

EUROPEAN CLASSICAL MUSIC IN TODAY'S WORLD

Dedicated to Robert Freeman

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The end of each century, and especially the end of a millennium, is characterized by a “fermentation” of thoughts and the asking of alarming questions aimed at the past history and future. Thus the ghost of decline of “European Classical Music” affected western countries. Even Central Europe will not be able to avoid similar considerations despite the fact that the situation here after the fall of the Berlin Wall is specific and until today (for the better?) has not yet crystallized.

The last exclamation was the book from 1997 *Who Killed Classical Music?* by the influential London music critic Norman Lebrecht. In Chapter 11, entitled “The Day when Music Died”, Lebrecht contrives a fictitious New Year’s Day concert in 2001, when in Vienna at the presence of celebrities, kings, presidents, ambassadors, entrepreneurs, bank officials and ship owners from all of the world, Umberto Eco, Barbra Streisand, Yevgeny Yevtushenko, Arnold Schwarzenegger, Sonia Gandhi, Steffi Graf and dozens of annual subscribers who sit in the same places as their family ancestors during the time of Kaiser Franz Josef and Gustav Mahler, a concert takes place “that is to end all concerts.” Hundreds of newspaper reporters, with the ever present paparazzi, are crunched together in the foyer who up to now have never before had such an opportunity to follow such a huge and juicy quarry.

The Wiener Philharmoniker under the direction of Carlos Kleiber first perform waltzes by Johann Strauss. Then follows a doyen from among living composers, Luciano Berio, as he conducts the world premiere of his orchestration of an early violin sonata by Richard Strauss. Each movement will be performed by a different violinist: Midori, Itzhak Perlman, and Anne-Sophie Mutter. After the intermission, Lorin Maazel, noted as the “highest-paid conductor in the world,” conducts a medley of opera arias sung by Plácido Domingo, with the everlasting Kiri Te Kanawa joining him in Verdi’s *Otello*. The anticipation increases for there is a rumor that at the end Luciano Pavarotti will perform unexpectedly, who especially for this occasion will interrupt his retirement in Modena.

A hundred million viewers watch this concert in a live TV broadcast. It is also forecast that at least a million of them will additionally buy a recording of this concert, exclusively released by Sony on a recording medium the size of a credit card. Only the critics reflect the anti-diluvial program, whose majority of pieces were hits

during the reign of Queen Victoria, and also Berio's so-called world premiere re-works a Romantic composition from the 1880s. They complain that music of the twentieth century was excluded because it was too conflictful, disturbing, and unpleasant. "People go to concerts to enjoy themselves," claims the concert's promoter, "not to be reminded of things they came here to get away from." This will be the last concert after all, because nobody will ever put so much money together in order to pay honoraria of such stars and other expenses.

Lebrecht contemplates on other humorous speculations from his fantastical concert, interpolated by verified facts and citations. He characterizes our contemporary period as escapist, greedy for only entertainment and television broadcasting of familiar faces and only interested in the merry-go-round of money. His vision is catastrophic: the increasing deficit of musical institutions (for example, the Metropolitan Opera's in 1992 was \$ 45 million), constantly inflated salaries of superstars, the decrease of concerts, the collapse of orchestras, the collapse of professional music schools, the decline of classical music, and an overall vulgarization of taste. Lebrecht considers the media and monopolistic record and production companies as the primary culprits, but also "maestros" who unscrupulously tighten their salaries unendingly higher, so that their fee for a single concert many times exceeds annual salaries of orchestral players. An exception is Leonard Slatkin, chief conductor of the National Symphony Orchestra in Washington, D. C., who in 1992 lowered his standard fee so that "in twenty years ... I want to have orchestras around then to conduct."

"It will never be so bad that it cannot get worse," as a Czech ironic saying goes. But the contemporary world situation of European classical music, as one of the highest values that mankind has created, stands at the end of the century worth considering. And especially because in December 1997 I had the opportunity to participate in Salzburg's seminar "Music for the New Millennium: Classical Genre in Contemporary Society", and together with sixty foremost personalities of the music world from forty countries, discuss and consider these issues during an entire week. The seminar, over which the spirit of Wolfgang Amadeus seemed to be floating, was opened by Robert Freeman's question, "What is the position of classical music in individual countries of the world, and whether or not the situation is improving, deteriorating, or remaining the same?" Here is my attempt of an answer.¹

1. Towards a Classification of "Classical Music"

Taken as a model I understand European classical music to be European concert music whose primary and main intent is a listening and aesthetic function. This is a music that from an aesthetic point of view best corresponds to Kant's concept of "conceptless" and "disinterested" beauty written in his *Critique of Judgement* (1790). I consider the sonata form as the representative formal shape of this type of music, the sonata cycle as the key genre, functional harmony as the systematic paradigm, and the piano, string quartet, and symphony orchestra as the most important instruments.

I consider the Classical period as its central time period, as in, for example, the music of Haydn, Mozart, and Beethoven. In regards to style, we are talking about a "classicism" and "classical" music.

I consider all European music from ca. 1600 to 1900 with a significant aesthetical function and which is characterized with an increase of a stylistic change to be European classical music in a broad sense of the word: for example, the instrumental music of the Baroque with its fugue as form, vocal forms including opera, Romantic programmatic music, and Impressionism. The classification corresponds with Vladimír Helfert's three-hundred-year period of a melodic-harmonic style; even in the agreement of the pragmatic meaning of the word, which is used in the classification of European music from around the world. In regards to subsequent traditional stylistic overlappings, such as Neoclassicism, the three-hundred-year period is extended even into the midpoint of the twentieth century.

It is a music which was mostly performed on concert stages and in opera theaters. It must be noted in this connection that the oldest public and subscription concerts occurred at the end of the seventeenth century in England and during the 1720s in Hamburg and Paris, and the first public opera house was opened in 1637 in Venice. This music as a whole holds the greatest attention of the traditional concert and opera public, and is in the world today the music most recorded and disseminated by such recording giants as EMI, BMI, Polygram, Sony, Naxos, Deutsche Gramophon Gesellschaft and the mass media.

I will not use the term "European classical music" to refer to older periods such as, for example, Gregorian chant, or Renaissance vocal polyphony, despite the fact that also this music is classifiable as "classic" and contains today primarily aesthetically effective artistic forms.

Let us consider for a moment the problematic and multifaceted designation 'classic'. Clearly, this term in music not only denotes the historical period of Classicism (roughly from 1750–1830), but also expresses the strong and overall accepted quality. The latter definition is a reflection of a structural perfection, formal independence (the Aristotelian *unitas multiplex*), clearness and simplicity (the Augustinian *claritas*), cultivated sensitivity and good arrangement (Apollinian principle), but also an expressive complexity and richness in ideas (not "academia"). If we leave a time horizon aside and only take into consideration qualitative and evaluative aspects, then "classical music" is created by a body of works which can be considered as an "artistic ideal" according to area, style, genre, etc. That is why it is also possible to talk about "classicists of the twentieth century music" and to metaphorically label Schoenberg as a "classicist of dodecaphony." According to a global frame we can also consider traditional American jazz or Japanese traditional court music to be classical. That which is considered classic was/is often that which is rooted from "below", from natural folk roots and reached through brushing up on folklore elements and through intellectualization into a formal perfection. At other times, that which is considered to be classic in music is that which was handed down for centuries and showed a remarkable life capability. Classicism is in general respected, and in modern civili-

zations where there may be a danger of its dying, protected and collected, such as classical folklore for example.

It is surprising that music reached its classical state in Europe as the last art form. It is a later and specific analogue to Greek classical sculpture and drama of antiquity, Gothic cathedrals, or French literature of the seventeenth century. I consider Gothic cathedrals as the most similar parallel to European classical music. If Goethe's claim were valid that "architecture is petrified music" (which naturally cannot be valid, because one cannot compare a static plastic art to a temporal art), then the analogue of Beethoven's Symphony No. 5, "Fate", or Mozart's *Requiem*, or Bach's *Passacaglia* in C Minor for organ could be Paris's Notre Dame Cathedral. Similar to cathedrals, large autonomous musical forms of European music point to heaven, an honor to God, or his exhortation, or as an expression of man and a monument to his capabilities. Unlike other civilizations, these self confident and aristocratic tendencies to reach new heights, and a lack of greater humility were shown in music historically as an ever increasing tendency towards individualization in the likes of the so-called Modernism. This cult of individualism and Modernism includes at the same time a unique pathos of humanism.

European classical music is denoted in Czech musicological literature by many other, more or less true attributes as, for example, art music, artificial, artistic music, serious music, independent music, composed (as opposed to improvised) music, "opus music," concert music, symphonic and chamber music, autonomous music, "fine" music, and "good" music, etc. Other languages include definitions such as art music, *Darbietungsmusik*, *ernste Musik*, *ästhetische Musik*, serious music, *Werkcharakter-Musik*, and others. In a geographic context are used defined terms such as European Music, Western European music, or Western Music, and *abendländische Musik*, which oscillates according to the geographic area and type of culture, from where European music is judged. Recently it is necessary to define European "Western Music" itself in comparison to the non-European "World Music" or ethnic music that is in Europe more and more frequent.

The definition of the terms 'classic', 'music', or even 'European' has many obstacles and entire books are devoted to this problematic area. For our purposes, we will use the term European classical music as a term which may be pragmatic and simplified, but which is brief and the most understandable due to the ever increasing amount of actual or actualized "musics" evolving from today's world.²

2. Classical, Modern, and Contemporary Music from the Language's Wisdom Point of View

Music at the end of our century is characterized by many attributes. Let us consider for a moment what **language's wisdom** tells us about the terms 'classical' (or today's Czech synonym 'serious'), 'modern', and 'contemporary' (or 'avant-garde'). By the term 'language's wisdom' I mean the capability of human language to realisti-

cally and smoothly react to constantly developing reality. At the same time it is very inspiring to focus on the language of the young who, like every generation, are sensitive and intuitive, and who, whether we want it or not, will co-produce the receptive consciousness of tomorrow's music. The results, to which we will arrive as a result of our significant and valuable analysis of these words, will be very similar to those of sociological research.

Classical or also **serious music** imparts with it a sense of "beyond time-ness," respect and admission, perhaps a personal distance, at other times a disinterest, or even a sense of irony, which, however, originates from the consciousness of the value. It is an elementary matter that is carried over from generation to generation. And that is why it is sometimes laughed at, and with the increase of years of the developed perceiver is more and more tolerated. This kind of music is the one by Bach, Smetana, Debussy, or even perhaps that of a rebel like Leoš Janáček.

