

Magdalena NOWICKA-CIECIERSKA

In Search of Values in Contemporary Music— Andrzej Chłopecki's Music Criticism

*Vertybių paieškos šiuolaikinėje muzikoje:
apie Andrzejaus Chłopeckio muzikos kritiką*

Institute of Musicology, Adam Mickiewicz University in Poznań, ul. Umultowska 89D, 61-614 Poznań
Email magdalenanowickamuz@wp.pl

Abstract

This article is an attempt to summarize both the key and characteristic features of music criticism, which Andrzej Chłopecki practiced, as well as the critical problems that he had to deal with. In the first section, Chłopecki's role as a music critic is presented, which, through the perception of new phenomena in contemporary music, their naming, and explanation, in essence contributed to the development of the discourse on Polish contemporary music. The auctorial definitions of composing generations, which he identified, as well as his work, *The Superstitions of the fading century* are discussed. Then, the problems of contemporary music that Chłopecki found important, which he repeatedly returned to in his writing, are presented. The second section of the text describes Chłopecki's categories of novelty and originality that are important for the interpretation of contemporary music and that exist only in relation to tradition and in opposition to the old. The third part of the article presents Chłopecki's position on the accusation of the lack of humanism that was presented by the Spanish philosopher José Ortega y Gasset regarding the music of the twentieth century.

Keywords: Andrzej Chłopecki, music criticism, new romanticism, Stalowa Wola generation, contemporary music, humanism of music, egalitarianism.

Anotacija

Straipsnyje siekiama apibendrinti pagrindines Andrzejaus Chłopeckio praktikuojamai muzikos kritikai būdingas ypatybes ir apžvelgti svarbiausias problemas, su kuriomis susidūrė šiuolaikinės muzikos kritikas. Pirmame poskyryje pristatomas Chłopeckio, kaip muzikos kritiko, vaidmuo: pastebėdamas, įvardydamas ir paaiškindamas naujus šiuolaikinės muzikos reiškinius, šis muzikologas prisidėjo prie diskurso apie šiuolaikinę lenkų muziką kūrimo. Minimi Chłopeckio sukurti kompozitorių kartų pavadinimai, aptariamas jo veikalas „Nykstančio amžiaus prietarai“. Kitoje straipsnio dalyje apžvelgiamos šiuolaikinės muzikos problemos, kurios ypač rūpėjo Chłopeckiui ir kurias jis nagrinėjo savo tekstuose. Antrame skyriuje aprašomos Chłopeckio apibrėžtos šiuolaikinės muzikos interpretacijai svarbios naujumo ir originalumo kategorijos, kurios egzistuoja tik siejant jas su tradicija ir priešinant tam, kas sena. Trečioje dalyje aptariama Chłopeckio nuostatos dėl ispanų filosofo José Ortigos y Gaseto išdėstyto požiūrio, kaltinančio XX a. muziką humaniškumo stygiu.

Reikšminiai žodžiai: Andrzejus Chłopeckis, muzikos kritika, naujasis romantizmas, Staliova Volia karta, šiuolaikinė muzika, muzikos humanizmas, egalitarizmas.

Introduction

Andrzej Chłopecki (1950–2012) was an exceptional and important figure in Polish music criticism. He was unique and exceptional because, as the only musicologist and long-time journalist of Polish Radio, he devoted his entire professional life to contemporary music, engaging in numerous national and international activities and thereby promoting and popularizing Polish contemporary music. He was important because his work has left a lasting impact in Polish musical culture through, among other things, the enormous number of compositional orders which he undertook as the head of the radio editorial office of contemporary music working with Polish Radio. Thanks to Chłopecki's devotion, many compositions that were relevant to the history of Polish music were created¹ and

many important artistic events such as the Velvet Curtain festival or the Paweł Szymański music festival were founded. He specialized in the music of the twentieth and twenty-first centuries. He cultivated a style of music criticism that could be described as “committed,” with this concept being understood as a commitment to insightful observation of changes and phenomena which are taking place in music and diagnosing them, and on the basis of which he was able to foresee and predict the future of music. Chłopecki did not limit himself to analyzing and reviewing specific musical works that had already passed into music history. He also wrote about the music that was just in the making and supported music that was yet to be composed. He was called the “accompanying critic” (Cyz 2012) and given credit for “creating the present day” (Mykietyn 2017: 20). Aware of the hermetic nature of the musicological language,

he tried to write about music in an accessible way for the average listener while providing reliable knowledge about music at the same time. His adamant, inquisitive attitude was motivated by the conviction that contemporary music should be studied and known, just like the music of historical epochs. Chłopecki also spoke about the role of criticism in culture. His writings constitute a rich collection of reflections on contemporary music and the problems it presents to its listeners.

