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AND STYLE BETWEEN 1945 AND 1980

Assuming that every culture represents a complex of material and spiritual values created by man in the progress of history, culture may be visualized as a set of models testifying to the kind and level of production, of the style of life (habitation, food, clothing, transport, etc.), to the system of human relations, to ideas and knowledge, to the artistic and moral orientations. An analysis of such a representative complex of models may then indicate a system of preferences directly related to the sphere of values, by which the given culture lived, wished to live, or which were tabooed by this culture. The palette of models in the individual spheres of culture differentiates those kinds of culture, which by a definite, although indirect, way correspond to the kind of social order of a given territorial entity in a given historical period. Every culture necessarily passes through definite stages of evolution corresponding to the evolutionary stages of the society which it represents: thus, a society, which is getting stabilized, fights for its social order, emerges with a standard kind of culture, etc. The model then is a representative specimen of the culture, more or less distributed, requiring a more or less codified form, function and concept (explanation) of the set of preferences which it represents (refer to J. Lotman: *Kunst als Sprache*, especially *Die Kunst als modellbildendes System*, pp. 67-88, Leipzig, Reclam 1981).

On the basis of this assumption, we may characterize the initial condition of the Czech culture after 1945 thus: The model of the new culture - „to start anew, differently and better“ was the pathos of the period - was being formed with the awareness of the tremendous cost paid by the humanity in the Second World War and with the resulting effort to valorize the peaceful coexistence through optimism (expressively), through widespread democracy (morally) and conflictlessness (aesthetically). There existed, however, also fears as to whether every individual and the entire society will be equal to the urgent tasks of the period. A new social structure of a new society was appearing, which was looking for, discovering and trying to codify, standards corresponding to itself, including artistic standards. It should be realized that searching for the new standard was highly functional. Zhdanov's theses are not an expression of the reality. The socialist content, the national form, the preference of programmatic, vocal and vocal-dramatic genres, the refusal of experiment, all constituted a set of preferences (and taboos) yet to be represented by models, which would correctly express the new standard. The tendency to reconnect the severed continuity of the musical development and of the cultural out-look in the shortest possible

time receded, not because it would not be topical, but because it needed more time than the society was capable of granting to such tendency in its yearning for the new. The word „new“ became magic (refer to *Dějiny české hudební kultury II* (The history of the Czech musical culture II), Praha, Academia: 1982; *Hudba v Českých dějinách* (Music in the Czech history), Praha, Supraphon 1984).

Another problem is the method by which this new standard was embraced and exploited. It is quite natural that it was exploited for the glorification of the works fully corresponding to the new model; the new standard was also applied to the criticism of works which professed a positive attitude towards the evaluation of the cruel experience of the war and towards the great postwar effort in the formation of the new society, but were not optimistic (or optimistic enough), were not realistic and popular. The combination of realism, intelligibility and popularity with tragicality, non-popularity (experiment) and with unrealistic approach (fantasticity, satire, parody, symbolic character, etc.), hence also with unintelligibility, was sufficient, in the course of time, for a solid fixation of the ideological, and subsequently, artistic model, which had a privileged position: it stabilized the standard. The strength of this fixation of the model is apparent, for example, in the following critical statement concerning a piano cycle, whose one part was headed „Wistfully“: “Even such a “Wistfully” should have something of this fundamental and optimistic feeling, which is natural to every man today” (1954). (Refer to J. Volek: *Realism jako problém sdělení o objektivní skutečnosti umění* (Realism as a problem of the communication about the objective reality of art), *Estetika* 1967, 1, pp. 41-68).

It may be seen from this, why the objection of non-optimism had the greatest critical weight, while the unrealistic character of the satiric, or fantastic art, of parody, was not desirable, although not directly undesirable, and the experiment, which was founded on rigorous craftsmanship in the first place, actually criticized itself by its own character: it was too arty, exacting, hence unintelligible. It is not accidental at all that it was just the experiment, which made its way onto the official ground. It was impossible to continue with the original program. The lack of conflict proved artistically unremunerative, the intelligibility reduced to the form of song was aesthetically untenable, and the popularity, reduced to a cliché, was undesirable from the composer's point of view. A cybernetic commission was established within the Union of Czechoslovak Composers (refer to: B. Karásek - J. Jiránek: *Tradice a současnost v české hudbě* (Tradition and the present in the Czech music), Praha, KHR: 1964; J. Jiránek: *Socialistický realismus jako vůdčí ideově estetický princip naší současné hudební tvorby* (Socialist realism as the leading idea and aesthetic principle of our present musical creation), Praha, Divadelní ústav: 1980; J. Šeda: *Základní zdroje a ovlivňující síly, znaky výsledků, potřeby a perspektivy tvorby vážné hudby českých autorů za pětadvacetiletí 1945-1980* (Principal sources and influencing forces, characteristics of the results, needs and perspectives of the creation of serious music of the Czech authors in the thirty-five years 1945-1980).