The basic aim of classifying something as **modern** is a matter of time – here and now – and partly includes the term fashionable; that is, that by which contemporary society lives on – a present short time, a generational group. This actuality, often times a result of the very juxtaposition (parallelism or contemporaneity of two phenomena) between "modern music" and a life style is in the consciousness of the successive generation transferred into a positive value. This quality is high, because the new phenomenon is according to the saying "what is new is good" from its user's point of view very actual. Modern music of today's youth is thus popular music in various actual and actualized appearances, be it in the appearance of today's ever-green Beatles or another type of rock music. The popular music industry, be it the promoters or record companies, is very well aware of this fact, and that is why they always have new types of singing and instrumental stars, projects, arrangements, and repertoires in their reserves. It is similar as in the case of the fashion designers who for each season have new designs in order to present them to the public and thus create a new juxtaposition. By this I do not mean to say that their fashion designs or musical projects in their respective genres are not on a high professional level. But one cannot be surprised when a young person is satiated from morning to evening with fashionable, quality, flashy, emotionally pressured and aggressive, and shallow and short-term goods for one use, that a lot of time for listening to and enjoyment of classical music does not remain. A school music education offering old-fashioned methods of musical "classics" and "classical" values has no chance of success in comparison to "modern" music, and is rather a matter of laughter for the less educated youth.

Contemporary means "with the present time," parallel, for example the above-mentioned modern, but without any value judgment. It is only rather a registration of a fact which does exist, but practically has no social importance. True, names like Stockhausen, Boulez, and Donatoni are exceptionally famous and memorable, because people occasionally read about them as cultural giants, but few people have heard their music nor can they remember any of it. The term **avant-garde** has had a positive effect as a form of a vanguard – that is, something that is new – but even this loses its provocative meaning in today's period of relativism and postmodernism.

Contemporary music is only performed at special festivals and during nighttime radio broadcasts/concerts for true fanatics and individual composers themselves, or is sometimes tolerated at public concerts. During these kinds of conditions it is very unlikely that contemporary music (and not modern music, nor fashionable music as was the case, for example, with Wagner's operas) will become classical music after some 50 years, despite the fact that superb compositions are still composed. Perhaps a school education could aid in the popularization of this kind of music, but there again, contemporary music has to compete with classical and even more so with modern music.

During the "happy" time of Mozart, at least as we see it today from a historical point of view, there was no difference between something modern, contemporary, or classical; and there was no need for an avant-garde. The advantage was also that composers were superb interpreters/performers of their own music. On their own compositions they displayed their interpretative abilities, and not only maintained contacts with their public, but at the same time also enthusiastically convinced it of their own artistic truth. This trend started with Bach, Mozart, and Beethoven, climaxed with Chopin and Liszt, and unfortunately ended with Mahler. During this time European classical music was not only firmly grounded, but also towered towards the heavens. Today, on the contrary, we have unfortunately reached a state when these three phenomena have separated and classical as well as contemporary music have become from the language's wisdom point of view "unmodern."

3. Towards a Development of European Classical Music Up to Now

European classical music, and especially its "golden age" during the Classical period, has its initial contours during the middle of the eighteenth century, an unambiguous stylistic character, and a firm social position. Early during the aristocratic society European classical music gained a natural and primary social position, and its expansion was supported by the Enlightenment. Classical music, by itself, is also richly documented in historical and theoretical books, and in recent examples including the superb books by Charles Rosen.

Since the time of Beethoven the stylistic music development has accelerated due to the increasing influence of the artist's individuality. This is opposed to functional music which is burdened with associations other than music. The main developmental trend during Romanticism aimed more and more towards modern shapes, and during the twentieth century it even reached atonality, dodecaphony, timbral music, so that it would stop at the end of the twentieth century in the so-called postmodernism. However, even long before this period the initial fairly single and universal musical language of the eighteenth century branched out, for example, in the development of national schools, and later it even significantly and frequently broke apart, split apart, and returned to traditions and historical roots.

The beginning was almost idyllic. "My Pragueners understand me," exclaimed Mozart in regards to his music's good reception in Prague. Prague's street harpers and barrel organists agreed and played some of his arias from *The Marriage of Figaro* and *The Magic Flute* on the Charles Bridge. There is such a great similarity between the Czech folk music of the eighteenth century and the music of Mozart and Haydn that it is not clear who quoted whom. Similarly, other European cultural centers equally welcomed the music of Classical composers.

The first phase of the breakdown occurred only in the likeness of concert productions by the then twenty-year-old Felix Mendelssohn-Bartholdy, who in 1829 "discovered" the once "old fashioned" Bach, and for the first time after Bach's death performed the entire *St. Matthew Passion*. Since the 1830s the interpretative aspect of music has had a greater importance under the ever increasing number of public performances and the virtuoso. In the realm of concert music performers distinguished themselves from composers, and compositions by dead masters for the first time took on a secondary existence.

Another splitting, this time in composition, is evident from the Classic-Romantic synthesis of composers such as Brahms and Dvořák, the former being inspired by the music of Beethoven and the latter even by Haydn. By composing in the name of the so-called absolute music and autonomous musical forms they were not only praised by music critics such as Hanslick, but also encountered a natural incomprehensibility by modern composers such as Richard Wagner. It is from this period that the up-to-then relatively homogenous world of European classical music began to be divided. A polarization further developed with the influence of stylistic returns of Max Reger, and even of Claude Debussy by the creation of compositions such as *Le Tombeau de Couperin*. The next phase then occurred during the 1920s when neoclassicism developed; in comparison to other arts, music was again the last to develop this style. Theodor Wiesengrund Adorno symbolized this growing difference between traditionalism and modernism in his *Philosophy of New Music* (1949) in the contrast of Arnold Schoenberg as the innovator and Igor Stravinsky as the restorer of a bygone and dead music. He logically rejected Stravinsky and championed Schoenberg. Musical life in the second half of the twentieth century went by contraries, and decided that Stravinsky was right.

The stylistic diversity of compositions and musical life, having a greater likeness of schizophrenia as compared to the bygone relatively singular musical life, further increased during the second half of the twentieth century. On the one hand, a radicalness of modernism was attained in post-Webern schools such as pointillism, Musica Nova, timbre music, *musique concrète*, and Elektronische Musik, Donatoni's Italian and Boulez's French rationalism. On the other hand, more frequently various "neo" or "retro" styles were developed which were known during the 1970s as New Simplicity, soon after as Neoromanticism, American minimalism and other directions.

Poly-stylistic compositions of Alfred Schnittke and of Czech composer, Miloslav Ištvan, were significant from the point of view of the breakdown of styles. What was relatively stable and stylistically homogeneous in Stravinsky's music at least for one

or two decades, now became differentiated in each composition, even in single movements of a composition. A stylistic paradigm no longer was a clue for every composer, and each composition, including its stylistic paradigm, had to be invented as a whole every time.

As if this was not enough, modern popular music "leaped out" onto the world scene during the 1960s with the support of the mass media. This music, termed in German musicology as "trivial," as part of non-artistic music that has always existed, but few critics devoted great attention. This music, melodically simple, distinctly rhythmical and tonal, timbrally exciting and suggestive (in this regard, let us remind ourselves that Carl Dahlhaus even labeled some works of Brahms, Tchaikovsky, and Dvořák as "trivial" music), occupied the interest of the youth. Personalities such as Elvis Presley or the Beatles not only quickly became idols but in a short time also "classics." Early Music, New Age music, ethnic music of various nationalities and geographic regions stepped onto concert stages and into recording studios. For a long time folk music had been also performed but only in its secondary existence. In addition a Mahler and Bruckner "renaissance" developed. Parallel to this, Beethoven's Symphony Nos. 5 and 9, Mozart's *Requiem* or his "Eine kleine Nachtmusik", Dvořák's Symphony No. 9, "From the New World", Vivaldi's "The Four Seasons", Ravel's *Bolero*, Berlioz's *Symphonie fantastique*, and Tchaikovsky's Symphony No. 6, "Pathétique" were performed most frequently.

In light of this situation, the coming of postmodernism which is the last, apparently "non-developmental" phase of the development of European classical music, seems to be at the end of the twentieth century quite logical. So many parallel musical paradigms – filled with numerous musically valuable formations – have entered today's listener and composer's mind that all has been made relative. The up-to-date still observable avant-garde link of the twentieth century as an inheritor of Romanticism has completely splintered apart, broken down, and gradually has phased into the weave of parallel, earlier distinct, interpretative, compositional, and receptive paradigms. Tomorrow "to be new" may not only mean to genuinely be new and to continue in the suspected avant-garde orientation, but also "not" to be new or – in the unbelievable parallel existence of various musical paradigms – to be "whatever."

Since the 1930s Czech literary scholar and aesthetician Jan Mukařovský was on the side of the necessary avant-garde, and considered as a superior norm for the real artistic creation (that is, a "meta" norm) the obligation of the artists to surpass the present artistic norms, and thus further progress in one's individual forming of artistic material. Musicologist Vladimír Helfert formulated a similar opinion of the need for a stylistic innovation in his *Česká moderní hudba* [Czech modern music, (1936)], and correctly classified a three-hundred-year period of a development of European classical music in his *Periodisace dějin hudby* [Periodization of music history, (1938)]. The last period, from about 1600–1900, was defined by a melodic-harmonic style that precisely ended during Helfert's time, the beginning of the twentieth century. In agreement with this theory was the somewhat later book by the German sociologist and aesthetician, Theodor Wiesengrund Adorno's *Philosophie der*

Neuen Musik [Philosophy of New Music (1949)]. In experimental music the concept of modernism exists until today.

In the middle of the 1980s Czech aesthetician Jaroslav Volek presented yet another theory. He claimed that on one side there do exist epochs, styles, and cultures where the “meta-norm” (norm of norms) of art can be the overcoming of hitherto paradigmatic (which means most important, especially stylistic) norms, but there also exist other epochs, styles, and cultures where the meta-norm is the preservation of hitherto norms. It cannot be denied that we have reached such a moment. Indeed, European music has accumulated such a great amount of artistic material that it is inviting for a contemporary postmodern composer to solve this problem by criss-crossing, forwards and backwards, and to use a combination of whatever and whomever, as long as it is at least a little meaningful for him and at the same time organic from the point of view of the internal musical structure. However, it is possible that with this method the composers are only uncovering a terrain before a surprising solution whose logic will only come into fruition during the next millennium.

