In 1999 Carin Levine heard my new composition for the accordion, *Bone+* in Wurzburg, and the next year commissioned two new pieces, the second of which came to be titled *In*. On 26 October 2000 *In*’s world premier was held at the Japanese Cultural Institute in Cologne with Levine on the bass flute and Kristi Becker at the piano. In the case of *In*, I dared to attempt what is most difficult when working with two instruments that have completely different sounding bodies, the very thing that I always studiously seek to avoid; that is, I tried to elicit various levels of soft sounds from both instruments in an almost “simultaneous sounding,” while demanding production of a wide array of tones and intonations. Even when the breaths of the two performers are pulling together, they are required to remain in a physical condition that allows their bodies to move freely in any direction.

All the works in the *Bone* series have two striking characteristics in common: decorative “sound gestures” have been reduced to a minimum; and the piece’s sections are linked to each other by extreme contrasts. With the materials for each piece being limited, I sought to create a whole piece in which unity and diversity coexist, especially by making use of variations in sound value and rhythm. By taking the distinctive playing methods of each instrument and applying them to the other instrument, I also attempted to create a unique resonance. In order to fashion a musical time in which the sonic lines are woven together at intense speed, I did not resort to cranking up the volume or the tempo, but rather relied on the lithe, explosive power of the two performers and their outstanding technical skill.