Frauenstimmen bei Wagner* [The Woman of the Future' – Female Characters and Female Voices in Wagner] 1997 in Bayreuth; *Richard Wagner und die Juden* [Richard Wagner and the Jews] in cooperation with Tel Aviv University 1998 in Bayreuth. Numerous publications on music, theater, opera, musicals, singing and media performances. Productions, theater studio with guest performances in Germany and abroad, concerts, radio recordings and television broadcasts. www.susanne-vill.at.

Prof. Dr. habil. Dr. h.c. Gregor Vogt-Spira (Marburg)

Professor emeritus of Classical Philology at the Philipps University Marburg. After completing his doctorate and his habilitation at the University of Freiburg i.Br., he was a Founding Professor of Classical Philology at the University of Greifswald from 1994 to 2006, where he helped to rebuild the Institute of Classical Studies. From 2008 to 2012, he was Secretary General of the German-Italian Centre Villa Vigoni on Lake Como (Italy), a European interface for the humanities and sciences, politics, economy and culture. In 2001, he founded (together with Jerker Blomqvist, Lund) the network Colloquium Balticum of the Baltic Sea countries. In 2020, he was awarded an honorary doctorate by the University of Riga.

Prof. Dr. phil. Dr. habil. Prof. h.c. Dr. iur. h.c. Matthias Theodor Vogt (Görlitz)

Managing director of the Saxonian Institute for Cultural Infrastructures (<https://kultur.org/>), professor emeritus at the Zittau/Görlitz University, honorary professor at the University of Pécs and Doctor iuris honoris causa of Ilia University, Tbilisi. Master of Arts in Theatre Studies with a focus on modern German literature and philosophy in Munich, Paris and Aix-en-Provence. Doctorate in musicology. Habilitation in urban studies. Visiting professor at universities and music academies in Vienna, Prague, Wrocław, Krakow, Dresden, Boston, Yaounde, Cairo, Ulaanbaatar, Shanghai, Kobe and Toyooka, as well as at the Pontifical Gregorian University and the Pontifical University of Saint Thomas Aquinas, both in Rome. Theatre experience at Moscow, Russe, Vienna, Salzburg, Venice, Milan, Rome, among others. Research interests: cultural policy and art policy, cultural history including medical history, minorities. Has taught at 60 universities in Europe, Africa, Asia and North America.

マティアス=テオドル・フォークト (ゲルリッツ)

は、ザクセン州文化インフラ研究所(<https://kultur.org/>)の所長兼経営責任者、ツィッタウ/ゲルリッツ高等専門学校名誉教授、ペッチ大学名誉教授、ティビリシのイリア大学名誉法学博士です。ミュンヘン、パリ、Aix-en-Provenceで演劇学、現代ドイツ文学、哲学の修士号を取得。音楽学の博士号を取得。都市計画学のハビリタツィオンを取得。ウィーン、プラハ、ヴロツワフ、クラクフ、ドレスデン、ボストン、ヤウンデ、カイロ、ウランバートル、上海、神戸、豊岡の大学および音楽大学、ならびにローマのグレゴリアナ大学とアンジェリカム大学で客員教授を歴任。演劇経験：モスクワ、ルッセ、ウィーン、ザルツブルク、ベネチア、ミラノ、ローマなど。研究分野：文化政策と芸術政策、文化史(医学史を含む)、少数民族。ヨーロッパ、アフリカ、アジア、北米の60の大学で教鞭を執る。

Dr. phil. Reiner Zimmermann (Dresden)

Former head of department, born in Neustadt/Orla, Thuringia. 1960–1965 Studied musicology, art history, and theater studies in Leipzig, editor at the music publishing house Editions Peters Leipzig/Dresden 1966–1985, music theater dramaturge at the Dresden Music Festival 1986–1991, 1991 to 2003 Head of the Art Department at the Saxon State Ministry of Science and the Arts. Publications include *Mehr Sein als Scheinen. Kulturpolitik in Sachsen nach 1990* (Donatus-Verlag, Niederjahna/Käbschütztal, 2022). Editor of musical works by Mendelssohn, Fauré, Debussy, Meyerbeer, and others; editor of the musical

writings of Camille Saint-Saens and the autobiography of Jules Massenet. Author of *Giacomo Meyerbeer - Biografie nach Dokumenten* (Giacomo Meyerbeer - Biography Based on Documents), 1991. Since 2009, editor-in-chief of the *Denkmäler der Tonkunst in Dresden* (Monuments of Music in Dresden). See also *Viele Stimmen. Festschrift für Reiner Zimmermann zum 75. Geburtstag am 27. November 2016*, published by his friends.



TECHNISCHE UNIVERSITÄT
IN DER KULTURHAUPTSTADT EUROPAS
CHEMNITZ



UNIVERSITÄT
LEIPZIG



上智大学
SOPHIA UNIVERSITY



To listen, to reflect, to act Cultural Policy against the Grain

What are the premises of today's cultural policy? What insights can the past, present and theory offer for a contemporary cultural policy? How can art counteract agoraphobia, digital isolation and populist temptations? How can local authorities give their citizens ample space to develop civil society solidarity 'for the good of the city. For only when the city is well will you be well.' (It should be noted that Jeremiah 29:7 addresses immigrants who are to become citizens in foreign Babylon. Does our cultural policy also achieve this?) Are the arts not precisely the place where we can first listen to the other before we think together and then act together?

It is the historical achievement of Matthias Theodor Vogt, in the Free State of Saxony, which was re-established in 1990, to not only conceive the Saxon Cultural Area Act between 1991 and 1995 in a unique process of analysis and dialogue with the state, municipal and civil society levels, but also to have it enshrined in law and, last but not least, to have it implemented with little friction. It was therefore only natural that, on the thirtieth anniversary of the law's entry into force, the cultural areas of Saxony invited Matthias Theodor Vogt's colleagues and students to a conference entitled 'Kulturpolitik gegen den Strich' (Cultural Policy Against the Grain). We are hereby presenting the results of this conference in a commemorative publication to mark his 65th birthday.

What can art do better and differently than the digital world? What political, structural, economic, and, last but not least, intellectual conditions are necessary for art to develop its own life for the benefit of humanity? The cover image shows Haus Klingewalde, Görlitz, home of the Institute for Cultural Infrastructure Saxony since 1998. The watercolour by Lynne Beal, Cologne, relates to a conversation with Matthias Theodor Vogt about the vanishing point in Alberti: *De pictura* | *De pictura* (1435 – 1436). According to Corinna Laude, in the *centricus punctus* of Alberti's intromission theory, 'the orthogonal vanishing lines, the depth lines of the representation, converge "quasi persino in infinito" (as it were out into infinity), it lies in infinity – and thus, according to contemporary understanding, in God'. Which "vanishing points" does today's post-secular society use?

How can political science in Chemnitz interact in a multidisciplinary, cross-continental manner, always with reference to human beings themselves, with cultural studies in Tokyo and linguistics in Leipzig, with legal studies in Naples and social sciences in Rome? This volume shows that cultural policy studies require a fact-based holistic approach and that this may be achieved by working together.

Cultural Policy against the Grain (Volume 2, English version)

liber amicorum for Matthias Theodor Vogt in honor of
his 65th birthday, edited by his colleagues and students

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