

Schnitger – Stade – digital

Quanta Composition

At the beginning, God created vibrating air columns, vocal chords, sonorous metal bands and so on. These natural facts were translated in the instrument called organ, into a technical system of high quality. The vocal cord became the “Vox Humana”, the breath produced as air flow, a “Flute”. The Greek tone system, comprehending five to twelve tones, which is valid until today, was imposed on the mechanical system. The different instruments were transferred as “stops” into the classical order - manageable, discernable, differentiated – into the classical organ imparting a completed quasi timeless system stability and order.

The “improvisations” here aren’t improvisations in the classical sense, but rather procedures which decompose completely the sound of the organ aimed at stability and transform it into “sound quanta”. The way of the secure world above leads to the underworld of the irregular quantum physics. When producing such quanta compositions, you are assisted by the computer, the new facilitator of new compositions. The organ as a complete entity was digitized into the computer, a complete metamorphosis of mechanical facts into the invisible digital world, and is now available as a simulation of the concrete instrument.

There are fixed assignments in the form of musical scores of how to play a classical organ. They must and should be transferred correctly into the technology of the pipework by the human mechanics of the fingers and the feet. But now, the computer has accepted the musical scores and calculates out of it completely innovative variations. So far it has been possible to reinterpret the French organ music (e.g C. Franck, Vierne) , e.g. on an organ of Schnitger, but now the computer interpretes the data in its way by algorithms. The results are metamorphoses of the classical parameters: changes of tones and registers, the rhythms become irregular, the manuals are swapped quasi arbitrarily. An innovative and infinite diversity of variations arise from the uniqueness of the musical score.

Maybe the result is strange to the classical listener who seeks centres and limitations, both offered by the classical organ. These basic values are made obsolete by the computer, there is no longer a centre (i.e. the score) nor a limitation (i.e. the registering). The sound of the organ, “witness of eternity”, appears here, as mentioned above, in decomposed parts, hence “quanta”. of high quality