

Frank Michael Beyer



Frank Michael Beyer © Stefan Moses

“Let your light shine so before men, that they may see your good works.” This sentence from the Bible applies to composers even more than to the general public it was addressed to. Their works connect with the present and yet, simultaneously, they transcend the limits of time, speaking not only to their contemporaries, but also to the generations they do not know and who know nothing of them. Thus, in a musical work, time becomes hope and hope becomes time fulfilled.

Works of art look back to history as well. History gains significance through the horizon of the future and substance through the past on which it rests. Both these dimensions of history are present in Frank Michael Beyer's compositions, to a certain extent accounting for their inherent sense of time. Within the vast universe of music history, there are two composers who became universal benchmarks for Beyer: Johann Sebastian Bach and Anton Webern. He knew Bach's music from his childhood years, his father having published a book on the man he considered to be, along with Max Reger, the be-all and the end-all of Western music. For Frank Michael Beyer, Bach remained an object of eternal curiosity, a mine of constant discoveries. It was during his studies in the 1950s that Beyer also became acquainted with the music of Anton Webern. It was not only their strictness of thought that drew him towards these two composers. They also made him realise the liberating effect that the absolute command of compositional methods had on musical imagination and representation. Time and again, he juxtaposed Bach and Webern in various constellations, extending the arc of tension between them in two directions. Firstly, towards the historical foundations on which Bach composed his works and, secondly, towards the possible future developments to follow from Webern's music. The delicate polyphony and the layers and groupings of his choir work *Et resurrexit*, premiered in 2003, were inspired by the old, many-voiced works of composers like Josquin or Thomas Tallis. In particular, it was the idea of transforming an increasingly dense network of parts into an almost breathing, vibrant sound. This arch of time runs through Frank Michael Beyer's whole output – sometimes more manifest and decisive, sometimes less. It can be felt in the *Fuga fiammata* for orchestra, generated from the sequence of notes that “Bach made the subject of the final movement of his *Partita* in E minor.” Like Webern's tone rows, the sequence is based on a three-note cell and mysteriously directs the musical

process from the background, coming to the surface only at significant moments. This way of structuring the music in groups and scales of notes is characteristic of Beyer's earlier works. It suggests a similarity to the basic ideas of today's composers, beyond serialism, electronic music and post-modern re-creations.

His experience of Bach – and in a certain sense of Webern, too – makes it impossible for Frank Michael Beyer to divide the spiritual world into neatly marked zones: art here, science there, Christian tradition here, ancient thought there, religious music here, secular there. It is true that he wrote distinctly religious works, like *Biblische Szenen* (Biblical Scenes), *Manifestatio Christi* or *Canticum Mose et Agni* for an eight- to twelve-part choir, as well as works that are clearly intended for secular concert halls. However, he also wrote music across traditional borderlines – a string quartet bearing the title *Missa*, the movements of which are taken from the Ordinary of the Mass, or *Liturgia*, the adaptation of the quartet for string orchestra. Religion and philosophy, faith and reason are no opposites for Beyer, both rather part of his perception of the world, informing the power to create new things. The myths and art of antiquity, where music leads to the heart of human life, are present in works such as the ballet *Geburt des Tanzes* (Birth of Dance), *Griechenland* (Greece) for large orchestra and the violin concerto *Musik der Frühe* (Music of Daybreak). Here, they are intellectual gateways to an aesthetic experience that points from the fragments of the here-and-now into the open. And yet, this openness is where the space of historical time assumes a sense of cohesion.

Talking to Frank Michael Beyer about his works means discussing the work of other composers and their background for most of the time. You soon realise, however, that this is one way of understanding some essential points about Beyer's own work. After all, he sees musical composition as an expression of a spiritual world that has many sources and manifestations. A conversation about Bach's *Mass* in B minor reveals many discoveries that have gone unnoticed by academics. They have grown out of Beyer's own experience, having sprung from the curiosity of an artist for whom exploration, understanding and creation are all part of the same process. Another conversation, about Scriabin, unfolds a horizon in which the particular way of modernist music appears as a promise still awaiting redemption.

