

Detlev Glanert



Detlev Glanert Photo © Iko Freese / DRAMA

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
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"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

SOLO INSTRUMENT(S) AND ORCHESTRA 1

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/ 2perc. hp. pno/ 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(min.12.10.8.6.4)

"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

SOLO INSTRUMENT(S) AND ORCHESTRA 1

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