

11 spaces for violin [or viola], accordion and double bass (2002)

Eleven sections, each of which is characterised by a particular duration, rhythms based on different divisions of this duration and contrasting musical components (ranges, scales, harmonic fields, noises) that bring these rhythms to life. The last section presents the whole piece once again, but on a smaller scale; the last section of that section also then rendered on a smaller scale and so on until the whole piece is reduced to a single beat. This represents a formal strategy that is typical of the fourteenth century isorhythmic motet, yet exaggerated and taken to extremes – the piece disappears, as it were, into itself.