Beyer's work is not limited to composing music. Being a true 'homo culturalis', passing on knowledge and experience is part of his work. Teaching at the former Berlin Arts College (now a University), he shared his understanding and expertise with composition students. While there, he also founded the Institute of New Music and launched the “*Musica nova sacra*” series, a project which bridged the gulf between the avant-garde and functional music for use in church. He organised the Berlin Bach Days and was a member of the supervisory board of the GEMA, the German organisation for the management of reproduction rights for artists. Between 1986 and 2003 he was director of the music department of the Berlin Academy of the Arts, where he has been a member since 1979. In addition to this, the Bavarian Academy of Fine Arts also appointed him a member in 1981.

In recent years, certain features of Beyer's work have become more

prominent than in earlier works, where they had already existed, but more as a structural force, remaining in the background. They affect not only configurations of musical ideas but also the role and responsibility of art in society. His œuvre after 2003 shows an extraordinary amount of solo works – either for one soloist, like the *Metamorphosen* (Hommage à A. Scriabin) for solo violin, or for a solo instrument with orchestra, like the viola concerto *Notte di pasqua* and the flute concerto *Meridian*. After finishing the first versions of the two latter works, Beyer added a movement or section in each that he had composed later to complete their final architecture. Even *Choreographie*, not a solo work but a piece for twelve cellos, mostly draws its energy from the tension between solo and choral impulses. In the middle movement – the core section – of the piano trio *Lichtspuren* (Light Traces), one aspect of the polarity between solo piano and the two string instruments is the conflict between assured individualism on the one hand and socialisation of the individual on the other.

For Frank Michael Beyer, compositional consistency is a response to his social perception. In his more recent works, this consistency crystallises mainly in the relation of melos and sound. An example of this is *Metamorphosen*, a reflection on Scriabin's sixth piano sonata, which had already fascinated Beyer during his years of study. In the sonata, partly moving, partly insistent melos flows from stagnant or effervescent sounds like the minute drawings of a secret space. In constantly expanding cycles, the imaginary is woven into the music, beyond its physical shape.

Metamorphosen, however, shows Beyer taking the opposite route – melos emerging from sound. Here the imaginary seems to occupy even more space within the harmonic scope, form expanding further than in Scriabin's work, using the same material but exploring a different range of expression. In this freely floating music, time is no longer a rigid measurement scheme but appears, rather, to be a kind of bowl, a vessel enfolding the music.

At the beginning of the flute concerto *Meridian*, the hard string chords seem to be gradually melting when the virtuoso solo flute 'radiates' into them. This process, which merges into a short flute solo, is the gateway to a work which, in its final form, is laid out concentrically. This form – a typically musical paradox – is unfolded in time. Two tender, short intermezzi – one for the soloist alone, the other a conversation between flute and violin – enclose a powerful and dynamic central section. The intermezzi themselves are framed by an introduction that opens up large perspectives and a concluding piece which "condenses elements developed as motifs in an all-embracing melos". This basic idea, as expressed in the title, informs the composition on various levels, developing it into a sort of intellectual polyphony. One such level, for example, is the work's centric structure. Another is the central note B-flat, which pulls together and arranges the centrifugal powers everywhere in the third movement, even when it is not heard, and into which the course of the whole movement converges several times. Lastly, there are the solos surrounding the central section, which are reflected in correspondences and reverberations throughout all the movements.

The idea that, in their later works, artists focus on transcendent matters is an ever-recurring truism. It does not, however, bear verification. For Frank

Michael Beyer, issues of life, finality and eternity, of love, death and fulfillment have never been reserved for a certain age. As if opposed to this widespread cliché, his latest works feature a lucid, subtle and sometimes luminescent sound.

