

MUSIC OF THE SPHERES

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Fields of interest: creating and performing music, classical, jazz, contemporary, world music, theatre and film music, electronic music, liturgical music, (also Byzantine music, music and science, music education, spirituality and art, anthroposophy, waldorf pedagogic).

Awards: Compositional price of 1997 Contemporary Music Festival Budapest, One year scholarship in Academy Schloss Solitude 1990-91 Stuttgart, Golden Blade Price (advertising spot music)

Publications and Concerts: Performances of the composer's pieces were in Hungary, Germany, Netherlands, Italy, and in the USA. Disks are published at Hungaroton Label, and in author's own publication. Music of The Spheres concerts are regularly held in clubs and theatres in Budapest. Applied Music published in mass media with films and ads. Symmetry concert on the 2003 Symmetry Festival Budapest.

Abstract: Group "Music of The Spheres":
Harmony of The Spheres – Harmony of The Molecules. Featured by the author (synthesizers) and Attila Pozsgai (percussions, flutes).
The Music of The Spheres concerts are created with a compositional technique developed by the author. This technique uses the possibilities of computer technique, which enables the creator/performer of this music to compose on the spot multi layered sound buildings. This is done by repetition of fragments, which are piled up into a sounds-cape and at the same time free solo parts are breaking the symmetry of the repetition. This brings about a constant changing texture, and usually the starting and the closing points are light years away from each other, while the consecutive transition points are not very different. This is a journey into the inner realms, each listener is stimulated to create his own "inner films" for the music - the landscapes of the soul (Soulsapes). The use of ancient percussion and flute instruments by Attila Pozsgai gives a living counterpoint to the world of electronic machines, but we hope that even the "dead" computers will awake into life through the creativity of the man. Because the inner activity of the audience is a very important element of the Music of The Spheres concerts, it is recommended to give proper time for the developing of this imagination. This music has a complete new way of creating and listening to it; the

Music of The Spheres stands on an aesthetical platform different, then the ones of the traditional closed compositions.

1 HOW I HAVE GOT THIS MUSIC

It was very surprising for me, when I realized, that actually in all my life I wanted to create this kind of music. I went in to a normal gymnasium at my age of 14-18, first I wanted to be a physicist. I was very interested in the secrets of the atoms and the most little particles of matter and energy. But at my age of 17 I started to listen to music generated by my imagination, so I thought I ought to be a composer. An experimental scientist is not very far from an experimenting composer; both of them are going into realms, which are not explored yet, into the fields of unknown. It is very fascinating, that these fields are very far and strange (stars), very close and strange (the world of particles), and very far / closed and very strange / well known at the same time (the world of our spirit).

Music promised me to link the two polar field, science and soul. It was evident, that I tried to compose pieces modelling the processes of matter, the fine changes in the structure under the surface, and the sudden changes of quality after the accumulation of the changes in micro sphere. It is amazing, that somehow all of my compositions went on this path. They all were a kind of continuum. The audience loved that type of playing with the sounds, because this kind of contemporary music gave them enough anchor points for observation of the processes. Another interesting experience was, that listening to this music everybody reflected onto soul processes. How funny: I wanted to model the drama of matter, and molecules, and people are sensing in all this the drama of the soul. The “dead” matter waked up living emotions and thoughts.

1.1 Improvisation

However, I was not quite happy with this: in the material world, and even in the spiritual world, the events are happening in real time, everything is coming into existence in the present time, *now*. It is not a big contradiction, if one is working on a paper for months, to create events, which are happening in a spontaneous moment? As I walked down on the street, I used to dream up so many musical moments, variations, ostinatos, repetitions, virtuous solos, colourful orchestrations... but in the next moment, as I wanted to catch them, they changed, and for the new moment has belonged a new music, new sound, new instrumentation... I was very unhappy. How can one make the music as spontaneous, as the real things occur!

Then I started to work in a contemporary dance group, as a répétiteur, and on every morning I had to improvise on the piano for the ballet class. Improvisation is creation in

the present time. Composing on the spot! We could say, every moment and every group of people on every spot of the earth could have a unique musical moment, represented differently by each artist of course, so it is evident, that one cannot make the same music in different times and situations. But how can one achieve the possibility to create the right music for the right moment?

