

## Detlev Glanert



Detlev Glanert Photo © Copyright Iko Freese / DRAMA

### 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

VOICE(S) AND ORCHESTRA 1

#### 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)

2.2.2.2-2.0.0.0-strings

**World Premiere: 22 Aug 2008**

Royal Albert Hall, London, United Kingdom

Angelika Kirchschrager, soprano; Gürzenich-Orchester Köln

Conductor: Markus Stenz

VOICE(S) AND ORCHESTRA 1

## Mörrike-Kantate

### nach vier Gedichten von Mörrike

(Mörrike Cantata, based on four poems by Mörrike)

2003/2004

30 min

for solo tenor, mixed chorus and orchestra

Text: Eduard Mörrike (G)

tenor solo; mixed chorus (min.10.10.10.10);  
3(II=afi,III=picc).1.corA.2.bcl.1.dbn-4.3.3.0-timp.perc(3):l=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

## 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/glsp/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

VOICE(S) AND ORCHESTRA 2

## 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 2

## 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 Interphernes 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 KammerSymphonie 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; KammerSymphonie Berlin

Conductor: Jürgen Bruns