Notte di pasqua is the title of his viola concerto, which in 2004 completed a trilogy of concertos for a string instrument with orchestra, following *Musik der Frühe* (1992/93) for violin and orchestra and the cello concerto *Canto di giorno* (1998/99). His piano trio is called *Lichtspuren* (2006). "The title suggests the power of flooding light, but at the same time it is a reference to the composition itself, to flaring, supporting bridgings" (Beyer). The metaphor of light points to the main currents of the spiritual legacy we all draw on: Greek antiquity, Jewish-Christian tradition and the enlightenment, "man's emergence from self-incurred immaturity" (Kant).

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BALLETS

Das Fenster

1991 30 min

Ballet by Lothar Höfgen, incorporating music from "Griechenland" (1981) and "Action" (1991)

timp.perc(5)-strings(12.10.8.6.4)

World Premiere: 27 Mar 1992

Opernhaus, Hannover, Germany

Lothar Höfgen, choreographer; Das Ballett der Niedersächsischen Staatsoper Hannover

Conductor: Hans Herbert Jöris

Geburt des Tanzes

1987 45 min

Ballet (ballet title: Orphische Szene)

4(=picc.af1,bf1).3(III=corA).3(III=bcl).3(III=dbn)-4.3.3.1-timp.perc-harp-pft-strings

World Premiere: 27 Mar 1988

Deutsche Oper, Berlin, Germany

Tom Schilling, choreographer; Yoko Ichino, David Nixon, Ronald Darden / Ballettensemble der Deutschen Oper Berlin

Conductor: Spiros Argiris

FULL ORCHESTRA

Diaphonie

1975 20 min

for orchestra

3(I=af,III=picc).2.2(II=bcl).2-4.2.2.1-timp.perc(4):vib/3wdbl/4cym/4tam-t/crot/t.bells/3tgl/BD/TD/2bongos/3tom-t-harp-pft-strings(with solo string quartet)

9790202513521 **Orchestra (Study Score)**

World Premiere: 26 Feb 1976

Meistersingerhalle, Nürnberg, Germany
Das Philharmonische Orchester der Stadt Nürnberg
Conductor: Jiri Belohlávek

Fuga fiammata

1999/2000 16 min

for orchestra

3(III=picc,af).2.corA.2.bcl.3(III=dbn)
-4.3.3.1-timp.perc(4):6susp.cym/4bongos/4tom-t/3tam-t/vib/marimba/7gongs-harp-pft-st
rings

9790202530467 **Orchestra (score)**

World Premiere: 15 Jun 2001

Herkulesaal der Residenz, München, Germany
Symphonieorchester des Bayerischen Rundfunks
Conductor: Ulf Schirmer

Geburt des Tanzes

1987 25 min

Cycle for large orchestra

4(=III,IVpicc,III=af,IV=bass fl).3(III=corA).3(II=Ebcl,IV=bcl).3(III=dbn)
-4.3.3.1-timp.perc(5):tom-t/BD/2tam-t/vib/marimba/cowbells/cyms/bongos/t.bells-harp-
ft-strings

9790202519585 **(Full score)**

World Premiere: 10 Nov 1989

Haus des Rundfunks, Großer Sendesaal, Berlin, Germany
Radio-Symphonie-Orchester Berlin
Conductor: Lothar Zagrosek

FULL ORCHESTRA 4

Klangtore

1996 25 min

for orchestra

4(III=picc,IV=af).2.corA.2.bcl.3(III=dbn)
-4.4.3.1-timp.perc(4):glsp/cowbells/t.bells/4gongs/5susp.cym/4bongos/4tom-t/3tam-t/B
D/vib/marimba-harp-pft-strings

9790202519578 **Orchestra (full score)**

World Premiere: 22 May 1997

Philharmonie, Berlin, Germany
Deutsches Symphonie-Orchester Berlin
Conductor: Lothar Zagrosek

Notre-Dame-Musik

1983/84 16 min

for orchestra

3(III=picc).3(III=corA).2.bcl.3-4.3.3.1-timp.perc-harp-strings

World Premiere: 02 Nov 1984

Kongreßhalle, Großer Saal, Saarbrücken, Germany
Rundfunk-Sinfonieorchester Saarbrücken
Conductor: Hubert Soudant

