

III. ПРОБЛЕМИ МУЗИЧНОЇ ОСВІТИ ТА СУЧАСНИЙ СОЦІАЛЬНИЙ КОНТЕКСТ

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HOW SERIOUSLY IS IT WITH THE TODAY'S «SERIOUS MUSIC»?

Relevance of the study. Discussion, classification and evaluation of the new in music are still firmly anchored in a centrally work-oriented, historically reflected approach to music. The new «material» qualities brought to bear in the work and are appreciated, on the one hand, and the applied compositional techniques are acknowledged in their distinctiveness and novelty, on the other hand. In fact, such a view stems mainly from the 19th century, and an aesthetic orientation aimed at «autonomy». Although it has repeatedly been questioned, although it has often proved to be unsuitable for dealing with music not oriented to work, it has been maintained and maintained as a “material aesthetic” until the recent past.

Main objective of the study. The discussion of the material-aesthetic orientation here, once from a producer (composer), then music-philosophical (T. Adorno) and recipient (listener) perspective, attempts to point out an alternative by placing the question of «meaning» at the center of attention. **The scientific novelty** and **main findings** It not only implements the relationship between means and purpose, but also reverts the intentions of speech realized in music to its own right, but also shifts the compositional use of funds under the «progress aspect» to the level of statement-understandable appropriateness.

The research methodology. The essay proceeds with music-historical, aesthetic, sociological and discourse-analytic arguments in the core of a still ongoing musicological discourse, taking into account therefor relevant literature.

Key words: serious music, work-oriented music, contemporary music, T. Adorno, sociology of music.

Каліш Фолкер. Наскільки серйозною є ситуація з сучасною «серйозною музикою»? **Актуальність теми.** Обговорення, класифікація та оцінка нового в музиці все ще твердо пов'язані з історично сформованою точкою зору про підхід до музики, орієнтований на творчість. При цьому з одного боку, на перший план висувуються нові властивості матеріалу, а з іншого – враховується диференціація й новизна композиційних технік, що використовуються.

Однак насправді, така точка зору виникла в ХІХ столітті і естетично була орієнтована на «автономію» творів. Хоча це питання неодноразово піддавався сумніву, а такий підхід було важко застосувати до музики, неорієнтованої на твір (опус), він до недавнього часу продовжував існувати й підтримувався як «матеріальна естетика».

Мета статті. Обговорення матеріально-естетичної спрямованості в статті – спочатку з точки зору продюсера (композитора), а потім – з філософсько-музичної (Т. Адорно) та реципієнтної (з позиції слухача) – покликане показати альтернативний підхід, який надає центрального значення питанню «висловлювання». **Наукова новизна і результати дослідження.** Все вищезазначене не тільки змінює співвідношення між засобами і метою, відновлює реалізоване в музиці власне право на самовираження, але також переносить композиційне використання засобів в «аспекті прогресу» на рівень розумної доцільності.

Методологія дослідження. Стаття базується на музично-історичних, естетичних, соціологічних і дискурсивно-аналітичних аргументах, що лежать в основі актуального музикознавчого дискурсу, з урахуванням відповідної літератури.

Ключові слова: серйозна музика, опусна музика, сучасна музика, Т. Адорно, соціологія музики.

Каліш Фолкер. Насколько серьезна ситуация с современной «серьезной музыкой»? **Актуальность темы.** Обсуждение, классификация и оценка нового в музыке все еще твердо связаны с исторически сложившейся точкой зрения о подходе к музыке, ориентированном на творчество. При этом с одной стороны, на первый план выдвигаются новые свойства материала, а с другой – учитывается дифференциация и новизна применяемых композиционных техник. На самом деле, однако, такая точка зрения возникла в ХІХ веке и эстетически была ориентирована на «автономію» произведений. Хотя этот вопрос неоднократно подвергался сомнению, а такой подход часто оказывался неподходящим при обхождении с неориентированной на произведение

(опус) музикою, он до недавнего времени продолжал бытовать и поддерживался как «материальная эстетика».

Цель статьи. Обсуждение материально-эстетической направленности в статье – сначала с точки зрения продюсера (композитора), а затем – с философско-музыкальной (Т. Адорно) и реципиентной (с позиции слушателя) – призвано показать альтернативный подход, придавая центральное значение вопросу «высказывания». **Научная новизна и результаты исследования.** Все вышеназванное не только меняет соотношение между средствами и целью, восстанавливает реализуемое в музыке собственное право на самовыражение, но также переносит композиционное использование средств в «аспекте прогресса» на уровень разумной целесообразности.

Методология исследования. Статья основывается на музыкально-исторических, эстетических, социологических и дискурсивно-аналитических аргументах, лежащих в основе все еще продолжающегося музыковедческого дискурса, с учетом соответствующей литературы.

Ключевые слова: серьезная музыка, опусная музыка, современная музыка, Т. Адорно, социология музыки.

Preliminary remark

When, between the years, I informed a friend of mine, that I would accept an invitation to Bayreuth to give a lecture on the question: «How seriously is it with the today's "serious music"», he only replied by sending me a mail saying: «I believe the matter you are discussing is very, veerrry, veeerrryyy serious, if I understand correctly ... – ... but I am not a musicologist and certainly not a sociologist! [höhöhö]». I certainly received three kinds of information, among them two warnings, from his answer, namely 1. something could actually be problematic with the «new» in the sense of «contemporary music», whereby I 2. have to be careful not to simply tune into the general lament about the aches and pains of new music, as I 3. will have to take some care to only add further, above all unnecessary ones to the already existing misunderstanding of the topic.

