

wenn zum beispiel ...

In 1975 I was commissioned a work by the Swiss-German Television. At the time my artistic and intellectual development was heavily influenced by surrealism and concrete poetry. That was why I used a "four voice" text by Franz Mon, whose polyphonic structure could not be perceived in its entirety by the reader, since the discourse disintegrated into four differing variants. The text's simultaneity could however be more simply perceived through a musical structure, which abolishing the reader's confusion, also no longer compelled him to read four lines at the same time.

1. If, for example only one person finds himself in a room, he can
2. If, for example in a room one person only finds himself, he could
3. If only one person for example finds himself in a room, he should
4. If in a room for example only one person finds himself, he should

In the score, the words, both grouped and isolated, with their morphemes and phonemes have been accompanied with parolinguistic signs. These signs have been partly written in letters, partly in graphic notation. Thus each voice fulfils its own destiny : they disappear one after the other until only one is left. Does language converted into music represent its own uncommunicability or rather does it represent the faculty for revealing several meanings ? Music shaping and transforming a concrete text invites the listener, beyond the music, to play with the given material, for only then can language thrive in the complexity, contradictions and magic it engenders: music as a metalanguage expressing the inexpressible and leading to the word.

"In concrete poetry, a word is only a word, with all it can trigger off; it is the only thing that matters. A linguistic rationality merges with the word play, thus resulting into unthinkable combinations."
(after franz Mon, Texte uber Texte, Berlin & Neuwied, 1970)

The world premiere took place on 20 September 1976 in Zurich The television version was given shortly after. Producer: Peter Schweiger.