Critic as a guide to contemporary music

“But first of all, the point is to interpret, highlight, and place the artistic facts into a context on a map of phenomena and in some clearly revealed hierarchy of values” (Sulek 2007)—this is how Chłopecki described the music critic's role in an interview given to Andrzej Sulek for *Ruch Muzyczny* in 2007. Throughout his professional career, Chłopecki played the role of guide into the world of contemporary music for his readers. He made his debut in 1975, publishing the “Pasja Pendereckiego jako znak” (“Penderecki's Passion as a Sign”) essay in *Ruch Muzyczny* as a turning point that revealed his ability to thoroughly analyze a musical piece. Chłopecki proposed a semiotic analysis of Penderecki's *Passion*, pointing to the symbolic meanings of the work, which he then subjected to a convincing interpretation. As Leszek Polony (1991: 331) emphasized, Chłopecki's article initiated a discussion about the essence of music within *Ruch Muzyczny*. From that moment, the role of Andrzej Chłopecki in the Polish musicological milieu became increasingly significant and noticeable. Naming both phenomena and processes as well as finding the connections that they share between them became the key feature of Chłopecki's musical criticism. Chłopecki also had a unique writing talent that gave his writing a suggestive, very pictorial quality with regards to music. In addition, he had the unique gift of seeing new phenomena in music. He, as a matter of fact, promoted Krzysztof Droba and helped to bring to life the Young Musicians of a Young City Festival in Stalowa Wola in 1975. The festival (which took place in the years 1975-1980), in which a dozen or so composers of the young generation took part, particularly distinguished the music of three composers from the Academy of Music in Katowice: Andrzej Krzanowski, Aleksander Lason, and Eugeniusz Knapik. In the work of these composers born in the same year (1951), Chłopecki noticed a dictatorship of dissonance and a turn towards lyricism. Their creativity was born within the framework of one generation and he defined them as the Stalowa Wola generation in reference to the location of the festival (Chłopecki 2014: 156).² This name was adopted by the contemporary music critics of those days and is still used in the discourse on Polish music.

Chłopecki also applied other concepts to the music of that generation, such as “New Romanticism.”³ Chłopecki, when interpreting new phenomena in music, always tried to identify its aesthetic values. For example, he regarded the category of beauty as one of the basic determinants of New Romanticism. As he wrote:

[This trend] begins [...] to revitalize beauty, as in the nineteenth century many Romanticism began to break them down. (ed. Polony 1978: 149)

Chłopecki is also considered to be the creator of the term “surconventionalism,” although the creators of this concept, Stanisław Krupowicz and Paweł Szymański, named their composition technique in 1983 are representatives of this trend. Chłopecki appropriated this term and thoroughly analyzed their music in terms of surconventionalism, hence contributing to the dissemination of this concept.

New phenomena in music always give rise to terminological problems. According to Chłopecki, speaking about music of the twentieth century, we use terms that are devoid of their original meanings, thereby making them virtually meaningless. The emancipation of dissonance, the distribution of the major-minor system, atonality, and avant-garde—these terms are so spacious and comfortable that critics use them to describe various phenomena that have occurred in the music of the last century. As he wrote:

...thinking of the music of this age, we do not notice that we are not thinking of music, but we instead are thinking of thinking of music, and words have grown up with conventions, thereby becoming conventional idiomatic expressions. (Chłopecki 2016: 22)

The crowning achievement of his mission to organize concepts that are related to contemporary music is the publication entitled *Zabobony gasnącego stulecia* (*The Superstitions of the fading century*), which was inspired by the lexicon of father Józef Bocheński (1987). The catalogue of superstitions includes a hundred slogans,⁴ mainly trends and directions regarding the history of twentieth-century music (including new simplicity, new complexity, new romanticism, modernism, and postmodernism) and compositional techniques and means (dodecaphony, electronics in music, sonorism) as well as phenomena that are related to the aesthetics of music (beauty, socialist realism, formalism, originality), the sociology of music (including commercialism, hermeticism, festivalomania, music publishing, future generations), or slogans that are related to characters that played an important role in twentieth-century music (Nadia Boulanger, Adorno, John Cage).

