

Detlev Glanert



Detlev Glanert Photo © Copyright Iko Freese / DRAMA

Once again, the longing for wholeness

An introduction to the works of Detlev Glanert

Sometimes it is necessary to question deeply-rooted notions or disturb entrenched positions. Detlev Glanert (b. 1960) is one of those composers who began to free-up their style in the late seventies and after thorough training appeared on the scene in the eighties. The talented young composers of the time considered musical modernism to be a project which had almost been worn out: deadlocked by rules and proscriptions which had not even been properly formulated, and discredited by a misuse of the idea of chance even by significant composers. For most, following the mainstream of such an 'ossified' modernism was not an option. They began to realise that musical modernism was not in a position to tackle problems such as the relation of contemporary music to society, since neither promoters nor the majority of listeners really appreciated new music. Therefore, Glanert's generation began to explore new shores - even if they sometimes turned out to be the old ones. The irreversible course of time, however, had already transformed those shores and the way they were perceived.

Colourful imagery and tight structure

In his works Glanert has managed to merge compositional approaches and processes which had formerly been considered incompatible. His *Symphony No. 1* (1984) combined dramatic expressivity with a tight structure, an approach which a clever observer described as an 'imaginary discourse about the genre'. Similarly, Glanert's following works - marking the intended line of perception with visually evocative titles such as *Norden* (North) or *Aufbruch* (Departure) - attempted to reconcile musical imagery, encouraging the listener's associations, with the principles that had developed from the quest for 'autonomous' music. His music was both iconographic and pure 'form moving in sounds'. When he decided that his suggestive *Three Songs from "Carmen" by Wolf Wondratschek* for baritone and large orchestra (1988-1990) - some passages of which show an almost operatic emotional quality (as seems fitting considering the texts) - was also to be his *Symphony No. 2*, he achieved a congruence of sensual concentration and formal abstraction.

Suggestive titles also appeared in Glanert's *Concerto for Piano and Orchestra No. 1* (1994) and *Symphony No. 3* (1996); in the latter, Glanert suggested the

idea of a virtual five-act drama. *Music for Violin and Orchestra*, completed in the same year as the symphony, was inspired by Rainer Maria Rilke's *Sonnets to Orpheus* (a myth which has been of crucial importance for music theatre) and uses a broad range of instrumental colours. By including subtly orchestrated dance elements and a growing interest in rhythmic structures, Glanert revealed his affinity to the music of Maurice Ravel (an affinity he is happy to acknowledge). The fragile score of *Mahler/Skizze* (Mahler/Sketch, 1989) proves that Mahler is another of Glanert's household idols. It pays tribute to that virtuoso composer from around the turn of the twentieth century (thereby inviting a ceremonial aura itself). It is no accident that one of his next orchestral works, dealing with the irrecoverable loss of past greatness and beauty, bears the title *Katafalk* (Catafalque). His most recent orchestral work, *Theatrum bestiarum*, a score which was commissioned by the BBC for the 2005 Proms and composed in the course of his work on his latest opera, *Caligula*, once again suggests an imaginary stage. Glanert himself describes the piece as a 'dark and wild sequence of songs and dances for orchestra, during which the audience witnesses a dissection of human beings revealing their animal nature, like in an anatomical theatre,' and as 'an attempt to examine dangerous dreams and wishes and glimpse into the inner nature of a monster - a monster of a kind that humans can turn into.' The dark satire which sometimes appears in the music points to the dedicatee of *Theatrum*, Dmitri Shostakovich.

While the historic roots of Glanert's compositional style are often implicitly or explicitly present in his music, his adaptations of works by such composers as Johannes Brahms, Franz Schreker, Heinrich Isaac or the film composer Giuseppe Becce show a particular, personal way of approaching the music of others. Glanert's large-scale scores *Vier Präludien und Ernste Gesänge* (Four Preludes and Serious Songs), *Das Weib des Intaphernes* (The Wife of Intaphernes), *Argentum et Aurum*, the reconstructed score of the silent film classic *The Last Laugh*, but also his intimate octet arrangements of Brahms' piano pieces sound surprisingly and brilliantly 'original', while nevertheless being characterised by Glanert's typical, unmistakable instrumental style. The cycle of his three chamber sonatas, *Vergessenes Bild* (Forgotten Image), *Gestalt* (Figure) and *Geheimer Raum* (Secret Room), is another example showing that Glanert is as familiar with intimate chamber music forms as he is with a modern orchestra. For him, chamber music is a 'laboratory' where he can unfold his broad range of instrumental colours and characters within a deliberately limited scope; on a small scale, great things happen.

New magic on old contexts

For his stage works, Glanert has preferred subjects in which archetypal situations are viewed from a historic or geographical distance. Once this distancing is recognised, the drama reaches out and touches the hearts of the audience with something of wider significance. In one instance, however, he faced the audience with a rather common situation from everyday life: the morning after a night spent drinking - a hangover which proved rather sobering for the short opera *Ich bin Rita* (I am Rita, Cologne 2003). It was Glanert's contribution to a Cologne pasticcio of five intermezzi. A totally unknown woman intrudes upon the life of a man suffering from a serious

hangover, with the help of instrumental suggestions of a waltz. With this collaborative project, the Cologne opera house aimed to breathe new life into a genre which had long been out of fashion. At the same time, the organisers intended it to encourage music theatre audiences to attend more and larger-scale works by contemporary composers.

Glanert began to approach larger forms in the eighties, when he wrote the fairy-tale piece *Leyla and Medjnun* (Layla and Majnun), a work coloured with Turkish elements, and the chamber opera *Drei Wasserspiele* (Three Waterplays: Leviathan - The Angel that Troubled the Waters - The Angel on the Ship) based on plays by Thornton Wilder (Bremen 1995). The latter experimentally places an artificial world full of magical atmosphere against the background of a civilisation which becomes fragile in extreme situations.

Another piece which embraced magic was *Der Spiegel des großen Kaisers* (The Mirror of the Great Emperor, Mannheim 1995) about a mirror which sheds light into a realm of magic. Arnold Zweig's novel from 1926 explores the contradictory personality of the Hohenstaufen ruler, Frederick II. Set against the backdrop of a complex diversity of political and social interests at the time of the late Middle Ages, Zweig uses this context to discuss the causes of World War I. This corresponded exactly to Glanert's intentions of musical reflexion, his sense of orchestral colour and his interest in subtle differentiations. In order to illustrate the enigmatic title character, he revived various compositional techniques of the 20th century (from Puccini to Penderecki) in multiple ways, balancing lyricism and 'waves' of euphony against eruptive percussion. One of Glanert's most durable orchestral works, *Parergon*, is also based on the *Mirror* score.

With *Joseph Süß* (Joseph Süß, Bremen 1999), based on Lion Feuchtwanger's novel *Jud Süß* from 1925, Henze's pupil presented a score on quite a different scale to that of *Layla*, the *Waterplays* or *The Mirror*. For the central elements of the novel, Glanert provided in his score a broad historical horizon and numerous background elements. Fragments of various 18th and 19th century melodies and harmonies flare up between ostinato expanses and highly dissonant climaxes. They are reminiscent of the Age of Sensibility and seem to grimace in some places. The entertaining style of the piece is stimulated by semantically defined musical gestures which seem like remnants from antiquity, as well as more extensive pseudo-quotations such as the coloratura figures. The recollection of the 'chase of life' from the late Baroque era roars with ominous hilarity. Süß's daughter Naemi, who jumps to her death, emerges as a transforming, touching figure from a background of stubbornness. One of the most effective moments is when the singer in the role of Magdalena Weissensee barks a fierce "Joseph!" into the ominously growling polyphony of the court scene in which Süß's sentence is pronounced. In such moments, Glanert's music unfolds impressive moods and reaches intense emotional states.

Humour is somewhat neglected in contemporary music. For Detlev Glanert, however, this was no reason to avoid this delicate territory. *Scherz, Satire, Ironie und tiefere Bedeutung* (Jest, Satire, Irony and Deeper Meaning, Halle 2001) is a trip to hell: the devil escapes from his week of cleaning duty, generating a serious drama. Christian Dietrich Grabbe's farce aimed at no

less than a fundamental criticism of German idealism (which was not an invention unique to Schiller) and an ossified educational system; it was written in the years of the Vormärz (the eve of the 1848 German revolution). Another aspect of the play is its reflection of Goethe and his devilish *Faust*. The fact that Liddy, the Baroness, is courted four times is contrasted with scenes for four natural science academicians, silly Gottliebchen and his schoolmaster. Glanert's music is always 'on the go' and accurately captures the piece's sense of humour: fourteen roles, covering almost every expressive aspect of the voice - from speaking to an illustrious *bel canto* - gradually develop the farce's deeper meaning by musical means. In a charming way, the music explores facets of the diabolical.

Die drei Rätsel (The Three Riddles, Halle 2003), an 'opera for children and adults', reveals Glanert's stylistic features in a cheerful way. Talking about *The Three Riddles*, the composer once pointed to another of his great idols, Rossini, and explained: "I think music should always be a pleasure to listen to. It doesn't have to be simple-minded for that, however. On the contrary: it should be our aim to reach a maximum of serenity and alert intelligence." Frieder Reininghaus, 2006 (translation: Andreas Goebel)

OPERAS

Caligula

Oper in vier Akten frei nach dem Schauspiel von Albert Camus

2004-2006

2 hr 15 min

Opera in four acts based on the play by Albert Camus

Text: Libretto by Hans-Ulrich Treichel (G)

S,M,A,CT,T,dramBar,Bar,B; 2T,2B soli from chorus; mixed chorus;

3(II,III=picc,II=afi).2(II=corA).0.Ebcl.bcl.2.dbn-0.4(I,II=piccpt).3.dbtuba.2Wagner tubas(T,B)

-timp.perc(5):anvil/BD/8gongs/3tam-t(hi,med,lo)/t.bells/susp.cym/cym/3wdbl(hi,med,lo)

2tom-t(med,lo)/maracas/guero/SD/cast/crot/sizzle

cym/marimba/whip/glsp/tgl/vib/ratchet/claves/2bongos(hi,med)-2harps-pft-cel-pedal

org-strings(min.12.10.0.6.4)-tape; kbd instruments require only 2 players; on-stage

small hand perc to be played by 5 singers

Perhaps the finest German opera of the 21st Century.

Guy Richards, Tempo, Oct 2010

Both the music and the libretto have an outstanding clarity and density. One can clearly follow the delicate dramatic structure, while the music not only includes strong effects and extremes but also traces the verbal development of an absurd exertion of power to a degree that ideally matches the text.

Hans-Hürgen Linke, Frankfurter Rundschau, 09 Oct 2006

Detlev Glanert's opera is a tremendous achievement. He is a master of orchestration, creating soundscapes between nerve-racking silence and wild, orgiastic noise. The orchestra reflects Caligula's mental conditions; one could say that it leads the audience through the brain convolutions of this by no means mad person, who is driven to confusion by the truth.

