

## re.saturate.d

**Werktitel:** re.saturate.d

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

**Entstehungsjahr:** 2008

**Dauer:** 15m

**Genre(s):** Neue Musik

**Gattung(en):** Ensemblesmusik

**Besetzung:** Trio

**Besetzungsdetails:** [Flöte](#) (1), [Akkordeon](#) (1), [Violoncello](#) (1)

**Art der Publikation:** Manuskript

**Uraufführung:**

31. Januar 2008 Kulturzentrum bei den Minoriten

**Mitwirkende:** [Trio Amos](#)

In the fast-paced landscape of re.saturate.d, intuitive responses have been fully written-out. Re.saturate.d has been intentionally written as if composed directly on the stage: improvised, as the work constantly shifts and changes direction, often without warning. In this way, re.saturate.d is the twin of Wireless, where in both these works, the rules of ultra-modernism through improvisation still apply. In re.saturate.d, there is also a form of complex and obscure repetition at work. The instruments in the work are constantly overloaded with information and events. The ensemble is treated as one instrument. Each instrument is not only "saturated", but re-saturated: through the use of certain repetitive figures and pedal notes, each idea constantly reappears, but each time in an unusual or unexpected place, thus adhering to its improvisatory roots. This is derived from the idea of a "saturated" chemical solution - but in this case it is "re-saturated", i.e. remixed into the texture at hand.

Interplay and imitation is facilitated from repetitive, pulsating rhythms rather than from the creation of simple motif material. When the work does use short melodic fragments, they have little significance: usually after their initial presentation they are quickly forgotten.

There is also the prevalence of the repeated, hammering out of notes, which begin in the extremes of both registers of the accordion. Later in the work, these

repeated hammerings take the form of drones. This methodology of using repetitive drones is a concept unique to re.saturate.d. Low notes function dually as pedal notes and hammerings, and the upper instruments are free to introduce either new material or repeat older fragments.

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