



BOOSEY & HAWKES

Brett DEAN

Brett Dean

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If Brett Dean were a writer, he would belong to the category of keen and committed observers. His hallmark would be clarity of statement in a sophisticated yet comprehensible language characterised by humanity. Although it is not surprising to find such character attributes in a composer and musician, it is astounding that the composer Brett Dean can communicate so directly in a musical language that is unconditionally contemporary. This may be due to the open-mindedness of a man for whom it is not enough to write music for music's sake but who wants to present to an audience his love of playfulness, pensive reflection and emotional engagement. The spectator experiences this range like a kaleidoscope in the ballet *One of a Kind*; *hundreds and thousands* focuses on building a bridge to popular music; and *Carlo* is evocative of the sensibility of the Renaissance. Dean's compositions *Intimate Decisions* and *Beggars and Angels* were inspired by cycles of works of the same title by his wife, the painter Heather Betts. The instrumentation of these pieces could not be more contrasting (solo viola and symphony orchestra), yet they both equally demonstrate the imaginative power of Brett Dean's music.

*Wäre er Literat, würde man ihn in die Kategorie des aufmerksamen und engagierten Beobachters einordnen. Seine Markenzeichen wären klare Aussagen bei einer hochartifiziellen aber dennoch verständlichen Sprache, geprägt vom Denken im Sinne der Menschlichkeit. – Überraschend ist nicht, derartige Attribute bei einem Musiker und Komponisten wiederzufinden, verblüffend ist eher, daß eine Musiksprache, die vorbehaltlos der Gegenwart verpflichtet ist, sich durch den Komponisten Brett Dean derartig unmittelbar mitteilt. Das mag mit der Weltoffenheit des Menschen zu tun haben, dem es nicht genug ist, Musik um der Musik willen zu schreiben, sondern der sich seinem Publikum in aller Spielfreude, Nachdenklichkeit und Emotionalität präsentieren will. Kaleidoskopartig erlebt der Zuhörer all dieses in dem Ballett *One of a Kind*. Focussiert wird der Brückenschlag zur populären Musik in *hundreds and thousands*, die Sensibilität von Renaissanceklängen in *Carlo*. Durch gleichnamige Zyklen seiner Frau, der Malerin Heather Betts, inspiriert, entstanden mit *Intimate Decisions* und *Beggars and Angels* Werke, die von ihrer Besetzung (Viola solo und großes Orchester) nicht von größerer Polarität sein könnten, aber gleichermaßen von der imaginären Kraft der Musik Brett Deans zeugen.*

Reinhold Dusella (English translation: Gloria Custance)

Australian composer and viola player Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic Orchestra for fourteen years. Brett returned to Australia in 2000 to concentrate on his growing compositional activities, and his works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz, Andrey Boreyko and Simone Young. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings of his wife Heather Betts.

Brett Dean began composing in 1988, initially working on experimental film and radio projects and as an improvising performer. He became established as a composer in his own right through works such his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo. He has since been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others.

Recent highlights for Brett Dean have included the European premiere at the 2007 BBC Proms of a commission for chorus and orchestra called *Vexations and Devotions*, with the BBC Symphony Orchestra and Chorus, Gondwana Voices and conducted by David Robertson. Earlier in 2007, Dean's violin concerto *The Lost Art of Letter Writing*, co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, was premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean himself, and only a few weeks earlier the Birmingham Contemporary Music Group premiered *Wolf-Lieder* for ensemble and mezzo-soprano.

Brett Dean is currently Artistic Director of the Australian National Academy of Music and continues a varied musical life as a performer alongside his composing, appearing widely as soloist, chamber musician and conductor. Since 2005 Dean has been performing his own *Viola Concerto* as soloist, notably with the BBC Symphony

Orchestra, Los Angeles Philharmonic, Sydney Symphony, Orchestre National de Lyon, Hamburg Philharmonic, BBC Philharmonic, West Australian Symphony and Malaysian Philharmonic. He has performed numerous premieres of solo and chamber works by some of the leading composers of our time and has also appeared as soloist with the Berlin Philharmonic, RSO Frankfurt and Montreal Symphony. Dean has conducted a number of orchestras and ensembles in his own music as well as contemporary and twentieth century works, including the Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, BBC Philharmonic, West Australian Symphony, Netherlands Chamber Orchestra, Swedish Chamber Orchestra and Birmingham Contemporary Music Group.

In 2007/8, Dean composed a Carol for the Choir of King's College Cambridge and was featured with the RSO Stuttgart including premieres of his music, performances as a soloist and conducting a new music concert. The Ensemble Wien–Berlin will tour his new sextet through the German speaking countries in 2008, and a song cycle for baritone and orchestra will be premiered by the Royal Liverpool Philharmonic. Further ahead he is writing new works for Midori, the Australian String Quartet, Eighth Blackbird Chicago, the Australia Ensemble, and an opera *Bliss*, based on Peter Carey's novel of the same name, for Opera Australia.

Brett Dean's music has been recorded for BIS and ABC Classics and 2007/8 sees the release of two new discs on BIS, the first with the Sydney Symphony including his *Viola Concerto*, and the second with the Swedish Chamber Orchestra including *Carlo*.

Brett Dean is published exclusively by Boosey & Hawkes / Bote & Bock. As a violist and conductor/composer he is managed by Intermusica.

June 2008

Der australische Komponist und Bratschist Brett Dean siedelte 1984 nach seinem Studium in Brisbane nach Deutschland über, wo er 14 Jahre lang den Berliner Philharmonikern als ständiges Mitglied angehörte. Im Jahr 2000 kehrte Dean nach Australien zurück, um sich stärker dem Komponieren zu widmen. Heute erfreuen sich seine Werke großer Aufmerksamkeit; Dirigenten wie Sir Simon Rattle, Markus Stenz, Andrey Boreyko und Simone Young setzen sich für ihre Aufführung ein. Dean, der zu den international meistaufgeführten Komponisten seiner Generation gehört, lässt sich in seinen Werken oft von literarischen, politischen oder visuellen Impulsen anregen. Eine Reihe seiner Kompositionen etwa sind von Gemälden seiner Lebensgefährtin Heather Betts inspiriert.

Brett Dean begann seine Tätigkeit als Komponist im Jahr 1988; zu seinen ersten Projekten zählten Radio- und Filmmusiken sowie Improvisationsprojekte. Durch Werke wie sein Klarinettenkonzert Ariel's Music, das vom International Rostrum of Composers der UNESCO ausgezeichnet wurde, oder das von der Musik Carlo Gesualdos inspirierte Stück Carlo für Streicher, Sampler und Tonband errang er internationale Anerkennung als Komponist. Seither erhielt er Aufträge u.a. von den Berliner Philharmonikern, dem Koninklijk Concertgebouworkest, dem Los Angeles Philharmonic, den BBC Proms, dem Lucerne Festival, den Stockholmer Philharmonikern, der Kölner Philharmonie, dem BBC Symphony, dem Melbourne Symphony oder dem Sydney Symphony Orchestra.