The great tradition of the pure composing craftsmanship persisted in a number of people's democracies in the new orientations and in the survival of constructivism (and late romanticism). However, as the programs of the majority of the artistic tendencies developed in the avant-gardes of the twenties and the consciousness of these avant-gardes lived as well as a number of the original authors, there were no problems, conflicts or antagonisms concerning the works of such character. The authors belonging to this group often lived on the margin of the official interest, but they were not prevented in any way to take part in the formation of the new culture (refer

to: J. Bek: Světová hudba XX. století (World music in the 20th century), Praha, Supraphon 1968; J. Bek: Hudební neoklasicismus (Musical neoclassicism), Praha, Academia: 1982; The New Grove's Dictionary (Czechoslovakia), London, Macmillan Publisher Ltd: 1980, 5, pp. 122-125; J. Doubrovová: Metamorfózy neoklasicismu v české hudbě XX. století (Metamorphosis of neoclassicism in the Czech music of the 20th century) Hudební věda: 1980, 17, 4, pp. 313-316). Tragic works, however, were in direct conflict with the new aesthetic ideal. Consequently, tragic art as a „subjective“ art, was ideologically undesirable. However, in the late fifties and early sixties, it appeared that the new model was getting obsolete not only technically, but artistically above all. Sommer's Vocal Symphony is characteristic for this change. It was composed in 1958, but could be performed as late as in 1963. Quite many works composed in the fifties and having a tragic character were condemned to non-existence or to a sole performance at the time of their origin, due to the criticism and its consequences. Man, overcoming the aftermath of war and building a new society and a new life had to face many conflicting situations, personal and social, which, however, did not fit into the standard of the socialist realistic model of art. Due to this, his feeling of isolation increased and so did his intense need, resulting from the untrue image of the world, to abolish not the conflicts and their causes, but the awareness of conflicts and their expression. In this respect, the socialist society went through an unavoidable difficult period of its stabilization, like any other society undergoing stabilization in any period of the history, including the present: the targets, however, were different.

The new technique was developing in connection with the wave of tragism, which had the character of social criticism. The world music at that time was discovering certain possibilities, more or less known in our country. The Second Viennese School was exploited with considerable delay in Czechoslovakia, according to the general opinion, but with very interesting results (let us consider the works of the Brno A Group and the works of Jan Klusák in the first place). The influence of S.Prokofiev, D.Shostakovich, A.Honegger, B.Bartók and P.Hindemith was felt in Czechoslovakia probably also in connection with our turning away from Germany before the First World War and from France after that war (refer to: J.Bek: Mezinárodní styky české hudby (International contacts of Czech music), Hudební věda: 1967, 3, p. 397 and cont. 4, p. 628 and cont. 1968, 6, 1, pp. 3-48). Modus, resolution of the harmonic model of horizontal-vertical bonds, and the timbre, took part in the concept of the new sound quality, of linearism, modality and in the exploitation of the timbre quality of sound. It is logical that these tendencies were particularly strong there, where they were met by the development of the musical language of the author, by the formative effects of the world music and the effort to get square with them, and by the tendency to create a different, new artistic model. The result was a gradual transformation of a culture basically monolithic into a more dialectic, more fruitful and more development-promising culture, which was bipolar or pluralistic. Two generations of authors took part in this progress: one, whose development was rudely interrupted by the war as soon as it entered the social process, and the other, about twenty years younger, which grew up in the culture of the fifties and which looked for new starting points for its work. This second generation then actually created the second wave, not of a narrowly conceived socialist realism, but of a wide open realistic art in our country: here belong J. Havelka's 1st Symphony, V. Raichl's 2nd Symphony, J.L. Fischer's opera Romeo, Julie a tma (Romeo, Juliet and darkness) and other works.