Peter Jungblut, B 5 aktuell, 09 Oct 2006

Albert Camus once said his dream was to write „music for feverish voices of modern people.“

With Glanert's powerful, philosophically sensual musical language, Camus' dream became reality. An effervescent, colourful musical drama which will attract many stages. A

composition which will be seen as one of the great musical works of fate.

Barbara Röder, Scherzo, Nov 2006

9790202531955 **Libretto (German)**

World Premiere: 07 Oct 2006

Oper, Frankfurt, Germany

Christian Pade, director; Oper Frankfurt

Conductor: Markus Stenz

Die drei Rätself

Oper in zwei Akten für Kinder und Erwachsene

(I tre indovinelli / The Three Riddles)

2002/2003

1 hr 25 min

Opera in two acts for children and adults

Text: Libretto by Carlo Pasquini; German translation by Erdmuthe Brand; French translation by Pascal Hild (I,G,F)

2S(boy and girl),S,M,T,2Bar,B; children's chorus; mixed chorus;

2.0.2.2sax.0-3rec-0.1.1.0-3gr-timp.perc(4-5):wdbl/SD/BD/tam-t/jingles/susp.cym/cym/w

hip/tgl/watergong/pasteboard

rattle/thundersheet/rattle/tom-t/claves/t.bell(D1)/tamb/shaker/glass sound/metal

sound/2glsp/3metallophones(S,A,B)/3 xyl(S,A,B); on-stage:TD(3 or more)/wind

machine-pft-org-strings [most instruments may be doubled or more]

"Henze's pupil has enriched Carlo Pasquini's libretto with exquisite instrumentation and provided music full of speed and melody, engaging the listener with allusions of songs and making for captivating listening even in the more grotesque passages... like his earlier stage works, Glanert's new opera is likely to make its way into the repertoire." (Joachim Lange, Opernwelt, Dec 2003)

"The Three Riddles is no childish nonsense but real Glanert: changing skilfully between breathless motor activity and quietness, brilliantly orchestrated, with a tendency towards the grotesque – yet at the same time always easily agreeable... A boy leaves his parents' home to conquer a princess who demands the solution of three impossible riddles and who admits defeat first reluctantly and then willingly... The end is revolution: the crowded adult world collapses... The premiere would serve as a good model for the future of opera – with listeners and performers of all ages." (Johannes Killyen, Mitteldeutsche Zeitung, 14 Oct 2003)

9790202530979 **Libretto (German)**

9790202530986 **Libretto (Italian)**

World Premiere: 12 Oct 2003

Opernhaus, Halle, Germany

Frank Martin Widmaier, director; Opernhaus Halle

Conductor: Pavel Baleff

Drei Wasserspiele

Kammeropern nach den "Dreiminutenspielen" von Thornton Wilder

(Three Water Plays)

1986-1995

58 min

Three chamber operas based on the 'Three Minute Plays' by Thornton Wilder

Text: Libretto by Thornton Wilder; German version by Herbert Herlitschka (E,G)

S,T,Bar;

fl.cl-hn-perc(1)-gtr-pft(=cel)-vla.vlc.db

"If one wished to let someone hear what 'gesture' means in music, Glanert's music, such as Three Water Plays, would provide an ideal listening experience. The music is all gesture: in the physicality of its great exuberance, in its tactile three-dimensionality, and the pronounced mobility of all its parameters." (Günter Matysiak, Das Orchester, Sep 1995)

"An elegant chamber play; one might even say, in the tradition of Ariadne. Yet each of the three pieces has its own distinctive musical expression: formal and distinctive style in the Renaissance fairy tale of Leviathan, the painful exploration of the state of mind of those seeking healing in the Biblical legend of the middle piece, and oppressive comedy through the inclusion of popular music in the prayer ritual of the satyric games in the ship-wreck episode. All is variable in the extreme, but held together by a hand that is unmistakably original."

(Gerhart Asche, Opernwelt, Jul 1995)

9790202530627 Libretto (German)

World premiere complete: 16 May 1995

Theater (Concordia), Bremen, Germany

Mark Daniel Hirsch, director; Bremer Theater

Conductor: Catherine Rückwardt

Der Engel auf dem Schiff op. 31

Kammeroper auf einen Text von Thornton Wilder

(The Angel on the Ship)

1995

15 min

Chamber opera based on a text by Thornton Wilder

Text: Libretto by Thornton Wilder; German version by Herbert Herlitschka (E,G)

S,T,Bar;

fl.cl-hn-perc(1):2susp.cym(sm,lg)/sizzle

cym/flexatone/crot/gisp/3wdbl(sm,med,lg)/BD/tam-t-gtr(ampl)-pft-vla.vlc.db

"Jazzy overtones and song forms rose to the top as Wilder's shipwrecked trio sought salvation by worshipping their figurehead, only to abandon her once rescue loomed. This was fun."

The Times

World Premiere: 16 May 1995

Theater (Concordia), Bremen, Germany

Mark Daniel Hirsch, director; Bremer Theater

Conductor: Catherine Rückwardt

Der Engel, der das Wasser bewegte op. 30

Kammeroper auf einen Text von Thornton Wilder

(The Angel that Troubled the Waters)

1994

25 min

Chamber opera based on a text by Thornton Wilder

Text: Libretto by Thornton Wilder; German version by Herbert Herlitschka (E,G)

S,T,Bar;

fl.cl-hn-perc(1):2susp.cym(sm,lg)/sizzle

cym/tam-t/BD/3tgl(sm,med,lg)/gisp/crot/3wdbl(sm,med,lg)/hanging glass

sticks-gtr-pft(=cel)-vla.vlc.db

World Premiere: 16 May 1995

Theater (Concordia), Bremen, Germany

Mark Daniel Hirsch, director; Bremer Theater

Conductor: Catherine Rückwardt

Das Holzschiff

Oper in einem Akt nach dem gleichnamigen Roman von Hans Henny Jahnn

(The Wooden Ship)

2008-2010

1 hr 40 min

Opera in one act

Text: Libretto by Christoph Klimke, based on the the novel by Hans Henny Jahnn (G)

S, M, T, Bar, B; dancers; chorus;

3(II, III=picc). 1.corA. 1.bcl. 3(III=dbn)-4. 2. 3. 1-timp. perc(3)

-2harp-accordion-strings(min. 12.10.8.6.4)

"Glanert and his librettist skilfully compress Jahnn's poetic-utopian vision... into 90 minutes of gripping music theatre... All the ingredients of a thrilling seafarer story are present, as it sails powerfully and sensually in the wake of nautical horror stories... an unstintingly acclaimed successful first performance at the Nuremberg Staatstheater." (Thomas Heinold, Nürnberger Zeitung, 11 Oct 2010)

"An exciting operatic thriller... The destination of ship, cargo and crew is in truth completely unknown. After an hour-and-a-half the ship has sunk, the engagement between Gustav and Ellena is off, the bride has disappeared, and the bridegroom swims on a single plank with sailor Alfred Tutein towards the rosy dawn of a new future and liaison. By then, we have experienced a tale of mystery and deception, of sexual obsession and dissolution." (Uwe Mitsching, Nürnberger Nachrichten, 11 Oct 2010)

"For Glanert's one-acter, Christoph Klimke has condensed, transformed and lyricised the novel and created space for dance interludes: the experienced opera composer knows how to structure an evening full of contrast, yet unified. The musical protagonist is naturally the sea, unpredictably roaring, programmatically suggestive in the orchestral spray and tumult..." (Gerhard R. Koch, Frankfurter Allgemeine Zeitung, 12 Oct 2010)

"...the subject is really crying out to be set to music, Detlev Glanert, who with a dozen operas in his career no longer has to prove himself, has no trouble in painting the picture of a veritable seascape with illustrative opulence. Here, the orchestral waves roar, flutter-tongued storm winds take possession of all instrumental groups, personal motifs pervade the scenery, everything sounds scarily good..." (Juan Martin Koch, Donaukurier, 11 Oct 2010)

World Premiere: 09 Oct 2010

Opernhaus, Nürnberg, Germany

Johann Kresnik, director; Staatstheater Nürnberg

Conductor: Guido Johannes Rumstadt

Ich bin Rita

(I am Rita)

2003

9 min

Intermezzo

Text: Libretto by Elke Heidenreich (G)

S, T; pft-2vln. vla. vlc

World Premiere: 15 Nov 2003

Oper, Yakult-Halle, Köln, Germany

Christian Schuller, director; Oper Köln

Conductor: Rupert Burleigh

Joseph Süß

Oper in dreizehn Szenen

(Joseph Suess)

1997-1999

1 hr 45 min

Opera in thirteen scenes

Text: Libretto by Werner Fritsch and Uta Ackermann; English translation by Lisa J. Coppack (G,E)

S, colS, M, T, highBar, Bar, speaking role; mixed chorus;
1(=picc).2.corA.0.bcl.1.dbn-0.2(=picc)pt.2.1-timp.perc(3):1=5tom-t/SD/anvil/t.bells/vib/tg
l/whip/wdbl; ll=plate
gong/tam-t)lg)/watergong/chin.cym/susp.cym/anvil/SD/vib/whip/tamb/crot/wdbl;
lll=BD/whip/glass chimes/SD/crot/gong in lo Eb/wood
dr/hammer/wdbl-harp-pft-cel-hpd(amp)-elec.org-strings(6.0.6.4.4)-tape

"The fate of Joseph Süß Oppenheimer provides history with an example of latent antisemitism in Europe – the Nazis misappropriated this story in a perfidious propaganda film. Glanert and his librettists consciously closed the circle, succeeding in balancing on the precarious tightrope walk between the stereotypical 'coming to terms with history' and allusions to the contemporary era. Take it for granted, at this near sell-out world premiere, that the pupil of Hans Werner Henze exercises his audience energetically with sudden harmonic changes and percussive insistence, punching holes in the historical patina with sharp-pointed sonorities, razor-sharp instrumentation and occasional electronic effects... Their breath taken away, the Bremen audience responded with sustained applause." (Gert Deppe, Hannoversche Allgemeine Zeitung, 16 Oct 1999)

"[The opera] carries such contrasting elements that it makes Glanert's musical score sound ever more gripping, more varied and more appealing. There are lyrical, transparent and chamber music-like passages alongside piercing, keenly sharpened sound masses; soft, melodic singing lines alongside angular interval leaps and sprechgesang of approximate contour; skilful and atmospheric ensembles are set against rhythmic murmurs and the collective outcry. But going beyond such stylistic qualities are Glanert's witty play with form, quotation and collage, without which his characteristic individuality would be incomplete... The audience responded with unanimous cheering and bravos." (Gerhart Asche, Opernwelt, Dec 1999)

