

„WHY“ by CFM

Thank you very much for buying this CD – great!

A warm welcome to the musical world of the trio CFM! The following pages are once again not intended to serve as instructions for use or enjoyment, like a leaflet for the CD "WHY," released in May 2026. It should only be noted that in some songs/tracks, a certain thoughtfulness as well as satire or parody can indeed be found as a message. Accordingly, it roughly applies: "For risks and side effects... ask..." Please consider this as an "artistically non-binding equivalent."

On the other hand, parts of classical-symphonic pop-rock versus hip-hop in musical pieces were experimental without intent during their past creation, and sound paintings with today's infinite sounds were also possible. The present CD has become stylistically varied and follows the musical medium as an LP/vinyl called 'Externalized 2023'. And perhaps the entire CD project, which includes compositions created over many years, is precisely for that reason also a space-time-less music with very different genres, as perhaps emotional worlds can express in a varied way through life, right?

Maybe you will manage to listen to the CD songs as unbiasedly as possible; let yourself or your imagination run free. So take your time, just as people used to get together with friends and dive into an entire album by Queen, Pink Floyd, or the like. Yes, that is more or less how it went for Christian & Florian in their youth with the Italo-pop heroes like POOH, R. Zero, R. Cocciantè, C. Baglioni, and many, many other Italo music giants together during our weeks-long holiday stays on the Adriatic as well as with music-loving Italian friends. Maurice probably experienced something similar as a half-Italian background songwriter, singing performer along with his own compositions.

You may still be wondering how this CD came about or what motivation and background contributed to this CD album “?”.

As always, when musical activities have existed for decades and individual personalities came together for a project, three different approaches to music or tastes also come together "in the CD pot" WHY. But the geopolitical uncertainties that have increased over the past 12 years, and especially since 2024-2026, prompted us to question everything more deeply musically or lyrically - WHY the whole thing? This is how the present CD was created with its specially selected tracks including the order, also as our stylistic means of processing the aforementioned uncertainties; a "kind of art expression." And now we come to the CD content and its perhaps to be

suspected artistic significance or the background of the respective songs as follows:

So an artistic story is being told, in which an overture or the intro as an awakening-symphonic **Track 1** must not be missing for **"WHY- TIMELESS EXPERIMENTAL"** (0:39; Music: Christian) – we ask "why" in several acts and perhaps also shake some fundamentals here and there.

Track 2: "Human Space" (6:19; Lyrics: ³Florian – Music: Christian/³Florian). As already mentioned, we humans have developed extremely quickly over the past 100 to 200 years. This is especially evident in the ever-present new media or music: LP > CD > mp3 ... Download platforms. Everything is digital and supported by "artificial intelligence" or AI. Cell phones are outdated after just one year and anyone can fly drones... even in war. Just a few weeks ago, the ARTEMIS II mission with the lunar flyby was launched and "returns tonight" (at the moment of writing this text). Consider the pre-astronautics ideas of some scholars of antiquity and the reality in 2026 at this moment. So much knowledge & technological capability, and yet highly technological but "primitive" killing worldwide. Who will end this madness? Our virtual solution will be examined more closely later with music track 11.

Track 3: "Vintage 1925" (5:47, Music: ³Florian/Christian). The musical piece is, in a certain way, posthumously dedicated to

the very different parents of Christian & Florian; birth years 1925 and 1929. What might be noticeable is that in certain waves of repetition, that is, musical moods, fashions/things, etc., keep coming back into style; so they are reinvented as "new-old" - it's nothing new. Thus, not only does this track sound spacey, like in the Eighties <> "Major Tom?". The reference to the current problem in the Middle East or Orient perhaps appears multiple times in "Vintage 1925", like an air bubble bubbling up under water, into the song (see the oriental instrument, which partially forces its way audibly in).

Track 4: "Urban Diavolo" (2:06; Music: Christian/³Florian).

With this song, one could almost say: It is dedicated to all the dictators, professionals... or however you want to call people in power, who repeatedly want to 'bomb humanity back to the Stone Age' with martial action-whip blows (sound in the music piece = whip) (a quote from world politics in late winter 2026).

