

## **Schnitger – Stade**

### **Classics in the Evolution**

In music recordings available to this day, one encounters classical works, instruments and performers. Everything is oriented towards perfection, major differences can hardly be discerned anymore. Here one is faced with a completely different approach. The works are no longer original, the instrument (here Schnitger organ in Stade) is changed and the performer or performers are not definable. The main tool, standing in the center, is the computer, which takes the given reality, here the instrument and the note values, and changes them. The Schnitger organ has been digitized, the works have also been transformed into digital values (notes have become numbers,) and the reproduction instance is a program and an algorithm.

The decisive factor is the transformation of the mechanical, tangible instrument organ into the digital world, just as 300 years ago the natural sounding world of instruments and voices was transferred into the abstraction of the pipework organ. Then and now there were and are more or less audible changes. The vox humana of an organ is no longer the human voice; the same applies to a trumpet, for example. The digitized note values are treated by the computer in its algorithms (here the program Level II by Dr. Tobenfeldt, USA) completely unconditionally and freely, the possibilities of variation are quasi infinite. Certain classical criteria e.g. inversion, stop change, manual change are still recognizable.

Novel are e.g. superpositions of note values with themselves. The results are therefore not limited to the above mentioned classical framework but go far beyond it. In the pieces "played" here, the structure of the works, e.g. in the Scherzo from the Eroica, is largely preserved or the mutations are not so far advanced that a complete unrecognizability of the work results. In addition, in these productions there is the fact that no organ-specific works were up for arrangement but orchestral works and a piano work (Etude in G-sharp minor by Chopin). The deeper reason for this is not the typical human idea of perfection and historically fixed values but the constant variation and metamorphosis of circumstances, here with the latest possibilities of digital evolution, comparable to the invention of musical notation.