So, first of all, in order to counter unnecessary misunderstandings, I better begin by putting my topic in order.

Thus, in the title I already use the term «serious» or «serious music» (in German «E-Musik»), which is quite deliberate, detached from that interlocking of terms that automatically calls up the «U» in the German abbreviation («U-Musik») for «entertaining music» in a contrapuntal manner, so to speak.

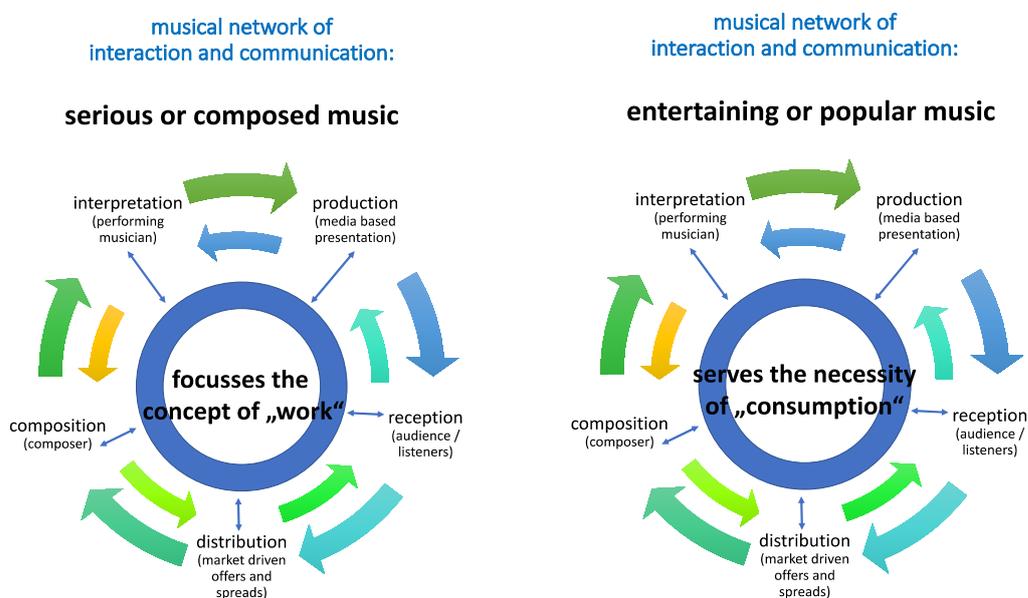
Admittedly, I do not intend to carry out my reflections on the claim to art in composed music on the back of the unfortunate debate about «E-» and «U-

Music», which produces more misunderstandings, arbitrariness and inconsistencies and which today is still extended to «F-Music» (in German for «Funktionale Musik»)¹. The once historically launched, anachronistically working dispute in particular around demarcation of the ranges are particularly around remuneration of achievement patent rights with performances and duplication by music more motivated, and thus primarily more economically. Since popular «entertaining music» (U-Musik) appeals to a larger audience, «functional music» (F-Musik) to an even mass anonymous audience, the collecting societies founded by the state at the beginning of the 20th century were obliged to create a possibility for composers of «serious» or artistically valuable, but less popular music to participate in the generated revenues according to fixed, but repeatedly questioned distribution keys. In particular, composers in the field of «serious music» – uncritically equated with «classical» or «artistically valuable» or «serious» or «artificial» or simply «art music» – should thus be given the opportunity to obtain a substantial contribution to their livelihood from their culturally active composing. Only in this way could the threatening situation for «serious music» once be countered, namely the trend, as the German musicologist Walter Wiora once understood it, of deliberately opposing «non-functional cultural goods» that did not differ from the «uppermost layers of delicate consumer goods» [10, p. 29]. But at least two aspects were based at that time like today on wrong premises:

- On the one hand, art or music and, of course, new music can never lose a social «function» of any kind, even if as artistic products they are advanced and elitist in their demands. They always remain the artefacts of social subjects. A thoughtful Claus-Steffen Mahnkopf reminded us on the occasion of the discussion of contemporary music «<...> no matter whether avant-garde, “new”, moderate, conservative or reactionary <...>» of their through and through social connection with words that are not mine: «<...> is a special sphere of culture. Sociological system theorists speak of the subsystem. In this sense, “new” music is a subsystem in the subsystem of art music – today nonsensically called “classical” – which is located within the subsystem of music – in which the autonomous quantitatively represents a minority – which falls within the subsystem of “art of all kinds” within the subsystem of “culture” as one of the fundamental social subsystems» [6, p. 11f].
- On the other hand, it is not, or only to a very limited extent, based in the works of «serious music» themselves to be able to assume the quality of

¹ Compare to [5].

«consumer goods», precisely because «consumption» and thus the addressing of the market is not inscribed in them as a reference variable! This can already be seen with a fleeting glance, if one – without simply accepting or adopting the obsolete distinction – clarifies the functional position of «consumption» in both music spheres, which are only ideally separated, on the basis of their «musical network of interaction and communication»: the diagram below shows the differences between (in German) «E-» and «U-music» according to the musical network of interaction and communication. Not individual parameters are related to the aesthetic concept of «work» and then to the market-oriented aspect of «consumption», but all are equally value-bound and functionally determined by their central focus.



What, however, could be lost to the works of music that claim to be art, and historically has come under pressure several times, is something else. It is their socially accepted «cultural significance», as can be seen from the fact that only a «quantité négligeable», an avant-garde, is interested in them and even fewer people identify with them. At most, however, this leads to the question of how it came about at all and what needs to be done to ensure that music, especially works of New Music, regains a status that makes it appear important and indispensable to its listeners.

