

## **ein ... atmen**

**Werktitel:** ein ... atmen

**KomponistIn:** [Salecich Daniel](#)

**Entstehungsjahr:** 2004

**Dauer:** 13m 30s

**Genre(s):** Neue Musik

**Gattung(en):** Ensemblemusik

**Besetzung:** Trio

Flöte (1), Klavier (1), Akkordeon (1)

**Besetzungsdetails:**

**Art der Publikation:** Manuskript

**Uraufführung:**

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**Mitwirkende:** [Ensemble Wiener Collage](#)

ein ... atmen, translated "breathe ... in", demonstrates what it may mean to take a breath without knowing when or how it might end.

With the only "real" breathing instrument being the flute (followed closely by the bellows of the accordion), the challenge in this work is to coerce the piano to "breathe", and to integrate simultaneous breaths across the ensemble. The flute's numerous idiomatic and extended techniques are exploited and are a driving force within the work, as seen in the opening bisbigliando section. As "superficial breather" (i.e. breaths are taken by the bellows, not by the player), the accordion is dominated by long soft chords played without a break, cluster chords as drones and the occasional "bellowshake". Akin to a singer with an array of emotions at his or her disposal, the piano uses external tools in its distinctive attempts to breathe, like a timpani stick, plectrum or metal can.

Breathing in ein...atmen is also linked to silence. Just as when one inhales to fill the lungs, there is a momentary pause before the air is exhaled. For humans, controlled breathing, although a practical necessity, could also become and represent a spiritual construct, for those linked to certain forms of mystical philosophy or religion. As deep, controlled breathing excites increased oxygen flow through the bloodstream, the "spiritual" thinker could very well seize on these quiet periods in ein...atmen for reflection.

This is represented in the second half of the composition, after the often-microtonally enhanced pianissimo chords surge and disappear in long reflective silences. A static state is portrayed: it is intended as an artistic representation of nature's spirituality. For those who do not believe that nature has a spiritual aspect, or those who have never thought about the notion, this concept is lost, and it could be assumed all that is heard is chords that surge and disappear into silence.

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