

SUMMARY

Quo vadis, Petre?

Soon after the death of Arnold Schoenberg (1951), the then 27-year-old Pierre Boulez started criticizing Schoenberg's allegedly too timid application of serial thinking. This became something of a favourite theme for Boulez, and his extremely critical references to Schoenberg continued for the next forty years. During the same period Boulez the conductor, emerged as a dedicated champion of Schoenberg's music without ever trying to rationalize the discrepancy between his critical views and his undoubted devotion to Schoenberg. From the distance of several decades it is easier to see the extent to which Boulez's criticism was prejudiced by the conditions prevailing in Europe immediately after the Second World War and by an inadequate understanding of Schoenberg's achievement, widespread in Paris at the time. This paper highlights through analysis some of the weaknesses of Boulez's criticism and offers some points for a belated dialogue with him.

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Ostariti mora imati smisla.
(Gerhard Bacher)

Dragi Bojane,

prozvao si me – quo vadis?

Ne, ne Bojane, ne idem nikamo, nikuda. Stojim. Iako poznajem svoj pedigre unatrag sve do "isparavajuće se povijesti" ne znam odakle dolazim. Stojim. Budućnosti nemam: može li postojati budućnost ako joj je kraj osiguran? Ako je sadašnjost budućnost neke prošlosti, onda nema sumnje da su avangardisti doživjeli svoju budućnost. Ne i avangarda (ona je preminula) – revolucije su posljedice trenutnih glagola. Neki misle da je budućnost treća točka pravca, pa prema tome dio *strijele vremena*, ali, ona se (avaj!) ne kreće pravolinijski...

Prostudirao sam Tvoju historijsko/teorijsko/muzikološku briljantnu piruetu, (namijenjenu i Pierru Boulezu...) i konstatirao da su to prepirke oko oranica avangardističke latifundije. Nisam ni susjed a nekmoli sudionik u tim polemikama, iako su mi ti prijepori već poodavno poznati, naročito preko ljutnje Hermanna Scherchena, njegove duhovite i točne analize serijalnosti.