

# LACRIMOSA

## A person can't always be alone, or solitude is an assistant

text: TANEM 'W&W' LOSEVA-BAKHTIYARI

The noon of the Castle Party Festival's second day. Together with the organizer Kris Rakowski we are standing in the backstage area under the Castle wall. "Oh, he is already here", - Kris points at Tilo Wolff who looked out of the wall gates for a few seconds. He is looking round the Castle. This year "Lacrimosa" is to perform at Castle Party for the first time. They are headliners here. I go up the steep steps towards him. We go to the separate room of his make-up room. "Dictaphone, with your permission?" - "Sure", -Tilo smiles. He settles down next to me adopting a beautiful pose with his endlessly long legs.

**R.I.P.: You know there are people who consider gothic music to be incompatible with classical music. That there is a gulf between them. What do you think: is it possible and is it necessary to make contact with modern classical musicians?**

**Tilo:** For me I don't see any points in it actually. Because when modern classical musicians do and still try to invent something new they want it go into the directions that are more intellectual and less emotional. And what I consider it's really interesting to get the emotions that are transmitted into the classical music at times together with the kind of emotional influence from nowadays. So I think.. it's that.. Actually I think gothic music is much closer or much modern and fulfilment of classical music than modern classical music is, because the modern classical music is going far in intellectual way trying to create something new that didn't exist before. Without expressing emotions.

**R.I.P.: But should we provoke any interest from them?**

**Tilo:** Well.. I think.. that like what we have from the history transposed in music this is like.. like a gift. But there is no need to fulfill it or no need to bring this any further to build connection somehow. I think it's beautiful if you have the possibility to use it, to get inspired by it, to build up on this fundament but there are rules in this music.

**R.I.P.: So you don't see any points of intersection.**

**Tilo:** Not really, not really.

**R.I.P.: In your opinion what does distinguish the gothic subculture from all other subcultures?**

**Tilo:** Well.. I always believed that gothic culture comes from a lifestyle and other cultures of modern art like metal scene or whatever are more from music inspired and then people build something around it. The gothic movement actually started because of the fact that the people and the punk movement wanted to become less political and wanted to show more their emotions, they wanted to connect themselves close to history or to authors, like Byron. And then the music was just a conclusion of all this, but actually the music is not the center of the scene. Nowadays of course it has changed a lot. But it used to be like this. This made the scene unique. Nowadays it is not so unique anymore.

**R.I.P.: You write about love. But what do you think about matrimony (social matrimony)?  
When a person lives as a house holder, when he has everyday duties, responsibility for his**

**family... does all this limit a person in his development or can he develop further? Or the way of a creative person - it is the way of a lone person? What does this way - to be alone - give?**

**Tilo:** I think it's different for everyone. He can't say it as this is the way an artist has to live. For example I'm a huge admirer of Leonard Cohen. And I know from his biography there were times when he needed to be alone to be creative and there were other times when he needed to have a partner, when he needed to have someone around, he couldn't be alone...

**R.I.P.: Someone with whom we can share our emotions, someone from whom we can get a support, maybe a defence...**

**Tilo:** Yes! And also to express the beauty in life that he discovered in the times when he was to go with a certain person. So I think it depends on what the artist wants to express and how he expresses it. And then it could be of course solitude mostly, basically helpful because it gets more time, more space to think. And of course all you do is like conversation if you can picture, if you write a book, if you do music.. is like conversation...

**R.I.P.: To be engaged in scientific work.**

**Tilo:** Exactly. But on the other hand it can be also very inspiring to be together with somebody, to be in a surrounding where you feel totally safe and secure. So I think it's dependent on the person and it's dependent on the situation.

**R.I.P.: Or on his period of life.**

**Tilo:** Yes.

**R.I.P.: I remember your lines:**

**Ich vermisse jene Freiheit**

**Die ein Liebender nicht kennt**

**Doch vermisse ich die Liebe**

**Die den Lieben empfängt.**

**Tilo:** Ja.Very much.

**R.I.P.: There is one saying in Russia: "A nightingale which is happy doesn't sing". In your opinion when a person is happy - do his creative necessities and abilities become lower? Could we consider pain to be stimulus for the development and forming of human personality? To be stimulus for his creative work?**

**Tilo:** Of course pain is the motor for art actually, for the need to express something. But.. you know.. I think ..We have to divide between what really is deep inside the person and what is on the surface. For example I can be very happy because of whatever.. that situations that happened to me and I'm happy in this very moment, but doesn't change something inside of me that needs to get out and that carries a lot of emotions and there are many thoughts and, you know...

