

Zerbrochene Nähe Scenes for Baritone and Orchestra from texts by Giorgio Caproni,
Selma Meerbaum-Eisinger and the Song of Solomon (1999-2000).

Zerbrochene Nähe was written 1999/2000 on the suggestion of Yaron Windmüller to whom this work is dedicated. It was a commission from the Elbland-Philharmonie, who, with Yaron Windmüller as soloist, premiered the work on the 8th September 2000 in the German Pavillion during EXPO 2000 in Hanover.

The artistic collaboration with Yaron Windmüller dates back to the Première of my opera *Mottke der Dieb* which was written between 1994 and 1998 on the suggestion of Hans Werner Henze as a commission from the Munich Biennial. The Première took place in June 1998 in the series *bonn chance* in the Bonner Bundeskunsthalle under the direction of Jonathan Moore of London.

The title role of Mottke in the Première was impressively taken by Yaron Windmüller who also played the part in Spring 2000 in the Görlitz Theatre in a new production of *Mottke der Dieb*

Zerbrochene Nähe has its roots:

It touches on other works and work complexes of previous years, developing structures further. Thus there is a connection with my experiences from my work on my opera *Mottke der Dieb*; a social outsider who struggles for his identity, questioning the social aspects of our existence. It also connects with structural and formal approaches of thought which come from my cycle of work *Solo xfach* on which I have been working since 1988.

Zerbrochene Nähe is in three parts with a prologue split into flowing transitions.

An experiment is undertaken, almost as if a film is running in retrospect: coming out of a poem by the Italian Giorgio Caproni in which the result of an ungraspable and cruel reality is sketched and provisionally alluded to, the gaze is directed in the second part to the failed, unfulfilled and unrealised love of Selma Meerbaum-Eisinger (whose brutal fate was similar to that of Anne Frank).

This situation is transformed in the third part together with the text from Solomon into the irrational, the supernatural, the inconceivable.

The composition moves in a long arc through various sounds, from whispers to speech and finally to “artificial” song, to tonal sounds, from the Single, the Lost, the Fragmentary to the melding of human voices in the togetherness of the sound of the orchestra, to the Hymnlike, to the supernatural Cantus.

The subtitle *Scenes* evokes a theatrical state of expectation, which is realised through the spatial staging and the scenic development of the pieces.

Bernd Franke February 2001.