

Satie's 18-hour Vexations performance, Wagner's Ring and the Bayreuther Festspielhaus built just for it, La Monte Young's Dream House: the concept of a perpetual, everlasting music - or also projects in which I myself could participate, like the "Kunst der Klangzucht" project in Linz, 1994, a 3-day meta-concert made up of other concerts, or the sunrise and sunset project done along with 8 other composers in Rümelingen, 1997, or the Zions Church project in Berlin that took place every Tuesday evening for 3 years.

All these are transgressions of a given concert situation that allow us to reconsider the fundamental conditions of music and their necessity.

To leave the concert hall and turn one's back on applause. Hall and applause are components of a no longer perceived ritual. But wasn't it actually all supposed to be about perception?

Depriving musicians of the concert hall is no more of a catastrophe than taking away painters' canvases. Painting continues. There's still music. And in fact, a music which we perceive along with all of its fundamental suppositions.

It's only that these suppositions are not just notes.

(P.A. 9/97, Transl.: Bill Dietz)