Zu den jüngsten herausragenden Ereignissen in Deans Laufbahn zählte die Europapremiere eines Auftragswerkes für Chor und Orchester mit dem Titel Vexations and Devotions bei den BBC Proms 2007 unter der Leitung von David Robertson, mit dem BBC Symphony Orchestra & Chorus sowie den Gondwana Voices. Zuvor kam 2007 Deans Violinkonzert The Lost Art of Letter Writing, entstanden in gemeinsamem Auftrag der Kölner und der Stockholmer Philharmonie, durch Frank Peter Zimmermann und das Koninklijk Concertgebouworkest unter Deans eigener Leitung zur Uraufführung; nur wenige Wochen früher hob die Birmingham Contemporary Music Group Wolf-Lieder für Ensemble und Mezzosopran aus der Taufe.

Brett Dean ist gegenwärtig Künstlerischer Leiter der Australian National Academy of Music und setzt, neben dem Komponieren, seine vielseitige Tätigkeit als Interpret fort, wobei er als Konzertsolist,

Kammermusiker und Dirigent auftritt. Seit 2005 spielt Dean den Solopart seines eigenen Bratschenkonzerts, so u.a. zusammen mit dem BBC Symphony Orchestra, dem Los Angeles Philharmonic, dem Sydney Symphony Orchestra, dem Orchestre National de Lyon, dem Philharmonischen Staatsorchester Hamburg, dem BBC Philharmonic, dem West Australian Symphony Orchestra und dem Malaysian Philharmonic. Er hat zahlreiche Solo- und Kammermusikwerke führender Komponisten unserer Zeit zur Uraufführung gebracht und als Solist mit den Berliner Philharmonikern, dem hr-Sinfonieorchester und dem Montreal Symphony Orchestra konzertiert. Als Dirigent leitete er sowohl Aufführungen eigener Kompositionen als auch von zeitgenössischen Werken sowie solchen der klassischen Moderne, u.a. mit dem Los Angeles Philharmonic, dem Koninklijk Concertgebouworkest, dem Melbourne Symphony Orchestra, dem BBC Philharmonic, dem West Australian Symphony Orchestra, dem Niederländischen und dem Schwedischen Kammerorchester und der Birmingham Contemporary Music Group.

In der Saison 2007/08 komponierte Dean ein Stück für den Chor des King's College Cambridge und war Residence-Künstler beim Radio-Sinfonieorchester Stuttgart des SWR, mit Erstaufführungen eigener Werke sowie Auftritten als Solist, Kammermusiker und als Dirigent eines Konzerts mit neuer Musik. Das Ensemble Wien–Berlin präsentiert im Herbst 2008 sein neues Sextett in den deutschsprachigen Ländern, und ein Liederzyklus für Bariton und Orchester kommt beim Royal Liverpool Philharmonic Orchestra zur Uraufführung. Zu Deans künftigen Projekten zählen neue Werke für Midori, das Australian String Quartet, für Eighth Blackbird Chicago, das Australia Ensemble sowie, für Opera Australia, das Bühnenwerk Bliss nach Peter Careys gleichnamigem Roman.

Einspielungen von Deans Musik liegen u.a. bei den Labels BIS und ABC Classics vor. 2007/08 erscheinen zwei neue CDs bei BIS, eine mit dem Sydney Symphony Orchestra und dem Bratschenkonzert, die andere mit dem Schwedischen Kammerorchester und Carlo.

Brett Deans Kompositionen erscheinen exklusiv im Verlag Boosey & Hawkes / Bote & Bock. Als Bratscher und Dirigent/ Komponist wird er vom Künstlermanagement Intermusica betreut.

Juni 2008

Woodwind

picc	piccolo
fl	flute
afl	alto flute
ob	oboe
corA	cor Anglais (English horn)
cl	clarinet (in A or B flat)
bcl	bass clarinet
Ebcl	clarinet in E flat
dbcl	double bass clarinet
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
barsax	baritone saxophone
bn	bassoon
dbn	double bassoon or contrabassoon

Brass

hn	horn
crt	cornet
flgn	flugelhorn
tpt	trumpet
trbn	trombone
btrbn	bass trombone

Percussion

BD	bass drum
bl	block
cast	castanets
chin.cym	Chinese cymbal
crot	crotales
cym	cymbal
dr	drum
glsp	glockenspiel
perc	percussion
SD	snare drum
susp.cym	suspended cymbal (single)
t.bells	tubular bells
tamb	tambourine
tam-t	tam-tam
TD	tenor drum
tgl	triangle
timp	timpani
tom-t	tom-toms
tpl.bl	temple block(s)
vib	vibraphone
wdbl	woodblock(s)
xyl	xylophone

Keyboards

cel	celesta
pft	piano
kbd	keyboard
synth	synthesizer

Strings

gtr	guitar
vln	violin
vla	viola
vlc	cello
db	double bass or contrabass

Voices

colS	coloratura soprano
S	soprano
M	mezzo-soprano
A	alto
T	tenor
lyrBar	lyric baritone
Bar	baritone
BBar	bass baritone
B	bass

Languages

E	English
F	French
G	German
I	Italian

Others

elec.	electric
lg	large
med	medium
min.	minimum
sm	small

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

fl.ob.cl.bn-hn.tpt.trbn.tuba-perc-other-vlnl.vlnll.vla.vlc.db

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.

Composer's notes for most works can be found at www.boosey.com/Dean

Bliss

2004/06–07/09–10

150 min

Opera

Text: Libretto by Amanda Holden after the novel by Peter Carey (1981) (E)

singers–dancers–chorus–orchestra–electronics

World Premiere: Feb 2010 (planned)

Opera House, Sydney, Australia

One of a Kind

1998

70 min

Ballet in three acts for solo cello and tape

With additional music by Carlo Gesualdo, Benjamin Britten, David Hykes and Simon Hunt

*“... a fascinating work with a strong coherence.” (De Telegraaf, 30 Apr 1998)**“... very expressive: the cellist haunts, reacts, taps, makes sounds like breaking icicles, he blows sound bubbles that explode. This rich landscape of sounds is determining the dance; rhythm and dynamics are directing the movements.” (De Volkskrant, 07 May 1998)**“A storm of music rages across the stage. This is sparkling, dance and music compete for superiority.” (Trouw, 07 May 1998)***World Premiere: 05 May 1998**

Den Haag, Netherlands

Jiří Kylian, choreographer

Lucent Dans Theater

Pieter Wispelwey, cello



(Photo: Cordula Groth)

Amphitheatre**2000**

11 min

Scene for orchestra

2(II=picc).afl(=picc).2.heckelphone(or corA ad lib).1.bcl.dbcl.3.dbn-
4.4.3.1-timp.perc(3):I=3roto-toms/crot/TD/SD/t.bells/marimba/xyl/
cyms; II=7tuned gongs/2tam-t(med,lg)/chin.cym/4susp.cym/SD;
III=4tom-t/lg BD/2susp.cym/chin.cym/SD/vib/steel drums-harp-strings

"It is a beautifully conceived work that, despite its brevity, generates an expansive timelessness that conjures up the imposing landscapes of Sibelius. Dean's deft handling of a large orchestra is immediately appealing, yet the work has layers of structural and expressive complexity that beckon further hearing." (Bronwen Arthur, The Australian, 19 Jun 2000)

"Amphitheatre encompasses clarity and succinctness in its brief musical message... It was a lesson in substance." (Jeremy Vincent, The Australian, 11 May 2001)