4. Between Ideology and Economy

In her article “Music and Revolution” from 1974 Zofia Lissa, using social changes as examples such as France after the French Revolution and Russia after the October revolution in 1917, correctly points out that up-and-coming social classes and groups of people bring with them into the new social environment their own receptive customs which they grew up in. That is why it is not surprising that they promote music which is dear to their previous listening experiences. And not infrequently do ascending classes and social groups attempt to create on the basis of this receptive experience completely new music. If there is a revolution indeed, then on the other hand they refuse music which is for them unfamiliar, foreign, and ideologically unsatisfactory – a music which expresses a strata or a group of people who have attained power earlier. That is why the Hussites destroyed church organs and subdued polyphonic Latin chant, and on the other hand introduced a monophonic style of singing of Czech sacred songs. Simple songs á la *Marseillaise* were spread after the fall of the Bastille in Paris as a reaction to the aristocratic music. During the 1920s in Russia were attempts to create a new proletarian music, often of a very experimental character (i. e., Mosolov’s *Factory*, ballet *Steel*). Later, on the other hand – frequently in the form of ideological dictates – modern “cacophony” and experimental music of the “art for art’s sake” type were rejected. A program emerged, social realism, that requested/demanded folk elements, simplicity, and following the classics such as Beethoven or Glinka. Songs for the masses and Shostakovich’s *Song of the Forests* became the interesting historical examples.

There were even epochal changes in Western countries during the twentieth century, though more in the manner of an evolution, and thus had a more gradual, civilizational, economical, and technological development. Even here the huge masses

of public, who in a free market absorbed the aristocratic society through their cultural and purchasing power, forced the creation of songs for the “masses.” The result was both the majority modern popular music and the levelling of minority classical music, including the increasing demands for an “accessible music.” Some quotations:

“For far too long, classical music audiences had been subjected to – and sometimes suffered through – an almost exclusive diet of new music that was atonal and difficult to enjoy. Attempts to commission or schedule accessible and emotionally stimulating new music were blocked by a cabal of atonal composers, academics and classical music critics, who seemed to share one common goal – to confine all new classical music to an elite intellectual exercise with very limited audience appeal. By their rules, any new classical composition that enjoys commercial success is no longer good... A programming revolution must take place in the concert halls, in the orchestras, in the opera houses. For the first time in years, serialism is going to have to start sharing space on concert hall programs with new music of broader appeal ... accessible new music is one of the keys to revitalizing classical music.”

In the previous quotations if we would change a word ‘commercial’ to a political term, ‘socialistic’, and would categorize everything under one heading as musical “understanding and accessibility,” then we could easily attribute these citations to Alexandr Zhdanov or to other Eastern European ideologists of the 1950s who believed in the “music for the people.” This is a noteworthy similarity for these citations represent the philosophy of one of the leading recording companies, Sony Classics. This is how its current director, Peter Gelb, reacted at the Salzburg Seminar in regards to the present crisis of the recording industry.³ Even other ideas by Gelb are worth mentioning or commentary.

After the huge boom of the 1970s and 1980s, when lifelong collectors of LPs of classical music bought new sets of CDs, the market became saturated. In order for recording giants to stay alive and maintain profits, or at least to survive, it was necessary to do something: especially “to work with artists.” Or as Gelb adds:

“Had the record labels been cultivating and encouraging greater originality and creativity from performers and composers in recent decades, instead of passively and almost exclusively re-recording standard works without consideration of popular demand and only at the whim of a handful of maestros eager to see their own performances permanently documented on disc, the collapse wouldn’t have been so sudden or dramatic. But unlike the pop sector of the record industry where creativity is encouraged, classical record executives long preferred to play solely the role of curators ... nothing more.”

An artistic and at the same time commercial success is considered to be, for example, the 70-minute *Symphony 1997* by Chinese composer, Tan Dun, who composed it for orchestra, children’s choir, 2,600 year-old Chinese bells, and for violoncellist Yo-Yo Ma. The composition was premiered at the handover ceremonies of Hong Kong to China, and the recording has sold about 50,000 copies within a few months. “It’s much easier for a composer to write music that is completely unfamiliar. It’s far more challenging to compose music that is somewhat familiar – thereby

making it accessible – and still be original,” claims Tan Dun about his composition which was commissioned by Sony Classics.

So once again: it is necessary to work with artists! And if the co-work is successful it gives a patron a good feeling about him/herself, representation to a ruler, hopes to the ideologist that through music he is cultivating a new person, and to the captain of the recording industry financial gains. Sometimes a really significant work of art is created this way. Perhaps Tan Dun's opus will be as successful as Verdi's *Aida* composed for the opening of the Suez Canal in 1871, despite the fact that *Aida* is not Verdi's top piece.

Despite some suggested reserves I do not mean to criticize Sony's new “cultural politics” in the slightest sense. In an attempt for a commercial success they are once again trying to solve the long-standing issue of musical beauty and its social value. Classical music became one of the artistic ideals, partly because up to now it has best succeeded in combining of depth and simplicity, an artistry and popularity. When Sigfried Borris in his *Einführung in die moderne Musik 1900–1950* [Introduction to modern music (1975)] formulated his vision of a musical Vitalism, I accepted his thoughts, because I found some of these efforts – such as communication, musical sociability and systemic openness very close to the aesthetic of neoclassicism – in some of the young Czech composers' music of the 1970s.⁴ But it is only a false assumption that it is possible to somehow guide and educate, perhaps even direct an artist. He/she either accepts a commission or an offered ideological concept, thereby making it part of his own psyche, and the result may be a valuable composition, or not, and this will be reflected in the quality of the artistic output.

Something different, of course, is a long and complex public education via a musical education system and by means of a “cultural politics” of a country and mass media. Here, two contrasting concepts are in conflict, each of which has its own drawbacks. The first more traditional and demanding concept follows the European paternalism, aristocraticism, and the Enlightenment. According to this concept the standard of musical life is a public matter, and thus the state should and must attempt to cultivate people's aesthetic needs in the sense of demarcated cultural ideals. Otakar Hostinský wrote in his *O socializaci umění* [Towards a socialization of art (1903)]: “People have the right for the best art.” Hence, it is necessary to “socialize” (democratize) art, which means to make it accessible in the widest strata of society. “Art should not ‘lower’ itself to the people, but people should be aspired towards its heights,” believes Hostinský. And throughout his entire life, Hostinský set his theory into practice: in hundreds of lectures about music he spread in all corners of Bohemia.

The drawback is that “people” or the public is not a homogeneous and supple entity and thus cannot be educated arbitrarily – not even according to the concepts of whatever artist or politician, not even towards a “picture” of any music (such as, for example, “art for art's sake”). Public education during “unenlightened” periods was unfortunately once too often educated, by method of “with a stick into an imaginary paradise.”

According to the second concept music and musicality is considered a private matter of each individual. The character of a musical culture is then a reflection of people's saturated musical needs via the market mechanism, which means "to each his own" (and according to his economic possibilities). What is considered valuable is that which sells, according to whatever need. In today's commercialism, media, and relativity of all values, a situation arose in which the uncultivated or decaying needs of the majority have become to dominate in the uncontrolled processes of the world's market economy and in today's greediness of capitalism. According to the saying "consumption for consumption" (as a negative of the saying "art for art"), people's needs are saturated by a constant offer of unending and shiny goods for one use in the likes of the overwhelming phenomenon of popular music.

Values of classical music are dangerously becoming a minority in this game of market strengths, and thus it is necessary to guard them, just like disappearing plants in New Zealand. In fact, the following situation could arise in which the "Lumpenproletariat" with his receptive habits (and with the help of the fast growing "Lumpenbourgeois") soon will put an end useless junk like "Beethoven and Company."

From the previous texts it follows that it is necessary to very sensitively, intentionally, and functionally affect the musical public in accordance to the thoughts of Hostinský, but at the same time to take into account the strong influence of the economic mechanisms. Something else is the matter of the individual artist. He/she does not want to be educated from an economical nor ideological point of view. He/she has laboriously earned his conditions for an artistic freedom and economical independence, and as typical intellectuals, has always attempted for his own third path.

As a student in 1969, after a concert of the 252d Three Choirs Festival in Hereford, England, I joined a very interesting discussion. A group of Western composers admired the Czech system of musical institutions, the state support of composers' work, and a strong Society of Composers and its influence on Czech musical life via state authorities. In response to my suggestion of a danger of an ideological pressure, the British composers complained that an economic dictate, to which they are exposed to in the West, is the same in results as the ideological dictate. I remembered this debate when the former powerful composers' societies lost their influence on the musical life at the beginning of the 1990s not only in the Czech Republic, but throughout all of the former Eastern Block countries. Despite well intentioned advice from several individual composers there was not a majority of musical artists willing to attempt to transform the former composers' organization into a likeness of a strong social lobby, but on the other hand, it quickly destroyed the former structures. Several individuals gained a lot this way. Talk about the ideology quickly disappeared among other composers and was replaced with talk of money.

Papa Haydn composed almost entirely throughout his life in an existential peace as a servant of Prince Esterházy. He created a large opus. His younger contemporary Mozart fled from his ideological patronage and financial security of the Salzburg Archbishop in order to gain artistic freedom. He was the first composer to leave his hitherto security and flung his artistic strengths onto the open market. He died at

thirty-six long before Haydn, exhausted by conditions which he chose himself. He, too, created a large opus. Today's relatively free artists visit various patrons-sponsors and institutions – and are looking for an opportunity towards self-realization, domestic certainty, and a better living. But in so doing they make compromises which even Mozart or Haydn would not have been able to make. And so, composers' and other artists' basic wish remains unfulfilled (and perhaps should remain this way): "Give us artistic freedom and money along with it. We alone will know what to do with them." If this condition would by chance ever come into fruition, then musical art would free itself from society's confinement and become autonomous. But then it would probably lose its social meaning.

5. Towards a Periodization and Position of European Classical Music in a World Context

Similar to the existence of a phenomenon during antiquity which was later termed Hellenism by which Greek culture spread throughout Mediterranean, and similar to seventeenth and eighteenth century Italian opera captivating Europe, so European classical music is the first type of musical culture which is spread through the entire world. This is so not only due to high aesthetic values of this music which are characterized by a transferability of its abundantly abstract and rational forms, but also due to an aggressiveness of civilizations of the European type; that is, the missionary activities anchored in the European sensibility since the Crusades, the colonialism and neocolonialism of powers, and also from today's mass media. On the other hand, this penetration often depends on the voluntary cultural orientation and receptive openness of some non-European regions and their relative passiveness of the domestic culture.

