

VINEYARD

## Music that gets under your skin

🕒 READING TIME: 5 MIN



Soprano Willa Weber and accordionist Volker Rausenberger (Photo: Helmut Voith)

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"A Song for Anne Frank" was the title of a musical evening with the Ravensburg soprano **Willa Weber** and the accordionist Volker Rausenberger at the Kulturzentrum Linse in Weingarten. The concert took place in the foyer of Schwäbisch Media on Saturday evening as part of the Anne Frank exhibition, organized by the Society for Christian Jewish Encounters Tavir together with the cities of Ravensburg and Weingarten in February. Mehmet Aksoyan of Tavir, who had brought the concert to Weingarten, was delighted with a full room and deeply impressed listeners.

## Soprano has researched intensively

The diary of Anne Frank is one of the most disturbing documents of how a barbaric regime works into the daily lives of the persecuted. What may those who have been hiding in the back house have heard of at night taking the greatest precautions in front of the enemy channel **BBC**sat? This is how Willa Weber asked herself when choosing a program. Certainly the song "Lili Marleen", the "trench fraternizing hymn" in the version of Lucie Mannheim with the satirical-snappy text and refrain: "Who's to blame for everything, I want to see the lantern." The international active soprano has extensively researched and found works that probably only a few know. With his accordion, Volker Rausenberger contributed to the deep mood - in the songs as well as his solo pieces, the accordion arranged "Prayer" by Ernest Bloch and Michel Godard's "Sonnet oublié".

The scale is spread widely, from the Yiddish folk song and lullaby and the Dutch nursery rhyme, as Anne may have heard, to the 1972 atonal, painfully intense mono opera "The Diary of Anne Frank" by the Russian composer Grigori Frid and songs from the BBC program of the war years. The futility of war, the inhumanity of a regime that wants to eradicate the other only because of the race, is expressively expressed, because music can do more than spoken words. Without a hint of pathos, Willa Weber sings with her wonderfully lithe soprano and spreads the message that different races, different religions have a right to exist side by side.

## Singer understands a lot of human psyche

Anne Frank and her fate are in the center and form the determining background. But it is more about the universal, the appeal to people to behave as a human being. One involuntarily thinks of Bert Brecht's famous parable "If Sharks Are Human". Willa Weber brings the basic mood of the songs to bear. With love declarations, one freezes to the distant lover, to the consolation song of the father for his deathly-inclined boy. It goes without saying that Willa Weber's face becomes a living stage. It impresses and captivates, in such a way that the listener is constantly aware of his role. Brechtian alienation applied by a skilled woman, who is not only an excellent singer, but understands a lot of human psyche. At a time like this, it can hurt a lot.



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