

Musik für Violine, Violoncello und Klavier (Hoffnung als ein Hauch...)
(Hope as a breath...)

In Summer 1989 I spent two months as a Bernstein scholar in Tanglewood in the USA.

As well as working with Lukas Foss, Leonard Bernstein, Oliver Knussen and Louis Krasner, I also regularly took part in the conducting course given by Kurt Sanderling, Gustav Meier, Roger Norrington and Jeffrey Tate.

In particular, I received both material and emotional support during this period from Kurt Sanderling and his wife among others. Through Mrs. Sanderling I had direct contact to one of their sons, the cellist Michael Sanderling who had already been involved the Première of my **Chagall-Musik für Orchester** as a member of the Leipzig Gewandhaus Orchestra.

Three years later I wrote my composition **Musik für Violine, Violoncello und Klavier (Hoffnung als ein Hauch)**, a commission from the Schleswig-Holstein Music Festival, for Michael Sanderling and his trio colleagues Antje Weithaas and Gerald Fauth.

The subtitle is no quotation, no programme, no pointer to a lyrical background, rather it is an expression of thought and feeling as well as my personal mood as I was composing the piece in the Spring of 1992.

Musically I am here already moving strongly towards my organic compositions of the middle and late nineties, with their more Asiatic than European inclinations. I am thinking more of Isang Yun and Takemitsu and less of Bartok or Webern (although both of these European composers were very important to me for a long period).

Two polarities stand against one another: the unison playing of the strings with their ever returning and proliferating cells and phrases, and the troubled, nervous patterns of the piano, likewise ever growing and proliferating.

Both elements stand opposing each other at the beginning, then they combine, interchange, and are transformed.

In principle the whole piece is structured from these kernels which become motifs, sounds and building blocks.

Bernd Franke

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