"This work by one of the most important of developing opera composers is audience-friendly and ideally suited to the theatre. The opera managers who were present will take this message back to their own houses." (Jörg Königsdorf, Der Tagesspiegel, 20 Oct 1999)

9790202530610 Libretto (German)

9790202521458 (Vocal Score) (German, English)

World Premiere: 13 Oct 1999

Bremer Theater, Bremen, Germany

Tilman Knabe, director; Bremer Theater

Conductor: Rainer Mühlbach

Leviathan op. 10

Kammeroper auf einen Text von Thornton Wilder

1986

18 min

Chamber opera based on a text by Thornton Wilder

Text: Libretto by Thornton Wilder; German version by Herbert Herliitschka (E,G)

S, T, Bar;

fl.cl-hn-perc(1):susp.cym/tam-t/BD/3tgl(sm,med,lg)/glsp/crot/3wdbl(sm,med,lg)

-grt-pft(=cel)-vla.vlc.db

World Premiere: 13 May 1986

Casino, Evian, France

Ensemble L'art pour l'art

Conductor: Detlev Müller-Siemens

Leyla und Medjnun op. 16

Märchen für Musik

(Layla and Majnun)

1987/1988

1 hr 30 min

Fairy tale for music

Text: Libretto by Aras Ören and Peter Schneider; Italian translation by Marco Marica and Matteo D'Amico (G,I)

3S, M, 3T, 2Bar, speaking role;

1(=afl, picc).1(=corA).1(=bcl).1(=dbn)

-1.0.0.0-perc(4):gongs/glsp/vib/crot/3tam-t/tgl/5tom-t/5wdbl/whip/cym(sm,lg)/susp.cym/h
i-hat/BD/sizzle cym/xyl-harp-pft(=cel)-ud-strings(1.1.1.1.1)

"Zenne, the magician and master of ceremonies of this fairy-tale, corresponds for us to the exotic fascination of the old arabic guttural sound of the ud. Glanert uses its glissando embellishments, microtonal sound world, and fluctuating intonation to link the scenes and, sparingly, to create a kind of synthesis between East and West, European expressivity and chiselled stasis of sounds, individuality and magical reverie... At the end, 'Love is war' appears on a cloth banner hanging high in the air: Medjnun winds himself up in it to die. A war indeed, as it has been from time immemorial in the history of music and where the newly discovered composer Detlev Glanert is no exception: instead of killing he provokes yet also entrances us." (Wolfgang Schreiber, Süddeutsche Zeitung, 30 May 1988)

"Leyla and Medjnun is first and foremost a serious and sensitive approach to the thoughts and feelings of a foreign people. However, the composer does not attempt to create a synthesis of Turkish and modern European music. Finally the fairy tale seems to be strangely transformed, like a modern hieroglyph, impossible to decode by empathizing." (Hans-Klaus Jungheinrich, Frankfurter Rundschau, 30 May 1988)

World Premiere: 28 May 1988

Philharmonie am Gasteig, Carl-Orff-Saal, München, Germany

Klaus Kirschner, director; Maria Husmann, soprano / Sibrand Basa, tenor / Ensemble

für Neue Musik München

Conductor: Roger Epple

Nijinskys Tagebuch

für zwei Sänger, zwei Schauspieler, zwei Tänzer und Instrumente

(Nijinsky's Diary)

2007/08

1 hr 35 min

for two singers, two actors, two dancers and instrumental ensemble

Text: Text adapted by Carolyn Sittig based on the diaries by Waslaw Nijinsky, in the German translation by Alfred Frank (G)

S,Bar,2actors(f/m),2dancers(f/m); rec(S,T).ob(=corA).ssax.bn(=dbn)

-hn(natural).trbn-perc(1):dr

set(2tom-t[sm.lg]/wdbl/susp.cym/SD/BD)/vib/timp/tam-t/flexatone/t.bells-pft(=synth.hpd)

-git-vlnl(also amplified).vlnl.vla.vla da gamba.db

"This premiere at the Aachen Theatre was an unqualified success, depicting the psychological crisis in its purest form... The audience at the premiere followed the composer unanimously on this unfamiliar journey... Glanert carries the split personality to extremes, in that the character of Nijinsky is split as if into six figures portrayed by two singers, two actors and two dancers, all of whom are required to exceed their performing abilities. In this piece, Glanert's music is tougher and more abrupt than in previous works to date... Cool cluster blocks alternate with pleasant musical echoes, grotesque dislocated sounds with tonal songs of fine poetry." (Pedro Obiera, Gießener Allgemeine, 07 Apr 2008)

"How does a composer write music to match such a journey into the inner psyche? Glanert's solution is a highly differentiated, diversified soundworld... Formally and dramatically, everything is well-considered, written with a sure hand, the text structured with composed loops always driving forward... Three instrumental interludes giving the impression of the trauma, with embedded elements of dance and jazz, introduce a naive-cheerful note almost as a reminiscence motif... A well-crafted music theatre piece." (Gerhard Rohde, Frankfurter Allgemeine, 08 Apr 2008)

World Premiere: 06 Apr 2008

Theater, Aachen, Germany

Ludger Engels, director; Theater Aachen

Conductor: Daniel Jakobi

Scherz, Satire, Ironie und tiefere Bedeutung

Komische Oper frei nach Grabbe

(Jest, Satire, Irony and Deeper Meaning)

1999/2000

1 hr 50 min

Comic opera based on the play by Grabbe

Text: Libretto by Jörg W. Gronius (G)

Major roles: S,CT,2T,Bar,2B; minor roles: 2S,A,T,Bar,B,pantomime;

2(I,II=picc,alto

rec).2(II=corA).2(II=bcl).1.dbn-2.2.1.1-timp.perc(3):l=whip/4tpl.bl/t.bells/pasteboard

rattle(sm)/wdbl/SD/BD/susp.cym/tgl/gdsp/anvil/tamb/2tom-t(sm,lg)/flexatone/chin.cym;

II=wind machine/vib/crot/pasteboard

rattle(med)/susp.cym/gong(Eb)/glsp/anvil/chin.cym/cym/wdbl/SD/cow bell(lg);

III=flexatone/BD/2tam-t(sm,lg)/pasteboard rattle(lg)/xyl/gong(Eb)/wood

dr/3cans(sm,med,lg)/cardboard box(lg)/rattle/whip/cow bell(lg)-harp-pft(=cel,elec.org)

-strings(min.6.5.4.3.2)-tape

"The Devil spins his intricate plots, setting everybody against each other, driving things towards the great showdown... and providing Glanert with the occasion to create highly colourful and effective music theatre. Henze's pupil once again demonstrates his sure touch with the musical characterisation of his cast, with the exact timing of scenes and the highly wrought sequence of solos and ensembles... he offers all that the orchestra and operatic history can supply... in a score that, for all its full colour, realises its musical ideas in a clear and economical structure..." (Johannes Hirschler, Die Deutsche Bühne, Mar 2001)

"Thrilling and resounding, furnished with the most extraordinary instrumental effects, the music rises from the depths, delicately worked even where it describes the banalities of ordinary life, ennobling the grotesque with demonic intensity... Glanert's opera, highly intelligent and sensual, can permit itself any number of allusions and quotations without losing its originality... Larger opera houses would also relish this work. The whole thing is a devilish delight." (Volker Tarnow, Die Welt, 05 Feb 2001)

"In the end everything goes to the Devil: the castle in ruins, the characters gone in a whirlwind, the scientists with their test tubes. And the Devil is called home by his Grandmother. Judging by her blonde and buxom Alpine outfit, Hell can only be one of those TV programmes with forced audience participation... at the end of the two hour performance, the public joyfully acclaimed a welcome operatic newcomer." (Joachim Lange, Leipziger Volkszeitung, 05 Feb 2001)

"Glanert has found a musical language which is not only sensitive and witty but also intelligent and easy to follow. This is why a strange thing, rarely to be seen in today's music theatre, happens to his works: they are performed... With great skill, Glanert draws on music history, from a sentimental arioso to expressive dissonance, from ballet music with slightly modern harmonies to dance-like musical rhythms. Nevertheless, his operas never create an impression of eclectic patchwork: the music both narrates and comments, while the stage action is always accompanied by an alert orchestra... After his success in middle-sized opera houses, Glanert makes his way to the big stages – because he writes works that fit our time and points the opera in direction of the future." (Stefan Keim, Die Welt, 29 Dec 2004)

9790202521557 (Vocal Score) (German)

9790202530498 Libretto (German)

World Premiere: 02 Feb 2001

Opernhaus, Halle, Germany

Fred Berndt, director; Opernhaus Halle

Conductor: Roger Epple

Solaris

nach dem gleichnamigen Roman von Stanislaw Lem

2010-2012

2 hr 15 min

Opera in two parts

Text: Libretto by Reinhard Palm, based on the novel by Stanislaw Lem (G)

Major roles: S,T,Bar,B; minor roles: S,M,A; large mixed chorus; orchestra

World Premiere: 18 Jul 2012

Festspielhaus, Bregenz, Austria

Moshe Leiser & Patrice Caurier, director; Wiener Symphoniker / Prager

Philharmonischer Chor

Conductor: Markus Stenz

Der Spiegel des großen Kaisers op. 24

Oper in zwei Akten

(The Mirror of the Great Emperor)

1989-1993

1 hr 50 min

Opera in two acts

Text: Libretto by Detlev Glanert and Ulfert Becker based on the novel by Arnold Zweig (G)

2S,2M,A,T,Bar,B,child's voice,mime;

3(III=picc,II=bfl),2(II=corA,II=bass ob or heckelphone),2(II=bcl),2(II=dbn)

-3.3.3.0-timp.perc(4-5):crot/glsp/xyl/vib/t.bells/gongs(D,F)/2tgl/susp.cym(sm,lg)/cym/sizz

le cym/watergong/3tam-t(sm,med,lg)/iron

chains/flexatone/maracas/rattle/tamb/SD/whip/4wdbl/5tom-t/log

dr/BD/hammer/thundersheet(sm)/2pairs of stones(sm,lg)/wind machine/sound of

water/odaiko-harp-cel-pft-gtr-strings(10.0.8.6.4)-tape

"Uncompromisingly, the mirror of history holds up to us the tragedy of Sisyphus. As a symbol of society, politics, morals, hopes, and desires, it is brutal – because it is honest... Glanert's music includes a pluralism of citation and collage yet the effect of this structuring principle is remarkably convincing and self-assured. He composes music for the stage that fits the roles most effectively, and, at the same time, captures the atmosphere of Arnold Zweig's philosophical superstructure. Glanert is a sound craftsman who tailors his musical language to fit each scene; yet it all comes together to create a whole." (Jörg Loskill, Opernwelt, Jul 1997)