Chłopecki established the goal to look at the functioning definitions of these particular concepts and create a critical commentary regarding each particular slogan, and if necessary, to remove them from the superstitious,

superficial, or significantly broadened or changed meaning which had been assigned to them and propose a new definition. Chłopecki also shows primary tendencies in the description of twentieth-century music. For example, he analyzes the slogan of an experiment which he indicates was abused and used arbitrarily, which therefore “eliminates the sharpness of the concept for very important artistic creation” (Chłopecki 2016: 46). The concept of experiment is also related to the concept of originality, and according to Chłopecki, in the twentieth century, the apologetic attitude to originality, which was recognized as the primary feature of artistic creation, was established. The bone of contention in Chłopecki’s opinion is the concept of “originality at all costs,” which was used to undermine a sense of innovation and progress in music.

Novelty as an aesthetic value

Chłopecki, when asked about his criteria for the evaluation of an artistic work at the beginning of the twenty-first century, emphasized the role of “the criterion of novelty and modernity” and originality (ed. Matracka-Kościelny 2003: 17). He saw novelty as an important value in music. He looked for it. The very words “new” and “novelty” appear very often in his criticism.

According to Chłopecki, the words of Witold Lutosławski, “Nothing grows as fast as novelty in contemporary art” (Ibid.), which were taken out of context, were the cause of stopping to think about it which has turned “to the main counters” (Ibid.) against modernity, avant-garde, and originality. However, according to Chłopecki, the category of modernity is not only related to contemporary times, but rather it is related to a timeless interpretation criterion:

It is just enough to listen to many Renaissance and Baroque works to notice the category of modernity and originality that they have in them that has not diminished for centuries and can still fascinate us today and provide us with authentic emotions. This category is still authentic and still remains obtainable. (Ibid.: 18)

Novelty still remains a very significant category in today’s discourse on contemporary music. Much in this category that is related to the process of music perception was written by Carl Dahlhaus (1987), who observed that novelty is treated as “an essential—though lacking—condition of aesthetic authenticity” (Dahlhaus, Eggebrecht 1992: 105). What is new in contemporary music does not exist in isolation, we always interpret it in contrary to the old music. In the development of contemporary music, many concepts have emerged that point precisely to the contrary.

As was rightfully pointed out by the Polish researcher Bogumiła Mika:

The twentieth century, beyond the term “new music,” introduced into circulation such words as “neoclassicism,” “neoimpressionism,” “neo-avant-garde,” “neoexpressionism” (which the polonized prefix “new” allowed the names “new Impressionism,” “new vanguard,” and “new expressionism” to function as well as the terms “new lyricism,” “new simplicity,” “new tonality,” “new humanism,” or finally, “new romanticism.” However, terminological ambiguity seems to be returning. Because does it mean a new kind of romanticism, or does it mean that Romanticism has reappeared in music? Adding the adjective “new” in this case means assigning “new music” to the features of something that has ever been there—so, the characteristics of early music. (ed. Uchyla-Zroska 2019: 77–78)

As Mika rightly observed, the terms “new” and “neo” are not only related to the emergence of complete novelties in music, but they are also related (and perhaps, above all) to dealing with music heritage by applying various contemporary composing techniques.

Chłopecki also emphasized the continuity of music development. For example, while interpreting the music of the new generation of Stalowa Wola, he saw continuity with tradition in its novelty:

... the primary feature of their engagement seems to be the restoration of the unstable principles that were used in creating music in the 1950s and 1960s, cultivating previously abrogated values and restoring music’s subject in question in previous years to a doubt. (Chłopecki 2014: 157)

Chłopecki’s intuitions are well reflected by the words of Krzysztof Penderecki, who wrote on the category of novelty and the seeming deviation from tradition as given below:

When I was in my twenties, I wrote *Tren*. It then seemed to me as if I had completely cut myself off from tradition. Indeed, *Tren* became the opposite all that I learnt during my studies and the knowledge I had in music, which I had studied for over a dozen years. Now, after years of experience, I think it cannot be started from the beginning but could only be continued. (Tomaszewski 2008: 191)

The humanity problem of twentieth-century music

The humanism of new music was an important issue for Chłopecki. He questioned the theses of José Ortega y Gasset (Ortega 1968: 3–54), who in 1928 accused the music of the twentieth century of antihumanism. Chłopecki agreed with Ortega’s postulate regarding the dehumanization which occurs within art, arguing that though the Spanish philosopher possessed the right intuition, it was

incomplete. His concept of dehumanization coincided with our contemporaries. Chłopecki argued that Ortega's other six theses,⁵ however, were not successful intuitions. According to Chłopecki, the Romantic period was idyllic for humanistic music, but in the twentieth century the culture of a free and romantic individual was destroyed by the experience of history and the tragic historical events of the twentieth century imposed a crisis or crisis syndrome on the music. It was not solely responsible for this phenomenon, because according to Chłopecki:

The crisis was just about the reception, and not the content of the music scores. (Chłopecki 2014: 110)

The critic in this context gives an example of Carl Orff's reception of *Carmina burana*, which as a musical work—as a musical score—may entertain, but the fact that the ideological context adheres to it causes the recipient to be reluctant towards the work. Chłopecki indicated that totalitarian power, both communist and Nazi, were against art, twentieth-century music being no exception, and that totalitarian power accused art of antihumanism, understanding humanism in other ways, opposing humanistic art in degenerate art.

What do we mean when we say that this age in music from the very beginning has started to eliminate humanistic values by itself? What are they and how do they appear in music, can they manifest? can they—and how—eternal or just historical? Do they have anything to do with humanism or humanity? (Ibid.: 106)

He put these fundamental philosophical questions in his essay. Being aware of the dialectical, provocative reader taking into consideration Chłopecki's writing style, we can not be astonished that he gives an ambiguous answer to these questions. An indirect answer may be his interpretation of the search in the field of composition techniques of twentieth-century artists as attempts to restore music to dignity, the dignity of a great phenomenon that a person can try to understand:

When Schönberg composed *Jacob's Ladder*, when Webern searched for law in a magical square, when Xenakis on behalf of Roussel said that we all are Pythagoreans, when Grisey investigated the sound spectrum, referring to the concept of the body movement according to Boethius, they all restored to music all the rank which was obvious for antiquity and the Middle Ages: the rank—explanation and disclosure of the law. (Ibid.: 110)

Chłopecki emphasized that music was one of those areas that refer to great things—they explain and create the concept of the universe. According to the critic, twentieth-century music was a denial of the humanism as it

was understood in the Romantic era. Each epoch, however, assigns its own meaning to this notion:

After the time of human glorification, as the real truth and instance, subject and object, after the time of humanizing, i.e. pulling the ambition of music to express (...) the emotion of a single, free and tenderly embraced by the arm of a simple or complicated man, the music of the twentieth century—again, after the time of hypnosis with the vision of barricades painted by Delacroix—towards the universe. Sharpen using a capital letter: towards the Universe. (Ibid.: 108)

According to Chłopecki, the music of the twentieth century became a search for the sacred: “the Universe, the Cosmos, and God.” Chłopecki points out that in the music of the twentieth century, a different quality of humanization was created:

Music of the twentieth century—this progressive, innovative, revealing, the one that is blamed for Hermeticism, that was misunderstood and rejected by the masses and the philharmonic audience—is humanistic to the measure of its time. Humanistic otherwise [...]. (Ibid.: 112)

Chłopecki observed that just as twentieth-century totalitarian regimes tried to limit the freedom of the spirit by imposing their directives on art, democracy, under the pressure of social demand, could turn high-standard and valued art into ordinary and general art. Chłopecki referred to the period of rebellion and the reign of the masses, thereby siding with avant-garde elitism—he understood that by defending the artistic quality of music, we cannot make it more humanized, that is, make it more accessible as this threatens its artistry. Chłopecki's position was in line with that of Arnold Schönberg, who had it, that if something is meant for the masses, it cannot be taken as art: “If it is art, it is not for all, and if it is for all, it is not art” (1984). He indicated his position as follows:

If I am afraid of signing too easily under the call for humanized music, I am afraid of her artistic degradation towards the taste of a simple person with whom the art of contact, supposedly, should not break up. Where would this idea make him flatter? After all, we always wanted it to be free. (Chłopecki 2014: 113)

Conclusion

Chłopecki talked about the issue of values in music.⁶ Asking if and to what extent are originality and innovation values, he tried to maintain terminological purity in the field of describing contemporary music. He also wondered whether it was possible to keep the notion of beauty in today's discourse on art, or whether there should be artistic truth in the music of our time, and whether it is possible

to show lies in art or if art could be considered in terms of ethics today. He courageously opposed the lie and falsehood in music.⁷ He also put forward more detailed questions, for example, whether the value in music today can be anchored in national tradition (patriotism), worldview (religion), or ideology (liberalism, communism, social criticism, or anarchism). His work, written with a deep commitment to understanding contemporary music, is a great source of knowledge about the problems of contemporary music aesthetics from the point of view of an active observer and music interpreter. They raise important problems that every musicologist and music critic who interprets contemporary music should be aware of. The problems outlined in this text also show how difficult and demanding a task reliable musical criticism is within contemporary music.

