

Contents

Introduction	11
--------------------	----

Part I. Towards modernity

1. In the shadow of Wagner and Nietzsche	23
1.1. The idea of <i>Zukunftsmusik</i> and a new meaning of the term 'music' ...	23
1.2. The cult of Wagner and the unity of the arts	34
2. The ideas of pantheism, theosophy and futurism and their resonance in the art of musical composition	49
2.1. Pantheism and artistic symbolism, impressionism, experimentalism ...	49
2.2. Theosophy and symphonic mystery	62
2.3. The Nietzschean 're-evaluation of values', the expressionist <i>Ur-schrei</i> and futuristic sonorities	73
3. Interest in non-European and old pagan cultures	95
3.1 Inspirations from Eastern cultures	95
3.2. Old pagan culture; Stravinsky's <i>The Rite of Spring</i>	102
4. The controversial idea of national music	111
4.1 What constitutes 'German' or 'French' music?	111
4.2 Nationalist ideology and the question of 'national' music	119

Part II. The height of modernity

5. The dispute over the aesthetics of modern music	133
5.1. Dada, nihilism and the ennoblement of noise, chaos and absurdity ...	133
5.2 Avant-garde music inspired by the ideas of <i>Gebrauchsmusik</i> and the Bolshevik Revolution, and music in the service of totalitarian systems	143
5.3. Preaching the Gospel in concert music	155

6. The dispute over 'unity in variety' in the art of composition and the notion of progress	173
6.1. 'New logic' in music: Schoenberg's <i>Grundgestalt</i>	173
6.2. A new concept of order in music: Stravinsky's idea of a discontinuous montage of 'sound-units'	184
6.3. A critique of the ideology of progress: Stravinsky's <i>The Rake's Progress</i>	202
7. Avant-garde ideas of serialism, aleatorism and sonorism	209
7.1. Promoting 'new music' in the West	209
7.2. Serialism (determinism) and aleatorism (indeterminism) in avant-garde composition	217
7.3. Sonorism: experimental 'sound blotches' and twelve-note chords ...	232
8. The Cold War in musical culture, the yearning for beauty and the joy of making music	251
8.1. The 'captive muse' behind the Iron Curtain	251
8.2. The Iron Curtain drawn aside: the 'Warsaw Autumn' Festival	257
8.3. The joy of music-making and the yearning for beauty: jazz improvisation and sung poetry	263

Part III. In the fetters of late modernity

9. The decline of the idea of progress and the search for new creative ideas ...	275
9.1. Postmodernism and the phenomenon of 'rock culture'	275
9.2. New simplicity, new complexity, <i>musique concrète instrumentale</i> and <i>musique spectrale</i>	281
9.3. New spirituality and the 'cosmic theatre of the world': Stockhausen's <i>Licht</i>	295
10. Liberation from the pressure of the avant-garde: postmodern games with tradition, the 'musical ark' and the biblical world in music	303
10.1. Postmodern games with tradition in art music and jazz improvisation	303

Contents

9

10.2. The 'musical ark': symphonies, concertos and chamber music	313
10.3. The Bible in music	339
10.4. Christian spirituality, 'transcendent beauty' and 'perfect joy': Messiaen's opera-mystery play <i>Saint François d'Assise</i>	363
11. 'Eternal' classicism and existential dilemmas in music	369
11.1. 'Eternal' classicism and the artistic personality of Witold Lutosławski	369
11.2. Existential dilemmas and the music of Krzysztof Penderecki	383
11.3. Music matters	394
List of examples	401
Selected bibliography	403
Index	447