

## **Echad (2014)**

Resistance, friction, conflict – chaos and order – multidimensionality: several layers, which create a compositional room, which is not written in print in the score, but which develops through the act of playing...

In Echad the act of performance is used as compositional category. The energy of the individual players – in their physical as well as their mental performance – forms the musical Gestalt. Technically similar figures are partially noted in highest precision, and partially as a guideline for improvisation. Thereby emerges an energetic tension between focused freedom and predetermined definiteness; the force of realization versus the force of invention.

The musical energy flow is created with different density levels of the playing and the central tone in e minor. During the piece, the playing ranges from the base tone to the explosion over the whole register of all instruments. With such an explosion the composition starts, and instantly reduces to a single tone. Again and again the musical energy breaks out of the calmness of the singular tone, just to calm down again, until at the end the energy cannot be stopped any more and the piece rages to its sound force ending.

Program notes by Ensemble El Perro Andaluz  
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