

## **GLARE – Press comments**

*Richard Morrison, The Times, Nov. 17 2014:*

Terrifying and terrific. I can't remember a more gripping 75 minutes of avant-garde music-theatre than Glare. [...] A tumultuous beast of a score, embracing techno-beats and industrial-level noise as well as deceptively sweet moments for acoustic instruments. That may suggest musical anarchy, but Eichberg weaves all these complex elements together with scrupulous care. [...] The sex and violence scenes aren't for maiden aunts, but everyone else should see this.

*Richard Whitehouse, Classical Source, 14 Nov. 2014:*

an opera that is among the most thought-provoking to be seen at the Linbury during recent seasons, and one whose relevance to the debate about just where the human race might be headed cannot be gainsaid.

*Stephen Pritchard, The Guardian, 23 November 2014:*

We are being invited to question our assumptions about one another and who we can trust in a world where technology is making alternative realities increasingly possible. It's a dark and occasionally crass piece, but it does come close to achieving its claim to be a "taut thriller". [...] Laced with electronics and brimming with interesting sonorities, it is occasionally violent but often very beautiful. [...] It's a disturbing 75 minutes, strikingly contemporary but with many nods to operatic inheritance, not least an almost Mozartian quartet, sung stock-still, each character reflecting on their hapless predicaments.

*Leo West, The Upcoming, 17 Nov. 2014:*

As with Eichberg's previous work, the score challenges, with crunchy harmonies and orchestration that does not defy convention, but pushes its boundaries nonetheless. Along with melodic romantic strings, there are hip-hop drum licks and unmistakably Scandinavian electronic basslines that are always surprising. Eichberg does a good job of making you feel the tension that the characters do. [...] If you ever wondered whether opera has a place in contemporary culture, Glare might convince you it does.

*Graham Rogers, The Stage, 17 November 2014:*

Glare's exploration of our digital-age obsession with perfection, and human relationships with artificial intelligence, is mature and provocative, offering new thoughts on a Hollywood hot topic. [...] An intense, sometimes disturbing, experience, driven by Danish-German composer Eichberg's throbbing, techno-infused and melodic score,

*Mary Grace Nguyen, Trem FEM Blog, Nov. 14 2014:*

With craftsmanship, Eichberg's score meshes together atmospheric sounds which neatly tie in the interactions of its characters and stress the deeper questions the opera asks such as what is real? What is natural? What constitutes as a person? [...] A grand slamming way to debut at the Royal Opera House