

## YLEM

(Introduction to the concert on 25 August 1992, in which YLEM was performed by the *Ensemble Modern* at the *Mozartsaal* of the *Alte Oper* in Frankfurt. It was the fifth of seven concerts with introductions during the *Frankfurt Feste '92*. The programme was: TELEMUSIK [Electronic Music] – YLEM *for 19 Players* – HYMNEN *Region IV* [electronic and concrete music].)

Before I wrote the score I heard the following:

A tone that was very strong and indescribably dense exploded.

With its particles the tone gradually expanded to three octaves lower and higher in the tone-space. The distances between the individual tones became more and more irregular, and also their durations – separated by pauses – became more and more differentiated.

I also heard different timbres.

The whole process lasted for a relatively long time, and the distances between the tones became larger and larger. Finally, this event achieved the complete range from the highest to the lowest tone.

Then I heard the syllable HU shouted, and this music, which had become very thin in the meantime – but still consisted of all extremes of dynamics and many different pitches and timbres – gradually pulled back together until it finally, after a long time, became inextricably dense, and this dense state, which I cannot describe other than by calling it compact tone-material, then exploded again and everything moved up one tone.

There is a theory about an oscillating universe in which we live: Every 80 billion years the universe explodes, pulls itself back together and then explodes a second time – thus “oscillating universe. The original explosion or also the primary material is called ‘Ylem’. All the material that exists originated from a primary material, then expands, the expansion slows down, and then through increasing acceleration everything in the universe melts in fire and becomes the basic substance hydrogen, and then explodes again.

The *Ensemble Modern* will now, as the result of our collaboration over the past weeks, perform YLEM.

I cordially request that you pay attention to this expansion: how every instrumentalist gradually expands his tone-space and forms the individual tones more and more, so that every tone-space receives a new shape. Very much depends on the inventiveness of each individual musician: how he shapes the tones, how he distributes them within the deceleration and subsequently again during the acceleration. Let *the whole* have an effect on you, not just by the details.