As it is impossible to unambiguously categorize seemingly singular epochs such as the European Baroque or Romanticism (for example, let us compare the Baroque in Germany, Italy, and Russia), so it is also impossible to clearly categorize the existence of European music culture in individual regions and countries of the world. This existence has either the likeness of an all-embracing acceptance of European classical music or even its local and receptive "Golden Age," or at other times it only has the likeness of a coexistence with the domestic "high" music culture or a specific penetration or fusion of domestic and imported music in the sphere of interpretation, reception, and perhaps also composition. However, one difference is notable. In the traditional three-point process – composition, interpretation, reception – often times in the existence of European classical music in non-European countries, the first phase of the process falls to the side; that is, the very compositional activity. Hence, the second and third spheres, interpretation and reception, are more dominantly developed.

Western Europe

Classical music has the longest tradition and deepest roots in Europe, where on the basis of simple attempts by the Florentine Camerata and further developments in southern, western, and central European centers it originated and gradually spread from the British isles and Scandinavia to the Ural mountains. It is also here where in regard to style it richly developed, and its ending in the form of various compositional "retro" and "neo" styles, original interpretational explications, and reviving listeners' receptions will naturally be the longest. Also, the influence of its strong institutional basis, which was created for its support, will reach deeply into the twenty-first century. The question is whether its continuity can ever be broken. Even in Europe did this music quickly go into its "secondary existence"; that is, music that has to constantly be enlivened and actualized by an "elucidating" art form and not by its own artists-composers, but by other artists-interpreters. A new specialized sphere developed – concert performance – and later also its theory including *Aufführungspraxis* and independent hermeneutics.

Today's conflict between the stylistic heritage of European classical music on one side, and contemporary composers' activities and listeners' reception oriented towards other types of musical structures on the other side, shows that European classical music in the postmodern world gradually went into an epoch which is its "third existence." But along with this it gained a likeness of a unique, sounding, and living museum, whose uncatalogable and magnificent collections are continuously and newly explicated upon and popularized by concert artists, music theorists, and pedagogues. Thus, its life is prolonged and multiplied, and paradoxically complicates the existence of contemporary classical music.

It is not necessary to discuss the situation of classical music of each single European country in detail. It is sufficient to state that as a consequence of a strong tradition, social care about the cultural heritage, and conscious education and cultural politics the musical life in former giant cultural countries such as Germany, Austria, Italy, France, Great Britain, Holland and others is rich, and I think that Lebrecht's indicated crisis there so far has not developed. The strength of European classical music is also self-evident by the fact that today there are a symphony orchestra and opera company in almost every major European city.

A country or region with a lesser musical tradition such as Scandinavia, and specifically Finland, deserves a special mention. Today's excellent situation of the art music in Finland is a result of a systematic music education program and an all-around state support for classical music including contemporary music. What is also new in Scandinavia is the large percentage of women composers, and that, for example, in Sweden up to 30–40 % of contemporary composers originally worked in jazz or rock.

United States of America

Classical music was introduced into the U. S. A. by immigrants who first cultivated it around Boston at the end of the eighteenth century.⁵ Its golden age was from the 1890s to about the end of the 1920s. It was characterized by the attempts of Dvořák and his students at the conservatory in New York to create an American national music based on American folk music, by the growing cult of Beethoven and Wagner and other European masters, and finally by the creation of many American orchestras and their further development. A typical example of the educational tendencies of the times was the remark made by Anton Seidl, a German immigrant who gained American citizenship and who was the first conductor of Dvořák's "New World Symphony": "That man, who asks for not playing some classical works at the popular concerts, is not a democrat, is not a republican, not an American."⁶

The next period was marked by the cult of conductors coming after Theodor Thomas and Anton Seidl, such as Artur Nikisch, Karl Muck, Gustav Mahler, and especially Arturo Toscanini from 1926 to 1954. A result of their activities was also the increase of American orchestras' performance level which performed mostly various European classics. Symphonic concerts became the "most important activities of American culture" and were revered by the public with words like "sacred" and "a sermon in tones." The respect towards conductors reached a level of worship, similar to the Wagnerian cult in Europe. In his *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (1987) – note the subtitle – American musicologist Joseph Horowitz reminds us that Toscanini, on one side attained a level of perfection in his interpretation of European masters' music and he contributed to its epoch-making popularization in his radio broadcasts, but on the other hand he almost never performed contemporary American music. By this he slowed down the development of an American national music which Dvořák had already advocated during the 1890s. Thus in the American public deepened a conflict between classical and contemporary music. As Aaron Copland said in 1941: "Very often I get the impression that audiences seem to think that the endless repetition of a small body of entrenched masterworks is all that is required for a ripe musical culture... Needless to say, I have no quarrel with masterpieces... But when they are used, unwittingly perhaps, to stifle contemporary effort in our own country, then I am almost tempted to take the most extreme view and say that we should be better off without them!"⁷

During World War II as a result of anti-Semitic terror of Nazi-Germany, America gained huge impulses with the immigration of significant European composers, musicologists, and performers. However, this led to yet another conservatism of the European tradition in the American musical life and at American universities.

Today America enjoys a number of superb and perhaps technically the best orchestras and opera companies in the world, the second most important musical universities after Germany, and a massive financial and institutional security by the private and public sectors, made possible by the legislature. During the past one hundred years America has given European classical music a dimension of world renown with

its performing quality, system of finding and supporting new performing stars and publicity mechanism. Concert halls, opera theaters, and musical institutions, such as Washington's Kennedy Center, New York's Lincoln Center or the Metropolitan Opera, or even the music center in Naples, Florida, are perfect and lasting shrines of European classical music in the "new world."

At the same time, though, it is apparent that, and this was apparent in Europe before it was so in America, up to now America has only one original American music: jazz. In the typical "melting pot" of American multiculturalism, world postmodernism including contemporary art, and tens of other directions of modern popular music, something new has been developing in the U. S. A. whose results will come to fruition in the twenty-first century. A diversity of musics unlike anywhere in the world has arisen in, for example, the multi-million agglomeration of Los Angeles with its significant Hispanic population, Asian, and African-American ethnicities. The richness and also the high standard of Los Angelian "musical cultures" became self-evident during the local music festivals during the 1984 Olympic Games. To the contrary, according to statistics only about 1 % of the Los Angeles population (about 100,000 citizens) is interested in classical music of the European type, but despite this fact one of the most important concert hall complexes and musical centers in the world has originated there. It is supposed that these new buildings attract new visitors and enthusiasts of classical music.

The development of music schools in the U. S. A. is symptomatic. For example, at least one-third of the current curriculum in the traditionally oriented Europocentric New England Conservatory of Music in Boston is devoted to American jazz and world music. A new phenomenon is also the increased import of American musicians into Europe. A symbolic breakthrough happened in the world of conductors when in 1997 the Munich Philharmonic Orchestra appointed James Levine as its Chief Conductor, first time an American.

It is as if one hundred years of European classical music has come full circle. "European classical concert music, as an exclusive preserve of high culture, is today an anachronism. The frame must be redrawn. In the U. S. especially, popular, vernacular, and world music genres must be meaningfully incorporated in programs and venues once defined by high culture only." These are the words of Joseph Horowitz about this problem.⁸

Japan

Japan can be considered a unique laboratory for Western European classical music, and currently one of the most important leaders along with European and American centers in its use. And this despite the fact that European classical music in Japan serves only as a "second Japanese national music," respectively as a "world musical language" besides the traditional domestic musical culture. The openness towards the incoming impulses from the surrounding world and the ability to preserve and also develop them – Japan has preserved much of the court music of China and Korea, where this original culture disappeared – has made Japan not only the

leading non-European country to incorporate European music, but has also deepened and enriched its hitherto existence by the production of musical instruments and technology, superb concert halls, and the fast growing creation of outstanding orchestras. Today, during one evening in Tokyo one may not only find the traditional Japanese Kabuki theater, but also French cancan, Mozart's *Don Giovanni* sung in Japanese, or hear Beethoven's Ninth.

European classical music began to penetrate into Japan during the enlightened era of Meiji, that is between 1868–1912, when this island powerhouse began to open itself to Western culture after many hundred years of isolation. Spontaneously, Mozart's music (for example, some sections of *The Magic Flute*) penetrated into Japan where its melodies were set with Japanese texts and were published in songbooks. The intent of the ruling establishments during the period of Meiji was to create a new national Japanese music through the combination of European and domestic culture. Reforms of schools and music were led from above, and these attempts were concentrated around the Tokyo State Music School. It was to educate and prepare experts – musical artists and pedagogues. The piano became the preferred instrument whose most important personality, Shuji Izawa, educated in Boston, proclaimed it as “the highest and best musical instrument of the world.” Shuji Izawa's students at the Tokyo school by their own powers first performed symphonic and operatic masterpieces of European music: in 1902, Schubert's Symphony No. 8, “Unfinished”, and in 1903, Gluck's *Orfeo ed Euridice*. Music education further developed during the first half of the twentieth century, and many leading concert artists, symphonic bodies, and opera groups performed in Japan. The development of the radio and gramophone record were fundamental contributors in the popularization and successful reception of the imported music.

The period from 1945 to the present can be considered as the golden age of European classical music, though mostly the music composed during the nineteenth century, in Japan.⁹ A dependence between a prosperous economy and a development of musical life has revealed itself. The attempt to educate a mass of new enthusiasts of this music led to the creation of mass educational methods, of which the “Suzuki” method with its thousands of young violinists practicing together in stadiums is the most famous. Yamaha pianos and other musical instruments, including electronic instruments, literally flooded the world, but also penetrated into numerous Japanese households. A good habit early on not only became an effort to own a car but also a piano. This instrument became a symbol of Western orientation and children naturally played the European piano repertoire.

As of 1993 there were twenty-two symphonic orchestras in the 110 million populated Japan (as compared to the former ten million Czech Republic – one part of former Czechoslovakia in 1989, where fifteen professional symphonic orchestras existed), and the admiration of today's musical world since the 1960s have become Japan's tens of technically and acoustically perfect concert halls.

