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required adherence to public performance audience requirements. Major creative art will always establish its own terms of reference.

The programme in the Purcell Room came within the domain of the Marxist-Leninist wing of the British Communist Party, with a strong allegiance to the ideas of Chairman Mao and the achievements of contemporary Chinese music. The impression gained was that the purpose of the evening, from the performers' point of view, was not the music played but the discussion prior to Cardew's music (the Chinese works were performed in their original versions, not Cardew arrangements) when the way to a proletarian music came under discussion as a means to future development for the committed performers. The banner displayed on the concert platform beneath portraits of Marx, Engels, Stalin and Mao was a quotation from the latter, and perhaps relevant: "In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines".

The Chinese music has no more relevance to the West than the songs for the masses produced by Soviet composers during the Stalin era - an industrial society needs to produce its own sub-culture related to its own needs and experience. The recent Piano Album 1973 of Cornelius Cardew is a highly personal view of past music and political events and impressions - sardonic humour is allied to new ideas on old wine in new bottles within a traditional language handled with consummate musicianship. In certain respects the music contains progressive revolutionary comment, and even if not substantial in art terms - as an extension of the musical paraphrase - is valid and superior to other recent examples of the genre from more traditional politically motivated composers. One is aware this is only a step along the road for Cardew.

On the other hand, the contribution from the People's Liberation Music has the seeds of a positive contribution to their aims, if only they would use more rhythmic flexibility - especially as they have rock players and the music is geared in that direction. Why limit the song accompaniment to repetitive chord progressions? The melodic material is good, simple and impressive as political music or, as was the last song, potential chart music. The girl vocalist (most performers chose to remain anonymous in line with their view of co-operative enterprise) is a fine singer and an essential driving power of the group, though better sound balance and amplification must be used in the future. Even if one does not agree with certain of the ideas expressed by P.L.M. - especially those in a recent Time Out article - their music moves and is going to grow into something positive in the future.

With the growing current awareness which may appear to have lain dormant since the events of 1968, programmes such as this are a reality, to be accepted or rejected depending on the listener's political views. In any case the performers are not interested in the concert audience - but the audience they should approach - the proletariat - will no doubt not want this music any more than that of Cardew's predecessors in the thirties and forties. If they believe in their revolutionary ideas then this is the difficult road they must follow. The paths are varied for art; revolution and culture can still exist within the old environment - witness Luigi Nono - and remain valid, as also was the early music of Alan Bush. There is never a single road. Wherever his music may lead in the future, Cardew has the musical equipment to produce something really important one day to disturb our pre-conceptions of what culture is, and replace it with a known reality - the new progressive art.

DAVID JONES

The work of Cornelius Cardew appears to have taken an about-turn. Whereas he wrote in the preface to Four Works (UE 1967) that "the pieces also need camouflage to protect them from hostile forces in the early days of their life", he now rejects all his earlier work in this avant garde idiom and has denounced Treatise as being a work which "conceals what is intended" in its notation. Much of Cardew's previous work was very much involved with notational problems - that is, communication of ideas - following from his work with Stockhausen in the late fifties, especially the realisation of Carre which involved interpretation and realisation of Stockhausen's ground-plan and symbols.

Cardew has in the past believed firmly in the creative freedom of the individual - "The performer does not have to be a composer, he merely has to discover and use that modicum of creativity that is available to all" (Octet '61)- at the same time maintaining a fairly strict discipline over the actions of individual performers, making them more interdependent than independent.

The Tiger's Mind (Musical Times, June 1967) is the ultimate in social exercise governed by these universal principles. From the universal, Cardew moved to the particular in The Great Learning (which is now an embarrassment to him because of the anti-Confucian campaign in China). The various paragraphs contain a number of home-truths which can be "learned" by each performer according to his own individual responses; it is surely Cardew's most significant work to date and the most striking didactic musical essay since the Brecht/Weill collaborations.

Here we have an expression of social concern, not only for the benefit and rise of trained musicians, but also untrained musicians - Cardew prefers the work "enthusiasts".

With the Scratch Orchestra and Scratch Ideological Group (formed August 1971) the real crisis appears: though the "modicum of creativity" - to transplant my earlier quotation - "may be available to all", the actual music itself is not. In Cardew's terms, therefore, the notions of comprehensibility and function of music (and, in wider terms, art of all kinds) is incompatible with the exclusiveness of the avant garde and, by extension, the social and political system in which it has arisen.

What Cardew is preaching now as a result of these changes is that a new political system is required in this country in order to pool the resources of the "broad masses of so-called uncultured people" toward self-help and a new awareness of the individual's position in society. This is nothing new for Cardew, as I hope I have shown, for the principles are implicit in all of his works from Autumn '60 for Orchestra onwards. Instead of camouflaging his music for its own protection, he now exposes it and makes it blatantly subservient to the Revolution- he returns to a totally traditional style (or styles) as carrier of an extra-musical message which is scarcely reflected in the notes themselves. The social content of the earlier works has overflowed the banks of the music just as it did in a lesser way in The Tiger's Mind.

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