M-2025-3050-4 Full score**World Premiere: 16 Jun 2000**

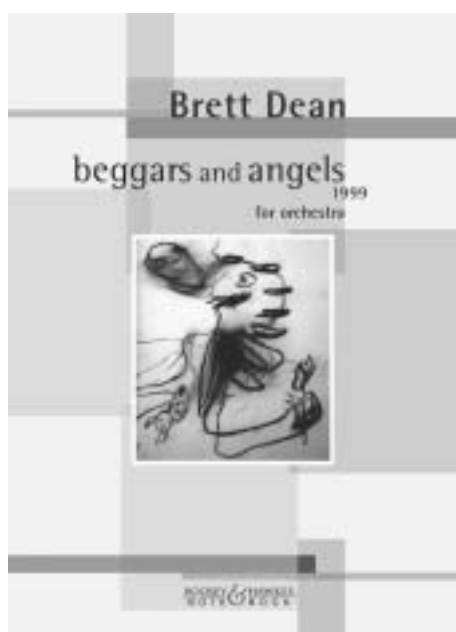
Concert Hall, Brisbane, Australia
Queensland Symphony Orchestra
Conductor: Daniel Harding

**Amphitheatre
(version for reduced orchestra)****2000**

11 min

Scene for orchestra

2(II=picc).afl(=picc).2.corA(=heckelphone ad lib).1.bcl.dbcl.2.dbn-
4.3.3.1-timp.perc(3):I=3roto-toms/crot/TD/SD/t.bells/marimba/xyl/
cyms; II=7tuned gongs/2tam-t(med,lg)/chin.cym/4susp.cym/SD;
III=4tom-t/lg BD/2susp.cym/chin.cym/SD/vib/steel drums-harp-strings



M-2025-2162-5

Beggars and Angels**1999**

26 min

Music for orchestra

4(I,II,III=picc,IV=af).3(III=corA).4(II=Ebcl,III,IV=bcl).3(III=dbn)–6.4.3.1–
 timp.perc(4):I=vib/xyl/glsp/roto-toms/sizzle cym/2chin.cym/rainpipe/
 ratchet/2bongos/SD; II=drum kit/t.bells/cyms/3chin.cym/lg BD/tamb/
 4tuned metal plates; III=3tam-t/5tom-t/2chin.cym/5susp.cym/whip/
 2tgl/SD/TD/tamb/3wdbl/roto-toms/cabaca; IV=marimba/3tgl/crot/SD/
 lg BD/t.bells/2metal lids/3wdbl/ratchet/2chin.cym/5tuned metal plates–
 harp–pft(=cel)–strings

“... an exciting soundscape that has a breadth of conception and a unified sense of structure that places Dean at the forefront of 21st century musical creativity.” (Barbara Hebden, Courier-Mail, 08 Nov 1999)

“In the first part of the tone poem Brett Dean portrays the restlessness, the unease and the hopelessness of the beggars on the street with aggressive rhythmic patterns and motives. Gradually the angels enter – consoling and demonic at the same time in the twinkling dusk. The two worlds attack one another, trading places without coalescing. The piece disappears in string flageolet notes with rhythmic flourishes as a decoy: hope as an illusion. The orchestral practitioner Brett Dean knows exactly what he can demand of an orchestra, in terms of divisions of instrumental groupings, superimposition of rhythm and melody, array of tonal colour, brilliance and discipline.” (Ellen Kohlhaas, Frankfurter Allgemeine Zeitung, 07 Feb 2000)

M-2025-2162-5 Study Score**World Premiere: 04 Nov 1999**

Melbourne, Australia

Melbourne Symphony Orchestra

Conductor: Markus Stenz

Between Moments**2003**

6 min

Music for orchestra, in memory of Cameron Retchford

2(II=picc).1.corA.0.0–3.1.3.0–perc(3):I=vib/sm tam-t(or gong)/
 sm susp.cym/glsp; II=cym/lg tam-t/lg susp.cym/glsp;
 III=BD/med susp.cym/field dr/glsp–harp–pft–strings

“... a short, contemplative work, with restrained dynamics, long sustained sounds and subtle instrumental timbres. Atmospheric, controlled and sensitive...” (Courier Mail, 10 Jun 2003)

World Premiere: 07 Jun 2003

QPAC Concert Hall, Brisbane, Australia

Queensland Youth Symphony Orchestra

Conductor: John Curro

Ceremonial**2003**

8 min

for orchestra

3(II,III=picc).3(III=corA).2.bcl.2.dbn-4.2.3.1-perc(4):I=timp/BD/rattle/alu-foil; II=vib/crot(2octaves)/gongspiel/tuned gongs(F2,G2)/seed-rattle; III=marimba/bass marimba/tam-t/2chin.cym/3susp.cym(lg to med/sm); IV=marimba/lg chin.tom-t/2tom-t(med,high)/2bongos(high)/2tgl(sm)/3Peking opera cym(susp)-harp-cel-pft-strings(min.14.12.10.8.6; 2nd vln desks 3-6 also play perc:sm bells/sleigh bells/house keys/sm containers of stones/toy bells etc.)

World Premiere: 09 May 2003

Perth, Australia

West Australian Symphony Orchestra

Conductor: Matthias Bamert

Dispersal**2001**

5 min

for orchestra

3(I,II,III=picc).3(III=corA).3(II,III=bcl).3(III=dbn)-4.3.picc tpt.3.1-timp (=whip/tamb).perc(3):I=xyl/vib/glsp/2tgl/lg BD; II=marimba/crot/brake dr/tamb/piece of corrugated iron; III=SD/4susp.cym/sizzle cym/2TD(or low tom-t)/2bongos/pedal BD/tam-t/t.bells-harp-pft-harmonium-strings

"Dispersal is a powerful statement if ever there was one from a five-minute orchestral work. Deriving its title from the mass slaughter and driving out of Aborigines from their homelands, it begins with a tremendous maelstrom of disconnected sounds – stabs, shocks and searing outbursts – which give way to reveal a shadowy, eerie hymn setting..." (Graham Strahle, The Australian, 16 Nov 2001)

World Premiere: 09 Nov 2001

Festival Theatre, Adelaide, Australia

Adelaide Symphony Orchestra

Conductor: David Alan Miller

Komarov's Fall**2006**

7 min

for orchestra

2.2picc.3.corA.2.Ebcl.bcl.2.dbn-6.3.2.btrbn.1-timp(=whip).perc(5): I=marimba/BD/alu-foil; II=xyl/glsp/5wdbl/3tom-t/crot(2octaves)/alu-foil; III=glsp/1crot/susp.cym/hi-hat/SD/sand paper; IV=vib/tam-t/alu-foil; V=tuned gongs/SD/med chin.cym/thundersheet/alu-foil-2harp-cel-strings