Rondeau imaginaire

1972 12 min

for orchestra

3(III=picc).2.2.2-2.2.0.0-timp.perc(3):glsp/vib/marimba-harp-pft-strings(12.0.8.6.3)

9790202511978 **Orchestra (Study Score)**

World Premiere: 20 Sep 1973

Philharmonie, Berlin, Germany
Radio-Symphonie-Orchester Berlin
Conductor: Lorin Maazel

FULL ORCHESTRA 4

CHAMBER ORCHESTRA

Concertino a tre

1974 14 min

for trumpet, trombone, double bass, two oboes and double string quartet

World Premiere: 22 May 1974

Linker Zirkelbau, Schwetzingen, Germany

Südwestdeutsches Kammerorchester

Conductor: Paul Angerer

Griechenland

Musik für drei Streichergruppen

1981 21 min

for three groups of strings

strings(12.10.8.6.4)

9790202514290 **String Orchestra (Score)**

World Premiere: 22 Jun 1982

Philharmonie, Berlin, Germany

Berliner Philharmonisches Orchester

Conductor: Seiji Ozawa

Liturgia

after 'Missa' for string quartet

1996 20 min

for string orchestra

9790202519752 **String Orchestra (Full score)**

World Premiere: 24 Jan 1997

Konzerthaus, Großer Saal, Berlin, Germany

Rundfunk-Sinfonieorchester Berlin

Conductor: Lawrence Foster

Musikalisches Opfer

Die kontrapunktischen Sätze

Ricercare a 3, Fuga canonica & 9 Kanons

Johann Sebastian Bach, arranged by Frank Michael Beyer

arr.1985 35 min

for chamber orchestra, for performance together with the arrangement of Bach's 'Ricercare a 6' by Anton Webern

1.1.corA.1.bcl.1-1.1.0-harp-strings(1.0.1.1.1, or small string orchestra)

World Premiere: 14 Jul 1985

Philharmonie, Berlin, Germany

London Sinfonietta

Conductor: Diego Masson

Passionato con Arietta

Elegie für Streicher

2005 15 min

for strings

strings(4.4.3.2.1, or string orchestra:8.8.6.4.2)

World Premiere: 16 Dec 2006

Stiftskirche, Diez an der Lahn, Germany

Camerata Bern

Conductor: Erich Höbarth

Ricercare I

1957 20 min

for small orchestra

2fl.2cl.bcl-harp-strings

World Premiere: 01 Jan 1958

Berlin, Germany

Radio-Symphonie-Orchester Berlin

Conductor: Wolfgang Sawallisch

Streicherfantasien

(version for string orchestra)

1977

14 min

on a Motif by Johann Sebastian Bach

strings(7.6.5.4.3)

World premiere of version: 12 Mar 1980

Philharmonie, Berlin, Germany

Berliner Philharmonisches Orchester

Conductor: Giuseppe Sinopoli

Versi

1968

11 min

for string orchestra

strings(4.4.3.3.1)

9790202511053 **String Orchestra (Study Score)**

World Premiere: 07 Oct 1968

Philharmonie, Berlin, Germany

Berliner Philharmonisches Orchester

Conductor: Hans Zender

SOLO INSTRUMENT(S) AND ORCHESTRA

Cadenza dolce

zu W.A. Mozarts "Andante in C" für Flöte und Orchester

Frank Michael Beyer, arranged by Wolfgang Amadeus Mozart

2007

2 min

for the Andante in C Major for flute and orchestra K315 by W.A. Mozart

Canto di giorno

1998/99

20 min

for cello and orchestra

1(=picc).1.corA.1.bcl.1-1.1.1.0-perc(2):vib/marimba/t.bells-harp-strings(8.6.4.4.3)

9790202519769 (Full score)