If the first generation, born about 1910, started from the works created by the generation of the founders of the Czech modern music, V. Novák, J. Suk, L. Janáček and A. Hába, then the generation born about 1930 started from this first generation, which left two composing models: modal-timbre and rational (serial, artificially modal, differently organized). Such were the conditions in the late fifties. A widely open art of the period, having at its disposal several artistic models, which were equipped with their own specific composing technique, created the basis for a process which started to evolve in the first half of the sixties.

Let us also mention the so-called rebirth of the popular art as a characteristic phenomenon of the fifties. In the sphere of non-artificial music, the aim was to create new functional music for the ensembles or new popular and dance music, but the process was more complex in the sphere of artificial music. Actually, a powerful neo-folklore wave developed, representing a continuation of Janáček's music, of the interwar avant-garde and of the world neo-folklore trends (Bartók). The acutest stratification of the Czech postwar music related to folklore was performed by the musical creation itself and by its development. The applied and utility music of all kinds became a historical document of a definite trend of the period. The loss of the historical sense of the major part of the passive folklore creation became fully apparent due to the shock caused by the performance of E. F. Burian's prewar *Vojna* (The War) in the fifties. The avant-garde character of this art sounded „actually and symbolically as a pronounced dissonance into the folklore cosiness of the majority of ensembles“, as testified by the contemporaries (refer to the quoted publication: B. Karásek - J. Jiránek, p.113).

The neo-folklore wave of the Czech postwar music had a powerful starting base in L. Janáček. He could not be a model to be imitated, as was the case with B. Smetana and A. Dvořák, because their originality and their very individual relationship to the folk music was obscured and was represented by a very roughly reflected cliché of the period in the consciousness of the second half of the 20th century. Since Janáček could not be imitated, he had to and did become a basis for a new synthesis. This occurred in the generation of the then forty years old composers. A discovery related to this connection was the modality partly leading to linearism with all the consequences in harmony and orchestration. The modal model of composition could then be rediscovered and accepted by that part of the then thirty years old composers, for whom the interest in folklore developed into one in old and ancient roots of the Czech imagination in general, or who, at the turning point of the fifties and sixties, started to look for a constitutive moment of the musical form, resulting in the concept of timbre music. Both these waves of the Czech postwar neo-folklorism logically grew into the tissue of the Czech music as its modal branch. The peculiar conditions of Moravia appeared in the fact that only the sixties brought an original synthesis of Janáček's analytical tradition in relation to folklore with the rational starting points of the Second Viennese School in the works of the leading representatives of the Brno A Group (J. Berg, A. S. Piňos, etc.).

The basis of the process, which started developing in the sixties, consisted in the acutely felt necessity to match the forces of the new art in Czechoslovakia with that which existed in other countries. A period was started of acquisition and refusal of new artistic concepts, programs, models and of the creation of partial syntheses. It is characteristic for the atmosphere of this period that attention concentrated on composing techniques - aleatorics, serial composition, timbre music, but exceptionally on the new artistic models: the art of object was not discussed by anybody, although it

was the general denotation of an art program including the concrete music and some manifestations of the creative art and poetry. This fact had its cause in the evolutionary dialectics: after the prevalently ideologizing concept of the art model (which also included verbal interpretation of all kinds and levels), many authors felt the necessity to concentrate back on the musical material and on the composing techniques. The rational pathos was attractive for all, because it unified the most varied interests on a matter-of-fact and seemingly de-ideologized basis. Besides, the new works, new social formations appeared as well: art groups of rather pronounced profile, which embraced composers and theoreticians, but also interpreting artists and, exceptionally, representatives of other arts, sometimes institutions. The Brno A Group (1963), Musica Nova (1961), The Prague Group of New Music (1965), Musica Viva Pragensis (1961), Synthesis (1970), Sonatori di Praga (1964), etc. New broadcasting studios were founded (Plzeň 1964), sound laboratories in Prague, especially at Barrandov, an electronic studio at Ostrava (1966), in the Czechoslovak Broadcast in Prague (1968). In connection with this new basis of musical life, the cultural pattern of the period started to change. As it occurs in a cultural period of pronounced partial art concepts, a wide composers' discussion, critical and social, a kind of pluralistic free tribune, developed. The discussion among the participants led to an acute pointing of attitudes in which some authors, aiming at a synthesis in their general development and in the momentary stage of their work, with a strong criticism objected to the experiment, which rarely, but still sometimes, had the character of composing eclecticism, of a modern cliché. The synthetizing mature authors were heard together with the rapidly maturing members of the younger generation, to whom just the turmoil of the art concept assisted in finding their own personality. Both groups were confronted with various kinds and levels of experiment and with the traditional and traditionalistic work of the authors for whom the searching was foreign, or who were well aware of their limits and were able to stick to them in spite of the fashion of the time.