World Premiere: 16 Mar 2006

Philharmonie, Berlin, Germany

Berliner Philharmoniker

Conductor: Sir Simon Rattle

Moments of Bliss

2004

25 min

for orchestra

4(IV=picc).3(III=corA).4(II=Ebcl,III=bcl,IV=dbcl).3(II=whirly tube,III=dbn)–
4.3.3.1–timp.perc(4):I=vib/SD/sizzle cym/tgl/3gongs/7cowbells;
II=lg tam-t/5tom-t/3bongos/5susp.cym(incl.1sizzle cym)/whip/
marimba(shared with IV)/glass chimes/tamb/tuned gong/
whirly tube; III=sm tam-t/xyl/glsp/SD/lion's roar/4t.bells/tuned gong;
IV=BD/marimba/full drum kit/glsp/2tgl/1crot/tuned gong–2harp–
elec.git–pft(=cel)–MIDI kbd(using Ableton LIVE via Mac computer)–
strings(16.14.12.10.8; pincipal 1st vln=elec.vln; 2vln,vla,vlc=whirly
tube; 1 female 2nd vln="Wheel of Fortune"; all vlc,db require a medium
soft timp stick)

"Moments of Bliss [is] an orchestral suite drawn from an opera that Dean is writing based on Peter Carey's novel, Bliss. Introducing the work, (Markus) Stenz called it 'a true 21st-century piece', and in many ways it's an apt description, particularly in the use of sound effects and tape sequences. These ideas are hardly new in themselves, of course, but Dean manages to blend the electronic and the acoustic sounds in a fashion that makes previous attempts seem like a rehearsal for their real possibilities. He also backs it with some sensational instrumental writing, especially for bass and contrabass clarinet. I can't wait for the full opera." (Martin Ball, The Australian, 06 Dec 2004)

"This new score mirrors some Mahler characteristics: a huge orchestra, some extraordinary solos and unexpected instrumental combinations, a mixture of severely serious and popular music and an all embracing impression of sobre resignation. On its first outing, the work received a warm response; yet another substantial product from the MSO's active composer in residence." (Clive O'Connell, The Age, 04 Dec 2004)

World Premiere: 02 Dec 2004

Hamer Hall, Melbourne, Australia
Melbourne Symphony Orchestra
Conductor: Markus Stenz



With Sir Simon Rattle,
after a performance
of *Carlo* (Photo:
Reinhard Friedrich)

Parteitag**2004/05**

11 min

Music for orchestral groups and video

Video by Cazerine Barry

GROUP I: 1.1.1.1.bcl.1-2.0.picc tpt.2.1-perc(2):vib/glsp/crot(2octaves)/
 med tam-t/very sm susp.cym//4tom-t/SD/pedal BD/5susp.cym
 (1crash,1ride,1med chin.cym,1lg Peking opera cym,1sizzle.cym);
 GROUP II: 1.1.0.Ebcl.dbcl.0.dbn-2.0.picc tpt.1.btrbn.1-perc(2):
 glsp/5tuned gongs(D1,E flat1,G flat1,B flat1,E flat2)/SD/pedalBD/
 4susp.cym(1crash,1ride,1lg chin.cym,1med Peking opera cym)/
 lg tam-t/rain maker//1small susp.cym/steel drums(2pans, chromatic
 from E2 to C sharp4)/crot(2octaves); GROUP III: 4antiphonal tpt
 (placed singularly, separately and antiphonally, equidistant from the
 other groups); GROUP IV: timp.perc(1):glsp/4tom-t/SD/BD/pedal BD/
 4susp.cym(1crash,1ride,1sm chin.cym,1sm Peking Opera cym)/
 sm tam-t-MIDI kbd(4loudspeakers)-strings(min.14.12.10.8.6); oboists
 and members of the string section also play 4 plastic whirly tubes and
 6 empty wine glasses of differing sizes (with thin tgl beaters)

World Premiere: 03 Jun 2005

Westergasfabriek, Amsterdam, Netherlands

Royal Concertgebouw Orchestra

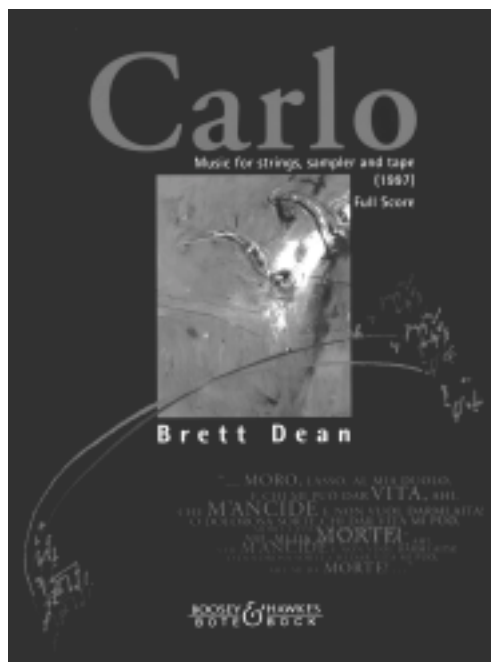
Conductor: Markus Stenz

Three Memorials

for orchestra

20 min

Dispersal – Ceremonial – Komarov's Fall
 (see single work entries)



M-2025-3040-5

Carlo**1997**

21 min

Music for strings, sampler and tape

strings(8.0.3.3.1)–sampler–tape(CD)

(also: version for strings and live chorus)

"... a mesmeric score that shows again why Dean is perhaps the most significant of all Australian composers. It stands out as one of an increasingly small number of pieces that successfully mix live and electronic performance. The music, at once haunted and haunting, opens with taped Gesualdo and expands in every direction with strings that are by turns wispy and scorching." (John Allison, The Times, 31 Oct 2001)

"Dean's treatment [of Gesualdan motifs] is brilliantly imaginative, the splintering of vocal harmony into the screams and moans of Gesualdo's victims forming a particularly graphic climax." (The Times, May 1998)

"The best piece was Carlo. The strings mimic, fuse with and distort Gesualdo's gestures. A strange 20th century beauty emerges." (Evening Standard, May 1998)

M-2025-3040-5 Full score**World Premiere: 05 Dec 1997**

Huntington Winery, Mudgee, Australia

Australian Chamber Orchestra

Conductor: Brett Dean

Etüdenfest**2000**

10 min

for string orchestra with offstage piano

pft(offstage)–strings(9.0.3.3.1)

"Etüdenfest takes as its starting point a series of the simplest technical exercises that young string players learn. Imaginatively varied and built upon, these little studies are given incarnations that are as intriguing and tricky as the originals are tedious..." (Neville Cohn, West Australian, 17 Nov 2000)

"There was ecstasy and dread... It all adds up to a chilling experience, a kind of spiritual tremble, something of a shadow across a grave." (John Carmody, Sun Herald, 26 Nov 2000)

World Premiere: 10 Nov 2000

Concert Hall, Brisbane, Australia

Australian Chamber Orchestra

Conductor: Richard Tognetti

Game over**2000**

13 min

for instrumental soloists, string orchestra and electronics

cl(=bcl)–elec.gtr–perc(1):susp.cym/tom-t/chin.cym/2tam-t/SD/hi-hat/pedal BD–
pft–elec.vln.vlc.db–strings(min.4.4.3.3.1)–multi track tape–CD player*“Game Over is the composer’s musical treatise against that most vacuous of television culture’s genres, the game show... [and] stood out for the finely wrought complexity of its orchestral textures.” (Metropolitan)***World Premiere: 08 Apr 2000**

