

zesses seglias - her

When I was awarded with the Ernst in Composition Prize, more than everything else I felt a great challenge; how could I reflect on such a prestigious figure of the recent past?

Trying to be honest with Ernst Krenek and myself, I did not devote my residency in Krems searching for aesthetic or other common places between his music and mine. Instead, I decided to take a thorough look into Krenek's personality and attitude and the way these are depicted in his music.

What fascinated me the most was a creative contrast in his work: while maneuvering between styles through his long term career, he insisted on establishing a strongly based identity, upon which he achieved this impressive number of works.

This last point appeals nowadays maybe more than any other time. It was this moment I felt that an out-of-time identity would help me overcome the trends of my time and develop a language that tries to escape from any possible aesthetic mannerism, expressing the 'here and now' but also based on a deep and timeless self.

*her* for seven instruments is in that sense a conscious effort of introspection towards this.

It is heartily dedicated to Beat Furrer, who taught me integrity. Special thanks to the Ernst Krenek Institute, Impuls Academy Graz and Klangforum Wien for giving me this opportunity.