Besides the possibility of getting equal with the Second Viennese School, J. Cage and a widespread wave of anti-art were discovered, affecting all art spheres (anti-novel, absurd theatre, aleatorics, happening, etc.). New problems emerged concerning the institutional basis of the musical life: new musical dramatic forms required another kind of theatre than the opera-glass theatre, new compositions required new notation, but, in connection with this, also changes of the character of production, new works asked for new chamber ensembles, non-traditional in their structure, capable of learning these works.

In spite of the rich cultural activity of the sixties and notwithstanding the indubitable contribution and significance of many works which appeared, time severely verified the quality of the works of this period: only several not ageing compositions survived together with the fructifying effect and with the consciousness of the ferment of the period. Under the leading idea of a confrontation with the world trends, it was necessary in the first place to dispose of the heritage of the Second Viennese School (dodecaphony) and with its postwar development (serialism). It was necessary to choose, in the vocal music, a wider linguistic basis than that offered by the Czech language, and also to approach the new sound ideal, which was manifest also in poetry (phonic poetry). Hence, compositions appeared on Latin texts, on various selections of world languages and on the languages of ancient civilizations, compositions analytically working directly with the sound structure of a language. Here was the great heritage of the past centuries which also had to be taken into account. Here appeared hommages, to Rossini, Grieg, Monteverdi, Michelangelo, etc.. Variations on

the Motives of G. Mahler, Bach Metamorphoses, Metadances on the Motives of Dvořák's Slavonic Dances, etc. (refer to: J. Doubrovavá : Sprache in der neuen Musik, Muzikološki zbornik 1977, 13, pp. 77-83; idem: Two works of the „Neue Musik“ composed on the languages of ancient cultures, Muzikološki zbornik, 1981, 17, pp. 41-47). This trend overlapped far into the seventies, but carried by another ideal: by the ideal of meta-art, combining the music of all times and cultures. In the sixties, such possibilities merely crystallized on the basis of the art-object concept: here belong the techniques of quotation, montage and collage. From other sources, an interest in music was appearing, not only of folk cultures, but especially of cultures outside Europe. At that time, this attitude was based on the interest in the selection or organization of the material in a different way than that offered by modality or serial technique. Also, there was the interest in a new sound image.

Another model developed from the contact between the individual arts: graphic music and musical graphic, music inspired by the creative art, or audiovisual compositions allowed to observe music itself in a different relationship and to subject it to other rules than those purely musical. Even here, there existed art programs of a more recent (environmental art) or earlier (textual art) date, standing in the background of these tendencies (refer to: Nové cesty hudby I. a II., (New Ways of music I, II), Praha, Supraphon 1966, 1969; V. Lébl: Elektronická hudba (Electronic music), Praha, SHV 1966; C. Kohoutek: Novodobé skladebné techniky (New techniques of composition), Praha, SHV 1965; Musik der sechziger Jahre, Darmstadt, Schott 1972).

Similar tendencies were apparent also in the dramatic creation under the effect of the absurd theatre, happening, etc. The antiopera Most (The bridge), the dodecaphonic Pochodeň Prometheova (The torch of Prometheus), the team-work Hlasová vernisáž (Vocal varnishing day), Vyvolávači (The Criers), etc., especially the minioperas of Josef Berg, inspired by the absurd theatre; all these works demonstrate the new model. They employed, like a number of instrumental and vocal works, oscillating between a chamber and non-chamber ensemble, a less rigid performing organism than that employed by the large operatic scenes, orchestras, official chamber ensembles, choirs, etc. New theatrical studios appeared, smaller and more elastic in production (refer to: J. Doubrovavá: Bergův Eufrides před branami Thymén a antitendence v současném umění (Berg's Eufrides before the gates of Thymenes and antitendencies in the present art), Proc. Hudba a literatura, Frýdek-Místek, 1984, Vlastivědné muzeum: pp. 80-82).