University of Iowa, Hansher Auditorium, Iowa City, United States

Bang on a Can

Australian Chamber Orchestra

Conductor: Brett Dean

Pastoral Symphony**2000**

17 min

for chamber orchestra

1(=picc).1.2(I=Ebcl,bcl,II=bcl).1(=dbn,flexatone)–
2.2(I=picc tpt).1(=flexatone).1(=flexatone)–perc(2):I=4tom-t/
4susp.cym/SD/pedal BD/2bongos/2roto-toms/crot/marimba/tgl/
tam-t; II=vib/xyl/glsp/crot/sm chin.cym/BD/alu-foil/thundersheet–
pft–kbd sampler–strings(5.5.4.3.2 or 6.6.4.4.2)–CD player*“In his Pastoral Symphony Dean expresses his complex feelings about the desecration of the environment. Sweet chirping birds heard on a sampler lose their natural habitat as the bulldozers move in. But what makes this score, which Dean conducted expertly, fascinating is that the industrial sounds proved as enticing as the natural ones. The work ends in thick, harsh clouds of rusty electronics that are, in their way, as attractively nuanced (if a whole lot louder) as the delicate angel sounds of the quintet [Voices of Angels].” (Mark Swed, Los Angeles Times, 19 Oct 2006)***M-2025-2152-6 Full score****World Premiere: 09 Feb 2001**

Maison de Radio France, Paris, France

Ensemble Modern

Conductor: Stefan Asbury

Shadow Music**2002**

21 min

for small orchestra

2(I,II=afl,II=picc).2(II=corA).2(I,II=bcl).2–2.2.btrbn.0–timp(=tamb/
chin.cym/tpl.bl/BD).perc(1):vib/tom-t/tgl/wdbl/SD/talking dr/
BD/susp.cym/chin.cym/tam-t/maracas/whip/glsp/crot–harp–
strings(min.10.8.6.4.2; 3vlnII also play water gongs and susp.cym;
2vlnII also play bowed crot)*“... a substantial, three-movement work, full of sombre sonorities, which gradually gains in musical weight.” (The Guardian, 07 Jul 2003)*

"An orchestral soundscape in three movements, Shadow Music finds Dean in increasingly confident voice. There's nothing identifiably Antipodean about the accent, but his balance of form and content shows that 15 years as a violist with the Berlin Philharmonic were not wasted. The title suggests an indeterminate, often dark atmosphere, which the music amply embroiders. In 'Prelude', staccato rumblings cast long, shadowy lines that coalesce in an abrupt crescendo. 'Forgotten garden' is a dense hothouse of sound, full of ideas that sustain and renew themselves. 'Voices and Shadows' begins with atmospheric bowed crotales, before following trombone and contrabassoon into the bowels of the orchestra. Dean knows how to lead the ear..." (Andrew Clark, Financial Times, 09 Jul 2003)

World Premiere: 13 Jun 2002

Malthouse Theatre, Melbourne, Australia
Melbourne Symphony Orchestra
Conductor: Markus Stenz

Short Stories

2005

12 min

Five interludes for string orchestra

"Interwoven between, and sometimes within, the [Vivaldi Flute] concertos was the world premiere of Brett Dean's Short Stories. Cleverly utilising a range of effects, including pizzicatti, glissandi and whispering harmonics, these evocative, tightly structured miniatures are, for the most part, brooding and unsettling, dominated by a threatening, nervous energy that occasionally swells up into frenzied outbursts. Only the elegiac, Arvo Pärt-like finale, Arietta, offers any sense of relief, albeit fleeting and unresolved. Once again, Dean proves that he is a composer with a distinctive voice and singular vision." (Murray Black, The Australian, 04 Jul 2005)

"[Dean's] miniature stories are a rich amalgam of images and sonorities. His string essays proceeded in stealthy fashion. The plucked strings seemed to conspire in whispers before converging onto a meshed canvas of solo melodies and glissandi, the sounds made by sliding a finger along a string. The celestial mood eventually succumbed to combative episodes. This is a finely crafted work." (Xenia Hanusiak, Herald Sun, 06 Jul 2005)

M-2025-3189-1 Full score

World Premiere: 02 Jul 2005

City Recital Hall, Sydney, Australia
Australian Chamber Orchestra
Conductor: Richard Tognetti

Testament

2008

14 min

Music for orchestra, after 'Testament' for twelve violas (2002)

2(I,II=picc).2.2.2-2.2.0.0-timp-strings

World Premiere: 07 Mar 2008

Federation Concert Hall, Hobart, Australia
Tasmanian Symphony Orchestra
Sebastian Lang-Lessing

Ariel's Music**1995**

25 min

for solo clarinet and orchestra

3(II,III=picc).2.0.3(III=dbn)-4.2.2.1-timp.perc(3):I=4susp.cym/
 4tom-t/4wdbl/tabor(or lg SD)/2tgl(sm,lg)/ratchet; II=4tom-t/t.bells/
 BD/SD/tam-t/glsp/whip/susp.cym; III=4susp.cym/crot/tamb/5tom-t-
 harp-pft(=cel)-strings(min.12.10.8.6.5)

"... a monumental and chillingly effective work, dedicated to Ariel Glaser, who died of AIDS in 1988 at the age of seven... The composer has uncommon skill in orchestration and describes a very emotional situation with contemporary music that is both sympathetic and powerful but never offensive." (Theodore Jahn, International Clarinet Journal, Feb 2000)

World Premiere: 29 Sep 1995

Concert Hall, Brisbane, Australia

Paul Dean, clarinet

Queensland Symphony Orchestra

Conductor: Markus Stenz

The Lost Art of Letter Writing**2006**

38 min

for violin and orchestra

3(I,III=picc,II=af).2(I,II=corA).2(II=bcl).bcl.2(II=dbn)-4.2.ttrbn.btrbn.1-
 timp(=sm bells,toy bells etc).perc(4):I=marimba/steel dr/3susp.cym/
 med water gong/sm bells/toy bells etc; II=marimba/steel dr/3susp.
 chin.cym/sm tam-t/2tgl/rain maker/TD(or lg tom-t)/sm bells/toy
 bells etc; III=vib/glsp/3susp.cym/sizzle cym/tam-t/4tuned gongs/
 water gong(med-sm)/sm bells/toy bells etc; IV=glsp/crot(2octaves)/
 tamb/1tuned gong/sm water gong/BD/pedal DB/4tom-t/SD/hi-hat/
 t.bells/sm bells/toy bells etc-harp-pft(prepared)-upright pft(=cel)-
 strings(14.12.10.8.6)

"Dean is certainly not one of those composers whose works disappear from the repertoire after their premieres... His writing is brilliant and at the same time perfectly playable for the string instrument. Zimmermann indulges in his solo part; he brings the lyrical passages to life with subtle reservation. The Lost Art of Letter Writing is a most sincere and substantial work - it is art which needs neither pretension nor gimmicks." (Shirley Apthorp, Financial Times, 11 Mar 2007)

World Premiere: 08 Mar 2007

Philharmonie, Köln, Germany

Frank Peter Zimmermann, violin

Royal Concertgebouw Orchestra

Conductor: Brett Dean

The Siduri Dances**2007**

Music for solo flute and string orchestra

Viola Concerto**2004**

27 min

3(I,III=picc,II=picc,afl).2(II=corA).2(II=bcl).2(II=dbn)-3.2.2.1-timp.perc(3):I=vib/5tom-t/SD/vibraslap/2tgl/sandpaper; II=xyl/sm tam-t/3chin.cym/5susp.cym/BD/tamb/5tuned gongs/3crot; III=marimba/crot(2octaves)/wdbl/tpl.bl/chin.cym/lg tam-t/cowbell/whip-harp-cel-pft-strings(12.10.8.6.5)