Track 5: "Eurowitzion Zombi" (4.01; Lyrics: Friends - Music: Christian/Florian). Hello everyone, things are now getting unusual here - a parody or something of the sort; it is pure satire in words and selected (obscene) sound samples as rhythm elements; initially it was just "fooling around with friends." Translated into reality: it is almost regrettable or even "embarrassing," because some music competitions nowadays consist only of show and less music designed per audience number. It is also unfortunate that some talented people want

(or even have) to stand out at all costs. However, one might think that all this is a certain distraction from XYZ... therefore now the following song:

Track 6: "Male Du Monde" (4:59; Music: Christian/³Florian).

And here it becomes ambivalent in our CD-storytelling, because actually, today's people are not desensitized; on the contrary! One closes oneself off as self-protection against the excess of all kinds of pounding information and influences from, among others, social media; also, the multitude of daily negative news. How should one set that to music? Or without a targeted goal, as we did somewhat earlier in time; simply let the fingers run free with the sound clouds unplugged. In retrospect, the melody-sound-feeling then emerged almost like a requiem... currently, in our opinion, it unfortunately fits in terms of timing: "Male Du Monde".

Track 7: "Only Peace" (5:16; Lyrics: ³Florian - Music:

Christian/³Florian). Wishful thinking and, so that everyone understands, the word PEACE (in Arabic, German, English, Italian, Hebrew, Russian...) should almost be hammered in; otherwise, nobody gets it (we mean the aforementioned decision-makers). As suggested, people don't need wars. Our musical equivalent is presented here in a somewhat "pop-modern" way; a plea for peace.

Track 8: "Guerra E Sopravivenza" (7:30; Lyrics: ³Maurice - Music: Christian/Maurice/³Florian). Basically, after Track 6 and

7, nothing needs to be said; see the beginning of 2026 'Wars and Survival'; you simply can't bear to see it anymore!

Musically, in an experimental vocal variant (partly already from *2012 around 'Peace'; Maurice lyrics & vocals), it may have succeeded in making these ongoing human tragedies perceptible in melodic interpretations of text segments* with Maurice very sensitively in, among other languages, Italian & English. Sometimes, faith also helps on the path of survival; so explicitly expressed in the lyrics of the song.

Track 9: "The Two" (2:56; Music: Christian/Florian). This song is dedicated to all brothers and sisters who often struggle their whole lives to get along with each other, but also often live an intimate connection, as a time-melody provided with echoes reflects here interpretively.

Track 10: "Chieftain Reflections" (10:05; Lyrics: ³Maurice - Music: Christian/Maurice/³Florian), a very long, experimental piece of music, as part 2 in relation to the lamenting Hopi Indian who engages in a dialogue with Manitu; see part 1 back then with the album "Externalized 2023." Possibly, this is the most extraordinary song from the album WHY: Maurice's singing was artificially-partially "mood-sense-appropriately" mixed backwards; thus, it is heard singing backwards as an unusual stylistic or interpretive device. The idea is that, in terms of mood, an Indian chief or a spiritual healer discusses humanity and current events of the world with Manitu. Strange perhaps – one hears or intuitively senses certain

words and their meaning like a song-sound-painting almost "without linguistic sense" (despite being backwards). This song may remind one of Western film scenes from 'Little Big Man,' in which the chief impressed with his wise statements. Or, like the Hopis who made prophecies in ancient times and passed them on, preserving them for subsequent generations.

Track 11: Alien or "Extraterrestrial Landing" (4:52; Music: Christian/³Florian); in German "Alien Landing." What could nowadays help as a wake-up call from the tracks up to number 8, besides a completely extraordinary message in the form of suddenly appearing ALIENS. We wish for more empathy and togetherness. Also a challenge to realize this timelessly through sound collages and corresponding melody; or it just flowed out of the fingers playing the keys.

Track 12: "Russian Winter" (3:58; Music: Christian/³Florian). This is one of our oldest, that is, first recorded songs, which was created in parallel with our record from "Maya-Music" as well as the project singles (45" vinyl) "Wonderful Homeland" and "Incognito" in 1981. From the large treasure of compositions or music recordings of the last roughly 45 years, we have consciously chosen this track "Russian Winter" for this CD song position. For us, it fits exactly at this point in the CD-storytelling as Track 12; see the already discussed events of the present time: Thoughtless tinkering with bombs could create a global winter. PS: The rhythm sound with its drum patterns comes originally from the Roland TR 808; it is today not only

very popular in RAP and thus a legendary "rhythm box", which we also used in the early 80s.

