

Bernd Franke

**Raschèr Fanfare** for Saxophone Orchestra (2S, 4A, 2T, 2Bar, 2Bass)  
Premiere: 1.2.2003, Kaustinen Chamber Music Festival Finland  
Commissioned by the Kaustinen Chamber Music Festival  
Performers: Raschèr Saxophone Orchestra, Leader: Bruce Weinberger  
Length: ca 14'  
Publishers: C. F. Peters Frankfurt

The **Raschèr Fanfare** is a NET-work!

In this NET-work there are 13 outstanding saxophonists from the USA, Germany, Switzerland and Holland who form the Saxophone Orchestra bound together under the well-known name of Sigurd Raschèr (who formed his famous Saxophone Quartet in 1969, ten years after I was born). They are now further bound with the Kaustinen Music Festival in Finland who gave me the composition commission for this "Saxophone NET-work".

12 saxophonists and 1 co-ordinator/director set in their midst "build" a soundpulse and rhythm NET-work based on the name of this dedicated work:

R(e)-A-S(es)-C-H-È-R(e).

All the letters of the name act as ciphers for the names of musical notes. They form pairs, groups, blocks, wall, springs, waterfalls, parts and elements.

One evening as I was composing (after midnight) I suddenly saw before me Finnish landscapes (I have never visited Finland). I felt the energy of this land, its space, its nature. And I heard a melody (had Grieg composed it?).

But which inspired me more?

The images of nature, of sounding waterfalls, of earthly energy and of the tonal pulses of wood and stone, all produced by metal and breath? Or the physical and spatial image of 13 musicians set in a circle of darkness or of light, developing, moving, restless?

Surely both!

It is strange. At school physics had hardly interested me. Yet when I compose, next to social concerns, physical and organic stimulation is becoming more and more important. The dream of free form: I have read this in an article about Finnish architecture in a journal. What is free form in music, what are organic forms? I am very interested in this, especially in the relationship between the two.

Do we need New spaces for New music? Who would build them? Who would visit them? How do you "build" New pieces, New structures?

**Raschèr Fanfare** for me is a NET-work of thoughts...and feelings.

Bernd Franke          December 2002