World Premiere: 16 Apr 1999

Haus des Rundfunks, Großer Sendesaal, Berlin, Germany

Michael Sanderling, cello; Rundfunk-Sinfonieorchester Berlin

Conductor: Giuseppe Mega

Canzona di Ombra

1986/2003

8 min

for solo oboe and strings

strings(solo version: 4.4.3.2.1)

Deutsche Tänze

1982

12 min

for cello and double bass with chamber orchestra

1(=picc).2.1.2-1.1.0.0-strings

World Premiere: 13 Jun 1984

Berlin, Germany

Jörg Baumann, cello; Klaus Stoll, double bass; Robert-Schumann-Kammerorchester

Conductor: Jürgen Kufßmaul

Konzert für Oboe und Streichorchester

(Concerto for oboe and string orchestra)

1986

18 min

9790202517277 (Full score)

World Premiere: 07 Oct 1987

Philharmonie, Berlin, Germany

Hansjörg Schellenberger, oboe; Berliner Philharmonisches Orchester

Conductor: Erich Leinsdorf

Konzert für Viola und Orchester

"Notte di pasqua"

2003-04/06

25 min

for viola and orchestra

1.1.corA.1.bcl.1-1.1.1.1-perc(3):vibr/mar/6susp.cym/t.bells/3tam-t/BD/6gongs-harp-strings(not too many)

9790202532102 Viola, Piano

World Premiere: 18 Mar 2007

Philharmonie, Berlin, Germany

Tabea Zimmermann, viola; Deutsches Symphonie-Orchester Berlin

Conductor: Jonathan Stockhammer

Meridian

Konzert für Flöte und Streicherensemble

2004-05/07

20 min

Concerto for flute and string ensemble

strings(4.4.3.2.1)

World Premiere: 02 Mar 2008

Nikolaisaal, Potsdam, Germany

Emmanuel Pahud, flute; Kammerakademie Potsdam

Conductor: Michael Sanderling

Musik der Frühe**1992/93**

27 min

Concerto for violin and orchestra

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

-2.2.1.1-timp.perc(3):4wdbl/4bongos/4tom-t/5susp.cym/BD/2tam-t(med,lo)/t.bells/vib/co
wbells-harp-pft-strings(not too many)9790202519561 **Violin, Orchestra (Full Score)****World Premiere: 11 Sep 1993**

Schauspielhaus, Großer Konzertsaal, Berlin, Germany

Kolja Blacher, violin; Rundfunk-Sinfonieorchester Berlin

Conductor: Hanns-Martin Schneidt

Mysteriensonate**1986**

18 min

for orchestra, with solo viola

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.3.3.0-timp.perc-harp-pft-strings

World Premiere: 16 May 1987

Haus des Rundfunks, Großer Sendesaal, Berlin, Germany

Thomas Turner, viola; Radio-Symphonie-Orchester Berlin

Conductor: Sylvain Cambreling

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Action

1991 11 min

for percussion ensemble

timp.perc(5):I=vib/2bongos; II=marimba/2bongos; III=4tom-t/SD(snares)/3sus.p.cym;
IV=TD/SD(no snares)/3sus.p.cym; V=BD/military dr/3tam-t/t.bells

9790202518298 **Timpani, Percussion**

World Premiere: 16 Nov 1993

Schauspielhaus, Kammermusiksaal, Berlin, Germany
Super Nova Percussion Ensemble

Architettura per musica

1989 16 min

for chamber ensemble

1.1.1.1-1.1.1.1.0-perc-harp-strings(1.1.1.1.1)

World Premiere: 07 Sep 1989

Philharmonie, Kammermusiksaal, Berlin, Germany
musica-viva-ensemble dresden
Conductor: Jürgen Wirmann

Bläserquintett

(Wind Quintet)