For me to create the desired music, the solution was brought by computer technique. I started to play with synthesizers on the 90-ies and I could get my dreamed up looper (the necessary instrument for catching and layering the moments) in the year 2000. This was the realization of my long desired dream and of a new beginning. This was the birth of the Music of The Spheres.

2 SYMMETRY AND THE MUSIC OF THE SPHERES

In 2001 Erzsébet Tusa, Hungarian pianist and professor in Japan gave an interesting lecture in Budapest. The title was: "How I have found Europe in Japan". She was confronted with the difference of thinking in the far east, and this has brought about a new understanding of what is actually Europe, European thinking in the light of Japanese, Indonesian, Indian, or aboriginal cultures. She has experienced while teaching European music in Japan that the structures of the great European masters waked up different impressions in the Japanese students. She realized, that every culture stresses different aspect of the perception and so of art, music. She gave different names for each experienced art thinking and she asked the audience to think further and to discover more type of musical thinking. I was very interested, because her approach promised me the understanding of how my particular music is working. It became more and more clear for me, that the Music of The Spheres contains elements from each musical approaches, the Japanese (the art of the moment), the Gamelan (Indonesia, cosmic art, the music of the moving sky objects, the "Music of The Spheres" by Kepler and Pythagoras...), the Indian (music of the path, starting from one point and arriving on another after a long journey), the European (the structures).

I gave her a copy of my CD with this new type of music. After some time she called me on the phone, and she gave my name to the Organizers of the event Symmetry 2003. It happened so, that I have had the honour to play the closing concert of the Symmetry 2003 in Budapest. Later I met Dénes Nagy, the President of ISIS-Symmetry, at the Austral-Hungarian conference on symmetry in Budapest. He was very much interested in this new music and now I have the possibility to show, how much the Music of The Spheres have developed recently.

2.1 Symmetry, asymmetry, dissymmetry in music

One can say, there is no music without the use of symmetry, but better to say, that this so called symmetry is really asymmetry. In the presence of a proper amount of symmetry (unchanged elements moved in time in the form of repetitions) can one only perceive asymmetry, because if nothing is symmetrical and nothing is constant, the alteration of patterns, or the lacking of constancy cannot be perceived at all. If there is no symmetry - no constancy - at all in none of the constituting elements of a system, one is speaking of chaos, which is total dissymmetry. In the state of chaos the game possibilities are absent (there is no life), because the differences are indifferent – one cannot relate anything to anything. The perfect chaos cannot be imagined really well, because one tends to look for constant elements even in a state of a chaos, and from that point, game – and life - becomes possible. On the other hand, in the state of a perfect symmetry - unchanged repetition - again the possibilities of game are gone, therefore there is no life either. But, similarly, it is again unimaginable; even in the most rigid repetition there is a changing element: the audience will change and gives newer and newer meaning to the unchanging object. In both cases the audience, the observing and living part taker pours his life into the non-living, too-symmetrical (over ordered) or too indifferent (chaotic) systems. One can say from that point, that life can come only from life, and life is coming only from life, and life has the tendency to give life.

As soon, as there is enough symmetry and enough dissymmetry in the same system, one can play thousand and thousand games with the asymmetry and life becomes really interesting. It is obvious, that too much symmetry accumulates tension and a will of changing, and too much dissymmetry makes everything indifferent (no tension) which provokes again a will to give some meaning to some elements, because this gives them certain constancy among the ocean of constant changes.

Therefore the experiment of dodecaphonic music (twelve tone music by Arnold Schönberg and his pupils, the new Viennese school) with the striving to cancel any hierarchy, any relative importance between the tones to each other and any possible repetition in the twelve tone system leads towards extreme dissymmetry (but never could really reached, thanks God). The striving for too much diversity leads to no diversity at all. As soon, as one tone or one rhythm becomes constant element, which is related to the rest of the tones, or rhythm patterns, we can speak about a kind of tonality or metrics. In the presence of tonality and metrics - that is symmetry - the differences and nuances – that is asymmetry - are sharper and therefore the variance is significantly bigger. The game field of asymmetry is really wide and there are infinite numbers of possibilities of how one can combine symmetry with dissymmetry to obtain a living asymmetry.