And an additional limiting preliminary remark: if, in view of the model I have used for clarification, I limit myself in the following above all to the

representation and investigation of the relationship, in particular, between composer and audience, I am aware of the justification of any criticism that I expose myself to, if the other and other factors for the constitution of the «field of musical interaction and communication» are not taken into account here despite mentioning them.

The question from the perspective of the «composer»

Since the end of the 18th century, the composer has been understood with the potential of genius. The genius is educated, lives in limited, mostly poor or unfortunate circumstances, is often enough misjudged by his time, but his destiny is more or less concealed with his birth. And this condition then breaks new ground at some point. «The genius is free», – was declared as early as 1930 in Fritz Volbach's *Handbuch der Musikwissenschaften* [9]. «Certainly there is the rule for itself and others, and what it determines is law. But even the greatest genius is not there for himself, detached from his environment, as if fallen from heaven. It is closely linked with its time, with the people of its time and their feelings and thoughts, and bound to them. Genius wants to reveal himself to them and can only do so by “speaking” the language understandable in his time, if one may say so» [9, p. 52]. And if that seems too antiquated for you, you will find out in the preceding section «Fundamentals» in Rudolf Klein's *Das Symphoniekonzert. Ein Stilführer durch das Konzertrepertoire* of 1971 (!): «The task of the composer – in the sense of our western musical development – is to communicate his personality, his subjective feeling, his ego, his freedom to the neighbor, with the hope that his freedom will become a model for others. But what is the means of communication? It can only exist in systems of order. Communication among people is only possible on the basis of systems of order. If we want to talk to someone else, we have to make use of a complicated ordering system of speech sounds, the symbols of which are served by even more complicated systems of letters and words. If a person next to us (!) does not speak in the same system, we cannot tell him anything. We must first “learn” his language system» [4, p. 7].

Even if speaking about the composer may be quite different in the two attracted quotations «due to time», I want to concentrate here on their similarities. The relationship in which the composer and the audience meet in an ideal-typical manner is created by the music produced by the composer and heard by an audience. Other factors and social greats may push themselves in between and play a role somewhere in the process. But what constitutes itself through the artefact «musical work», produced by the composer with subjective intention of expression, and links the composer and his audience together (– «in good or bad days» –), is «communication» in a still quite provisional and indeterminate sense. This works

because both sides move within a shared, sometimes even complicated, rules-based, language-like «arrangement system». Rule-setting, -application, -extension, -deviation, -modification etc. are based on the composer and are legitimized by his freedom based on ingenuity. «Such systems of order, formed from natural substance and convention», adds Rudolf Klein, «also serve as a means of artistic communication between people» [4, p. 7f].

But what is necessary to know if the composers are to be able to do this since the turn of the century around 1900 – limited to the German-speaking cultural area for reasons of concentration! – to be able to correctly assess the creative offer made in the common «musical network of interaction and communication» ordered by the composer and the audience, among others? And in what way may the relationship between composer and society have played a determining role in music?

Once more: Adorno

The German Philosopher and Sociologist Theodor W. Adorno in particular warned with a clear-sightedness, among other things, not to meet the self-in love fallen composition-attitudes with the assumption, it would happen as if it did not take place in a defined social context existing especially for art, which, on top of everything, was anything but in order, with proper demand. Without deliberate reflection on the designated, mutually penetrating relationship, the music composed in this way even runs the risk of shrinking to a matter of indifference¹. Meaning or «importance», as Adorno calls it, is «of one thing», thus also of the aesthetic artefact, and vice versa, can only be secured to the extent that «artistic organization» succeeds in carrying out precisely this reference in the thing itself and absorbing the results obtained in the process². Or with the words of Adorno: «Insofar as music is performed without reflection, insofar as its difficulties are not itself recognized by it as a prerequisite and absorbed into it, music degenerates into the mere affirming repetition of what has already been said a hundred times, into a kind of tautology of the world, which, moreover, puts an aura around things, at the most confirms the sad as the irreversible and possibly as a so to be desired» [1, p. 131]. For, Adorno ventilates the thought again, «where a thing has no objective social need in itself – by which I mean: not satisfying an external, but reflecting it in itself – the thing is also hollowed out in itself» [1, p. 137].

The objective «compulsion», under which Adorno sees the production of New Music in the 20th century, is that which would result after the loss of the

¹ Compare to [1, p. 130.].

² Compare to [1, p. 130.].

general obligation founded in the major-minor tonality to have to create a language for each piece of New Music «while language as a concept that is also beyond and outside the composition, as a supporting language, cannot be created out of the pure will of the individual» [1, p. 138]. Adorno places this fact at the end of a historical development, as he diagnoses it inscribed in the 20th century as a «history of attempts at musical relief» [1, p. 141].

The stations Adorno has in mind are quickly enumerated and named. The history of 20th century music:

- It begins 1. with that only «short», but «heroic» period of the free-tonal composing phase which prevails «explosion-like» against the major minor dogma, as Arnold Schönberg, the young Anton (von) Webern and Alban Berg would have rehearsed and cultivated during the 1910s. Because this way of composing without externally set rules of the game had managed purely with the compositorial form of reaction, only «with the kind of their immediate imagination» [1, p. 141f].
- The search for «rationalization through the pattern» [1, p. 142], which had already been released in the opposite direction, had been followed by the 2nd phase, which from the «transition» [1, p. 143] had favored and promoted the «unfolding of the twelve-tone technique» [1, p. 141] and thus, for the first time, had imposed order on the musical-compositorial «phenomena by force» [1, p. 141]. The «order» now no longer follows «purely from the musical events», but from a need for systematization overriding the responsible individual decisions, Adorno argues [1, p. 141].
- This in turn had created the conditions for the 3rd, the «serial» development to be initiated, which from the perspective of the «twelve-tone technique, that everything heterogeneously protruding into the composed, actually independent, by the twelve-tone technique, into which everything was preformed, removes all material and structural traces of the old tonal idiom» [1, p. 143f] and would be brought under one and the same organizational principle that was valid for all musical parameters. This happened historically at the beginning of the 1950s. «The serial school», as Adorno puts it, «wanted to radicalize the twelve-tone principle as a quasi partial rearrangement of the material, to extend it to all musical dimensions, to elevate it to totality. Badly enough, everything should be determined...» [1, p. 144].
- Now 4th John Cage has burst into this situation of seriality. The deterministically accumulated basic situation also explains «the extraordinary effect he exerts. His random principle, that which <...> is familiar to all under the name Aleatorik, wants to break out of total

determinism, from the integral, obligatory musical ideal of the serial school. <...> Pure chance may break the stubborn hopeless necessity, but it is as external to the living ear as it is» [1, p. 146].

- Thus, finally, as a reaction to this, 5. what may have characterized Adorno's immediate present [the 1960s] at that time was introduced and for which Adorno, in the absence of a term generated from the center of music, generated the term «*musique informelle*» or «*informal music*» [1, p. 147]. It is peculiar that it articulates itself out of the «discrepancy» that exists between on the one hand «as it were layered blocks, which are often astonishingly well formed» and on the other hand «the overall structure», «<...> as if no mediation leads from the outrageously articulated details to the equally magnificently constructed totality [of the whole], as if both were connected according to construction principles, as if these construction principles, however, were unable to be realized in the lively appearing [namely the precise piece of music]. Mediation is missing in the banal as well as in the strict sense» [1, p. 147]. What is subsequently taken up in other and new artistic fields - whether subsuming or integrating – and included in the pieces of music thus created, has not been able to overcome this failure, but has only allowed this discrepancy to emerge all the more clearly. Or with Adorno: «It is as if the music wanted to make up for something that is temporarily blocked by its immanent unfolding by noise, by bruitistic effects, then by optical, especially mimic means. But those actions often have something 'aimless' about them» [1, p. 148].
- Other currents that Adorno perceives and registers fall short of that drawn out line, but should be mentioned briefly here. By this I mean those efforts subsumed under 6. which, as historical parallel phenomena, are again and again, as it were – forgive me the pun! – intended to break out of the series. Thus, on the one hand, that refusing adherence to «*simply subjective freedom*» in the sense of a kind «*resumption*» or direct connection to the «*free atonality in the sense <...> of Schönberg*» 6 a) is addressed, as it were. Due to their historical significance, however, such an undertaking would fall «almost necessarily» into the hands of the «*reaction*» [1, p. 147], that is, those attempts at restitution in general, all of which failed to preserve the lost «*tonality*» of any historically unrelated «*Ursinn*» i.e. «*first principle*» [1, p. 133].
- And finally, there are those powerful anti-movements that appear in quite different historical constellations and are united in the most diverse political-ideological camps, which encompassed, as it were, 6 b) «the entire field of so-called youth music» [meaning the youth music

movement, e.g. of the «Wandervogel» {«the migratory birds» – V.K.} right up to that music of socialist realism that lies «on the official line of the Eastern bloc» [1, p. 139]. Although their efforts had been directed towards «creating their social place» as art and music, this was, however, outside the realm of what was possible with music. Thus such music found itself «in the social structure, the social reality», but «is not capable of something essential about it by itself. <...> Even now, no matter how tense, the structure of a society must be connectable with the conscious and unconscious of the composers. <...> Where, however, there is a lack of an inner sense of identity and where it is produced with a claim to power or determination, there the mere adaptation of the composer, i.e. a heteronome, becomes of it. This is then regularly at the expense of musical quality, of the rank of music. This is “simplification”» [1, p. 139].

The «simplistic music»! – With the compositional-historical stations outlined, Adorno at the same time takes into account those aspects that guide his way of viewing and understanding. These are the mutually fomenting and running historical-dynamic motifs from, on the one hand, the will to objectify composition-aesthetic decisions in a concrete composed (work) form and, on the other hand, the escape, better the escape attempt, from the historically reflected subjectivity into some kind of music-»immanent legalism», which would somehow and thus without obligation and reflection stand in relation to the social «truth content» [1, p. 129f]. But despite all the historical-philosophical justification and phenomenal appropriateness in the matter, Adorno’s analysis falls short because of its own location-relatedness and in a certain way even falls behind its own premises.

For what does Adorno recommend, so to speak, as a «countermeasure»? Adorno demands that the objective «difficulties of composing» be mastered, «by shaping the compositions themselves so bindingly that they thereby receive an objectivity which, after all, would also expose a social sense. Without this, however problematic confidence, no note can be written any more» [1, p. 140]. But by what power does Adorno believe he can secure this «objective imprint» for composing, especially since the «only thing that artists today can ever assume <...> is their subjective ability to react» [1, p. 140]? Adorno transfers this power into the dialectical appropriation of the «objective development of musical material and musical procedures» or into the historical «state of the technical productive forces of music» [1, p. 134]. They would correspond to this by the composers either «using and shaping them according to the state of their own consciousness or by driving their self-criticism so far that they reach that

state» [1, p. 136]. Adorno surrenders to this, however, and keeps a strangely low profile, for there are of course «no general instructions» for this [1, p. 136].