The seventies, in the sphere of art, were entered on the basis of the enlightenment from all that occurred in the past decades. The criticism led to a selection not only of techniques, but, above all, of composing methods guaranteeing a wider communicating basis and wider artistic possibilities than was the case in the works of the programmatic experimental art, sometimes very exclusive, abstract or even impersonally tributary to fashionable trends.

The seventies reinstated the problem of the peculiarity of a given sphere of art. The sixties put into motion the correlation of the art as a whole: actually it was the third period of the development of art in this century; it affected the arts of all and was shifting the boundaries between them, while simultaneously presenting the question about the specific character of the individual kinds of art and genres. In the seventies, the development turned back into comparatively rigidly understood boundaries of the separate arts: hence the increased and pragmatically taken interest in the earlier historical periods. Instead of quotation, montage and collage, stylizing tendencies reappear. Instead of aleatorics or dodecaphony, modality or timbre music, the

individual exploitation of techniques resulting from the development of the individual authors. The palette of genres was changing: the sixties with their general nonconformity emphasized the chamber sphere, vocal, instrumental or dramatic. The chamber works had the meaning of grand concepts. The seventies go back to large forms, mostly vocal, but also symphonic, orchestral frescoes, often programmatic. Modern sound technique is exploited, multimedial projects appear and are realized (refer to: J. Doubravová: *Hudba a výtvarné umění* (Music and creative art), Praha, Academia 1982; idem: *Tvůrčí estetika V. Kučery* (Creative aesthetics of V. Kučera), *Hudbení rozhledy*, 1983, 36, 7, pp. 322-324).

As all the changes in the sphere of social consciousness, moral codes, opinions and programs of art, aesthetic concepts and orientations evolve in indirect relationship to the changes in the social being, it should be seen that, like in the initial conditions of the sixties (where actually the trends of the second half of the fifties continued), the beginning of the seventies persisted under the sign of art continuity, progressing sifting out of concepts, which confronted our music with that of the world. If the pathos of the sixties was to be equal to that which existed abroad, the pathos of the seventies aimed at getting equal with that which existed at home in the most different spheres of society. Hence tendencies to syntheses appeared, the severe rationalism made way for a more plastic vision of things and of their interrelations, the earlier and early stages of the most contemporary tendencies of the development of art (for example, minimal art): it is not accidental that, in the late seventies, a Copernican reversal developed, that is a return to romanticism, in one of the most avant-garde schools of the New Music, the Polish School. Neither is it accidental that, in spite of this, the minimal art appeared in serious music as well as in jazz in the seventies, side by side with individual syntheses, with the individual maturing of the fifty-years old composers (S. Havelka, L. Fišer, M. Kopelent, J. Klusák, etc.), and side by side with the individual searchings and findings of the younger generation (I. Kurz, M. Slavický, I. Loudová, J. Rybář, etc.), parallelly with the top composers born between 1920-1930 (M. Ištván, P. Eben, V. Kučera, J. Feld, O. Flosman, S. Havelka, V. Kalabis, O. Mácha, I. Jirásek, J. F. Fischer, A. S. Piňos and the recently deceased J. Tausinger, etc.) and with the oldest generation of composers (J. Seidl, J. Kapr, K. Slavický, J. Hanuš, etc), and with the recently deceased members of this generation (M. Kabeláč 1979, V. Trojan 1983) (refer to: J. Doubravová: *S. Havelka: Pocta H. Boschovi, Problémy jednovětvé hudbení formy v současné hudbě* (S. Havelka: Hommage to Hieronymus Bosch. Problems of the single-movement musical form in contemporary music), *Hudbení rozhledy* 1978, 31, 9, pp. 414-417; idem: *K dílu M. Kabeláče* (The work of M. Kabeláč), *Hudbení rozhledy* 1983, 16, 2, pp. 80-82).

Conclusions:

It is obvious that the musical development proper occurred in a much more complex and less unequivocal way than could be expressed in any generalization. Every change of style was always prepared by the personal development of certain authors, and always had a definite latent stage before it culminated to change into something different. From the generalizing viewpoint, some features may be formulated which permeate the entire period. The polarity of neoclassicism and expressionism, characteristic for the years 1918-1945, continues through the fifties, obviously in a changed form. The neoclassicist orientation changes as well as, very substantially, its opposite pole: from constructivism derives its synthesis which merges into neo-orientation and constructivism is replaced by the art of object in the form of concrete and electronic

music. With neoclassicism, neobaroque, etc., neofolklorism is rediscovered. All these new branches have their natural opposite in that which evolves from the school of Alois Hába and from the influence of the modern world : dodecaphony, organization of material, natural and artificial modes, rational composition, etc.