Track 13: "Immeasurableness Views" (8:07; Music: Christian). After all these rather varied musical messages, one could say about this: Possibly now venture into the infinite expanses of the universe according to "Star Trek," or whatever you like; in other words, the infinity and power of the universe over life and its emergence. How small our beautiful blue Earth (with humans) is, and what a "sky-fall or coincidence"; storytelling with the sequence of songs per LIFE versus "a little" more humility, please! This is also how the impulse for this CD came about "coincidentally," to conclude the depth of the total 14 songs a little more dreamily:

Track 14: "Island 1984" (6:28; Music: Christian/Florian) is a composition over 40 years old, featuring among other things the famous pad sound synthesizer (KORG PS 3100), which Vangelis also used for his film music. It was intended as a bonus in the CD compilation, but maybe it fits perfectly now: Musically, we move on a paradisiacal sound island, which portrays our wonderful Earth as a blue, livable planet. Let us cherish this and perhaps, with the final song equivalent, a more desirably hopeful future: A paradisiacal sound environment – the planet Earth as an oasis of peace!

A few additional background details on the artistic work of Christian & Florian: Essentially or at the core have always been

musical compositions by Christian, who has, from the very beginning, allowed himself to be inspired by the sound variability of all kinds of synthesizers; enumeration: Crumar among others DS2 and 2-manual organ plus pedals (including Leslie), Yamaha DX7, **Roland Jupiter4 (as well as various racks **D50, 2*Korg Work-/Wavestations...etc.), the 2*PS-3100 (cf. legendary Vangelis synth & pad sounds <> Song 5 / page 1 of the LP). Or so far, various more recent workstations up to 2TRITORN Extrem (formerly a synthesizer of the Canadian group SAGA; accidentally bought by Florian) or the flagship 2KRONOS should be highlighted; a temporal metamorphosis in music over decades in a musical duet.

We confess (as stated at the beginning) to the considerable musical influence from 'Bella Italia' since the seventies, but not, however, what we call 'German Pizza Pop' – far beyond the usual mainstream melodies, as one hears them in many German pizzerias. Particularly noteworthy in this context is the late film music Oscar winner Ennio Morricone, to whom we dedicated a piece of music on his 80th birthday, to which he responded positively with recognition (see immenso-projects on the web). Further stories about our mostly instrumental film/music pieces can be found on our website.

Just a quick note on our musical history: It definitely started on November 26, 1979, with the purchase of an electronic organ (from the company Crumar) with professional stops, two manuals, foot pedals, Leslie – by our mother, who had studied

violin and piano. Her sister, by the way, was one of the few conservatory graduates alongside a certain Anneliese Rothenberger (a TV-famous opera singer). With Christian & Florian, 'music was very often in the air'!

On the subject of melodies or actually mood pictures as well as 'sound-melody-paintings': Intuitively, contrary to a commercially flattened music style, it began in 1982 with a released debut single; thereafter came a MC/CD in 1985 and then the LP in 1987. Much later, in 2012, another CD followed; see www.immenso-projects.eu including the first song together with MAURICE (<https://de-de.facebook.com/MauriceLoMonaco>). And one more thing: Last but not least, with regard to musical influences, we would like to mention the French chanson level or Kraftwerk, synthesizer musicians like J.-M. Jarre, SPACE, etc. Not to forget, from the English-speaking area among others ELO, Genesis, Queen, Pink Floyd, Supertramp as influencers—all legends who often delivered almost LP-length long ballads. Thus, from the very beginning, spontaneously played musical works by Christian and Florian were built up rather orchestral-symphonically. For this, work was often done without but also with drum machines like the TR808, EMU Drumulator, etc. Simmons emulators were used. It all started back in the days of analog tape in the self-built studio and gradually developed to PC recording today. Enough words.

For all those who want to learn more background in addition to listening, we recommend visiting our WEB pages & social media, such as www.immenso-projects.eu & Facebook (see Maya-Music 2017); or at Spotify too.

We have released various self-made movies for all kinds of songs (sometimes not on LPs & CDs); specifically, here: The **Alien** or "Extraterrestrial Landing" (Track 11) with our own visual ideas, which were mixed by Florian himself into image generations including movies via AI platforms during his time in China from mid-February 2026 (as a movie) for the song.

Have fun creating your own mental movie sequences with our music and listening to the harmonies along with singing & lyric thoughts²², sincerely your three CFM!