"In the first act, lyric passages prevail, webs of pleasant, even narcotic sounds and ariosi... But as the reality experienced by the emperor becomes increasingly dreadful, the music as well grows more massive, even brutal, and the scenes with the sulphur workers and those crippled by war swell to a menacing level achieved by the percussion." (Gerhard R. Koch, Frankfurter Allgemeine Zeitung, 25 Nov 1995)

"The result is fascinating music theatre located somewhere between opera and oratorio with scenery, a dance of death full of harshness but also with great depth of feeling; a great world theatre about power and love, visions, and the hardening of the heart." (Norbert Ely, Deutschlandfunk, 24 Nov 1995)

9790202530603 Libretto (German)

World Premiere: 23 Nov 1995

Nationaltheater, Mannheim, Germany

Peter Theiler, director; Nationaltheater Mannheim

Conductor: Jun Märkl

FULL ORCHESTRA

Argentum et Aurum (enlarged Concert Mass version)

Konzertante Messe nach Heinrich Isaak (1450-1517)

(Concert Mass based on Heinrich Isaac (1450-1517))

2004/2005

37 min

for orchestra

3(III=picc).1.corA.2.2-2.2.2.0-timp.perc(3):l=t.bells/glsp/sups.cym; II=vib/crot(D)/glsp;
III=marimba/2tpl.bl/2bongos/2tom-t/SD/tam-t-harp-cel(=pft)-strings

World premiere of version: 25 Nov 2005

Opernhaus, Halle, Germany

Ralf Rossa, choreographer; Opernhaus Halle Ballett

Conductor: Pavel Baleff

Argentum et Aurum (Sacred Concert version)

Geistliches Konzert nach Heinrich Isaak (1450-1517)

(Sacred Concert based on Heinrich Isaac (1450-1517))

2004

12 min

for orchestra

3.1.corA.2.2-2.2.2.0-timp.perc(3):l=t.bells/glsp/sups.cym; II=vib/crot(D)/glsp;
III=marimba/2tpl.bl/2bongos/2tom-t/SD/tam-t-harp-cel(=pft)-strings

World Premiere: 04 Feb 2005

Auditorio Nacional de Música, Symphony Hall, Madrid, Spain

Orquesta Nacional de España

Conductor: Peter Rundel

Aufbruch op. 11

(Departure)

1986

13 min

for orchestra

2.2.2.2-3.2.3.0-perc(3):3timp/susp.cym/2tgl/glsp/tam-t/BD-strings

"Glanert's progressive style is brimming over with eruptive and lyrical ideas, while the structure of the skilfully orchestrated piece unfolds organically. Enthusiastic cheers from the audience." (z.r., Hamburger Abendblatt, 16 Jun 1986)

9790202515525 (Full score)

World Premiere: 14 Jun 1986

Musikhalle, Hamburg, Germany

Landesjugendorchester Hamburg

Conductor: Marius Bazu

Brahms-Fantasie

Heliogravure für Orchester

2011--2012

10 min

for orchestra

2.2.2.2.dbn-4.2.3.0-timp-strings(12.10.8.6.4)

World Premiere: 22 Mar 2012

City Halls, Glasgow, United Kingdom

BBC Scottish Symphony Orchestra

Conductor: Donald Runnicles

Burleske

Kontertanz für großes Orchester

(Burlesque. Counter Dance)

2000

11 min

for large orchestra

2.2picc(II=fl).2.corA.2.bcl.2.dbn-4.4.4.1-timp.perc(5):l=t.bells/flexatone/glsp/SD; II=lion's
roar/crot/flexatone/SD/sistrum/susp.cym(lg); III=susp.cym(sm.lg)/watergong/SD/whip;
IV=hammer/anvil/whip/tam-t(lg)/bamboo pipes(lg number); V=BD/wdbl(sm)/SD/sleigh
bells(lg number)/swanee whistle/harness bells(lg)/plate
gong-harp-pft-cel-strings(16.14.12.10.8)

"At its premiere, the progression of musical ideas in this piece was clearly audible, and the performance itself was powerful and marked by opulent sound. The sense of humour and dance-like character were presented as archaic ideas in an apocalyptic game – rather as though Stravinsky had written a scherzo in Bruckner's style." (Thomas Willmann, tz München, 21 Mar 2001)

World Premiere: 19 Mar 2001

Nationaltheater, München, Germany

Bayerisches Staatsorchester München

Conductor: Jun Märkl

Drei Gesänge ohne Worte

2008/2009

22 min

for orchestra

3(II,III=picc).2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3):sizzle
cym/3tam-t(lg,med,sm)/anvil/BD/gongs(Eb1,F,Db)/t.bells/glsp/vib/tom-t(sm)/claves/2bo
ngos(lg,sm)/tamb/susp.cym/2wdbl(sm,med)/SD/crot/cyms-harp-pft(=cel)-strings

"The premiere made an enormous effect, and the audience virtually showered the composer of the commissioned work – Detlev Glanert wrote the Three Songs Without Words for Orchestra especially for the Leipzig festivities [Mendelssohn Festtage] – with praise and honor. And they are indeed a pleasure to listen to, sympathetic to the listener as well as to the musician, clearly structured, traditionally set. Glanert sounds out the nuances of orchestral timbre between the intimate viola solo and clamorous despair, delights with eloquent expression, with bustling escalations, with the jazz-oriented rhythm of the middle movement – and nevertheless does justice at all times to the poetry in Mendelssohn's music, to the delicacy of their melodies." (Ute van der Sanden, Mitteldeutsche Zeitung, 23 Aug 2009)

"The Three Songs Without Words do not take the idea, and certainly not the form from Mendelssohn's Songs Without Words. They take only the impulse, they sound out how much song there might be in a large modern orchestra ... Glanert understands his trade: he plays masterfully with the emotions of the listener; he orchestrates brilliantly. How, on the one hand, the form seems to create itself vegetatively and is, on the other, meticulously calculated and balanced – this develops grandeur and power. The Gewandhaus Orchestra is the right resonator for such sounds, and Markus Stenz on the rostrum sensitively fashions them, the sounds that, according to Glanert, have to do with love and with passion, and with despair; sounds that, when delicate and ethereal, are much more precious than at the points of culmination. And it pleases the audience. Applause, bravos, flowers." (Peter Korfmacher, Leipziger Volkszeitung, 22/23 Aug 2009)

World Premiere: 21 Aug 2009

Gewandhaus, Großer Saal, Leipzig, Germany

Gewandhausorchester

Conductor: Markus Stenz

Fluß ohne Ufer

(Shoreless River)

2008

18 min

for large orchestra

3(III=picc).2.corA.3(III=bcl).3(III=dbn)
-4.3.3.1-timp.perc(4-5):t.bells/gongs/3tam-t/BD/crot/5tom-t/glsp/susp.cym/vib/SD/water
gong-2harp-strings

*"Detlev Glanert's Shoreless River seized attention... Images of water as something limitless and mysterious loom large in this atmospheric tone-poem, which caught the audience's imagination right from the start and held on to it throughout its 25-minute duration." Independent on Sunday
"...encompassing a marvellous range of contrasted paces, colours and effects." The Independent*

World Premiere: 19 Jun 2009

Philharmonie, Köln, Germany

WDR Sinfonieorchester Köln

Conductor: Semyon Bychkov

FULL ORCHESTRA 10

Insomnium

2009/2010

20 min

Adagio for large orchestra

3(III=picc).2.corA.2.bcl.2.dbn-4.4.3.1-timp.perc(4):glsp/crot/susp.cym/lg
tam-t/3tom-t/SD/BD/cym/3bongos-harp-cel-strings

World Premiere: 27 May 2010

Philharmonie, München, Germany

Münchner Philharmoniker

Conductor: Christian Thielemann

Katafalk

Metamorphosen für großes Orchester

(Catafalque)

1997

22 min

Metamorphoses for large orchestra

4(III,IV=picc).2.corA.2.bcl.2.dbn-4.4.4.1-timp.perc(4-5):crot/2glsp/anvil/t.bells/marimba/2
gongs/SD/2BD/tom-t(lg)/susp.cym(sm,lg)/sizzle cym/thunder
machine/3tam-t(sm,med,lg)/slapstick/wdbl/log dr(lg)/tom paper-harp-pft-cel-org-strings

"The composition keeps the promise made in the programme. It reflects the contemporary quest for a musical language, the knowledge that there is no way back to the music of the past, and yet does not deny the longing for beauty and the accomplished forms of the past, above all the sense of melody. In Glanert's symphonic metamorphoses, this is symbolised by a theme from Puccini's Manon Lescaut... Those passages are compellingly embedded in the four-part structure. Another important feature is the rich use of instrumental colours and an eloquent, clearly modern orchestral style. A piece with a promising future." (Gabor Halasz, Die Rheinpfalz, 18 Mar 1998)

"The music is born out of silence. Drip-drop motifs coalesce into a haze of colours before splintering off again. With woodwind rhythms providing the backbone, the music becomes animated and more robust, stirred still further by violent discharges, until at the climax a melody steps forward, raised aloft like an icon into the sunlight... With four bars from the Intermezzo of Puccini's Manon Lescaut Glanert glimpses the 'South' – one of those beloved verbal images conjuring up the warm beauty of a sensuous, immediate yet deeply-felt art from an irretrievably lost past." (Stefan Koch, Mannheimer Morgen, 18 Mar 1998)

World Premiere: 16 Mar 1998

Rosengarten, Mannheim, Germany

Orchester des Nationaltheaters Mannheim

Conductor: Jun Märkl

FULL ORCHESTRA 10

Parergon zur Oper "Der Spiegel des großen Kaisers" op. 23

(Parergon to the opera "The Mirror of the Great Emperor")

1991

14 min

for orchestra

2(II=picc).2(II=corA).2.2(II=dbn)
-3.3.3.0-timp.perc(3):l=crot/2tgl/gdsp/wdbl/susp.cym/sizzle cym;
II=watergong/2tam-t(sm,lg)/t.bells(C#,D,Eb)/vib/susp.cym/sizzle cym; III=log
dr/BD/2tam-t(sm,lg)/tom-t/susp.cym/sizzle cym-harp-strings(10.0.8.6.4)

"Dark, richly scored swirls revealing a highly individual harmonic ear and a fastidious scoring hand." (Max Loppert, Financial Times, 31 Jul 1991)

9790202520000 (Full score)

World Premiere: 28 Jul 1991

Auditorium S. Fancesco, Montepulciano, Italy

Members of the Karajan-Akademie and the Hochschule für Musik "Hanns Eisler" Berlin

Conductor: Markus Stenz

Sinfonie Nr.1 op. 6

(Symphony No.1)

1984

20 min

for orchestra

3(III=picc).3(III=corA).3(III=bcl).2.dbn-4.3.3.1-perc(3):timp/2BD/SD/tam-t/cym(sm,lg)/su
sp.cym/gdsp/crot/tgl/hammer/t.bells/anvil/xyl/wind machine-harp-gtr-vla da
gamba-strings(12.12.10.8.6)