It has been demonstrated in the study Socialist Realism as the Leading Idea and Aesthetic Principle of Our Present Musical Creation (see p. 60) that socialist realism imbues, in various stages of its development, all the new which appears in various orientations of style. This applies also to the development of the Czech music in the late fifties, when the polarity of the modal model and of the rational organization begins to penetrate into timbre music and into aleatorics to serve the most varied aims.

The rich conglomerate of the sixties begins to split into a number of variously directed orientations in the seventies: there persists above all the fundamental polarity of the meta-music and of the minimal art with the characteristic manifestation of receiving and of syntheses between the individual historical stages of the development of music, between the entire (also distant) musical cultures, or between the top artificial music and the non-artificial music, between the music and other arts, or between all new orientations and the home tradition. The concept of meta-art became attractive not as an aesthetic orientation, but as an expression of the style of life of the second half of the 20th century, overcoming the geographic boundaries and the barriers of culture and tradition. There remained the fundamental, always fruitful, conflict between the tendencies of the period and the personal orientations and original syntheses of the individuals; there remained the most fundamental polarity of all: the polarity of music as an art and of non-art. The various characteristics of this polarity, from the communication to the composition, or vice versa, stand as a fruitful magma of further development (refer to: Set of records prepared at the occasion of the 30th anniversary of the liberation of Czechoslovakia: *Ve jménu radosti, života a krásy* (In the name of joy, life and beauty), Praha, Pantof 1975, introduction by dr. J. Ledec; *Za nové tvůrčí činy ve jménu socialismu a míru* (For new creation in the name of socialism and peace); Documents from the congresses of the creative unions, Praha, Svoboda 1983).

POVZETEK

Nasprotje med neoklasicizmom in ekspresionizmom, ki je značilna za obdobje od 1918 do 1945, se nadaljuje še skozi petdeseta leta, seveda v drugačni obliki. Prav tako kot njegovo nasprotje se bistveno spremeni tudi neoklasicizem: iz konstruktivizma izhaja njegova sinteza, ki preide v novo usmeritev, konstruktivizem pa nadomesti umetnost objekta v obliki konkretne in elektronske glasbe. Z neoklasicizmom, neobarokom itd. je ponovno odkrit tudi neofolklorizem. Vse te nove smeri imajo pravo nasprotje v smeri, ki se razvije iz Hábove šole in pod vplivom svetovne moderne (dodekafonija, organizacijska gradiva, naravni in umetni modusi, racionalna kompozicija itd.). Kar je novega v različnih stilnih usmeritvah, absorbira v različnih fazah svojega razvoja tudi socialistični realizem. To velja seveda enako za češko glasbo proti koncu petdesetih let, ko začenja prodirati nasprotje med modalnim vzorom in racionalno organizacijo z namenom, da bi rabile različnim ciljem, v glasbo zvočne barvitosti in aleatoriko.

Bogati konglomerat šestdesetih let se sicer začenja v naslednjem desetletju cepiti v vrsto različnih usmeritev, predvsem pa traja dalje osnovna nasprotnost med meta-

glasbo in minimalno umetnostjo z značilnim sprejemanjem in sintetiziranjem posameznih stopenj zgodovinskega razvoja glasbe, celotnih (in tudi oddaljenih) glasbenih kultur, vrhunske umetne in neumetne glasbe, glasbe in drugih umetnosti ter novih smeri in domače tradicije. Pojem meta-umetnosti je postal privlačen ne le kot estetska orientacija, ampak tudi kot izraz življenskega stila druge polovice 20. stoletja, ki premaguje geografske meje in pregrade med kulturami in tradicijami. Ostal pa je osnoven, vedno ploden konflikt med težnjami časa in osebnimi usmeritvami ter izvirnimi sintezami posameznikov. Prav tako je ostalo najbolj osnovno nasprotje tj. nasprotje med glasbo, ki je umetnost in glasbo, ki ni umetnost. Različne značilnosti te nasprotnosti — od sporocanja do kompozicije ali obratno — predstavljajo nedvomno plodno gmoto nadaljnega razvoja.