

INTRODUCTION

la pureté de l'envie blanche

The core idea behind *la pureté de l'envie blanche* for string quartet is the extensive use of open strings and natural harmonics. It had always disturbed me, that in a string quartet with conventional tuning, the special sound of the open string is limited to five pitches (C, D, E, G, A; a pentatonic scale). The possible use of natural harmonics is therefore strongly limited. For this piece, I chose a scordatura that enabled me to use all twelve chromatic tones as open strings and consequently, also all twelve notes in the overtone series of the chromatic scale: Ab, Eb, A, F for the first violin; Gb, D, Bb, E for the second violin; Cb, Gb, D, A for the viola and C, G, Db, Ab for the violoncello. The majority of the composition consists of the sound of open strings and of natural harmonics.

In a very concise manner, the title *la pureté de l'envie blanche* combines several associations, particularly these two sources of inspiration: the title and short text of the concert announcement of a concert of the Wiener Klangforum with works by Pintscher, Sciarrino, Furrer and Karassikov: "INVIDIA. Die Neidharte", and the experience of the performance of *Esplorazione del bianco* by Sciarrino by Herbert Mayr (Solo Double Bass player of the Vienna Philharmonic).