"The reason why Detlev Glanert's first symphony is so difficult to describe is that it avoids the clichés that can be learned and reproduced – those that all critics have in store. A new espressivo can be felt here, with extraordinary clarity and without sweetness... A 25-year-old composer creates a one-movement piece full of insistent, suggestive power, impressive as a result of its inventive use of new stylistic devices. What is heard is instantly convincing, though it is impossible to predict. A musical language can be felt, but it has to be learned like a mother tongue. That, however, requires a second listening. Which should be feasible." (Diether de la Motte, Musica, Jan 1986)

9790202520031 (Full score)

World Premiere: 27 Nov 1985

Philharmonie, Berlin, Germany

Berliner Philharmonisches Orchester

Conductor: Reinhard Peters

Sinfonie Nr.3 op. 35

(Symphony No.3)

1996

26 min

for orchestra

2(I,II=picc).2(II=corA).2(II=bcl).2(II=dbn)-2.2.1.1-timp.perc(3):crot/gdsp/3anvils(in
Db/Eb/Bb)/t.bells/marimba/3gongs(in G#/A#/C)/ltgl(lg)/susp.cym(sm,lg)/sizzle
cym/cym/hi-hat/3lg cowbells of different sizes/6lg thundersheets of different
sizes/tam-t(sm,lg)/whip/TD/6tom-t of different sizes/BD-harp-pft(=cel)
-strings(min.12.10.8.6.4)

"The initial inspiration for Detlev Glanert's Third Symphony was Polanski's film Macbeth, with its bloody landscapes and insidious violence. Its atmosphere is captured in five brief movements moving from eerie quarter-tone slithers on the strings to tearing brass phrases. Mahler's influence is apparent in a racous Ländler. there are echoes of Berg in the ricocheting scherzo – a set of 11 variations on a theme. It's gripping from start to finish." (Tim Ashley, The Guardian, 28 Aug 1966)

"This was a confidently and cunningly crafted work, distinctive of voice, while paying oblique tribute to Mahler and to Glanert's great Mentor, Hans Werner Henze." (Hilary Finch, The Times, 27 Aug 1996)

World Premiere: 25 Aug 1996

Royal Albert Hall, London, United Kingdom

BBC Scottish Symphony Orchestra

Conductor: Osmo Vänskä

Theatrum bestiarum

Lieder und Tänze für großes Orchester

2004/2005

22 min

Songs and dances for large orchestra

4(III,IV=picc).3.corA.3.bcl.3.dbn-4.4.3.1-timp.perc(4):anvil/tgl/susp.cym/cym/3wdbl(sm)/SD/BD/tam-t(lg)/crot/glsp/vib/t.bells/5gongs-harp-pft(=cel)-org-strings

"Subtitled Songs and Dances for Large Orchestra, this continuous 25-minute piece shares some basic material with Glanert's opera-in-progress, based on Albert Camus's play Caligula. Yet it's not a study for the stage work, rather a kind of anatomical dissection of 'man as beast... a glimpse into the inner soul of a monster as human beings can become'... The mood of the piece is uneasy, closer to that of Ravel's La Valse than anything else." (Andrew Clements, The Guardian, 28 Jul 2005)

"From its convulsive opening to its hypnotised conclusion, this is an arresting piece of work. Glanert does not fight shy of direct representational tactics, such as the crawling double bassoon writing for the (unspecified) monster. But there is a purposeful inner momentum too, thanks to a strong rhythmic backbone and effectively scored harmony." (David Fanning, The Daily Telegraph, 27 Jul 2005)

"The key to Glanert's intentions lies in the work's dedication to Shostakovich. That composer was a master at using popular forms – the march, the waltz – as vessels for black satire and despair. Hence the dance spirit here, always hovering on the grotesque, in increasingly fractured instrumentation." (Geoff Brown, The Times, 28 Jul 2005)

World Premiere: 26 Jul 2005

Royal Albert Hall, London, United Kingdom

BBC Symphony Orchestra

Conductor: John Storgårds

CHAMBER ORCHESTRA

Fünfzehn Karikaturen

(Fifteen Caricatures)

2001

23 min

for orchestra

2(II=picc).1.corA.1(=Ebcl).bcl.1.dbn-2.2(I,II=picc
tr).1.0-timp.perc(2):crot/SD/anvil/whip/tamb/chin.cym/susp.cym/t.bells/tam-t/BD/gisp/tgl/
gong in lo Eb/watgong-harp-synth-strings
(max.12.10.8.6.4,min.6.5.4.3.2)

World Premiere: 13 Nov 2001

Paul-Sacher-Halle, Basel, Switzerland

Royal Philharmonic Orchestra

Conductor: Matthias Bamert

Nachtmusik im Sommer

mit Blumen, Vögeln, Wind und Hörnern

(Night Music in the Summer, with Flowers, Birds, Wind and Horns)

1986/2001

10 min

for four groups of strings, piano (four hands) and percussion

GROUP I: 2vln soli; GROUP II: vln.vla(or vlnII).vlc; GROUP III: vln&II(3 or more);
GROUP IV: strings(min.4.4.3.2.1); perc: in pft on lo strings, or lo bell (in E), or lg tam-t,
or BD

World premiere of version: 29 Jul 2002

Tempio San Biagio, Montepulciano, Italy

Orchestra of the Royal Northern College of Music

Conductor: Sebastian Lang-Lessing

Neun Karikaturen

(Nine Caricatures)

2001

12 min

for orchestra

2(II=picc).1.corA.1.bcl.1.dbn-2.2(I,II=picc)pt.1.0-timp.perc(2):I=crot/SD/anvil/whip/tamb/
chin.cym/susp.cym;
II=anvil/tam-t/BD/gisp/tgl-harp-synth-strings(max.12.10.8.6.4,min.6.5.4.3.2)

World Premiere: 05 May 2001

Konzerthaus, Berlin, Germany

Kammersymphonie Berlin

Conductor: Jürgen Bruns

SOLO INSTRUMENT(S) AND ORCHESTRA

Doppelkonzert

für zwei Klaviere und Orchester

(Double Concerto)

2007

28 min

for two pianos and orchestra

1.picc.1.corA.1.bcl.1.dbn-2.2.1.1-timp.perc(3):crot/BD/tam-t/t.bells/susp.cym/glsp-string
s

"Glanert's Double Concerto, offered a level of fantasy and exhilaration hard to find in contemporary music... During the 28-minute span, the old-world appurtenances fragment as Glanert whisks us on a journey through space - to Mars. Photos by a Nasa space probe supplied him with inspiration. So did the names of the Red Planet's regions, drawn from Greek and Roman mythology.... The seed material is a little scale in thirds, running up and down. In itself it is nothing. But Glanert the magician turns it into a pulsing particle of matter, constantly mutating and exploding."

The Times

World Premiere: 15 Mar 2008

City Hall, Glasgow, United Kingdom

Simon Crawford-Phillips & Philip Moore, piano; BBC Scottish Symphony Orchestra

Conductor: Martyn Brabbins

Drei Tänze

nach der Oper "Scherz, Satire, Ironie und tiefere Bedeutung"

(Three Dances based on the opera "Jest, Satire, Irony and Deeper Meaning")

2002

12 min

for tuba and orchestra

2.2.2.1-2.2.1.0-perc(2).harp.pft-strings(min.6.5.4.3.2)

"Glanert wrote this brisk three-movement piece for the clumsy solo instrument which the soloist still managed to play with some agility and precisely differentiated sound. The abundant, colourful orchestration, unfolding a great range of instrumental colours, unleashes its power in the finale which is more inspired by Leonard Bernstein than by anybody else. The conductor led the orchestra safely through the score. Once more Glanert revealed his skilful art of orchestration." (Matthias Roth, Rhein-Neckar-Zeitung, 02 Nov 2002)

World Premiere: 30 Oct 2002

Stadthalle, Heidelberg, Germany

Thomas Matt, tuba; Philharmonisches Orchester Heidelberg

Conductor: Thomas Kalb

Konzert für Klavier und Orchester Nr.1 op. 27

(Concerto for Piano and Orchestra No.1)

1994

29 min

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)
-2.2.1.1-timp.perc(5):SD/TD/3tom-t/BD/daiko/4wdbl/wood
dr/whip/tgl/2susp.cym(sm,lg)/cym/anvil/plate gong/2tam-t(sm,lg)/ratchet/flexatone/wind
machine/crot/glsp/xyl/vib/t.bells/2lo gongs/dr kit(BD/susp.cym/wdbl)
-harp-cel-strings(alternatively 12.10.8.6.4 or 6.5.4.3.2)

"With his Piano Concerto, Glanert has successfully created a gripping, compelling and convincing piece. It lasts half an hour – not a minute too long. The composer said he wanted to 'represent scenarios which evoke memories.' This is indeed what happens. The grotesquely alienated, brisk 'dance suite' of the first movement, consisting of two Baroque dances, Ragtime and Jitterbug, is reminiscent of Hindemith in the 1920s. The calmly flowing slow movement, entitled 'Night Song', suggests associations with Gustav Mahler and his 7th symphony. The rest of the piece is more concrete. Piano and orchestra wage a firing battle. There is no clear winner; what is clear, though, is that Glanert brilliantly knows how to have an impact on the listener, without employing cheap effects." (W.Sch., Berliner Morgenpost, 24 Oct 1994)

World Premiere: 21 Oct 1994

SFB, Großer Sendesaal, Berlin, Germany

Alan Marks, piano; Deutsches Symphonie-Orchester Berlin

Conductor: Georg Schmöhe

Musik für Violine und Orchester op. 33

(Music for Violin and Orchestra)

1995/1996

22 min

2(II=picc).2(II=corA).2(II=bcl).1.dbn-4.2.3.1-timp.perc(3):crot/glsp/t.bells/2gongs/tamb/si
zzle cym/susp.cym(lg)/6sm thundersheets/6tom-t/BD/tam-t-harp-pft(=cel)-strings

"The twin-sided nature of Rilke's late lyric poetry finds correspondance in Glanert's pair of differently characterised movements. Orphic song starts the work in the rhapsodically sweeping Cantus, answered by an exhilarating, rhythmically trenchant movement Passus, in which the clear periodicity of dance-steps and a female elegance conjure up a portrait of the lost Euridice. Providing the interlude between this coupling is a virtuoso solo cadenza with the title Spiramen: the 'breath', the magic word for Rilke, acting as a bridge between the worlds of spiritual and corporeal movement." (Heinz-Harald Löhlein, Frankfurter Rundschau, 12 Sep 1996)

World Premiere: 08 Sep 1996

Staatstheater, Großes Haus, Darmstadt, Germany

Julia Becker, violin; Orchester des Staatstheaters Darmstadt

Conductor: Marc Albrecht

VOICE(S) AND ORCHESTRA

Drei Gesänge aus "Carmen" von Wolf Wondratschek (Sinfonie Nr.2) op. 21

(Three Songs from "Carmen" by Wolf Wondratschek (Symphony No.2))

