

Foreword

When I proposed devoting a special issue of this journal to rethinking the connections between music and psychoanalysis, I was inspired by the political and philosophical interpretation of Lacan associated with Slavoj Žižek, Mladen Dolar, Alenka Zupančič, Renata Salecl, and others; the leading Slovenian musicological journal seemed to be the ideal forum for engaging the work of the Ljubljana Lacanian school. Despite my personal affinity with post-Lacanian thought, however, I also wanted the issue to include other approaches to psychoanalysis, whether classically Freudian, Kleinian, or whatever.

My plans for this project remained tentative, however, until a conversation with Žižek in November 2006, in which he expressed his passionate interest in music; the prospect of his participation encouraged me to invite others to contribute. Eventually he surprised me by giving me a choice between two articles, one on Busoni and the other on Mozart. My reaction to his offer could be summarized by paraphrasing a well-known joke by Groucho Marx that Žižek has quoted several times: “Mozart or Busoni? Yes, Please!” Žižek generously allowed us to publish both articles, so that the Ljubljana Lacanian school is very well represented here. Of all the individuals who made this project possible, therefore, Slavoj deserves special gratitude.

In the meantime I invited two leading American scholars, Lawrence Kramer and David Schwarz, to contribute to the issue, while Leon Stefanija recruited Christian Bielefeldt, Beat Föllmi, and Bernd Oberhoff, whose articles appear here in German. Contributions by Stefanija and me round out the collection.

Kevin Korsyn, University of Michigan

Predgovor

Ko sem predlagal, da bi bil poseben zvezek tega zbornika posvečen premisleku o povezavah med glasbo in psihoanalizo, me je pri tem spodbudno vodila politična in filozofska interpretacija Lacana, ki in kakor se kaže pri Slavoju Žižku, Mladenu Dolarju, Alenki Zupančič, Renati Salecl in drugih; vodilna slovenska muzikološka periodična publikacija se mi je zdela kot idealen forum za delovno pritegnitev ljubljanske lacanovske šole. Navkljub moji osebni afiniteti do postlacanovske misli, sem želel vključiti tudi druge pristope k psihoanalizi, pa najsi gre za freudovske, kleinovske ali kakšne druge.

Moji načrti v zvezi s tem projektom so ostali v zraku, dokler ni prišlo do razgovora z Žižkom novembra 2006, v katerem je izrazil svoje vneto zanimanje za glasbo; pričakovanje njegovega sodelovanja me je vzpodbudilo, da sem postavil pred izbiro med dvema sestavkoma, enim o Busoniju in drugim o Mozartu. Mojo reakcijo na njegovo ponudbo bi lahko povzel s parafraziranjem dobro znane šale Groucha Marxa, ki jo je Žižek večkrat citiral: »Mozart ali Busoni? Da, prosim!« Žižek nam je velikodušno dovolil da objavimo oba članka, tako da je ljubljanska lacanovska šola zelo dobro predstavljena. Od vseh, ki so omogočili uresničitev tega projekta Slavoj torej zasluži posebno hvaležnost.

Med tem sem povabil vodilna ameriška znanstvenika, Lawrenceja Kramerja in Davida Schwarza, medtem ko je Leon Stefanija število sodelujočih okrepil s Christianom Bielefieldtom, Beatom Föllmijem in Berndom Oberhoffom, katerih članki so natisnjeni v nemščini. Prispevka Leona Stefanije in mene zaokrožujeta zbir sestavkov.

Kevin Korsyn, Univeza v Michiganu