... there is no such thing as an electronic composer or musician; ... no robot, no electric or electronic brain can produce anything on its own (it must always receive information, formed and programmed absolutely accurately, from some human being, in order to be able to function).

Particularly when composers invent the problem for themselves, one occasionally finds, that they take as given that, which still no one else has discovered and set out to find that, which yet nobody believes worth seeking. It is probable (I, for instance, am convinced of it) that the word 'creative', which has become so trite, would immediately be as good as new, if it were not only used for the fabrication of results, but also and above all for the making up of problems.

Whenever music is composed and sounds as the composer wishes it to, then audiences speak of this music respectlessly as being 'contrived'. If, on the other hand, music is composed and sounds as the audience wishes it to, they admiringly call it an ‘achievement’. In both cases all involved are in the right. Only the expression accompanying the verdicts is, in any case, wrong.

The greatest impressions and the deepest emotions are a falsehood from an artistic point-of-view, if they are derived from an adulterated and distorted interpretation.

If joy had as many barriers and obstacles, and as much prejudice and critical arrogance placed in its way as beauty, then joy would become the cause of beauty, instead of, as is customary, being merely its result.

Benevolent tolerance, when based on considerations for expediency, will soon prove to be nothing else than intolerance ...

Aesthetics can only determine whether a work of art can still be judged according to traditional and contemporary criteria of taste or whether it is rather the taste that would enlarge and develop itself by the criteria of the work of art under consideration. As the reality of a society is formed through the steady and simultaneous reciprocal action of both functions (without taking aesthetics into any consideration), the aesthetic question in itself is already a serious attempt to inveigle the better half off the whole truth with the help of the no longer honorable ‘either-or’. The choice between two half-truths is always a purely aesthetic one.