1988-1990

29 min

for baritone and large orchestra

Text: Wolf Wondratschek (G)

4(I=af,II,III,IV=picc).3.corA.3.bcl.4(IV=dbn)-6.4.4.1-timp-perc(8-10):anvil/whip/log
dr/tam-t(sm,med,lg)/t.bells/BD/gisp/whip/crot/gongs(B,D,E,F,A)/cast/SD/cym/tgl/5tom-t/
susp.cym(sm,med,lg)/TD/6wdbl/hi-hat/hammer/broken
glass/vib/watergong/maracas/sizzle cym/xyl/wind machine/stones/sound of
water/thundersheet(lg)-harp-pft(=cel)-strings

9790202520055 (Full score)

World Premiere: 09 May 1990

Philharmonie am Gasteig, München, Germany

Andreas Scheibner, baritone; Münchner Philharmoniker

Conductor: Paul Daniel

Einsamkeit (D 620)

(Loneliness, D620)

Franz Schubert, arranged by Detlev Glanert

1818

21 min 30 sec

Version for voice and orchestra by Detlev Glanert (2009)

Text: Johann Mayrhofer (G)

2.2.2.2-2.2.0.0-timp-strings

"[This] orchestration of one of Schubert's longest songs ... showed how much Mahler's inspiration was rooted in Schubert and how much Schubert anticipated Mahlerian world-weariness. Glanert's orchestration, all low-woodwind and uneasy pizzicatos, is extraordinary: towards the end there is a surge in the strings that has you -choking back tears ... it was a remarkable experience." (Tim Ashley, The Guardian, 21 Feb 2010)

"Here [the song] was given an ingenious new orchestration by Detlev Glanert. Though full of echoes from Schubert's orchestral sound world – everything from Rosamunde to the Great C Major Symphony – it also hinted, in its agitated passages, at how much Mahler took up Schubert's lyrical threads and wove them into his own vast tapestries." (Richard Morrison, The Times, 22 Feb 2010)

World Premiere: 18 Feb 2010

Bridgewater Hall, Manchester, United Kingdom

Carolyn Sampson, soprano; Halle Orchestra

Conductor: Markus Stenz

Das Lied im Grünen (D 917)

Franz Schubert, arranged by Detlev Glanert

1827, arr. 2008

5 min

arranged for soprano and orchestra

Text: Anton Friedrich Reil (G)

2.2.2.2-2.0.0-strings

World Premiere: 22 Aug 2008

Royal Albert Hall, London, United Kingdom

Angelika Kirchschrager, soprano; Gürzenich-Orchester Köln

Conductor: Markus Stenz

Mörike-Kantate

nach vier Gedichten von Mörike

(Mörike Cantata, based on four poems by Mörike)

2003/2004

30 min

for solo tenor, mixed chorus and orchestra

Text: Eduard Mörike (G)

tenor solo; mixed chorus (min.10.10.10.10);

3(II=af,III=picc).1.corA.2.bcl.1.dbn-4.3.3.0-timp.perc(3):I=t.bells/tam-t(lg)/SD/susp.cym/
sizzle cym; II=susp.cym/gisp/anvil/sizzle cym/BD/cym/wdbl(med);
III=BD/cort/tam-t(lg)/gong(Eb)-harp-pft(=cel)-strings(min.12.10.8.6.4)

World Premiere: 24 Sep 2004

Stiftskirche, Bad Urach, Germany

Jonas Kaufmann, tenor; SWR Sinfonieorchester Stuttgart, NDR Chor Hamburg

Conductor: Stefan Solyom

Die Parke op. 3

Vier Gesänge nach Gedichten von Rainer Maria Rilke

(The Parks. Four Songs based on poems by Rainer Maria Rilke)

1982-1983/1988

18 min

for soprano and orchestra

Text: Rainer Maria Rilke (G)

2(II=picc).2.2.0-3.0.0-0-timp.perc(2):BD/susp.cym/tam-t/tgl/gisp/cym-harp-pft-cel-strings

"Glanert authoritatively reflects Rilke's underlying view on life – a view which is rooted in both grief and silent reluctance." (Carl-Heinz Mann, Abendblatt, 09 Sep 1989)

World Premiere: 07 Sep 1989

Musikhalle, Großer Saal, Hamburg, Germany

Judith Sheridan, soprano; Landesjugendorchester Hamburg

Conductor: Marius Bazu

Vier Ernste Gesänge op. 121

(Four Serious Songs)

Johannes Brahms, arranged by Detlev Glanert

1896, arr. 2004

18 min

arranged for bass baritone and orchestra

Text: The Bible (G)

3(III ad lib).2.2.2.dbn-4.2.3.0-timp-harp-strings

Vier Präludien und Ernste Gesänge

(Four Preludes and Serious Songs)

2004/2005

25 min

for bass baritone and orchestra, based on the "Four Serious Songs" by Johannes Brahms (op.121)

Text: The Bible (G)

3.2.2.2.dbn-4.2.3.0-timp-harp-strings

"The way Glanert has linked the four songs through interludes is ingenious: in a manner of speaking, he has woven them into a musical crown of thorns which never lacks taste and placed them lovingly on Brahms' head. It does not hurt but instead looks quite becoming." (Klaus Geitel, Berliner Morgenpost, 29 Jun 2005)

"Glanert not only orchestrates Brahms's songs but expands on them, adding an introduction and linking interludes. In the hands of a more egotistical composer this would be disastrous, but Glanert shows both affection and respect. Transplanted into a vast concert hall, the songs may lose some of their introspection, but they seemed here to gain a sense of universality. Glanert uses orchestral colours recalling those of the Deutsches Requiem, and the joins between his music and Brahms's are seamless. The prelude to the first song, which compares the deaths of men and beasts, begins with elemental, low double basses and rustic violas, then spirals upwards in agitation. Before the third song, O Tod, itchy violins whip up the orchestra into an almost grotesque, fleeting waltz – a dance of death... The end result is intensely moving, as evidenced in the long audience silence at the end." (Erica Jeal, The Guardian, 31. Jul 2006)

"Glanert has fashioned, with respect and imagination, something considerably more than 'four songs orchestrated'. With the addition of four original preludes, and a postlude, Glanert seems to offer a microcosm of German music that embraces Richard Strauss and the Mahler of the Tenth Symphony together with expression of our own times. Such overlays invoked similar treatments as effected by Luciano Berio... Playing continuously for 25 minutes, Glanert's orchestration of, and additions to, Brahms's wonderfully eloquent and searching song-settings is both focussed to Brahms's intentions and sensibility yet looks beyond that in distinct yet related styles. Given here a performance that left no doubt as to Glanert's achievement, or the requirement to hear even more of his music, the singing of Johan Reuter also left an indelible impression... In short, a triumph." (Colin Anderson, The Classical Source, 28 Jul 2006)

9790202531792 Baritone, Orchestra (Full Score)

World Premiere: 25 Jun 2005

Marienkirche, Prenzlau, Germany

Dietrich Henschel, baritone; Deutsches Symphonie-Orchester Berlin

Conductor: Kent Nagano

VOICE(S) AND ORCHESTRA 16

Das Weib des Intaphernes

(The Wife of Intaphernes)

Franz Schreker, arranged by Detlev Glanert

1932/1933, arr. 1998

30 min

Melodrama arranged for narrator and chamber orchestra

Text: Eduard Stucken (G)

1(=picc).1(=corA).1.bcl.1-1.1.1.0-timp.perc(2):susp.cym/BD/tgl/SD/cym/tamb/glsp/tam-t(sm,lg)/cast/xyl-harp-harmonium-strings(5.4.3.2.1)

"Schreker's Wife of Intaphernes draws the listener into a dark world of weariness of life, abuse of power and lechery at the court of the Persian king Darius... For this emotional tour de force, which ends in a sea of flames, Schreker chose the form of a melodrama. Jörg Gudzuhn's precise, rhythmically elaborate account coaxed out the best aspects of the art form: an almost archaic use of the ballad, as well as subtle suggestions and echoes of tension and musical psychograms as known from the best moments of film music. Even in its chamber version, the Kammer-symphonie Berlin succeeded in creating a morbid effect through its colourful performance." (Ulrich Amling, Der Tagesspiegel, 08 Jun 1999)

World premiere of version: 05 Jun 1999

Konzerthaus, Kleiner Saal, Berlin, Germany

Jörg Gudzuhn, speaker; Kammer-symphonie Berlin

Conductor: Jürgen Bruns

VOICE(S) AND ORCHESTRA 16

CHORUS AND ORCHESTRA

Mörike-Kantate

nach vier Gedichten von Mörike

(Mörike Cantata, based on four poems by Mörike)

2003/2004

30 min

for solo tenor, mixed chorus and orchestra

Text: Eduard Mörike (G)

tenor solo; mixed chorus (min.10.10.10.10);

3(II=af1,III=picc).1.corA.2.bcl.1.dbn-4.3.3.0-timp.perc(3):!t.bells/tam-t(lg)/SD/susp.cym/

sizzle cym; II=susp.cym/glsp/anvil/sizzle cym/BD/cym/wdbl(med);

III=BD/cort/tam-t(lg)/gong(Eb)-harp-pft(=cel)-strings(min.12.10.8.6.4)

World Premiere: 24 Sep 2004

Stiftskirche, Bad Urach, Germany

Jonas Kaufmann, tenor; SWR Sinfonieorchester Stuttgart, NDR Chor Hamburg

Conductor: Stefan Solyom

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Chaconne

1996 12 min

for octet

cl.bn-hn-strings(1.1.1.1.1)

"Glanert's piece is outlined in a Baroque form. The old pattern is used as a firm ground for a kaleidoscope of modern alienation techniques and contemporary gestures of sound, whirling around as if being chased." (Wolfgang Schultze, Berliner Morgenpost, 04 Mar 1997)

9790202521014 Clarinet or Bass Clarinet, Bassoon, Horn, String Quintet (Full

Score)

World Premiere: 26 Feb 1997

Kampnagel, Hamburg, Germany

ensemble acht

Déjà vu

Bläserquintett Nr.2

(Wind Quintet No.2)

2006 12 min

fl.ob.cl.bn-hn

9790202532003 (Score & parts)

World Premiere: 09 Nov 2007

Harvard Musical Association, Boston, MA, USA

Ma'alot Quintett

Fünf Chansons für Bläserquintett

Bläserquintett Nr.1

(Five Chansons for Wind Quintet. Wind Quintet No.1)

1997 16 min

fl.ob.cl.bn-hn

9790202521168 Woodwind Quintet (Score & parts)

World Premiere: 05 May 1997

Staatsoper Unter den Linden, Apollo-Saal, Berlin, Germany

Bläserquintett der Staatskapelle Berlin

Geheimer Raum

Kammersonate Nr.3

(Secret Room. Chamber Sonata No.3)