1972 11 min

fl.ob.cl.bn-hn

9790202512142 **Flute, Oboe, Clarinet, Horn, Bassoon (parts)**

9790202512135 **Flute, Oboe, Clarinet, Horn, Bassoon (Study Score)**

World Premiere: 15 Jul 1973

Akademie der Künste, Berlin, Germany
Bläserquintett des Südwestfunks Baden-Baden

Canciones

1991 21 min

for clarinet and ensemble

3fl(=af1)-perc-harp-strings(1.1.1.1.1)

World Premiere: 01 Dec 1991

Philharmonie, Kammermusiksaal, Berlin, Germany
Alois Brandhofer, clarinet; Mitglieder des Berliner Philharmonischen Orchesters
Conductor: Peter Keuschnig

Choreographie

(Drei mythische Tänze für zwölf Violoncelli)

2007 12 min

Three mythic dances for twelve celli

De lumine

1978 12 min

Music for chamber ensemble

fl(=af1).cl-perc:3cym/3tom-t/vib/marimba-pft-vln.vla.vlc

9790202513958 **Ensemble (Score)**

World Premiere: 03 Jan 1979

NDR, Hamburg, Germany
Ensemble "das neue werk"
Conductor: Dieter Cichewicz

'Deutsche Tänze'

1980 12 min

for cello and double bass

9790202513934 **Cello, Double Bass (2 Scores)**

World Premiere: 10 Nov 1980

Wien, Austria
Jörg Baumann, cello; Klaus Stoll, double bass;

Fantasia concertante

per due violini

1982

11 min

for two violins

9790202514771 **2 Violins (Score)**

World Premiere: 18 Nov 1984

Stadthalle, Hofheim am Taunus, Germany

Mechthild Boeckheler & Klaus Assmann

Klarinettenquintett

1992

12 min

for clarinet and string quartet

9790202517512 **Clarinet, String Quartet (Full Score)**

World Premiere: 17 Oct 1993

Neues Schloß, Weißer Saal, Stuttgart, Germany

Ulf Rodenhäuser, clarinet; Walter Forchert & Nina Martinez, vln; Enrique Santiago, vla;

Martin Ostertag, vlc

Konzert für Orgel und sieben Instrumente

(Concerto for organ and seven instruments)

1966/69

15 min

fl.ob-tpt-harp-vla.vlc.db

World premiere of version: 11 Apr 1969

Martinskirche, Kassel, Germany

Peter Schwarz, organ; Kasseler Ensemble

Conductor: Hermann Emmerling

Lichtspuren

2006

25 min

for piano trio

pft-vln.vlc

World Premiere: 11 Mar 2008

Kulturzentrum Franziskanerkirche, Kempen, Germany

Trio Wanderer

Nänie

1994

10 min

for two guitars

9790202519639 **2 Guitars (2 scores)**

World Premiere: 25 Nov 1994

Lüneburg, Germany

Reinbert Evers & Wolfgang Weigel

Passacaglia fantastica

1984

13 min

for violin, cello and piano

9790202515389 **Violin, Cello, Piano**

World Premiere: 15 Jun 1986

Ludwigsburg, Germany

Stuttgarter Klaviertrio

Sinfonien für acht Stimmen

1988

18 min

for ensemble

cl.bn-hn-strings(1.1.1.1.1)

9790202516720 **Clarinet or Bass Clarinet, Bassoon, Horn, String Quintet (Full Score)**

World Premiere: 06 Feb 1989

Philharmonie, Kammermusiksaal, Berlin, Germany

Scharoun-Ensemble Berlin

Streicherfantasien

(version for string quintet)

1977

14 min

on a Motif by Johann Sebastian Bach

9790202513774 **(Full score)**

World premiere of version: 18 Sep 1978

Hochschule der Künste, Theatersaal, Berlin, Germany

Rolf Ranke, double bass; Brandis Quartett

Streichquartett I

(String Quartet No.1)

1954/56

35 min

9790202518472 **String Quartet (Score & parts)**

Streichquartett II

(String Quartet No.2)

1969

10 min

9790202511046 **String Quartet (Study Score)**

World Premiere: 06 Nov 1969

Konzertsaal Bundesallee, Berlin, Germany
Assmann-Quartett

Streichquartett III "Missa"