"Dean is a top-flight viola player as well as an upwardly mobile composer. His new Viola Concerto is a substantial affair, elegantly proportioned and full of colourful musical imagery." (Andrew Clements, The Guardian, 21 Apr 2005)

"Dean has written something as personal as one would expect. The haunting and arresting sounds are all his own, and bright colours suggest a strong connection to his country's landscape. Indeed, the peaceful close, in which the previously hectic solo viola emerges purified, evokes a lullaby in which the earth seems to be singing itself to sleep." (John Allison, The Times, 19 Apr 2005)

World Premiere: 15 Apr 2005

Barbican Hall, London, United Kingdom

Brett Dean, viola

BBC Symphony Orchestra

Conductor: Rumon Gamba

Water Music**2004**

28 min

for saxophone quartet and chamber orchestra

solli ssax,asax,tsax,barsax; tpt-perc(4):I=tam-t/vib/timp/susp.cym(sm,lg)/glsp/SD/BD/tuned gong; II=tam-t/sizzle cym/sm susp.cym; III=crot/sm bells/med susp.cym/mark tree/med thundersheet; IV=crot/sm bells/lg susp.cym/lg thundersheet (all perc play water bowls in different sizes and water gongs)-pft(=MIDI keyboards)-strings

"Even as the instruments first come into view, a murmur ripples through the audience: a podium with a huge variety of percussion instruments and four water tanks equipped with hoses through which air is blown. Diffuse, computer-programmed sounds emanate from the keyboard and unusual techniques produce atmospheric shades from the strings and saxophones... Everything scintillates and vibrates, solidifies into a vivid body of sound, and then catapults a monstrous energy into the air. Bold rhythms roll over the music like waves... The audience was thrilled, congratulating the musicians with loud bravos." (Christine Gehringer, Badische Neueste Nachrichten, 16 Jun 2004)

World Premiere: 18 Mar 2004

Konserthus, Örebro, Sweden

Raschèr Saxophone Quartet

Swedish Chamber Orchestra

Conductor: Christopher Lyndon-Gee

Bell and Anti-Bell**2001**

14 min

(From Parables, Lullabies and Secrets)
for children's choir and small orchestra

Text: Michael Leunig (E)

Sound design by Paul Healy

perc(2):I=susp.cym/tam-t/vib/timp/hi-hat/SD/tom-t/chin.cym/crot/
xyl/pedal BD/tamb/bongos; II=glsp/t.bells/crot-2harp-strings-
prerecorded CD-sampler

World Premiere: 07 Jul 2001

Concert Hall, Melbourne, Australia

Gondwana Voices

Australian Chamber Orchestra

Conductor: Lyn Williams

Songs of Joy**2008**

20 min

for baritone and orchestra

Text: Amanda Holden (E)

3.2.3.2-4.2.3.1-timp.perc(3)-harp-elec.git-strings

World Premiere: 02 Oct 2008

Philharmonic Hall, Liverpool, UK

Peter Coleman-Wright, baritone

Royal Liverpool Philharmonic Orchestra

Conductor: Sir Simon Rattle

Vexations and Devotions**2005**

35 min

for SATB choir, children's choir and large orchestra

Watching Others – Bell and Anti-Bell – The Path to Your Door

Text: Michael Leunig, Dorothy Porter; additional texts compiled by the composer (E)

2(II=afI).picc(=afI).2.corA.2.bcl.dbcl.2.dbn-4.3.2.btrbn.1-
timp(=1 susp.chin.cym).perc(3):I=vib/glsp/5t.bells/SD/hi-hat/
pedal BD/2tom-t/1 susp.chin.cym/tam-t/wdbl; II=crot(2octaves)/
gongspiel(1 octave:C3-C4)/BD/bongos/tamb/rainmaker/1 susp.cym(sm)/
flexatone; III=marimba/glsp/tom-t/susp.cym/mark tree/ whip/flexatone-
2harp-pft(=cel)-MIDI kbd(with sound engineer)-strings(16.14.12.10.8;
min.14.12.10.8.7); 2bn also play mouth organs; members of the choirs
also play 6 tuned bells, 4 water gongs and 5 alu-foils

"The often-repeated accusation that modern music has nothing to do with real life does not apply to this piece: in the same way that Mahler once used the sounds of nature, Dean blends in the sounds of civilisation, such as an answer phone message, with a highly complex musical structure; balancing various stylistic levels with virtuosity. Dean uses material such as the empty formulations of an announcement of business goals, as well as the existentially profound poems of Michael Leunig – contrasts that the composer then picks out in his music. Quasi-symphonic TV channel-zapping opens out into tortured sacred choral mumbling; a strangely transformed children's song overturns into an apocalyptic sound inferno. For the finale, Dean has composed a disturbing Misterioso, like an emotional ecstasy from a time gone by. This is music as a critique of civilisation, and it works because it has an autonomous strength. A powerful piece." (Stuttgarter Zeitung, 15 Mar 2008)

World Premiere: 17 Feb 2006

Concert Hall, Perth, Australia
 Gondwana Voices
 West Australian Symphony Orchestra Chorus
 West Australian Symphony Orchestra
 Conductor: Matthias Bamert

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Dream Sequence

2008

14 min

Music for ensemble

1(=picc).1(=corA).1.bcl.1–2.1.btrbn.0–perc(2):l=vib/crot(2octaves)/
 BD/tgl(sm)/sandpaper/lg sheet of newspaper(susp); ll=marimba/
 SD/4tom-t/4susp.cym/sizzle cym/tam-t/rainmaker–harp–pft(=cel)–
 strings(1.1.1.1.1)

World Premiere: 20 Jun 2008

Theaterhaus T1, Stuttgart, Germany
 Radio-Sinfonieorchester Stuttgart des SWR
 Conductor: Brett Dean

Eclipse

2003

20 min

for string quartet

"Eclipse was written in reaction to the 'Tampa Crisis' of 2001... The human drama at the heart of this power play is depicted programmatically throughout three unbroken movements... The [players] held the audience in a lengthy silence after the quartet's last chord." (Lydia Steier, klassik-in-berlin.de, Oct 2004)

M-2025-3150-1 Score & parts

World Premiere: 02 Dec 2003

Philharmonie, Köln, Germany
 Aurn Quartett

New work**2009**

10 min

for string quintet

2vln.2vla.vlc

World Premiere: Oct 2009 (planned)

Australian String Quartet

New work**in preparation**

for mixed sextet

fl.cl-perc-pft-vln(=vla).vlc

World Premiere: 2011/12 (planned)