2002 9 min

for ensemble

fl(=picc).cl-perc(1):t.bells/gongs(Eb,G)/thundersheets(sm,med)/2bongos(sm,med)/grea
se-proof paper-pft-vln.vla.vlc.db

"Secret Room proved the big hit. If other composers made a percussionist tear tissue paper it might be a Dadaist joke: here the rip of sound found a proper musical place in a fabulously beguiling work." (Geoff Brown, The Times, 20 May 2002)

"It's a tightly argued, four section single movement, which gradually increases in intensity and generates a feeling of claustrophobia through an economical collection of vivid gestures, and generates constantly arresting and genuinely inventive instrumental colours from a handful of instruments." (Andrew Clements, The Guardian, 17 May 2002)

World Premiere: 16 May 2002

Queen Elizabeth Hall, London, United Kingdom

London Sinfonietta

Conductor: Oliver Knussen CBE

Geistervariationen

Robert Schumann, arranged by Detlev Glanert

2010 12 min

for chamber ensemble

2vln, vla, vlc, db, pft, perc

World Premiere: 16 Sep 2010

Funkhaus am Wallrafplatz, Köln, Germany

Mitglieder des WDR Sinfonieorchesters Köln

Gestalt op. 32

Kammersonate Nr.2

(Figure. Chamber Sonata No.2)

1995

10 min

for ensemble

fl(=picc).cl(=bcl)-perc(1):2wdbl/glsp/sizzle cym/gongs(C#,F)/2wood dr-pft-vln.vla.vlc.db

"Gestalt combined ensemble virtuosity and theatrical surprise in a cleverly constructed 'time piece' that assembled and disassembled itself over ist exhilarating, 15-minute duration." (John von Rhein, Chicago Tribune, 12 May 1996)

"Glanert has created a fascinating sculpture of space and time, from the ticking (apocalyptic?) time-measures of the woodblocks at the beginning and end to the small windows of longing for 'beautiful old music' and harsh shrieking and screaming moments. With its pulsating rhythms, the piece allows vegetative dance episodes (sometimes reminiscent of jazz) to unfold, while preserving moments of silence in the course of the work. Glanert makes moderate use of stylistic devices. He resists the temptation to waste the best moments too early. The structure is well-rounded, tension is created in economical portions. The core of the work, the Gestalt (figure/shape) of the title, remains a precious good." (Lutz Lesle, Das Orchester, Nov 1996)

9790202520888 (Full score)

World Premiere: 08 Nov 1995

NDR, Studio 10, Hamburg, Germany

Ensemble "das neue werk"

Conductor: Dieter Cichewiecz

Kammersinfonie op. 7

(Chamber Symphony)

1985

25 min

cl.bn-trbn-perc(1):BD/tam-t(lg)/glsp/crot/rattle/anvil ad lib.(G#)-harp-pft-vla or vln.vla.vlc

9790202520444 Study Score (paperback)

World Premiere: 01 May 1985

Köln, Germany

Ensemble der Hochschule für Musik

Conductor: Marcel Wengler

Mahler/Skizze op. 20

(Mahler/Sketch)

1989

9 min

for ensemble

fl.cl-hn.trbn-perc(2):2stones/watergong/tam-t(lg)/thunder machine/sizzle cym/wind machine/BD/2cowbells/rattle/crot/hammer-harp-cel-2vln.vla.vlc.db

"It was an encounter with a composer of distinctive thought. It was an encounter, too, of course, with Mahler, but not in any predictable way. Where musical quotation so often introduces something more vividly present than its present-day context, Glanert's allusions to Mahler – the sheepbells, the heavy harmony – were discreet wafts, coming through a window into something with its own personality. There was a distance here, but also a kindredness, since Glanert's music has its own kinds of full expressive charge and becalming, parallel to Mahler's, the former in a powerful cello part, the latter in a care for silence, for long spans, and for the natural sounds of water and knocked stones." (Paul Griffiths, The Times, 30 Jan 1992)

9790202520048 Study Score (paperback)

World Premiere: 03 Sep 1989

Forum der Hochschule für Musik, Hamburg, Germany

Ensemble Philharmonie Hamburg

Conductor: Manfred Trojahn

Nächtliche Flußfahrt mit Spottlied

2008

7 min

for wind orchestra

1.picc.af1.1.corA.2.Ebcl.dbcl.asax.tsax.bsax.2.dbn-4.4.2.1-timp.perc(3):glsp/BD/tam-t; fl, ob, cl, bn, sax may be doubled ad lib.

World Premiere: 11 Oct 2008

Wilhelm-von-Siemens-Gymnasium, Berlin, Germany

Bläser des Jugendsinfonieorchesters Marzahn-Hellersdorf

Conductor: Jobst Liebrecht

Noctambule

**Sextett für Klarinette, Klavier und Streichquartett
2008**

20 min

Sextet for clarinet, piano and string quartet

cl-pft-2vln.vla.vlc

"In Glanert's work, the realm between day and dream is very crisp, exciting and colourful. Even in his few chamber works the Hamburg-born composer cannot conceal his passion for musical theatre. His skilful command of a range of instrumental colours, stylistic techniques and effects stems from his dramatic instinct, which has so far produced seven stage works ... Noctambule is an emotive work of clear formal organisation, which numbers among the most entertaining musical offerings that have flowed from the pens of the composers-in-residence at Heimbach in recent years. The audience rewarded his work with generous applause." (Pedro Obiera, Aachener Zeitung, 15 Jun 2008)

9790202532171 (Score & parts)

World Premiere: 13 Jun 2008

Kraftwerk, Heimbach, Germany

Silke Avenhaus/ Sharon Kam/ Christian Tetzlaff/ Katharine Gowers/ Rachel Roberts/
Gustav Rivinius

Norden op. 9

**Fünf Bilder für Kammerensemble
(North. Five Pictures for Chamber Ensemble)
1986**

11 min 30 sec

fl(=picc.af).cl(=bcl)

-perc(1):SD/wdbl/tom-t(lg)/glsp/tam-t(lg)/cym/BD/crot/vib/timp/tgl-pft-vla.vlc.db

9790202515396 Ensemble (Score)

World Premiere: 11 Feb 1986

NDR, Studio 10, Hamburg, Germany

Ensemble "das neue werk"

Conductor: Dieter Cichewiecz

Pas de quatre

**Streichquartett Nr.2
(String Quartet No.2)
2006**

14 min

"A piece of surprising vitality and concentration. This was music which, though showing a sense of clarity, balance, perhaps even handiness, touches upon aspects of screaming, song, dance and escape, while bristling with cunning and precise ideas. Gestures were elevated through elaborate counterpoint, a fugato was heard rushing across the scene, jagged rhythmic edges obstructed the way. While those elements merged into each other, a dreamy landscape emerged." (Reinhard Schulz, Süddeutsche Zeitung, 11 Apr 2006)

9790202531907 String Quartet (Score & parts)

World Premiere: 07 Apr 2006

Pinakothek der Moderne, München, Germany

Michael Art, Alben Danailova, vln / Ruth-Elena Schindel, vla / Dietrich von Kaltenborn,
vlc

Passacaglia aus "Leyla und Medjnun" op. 16a

(Passacaglia from "Layla and Mainun")
1988

6 min

for ensemble

af(=picc).1(=corA).1(=bcl).1(=dbn)

-1.0.0.0-perc(1):BD/cym/3tam-t(sm,med,lg)/glsp/crot/gong(D,Eb)

-harp-pft-strings(1.1.1.1.1)

9790202520017 (Full score)

World Premiere: 12 Jul 1990

Philharmonie am Gasteig, Carl-Orff-Saal, München, Germany

Ensemble für Neue Musik München

Conductor: Roger Epple

Streichquartett Nr.1 op. 14

(String Quartet No.1)
1986

23 min

9790202520284 String Quartet (Score & parts)

World Premiere: 19 Nov 1986

Alte Oper, Frankfurt a.M., Germany

Saarbrücker Streichquartett

Tre Sonate di Domenico Scarlatti

2007 15 min

for flute, clarinet, alto saxophone, baritone saxophone and piano (2 players)

World Premiere: 27 Jul 2007
Sala Ex-Macelli, Montepulciano, Italy
Ensemble dell'Istituto die Musica
Conductor: Carlo Boccadoro

Variationen über ein Thema von Schumann op. 9

(Variations on a theme of Schumann)
Johannes Brahms, arranged by Detlev Glanert
1854, arr. 1996 20 min

arranged for octet
cl.bn-hn-strings(1.1.1.1.1)

"Glanert's transformation is altogether convincing. The combination of the mostly muted colours gleams in such a way that it could have been written by Brahms." (Wolfgang Schultze, Berliner Morgenpost, 04 Mar 1997)

World Premiere: 26 Feb 1997
Kampnagel, Hamburg, Germany
ensemble acht

Vergessenes Bild op. 29

Kammersonate Nr.1
(Forgotten Picture. Chamber Sonata No.1)
1994 13 min

for ensemble

fl(=picc).cl(=bcl)-perc(1):vib/glsp/2crot(D4,E4)/t.bell(D1)/2gongs(E,Eb)/sizzle
cym/tam-t/frame dr/wood dr/2tom-t(sm,med)/branches/hanging glass
sticks-pft-vln.vla.vlc.db.

