

EDITORIAL

THE articles on Ruggles and Roslavets in the present issue continue the 'Between the Wars' series begun by the Markevitch survey in *TEMPO* 133/4, and two others inaugurate the complementary series of articles by composers of today. Unlike Ruggles and Roslavets, Helmut Lachenmann and Ladislav Kupkovic seem to have nothing in common apart from the society in which they live and work. They might, it is true, agree with Roger Garaudy's bland-seeming observation—quoted by Eric Heffer in a recent article in *The Times*—that 'the arts provide a way to break out of the tight pattern of utilitarian activities'. But how is that way to be sign-posted? And in what language? If the authorities at Waterloo Station were persuaded to include a suitably brisk excerpt from Kupkovic's *Symphony* in their rush-hour concerts, commuters heading for their utilitarian activities would be most unlikely to notice anything unusual (which the *Symphony* is)—let alone to change direction. Substitute an excerpt from Lachenmann's *Fassade*, and the scene on the Waterloo Steps would be fit for a latter-day Sergei Eisenstein.

In some ways the most radical and yet the most innocent of the composers who seceded from the post-1950 New Music, Kupkovic exhibits a genuine affection and respect for the 'naïve' listener, in music which is none the less equivocal, and indeed highly so. In Lachenmann there is no equivocacy whatsoever. While advocating 'a music which, in order to be grasped, does not require a privileged intellectual training, but can rely uniquely upon its compositional clarity and logic', he insists that it is the composer's duty 'uncompromisingly to oppose society's communicative rules and affective expectations'. In an important article entitled 'Endangered Communication' ('Die gefährdete Kommunikation', in *Musica* 28, 1974) he defines artistic experience as 'the practice and test of one's power not only to thrust forwards into the harrowing regions of the unknown, but to shatter the illusion of security and penetrate into the reality of insecurity'. For him, art gives 'a foretaste of freedom in an age without freedom'. There is in Lachenmann—as in his mentor Luigi Nono, whose music nevertheless has a very different 'feel' from his own—something of that 'total and militant humanism' which Garaudy has ascribed to Marx. Politics aside, it saves him from the excesses of the West German cult of Adorno (excesses Adorno himself would have been the first to deplore); politics included, it leads him into direct conflict with some of the latter-day proponents and would-be disciples of that cardinal figure in post-Schoenbergian history, Hanns Eisler. Of that—and of much else—more will be said, we hope, by later contributors to our series.