Eighth Blackbird / Australia Ensemble

Night Window**1993**

22 min

Music for clarinet, viola and piano

cl(=bcl)-vla-pft

"Night Window, which is influenced by a painting by Dean's wife and deals with states of mind after dark. It is an atmospheric piece skilfully scored and cleverly constructed which opens with wonderfully dark bass clarinet lines paired with dense viola writing, the piano is edgy and with often staccato sounds. It has a jazz and a thirties feel to some of the writing and is reminiscent of impressionistic French works of Milhaud and others such as the jazzy Martinů pieces of the time. It also brings to mind some of the great jazz wind soloists but all in a distinctive original package." (Garth Wilshere, chambermusic.co.nz, 17 Aug 2005)

M-2025-1993-6 Score & parts**World Premiere: 25 Jul 1993**

Brisbane, Australia

Paul Dean, clarinet; Brett Dean, viola; Stephen Emmerson, piano

Night's Journey**1997**

12 min

for four trombones

M-2025-1991-2 Playing score**World Premiere: 04 Oct 1997**

Bielefeld, Germany

Triton Trombone Quartet

Polysomnography**2007**

17 min

Music for piano and wind quintet

fl.ob.cl.bn-hn-pft

World Premiere: 07 Sep 2008

Lukaskirche, Luzern, Switzerland

Ensemble Wien-Berlin

Lars Vogt, piano

Recollections**2006**

14 min

for ensemble

0.0.1.0-1.0.0.0-perc(1):BD/pedal BD/3tom-t/SD/tam-t/4susp.cym/
vib/3tuned gongs(B flat,B,C1)-pft-strings(1.0.1.1.1)

"Top-class chamber music – Dean's setting combines different aspects of memory: memory resonating in a single phrase, momentary shocks or mysterious reverie. He translated into a score how three gong strokes unfold their harmony and colour. The last movement features a quotation from Clara Schumann, held in suspense behind an 'avantgarde' veil – a wonderful artistic device from the composer, whose piece was cheered like a home victory." (Olaf Weiden, Kölnische Rundschau, 19 Jun 2006)

M-2025-3204-1 Study score**World Premiere: 18 Jun 2006**

Kraftwerk, Heimbach, Germany

Sharon Kam, clarinet; Marie-Luise Neunecker, horn; Hans-Kristian

Kjos Sørensen, percussion; Antje Weithaas, violin; Hartmut Rhode,

viola; Tanja Tetzlaff, cello; Yasunori Kawahara, double bass; Alexander

Lonquich, piano

some birthday...**1992**

14 min

for two violas and cello

"With some birthday... Dean shows his humorous side. This piece transports the old 'Happy Birthday to You!' into new and unexpected realms of expression. The result is preposterous, bewildering and extremely funny." (Berliner Morgenpost, 01 Jul 1994)

M-2025-2158-8 Playing score**World Premiere: 04 May 1992**

BKA, Berlin, Germany

Brett Dean, viola; Walter Küssner, viola; Anna Carewe, cello

Testament**2002**

14 min

for twelve violas

"Testament relates to Beethoven's desperate document written in Heiligenstadt. Bows without rosin whisper and scrape like Beethoven's erratic quill, quotes from the Rasumovsky Quartets and the Eroica flutter past in a shadowy manner, disturbingly like broken fragments in Beethoven's own failing ears. Dean's intimate experience with his colleagues, the instrument and the entire orchestra is composed into the work. The twelve instrumentalists, each with independent soloistic voices, sound together more like a hundred. This fascinating, multi-layered portrait-homage to the Berliners and their Beethoven style was the centrepiece of an electrifying concert." (Ellen Kohlhaas, Frankfurter Allgemeine Zeitung, 18 Jun 2003)

"Dean's Testament touched on Beethovenian profundity." (Sybill Mahlke, Der Tagesspiegel, 13 Jun 2003)

M-2025-3095-5 Full Score**World Premiere: 11 Jun 2003**

Philharmonie, Kammermusiksaal, Berlin, Germany
Philharmonische Bratschen Berlin

Three Pieces for Eight Horns**1998**

14 min

M-2025-1990-5 Score & parts**World Premiere: 27 Oct 1998**

Philharmonie, Kammermusiksaal, Berlin, Germany
Horn players of the Berlin Philharmonic
Conductor: Brett Dean

Twelve Angry Men**1996**

18 min

for twelve cellos

"Twelve Angry Men takes the expressive qualities of 12 cellos and casts them as musical versions of the 12 jurors in Sidney Lumet's 1957 film of the same name... It's a great starting point for a piece of music and Dean's fine musical instincts turned string sounds into palpable human drama." (Harriet Cunningham, Sydney Morning Herald, 17 Jan 2005)

World Premiere: 19 Feb 1997

Philharmonie, Berlin, Germany
Die 12 Cellisten der Berliner Philharmoniker

Voices of Angels**1996**

26 min

for violin, viola, cello, double bass and piano

"This quintet occupies an emotional landscape that is rich in character, suggestive of the creatures the composer is celebrating, packed with quicksilver touches and also vehement and driving segments that reinforce the intended image of a different angel to the cherub of sentimental religiosity." (Clive O'Connell, The Age, 19 June 2002)

M-2025-1992-9 Score & parts**World Premiere: 12 Jun 1996**

Philharmonie, Kammermusiksaal, Berlin, Germany
 Mi-Kyung Lee, violin; Brett Dean, viola; Ludwig Quandt, cello;
 Esko Laine, double bass; Imogen Cooper, piano

Wendezeit**1988**

5 min

(Homage to F.C.)

for five violas

World Premiere: 09 Sep 2004

National Academy of Music, Melbourne, Australia
 Students of the National Academy of Music
 Conductor: Brett Dean

ENSEMBLE AND CHAMBER WITH VOICE(S)**Sparge la morte****2006**

14 min

for solo cello, vocal consort and tape,
 after Gesualdo's madrigal

Text: Gesualdo's madrigal of the same title, from his 4th book of madrigals (I)

World Premiere: 09 Mar 2006

Carnegie Hall, Zankel Hall, New York, United States
 Maya Beiser, cello
 Lionheart Vocal Ensemble

Winter Songs**2000**

15 min

for tenor and wind quintet

Text: based on poems of e.e.cummings (E)

fl(=picc, afl).ob(=corA).cl(=bcl).bn-hn

"The poems chosen by the composer are late, dark and gnomic (even by cummings's standards) and the half-hour of music they inspire is emotionally charged and on a symphonic scale. The vocal line travels from a whisper to a scream. Dean writes for the quintet as though it is an orchestra, drawing from the players an astonishing variety of texture and colour." (Andrew Ford, Limelight, Jan 2004)

M-2025-2151-9 Full score**World Premiere: 30 Jan 2001**

Philharmonie, Kammermusiksaal, Berlin, Germany

Scott Weir, tenor

Philharmonisches Bläserquintett Berlin

Conductor: Hermann Bäumer

Wolf-Lieder**2006**

22 min

for soprano and ensemble

Text: Emanuel Geibel, Hugo Wolf, Jana de Boniface, Charles Bukowski, Paul Heyse (G)

1(=picc, afl).1(=corA).2(l=Ebcl, ll=bcl).1(=dbn)-1.1.btrbn.0-perc(2):
l=crot(C1-B1)/2susp.chin.cym(lg, sm)/marimba/t.bells/plastic ruler/
tam-t/wdbl/tp.l.bl/sizzle cym/SD/5tuned gongs(A flat, B flat, A, H, C1);
ll=vib/3susp.cym(lg, med, sm)/tam-t/BD/SD/3tom-t/high bongo/
4metal lids/plastic ruler-harp-pft-strings

