

Moritz Eggert (*1965)

LINKERHAND [2008]

Opera in 33 scenes by Andrea Heuser based on Brigitte Reimann's novel "Franziska Linkerhand"

German

full eve

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|---|---------------------------|
| Franziska | <i>soprano spinto</i> |
| Franziska II / voice from off | <i>actress</i> |
| Aristide (Angel). | <i>coloratura soprano</i> |
| The Architect | <i>buffo tenor</i> |
| The Affair | <i>baritone</i> |
| Wilhelm, Franziska's brother | <i>lyric tenor</i> |
| Django / pop singer | <i>actor / singer</i> |
| Assistant | |

1(picc.),2(Engl. horn),2(e-flat clar., b. clar.),1 – 2,1,3(t. tromb., t.-b. tromb., b. tromb.),0 – perc. (trgl., chimes, whip, whistle, flex., rain maker, bamboo pendulum rattle, jingles, crank siren, crank ratchet, 2 woodbl., drum set, sm. field drum, b. drum, cymb., tam-t, chimes, sm. crank glock. [amplif.], typewriter, hotel doorbell, aerophone, frog snapper, little bells), harp, elec. guit., pno./elec. Org., strings (6/5/4/3/1) – large mixed choir – thermenvox, jazz bass, sound recordings

■ *Libretto:* SIK 3/5608

Instead of retelling the plot of the novel, Andrea Heuser and Moritz Eggert have placed the inner landscape of Franziska Linkerhand at the focal point of the opera. In dense musical images comprised of elementary inner and outer stations in the development of the protagonist, the opera more or less makes a sound-world out of the poetic substrate of Reimann's novel: the avowal of an original personal, untamed language of the heart in an environment marked by censor and norms in language. Out of the heroine's insistence on her own, unmistakable personal piece of life within the regimented GDR society, the tense representation of a conflict develops in which individuality and visionary thinking and feeling are confronted with the doctrinaire myth of collective art.