

Since my latest pieces deal more with harmonic series than my earlier pieces (also including sum tones and difference tones), I think I can say that they resolve the qualitative difference between dissonance and consonance. In addition to this, aesthetically speaking, opposites do not generate a struggle or conflict, but they are conceived as complementary forces. I only adopt new techniques and further develop them when they follow the model of nature. In this respect, I certainly refer to the tradition of Modernity that I come from, but also correct some of the perspectives of Modernity, for instance, modernists would have set maxims which we can never again go beyond. On a political level, I believe that it's necessary to stop generating power from atomic energy since we cannot get the risks under control. To name just one example. At first glance, my music contains a bit of romantic reminiscence, or, as the old avant-garde would say, expressive moments. But this expressivity has been cleaned and is not affective in terms of representing human passions. It's about a "dyed time", presented by "Cromes" which have certain durations and breaks. They repeat, coming together to create textures and also appearing on their own until silence is the result. Silence is defined as a diaphany, thus transparency and clarity of sound processes. The extreme case would be general rests which can appear during a process.

(Claus Kühnl 2015 in a letter to the conductor Roland Böer)