"Dean's five-movement cycle is a hyper-sensitive, thrillingly imaginative exploration of Wolf's music and his madness... At its heart is the poem that sparked Dean's imagination, When Hugo Wolf went mad, by the American beat poet Charles Bukowski. Its brutal and violent lines juxtapose Wolf's dementia with the scarcely less deranged reaction of a fictitious landlady. Vibraphone and harp reverberate through a whirling vortex of dark bass woodwind and strings. Sound is constantly bent and refracted as Dean creates a fusion of three viewpoints: that of the suffering composer, the landlady, and of us, the horrified onlookers. The five pieces together form a beautifully ordered collage of a disordered mind. The music expires in string tremolos and a voice that is little more than a death rattle. To achieve all this with such subtlety reveals the true stature of a composer whose violin and viola concertos will be premiered this year." (Hilary Finch, The Times, 17 Jan 2007)

World Premiere: 14 Jan 2007

CBSO Centre, Birmingham, UK

Valdine Anderson, soprano

Birmingham Contemporary Music Group

Conductor: Sakari Oramo

Poems and Prayers

2006

15 min

for mezzo-soprano and piano

Text: Michael Leunig (E)

World Premiere: 07 Aug 2006

Mozarteum, Salzburg, Austria

Magdalena Kožená, mezzo-soprano; Malcolm Martineau, piano

PIANO

Equality

2004

3 min

for solo piano with speaking part

Text: Michael Leunig (E)

M-2025-3167-9

World Premiere: 10 Jul 2004

Pittville Pump Room, Cheltenham, United Kingdom

Sara Nicolls, piano

Prayer

2005

3 min

for solo piano with speaking part

Text: Michael Leunig (E)



With Markus Stenz (Photo: Boosey & Hawkes)

Demons

2004

7 min

for solo flute

M-2025-3166-2

World Premiere: 02 May 2004

Seoul, Korea

Sharon Bezaly, flute

Huntington Eulogy

2001

15 min

for cello and piano

M-2025-3065-8

World Premiere: 17 Jan 2002

Bridgewater Hall, Manchester, United Kingdom

Alban Gerhardt, cello; Steven Osborne, piano

Intimate Decisions

1996

10 min

for solo viola

*"Intimate Decisions communicated fervor and mastery of instrumental colour."
(Melbourne Age, 30 Jun 1997)*

"The work evolved from a series of bare intervals into an unstoppable wave of energy. The climax was an impassioned outburst, but the end of the piece returned to the private unease of the opening: a haunting melody, played with whistle-like harmonics, which gradually ebbed into silence." (The Guardian, May 2002)

M-2025-1994-3

World Premiere: 21 Jun 1997

Leicester, United Kingdom

Brett Dean, viola

New work

2009

15 min

for violin and piano

World Premiere: 2009/10 (planned)

Midori, violin

Three Caprichos after Goya**2003**

6 min

for solo guitar

Que sacrificio – Dios la perdone: Y era su madre – No te escaparás

M-2025-3191-4

World Premiere: 06 Sep 2003

Staatsgalerie, Stuttgart, Germany

Jürgen Ruck, guitar

CHORAL**Katz und Spatz****1999/2002**

8 min

for eight-part mixed chorus

Text: Sophia von Wilcken, and excerpts from Adolf Hoffmeister's libretto for Hans Krása's opera "Brundibár" (G)

SSAATTBB chorus

"Dean's brief work has a centred emotional impact, due partly to the muttered sounds that pepper the opening pages and the later oscillation between sudden strident bursts and very quiet passages. There is no attempt to mimic the physical awfulness of the Jewish Holocaust experience; rather, the work makes its impact by understatement, hinting at horrors rather than spelling them out and reaching its final bars by snuffing out the various individual voices until an awful silence prevails; a highly effective and affecting piece." (Melbourne Age)

M-2025-3068-9 Choral score

World Premiere: 13 Apr 2002

Stockholm, Sweden

Swedish Radio Choir

Conductor: Tonu Kaljuste

Now Comes the Dawn**2007**

4 min

for mixed chorus

Text: Richard Watson Gilder (E)

treble I/II, alto, tenor, bass; may also be performed by SSATB choir

M-2025-3208-9

World Premiere: 24 Dec 2007

King's College Chapel, Cambridge, UK

Choir of King's College

Conductor: Stephen Cleobury

Tracks and Traces

2002

9 min

Four Songs for children's choir, based on texts by indigenous Australians

Text: Ernie Dingo, Debby Barben, Grandfather Koori, Michael Leunig (E)
three- and four-part treble choir

World Premiere: **25 Jan 2003**

Angel Place Recital Hall, Sydney, Australia
Gondwana Voices
Conductor: Lyn Williams

MISCELLANEOUS WORKS

hundreds and thousands

1999

39 min

for five-track tape

Text: Alistair Noon (E)

World Premiere: **30 Dec 1999**

Kulturforum, Berlin, Germany
Berliner Philharmoniker (sound installation)



(Photo:
Noosa Weekender Magazine)

Buy Now, Pay Later!

by Tim Freedman

7 min

arranged for voice and ensemble (2002)

Text: Tim Freedman (E)

perc(1):SD/2tom-t/3susp.cym/hi-hat/pedal BD/tam-t(or deep gong;
much of perc part ad lib)-pft-strings(one 2nd vln plays 2t.bells)

World Premiere: 06 Feb 2003

Town Hall, Wollongong, Australia

Tim Freedman, voice

Members of the Australian Chamber Orchestra

Die Fledermaus**Overture**

8 min

by Johann Strauß

arrangement for octet (1988)

cl, bn, hn, 2 vln, vla, vc, db

World Premiere: 1988

Scharoun Ensemble

Till Eulenspiegels lustige Streiche

by Richard Strauss

9 min

arrangement for nonet (1995)

fl, cl, bn, hn, 2 vln, vla, vc, db

[Published by Edition Peters]

World Premiere: 11 Feb 1996

Philharmonie, Köln, Germany

Scharoun Ensemble

**Amphitheatre / Ariel's Music /
Beggars and Angels**

Paul Dean / Melbourne Symphony
Orchestra / Markus Stenz
ABC Classics 476 160-6

Ariel's Music

Paul Dean / Queensland Symphony
Orchestra / Richard Mills
ABC Classics 456 678-2

**Carlo / Pastoral Symphony /
Water Music**

Raschèr Saxophone Quartet /
Swedish Chamber Orchestra /
HK Gruber

The Siduri Dances

Sharon Bezaly / Swedish Chamber
Orchestra / Brett Dean
BIS-CD (in preparation)

Demons

Sharon Bezaly
BIS-SACD-1459

hundreds and thousands

Berliner Festspiele
Kai Schmidt production

Intimate Decisions

Brett Dean

Komarov's Fall

Sydney Symphony / Hugh Wolff

Twelve Angry Men

The Cellists of the Sydney Symphony /
Brett Dean

Viola Concerto

Brett Dean / Sydney Symphony /
Simone Young
SSO 200702 / BIS-CD-1696

Komarov's Fall

Berliner Philharmoniker /
Sir Simon Rattle
EMI Classics 3 59382 2

Night's Journey

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