9790202520543 (Full score)

World Premiere: 24 Oct 1994
Royal Festival Hall, London, United Kingdom
Ensemble Ixion
Conductor: Michael Finnissy

Vier Klavierstücke op. 119

Johannes Brahms, arranged by Detlev Glanert
1892, arr. 1997 20 min

arranged for octet
cl.bn-hn-strings(1.1.1.1.1)

World Premiere: 25 Sep 1998
Hiltten, Germany
ensemble acht

Vier Quartette op. 12

(Four Quartets)
1986 11 min

for four double basses
9790202515532 **4 Double Basses**

World Premiere: 26 Nov 1986
Lübeck, Germany
Volker Donandt / Christoph Hunck / Nele Eversmeier / Ursula Trappe, dbs

Yakub iki – Zeit des Wartens op. 18

(Yakub iki – Time of Waiting)
1989 12 min

for clarinet, violin, cello and piano
9790202520024 (Score & parts)

World Premiere: 28 Jan 1990
Musikinstrumenten-Museum, Curt-Sachs-Saal, Berlin, Germany
Alain Wozniak, cl / Ulrich Weber, vln / Stefanie Schmoeckel, vlc / Junko Yoshida, pft

ENSEMBLE AND CHAMBER WITH VOICE(S)

Contemplated by a Portrait of a Divine op. 26

Kantate nach einem Gedicht von Jo Shapcott

(Cantata based on a poem by Jo Shapcott)

1992

11 min

for soprano and five instruments

Text: Jo Shapcott (E)

soprano; bcl-pft-vla.vlc.db

9790202520949 (Full score)

World Premiere: 30 May 1993

Almeida Theatre, London, United Kingdom

Mary Wiegold, soprano; composers ensemble

Conductor: Markus Stenz

Vier Graffiti-Lieder op. 25

(Four Graffiti Songs)

1991

12 min

for soprano and ensemble

Text: anon. (G)

soprano (also elec.org, bag with broken glass); fl(=picc,afl,rec,rattle)-perc(1):tgl/crot/2tin
dr(sm,med)/BD/chin.cym/xyl/vib/sizzle
cym/hi-hat/tamb/3tom-t(sm,med,lg)/4cans/susp.cym(sm)/slide whistle/tam-t(sm)
-gtr(=cyclone whiste,rattle)

"Melancholically low and squeakingly high flute, guitar and rattle sounds and various percussion instruments play around the singing. With all the playful wit, Glanert does not deny his melancholy disposition. In the concluding song, the simplest of words, 'Flieg, Engel, flieg' ('Fly, Angel, fly'), have provided the richest source of inspiration for the composer: a tinge from pop music in the electronic organ merges with the soprano sounds in tender rapture. Lots of cheers." (gdt, Die Welt, 12 Feb 1992)

"A work of remarkable density, based on expressive texts of melancholic beauty which Glanert 'illuminates' with surprisingly imaginative power." (z.r., Hamburger Abendblatt, 12 Feb 1992)

9790202520291 (Score & parts)

World Premiere: 10 Feb 1992

Opera stabile, Hamburg, Germany

Norma Enns, soprano; Ensemble l'art pour l'art

PIANO(S)

Enigmatische Landschaft

(Enigmatic Landscape)

2001

6 min

for two pianos

World Premiere: 15 Jun 2001

Philharmonie am Gasteig, Carl-Orff-Saal, München, Germany

Siegfried Mauser / Martin Zehn, pfts

Lied im Berg

(Song from the Mountain)

2000

2 min

for solo piano

World Premiere: 23 May 2001

BBC Radio Theatre, Portland Place, London, United Kingdom

Sarah Nicolls, piano;

Lied im Meer

(Song from the Ocean)

2002

2 min

for solo piano

World Premiere: 21 Nov 2005

Royal Academy of Music, London, United Kingdom

Thalia Myers, piano;

Tanzende Landschaft

(Dancing Landscape)

2002

4 min

for two pianos

World Premiere: 12 Jun 2002

Queen Elizabeth Hall, London, United Kingdom

Rolf Hind / Nicolas Hodges, pfts

Vier Fantasien für Klavier op. 15

(Four Fantasies for Piano)

1987

17 min

"The pieces are colourfully imagined – the composer makes use of various dynamic nuances and pedal effects. The piano score is brilliant: the pianist has to cope with taxing elements such as rapid runs, parallel intervals and successive trills. The work more than proves Glanert's talent – it draws attention to the promising career of this young composer." (Peter Roggenkamp, Neue Musikzeitung, Oct/Nov 1989)

9790202516102 Piano

World Premiere: 08 Jan 1988

Alte Oper, Hindemith-Saal, Frankfurt, Germany

Alan Marks, piano;

INSTRUMENTAL

Drei Stücke für Klarinette und Klavier

(Three Pieces for Clarinet and Piano)

2003

10 min

9790202530948 Clarinet, Piano

World Premiere: 25 Jun 2003

St Bartholomew-the-Great, London, United Kingdom
Ronald van Spaendonck, cl / Simon Crawford-Phillips, pft

Drei Stücke für Viola und Klavier op. 1

(Three Pieces for Viola and Piano)

1982

8 min

9790202515310 Viola, Piano

World Premiere: 16 Feb 1986

Amsterdam, Netherlands
Gert-Jan Leuwerink, vla / Stanley Hoogland, pft

Fünf Wüstenlieder

(Five Desert Songs)

1999

7 min 5 sec

for solo cello, with own voice and sizzle cymbal (with chain)

9790202521397 Cello

World Premiere: 10 Jul 1999

Hoxton Hall, London, United Kingdom
Matthew Barley, cello;

Paralipomena op. 28

Sieben Stücke zu einem Märchen von Novalis

(Seven pieces to a fairytale of Novalis)

1994

12 min

for solo guitar

9790202518595 Guitar

World Premiere: 25 May 1994

Konzerthaus, Kammermusiksaal, Berlin, Germany
Reinbert Evers, guitar;

Serenade op. 13

1986

6 min

for cello and piano

9790202515822 Cello, Piano

World Premiere: 10 Dec 1986

Köln, Germany
Martin Burkhardt, vlc / Martina Bittner, pft

Sonate für Violine und Klavier op. 5

(Sonata for Violin and Piano)

1984

10 min

9790202516010 Violin, Piano

World Premiere: 12 Nov 1984

Hamburg, Germany
Heinrich Hörlein, vln / Susanne Hinz, pft

Walzer op. 39

Johannes Brahms, arranged by Detlev Glanert

1865

25 min

16 piano waltzes arranged for violin and piano

World premiere of version: 31 Jan 2008

Kaufmann Concert Hall, New York, NY, USA
Viviane Hagner, violin; Tatiana Goncharova, piano

VOCAL

Drei Sonette op. 22

nach Gedichten von Wolf Wondratschek

(Three Sonets, based on poems by Wolf Wondratschek)

1991

13 min

for baritone and guitar

Text: Wolf Wondratschek (G)

9790202516737 **Baritone, Guitar or Piano**

World Premiere: 03 Jun 1992

Rathaussaal, Georgsmarienhütte, Germany

Kurt Widmer, baritone / Reinbert Evers, gtr

Drei Sonette op. 22a

nach Gedichten von Wolf Wondratschek

(Three Sonets, based on poems by Wolf Wondratschek)

1991

13 min

for baritone and piano

Text: Wolf Wondratschek (G)

9790202516737 **Baritone, Guitar or Piano**

Gesang des Achill

aus Heinrich von Kleist: "Penthesilea"

(Song of Achilles, Heinrich von Kleist: 'Penthesilea')

2006

12 min

for solo baritone

Text: Heinrich von Kleist: 'Penthesilea' (G)

World Premiere: 02 Dec 2006

Staatsoper, Hannover, Germany

Stefan Zenkl, baritone;

Kolbe-Lieder

Drei Lieder nach Gedichten von Uwe Kolbe

(Kolbe Songs. Three Songs based on poems by Uwe Kolbe)

1998

10 min

for soprano and piano

Text: Uwe Kolbe (G)

9790202532539 **Soprano, Piano**

World Premiere: 26 Jan 2003

Schauspielhaus, Mannheim, Germany

Bettina Eismann-Koloseus, soprano / Wolfram Koloseus, pft

Orlando furioso

Fünfzehn Lieder für Countertenor und Gitarre

(Fifteen Songs)

2005

for countertenor (or mezzo-soprano) and guitar (or piano)

Text: Margareth Obexer, Angela di Ciriaco-Susdorff (G)

9790202532027 **Voice, Guitar**

9790202532010 **Medium Voice, Piano (German)**

World premiere complete: 29 Apr 2005

Ballhaus Naunynstraße, Berlin, Germany

Aron Brieger, voice / Juliane Tief, gtr

Wintersonnenwende

Lieder zwischen den Gezeiten

2010

for voice and piano

Text: Sabine Bergk (G)

World Premiere: 25 Apr 2010

Auditorium im Kunstquartier, Hagen, Germany

Melanie Maennl, soprano; Florian Ludwig, piano

Zwei Flüsse und ein Wind

Drei Lieder nach Gedichten von Diether de la Motte

(Two Rivers and a Wind. Three Songs based on Poems by Diether de la Motte)

2001 10 min

for soprano and piano

Text: Diether de la Motte (G)

9790202532492 **Soprano, Piano**

World Premiere: 26 Jan 2003

Schauspielhaus, Mannheim, Germany

Bettina Eismann-Koloseus, soprano / Wolfram Koloseus, pft

CHORAL

Dichterfrühling

2008

6 min

for three-part ladies' chorus a cappella

Text: Joseph von Eichendorff (G)

9790202532225 **3-part Female choir (Choral Score)**

World Premiere: 07 May 2008

Schloßpark, Hamburg-Bergedorf, Germany

Bergedorfer Mädchenchor Hamburg

Conductor: Michael Solinsky

Miserere op. 34

1996

13 min

for mixed chorus a cappella

Text: Wolf Wondratschek (G)

9790202520925 **SATB (Score)**

World Premiere: 13 Jun 1996

Herkulesaal der Residenz, München, Germany

Chor des Bayerischen Rundfunks

Conductor: Gustaf Sjökvist

Singet leise

(Sing Softly)

2004

5 min

for three-part children's chorus and brass quintet (or piano)

Text: Clemens Brentano (G)

SSA; 2tp.tn.tbn.tuba

9790202531808 **Brass (score & parts)**

9790202531815 **(Choral Score)**

World Premiere: 06 May 2004

Halle (Saale), Germany

unknown

Conductor: Manfred Wipler

MISCELLANEOUS

Kleine Kuttel-Daddeldu-Musik

(Small Daddle Diddledoo Music)

1997

3 min 19 sec

for mechanical organ

historical barrel organ (79th Richter Bros.)

World Premiere: 29 Aug 1997

Magdeburg, Germany

(mechanical organ)

Der letzte Mann

Musik zum Film von Friedrich Wilhelm Murnau

(The Last Laugh. Music for the film by Friedrich Wilhelm Murnau)

Giuseppe Becce, arranged by Detlev Glanert

1924

1 hr 30 min

for orchestra; orchestrated, re-composed, arranged and reconstructed by
Detlev Glanert (2002)

2(II=picc).2(II=corA).2.2(II=dbn)

-2.2.1.0-timp.perc(2):SD/BD/susp.cym/cym/tgl/glsp/tam-t/dr set(SD/BD/cym/wdbl)

-harmonium(=pft[2players desired for the finale])-strings(min.6.5.4.3.2); rights with
ZDF/Arte and the Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden; only for performance
with the film

"Becce's setting is incomplete as only the piano and violin scores exist, giving Glanert, who has closely studied the instrumentation of Mahler and Ravel, the opportunity to prove his masterly art of stylistic adaptation. He commands the whole range of instrumental colours and works with quotations and pseudo-quotations; for instance, the revolving door in the hotel – which, ingeniously put into focus by Murnau, is in fact the linchpin of the film – inspires him to virtually redefine the second act of Puccini's La Bohème... The audience was delighted."
(Wolfgang Schreiber, Süddeutsche Zeitung, 10 Feb 2003)

World premiere of version: 08 Feb 2003

Volksbühne am Rosa-Luxemburg-Platz, Berlin, Germany

Rundfunk-Sinfonieorchester Saarbrücken

Conductor: Frank Strobel
