

Detlev Glanert



Detlev Glanert Photo © Iko Freese / DRAMA

FULL ORCHESTRA

Argentum et Aurum (enlarged Concert Mass version)

Konzertante Messe nach Heinrich Isaak (1450-1517)

(Concert Mass based on Heinrich Isaak (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 Isaak (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

FULL ORCHESTRA 1

Argentum et Aurum (version with additional spatial music)

Konzertante Messe nach Heinrich Isaak (1450-1517)

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

2006

20 min

Version for orchestra with additional spatial music

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; additional brass
players off-stage

World premiere of version: 14 May 2006

Philharmonie, Köln, Germany

Gürzenich-Orchester Köln

Conductor: Markus Stenz

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

FULL ORCHESTRA 1

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);I=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-4.4.4.1-timp.perc(3);sizzle cym/3tam-t(lg,med,sm)/anvil/BD/gongs(Eb1,F,Db)/t.bells/glsp/vib/tom-t(sm)/claves/2bongos(lg,sm)/tamb/susp.cym/2wdbl(sm,med)/SD/crot/cyms-harp-pft(=cel)-strings

*"Glanert is a master of his trade: he skillfully plays with the listener's emotions and orchestrates brilliantly. As the form seems to develop organically on the one hand and on the other is calculated and balanced out in minute detail, the full scale and power of the work develops... And the public loved it. Applause, cheers, flowers..."
Leipziger Volkszeitung*

World Premiere: 21 Aug 2009

Gewandhaus, Großer Saal, Leipzig, Germany
Gewandhausorchester
Conductor: Markus Stenz

FULL ORCHESTRA 2

Fluß ohne Ufer

(Shoreless River)

2008

18 min

for large orchestra

3(III=picc),2.corA,3(II=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/watergong-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

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/2gongs/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 2

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

(Paregon 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/glsp/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. Francesco, 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/glsp/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

FULL ORCHESTRA 3

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/glsp/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

FULL ORCHESTRA 3

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)/crotr/gisp/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