

## ***PRAELUDIUM FOR ENSEMBLE***

*Praeludium* was written at the beginning of 2000 for a concert of Klangforum Wien in honor of Peter Oswald, to whom the work is dedicated. I have used, as I often do, the musical notes which can be traced in a person's name: in this case pEtEr OSwAID. As also often happens, I let myself be guided by the suggestions from the material. The note E, repeated in the name Peter, persuaded me to take the note as a starting point, a pivot, or goal note, with ascending and descending quarter tones.

While working on a new composition, generally the moment comes when the musical material begins to "communicate". The task of a composer is only to try to understand what the material is saying, what it requires and in what direction it wants to go. In this way, one thing leads to another and—possibly in a coherent stylistic and dramaturgical development—various associations are formed (like what happens in psychoanalytic treatment, when, once the unconscious is set free, further associations are created which one would not have thought of otherwise). So a certain intervallic structure may suggest some other music, a different composer, another period of time. In this composition, the insistence on the interval of a minor second, E-F transposed to E flat (i.e., S)-E, which are the pitches in the words Peter Oswald, has evoked a piece by Chopin, the fourth of his *Préludes*, Op.28, in E minor, a wonderful example of musical reduction and at the same time of perspective richness, achieved through different harmonizations of the two notes a semitone (or whole tone) apart. So the great Polish composer descreetly enters and quits again my composition.