Surprisingly, though, a departure from European classical music has come about even in Japan during the 1990s. It is in part due to an economic recession and the

saturation of the classical music repertoire market, new attempts in the creation of a national Japanese music (coming from domestic traditions of ethnic music), and efforts to develop Japanese contemporary music. The proponent of a radical concept of a return to the Japanese folklore was the unusually influential, originally serial composer, Minao Shibata (1916–1996). An important composer in timbral tuning compositions is composer Joji Yuasa who lives in California.

One-hundred-year long attempts in the creation of a national music rooted in European classical music in Japan as well as in America retrogradely explain the natural rise and development of “national schools” in some European countries such as Bohemia and Moravia. At the same time it has been proven that the harmonic and formal music system, which European classical music created, was so perfect that it could become a source of musical satisfaction and inspiration for members of other cultural regions and ethnicities.

China, Korea, and India

Though European classical music has penetrated into China and Korea to a lesser degree than in the Japan, even there superb symphonic orchestras and opera houses have come about. In view of their large populations, these centers (for example, Hong Kong, Shanghai, Peking, Seoul and others) with their number of musical activities are comparable to many European musical metropolises. Today, young Asians also make up a significant part of the students at European and American musical universities, and are winning the majority of laureate titles at world interpretational competitions.

The interest in European classical music is very small in the traditional music world power, almost a one billion populated India. It is limited to only a few cities where piano teachers teach, and where several amateur symphonic orchestras function. However, many European ensembles and piano virtuosos concertize in India each year. Indians oriented towards European classical music usually study abroad or at The Delhi School of Music.

It is interesting that American popular music so far has only penetrated minimally. These countries' youth has their own domestic stars of popular music who are allegedly as popular as, for example, Michael Jackson is in the West.

Africa

European classical music has basically not penetrated into sub-Saharan Africa, with the exception of the Caucasian parts of South Africa. This continent solves altogether different musical problems with difficulty. Domestic art music in many countries is at a great decline due the dependence on the decrease of traditional institutions which nurtured this music. According to musicologist, Michael Forchu, the music of Nigeria is in a desperate state. Traditional domestic music, out of which modern art music could and should have developed, was interrupted by Western missionaries and neglected by those who introduced Western education. Except for religious music, which some rich churches nurture, folk music was performed by musically illiterate and uncultivated people. Those few artists, who have received

a Western musical education, composed music which for its excessive acculturation did not even enjoy a success with the domestic Africans, and on the other hand due to its modest originality, nor with the European public. Western classical music is indeed known in Africa, and its dissemination is concentrated in Lagos's Muson Centre and its music school since 1985. But due to the complainingly poor economic situation in Nigeria, no concerts are taking place nor are there any cassettes or CDs of European classical music.¹⁰

South America

European classical music is enjoying a good position in Argentina and Chile, partly also in Brazil and Uruguay. According to Valene Georges, leader of the Chilean Ensemble Bartók, a quality symphonic orchestra exists in Buenos Aires and Santiago de Chile, and other regional orchestras are maturing. Important opera, ballet, and symphonic music centers are Teatro Colón in Buenos Aires and the Teatro Municipal in Santiago. Their programming is, however, very conservative, and Teatro Colón performs at the most one contemporary opera per five years. On the other hand a decree of the government is in Argentina valid that in every symphonic concert at least one contemporary composition by an Argentinean composer must be performed.¹¹

Israel

Since the creation of Israel as autonomous country in 1948, the original domestic Arabian music of the Palestinians, orthodox Jewish music, and to a significantly lesser degree European classical music have coexisted if at times in conflict. Classical music is dependent on the social elite concentrated around the Jerusalem Symphony and Israel Philharmonic, Opera, radio stations, and visiting performers. Classical music was introduced into Palestine from Europe by Jewish exiles in several waves and forms since the 1920s, and more intensively around World War II from Germany (the first orchestra formed in Palestine was in 1936), and most recently during the 1990s from the former Soviet Union.

In many levels of Jewish society European classical music is rejected due to its deep relation with Christianity and Christians, by whom Jews were persecuted in Europe for centuries. One can mention Salzburg – the archbishop bastion of Catholicism and the later birthplace of Mozart – in correlation to this matter, from where Jews were expelled in 1498. Yet another negative effect is the reality that two European masters, Richard Wagner and Richard Strauss, were anti-Semiticly oriented or this way misused by the Germany Nazis. It was also unthinkable until recently to perform Christian inspired and liturgical music such as Bach's *St. Matthew Passion* and *St. John Passion*, Mass in B Minor, and Palestrina's compositions.

In fact, Hebrew orthodox and fundamentalistic music has a very strong position in Israel, and, for example, Hassidic music many times is supported and developed in opposition to European music traditions. Israel also has a reputation of a small yet unique "melting pot" of musical cultures and influences, opened up by new stimula-

tion. A further contribution to this fact are the numerous superb performers of Jewish origin, such as violinists, but also the tradition of European Jewish composers ranging through the centuries from Salamone Rossi until today.

Russia and Eastern Europe

Russia and other Eastern European countries stayed despite political dissimilarities in regards to the spread and good position of European classical music a firm part of musical Europe during the twentieth century. In Russia alone, which is distinguished by a tradition of high musicality and superb music schools, many new orchestras were formed, the interpretation of art further blossomed, and the compositional standard was expanded. Classical music, based on a centralized command, was introduced into non-European and non-Russian regions and provinces of the former USSR, where philharmonic orchestras were launched despite the initial low interest by people towards this type of culture. To succeed in the realm of music meant that one had one of the most advantageous opportunities to visit the Western world and gain better economic conditions; this was a stimulus.

All musical arts, schools, composers' unions, orchestras, festivals, etc., were centrally controlled, state supported, and at the same time they served as the showcase for the socialist establishment. But this representational function was not on a larger scale as during the time of European court and count circles of the past. And with relation to all negative excesses of aesthetic dictates towards composers, it is not possible to neglect the positive tendency to broadly open the heritage of classical music to the common people. This naturally led to a traditionalism (propagandists pointed out that Lenin loved Beethoven's music) and, after the promising 1920s, to a constraint in artistic experimentation. The artistic ideology of the so-called Socialist Realism was imposed in the Soviet Union since the 1930s. This helped in the formation of a specific and new type of music, and at the same time to artistic and political problems for the greatest masters such as Prokofiev and Shostakovich, the loss of artistic perspectives of other composers, and to the emigration of composers and performing artists.

During the last decades, two groups of noteworthy composers have established themselves: traditionalists such as, for example, Rodion Schedrin, Giya Kancheli, or Alexander Tchaikovsky, and avant-garde oriented "semi-dissidents" such as, for example, Sofia Gubajdulina, Alfred Schnittke, or Edison Denisov. The music of these composers serves as an interesting fact that not always is foreign freedom a necessary requirement for artistic quality and success, and especially in music, which allows for its internal freedom. At the same time, it is necessary to add that the political position of these musical artists was significantly better during the 1970s and 1980s than for writers. Composers were allowed to travel to the West most of the time, and their compositions were not only performed abroad, but despite all the problems even at home.

A compositional traditionalism generally dominated in Russia, supported by an emphasis on concert performance of domestic and world classics such as Beethoven or

Tchaikovsky. This also led to a romantic approach towards music of European masters by many Soviet concert artists: their "big soul" was often greatly distinct from the modest and antisentimental approach by West European artists. The short avant-garde movements from the West very rarely had any significant influence on Soviet composers. Thus Russian composers reached postmodernism directly from their traditionalism at least superficially during the 1980s; postmodernism was also spreading in the West during that time.

The unstable condition of the concert life, financial problems as a result of a radical decrease in state support of the arts and a present absence of other funds, a decrease of the positions for young graduates from music schools, and the emigration of the best artists abroad, is significant for today's Russia. This economic emigration, recently expressed in *Spiegel* with the ironic title, "Der echte Italiener aus Warschau" (is looking for work), with its extent surpasses the political emigration of Russian artists in 1917, who left for Paris, the U. S. A., Japan and elsewhere after the success of the October Revolution. The fact is that technically and artistically superb Russian performers are active in all musical bodies throughout the world, and their further emigration will bring impulses onto the musical world which are so far difficult to predict. Their rather traditional and classical interpretational ideal will contribute perhaps to a retardation in the repertoire, perhaps to an interpretational synthesis, and perhaps to new inspirations for composers. This influence will certainly contribute to the future, from the European classical music derived musical world.

In the music of some Central and Eastern European countries after 1989 a similar situation as in the former Soviet Union has developed. Rumanian pianist, Andrei Deleanu, pointed out some differences between today's West and East at the Salzburg Seminar. He claimed that for Eastern European countries due to financial difficulties it is typical to take advantage of their native artists, while hosting Western artists, who mostly sponsor their own concerts, is infrequent. Up to 90 % of the finances are still covered by state funding or public support. Contemporary music does not get performed for there are not any means for composers' fees, and the classical repertoire is becoming constricted to the guaranteed "repertoire" pieces. The public is mostly made up of season ticket holders and thus is unchanging. On the other hand, the Western concert life is characterized by the participation of famous stars, costly and socially representative festivals, and thematically specific, often times "alternative" projects.¹² Such an example was the well attended Bohuslav Martinů festival in London, January 1998. The performances of all nine Beethoven symphonies and five piano concertos by conductor and pianist Daniel Barenboim with the Staatskapelle Berlin during six concerts in May of this year enjoyed a similar character. And the festival of gypsy music and gypsy-inspired music planned by Joseph Horowitz with the Brooklyn Philharmonic in New York for 1999 will certainly also be a unique event. This all follows the former traditional Italian system of stagioni (seasons), and corresponds to the ever-growing demands of the spoiled public who wants every concert or festival to truly be an "event" of one kind.

6. Acclamation of Performers, Contemporary Music, and Tomorrow's Music

European classical music is a happy art. Inspired by folk elements, it was developed and performed by genial musicians in cultural centers of the European aristocracy. Despite the fact that it was always a minor affair, it was frequently disseminated and popularized so that many of its forms (for example, Mozart's *Eine kleine Nachtmusik* and Dvořák's *Humoresque*) almost became popular music.

Due to the performing art, classical music was enlivened by thousands of new and new concert creations. Later, it was disseminated by the radio, standard records and CDs, videos, and today also the Internet. "Beethoven is alive, because we create Beethoven's world day by day," truthfully reminded Japanese Bin Ebisawa at the Salzburg Seminar in regards to the essence of musical interpretation. This music has become immortal even if it is in a, let us say, preserved and perhaps digitized form which captures unique moments of its creation on sound tracks long after the death of its originators. And a great future is waiting for it also, because as long as musical instruments and people capable of playing them will exist, the possibility of its unending interpretational resuscitation will always endure.