Not that it is my intention to contradict Adorno or to take the position of the later born know-it-all – why should I? What Adorno saw and perceived, he «correctly» saw and perceived and courageously interpreted the phenomena accordingly. His own insight, on the other hand, which he – as already quoted – had captured in the sentence: «As far as music is practised unreflected, as far as its difficulties are not recognised by it itself as a prerequisite and taken up in it itself, it degenerates into the mere repetition of what has already been said a hundred times, into a kind of tautology of the world...» now falls on his feet as it were [1, p. 131]! For his inability to detach himself from the pure immanence of his understanding of art and, in particular, of music rests in the material-focussed aesthetics that have themselves been insufficiently reflected upon and in some respects continued, as they have been cemented since the 19th century and taken up at the turn of the century by such authoritative composers as Schönberg or Busoni, and which have themselves been reclaimed and intensified as pointed out by their opponents such as Pfitzner. Adorno sees «objective development of the musical material and the musical [compositional] procedures [entangled] therein» as being questioned solely and exclusively by the fact that he seeks everything new to say in music, again in the dialectical suspension of «the traditional musical language» [1, p. 133] by historically new musical-compositional «procedures». The accent lies on «procedures»! To be «new» thus becomes a stress: namely just as much an unattainable permanent task for every composer as it becomes a deeper and deeper alienation of New Music from its audience through the almost predictable disintegration of hardly comprehensible structural constructions on the one hand, and the need to make a statement at first, and then finally a completely dispensed ability to deliver a message on the other. But Adorno thought exclusively of «material exhaustion»!

What the content of the «musical language» gained in this way is to say, better perhaps: what transmission of what messages «traditional musical languages» themselves have served is to be said, Adorno does not think of this question stepping out of the purely material-based immanence. Which is why it also looks a little adventurous when Adorno complains about the latest music: «Often a music without a goal is formed that actually doesn't want to go anywhere» [1, p. 148]! – May be yes, but that only makes the factually realized all the more related to the question: what is said in and with such music? And this question is directed through the concrete piece of music to the composer himself: what does he want to «say» with his compositions at all?

Contemporary composing today, of course, stands neither on the «state of material» nor «state of reflection» that prevailed at the time of Adorno. To simply ignore it, however, contradicts the still representative attitude of György Ligeti. To the questions asked in the interview: «Who do you want to address with your music? Does society need New Music?», replies the important composer: «The question of whether I want to address someone with my music does not arise for me at all. It's like scientific research: you try to solve a problem out of interest, and you don't care about the practical use. So the question of whether someone needs what I do is insignificant...»¹. – The composer and music thinker Claus-Steffen Mahnkopf, on the other hand, not only asks about the ethical dimension of all artistic creativity, but for some time now has been calling for the drafting of an «inner-compositional ethic», which can only be achieved through a kind of second enlightenment effort: namely to subject New Music, which has meanwhile entered a «crisis», to radical criticism! «For it is incumbent upon the discourse of “new” music instead of assigning the blame to the “world” or to society, as it often only corresponds to the nature of artists, to clarify what their own mistakes, omissions and misconduct lay and lie in. Such self-criticism is strictly speaking only possible within the composition – in the form of future works – and we will have to wait and see how the most talented and sensitive of composers react productively to the present crisis» [6, p. 9]. This is what Mahnkopf demands, and since this demand was made, he has diligently contributed to keeping the «process of self-criticism» going on. And although Mahnkopf names the obvious «material exhaustion» [6, p. 14] of New Music, criticizes its non-public discourses, laments the loss of its linguistic character² (what does not challenge it or only subordinates it, on the other hand, is the category of audience or rather the role it plays or could play for New Music).

This, however, enables me to change my perspective, which makes me think about the constitutive contribution of the audience or a listenership in and for the «musical network of interaction and communication» I have looked at in relation to New Music.

The question from the perspective of the «audience»

It is important to me not simply to understand «audience» as an anonymous, abstract quantity, but to address it as a hypersummatic sociotope, composed of real listeners in their present world, which has not only been determined by economics and work since today, in a highly differentiated way.

¹ Quotation from the beginning of Michel Follin's documentation, *György Ligeti*, Artline Films 1993.

² Comp. to [6, p. 127f].

I do this resolutely because contemporary music sometimes confronts the audience with arrogance and arrogance in only a slightly reserved way. And even where a certain role has been and is assigned to it, this happens often only instrumentalizing. Through appropriate (supporting) activities or expressions of pleasure, rarely dissatisfaction, it should and was allowed to participate more or less in an approving way in the process of musical exchange, but of course without ever being able to bring about the consequence, actually – and certainly not at all admittedly! – to decide on the sense or nonsense of a piece of music, however it may be. Rejecting reactions were valid – on the contrary! – The reaction of the composer in question was not a confirmation of his «provocative intention», but not a manifestation of a sign that was used to pause for self-criticism, for example as a warning that the relationship between composer and audience might have been overstretched or that it had been terminated in principle.

In order to do even the slightest justice to this perspective, I will first confine myself to a very sketchy outline and will also limit myself to picking up from the wealth of sociologically certainly all the significant characteristics to be considered, at least a few important but representative ones¹. When I speak of the working world of the social subject, I do not only think of the place and time of that activity that necessarily has to do the same in order to gain the means and possibilities to make a living from the yield of this work, but I also think of the social significance that work usually has in the life of the individual²: it is the actual, the life of the individual determining quality, in contrast to which other spaces certainly sort themselves out on its periphery. It will also have to be remembered, for example, that although «leisure» may belong to the supposed «free spaces» e.g. «the spare time», it is only determined by its reference to the world of work, both in terms of quantity and meaning! Let us assume that man is formed much higher by the demands of his world, a world created by man, than he is able to influence the world as a whole by forming it³.