(String Quartet No.3)

1985

27 min

9790202522271 **String Quartet (parts)**

9790202516928 **Pocket or Study Score**

World Premiere: 28 Sep 1985

Haus des Rundfunks, Kleiner Sendesaal, Berlin, Germany
Wilanow-Quartett

Trio

1980

13 min

for oboe, viola and harp

9790202516270 **Oboe, Viola, Harp**

World Premiere: 04 May 1981

Rosengarten, Mannheim, Germany
Heinz Holliger, ob; Hirofumi Fukai, via; Ursula Holliger, harp

Voca

2004

9 min

for three trumpets

9790202531884 **3 Trumpets**

World Premiere: 20 Nov 2004

Musikseminar, Hamburg, Germany
Trompeten-Trio Christian Ahrens

Was Orpheus sah

Klangbilder für Streichquartett

2003

15 min

for string quartet

9790202531648 **String Quartet (Score & parts)**

World Premiere: 09 Oct 2004

Konzerthaus, Kleiner Saal, Berlin, Germany
Vogler-Quartett

"Windklang"

2000

7 min 30 sec

for string trio

9790202521571 **String Trio (Score & parts)**

World Premiere: 28 Jan 2003

Musikhochschule, Konzertsaal, Stuttgart, Germany
Ingolf Turban, vln; Kolja Lessing, vla; Wen-Sinn Yang, vlc

Zu den Inseln

2005/06

20 min

Suite for nine instruments

1.1.1.0-0.1.0.0-harp-strings(1.1.1.1.0)

World Premiere: 27 Nov 2008

Bayerische Akademie der Schönen Künste, München, Germany
opus21musikplus
Conductor: Konstantia Gourzi

ENSEMBLE AND CHAMBER WITH VOICE(S)

Biblische Szenen

1955 25 min

for mezzo-soprano and tenor (or soprano and baritone) and ensemble

Text: biblical

fl.ob-vln.vla

9790202523315 (Score & parts)

World Premiere: 01 Jan 1956

Studio des NDR, Berlin, Germany

Diana Eustrati, mezzo-soprano;

Three Psalms

Three Psalms

Boris Blacher, arranged by Frank Michael Beyer

1943, arr.1966 8 min

for baritone and piano, arranged for baritone and ensemble

Text: Psalms 142, 141, 121

cl.bn-org-vln.vla.vlc

World premiere of version: 13 Nov 1966

Kaiser-Friedrich-Gedächtnis-Kirche, Berlin, Germany

Herbert Brauer, baritone;

Conductor: Frank Michael Beyer

PIANO(S)

Variationen für Klavier

1957

13 min

for piano

9790202516980 **Piano**

INSTRUMENTAL

Cadenza dolce

zu **W.A. Mozarts "Andante in C" für Flöte und Orchester**

Frank Michael Beyer, arranged by Wolfgang Amadeus Mozart

2007

2 min

for the Andante in C Major for flute and orchestra K315 by W.A. Mozart

'Chaconne'

1970

5 min

for solo violin

9790202511084 **Violin**

World Premiere: 19 Sep 1971

Kaiser-Friedrich-Gedächtniskirche, Berlin, Germany

János Négyesi, violin;

Echo

1985

18 min

for solo bass flute

9790202515877 **Bass Flute**

World Premiere: 28 Feb 1986

Akademie der Künste, Berlin, Germany

Eberhard Blum, flute;

Das Geläut zu Speyer

1984

5 min

for organ

9790202530733 **Organ**

World Premiere: 23 Sep 1984

Münster, Ulm, Germany

Gerd Witte, organ;

Imago

2002

8 min

for solo cello

9790202530740 **Cello**

World Premiere: 15 Nov 2002

Archiv-Rudolf-Steiner-Nachlassverwaltung, Dornach, Switzerland

Marek Jerie, cello;

