

lines (I) for Soprano and Ensemble (2004)

after Fragments by Novalis

(Commission for the Niedersächsische Sparkassenstiftung)

Orchestration: Soprano (also Whip, Wood on Wood – eg. Klanghölzer)
2 timpani (1 player - 26 and 29, also Gong – kleines c, crotales (A, E flat, D))
2 violins, 2 violas, 2 cellos, 1 Ebass

FP: 10.7.04, Nörten-Hardenberg, Hardenberg Atrium, European Music Project,
Ulrike Stöve – Soprano

Duration: ca. 12'

Publisher: C. F. Peters

With **lines (I)** I am beginning a new cycle, continuing the style and structure of my other cycles „**half-way house – SOLO XFACH (für Joseph Beuys)**“ und **CUT**.

The „**Beuys-Zyklus**“ began in 1988 with Solo 3fach für Horn, Violine and is a work in progress.

CUT I-III was premiered in 2001 by Ensemble Modern in the Dresdner Kreuzkirche.

lines (I) after Fragments by Novalis (from the Fragments and Studies) came into being in Spring 2004 as a Commission from the Niedersächsischen Sparkassenstiftung and on the instigation of Julia Clout for the Novalis-Projekt on 10. Juli 2004 in Nörten-Hardenberg.

In all I am planning for my new cycle nine differing Ensemble pieces with completely different heterogenous orchestration, each combined with a vocal part.

This vocal art, a soprano in **lines I**, is combined with an additional main or foundation part, and is also only performable with this. In this way it is possible to layer simultaneously a choice of seven further instrumental parts.

In **lines I** the parts are for 2 Violins, 2 Violas, 2 Cellos and 1 Ebass.

This leads to a polyphonic texture, similar to a highly complex canon. Individual parts are multiplied, overlapped, layered - similar to the Uncertainty Principle in Physics or the cutting techniques in Computer, Film or Video.

lines I is also a reversion to old polyphonic modal structures from the European Middle Ages and is likewise linked to the modal and linear compositional structures in Indian and Arabic music. In the old Indian musical tradition there was no orchestra! Each singer and instrumentalist is a soloist! The line is important for me, the (romantic) sound (of the 19th century) provides a background. In a roaring, noisy world without rest and outside time Chamber Music is becoming more and more important for my existence for my survival as a composer. Novalis' texts were a decisive key for me to this work.

Through the NEARNESS to Novalis (Versuch zur Nähe!), in thought and also biographically, a circle closes itself for me – THE circle.

In my native town Weißenfels almost every day I passed Novalis' house where he also died (my home was only some 200 meters away). During my time as a music student I lived for several years in a Hardenbergstrasse...(coincidence?). These aspects also played an important role in my thinking during the composition of this piece. And naturally the brilliant timelessness yet contemporaneity of Novalis' texts.

The Soprano does not just sing: she speaks as well, whispers, declaims, plays Percussion alone AND conducts! But not metrically in the sense of a conductor. She indicates entrances for the Ensemble, coordinates and thereby determines the Chamber Music Event.

Because there is no formal conductor the piece is (except for the Soprano and the Timpani) organised aleatorically - without a directly stated timecode and without a stopwatch. The timecode was only important to me when I composed the piece.

A new cycle - a new way!

Bernd Franke