

## Schnitger - Stade

### Quanta composition

In the beginning, God created sounding air columns, vocal cords, sounding metal bands, etc. These natural conditions were translated in the instrument "organ" (organon = tool) into a highly qualified technical system. The vocal cord became the "vox humana", the breath produced a flute as an air current. The Greek five- to twelve-tone system, which is still valid today, was imposed on the mechanics. The different sound generators were transferred as "registers" into the classical manageable, recognizable and differentiated order. The classical organ as a closed quasi supra-temporal, eternal stability and order mediating system.

In the "improvisations" here, which actually have nothing to do with the classical art of improvisation, it is a matter of "sequences" that totally decompose the organ sound, which is designed for stability, and break it down into smaller and larger "tone quanta". The way of the safe upper world leads, so to speak, into the underworld of irregular quantum physics. Assistance for this kind of quantum composition is offered by the new mediator of new compositions: the computer. The organ as a total entity has been digitalized here into the computer, a total transformation of mechanical realities into the invisible world of the numerical-digital, the organ is present as a simulation of the palpable. For the classical playing of an organ, fixed assignments in note texts are available; they must and should be correctly transferred via the human finger and foot mechanics into the technology of the pipework. Here, however, the computer has taken over the note texts and calculates completely new variations with the traditional note material. If until now it was possible to virtually reinterpret the French organ music interpreted here (C. Franck, Vierne, e.g. on the Schnitger organ), the computer interprets the given "values" in its own way in so-called algorithms. The results are metamorphoses of the classical parameters: Tones and stops are changed, rhythms are irregular, distributions of manuals are mixed up quasi arbitrarily. From the uniqueness of the musical text emerges a new kind of infinite variety of variations.

The result may alienate the classical listener, who seeks centers and boundaries, both of which the classical organ offers. Here with the computer these basic values are set aside, there is no longer a center (note text) and no limitation (registration). The organ sound "testifying to the eternal" shows itself here, as said above, in a quantum-like, decomposed fragmentation, just "quanta".