

## INTRODUCTION

### **lup fränzi I**

*lup fränzi I* is the first composition of a series of works that obtained their peculiar name as a result of the germanisation of “loop frenzy”. I first encountered the term „loop“ at the age of thirteen, when I started to use a Korg X3 work station and recorded pop/techno/rave/dancefloor tracks. In the course of my composition studies I came across several compositions where loops play an important role: the *3rd symphony* by Witold Lutoslawski, *Harmonielehre* by John Adams, *Signature* and *Design* by Sampo Haapamäki and compositions by Ligeti, Bernhard Lang (*DW*) and Magnus Lindberg. In the last two years of my studies I wrote two compositions that were mainly built up by means of loops: *loops&grids* for ensemble and *loop fantasy* for orchestra. After my composition diploma I somehow lost interest in repetitive patterns, but the idea of a composition called “loop frenzy” emerged again and again. In 2018 I decided to pursue this idea; enthusiastic about the fact that a thought, which had been smoldering for more than ten years, would finally be realised, I started working not only on one composition, but on a series of works called *lup fränzi* – the idea of repetition seems to be a very powerful one!

Why is this series called *lup fränzi* instead of loop frenzy? The main reason is that I wanted to obviously distinguish my work from all the other compositions using loop techniques, as my compositions do not systematically deal with loops as a compositional means, but use small musical repetitions in a rather playful way; the term loop is interpreted in a broad sense.

*lup fränzi I*, written for violin and paetzold contrabass recorder, was written in spring 2018 and is dedicated to Two Whiskas (Ivana Pristašová and Caroline Mayrhofer), who premiered the piece in June 2018. The composition was supported by the Austrian Federal Chancellery.