

In the third exposition “very tenderly; restrained yet flowing” lies something of Chagall’s melancholy found in his most beautiful and amiable pictures – perhaps the two lovers in the mysterious shades of night. An expressive violin threads itself through this movement. From the discolouring of the theme through various diversions in the strings, a quartet of individuals emerges – an additional second solo violin joins the soloists of Interlude II and thus the string quartet is complete. The drama of the last movement results from the unfair struggle between the orchestra and the four soloists.

The Epilogue consists of the strings together with recollections of the original four-note motif taken up by a distant-sounding solo trumpet in dialogue with the solo violin. Solitary thoughts - perhaps not understood, like the young Chagall – cross to a new land and paint an utopian picture of a peaceful world.

The “Chagall-Music for Orchestra” brings the Chagall-related compositions of Bernd Franke to a provisional conclusion. Precursors - musically independent from “Chagall-Music” – are “Chagall-Impressions, 6 pieces for 10 brass instruments” (premiered in 1985 by the brass ensemble of Ludwig Güttler) and “Time is a river without banks – 6 x Chagall for 10 instruments” (premiered 1987 in Boston/USA and recipient of the “Kucyna International Composition Prize 1987”).

(Dr. Ulrike Liedtke, from the program for the première on the 10th of March, 1988, in the Leipzig Gewandhaus)

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