Lobgesang "Wurze des Waldes"

1992

10 min

for organ

9790202530726 **Organ**

World Premiere: 23 Aug 1992

Stein am Rhein, Germany

Gerd Witte, organ;

Melos I & II

1983/90

12 min

for solo viola

9790202515303 **Viola**

World premiere complete: 11 Mar 1990

Akademie der Künste, Clubraum, Berlin, Germany

Wolfram Christ, viola;

Metamorphosen

(Hommage à A. Skrjabin)

2007

15 min

for solo violin

9790202532119 **Violin**

World Premiere: 03 Mar 2008

RBB, Großer Sendesaal, Berlin, Germany

Viviane Hagner, violin;

Nachtstück**1993** 10 min

for oboe and piano

9790202517703 **Oboe, Piano****World Premiere: 11 Mar 1994**

Verkehrsverein, Düsseldorf, Germany

Christian Schneider, oboe; Frank Michael Beyer, piano

Sonate für Violine und Klavier**1977** 13 min

for violin and piano

9790202513279 **Violin, Piano****World Premiere: 10 Dec 1978**

Hochschule der Künste, Theatersaal, Berlin, Germany

Saschko Gawriloff, violin; Lothar Broddack, piano

Taglied**1998** 6 min

for cello and piano

9790202519622 **Cello, Piano****World Premiere: 12 Mar 1998**

Sender Freies Berlin, Berlin, Germany

Georg Faust, cello; Rolf Koenen, piano

Tiento II**1972** 6 min

for organ

9790202512104 **Organ****World Premiere: 23 May 1973**

Kaiser-Friedrich-Gedächtniskirche, Berlin, Germany

Frank Michael Beyer, organ;

Toccata in Re**1952** 9 min

for organ

9790202516997 **Organ**

Toccaten sub communione**1970** 8 min

for organ

9790202511282 **Organ****World Premiere: 15 Jun 1970**

Lorenzkirche, Nürnberg, Germany

Peter Schwarz, organ;

Wie ein fernes Lied**2004/05** 3 min

for solo oboe

CHORAL

Canticum Mose et Agni

1976

12 min

for eight-part unaccompanied choir

Text: Mose 2/15; Revelation of St. John 15,1-4 (L-G)

9790202513200 **SSAATTBB (Score)**

World Premiere: 16 Jul 1977

Berlin, Germany

Monteverdi Choir

Conductor: John Eliot Gardiner

Et resurrexit

Chor Motetten

2001/02

21 min

for twelve-part mixed chorus a cappella

Text: (L)

"... the work Frank Michael Beyer had been commissioned to write ... had almost classical sound qualities: masterly accuracy, clear audibility of structure and melodic warmth. One could say that Beyer sings in the traditional, elaborate manner of the Ancients, projecting forth to eternity, using all his knowledge and taste." (Klaus Geitel, Berliner Morgenpost, 19.03.2003)

"It is interesting to see how the intricate counterpoint is integrated into a sound in motion; the words, rather than being interpreted, are surrounded by an shining aura." (Peter Uehling, Berliner Zeitung, 18.03.2003)

"Between narration and contemplation it becomes apparent that when centering around the idea of resurrection, the music enters a state of excited suspense – a suspense which balances friction and harmony within the category of highly complex music." (Sybill Mahlke, Der Tagesspiegel, 18.03.2003)

9790202530719 **(Choral Score) (Latin)**

9790202530702 **(Choral Score) (Latin)**

World premiere complete: 12 Mar 2010

Peterskirche, Leipzig, Germany

MDR Rundfunkchor

Conductor: Howard Arman

Maior Angelis

1970

8 min

for soprano, female chorus and ensemble

Text: first chapter of the Hebräerbrief (L)

3fl.afl-org-db

World Premiere: 04 Oct 1970

Kaiser-Friedrich-Gedächtniskirche, Berlin, Germany

Catherine Gayer, soprano; Kammerchor Ernst Senff

Conductor: Frank Michael Beyer