This forming process in turn generates and releases a certain type of human being with a certain peculiarity: namely, to be used and adapted as a human being, to work in larger or smaller groups in order to become accustomed in automated processes to delivering a well-functioning element even within them, which only in rare cases has to do with the planning of the processes as a whole with the products, services or goods that are created as a result⁴. The powerful result of these automated processes is that both the result and the self-

¹ Comp. to [3, p. 164].

² Comp. to [3, p. 164].

³ Comp. to [3, p. 165].

⁴ Comp. to [3, p. 165].

perception are constantly being automated. What Karl Marx, as we know, has described cleverly and aptly as the «alienation process», not only has an increasingly oppressive effect, but also a more and more comprehensive effect, since the experience of alienation does not, of course, stop at external working life, but also influences and shapes the inner situations of the human being, and here at his creative powers and abilities¹.

It may be that there are still enough resisting mechanisms and people still retain a sufficient rest of creative potentials, but nevertheless the dominant experience of alienation leads to a certain attitude towards life! For that person who is no longer fully addressed in his creative abilities and human qualities, and who, moreover, is only addressed in a very specific way, and above all who is no longer able to redirect his creativity back into his working or allow it to become active in his contributing work activities, is, according to all observations, increasingly behaving passively! And this passivity then finally shows up again in his behaviour during the so-called «leisure time», namely in what and how he fills his leisure time². After all, he is accustomed to continually absorbing and serving, and the world shaped by the media also reinforces all passive modes of appropriation through their granted effortlessness, and thus transforms man into a (– particularly interesting for economic cycles –) «consumer» in a constant and persistent manner!

«Consumare delectat», with this concept in modification of a well-known saying, I want to simultaneously display a shift in values that seeks the essential in the active consumer behaviour that can be arbitrarily increased into all pathological manifestations, but makes one forget about what content and what it might have to do with me (as the real individual). Thus, meaningless working entails meaningless behaviour – even if perhaps not necessarily and automatically – as once meaningless behaviour, conversely, has a strengthening effect on speed and extent of increasing meaninglessness. The face, shape, but also the increasingly drastic effect of our current leisure industry could hardly be explained differently! «Plug-and-play» – simply plug in and play right away, don't worry about annoying assembly or operating instructions, about delays in success only through the acquisition of complicated codes or operation/play techniques, about the power that comes out of the socket at any time of the day etc. – «Plug-and-play» is not only the motto of a sophisticated leisure and wrapping industry, but the maxim of a generation that has now arrived at the management levels of industry, service and trade! It is questionable that the cultural techniques learnt are actually so effective and holistic. What is alarming

¹ Comp. to [3, p. 165].

² Comp. to [3, p. 165].

in contrast, however, is the shift that what once served a recognizable «purpose» as «technology» has now become so unquestionably independent that the independent «technology» now in turn makes functional commitments, references to meaning, and general queries about content seem obsolete. The sense or a deeper lying «message» appear like foreign bodies, possible decoding claims like impositions.

The extent of the almost Socrates-like aporia makes it clear who may be squinting at the link between the areas of work and leisure, e.g. through music. It is completely a romantic idea to still come across the legendary work song in the automated work process – there is simply no more room for it in a factory room full of machine noise, in an assembly hall, at a drawing table, in a law firm, at a computer workstation¹ – and it has probably always been sung primarily on the way to or from work or generally after work is done! But also the undertaking to make work «pleasant» by means of comprehensive music sound reinforcement, individual music transmissions to individual workplaces or by zone-limited residences in well-calculated breaks with specially selected or specially «designed» music, has a pale taste! This has nothing to do with an «invigoration» of work, but rather with an increase in work performance through «feel-good factors», because in this way the awareness of the monotony of work, the intervention-dominant degree of automation, can be pleasantly masked.

Let me put it this way: in our automated, highly engineered working world, neither song nor music can be regarded as the cultural representation of the self-designing human being; they no longer have a place in it². What place do all kinds of musical involvement take in leisure time? At any rate an astonishingly high one! On the other hand, one's own musical activity, even singing in a choir or making music in a group, is relatively low.

At the same time, however, the interest and willingness of young people, especially those from different backgrounds, to take part in musical events, above all to address the masses, is relatively high.

The receptive behaviour towards music, listening, clearly outweighs one's own making, active making of music – even if the Internet and the software easily available on the Internet in particular invite people to engage in disco activities without further musical knowledge or hurdles. In any case, it would be a fallacy to assume that the exuberant music glut led to some kind of positive influence on active music-making or musical understanding. On the contrary, the effortless satisfaction of consumption will now only promote inertia on a

¹ Comp. to [3, p. 167].

² Comp. to [3, p. 168].

massive scale, which will also constantly increase the number of people consuming music on a massive scale¹.

An education through music and to music resonates little, especially not when it is a matter of acquainting oneself with music that cannot be chosen by the music enthusiast himself and which can, as it were, be called upon self-referentially to confirm one's own musical taste².

In principle, the following applies: «We should beware of ... (interpreting music as “a strong counterpoint of humanity” to technology and economy) in a one-sided way, as if an animated world could be built next to the alienated world and reality could be changed from this realm of the muse»³. This view in the world of technology and economy is contrasted with the basic historical experience according to which man is a whole and strives to stand as a whole in the world, in his world, even in all current subdivisions and segmentations⁴.