Original scores were sometimes destroyed, but musical compositions were preserved as copies, printed editions, or even only in the memories of its performers so that they could be newly written down and thus performed. Let us compare this to ruined Greek sculptures or Renaissance paintings which nobody will ever recreate or repaint. This is all due to the fact that as opposed to sculpture or painting, an artifact and a musical composition in European classical music are not one and the same, or that a score is not a work in itself but only a graphical picture of a musical work.

While the musics of folklore type are dependent on the surroundings of their origin and their aesthetic values are concrete, object-subjective, and placed among other functions, the forms of European classical music are to a specific extent abstract and their aesthetic values are subject-objective. That is why forms and formations of European classical music are transferable. And not only in terms of time, but also in terms of themes, culture, and geography. Under certain conditions it is possible to play the same composition to "kings and servants." Both will have satisfaction and both will find something proper in it. As Toscanini said of the first movement of Beethoven's Symphony No. 3, "Eroica": "For some it's Napoleon and for others Alexander the Great. For others it is a great philosophical combat, and for me it's *Allegro con brio*." That is why European classical music could be disseminated throughout the world and become in its own way Latin or English.

To be specific, the shapes of European classical music are created in harmony with universal anthropological, acoustic/musical constants of identity and diversity, and at the same time are logically and naturally structured with the help of simple yet ingenious combinatorics and hierarchy. The process of creation of individual compositions and the all-around development of stylistic paradigms was amalgamated by the compositional processes of the most talented spirits of European music who relied on a natural invention and spontaneous sensitivity of the world and music, but also on

rational considerations. It is due to these reasons that listeners from other cultures and historical periods can not only hear the "classical" perfection of compositions, but can also subjectively relate to them, and infuse their own contents and meanings (the case of Japan, for example) into them. European classical music, formally perfect and a complex time art in terms of its content, is timeless and to a certain degree universal.

The same holds true for the art of interpretation. Were it not for the renewing creations of concert artists, the patina of old age would form on centuries-old compositions just as on old paintings. It is the interpreters who are giving classical music a "drop of live water" and thus rebirth and renewal. That is why it is not surprising that during the twentieth century they are equally revered as were composers in the nineteenth century.

European classical music perhaps attained its highest zenith several years ago. In the summer of 1990 in the spa resort of Caracallo in Rome the night before the opening of the World Cup, José Carreras, Plácido Domingo, and Luciano Pavarotti accompanied by a symphonic orchestra directed by Zubin Mehta sang beloved Italian opera arias. The concert, televised, created a universal enthusiasm. CD and videocassette recordings were at the top of the selling list for one year, and successfully competed with recordings by pop music stars. Did Jacopo Peri, Giulio Caccini, and others suspect something like this 400 years ago, when they began with opera (or more specifically, with a rebirth of Ancient drama) a few hundred kilometers to the north in a Florentine house?

The first public performance by The Three Tenors included at the same time all the signs of the closing phase of European classical music's reception: the superficiality of an extravaganza, narrowness of repertoire, commercialization, and media coverage. What can follow? Either complete popularization or dissolution. Maybe this will occur with the worldwide access to any kind of music on the Internet II, where every user will not only have access to a score and sound recording, but also to appropriate information about the composition and composer. Thus, for the majority of people classical music loses its exclusive origin and meaning of a group of unique qualities, which to a certain degree created the public's aesthetic interest in it. And at the same time it will die among the great quantity of other things. But even then a paradoxical phenomenon can occur which already happened after the phase of the dazzling by a technical perfection – in the case of so-called "live" recordings: when all music will be recorded and accessible on the Internet it will once again be interesting to listen to it live.

Classical music currently enjoys its greatest number of listeners in its history despite the fact that it has already "served its time." Its supportive worldwide system of musical institutions and music schools from Canada to Australia is unique. It creates a required component of many systems of musical education at schools worldwide. Classical music is not only a sounding monument of Europe's spirit and of the history, but it is also a living art. Which other art form has had such luck?

When visual artist F. T. Marinetti published his *The Founding and Manifesto of Futurism* in the Parisian *Le Figaro* in 1909 and in it appealed for the destruction of

classical relics, flooding of museums and libraries, and "Italy's liberation from shabby and regressive agitation by cicerons, professors, archeologists, rulers, and business people from antiques"; and when Marinetti's successor, Luigi Russolo, forerunner of electronic music, published in 1913 his musical manifest, *The Art of Noises*, in which he proclaimed a new and toneless music with the help of noise machines known as "intonarumori", both were (and were not) correct. When at the end of the 1940s Pierre Boulez made a name for himself by proclaiming to "blow up all opera houses into the air; opera is dead," he was (and was not) correct. When in 1997 Peter Gelb, president of Sony Classics, believed that instead of making new recordings of countless recorded old music it was necessary to create a new classical music, one that would be accessible to listeners and commercially successful, he was (and was not) correct. That is, all of them from their points of view expressed the right for contemporary art's existence, and bequeathed European classical music among the deserved exponents of museum collections. If there is anything that is in danger or is only barely alive, then it is contemporary music of the European type. It truly today is endangered not only by modern popular and ethnic music from around the world, but also by European classical music – in the likes of its petrified repertoire, the adoration of the interpretive craze of superstars, and the retarded receptive listening by the public.

It is logical that the world's contemporary music assumes the right to be the heir not only of quality, but also of the social position of European classical music, on whose shoulders it is sitting. It searches naturally for a similar existential space though so far it has not been successful. Who is to blame? Interpreters who rarely and poorly perform contemporary music? The general circumstances? Schools which are not devoted to it? Perhaps partly to blame are also composers themselves. Classical music reconstructs and displays melos, sensitivity, sensuality, simplicity, dramatics, and virtuosity. Here, interpreters can display the compositions' depths as well as their own capabilities, and be effective. Contemporary music often times lacks these qualities. It tries, constructs, wanders, perhaps it is even in a blind alley, and that despite the fact (or perhaps as a result of it) that never before have musicians had at their disposal such a quantity of technical and expressive means like they have today.

A key will, however, continue to be the role of the interpreter. The public will adoringly listen to Gidon Kremer whether he performs a C scale or a sonata by Alfred Schnittke. If Eliot Fisk, a phenomenal guitarist, will perform Berio's *Sequenza*, the public will follow him just as they would if he were to perform a Tárrega's arrangement. It would not be bad if composers would once again perform their own works more frequently.

In the spirit of Helfert's periodization of music history, the wandering of music in the twentieth century could be analogous to that of the sixteenth century, though today not only in a European but world context. The sound experimentation by Gesualdo could then correspond to the dodecaphony of the Second Viennese School, Palestrina to Lutoslawski and to the Italian musical rationalism, and the attempts by the Florentine camerata to songs with guitar. But it will probably not be that simple.

"We do not have musical forms at our disposal into which we could 'insert' our music. The system of traditional forms collapsed in the sense that it used up every-

thing, and all musical forms have to be discovered once again. I am sure that we are living in a transitional period. But this is nothing bad; in fact, it can be exciting." George Crumb, one of the most prominent composers today, proclaimed this in 1991 in regards to this problem.¹³

I know which music was repeatedly transmitted into the universe as a testimony of music by humanity. It was European classical music – music of Bach, Mozart, and Beethoven. When Neil Armstrong arrived on the surface of the Moon on 21st July 1969 Dvořák's "New World" Symphony sounded into his headphones and to the silence around. I do not know what we would do if we had to supply a testimony of twentieth century music as a reflection of ourselves. We would choose Luciano Pavarotti's *O, sole mio* or Verdi's opera arias? *Yesterday* by the Beatles? Duke Ellington? Stravinsky or Ravel whose music stems from nineteenth century music? Webern? Boulez? Or... maybe some composer from the Far East, whose name we do not know yet, will solve this problem with time.

There are times when it is right to hold onto a position, a point of view, a traditional opinion. And there are times when it is necessary to change one's position and adapt himself. I think that has become today when it is necessary to step aside a bit and open up one's embrace to all music.

Tomorrow's new music will have a new context, new style, and a new aesthetic. It will be a geographical, stylistic, and historical mixture that has never before existed, at first a hybrid of an unending basis not only of European postmodernism, but also of ethnic inspirations and modern popular music. A significant influence will undoubtedly also be principles which were created by European classical music. Its base will be wide, simplified, returning back to elementary sound qualities of individual tones and sonorities, even to the magic of Pythagorean experiments with the monochord. "Nonartificial," the folklore base will most likely be that of African-American jazz and popular music, or another ethnic musical base also cannot remain on the side. At first this music will be simple, probably as were the attempts by the Florentine camerata or the monophonic songs in the first cathedrals. At first one will not have to learn its musical language, and the inquisitive and sensitive listeners will understand it. After that it will once again be intellectualized and enriched as it has always been up to now. At first it will be a music that is functional, sensual, understandable, a music connected with life's basis, with the medias, and with a new ritual. Then once again, after putting aside this weight, it will free itself to be relaxed and aim towards abstract heights. Whether or not this music will also one day become "classical," that is homogenous and perfect, or be always characterized by a stylistic richness is difficult to predict.

Some listeners and theorists see signs of a new musical art in the meditative works such as Henryk Górecki's Symphony No. 3, Arvo Pärt's *Te Deum*, or John Tavener's *Aleluja*. Others hear this in the sound "heavens" of György Ligeti's timbral music or in American minimalism. And others yet in fractal music or the metrorhythmical ostinatos of popular or jazz music. Even Moravian folklore music would not serve as a bad base...

7. Closing Summary

(a) European classical music emerged and further developed in European cultural and musical centers, and during its first phase of development was also dependent on a large foundation of folk music. This music has its natural and deepest roots in Europe where it blossomed during the eighteenth and nineteenth centuries, and in regards to its interpretational phase during the twentieth century. The development of classical music is not yet closed altogether in Europe due to strong traditions and a huge institutional base, and this type of sophisticated musical art continues to live on in various shapes of contemporary music. Sophisticated art and classical music have been considered a good and real merit since the Enlightenment of the eighteenth century. Thus, European cultural circles invested a significant energy (and later also a lot of money) in order to popularize this music on various social levels through school education (intentional) and its own performance, that is, the practice of this music (functional education). This type of music also served as the main ingredient for the preparation of professional musicians.

