

Résumé

Finally, I want to express some impressions which immediately come to mind, very intuitive and certainly not analytical.

5 The decisive aspect, which I want to point to is – I'm very pleased that we thereby can deal with the philosophy, which it is really all about in the end – that there is a certain philosophy behind classical music, the creation thought, well, you can go further and say, that is the philosophy that there is a god who created music, the Greeks called him Apollo.

10 All this is lost. The modern philosophical term is contingency, something quite different, difficult to translate. It doesn't mean fortuitousness, but has to do with it, there is a relationship between fortuitousness and contingency, and often you can say I have got fortuitous events in electronic music.

15 A further matter is the unpredictability of things. When I'm now sitting at the Vermona, it is only within limits predictable how a sound is developing, and not a question of inability. Frequency modulation can be described with a mathematical formula, the Bessel functions, which show – as far as I know -, that indeed sounds are unpredictable.

Thus we have reached the significant point that reality isn't predictable. By the way, it is highly topical that the whole political world is collapsing, nothing is predictable, unexpected events occur.

20 You can say something quite unpredictable occurred in the sound world which results in a feeling of insecurity. You or I can perhaps say sometimes one desires to return to classical music, tonal music, to sit down at the grand piano, and to play e.g. in C sharp minor, a great key. Then one is bound. That's what excites me again and again. But I must say, when I've played for ten minutes in C sharp minor, it excites me much more to return to a Verbos or a Vermona or frequency modulation where permanently unexpected events occur.

25 I personally can say the attraction has remained for 30 years, until today.

There are naturally comparisons. At the same time as electronic music originated, my wife and I discovered the Swiss mountains. If you go into the Swiss mountain world or into the mountains somewhere else, you have two possibilities: You can take a beaten track, defined, secure, with signposts and exact information. Then you know you reach in three hours or in one hour any
30 destination. We attempted to go stray from the path into the bare and uncontrollable reality, where you never knew - up to a certain point naturally -, what was going to occur. Thereby the reality becomes very informative in contrast to the beaten path. May be you walk on a well signposted tarred road, then you know exactly where you are going.

35 It's the same if you rehearse a musical piece – I also did it. You know you can play the fugue of Bach or the prelude of Chopin after 100 hours with absolute certainty, perhaps from memory, nothing can occur. You can make a mistake, then perfection has vanished, naturally. In electronic music, you really can't make a mistake, all is equally interesting. Naturally, you can say, a sound is too loud etc. But in the proper sense of whole electronic music, the whole sound world is free of errors, somehow it always exists. That means, you are permanently occupied with things which are given, available
40 and not humanly produced. If I do anything, I strive for perfection, don't I, the whole is not imperfect, and the desire for perfection is indispensable.

This is the perspective based on the term contingency. This is an essential expression, concerning the whole world. But the Occident has forgotten this matter opposing the divine laws, nevertheless one doesn't know how the world will continue. Thus I also don't know what will come out of
45 electronic music.

I'm finishing. Next week I'll get in my studio an instrument from Cologne, and I don't know exactly what I can do with it, and how it will sound. Anyway, it will provide enormous, new possibilities. In contrast, I know exactly how each chord played on a piano grand will sound, and the level of information will be very low.

50 Thus saying something about me I could experience in electronic music the background or a background of the world. It is a quite special experience to leave behind the foreground and to

penetrate the core of the world, one can regard such a thing as creation. You overcome the foreground of the culture and access an almost divine world, always fascinating and not at all boring. This matter, especially these 30 years were a present of my life, my fate. And I'm deeply thankful that I can now say, I have had a musically fulfilling life.