

**Carola Bauckholt** Doppelbelichtung, for violin, electronics (2016)

Doppelbelichtung by Carola Bauckholt is a 12-minute work for solo violin and Electronics. The composer says about Doppelbelichtung: "Our today's technical developments allow us to look as closely at bird calls as through a microscope. This way amazing musical fusions open up."

**Mauro Hertig** Another, Very Last Time, the Same, version for violin, violoncello, 2-channel tape (2023, world premiere)

Chinese whispers is played. Sometimes from left to right, sometimes from right to left. The first musician of the duo imitates the sound from the loudspeaker by ear. Immediately afterwards, and with as little delay as possible, the other musician imitates the first musician. There is no score. Playing techniques are developed in the rehearsals by the duo itself. With the only condition to sound as close as possible to the tape. Each performance is different since the imitations remain spontaneous. Irregularities and errors creep in. This is an integral part of the piece and part of the sounding result.

**Bernhard Lang** Game 5-4-2, for violin, cello (2020)

Game 5-4-2 is the fifth of the Series-Six pieces, based on open-ended, game-based structures: the players decide to choose from loop models, combine these or jump to new ones. Each segment of the piece is defined by a set of rules. Game 5-4-2 takes the conception of Roman Habenstock-Ramati's mobile, and also Christian Wolfe's idea of the semi-improvisational, open composition.

The composition no longer exists as a full score, but in individual parts. Every performance thus shows a different version of the piece.

The game series continues the Scan Project of Klangforum Wien, and attempts to incorporate strategies and insights from improvisational music into notation.

**François Sarhan** from SITUATIONS: No. 4 Vice versa (2008/2009), No. 6 hope (2015), No. 7 imagination (2008/2009) , for 1-4 performers, text, body percussion

Everyday situations, taken from real life, pithy and taken to the extreme.

**Judith Unterpertinger** Zeitenverwesung I. Study for cello (2021)

"What then is time? Provided that no one asks me, I know. If I want to explain it to an inquirer, I do not know. " (Augustinus)

I have to be able to think, survey and see every moment of a composition. So I work with the three so-called "ecstasies" of time all at once. In order to bring a piece into a unity, to fix and write them down, a stasis, a standstill must be created. To a certain extent, a timelessness that allows one to observe a figure in order to write it down and then develop it further. Therein lies the process of composing: a fluctuating wandering back and forth between times and stasis.