(b) Just as Italian opera captivated all of Europe during the eighteenth century, European classical music "conquered," or at least strongly influenced musical cultures outside of Europe: first in North America where it flourished as a superb performing art for a hundred years (ca. 1890–1990), Asia and especially Japan (1945–1990), parts of South America, and northern Africa. As a perfect European cultural phenomenon, being sufficiently abstract and formalized and thus able to be interpreted and received in local conditions, and supported by economics and the mass media, European classical music has not only penetrated the intellectually and economically successful social circles of these geographic regions, but also their school systems, and has significantly influenced the domestic compositional output. Although the one hundred year long attempt to create a national music by the fusion of European and domestic American or Japanese music in these respective countries has only been partly fulfilled, European classical music and its contemporary shapes still form one of the most important and organic parts of the „melting pot“ of modern musical cultures. The position of this music is naturally not as strong in non-European countries as it is in Europe, and even its mission during the last years has been rejected in domestic musical circles and cultural contexts (especially Africa, India, and the Muslim world). In these cases this music only coexists with domestic types of traditionally folk and classical court music (as in, for example, sub-Saharan Africa).

(c) The end of the twentieth century in the world and Europe is not only characterized by postclassicism and postmodernism in the stylistic orientation of composers and by the dominating conservative orientation of intellectual listeners towards the traditional repertoire and its cult of performers, but at the same time also by a global influence of modern popular American music and the growing musical multiculturalism. This implies that the European "musical cathedrals" represented by the gigantic symphonies, concertos, and operas have been finished being built. European classical music has become, with the beginning of Neoclassicism and other retro-styles – that is,

the break up and dissociation of a former relatively singular development – a museum-like type of musical culture in its secondary existence. Also, the language's wisdom, as in, for example, the expressions of the young generation, implies that modern music, despite its popularization and massive school education, no longer is classical music but popular music. During the twentieth century the artistic potential of European classical music was transferred to the art of interpretation, which will ensure this music's continuous existence. Contemporary music, though it is a logical continuation of European classical music, and is represented by thousands of various utterances, in fact exists on the outskirts of society's interest.

(d) European musical culture creates a unique system of musical institutions and manifestations of musical life represented by orchestras and performers, schools and educational systems, scores, recordings, books about music, and a worldwide architectonic collection of concert and opera houses, etc. It forms such a unique world richness which not only must be further developed (by means of further internal development or by fusions, etc.) but also preserved, popularized, and evaluated – that is, interpreted. This means that it needs to be supported by governments and by the private sectors as part of its beneficial public activity. This is the first musical system which unified the world and captivated an interest of a significant part of the music-loving public. Even during today's relative stagnation, perhaps even a fall in interest, European classical music in traditional music centers attracts a minor though very active 1–10 % of the world's population.

(e) The specific position and situation of European classical music of any country or region directly corresponds to the historic development and background of this music in the specific region, its current economic capabilities, and general cultural standard. This also shows how a respective society values this music in general and how actively it cares for it. Not only is the role of cultural leaders, art managers, and the social position of artists manifested, but also the role of world recording monopolies and medias, world fashions, and global cultural trends.

ENDNOTES

1. The Salzburg Seminar was established in 1947, and each year a dozen issues are undertaken within its content: issues ranging from economic to artistic considerations. This particular seminar was the 352d from 6–13 December 1997 at the instigation of Robert Freeman, president of the New England Conservatory of Music in Boston and former Director of the Eastman School of Music in Rochester, New York. Alan Fletcher, composer and provost of the New England Conservatory of Music, Boston, was the chair of the Salzburg Seminar.

For this study I have used information and texts from the Salzburg Seminar by Robert Freeman, Jan Ling (*Scandinavia: The Atlantis of Classical Music?*), Gottfried Scholz (*Music in Austria*), Peter Gelb, Nicholas Kenyon, Bin Ebisawa, Don Harrán, Lev Ginzburg, and Joseph Horowitz (cited later), as well as my own questionnaires for the seminar's participants, to which twenty-two participants replied. The majority of the text makes use of my own thesis, which I presented titled "Salzburg Meditations (Socio-Geo-Economic-Aesthetic)" in front of the group that dealt with the issue "Bridges between Islands" at the Seminar. This standpoint is included in the final summary of this study.

2. Recent Czech musicological literature uses in a similar summarized definition the term 'artificial'. See Jiří Fukač and Ivan Poledňák's *Hudba a její pojmoslovní systém* [Music and its terminological system] (Prague: Academia, 1981). This term, however, is practically untranslatable into world languages. On the other hand, Czech journal publicity in *Hudební rozhledy* [Music review] clings to the traditional term 'serious' music. Context, geographic or time perspective and a sensitivity for a language often times forces the writer to a modification in terminology or other definition precisions. For example, there is a difference if we are talking about European classical music from the point of view of Salzburg, Los Angeles, or Tokyo, from the point of view of the Baroque or postmodern style. The ancient Chinese elegantly solved this problem by having five world directions: north, south, west, east, and center, thereby clearly defining their position. However, they could never live the satisfaction of a famous fictitious Czech person, Jára da Cimrman, who was supposed to say while crossing the North Pole: "I am going north, and I am going south!"
3. Gelb, Peter. "Hope for the Future of Classical Records." Paper read at the Salzburg Seminar, 8 December 1997.
4. Vičar, Jan. "Estetické názory mladých skladatelů" (Aesthetic opinions of young composers). *Hudební rozhledy* 36, 7 (1983): 325–27.
5. The episode of the American "Moravians" (Moravian Brethren), a religious group who continued in the tradition of the Czech Brothers, is interesting. They were expelled from Bohemia to Moravia, then emigrated to Germany to the area of the Lužice River, especially to Herrnhut (Ochranov), and finally at the end of the eighteenth century to North Carolina (Winston-Salem) and Pennsylvania (Bethlehem). The "Moravians'" sacred songs and instrumental music (for example Moravian Trombones) as a unique phenomenon throughout several centuries and two continents would deserve a future independent research.
6. Cited from Joseph Horowitz's lecture, "Sermons in Tones: Sacralization as a Theme in American Classical Music." This paper was disseminated at the 352d Salzburg Seminar (6–13 December 1997), p. 7. Musicologist Joseph Horowitz is of no relation to the pianist Vladimir Horowitz.
7. Ibid. 7. Quoted from *Our New Music* (New York: 1941): 133, by Aaron Copland.
8. My questionnaire at the 352d Salzburg Seminar, 6–13 December 1997. Respondents were asked to reply in writing. This was Joseph Horowitz's response to my question, "Please, describe the global situation of European classical concert (art, serious, 18th–20th centuries) music in today's world generally, and in your cultural area (country, music center) specifically!" Twenty-two participants replied.
9. Musicologist Bin Ebisawa characterizes this period as "the period of full prosperity of Western classical music." My sources are the following by Ebisawa. "Music Education: The Japanese Way," presented at the Hochschule für Darstellende Kunst in Vienna, 8 June 1994, and "Music for a New Millenium: The Classical Genre in Contemporary Japanese Society," presented at the 352d Salzburg Seminar, 11 December 1997.
10. Questionnaire at the 1997 Salzburg Seminar. Answer by Michael Forchu.
11. Questionnaire at the 1997 Salzburg Seminar. Answer by Valene Georges.
12. Questionnaire at the 1997 Salzburg Seminar. Answer by Andrei Deleanu.
13. Vičar, Jan. "O étose v hudbe. George Crumb" [About ethos in music: George Crumb]. *Hudobný život* 24, 11 (1992): 3.

EUROPÄISCHE KLASSISCHE MUSIK IN DER HEUTIGEN WELT

Zusammenfassung

Die Studie entstand aus Anlass des Salzburger Seminars, das in Mozarts Geburtsort zwischen 6. und 13. Dezember 1997 stattfand. Neben der ausführlich behandelten Situation der Werke und des Schaffens zeitgenössischer Komponisten wird hier insbesondere folgendes festgestellt:

1. Die europäische klassische Musik ist in den europäischen Kultur- und Musikzentren entstanden und hat sich hier auch weiterentwickelt, indem sie sich in den ersten Phasen ihrer Entwicklung auch auf das weite Hinterland des volkstümlichen musikalischen Lebens stützt. Diese Musik hat ihre natürlichen und tiefsten Wurzeln in Europa und hier blühte sie insbesondere im 18. und 19. Jahrhundert auf, im Interpretationsbereich auch im 20. Jahrhundert. Auf Grund von starken Traditionen und einer riesengroßen institutionellen Basis ist die Entwicklung der klassischen Musik in Europa noch nicht ganz abgeschlossen. Dieser Typ der hohen Musikkunst lebt in verschiedenen Erscheinungen der heutigen Musik weiter. Seit der Zeit der Aufklärung im 18. Jahrhundert wird die hohe Kunst und die klassische Musik für ein Gut neinen und echten Wert gehalten. Europäische Kulturkreise haben deswegen sehr viel Energie (und allmählich auch sehr viel Geld) investiert, um diese Musik in den verschiedenen gesellschaftlichen Schichten durch die Schulausbildung (intentionell) sowie durch das Betreiben selbst, also durch das Umsetzen dieser Musik (funktionelle Erziehung) zu popularisieren. Dieser Typ von Musik wurde auch zur leitenden inhaltlichen Gestaltung der Ausbildung von professionellen Musikern.

2. Auf ähnliche Art und Weise, wie die italienische Oper im 18. Jahrhundert ganz Europa erobert hatte, hat die europäische klassische Musik die Kulturen der meisten außereuropäischen Regionen „erreicht“ oder zumindest stark beeinflusst: Zuerst war es Nordamerika, wo diese in Form der hervorragenden Reproduktionskunst innerhalb von hundert Jahren ihre Blütezeit erlebte (ca. 1890–1990), dann Asien, insbesondere Japan (1945–1990), teilweise auch einige Gebiete von Südamerika und Südafrika. Als ein genuin europäisches Kulturphänomen, darüber hinaus genügend abstrakt sowie formalisiert und deswegen zu einer Interpretations- sowie Rezeptivadaptierung an örtliche Bedingungen geeignet, unterstützt durch Wirtschaft und Massenmedien, drang sie hier nicht nur in intellektuelle und ökonomisch prosperierende soziale Kreise, sondern auch in Schulsysteme vor und beeinflusste das inländische Schaffen von Komponisten in bedeutendem Maße. Zwar ging die über Jahrhunderte bestehende Idee, durch eine Fusion der europäischen und der einheimischen amerikanischen oder japanischen Musik neue Nationalmusiken der USA oder Japans zu schaffen, nur teilweise in Erfüllung, allerdings bildet die europäische klassische Musik und ihre jeweiligen Erscheinungen weiterhin einen der wichtigsten und organischsten Bestandteile des „Schmelztiegels“ der neuzeitlichen Musikkulturen. Die Position dieser Musik ist natürlich in den meisten außereuropäischen Bereichen nicht so stark wie in Europa, ihre Mission wird ja in den letzten Jahren durch einheimische Musikkreise und Kulturkontexte sogar abgelehnt (insbesondere in Afrika, Indien und in der moslemischen Welt). In diesen Fällen koexistiert diese Musik eher nur mit inländischen Typen der traditionellen Volksmusik oder mit Typen der klassischen Hofmusik (wie zum Beispiel in Schwarzafrika).

