

IN FREUNDSCHAFT (IN FRIENDSHIP) was from the beginning conceived so that it could be played by **different** solo instruments. The original version was composed on July 24, 1977, in Aix - en-Provence, as a birthday gift for the clarinetist Suzanne Stephens. At the first performance, which took place at a private celebration of her birthday on July 28, 1977, the version for **flute** was played twice by two American flutists and school friends of Suzanne Stephens, Lucille Goeres and Marjorie Shansky, who were studying HARLEKIN in the course given by Suzanne Stephens in Aix.

The public performance was then played by Lucille Goeres in a chamber concert given by course participants of *Centre Sirius* on August 6, 1977, in the *Conservatoire Darius Milhaud* in Aix-en-Provence.

On April 27, 1978, I expanded IN FRIENDSHIP. The world premiere of the version for **clarinet** was played by Suzanne Stephens in a concert entitled "Hommage à Olivier Messiaen" on November 30, 1978, in *Salle Wagram* in Paris. This version can also be played by **bass clarinet**.

A transposition of the clarinet version for **basset horn** was performed for the first time by Suzanne Stephens. This version is also intended for **bass clarinet** (with low C), and the bass clarinetist Harry Sparnaay performed it for the first time in a concert on January 10, 1981, in the "*Try Out*" - *Gallery de Bleeker* in Haarlem, Holland.

Heinz Holliger played the world premiere of the version for **oboe** in a concert of the series "Musik des 20. Jahrhunderts" ("Music of the 20th Century") at Radio Saarland on July 6, 1979, in the large auditorium of the *Funkhaus Halberg* in Saarbrücken.

A version for **violoncello** was made from January 7-10, 1981, in collaboration with the 'cellist Warren Stewart. He played the world premiere on April 23, 1981, in a concert at the *Eastman School of Music*, University of Rochester, U.S.A. I then transposed the 'cello version for **violin** from April 16-19, 1981.

The version for **bassoon** is the result of two rehearsals on April 19-20, 1982, with the bassoonist Kim Walker, who played the world premiere on May 10, 1982, at the *Wigmore Hall*, London.

The version for **trombone** was made on Mark Tezak's initiative, and it acquired its final form during two rehearsals with him in August and September 1982.

IN FRIENDSHIP is composed in 3 layers — as a horizontal polyphony — and demands a special art of listening.

At the beginning is the **formula**, out of which the entire piece is composed. The formula consists of 5 *limbs* separated by pauses.

By means of a gradual acceleration on the last interval of the 5th limb (the minor second) a trill develops in the middle register, becoming the line of orientation for the whole composition.

The formula then enters in 3 layers: The limbs in a high, soft, tranquil layer alternate with those in a low, loud, fast layer around trill segments which are heard as a middle layer to which all pitches relate.

Those who listen closely will discover that the high and low layers are reflections of each other in time and space. They move chromatically towards each other in 7 stages, exchanging limbs and uniting into a continuous melody in the same register.

The process twice breaks out in enthusiastic cadenzas: the first time "*free*" after the 3rd stage, the second time "*vehement, happy*" after the 6th stage.

In some places the tempo is slowed down so much, or a pitch constellation is repeated so fast, that it is possible to hear into the finest details of the formula, and the beauty of the sound makes one forget the development for a moment.

Clear differentiation, relation to a common and constant centre, exchange, approaching one another, movement of the lively ascending elements towards the end of the formula: IN FRIENDSHIP.

Translation: Jaynee Stephens