

in between (III) - for clarinet in Bb and piano (2007)

Duration: ca. 14`

Publisher: C. F. Peters Frankfurt

Première: 10.5.2007, Nationaltheater Mannheim , Theatercafe

in collaboration with the Nationaltheater Mannheim

Discussion and Concert, in conversation with the composer Bernd Franke on the occasion of the Première of **On The Square** in the 7. Akademiekonzert series.

Ulrike Hofer, Piano; Nikolaus Friedrich, Clarinet

Sequence of Movements:

I (for Esbjörn S.)

II (japanese blue)

III (Duduk)

IV (Double Life)

V (hungarian sphinx)

VI (Lied)

Introduction to the Composition

in between (III) - for clarinet in Bb and piano was composed during the months of February and March 2007 at the instigation of the clarinetist Nikolaus Friedrich.

"in between" is a play with styles and structures. The six pieces are very different in character and colour, many movements are quasi classically scored, other movements function only as strata and sometimes as the confrontation of two completely independent voices, as well as absolutely self-sufficient unscored individual voices.

How does such dovetailing and playing together work in these movements?

There is, for example, a commonality in the material, in the structure of the metre and the sounds, a common beginning or a gathering climax at the end.

Here other ways of thinking and working have to be found which cross tangentially the field of improvisation and the unexpected, one tries other ways, hears differently, as one does not know exactly what he or the other will play at this moment.

I have experimented, changed, refined this technique of indeterminacy and of improvisatory stratification again and again over the past years.

In addition to these considerations there are also spatial suggestions for the players.

The Sub-titles

With *Esbjörn S.* I refer to the well-known Swedish Jazz musician Esbjörn Svensson, who at present, with his Trio EST, is pushing back the borders between Jazz, Rock and experimental music. I like this music very much at the moment and have put timeless, minimalist motifs in my First Movement. Like Svensson I have grown up treating Classical music, Jazz and Pop equally and refuse to limit my thoughts by pigeonholing. My Father is a Jazz musician, my Grandfather was a Classical

orchestral musician, and I feel myself part of a generation of new, free composers in no way limiting myself by any particular aesthetic or formal directives.

In *japanese blue* I wished to evoke a "blue" mood, with typical Blues tones and with an indistinctness in the ensemble playing. This "Blues" sounds asiatic? Perhaps. I "borrowed" the title from a Jazz album with Silje Neergard.

Duduk: The *Duduk* is an ancient Armenian double-reed instrument and was put on the list of "Masterpieces of Oral and Immaterial Human Heritage" in 2005 by UNESCO. During the composing of this piece I heard, quite by accident, Armenian Duduk music and was immediately inspired by the specific colour of the Melisma and the atmosphere. Another coincidence was that I was also invited to the Birthday Party of an Armenian at that time. By the end of the evening I was the owner of a Duduk!

Double Life evokes two worlds of separate intervals, an outer piano world with hard fourths and an inner rather embryonic clarinet world with soft thirds and sixths, a Double Life of intervals and structures. A hard shell and a soft kernel.

Hungarian sphinx ties in with *Duduk*, varies the melodic elements from the Duduk piece and leads these into a hard and cool contrapunctally-organised context- the result is a robust three-voiced canon, yet not too strongly formalised.

Lied is an almost fusing of the two instruments into one voice with simple melodic motifs. The often heard fourths from *Duduk* and *Double Life* become again fifths, double fifths, similar to the First Movement. The circle closes itself.

Bernd Franke 12.4.2007