

INTRODUCTION

melencodia III

melencodia III for oboe and ensemble was commissioned by Ensemble Reconsil (Vienna, Austria). The piece was composed in Spring/Summer 2010 and premiered at the Wien Modern Festival 2010. The title *melencodia* fuses the two words melencolia and melodia together.

Throughout the whole piece, I use a special compositional technique which I developed while composing my violin concerto *...und ein einziger Ton weinte in einem Frühling...*. This technique could be described as "extended heterophony": a melody (in the sense of an horizontal main line), or smaller parts of a melody, are anticipated, continued in other instruments, and multiplied; thus creating a complex relation network. One of the main compositional ideas is that every musical action can have/be a cause and an effect, can have an artificial attack and decay, a preparation or a "postparation",.

At the beginning of the piece, nearly every musical element is derived from the oboe part. Throughout the course of the composition, these dependent elements get more and more independent. Finally the original elements are interwoven with each other in an extended development section, where the oboe pauses.

From the very beginning stages of the composition, I had "melancholic" music on my mind, and I thus decided to fuse these two ideas, that would become fundamental throughout the compositional process. Why melencodia "III"? First, *melencodia III* is my third piece where I make extensive use of „extended heterophony“. Second, I wanted to create a certain distance between my composition and Dürer's Melencolia I., likely the most famous piece of art dealing with the idea of melancholy.