Endnotes

- ¹ In sum, Andrzej Chłopecki (alone or in cooperation with someone else) ordered 110 new compositions. As part of the Polish Radio Composers Forum project in 1978–80, seven compositions were created: *V String Quartet* by Krzysztof Meyer, *Divertimento for strings* by Marek Stachowski, *Anenaika for a cappella choir* by Augustyn Bloch, *Harpsichord Concert* by Henryk M. Górecki, *Sinfonietta No. 2* by Aleksander Tansman, *Concerto per archi for violin and string orchestra* by Zbigniew Bujarski, and *1st String Quartet* by Aleksander Lason. Among the orders for Polish Radio that Chłopecki submitted, from 1993 are 14 compositions, such as: Paweł Szymański—*Miserere*; Stanisław Krupowicz—*Fin de siècle*; Zbigniew Bargielski—*Trigonalia*; Paweł Mykietyn—*3 for 13*; Tadeusz Wielecki—*Egocentric poem*; Tadeusz Wielecki—*Id for symphonic orchestra*; Martin Smolka—*Three pastoral themes*; Włodzimierz Kotoński—*Winterreise*; Eugeniusz Knapik—*Up into the Silence* for soprano, baritone, string quartet and symphony orchestra; François-Bernard Mâche—*Braises for harpsichord and orchestra*; Krzysztof Knittel—*De profundis, psalms*; Hanna Kulenty—*Concerto for trumpet and symphony orchestra*; Zbigniew Penhersi—*Piece for string orchestra*; and Magdalena Długosz—*Silent asphodels—the memory of Józef Patkowski*. Chłopecki ordered works by foreign composers as well as Polish ones, including from Lithuania: Onute Narbutaitė—*Melody in the olive garden*, Bronius Kutavičius—*Die stille Stadt*, and Osvaldas Balakauskas—*Meridionale*, and by Yuri Laniuk from Ukraine. Out of 110 orders, 40 were orders for works by young artists from the “Förderpreise für Polen” project of the Ernst von Siemens Musikstiftung foundation, 2001–2006, representing Poland, Ukraine, Lithuania, the Czech Republic, Hungary, Slovenia, Bulgaria, Latvia, and Estonia.
- ² Chłopecki described the characteristics of the music of this generation in a speech delivered in 1983 during the 17th All-Polish Musicological Conference in a paper entitled: *In Search of the Lost Order. The Generation of Stalowa Wola*, 1983. The short version of the paper has been translated into English, see: *Seeking the Lost Order. The Generation of Stalowa Wola*, trans. M. Vnota, in: *Glissando* 2014 No. 25, pp. 65–70.
- ³ During the music gathering in Baranów Sandomierski in 1976, Chłopecki described the music of Andrzej Krzanowski and George Crumb as new romanticism, and later this concept was used in the context of the entire generation of composers associated with the Festival in Stalowa Wola.
- ⁴ Chłopecki completed only a list of forty-two of the one hundred slogans that he created. Originally, they were published in the Katowice magazine *Dysonanse* in 1997. They also appeared in the form of a book publication in which, along with 42 slogans written by Chłopecki, missing slogans from Chłopecki’s list were published. Their authors are Polish musicologists, theorists, musicians, and composers. See: A. Chłopecki, *Zabobony gasnącego stulecia. Kontynuacje*, Krakow – Warsaw 2016.
- ⁵ According to Ortega, in addition to striving for dehumanization: 2) art avoids forms that are reflected in life, 3) the work of art should be nothing more than a work of art, 4) art should be treated as fun and nothing more, 5) ironic attitude from the principle, 6) falsehood and meticulous execution of the work should be avoided, and finally, 7) according to young artists, art has no transcendent meaning (Ortega 1968: 14).
- ⁶ This issue was also the subject of discussion among young composers and musicologists that was organized at the Poznań Spring Music Festival in 2008, which was hosted by Andrzej Chłopecki.
- ⁷ He saw Krzysztof Penderecki’s *Piano Concerto* as an example of a negation of ethical values. A critical review of this piece by Chłopecki brought up harsh polemics in the Polish music milieu. See: *Sozialistischer Realismus und ‘11 September’? Über Reaktionen und Überreaktionen auf Krzysztof Pendereckis Klavierkonzert* (2002). Krzysztof Penderecki. *Musik im Kontext. Materials from the conference*, Leipzig 2003, edited by Helmut Loos and Stefan Keym, Leipzig 2006, pp. 390–434.