3. Kennzeichnend für das Ende des 20. Jahrhunderts sind in der Welt sowie in Europa nicht nur der Postklassizismus und Postmodernismus in der Stilorientierung von Komponisten, die überwiegend konservative Orientierung der intellektuellen Zuhörer auf das traditionelle Repertoire und der Kult seiner Interpreten, sondern

gleichzeitig ist auch der globale Einfluss der modernen Popmusik des amerikanischen Typs und der eintretende musikalische Multikulturalismus typisch. Das indiziert, dass europäische Musikkathedralen, repräsentiert durch riesengroße Sinfonien, Konzerte und Opern, zu Ende gebaut sind. Die europäische klassische Musik wurde, angefangen mit dem Neoklassizismus und mit anderen Retro-Stilen, also mit dem Zerbrechen und Zersplittern der einstmals relativ einheitlichen Entwicklung, zu einem musealen Modell der Musikkultur in ihrem sekundären Dasein. Auch die Weisheit der Sprache, zum Beispiel im Sprachgebrauch der jungen Generation, macht deutlich, dass die moderne Musik für die Zukunft – trotz der Popularisierung und der massiven Schulausbildung – nicht die klassische, sondern die populäre Musik ist. Das Kunstpotential der europäischen klassischen Musik hat sich im 20. Jahrhundert in die Interpretationskunst transformiert, die den besten Formen eine dauerhafte Existenz garantiert. Die zeitgenössische künstlerische Musik, obwohl sie eine logische Nachfolgerin der europäischen klassischen Musik ist und durch Tausende von diversen Erscheinungen repräsentiert wird, überlebt nur kärglich am Rande des gesellschaftlichen Interesses.

4. Die europäische Musikkultur bildet ein einzigartiges System von Musikinstitutionen und Äußerungen des Musiklebens, repräsentiert durch Orchester und Interpreten, Schulen und Ausbildungssysteme, Partituren, Aufnahmen, Bücher mit Musikthematik, durch ein weltweites architektonisches Ensemble von Konzert- und Opernhäusern. Sie formiert damit in der Welt einen einzigartigen Reichtum, der ebenso weiter entwickelt (in Form einer inneren Weiterentwicklung oder mit Fusionen usw.), wie auch verstanden, popularisiert und bewertet, also interpretiert werden muss. Dies bedeutet auch die Notwendigkeit der Unterstützung seitens des Regierungs- sowie Privatsektors im Rahmen einer gemeinnützigen Tätigkeit. Es handelt sich um das erste Musiksysteem, das die Welt teilweise vereinigt hat und das die Aufmerksamkeit des wesentlichen Teils der musikliebenden Öffentlichkeit auf sich gezogen hat. Auch heutzutage, bei einer relativen Stagnation, oder sogar bei einem Interessenrückgang, zieht die europäische klassische Musik in den traditionellen Musikzentren sowie außerhalb von ihnen zwar einen minoritären, aber gesellschaftlich hoch aktiven Teil von 1–10 % der Weltbevölkerung an.

5. Die konkrete Position und Situation der europäischen klassischen Musik in jedem beliebigen Land oder Bereich entspricht der unmittelbaren historischen Entwicklung im Kontext dieser Musik in einer konkreten Region, ihren jeweiligen ökonomischen Bedingungen und dem gesamten Kulturniveau. Dies zeugt gleichzeitig davon, wie die betreffende Gesellschaft diese Musik insgesamt beurteilt und wie aktiv sie die Musik pflegt. Darin spiegelt sich nicht nur die Aufgabe von führenden Persönlichkeiten des Kulturlebens und von Kunstmanagern sowie die gesellschaftliche Position von Künstlern, sondern auch die Aufgabe von weltweiten Grammophonmonopolen und Medien, Weltmoden und globalen Kulturtrends.

EVROPSKÁ KLASICKÁ HUDBA V SOUČASNÉM SVĚTĚ

Shrnutí

Studie vznikla z podnětu Salcburského semináře, který se uskutečnil v Mozartově rodišti ve dnech 6.–13. prosince 1997. Kromě obsírně pojednané dnešní situace soudobé skladatelské tvorby se v ní konstatuje zejména toto:

1. Evropská klasická hudba vznikla a dále se vyvíjela v evropských kulturních a hudebních centrech, opírajíc se v prvních fázích svého vývoje také o široké zázemí lidové hudebnosti. V Evropě má tato hudba své přirozené a nejhlubší kořeny a zde vzkvétala zejména v 18. a 19. století a v interpretační sféře i ve 20. století. Z důvodů silných tradic a obrovské institucionální báze není vývoj klasické hudby v Evropě ještě zcela uzavřen a tento typ vysokého hudebního umění dále žije v rozličných projevech soudobé hudby. Od doby osvícenství v 18. století bylo vysoké umění a klasická hudba považovány za dobro a za pravou hodnotu. Evropské kulturní kruhy proto investovaly značnou energii (a postupně i mnoho peněz), aby popularizovaly tuto hudbu v různých společenských vrstvách prostřednictvím školské výchovy (intencionální) i samotným provozováním, a tedy fungováním této hudby (funkcionální výchova). Tento typ hudby se stal také hlavní obsahovou náplní přípravy profesionálních hudebníků.

2. Podobně jako si italská opera podmanila v 18. století celou Evropu, evropská klasická hudba „dobykla“, nebo aspoň silně ovlivnila hudební kultury většiny mimo-evropských oblastí: nejdříve Severní Ameriku, kde v podobě vynikajícího reprodukčního umění kvetla po dobu sta let (cca 1890–1990), Asii, zvláště Japonsko (1945–1990), částečně i některé oblasti Jižní Ameriky a severní Afriky. Jako dokonalý evropský kulturní fenomén, a navíc dostatečně abstraktní i formalizovaný, a proto schopný interpretační a receptivní adaptace na místní podmínky, podporovaný ekonomikou a masovými médii, zde pronikla nejen do intelektuálních a ekonomicky prosperujících sociálních kruhů, ale i do školských systémů a výrazně ovlivnila domácí skladatelskou tvorbu. Již staletý záměr vytvořit fúzi evropské a domácí americké či japonské hudby nové národní hudby USA či Japonska se sice naplnila jen dílčím způsobem, avšak evropská klasická hudba a její soudobé projevy nadále tvoří jednu z důležitých a organických součástí „tavícího kotle“ novodobých hudebních kultur. Pozice této hudby přirozeně není ve většině mimoevropských oblastí tak silná jako v Evropě, ba dokonce její mise je v posledních letech domácími hudebními kruhy a kulturními kontexty odmítána (zejména v Africe, Indii, muslimském světě). V těchto případech tato hudba spíše jen ko-existuje s domácími typy tradiční lidové či dvorské klasické hudby (jako například v subsaharské Africe).

3. Konec dvacátého století ve světě i v Evropě je charakterizován nejen post-klasicismem a post-modernismem ve stylové orientaci skladatelů a převažující konzervativní orientací intelektuálních posluchačů na tradiční repertoár a kultem jeho interpretů, ale současně i globálním vlivem moderní populární hudby amerického typu a nastupujícího hudebního multikulturalismu. To naznačuje, že evropské „hudební katedrály“ reprezentované obřími symfoniemi, koncerty a operami byly

dostavěny. Evropská klasická hudba se stala, počínaje neoklasicismem a jinými retro-styly, a tedy rozlomením a rozštěpením kdysi relativně jednotného vývoje, muzeálním typem hudební kultury v jeho druhotné existenci. Také moudrost jazyka, například ve slovních projevech mladé generace, naznačuje, že moderní hudbou už nadále – navzdory popularizaci a masívní školské výchově – není hudba klasická, nýbrž hudba populární. Umělecký potenciál evropské klasické hudby se ve dvacátém století transformoval do interpretačního umění, které nejlepším jejím útvarům zabezpečuje trvalou existenci. Soudobá umělecká hudba, ač je logickou pokračovatelkou evropské klasické hudby a je reprezentována tisícerými nejrůznějšími projevy, fakticky žije na okraji společenského zájmu.

4. Evropská hudební kultura tvoří unikátní systém hudebních institucí a projevů hudebního života reprezentovaný orchestry a interprety, školami a vyučovacími systémy, partiturami, nahrávkami, knihami o hudbě, celosvětovou architektonickou sbírkou koncertních a operních budov apod. Tvoří tak unikátní světové bohatství, které musí být nadále nejen rozvíjeno (cestou jeho dalšího vnitřního rozvoje nebo fúzí apod.), ale také chráněno, popularizováno a vyhodnocováno – tedy interpretováno. To znamená podporováno vládami i privátním sektorem v rámci jeho veřejně prospěšné činnosti. Jde o první hudební systém, který částečně sjednotil svět a upoutal zájem podstatné části hudbymilovné veřejnosti. I dnes, při relativní stagnaci, ba dokonce poklesu zájmu, poutá evropská klasická hudba v tradičních hudebních centrech i mimo ně sice minoritní, avšak společensky vysoce aktivní 1–10 % část světové populace.

5. Konkrétní pozice a situace evropské klasické hudby v kterékoli zemi či oblasti přímo odpovídá historickému vývoji a zázemí této hudby v konkrétním regionu, jeho současným ekonomickým možnostem a celkové kulturní úrovni. Svědčí zároveň o tom, jak příslušná společnost celkově hodnotí tuto hudbu a jak aktivně o ni pečuje. Zrcadlí se zde úloha nejen kulturních lídrů, uměleckých manažerů a společenská pozice umělců, ale i úloha světových gramofonových monopolů a médií, světových mód a globálních kulturních trendů.