

Detlev Glanert



Detlev Glanert Photo © Iko Freese / DRAMA

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(I,II=picc,II=af). 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

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 Rätzel

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 Erdmuth 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-0.1.1.0-3gtr-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

Kammeroper 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/glsp/3wdbl(sm,med,lg)/BD/tam-t-gtr(amp)-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)/glsp/crot/3wdbl(sm,med,lg)/hanging glass

sticks-gr-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)

World Premiere: 09 Oct 2010

Staatstheater, 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 Süß)

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(=piccpt).2.1-timp.perc(3):I=5tom-t/SD/anvil/t.bells/vib/tg

II=whip/wdbl; III=plate

gong/tam-t)lg)/watergong/chin.cym/susp.cym/anvil/SD/vib/whip/tamb/crot/wdbl;

III=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 Herlitschka (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)

-gtr-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

Fairytale 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(=af, 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)

"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).vlnll.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):I=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

OPERAS 5

Solaris

nach dem gleichnamigen Roman von Stanislaw Lem

2010-2012

2 hr

Opera

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

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(III=corA,II=bass ob or heckelphone).2(II=bcl).2(II=dbn)

-3.3.3.0-timp.perc(4-5):crot/gdsp/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 arioso... 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

OPERAS 5