**R.I.P.: They are always in you.**

**Tilo:** Always there, of course. It's just the same: if you are happy or not happy it's always the same. It always remains the same. Actually you can look at it like..In the Castle ..we were sitting in here and outside it was raining. So the Castle is really not very beautiful, it's raining, cold, windy..

**R.I.P.: You didn't like it was raining? I thought it was really great.**

**Tilo:** For me not, because.. In autumn I like raining very much, but not in summertime, not at the open air festivals - I'm more happy if.. But later the sun was up again, the whole Castle looked very beautiful. So...on the surface there was one moment when it was sad and one moment it was to make it very easy, simple this example where it was happy, but inside the Castle the rooms in which we were sitting they are always the same.

**R.I.P.: But can we consider pain to be stimulus?**

**Tilo:** Yes, I think so. Yes. Absolutely.

**R.I.P.: It's the great stimulus. Because of it we can do things which we would never dare to do if we didn't feel it.**

**Tilo:** Yes.

**R.I.P.: Do you share my opinion that "dark" persons are more sensitive? That they love more brightly, that they feel and experience everything: love, pain, fear, life itself more brightly, more saturated?**

**Tilo:** Yes, I do. Because I think the people that are in the scene they are in the scene because they have a much closer connection to their inner life and their feelings than other people. So it doesn't mean that they are better or worse, but they are just more connected to their inner life. And this is I think also the reason why they live much more intense in every way.

**R.I.P.: Do these persons who feel more brightly and strong, who are more sensitive choose the gothic culture? Or is it the gothic culture that makes them be like this?**

**Tilo:** No, I think the first. They choose the scene because they feel comfortable in there.

**R.I.P.: When I took part in the project "Concept Pain in the languages of the world" I read that the German language has two verbs to represent pain: *schmerzen* and *wehtun*. Both of them can mean physical and mental pain (anguish). As far as I understood the difference between them is: in *wehtun* the reason of pain is a one moment event (for example, a parting). In *schmerzen* it's a long-lasting/prolonged state, condition (love, yearning, longing). Did I get it right?**

**Tilo:** Yes. So *schmerzen* is of course much deeper, *schmerzen* is.. Oh.. how to explain it.. When actually it's more pain. The word "pain" actually is like...*Wehtun* is more like something that happened shortly, that doesn't go so deep, but something very after that.

**R.I.P.: And is it the reason for your mostly using the verb *schmerzen* than *wehtun*?**

**Tilo:** Yes.

**R.I.P.: Have you ever thought about composing sound tracks for "dark" movies?**

**Tilo:** I would like it because I would like to have a combination between music and picture. If there would come an offer and it looks good then.. I'll be interested, of course.

**R.I.P.: Thank you for giving me the audience.**

Later, at night, "Lacrimosa" was the real headliner of the festival: the area in front of the stage is filled to capacity, the railings are about to fall under the pressure of the people wishing to come nearer. Giving a thankful look at my press bracelet, I pass into the narrow space between the stage and the public. Tilo Wolff's voice that began sounding behind stage to "Ich Bin Der Brennende Komet" is lost in the out cries of his audience. Applause and camera flashes accompany all his old and new (from the "Revolution" album) songs. What a pity Tilo didn't perform "Refugium" and "Feuerzug" that need a piano. I recollect his concerts in Germany at the very beginning of the tour "Revolution". There, for the first time, I saw Tilo Wolff playing the piano live, I tried not to miss a single movement of his fingers. By way of music he managed to consolidate the whole audience in a common emotion. "Do we have any time for one more song?" - Tilo asks either himself or the organizers 90 minutes later. "Lichtgestalt" turned out to be the last song that evening.

Leszek Rakowski drops into "Lacrimosa" 's make up room and returns quickly. Andro ("Gothika") and I are sitting on the steps by the door. "How is he?" - I ask. - "Tilo is very tired. He wants to leave right away. But a meeting with his fans awaits him". Through the half-open door I watch Tilo giving out autographs, smiling, posing, more autographs, again smiling. DJ Mirage

approaches us: "Why are you sitting here? Parties at the clubs have already started!" - "Do we really have to... tonight, Mirage, please?" Tilo comes out. The big red bus drives him away from Bolkow.