Despite all justified scepticism, there is a deep, mostly unspoken longing for a fulfilled existence in one's profession and in society. And thus the historical life situation is called upon, that from the music, rather from the musical experience, again help or life help becomes possible for humans⁵. But if it is possible, then it is also necessary! For the person who seeks meaning in his life will hardly find satisfying answers in the world of work and technology. The sought-after answer feeds itself, as in every art, especially in music, from its own content, from its own ideality and perspective, which are neither formed by something realistic or practical nor conceptual, but on the contrary manifest themselves as something emotionally tangible beyond it⁶. Music also differs from the other arts in a second point. The power of community building is inherent in music. One should only recall the practical practice of music, for example making music, which is dependent to an incomparably more essential degree on togetherness, forgetherness and also interplay with other «one anothers»⁷.

And yet there is something inherent in this joint music-making in terms of concentration and intensity that distinguishes it from the self-distractions of a permanently stimulus-flooded world of permanent animation.

All in all there is an overestimation of the activity today! By this I mean the inability to let something simply happen; the inability to let something

¹ Comp. to [2, p. 52].

² Comp. to [3, p. 170].

³ Comp. to [7, p. 53].

⁴ Comp. to [7, p. 54].

⁵ Comp. to [7, p. 56].

⁶ Comp. to [7, p. 57].

⁷ Comp. to [7, p. 58].

happen to oneself something and to simply accept what one has experienced¹. Use as the movement e.g. in the internet is designed for such an activity. The cursor pulsates, the screen darkens and activates a screensaver after a certain time of not entering the data, the video game requires an interruption of the game flow, both acoustically and optically, for new «commands» and even the fish circling in the artificial aquarium are animated by bubbling noises, flow simulations, plant movements and changing incidences of light. A density of events, a speed of decision-making and a sequence of actions that is measured in business life and directed at everything else are practiced, because at a leisureliness in which an uneventfulness that fathoms the boundaries of perception is possibly able to assert itself at all.

Practice and patient perseverance in leisure are opposed to this understanding of life². In the opposite direction, as it were, leisure practices silence, silence creates the conditions for one to begin to listen³. Ultimately, it is the silencer who is able to listen. Leisure («Muße») understood therefore Josef Pieper as «the attitude of the purely receiving immersion into reality» [8, p. 22], to which he assigns «an openness of the soul, to which alone the very great, happy insights are bestowed» [8, p. 22], which cannot be caught or forced by even the greatest mental work or effort. In the final analysis, the sense of leisure is not that the human being functions without disturbance, that he serves a given minimum decision-making or input speed, but that, as Pieper says, «in the midst of his social function, the human being remains, i.e., that he is not a human being, that he remains capable of looking beyond the excerpt milieu of his functional position, of celebrating the world as a whole, and of realizing himself as a being that is designed for the whole of the world – in a free, i.e. in himself meaningful, i.e. not “engaged” doing» [8, p. 22]. In this way, leisure creates the precondition that man, in his life references and business activities which oppress him, does not only let himself in for musical experiences, but also comes to himself in letting himself in, but in coming to himself can also accept himself as the world in which he lives⁴, to become free in order to pay attention to what music, here: what works of new music have to say to him at all.

So what do I mean when the findings that I present here for the field of composition, represented by the composers entangled in their compositional «procedures», as well as for the field of reception, represented by a «modern» audience in its severely alienated working and living conditions, in the whole of

¹ Comp. to [8, p. 20].

² Comp. to [8, p. 22].

³ Comp. to [8, p. 22].

⁴ Comp. to [8, p. 23].

the «musical network of interaction and communication»? Well, I want to point out that a rapprochement can neither be expected only from one side nor only from the other, and will certainly not take place as long as one side does not understand and acknowledge the needs and their justification of the other side! If music is to function and functions as communication, all participants in musical events are basically interactors, whether as producers or recipients, whether as distributors or consumers – of course with different rights and duties. It is time to look for approaches, or at least some impulses, which first of all introduce these two interaction partners composer and listener anew, because they necessarily depend on each other and cannot be separated from each other.

Sketches for an approach

Even though ethics and aesthetics may seem obsolete to us in some respects and through eloquent historical appropriations, the long discriminated ethical dimension in music reopens itself not least in the mutually penetrating and mutually motivating interplay of all forces and instances involved in music-cultural events. It is about nothing less than the right relationship of composers, musicians, listeners, genres, styles etc. to the subject (i.e. the music) AND its context (as its «musical network of interaction and communication»).

The notion of music as an expression, as a conceptual art form, as a representation once of organized order, then again as a guarantor of the last free space of the subject defending itself against social access does not change anything!

Rather, the question remains and poses itself, as it were, in transformed form: Is the connection between music and ethos, as it has developed again today as a driving force and once decisively in the historical horizon of our musical culture, really, as Walter Wiora once diagnosed for the present, «largely atrophied and have lost its preconditions» [10, p. 28]?

A cautious, thoughtful attempt at answering this question can only be differentiated: yes, with a view to music from the perspective of production, no, if we simultaneously link the production of New Music with the question of its social value and cultural significance! Because, of course, since the question of music is anthropologically entangled in them, people wish that music offers them a home and speaks to them – which, with regard to contemporary music production, will certainly not be in favour of the productive side in terms of the relationship between acceptance and interest.

But what does that mean for composing music itself? – little or a lot!

