

TUI-GESÄNGE

The piece originated in the summer of 1977 and was premiered in the spring of 1978 in Paris in a concert introduced by Max Deutsch. I consciously used here different musical layers which, of course, have something to do with the variegated character of the individual poems (different despite the general unity ensured by the topic). Stylistic homogeneity, which today has frequently deteriorated to a mere trademark, does not interest me. It was a challenge for me to think in different stylistic dimensions. As Adorno and Eisler wrote in the 1940s: “If we are not mistaken, music today has reached a phase in which material and compositional practice separate—in the sense that the material has become relatively indifferent as far as procedure is concerned... The compositional technique has become so stringent that it does not need any longer to be the result of the material, but, in a way, can utilize any kind of material.”

Thus, style can be treated like a parameter among others. In principle, no material (whether old or new) assumes a preferential status, but its use must be justified by its relation to the respective content or the compositional intention. Thus, in addition to stylistic patterns associated with new music (e.g., “Behauste und Unbehauste” and “Rückversicherung”), there exists also a ländler (“Sonett von den hemmenden Begierden”) as well as a tango (“Lob, Lohn und Preis”) in this piece. The latter are quotations, not of existing music, but of stylistic, historical, and semantic layers. The *Tui-Gesänge* are dedicated to Roswitha Trexler.

Source: undated typescript