

### ***Courante* for solo violin (2003)**

The basic idea behind my *Courante* for solo violin from 2003 was the composition of a single-part line while making full use of the instrument's technical possibilities (quarter tones, harmonics, glissandi), but without any chords. I am interested in the concept of 'lines' – a more neutral term for monadic music than 'melodies', with its aura of nostalgia – because they allow for continuity, suspense and coherence over long periods of time. In this piece, this coherence is guaranteed by a mirroring technique, which was developed especially for it: starting from a two-tone cell at the beginning, the technique pieces together increasingly long segments of music which alternately advance and retreat, whereby small deviations may occur in each reflection which accumulate over time and determine the course of the piece. Throughout the piece, it is possible to recognise similar motifs time and again, which are embedded in a flow of contrasting and unexpected musical events: these, however, are all derived from the same core. The *Courante*'s gesture by no means flows as evenly as the baroque dance of the same name. The piece starts, according to the performance instructions, 'very hastily and precipitously', calms down gradually towards the middle ('with decreasing restlessness'), increases in speed and becomes more dense towards the end, and finally 'draws on its remaining strength to reach its goal'.