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Santrauka

Fenomenalus lenkų muzikos kritikas ir muzikologas Andrzej Chłopecki savo tekstuose apmąstydavo šiuolaikinę muziką. Jam būdinga stebėti muzikoje vykstančius pokyčius ir reiškinius bei juos įvardyti, siekiant nustatyti jų vietą istoriniame ir estetiniame kontekste. Jis buvo vadinamas „kritiku akompaniatoriumi“, „kuriančiu šiuolaikiškumą“. Chłopecki buvo apdovanotas unikaliu rašytojo talentu – apie muziką rašė labai įtaigiai ir vaizdingai. Kitas išskirtinis jo gebėjimas – įžvelgti naujus fenomenus muzikoje. Dėl šių savybių jis buvo puikus muzikos kritikas ir turėjo didžiulį autoritetą lenkų muzikų bendruomenėje. Interpretuodamas šiuolaikinės muzikos kūrinių ir svarstydamas apie jo estetinę vertę, Chłopecki visada stengėsi aptarti kūrinių platesniame kontekste. Šiame straipsnyje apžvelgiami Chłopeckio nuopelnai lenkų muzikos raidai, tarp jų – naujų sąvokų, tokių kaip Staliova Volia karta, naujasis romantizmas ar siurkonvencionalizmas, sukūrimas ir pastangos išgryninti šiuolaikinės muzikos terminologiją. Chłopeckio veiklos šioje srityje rezultatai apibendrinti veikale „Nykstančio amžiaus prietariai“: čia pateikiamos kelios dešimtys su šiuolaikine muzika susijusių sąvokų, tarp jų rasime ne tik

įvairias, daugiausia XX a. muzikos istorijos tendencijas apibūdinančias kategorijas (pvz., naujasis paprastumas, naujasis sudėtingumas, naujasis romantizmas, postmodernizmas, modernizmas) bei kompozicines technikas ir priemones įvardijančius terminus (dodekafonija, elektronika muzikoje, sonorizmas), bet ir sąvokas, susijusias su muzikos estetika (grožis, socialinis realizmas, formalizmas, originalumas) bei muzikos sociologija (komerciškumas, hermetiškumas, festivaliai, muzikos leidyba, ateities kartos), taip pat su reikšmingiausiomis XX a. muzikos asmenybėmis (Nadia Boulanger, Theodoru Adorno'u, Johnu Cage'u) susijusias tezes.

Toliau straipsnyje aptariamos dvi Chłopeckio laikytos svarbiausiomis XX a. muzikos problemos. Viena jų – naujoviškumo ir originalumo kriterijus, kuris, anot muzikologo, yra nepavaldus laikui ir siejasi su tradicija, nes tai, kas nauja, visada egzistuoja priešinant su sėna. Antroji Chłopeckio išsamiai nagrinėta tema susijusi su XX a. muzikos humanizmu ir egalitarizmu. Straipsnyje apžvelgiama Chłopeckio nuomonė apie José Ortegos y Gasseto požiūrį į muzikos dehumanizavimą. Lenkų muzikos kritikas gynė XX a. muziką, teigdamas, kad, atsižvelgiant į tragišką XX a. įvykių paženklinimą laikotarpiu, ši muzika yra humaniška. Chłopecki pabrėžė, kad įvairių naujų technikų paieškos XX a. muzikoje vyko jai siekiant atsigręžti į šiais sudėtingais laikais žmonijai aktualius klausimus, atrasti naujas prasmes. Chłopeckiui buvo artima avangardinio egalitarizmo idėja; jo nuomone, menas turi žmones pakylėti, užuot susitelkęs į buitį ir kasdienybę, jis turėtų išlikti laisvas. Taigi meno „sužmoginimas“, pasak Chłopeckio, kenkia meniškumui.

Straipsnyje glaustai aptarta Chłopeckio veikla ir mintys rodo kritiką buvus ypač atsidavusį šiuolaikinės muzikos tyrinėjimams. Jis pirmiausia stengdavosi suprasti muzikos estetiką, o tada perteikti jos reikšmę platesniam klausytojų būriui, nes, kaip pats Chłopecki sakydavo, muzika, apie kurią nekalbama, neegzistuoja.

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