It is not a matter of simply setting aside the historical orientation variables of an aesthetic profile and dimension that has developed in our cultural circle. Such attempts, where they were made, were always weighted down to failure or at the price of being tied to certain – in this sense – non-musical, ideologically

bound back preliminary decisions. Nor is it a question, because exhausting and very quickly misinterpretable – I like to repeat this – of renouncing the orientation towards the audience as an equally important parameter for this reason alone, or of solving the problem by taking up the lance for a certain compositional strategy or a certain musical language, for example because only there and in such a way can it be implemented. Rather, it is a matter of fundamentally regaining the ability to communicate and to speak for a reference value that has dropped out of the framework of contemporary musical creation. And in my opinion, the mistake lies in those fallacies which, from the insight into the at least advantageousness of the audience's viewpoint, have above all taken consequences one-sidedly on the side of genius and material aesthetics! But when we talk about music as a communicative structure, no matter how intensive, no matter how compromising, no matter how different, the efforts may be, all these consequences are ignored if the individual artefact for interested listeners cannot be related to a message concerning them. The key question is: what does this one real piece of music, which I can and should listen to, which is really great, really boring (hopefully not!), totally different than usual, totally known etc., actually want to tell us? And this question can only be assessed and experienced by all listeners of this world if they are enabled to participate in music in a communicative way. The «new» may well be rooted in the way it can only be said with new means; but conversely, it would be a fallacy to assume that «new means» per se already guarantee a message! Some new things, certainly also some old things, can also be said by perhaps saying them with «old» means that have been used so far, but which, in view of the message, are brought to a new speech. Justification derives this one way or another from the claim to content, from the «embassy» claim that music, whether it likes it or not, always raises when it assures itself of its communicative claim and also follows it. In short: audience orientation is obeyed if the composer with his piece has something to say «in new music» something, of he desires and for which he strives that he would like to be also actually understood with absolutely unrestricted use of all of his compositional possibilities, abilities and innovations – which implies thus to respect his audience and to it in partnership face.

This address, in turn, would take «audience» so seriously that it would have a relieving effect on the attitude that festival audiences, not least of all, like to make use of, are often concerned with impaling and ascertaining a variety of stylistic features, interesting details or tonal novelties that have not yet been heard, in order ultimately to dispense only with an outward and inner identification with content! In spite of the strangest and sociologically most

popular surveys of the audience, the listeners are not as dumb and certainly not as stupid as we occasionally allow ourselves to be told, but in case of doubt they part again like someone who does not feel addressed by what they hear, without understanding, whether addressed or not addressed. They are compelled, as it were, to take evasive action, if they do not completely abandon their interest in new music, to concern themselves with the sparse cognitive value of the identified musical means, in order to forget about the question of the «end», the message, precisely because no message – and that is then completely indifferent! – what in this case is tantamount to: is then probably also not present in music!

With a reweighting of the audience, the foundations are laid for a restitution of the meaning for composed New Music in society. Admittedly not in the sense of a simply empirical «audience», which has been determined by sales and survey statistics. As a category of communication, the audience here represents an ideal-typical, a structural orientation variable, which should above all enable communication to take place, which at best can only be achieved through its plural in cultural reality, through audiences: the circle of the communication process. In contrast to previously considered and already considered interactive communication processes, I do not only recall a familiarity with musical compositional grammars more or less redeemed by connoisseurship, with the syntactic handling of structural compositional measures, but I also grant the audience a right of participation that goes beyond this. Communication is not only irreducible on its technical side as well as on its interactive network striving. But communication only makes sense when it is also about something, when technology and function refer to a content, a message.

So, I'm not interested in anything but jangling – in delivering New Music to the audience and its needs, and even less in giving the word to a certain aesthetic orientation, in prescribing any, even certain or fixed message, which only repeated the unspeakable attempt to bind music ideologically and make it serviceable. On the other hand, I am very much concerned with securing a decisive position for the question of messages and their function in the understanding of New Music, in order to specifically confront that prematurely accepted crisis-like cultural meaninglessness, which retreats to technical details or constructivisms of all kinds.

It is not unlikely, however, that when attempts are made to implement an appreciation of the audience's value in composing, it is not immediately the case that the right language, i.e. the language that can be understood by all, will emerge, but that new misunderstandings may intervene and even burden the ability to maintain the intention of communication in terms of content. At most, however, this limits the suitability of the sought-after and realized musical

«content solution», but in no way contradicts the ethically motivated fundamental concern. From this reference, namely to want to communicate with the audience beyond stigmatization through a declaration of non-competence or the reduction to a comfortable consumer attitude, from this effort and the effort to develop New Music, and this is not limited to individual «works» that more or less expose themselves to this claim and take it seriously, but from the principle of an attitude that grants a commitment to the communicative entanglements in compositional thought and creation. And when I speak of «audience» in the sense of an interested audience, which it is quite simply a matter of presupposing, then it is not a question of discrediting this size again by at the same time also here already discrediting the term «audience» more fundamentally than the perhaps empirical size of the «Festival of New Music»-visitors, who could be pointed out laconically! The aim is to establish and grant dignity to the category «audience» in the «musical network of interaction and communication».

New music has – whether now recognized or not! – It is of decisive (critical) importance for our social coexistence. There can't be enough of it! But it finds its limits in that loss where it is no longer willing to give an account of who it intends to communicate with about what and for what purpose. For with regard to music's phenomenological reason of appearance, this also applies to it: Nobody can or should force us to listen to New Music – it can only be done by itself.

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ФОРМУВАННЯ СТРУКТУРНИХ ОСОБЛИВОСТЕЙ МУЗИЧНИХ ФЕСТИВАЛІВ У ЗАХІДНІЙ ЄВРОПІ: ІСТОРИЧНИЙ АСПЕКТ

Актуальність теми. Фестиваль є одним із показових явищ сучасної культури. Звернення до його аналізу дозволяє зрозуміти основні напрямки