

Lutz Glandien

Berlin composer Lutz Glandien's musical background is found in the tradition of '70s and '80s experimental German song theatre. From 1977 to 1983 he was the pianist and composer of the Dresden based *Schicht Theatre*, who even then were mining the frontier between Song and Theatre and experimenting with multimedia forms.

After studying contemporary composition at the "Hanns Eisler" music college and in the masterclass for composition at the Academy of Art in Berlin (1979-1985), Glandien began composing works for chamber ensembles, symphony orchestras and solo instruments, one of which, the *Concert for Tuba and Orchestra* (1987) written for tuba player Michael Vogt, led to many other works for and collaborations with this exceptional performer.

By the end of the 1980s Glandien was beginning to turn away from conventional forms of classical composition, designing and building new instruments and moving into the production of electroacoustic music, his compositional work relocating from the writing desk to the music studio. A selection of his internationally acclaimed electroacoustic compositions appear on the CDs *Scenes from no Marriage* (1994 ReR Megacorp, London) and *Lutz Glandien* (1995 Wergo, Mainz).

During the 1990s he established the *Elsenstudio Berlin*, in which he created music and soundtracks for numerous radio dramas, documentaries, art videos and exhibitions. He also created a number of sound installations for public spaces in collaboration with the Berlin architect Malte Lüders.

An acquaintance with English drummer and producer Chris Cutler initiated a number of collaborations with musicians from improvising and avant-gard rock circles, manifested in the formation of the *Electric Trio* (1997), *p53* (CD 1995) and the song project *Domestic Stories* (CD 1992. Both ReR). In the studio productions that followed, *The 5th Elephant* (2002) and *Lost in Rooms* (2003, both ReR) he gradually evolved and fine-tuned a new approach to composition. The works produced using a virtual collage technique he calls 'virtualelectric stories'.

Since 2000 he has written and produced music for contemporary dance ensembles, including *Rubato*, Berlin, *Jin Xing Dance Theatre*, Shanghai and *Akira Kasail*, Tokyo. His collaboration with Berlin instrument-builder Bernhard Deutz marks a reconsideration of tonal instrumental composition and in 2007 he released *Kyomei*, a collection of pieces using Deutz's custom-built instruments.

Lutz Glandien has been awarded a number of composition prizes and stipendia from various bodies in Paris, Berlin, Cologne, Aarhus, Tokyo and others.

(Further information on www.lutzglandien.de)