

SECTION V

THE ROLE OF THE COMPOSER IN A CHANGING WORLD

LE ROLE DU COMPOSITEUR DANS UN UNIVERS EN TRANSFORMATION

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In order not to hold up our panel's discussion, I have chosen to speak only on a few selected points from the complex of acute problems. So called " contemporary music " of the 20 century existed with all its ingredients already towards the end of the twenties, a time I was a student. The struggle between intellect and emotion, between the conscious and the subconscious, between exact science and mysticism was in full swing. Since then nothing has changed basically. Through the enormous clouds of dust in this vehement and exciting development, we can see now the first symptoms of dissolution, amongst them the tiresome repetitions of principles, a paradox to the beloved anti-dogmatic manifestoes. Those symptoms are the beginning of the next phase, to which we in our days are performing the praeludium.

Within this context I would like to remind ourselves of a speech by ~~the~~ the famous german poet Hugo von Hoffmannsthal, in which, already in the first half of the twenties, he spoke about the necessity for a " conservative revolution ". This word, of course, has been grossly misinterpreted and finally disappeared in the turmoil of events. Fifty years later it rises again and we are about to understand the message.

Hoffmannsthals " conservative revolution " is directed against the abuse of the past, the prodigality of each yesterday, all of which led to a manic manufacturing of ever new sensations to satisfy the animal appetite of the consuming masses. The big providers are the mass - media. With their enormous financial profits they support schools for theoretical substructures and festivals and competitions for the façades.

Here, the sensations for sensations sake, are framed in ideologies, ~~notwithstanding~~ notwithstanding politics. Here the creative artist belongs to a manufacturing clan, financially secure but sacrificing his individuality. This sacrifice is the unifying essence of the last 50 years. The greatest sin is a personal set-up of criterias

Traditional words like " Freedom " and " Spontaneity " are newly minted to serve anonymity. Musical notation, one of the main pillars of visualizing sound, criteria, has been destroyed and changed for musical graphics. About musical notation it has been said that it is " a symbolical representation of autocratic capitalism ". Musical graphics de-

mand the performers creative abilities. Each time he plays a graphical composition, he is ordered to be spontaneous. This backfires very soon, as we all learned empirically. The inner discipline of improvisation has been destroyed by chance - spontaneity on order.

Mac Murray said in one of his lectures: " The artist does not act by impulse, still less by the compulsion of rules, but by the nature of the reality which he apprehends ".

Furthermore, the term " Experimental Music " is still the trade mark for avantgarde - products. But if you notate your first musical ideas, it is not anymore an experiment. Therefore I believe we will soon be witness of the coming of a new notation, quite different from the traditional one. With this the responsibility of the individual will be resurrected, creative interpretation will take ~~his~~ its proper place, science will serve art, conscious and subconscious in the consumer as well as in the artist will be brought into <sup>wanted</sup> equilibrium. This is what Hoffmannsthal meant by " conservative revolution ", doubtless the main function in the role of the future composer.

(to my mind,)