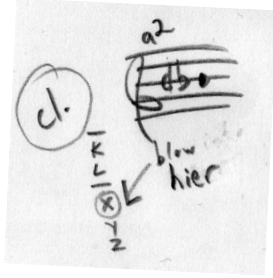


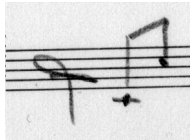
Musik

This exiting and informative little piece of program music begins with a systematic phenomenological investigation of "musical material" in today's contemporary music, where the human cognitive apparatus and its motor functions, and the limits of aural perception is put to a brutal test in light of the general public's gradual degeneration and lack of concentration due to limitless access to fast stimuli like pop music, social media and pornography on the internet. A soft explosion is heard as if from far away: The pragmatism of the professional musician, the politics of commissions and the tactics of festival networking is ruthlessly exposed as grim metaphors for the policing of the status quo in bureaucratic capitalist society and more substantially: The phenomenal world as such is disqualified as an adequate arena for true artistic invention in the 21st century. Only theory at its most abstract and pure can help us now. After the Three Weak Centuries of Contemporary Music (1980-2010), lazily resting upon an aesthetic regime of artistic humility, consensus, poorly disguised entertainment, art as advertisement for Apple products, repeated exercises of deconstruction of deconstruction and a semi spiritual preference for sonic vagueness "trembling with mortality" – it becomes necessary at this moment in the piece (which exactly corresponds to the Golden Section moment) with a re-education of the new music audience, and to propose some new statements on musical ontology of mathematical rigor, centered around constructing a new foundation for Compositional Form able to strangle the specter of post-modernism and prepare the ground not only for a reinvention of the actuality of music as an art form, but also to a new type of virginal Communism. But this gesture, let's call it a reactive classicism, is negated by a sudden strike of Angst of boring the audience. The result is a critical investigation of the notion of "freedom". The concert hall is dismissed as a valid dispositive for true utopian art production as a Return of the Grand Narratives is propagated with full force and non-ironic sincerity. But, with a Europe in moral and financial crisis, is it already too late? The great hero of antisocial musical idealism Conlon Nancarrow makes a surprising entrance onto the scene and offers an alternative in the form of the example of total seclusion from the official musical scene and presents a new prototype for the Gesamtkunstwerk Player Piano. In short: There should be something in this piece for all tastes. The following Leitmotifs should be memorized by the audience before the performance:

A) Die Krise der Zeitgenössische Musik:



B) Die Rettung der Deutsche Geist durch die Nordische Naivismus:



C) der männliche Orgasmus:



D) Das Wiedergeburt des Kommunismus:



E) Neue Kraft fühlend:

