

Brett Dean



Brett Dean Photo © Mark Coulsen

Music as Protest and Remembrance. On Brett Dean's Work as a Composer
The fact that art does not arise from a cultural vacuum but is inspired by its environment as well as the social and cultural reality around it is a crucial aspect of Brett Dean's work as a composer. His musical language, which, though highly sophisticated, always remains intelligible, exploits the possibilities of musical style to create intellectual references to the past or the present, while Dean often alludes to these references in the titles of his works – sometimes as a mere association, sometimes in the form of a comment. It is only the composer's profound knowledge of the possibilities of instrumentation that allow him to achieve such effects of musical language.

Born in 1961 in Brisbane, the principal concern of the Australian composer has been to explore melodic lines in all their different forms, varying their characters, placing them in different contexts – from sketchy melodic courses to expanding them into a broad band of sound – or dissolving them into progressions of microintervallic tones. An example of this is the first of the Winter Songs for tenor and brass quintet based on poems by E.E. Cummings (2000), a piece which evolves from single melodic threads from the individual instruments which become intertwined to form a dynamic fabric to which the tenor is added as an independent tonal colour. As in other works, harmony is primarily generated by the interaction of melodic elements that are superimposed onto each other, developing instrumental textures of varying tonal colours and sometimes – as in the orchestral piece Dispersal (2001) – growing into aggressive agglomerations, dynamic masses of sound and layers offset against one another.

The graphic moulding of Dean's melodic lines is most prominent in works featuring the human voice or solo instruments. While the latter may be a reflection of Dean's intimate knowledge of the demands of solo performance (attributable to his experience as a violist), it also shows a certain proclivity towards traditional concerto writing. The way in which the solo parts are given the leading voice of the musical discourse in works such as the clarinet concerto Ariel's Music (1995), his Viola Concerto (2005) or the violin concerto The Lost Art of Letter Writing (2006), lends the music its storytelling character. The titles of Dean's compositions suggest a particular focus on musical discourse, often including references to sources of inspiration or impulses beyond the music itself. While Ariel's Music, for example, owes its

title to the first name of a young woman who died of AIDS, the Pastoral Symphony for ensemble and tape (2000) focusses on the contrast between unspoiled nature and pollution. The orchestral work Ceremonial (2003) represents a personal protest against the violence of terrorism and war; the string quartet Eclipse (2003) is Dean's response to the dramatic incidents concerning the refugees known as the 'Boat people' in the Indian Ocean; Vexations and Devotions for chorus, children's chorus and orchestra (2005) throws a critical glance on the empty phrases used in the world of financial capitalism to conceal the pursuit of profit; and, finally, The Lost Art of Letter Writing is a work about the culture of letter writing which is about to die out as a result of increasing digitalisation.

Owing to the highly associative way in which he treats the tonal settings unfolding in his music, Dean manages to make these ambitious themes audible on the content level of the music. In the Pastoral Symphony, for instance, he creates a frightening, oppressing effect by using complex sound effects such as clusters charged with noise, before letting the music fade away into dry, wooden colours – symbolic of natural beauty which has been destroyed but which is then resurrected for a brief moment in the form of bird calls added from a tape. Overlaying these wooden colours of sound, a trumpet cantilena is heard that expresses a sense of mourning. Ariel's Music is another work which can be seen as a piece of funeral music. This is achieved by the declamatory motif of a major ninth when the solo clarinet is introduced; the motif, played in various guises, is affectively associated with the expression of mourning. Apart from these instances, the jazz elements in Moments of Bliss for orchestra and electronics (2004) – an instrumental anticipation of the opera Bliss, which, based on Peter Carey's novel, is currently being written – or the tonal layers taken from Carlo Gesualdo's madrigal Moro, lasso in Carlo for 15 strings, sampler and tape (1997) demonstrate that Dean is not only able to draw upon other stylistic elements, those that differ strongly from his own musical idiom, but is also capable of integrating them into his music in a seamless manner by exploiting their tonal logic for his writing. Vexations and Devotions, which features fragments of language that are electronically fed into the music, is a good example of this approach. One basic idea underlying these processes is an attempt to shape musical works as vital forms of cultural memory, as vehicles for protest and recollection. This is apparent, for example, in the way in which different stylistic techniques are referred to in The Lost Art of Letter Writing or in the quotation from Clara Schumann which pervades the ensemble work Recollections (2006) as a fragment of memory. If this attempt is successful, the form of recollection itself becomes part of the cultural memory bank, thereby inspiring future art.

Stefan Drees, 2009 (translation: Andreas Goebel)

OPERAS

Bliss

2004/06-07/09

2 hr 30 min

Opera in three acts

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

Major roles: 3S,M,3T,2Bar,BBar; minor roles: 2S,T,Bar; dancers; chorus (up to 48 voices);

3(I,III=picc,II=afi),2(II=corA,whirly tube).3(II=bcl,III=bcl,dbcl).3(III=dbn)

-4.2.2ttbn.btbn.1-timp(=sm tgl,lg

cym).perc(3):I=vib/tam-t/crot(2octaves)/tamb/7cowbell/3tuned

gong/sizzle.cym/Chin.cym/lion's roar/seed rattle; II=dr kit(SD/pedal

BD/hi-hat/4tom-t/3bongo/susp.cym/sizzle.cym)/4wdbl/glsp/1tuned

gong/whip/tam-t(sm)/whirly tube; III=marimba/BD/2tgl(lg,sm)/ratchet/rainmaker/2tuned

gong/t.bells/glsp/vibra-slap/bell tree/police whistle/duck call-harp-pft(=cel)-elec.git-MIDI

kbd-strings(min.12.10.8.6.4, last desk players of vln1&2 also to play whirly tubes;

On-stage: cl, vln, git, upright piano; elec.vln

"The first standing ovation was for Peter Coleman-Wright's warm, wry, beautifully sung performance in the role of Harry Joy, the advertising tycoon who descends into a modern Dante's hell on realising the extent of his life's dysfunctionality. The second was for composer Brett Dean and librettist Amanda Holden ... Bliss is a significant work and unusual in operatic terms for the amount of plot detail that Holden works into the narrative. The work holds the attention to the end, sustained by Dean's wonderful score. To his well-known skills as an orchestral composer, Dean has added an under-utilised empathy for the voice. The sung lines drive the musical and dramatic pace, underscored by beautifully detailed instrumental textures, wrought with an innate feeling for the expressive power of instrumental timbre, watched over by counterpoint and fine motivic workmanship. Conductor Elgar Howarth realises these with precision and sensitivity." (Peter McCallum, Sydney Morning Herald, 15 Mar 2010)

"At the end of Friday night's world premiere of Bliss, after a long and involving performance in which all the components seamlessly worked as one, it was heartening to realise that, yes, here is an Australian opera so secure in form and purpose, it should, given care, live and flourish in all cultural climates for years. This is not to say it is necessarily an 'easy' work to understand. On the contrary, the technical and harmonic complexities of Brett Dean's lyrical score, matched in words by Amanda Holden's masterly distillation of Peter Carey's original novel, demand much of an audience ... Carey's story of Harry, the advertising executive who dies for nine minutes and returns to life only to find his family and professional existence a living hell, may have been written 30 years ago, but its message of the perils of materialism inherent in us all, still resound. The beauty of Neil Armfield's focused, flowing production is how effortlessly yet meaningfully it propels us into Harry's personal inferno ... Peter Coleman-Wright, as adroit an actor as he is singer, takes us from darkness to light with unerring brilliance of character and vocal assurance. It was as if he had been singing the role for years ... Brett Dean's score pulses with energy and bristles with invention and clarity. There is special beauty, too, in the elegiac ending, as Harry and Honey sing rapturously of their simple and, indeed, blissful, world. In itself, Bliss can only add joy to the operatic firmament. Long may it live." (Michael Shmith, The Age, 15 Mar 2010)

"The premiere of Bliss promised to be an important landmark in contemporary Australian classical music. In the foyer on opening night, politicians and media personalities rubbed shoulders with performing artists and prominent arts administrators. Many of Australia's leading composers were in attendance to support their colleague ... A coalescence of Australian artistic talent has created a compelling opera. Bliss was performed with an assurance and confidence that is rare on any opening night. Although Dean and his librettist Amanda Holden considered Carey's multi-layered novel an ideal operatic subject, I had my doubts. Dean and Holden confounded my scepticism. It is still recognisably Carey's work but it has been successfully transferred into an operatic context ... Bliss also displays Dean's mastery of orchestral colours. Bluesy muted trumpet and jazzy drum beats greet the arrival of the call-girl Honey Barbara. Disturbing tutti shrieks often accompany moments of high drama. But Dean employs his orchestration talents for higher purposes. Shades of light and dark match the emotions of the characters. Great care was taken to ensure the text was heard clearly over the multi-hued music. Neil Armfield's direction, on the other hand, is based on an economy of means. Everything is focused on telling the story with clarity and precision

World Premiere: 12 Mar 2010

Opera House, Sydney, Australia

Neil Armfield, director; Opera Australia Chorus / Australian Opera and Ballet Orchestra

Conductor: Elgar Howarth

BALLETS

One of a Kind

1998

1 hr 10 min

Ballet in three acts for solo cello and tape

"... 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

Jiri Kylian, choreographer; Lucent Dans Theater; Pieter Wispelwey, cello

FULL ORCHESTRA

Amphitheatre

2000

11 min

Scene for orchestra

2(II=picc).af(=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/xy/ly/ms; 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)

9790202530504 **Orchestra (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).af(=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/xy/ly/ms; 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

Beggars and Angels

1999

26 min

Music for orchestra

4(I,II,III=picc,IV=afi).3(III=corA).4(II=Ebcl,III,IV=bcl).3(III=dbn)
-6.4.3.1-timp.perc(4):I=vib/xy/ly/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

"Beggars and Angels is at once an aggressive pictorial and ethereal journey, taking in a huge orchestral force. Played in one continuous breath, but with a decisive shift in mood midway through, the work delights in its expansive physical framework... [and] pushes its emotions in all directions." (Jeremy Vincent, The Australian, 08 Nov 1999)

"... 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 Hebdan, Courier-Mail, 08 Nov 1999)

9790202521625 **Orchestra (Study Score)**

World Premiere: 04 Nov 1999

Melbourne, VIC, 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

(second part of the orchestral triptych Three Memorials)

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

(first part of the orchestral triptych Three Memorials)

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

FULL ORCHESTRA 6

Fire Music

2011

30 min

Music for orchestra

4(III,IV=picc).3(III=corA).3(III=bcl).3(III=dbn)-4.4.2.btrbn.1-timp.perc(4):I=vib/tam-t/SD/hi
hat/whip/4tpl.bl/tpl bowl/3wine bottles/3tom-t/vibraslap/2tgl/whirly tube; II=marimba(4.3
octaves)/lg BD/SD/3susp.cym/1tuned gong/hi hat/tpl bowl/plastic water bottle/tamb/crot;
III(orch Group I)=med thunder sheet/SD/glsp/3susp.cym/tpl bowl/1wine bottle/whirly
tube; IV(orch Group II)=lg thunder sheet/SD/glsp/4susp.cym(incl. 1sizzle cym)/tpl
bowl/1wine bottle/whirly tube-harp-pft-MIDI kbd-elec.gtr-strings(15.13.11.9.6);
taken from above, 3 groups of players are to be situated in the hall: GROUP I:
fl3.tpt3.perc3; GROUP II: fl4.tpt4.perc4; GROUP III: solo string quartet

*"Fire Music is inspired by the bushfires that ravaged Australia a couple of years ago. It is
possible, of course, to extricate this image from the musical experience, but otherwise it was
not difficult to hear how the fire took hold of the grass, leapt up to the treetops and set entire
forests aflame, before the flutes – spread out over stage and gallery – sowed the seeds of a
more beautiful world."*

Dagens Nyheter

*"a fascinating, effective piece, brilliantly performed ... The ominously rumbling introduction
creates the sensation that something terrible is coming this way, a feeling that is enhanced by
an electric guitar solo. The combination of large orchestra and three instrumental groups
distributed around the auditorium builds a sonic topography that reinforces the drama of the
piece."*

Svenska Dagbladet

*"Dean doesn't stop at the ashes and smoke – the very devastation – but studies the role of fire
in Australia's history, in the smoking rituals of the aborigines and other traditional ceremonies.
He often takes this kind of dramatic historical event as the departure point of his
compositions, but then lets the music take over on the strength of its own inherent logic."*

Arbetarbladet

World Premiere: 10 Nov 2011

Konserthuset, Stora salen, Stockholm, Sweden

Royal Stockholm Philharmonic Orchestra

Conductor: Sakari Oramo

Komarov's Fall

2006

7 min

(third part of the orchestral triptych Three Memorials)

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: Simon Rattle

FULL ORCHESTRA 6

Moments of Bliss

1. Hotel Room (Awakening); 2. Heart of the Matter; 3. Knocking at the Hellgate; 4. Far
2004 25 min

for orchestra and electronics

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/gisp/SD/lion's roar/4t.bells/tuned
gong; IV=BD/marimba/full drum kit/gisp/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 timpani 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 sombre 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)

"Dean's brilliant sense of humour comes to the fore in a suite of extracts from a forthcoming opera based on Peter Carey's novel Bliss... For this story of an Australian advertising executive who thinks he has died and gone to hell, Dean combines street noise, advertising jingles and air-conditioning hum in a hellist potpourri of modern life that climaxes in a convulsive orchestral heart attack. If Dean's vocal writing is half as expressive, he could be on course to produce the first great landmark opera of the 21st century." (Guardian, 18 June 2007)

World Premiere: 02 Dec 2004

Hamer Hall, Melbourne, VIC, Australia

Melbourne Symphony Orchestra

Conductor: Markus Stenz

FULL ORCHESTRA 7

Parteitag - Music for orchestra

2005/11

11 min

2.2.1.Ebcl.dbcl.1.dbn—4.0.2piccpt.4.2—
timp.perc(5):I=vib/gisp/crot(2octaves)/tam-t(med)/1susp.cym(very sm);
II=4tom-t/SD/pedal BD/5susp.cym(crash,ride,med Chin,lg Peking Opera,sizzle);
III=gisp/5tuned gongs/SD/pedal BD/4susp.cym(crash,ride,lg Chin,med Peking
Opera)/tam-t(lg)/rain maker; IV=1susp.cym(sm)/steel dr(2pans)/crot(2octaves);
V=gisp/4tom-t/BD/SD/pedal BD/4susp.cym(crash,ride,sm Chin,sm Peking
Opera)/tam-t(sm)—MIDI kbd—strings(min.14.12.10.8.6); 4 antiphonal tpt;
4 whirly tubes & 6 wine glasses (differente sizes) to be played by the oboists and
members of the string section

World premiere of version: 29 Apr 2011

Concertgebouw, Amsterdam, Netherlands

Royal Concertgebouw Orchestra

Conductor: Stefan Asbury

Parteitag - Music for orchestral groups and optional video

2004/05

11 min

Text: Video by Cazerine Barry

GROUP I:1.1.1.bcl.1-2.0.picc tpt.2.1-perc(2):vib/gisp/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):gisp/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#4)/crot(2octaves); GROUP III:4antiphonal
tpt(placed singularly, separately and antiphonally, equidistant from the other groups);
GROUP IV:timp.perc(1):gisp/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

2001/03/06

20 min

I. Dispersal; II. Ceremonial; III. Komarov's Fall

FULL ORCHESTRA 7

CHAMBER ORCHESTRA

Between the spaces in the sky (In Memoriam Richard Hickox)

2011 8 min

for string orchestra

World premiere of version: 29 Jun 2011

Plasterers' Hall, London, United Kingdom

City of London Sinfonia

Conductor: Michael Collins

Carlo

1997 21 min

Music for strings and sampler

strings(8.0.3.3.1)-sampler (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)

9790202530405 (Full score)

World Premiere: 05 Dec 1997

Huntington Winery, Mudgee, Australia

Australian Chamber Orchestra

Conductor: Brett Dean

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

CHAMBER ORCHESTRA 8

Pastoral Symphony

2000 17 min

for chamber orchestra

1(=picc).1.2(1=Ebcl,bcl,1l=bcl).1(=dbn,flexatone)-2.2(1=picc
tpt).1(=flexatone).1(=flexatone)-perc(2):1=4tom-t/4susp.cym/SD/pedal
BD/2bongos/2roto-toms/crot/marimba/tgl/tam-t; 1l=vib/xyl/glsp/crot/sm
chin.cym/BD/alu-foil/thundersheet-pft-kbd sampler-strings(3.3.2.1)-CD player

"Pastoral Symphony begins with birdsong, moves into mechanized madness and ends with a sorrowing viola, like a prayer beside a grave, only this grave contains the entire planet and everything on it." (Robert Jones, *The Post and Courier*, 28 May 2002)

9790202521526 Orchestra (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(1,1l=af1,1l=picc).2(1l=corA).2(1,1l=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;
3vln1l also play water gongs and susp.cym; 2vln1l also play bowed crot)

"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)

"... a substantial, three-movement work, full of sombre sonorities, which gradually gains in musical weight." (*The Guardian*, 07 Jul 2003)

World Premiere: 13 Jun 2002

Malthouse Theatre, Melbourne, VIC, Australia

Melbourne Symphony Orchestra

Conductor: Markus Stenz

CHAMBER ORCHESTRA 8

Short Stories

2005

12 min

Five interludes for string orchestra

strings(min.5.5.3.3.1players)

"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)

9790202531891 **String Orchestra (Full score)**

World Premiere: 02 Jul 2005

City Recital Hall, Sydney, NSW, Australia

Australian Chamber Orchestra

Conductor: Richard Tognetti

Testament

2008

14 min

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

2(I,II=picc).2.2.2-2.2.0.0-timp(=lg susp.cym)-strings (All string players require an additional bow without any traces of rosin on the hairs.)

World Premiere: 07 Mar 2008

Federation Concert Hall, Hobart, Australia

Tasmanian Symphony Orchestra

Conductor: Sebastian Lang-Lessing

SOLO INSTRUMENT(S) AND ORCHESTRA

Ariel's Music

1995

25 min

for solo clarinet and orchestra

3(I,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

Electric Preludes

2011/12

10 min

for electric violin and ensemble

World Premiere: 10 Sep 2012

Union Hall, Maribor, Slovenia

Richard Tognetti, violin; Australian Chamber Orchestra

Conductor: Brett Dean

Etüdenfest

2000

10 min

for piano and string orchestra

pft-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

The Lost Art of Letter Writing

2006

38 min

for violin and orchestra

3(I,III=picc,II=afi).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 Apherth, 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

10 min

Music for solo flute and string orchestra

World Premiere: 01 Apr 2011

BBC Hoddinott Hall, Cardiff, United Kingdom

Adam Walker, flute; BBC National Orchestra of Wales

Conductor: Thierry Fischer

Viola Concerto

2004

27 min

for viola and orchestra

3(I,III=picc,II=picc,af),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=xyfl/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

VOICE(S) AND ORCHESTRA

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, United Kingdom

Peter Coleman-Wright, baritone; Royal Liverpool Philharmonic Orchestra

Conductor: Simon Rattle

CHORUS AND ORCHESTRA

Bell and Anti-Bell

(From Parables, Lullabies and Secrets)
2001

14 min

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/xylo/pedal
BD/tamb/bongos; II=glsp/t.bells/crot-2harp-strings-prerecorded CD-sampler

World Premiere: 07 Jul 2001

Concert Hall, Melbourne, VIC, Australia
Gondwana Voices, Australian Chamber Orchestra
Conductor: Lyn Williams

Carlo

Version for live chorus and strings
1997/2011

21 min

strings (10.0.4.4.2)

World premiere of version: 16 Nov 2011

Konserthuset, Stora salen, Stockholm, Sweden
Eric Ericsons Kammarkör / Swedish Chamber Orchestra
Conductor: Thomas Dausgaard

Vexations and Devotions

I. Watching Others; II. Bell and Anti-Bell; III. The Path to Your Door
2005

35 min

for SATB choir, children's choir and large orchestra

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

2(II=af1).picc(=af1).2.corA.2.bcl.dbcl.2.dbn-4.3.2.btrbn.1-timp(=1susp.chin.cym).perc(3):
I=vib/glsp/5t.bells/SD/hi-hat/pedal BD/2tom-t/1susp.chin.cym/tam-t/wdbl;
II=crot(2octaves)/gongspiel(1octave:C3-C4)/BD/bongos/tamb/rainmaker/1susp.cym(sm
)flexatone; III=marimba/glsp/tom-t/susp.cym/mark tree/whip/flexatone-2harp-pft(=cel)
-MIDI kbd(+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

"This three-movement work reflects the de-humanisation of contemporary life as exemplified by reality television, automated answering services and meaningless corporate jargon. A sense of restlessness, even anxiety, pervades the work from its extremely effective opening, where chaotic orchestral rumblings and murmuring voices lead to a plaintive enunciation of the word 'loneliness'. Dean's score is complex and multilayered, creating an imaginative array of textures while mostly avoiding any sense of narrative... The juxtaposition of the children's voices to represent innocence in contrast to the world-weary adult choir was especially moving at the end of the work, and the use of an old-fashioned telephone ring in the second movement created an ominous, Hitchcock-like dramatic effect. Dean's writing demands much of the orchestral musicians and WASO responded extremely well under the direction of Matthias Bamert." (Mark Coughlan, The Australian, 20 Feb 2006)

"The second movement in particular hit the proverbial nail on the head. I cannot imagine anyone in the audience who would not have identified with this movement... An abiding impression of this first performance is the seriousness of purpose that Dean has brought to bear on his writing for both orchestra and choir." (Neville Cohn, The West Australian, 20 Feb 2006)

World Premiere: 17 Feb 2006

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

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Dream Sequence

2008

16 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 members of Artemis held the audience in a lengthy silence after the quartet's last chord." (Lydia Steier, klassik-in-berlin.de, Oct 2004)

"... a beautifully fashioned gem... Dean's range and control of textures is outstanding, giving Eclipse a remarkable sculpted beauty that dazzles the ear." (Graham Strahle, The Australian, 12 Jul 2004)

9790202531501 **String Quartet (Score & parts)**

World Premiere: 02 Dec 2003

Philharmonie, Köln, Germany
Auryn Quartett

Epitaphs

2010

20 min

for two violins, two violas and cello

"... the highlight has to be the world premiere of Dean's Epitaphs ... Der Philosoph, in memory of Jan Diesselhorst, featured an expansive and moving cello solo. By contrast, Gyorgy Meets the 'Girl Photographer', in memory of the American philanthropist and photographer Betty Freeman, was more a celebration for a life well spent than an outpouring of grief ... Hushed, even reverent at times, this was music that emanated from the heart. (Musicweb International, Jul 2010)

"Epitaphs is an individual and expressive work, with considerable technical challenges, but makes a superb and welcome modern addition to the string quintet repertoire." (Larence A. Johnson, TheClassicalReview.com, 17 Aug 2010)

9790202532348 **2 Violins, 2 Violas, Cello**

World Premiere: 12 Jul 2010

Pitville Pump Room, Cheltenham, United Kingdom
Brett Dean, viola / Australian String Quartet

Die Fledermaus

Overture

Johann Strauss, arranged by Brett Dean

8 min

arrangement for octet

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

Night Window

1993

22 min

Music for clarinet, viola and piano

cl(=bcl)-vla-pft

"... a real tour-de-force in terms of instrumental scoring. Depicting human thoughts and behaviour at night time, the music surveyed a vast array of techniques and textures, as well as contrasts of moods ranging from sombre and reflective to hyperactive and wild... a substantial and interesting work." (Anthony Ritchie, chambermusic.co.nz, 29 Jul 2005)

"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 skillfully 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 Martinu 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)

9790202519936 **Clarinet or Bass Clarinet, Viola, Piano (Score & parts)**

World Premiere: 25 Jul 1993

Brisbane, Australia
Paul Dean, Brett Dean, Stephen Emmerson

Night's Journey

1997

12 min

for four trombones

9790202519912 4 Trombones

World Premiere: 04 Oct 1997

Bielefeld, Germany

Triton Posaunen Quartett

Polysomnography

2007

17 min

Music for piano and wind quintet

fl.ob.cl.bn-hn-pft

9790202532232 (Score & parts)

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(Bflat,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)

"Dean is a voice of fertile imagination, originality and expressive subtlety. Each of his six brief sections is ingeniously constructed for winds, strings, percussion and piano. Swirls of color pass in patterned array, while the final movement weaves a microtonal haze around a Clara Schumann piano piece, to wonderfully surreal effect. Recollections is a terrific score that goes by all too quickly." (John von Rhein, Chicago Tribune, 14 Jan 2009)

9790202532041 Mixed Ensemble (Study Score)

World Premiere: 18 Jun 2006

Kraftwerk, Heimbach, Germany

Sharon Kam, Marie-Luise Neunecker, Hans-Kristian Kjos Sørensen, Antje Weihaas,

Hartmut Rhode, Tania

Sextet

'Old Kings in Exile'

2011

20 min

for mixed sextet

flute, clarinet, violin/viola, cello, piano, percussion

"Dean made brilliant use of his unorthodox line-up of string trio with flute, clarinet and percussion... In all, a masterly achievement." (Ivan Hewett, Daily Telegraph, 05 Jul 2011)

"Low rumblings on a bass drum and edgy scraping from a violin with a paper clip fixed over one string rouse the music into action and from there it keeps rising in rhythmic energy and falling back again into a pit of primeval noises, each time reinventing itself with new material. It is an evocative work and skilfully crafted." (Richard Fairman, Financial Times, 05 Jul 2011)

World Premiere: 04 Jul 2011

Drapers' Hall, London, United Kingdom

Nash Ensemble

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)

9790202521588 2 Violas, Cello

World Premiere: 04 May 1992

BKA, Berlin, Germany

Brett Dean, Walter Küssner, Anna Carewe

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)

9790202530955 12 Violas

World Premiere: 11 Jun 2003

Philharmonie, Kammermusiksaal, Berlin, Germany

Philharmonische Bratschen Berlin

Three Pieces for Eight Horns

1998

14 min

9790202519905 8 Horns (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)

9790202519929 Violin, Viola, Cello, Double Bass, Piano (Score & parts)

World Premiere: 12 Jun 1996

Philharmonie, Kammermusiksaal, Berlin, Germany

Mi-Kyung Lee, Brett Dean, Ludwig Quandt, Esko Laine, Imogen Cooper

Wendezeit

(Homage to F.C.)

1988

5 min

for five violas

World Premiere: 09 Sep 2004

National Academy of Music, Melbourne, VIC, Australia

Students of the National Academy of Music

Conductor: Brett Dean

ENSEMBLE AND CHAMBER WITH VOICE(S)

Buy Now, Pay Later!

Tim Freedman, arranged by Brett Dean

2002

7 min

for voice and ensemble

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(1 2nd vln plays 2t.bells)

World Premiere: 06 Feb 2003

Town Hall, Wollongong, Australia

Tim Freedman, voice; members of the Australian Chamber Orchestra

Winter Songs

2000

26 min

for tenor and wind quintet

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

fl(=picc,af).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)

9790202521519 Tenor, Flute, Oboe, Clarinet, Bassoon, Horn (Score)

World Premiere: 30 Jan 2001

Philharmonie, Kammermusiksaal, Berlin, Germany

Scott Weir, tenor; Philharmonisches Bläserquintett Berlin

Conductor: Hermann Bäumer

Wolf-Lieder

(Wolf Songs)

2006

22 min

for soprano and ensemble

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

1.1.2.1-1.1.1.0-perc(2)-harp-pft-strings

*"Dean's five-movement cycle is a hyper-sensitive, thrillingly imaginative exploration of Wolf's music and his madness. The Canadian soprano Valdine Anderson internalised its challenging vocal writing so entirely that, even in its first performance, she made it deeply expressive... 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)*

*"The five-movement cycle begins and ends with transcriptions for a resourcefully-deployed chamber orchestra of songs by the composer [Wolf] himself, the concluding one becoming particularly poignant in the context of the deterioration we have witnessed. Along the way Dean draws a richness of scoring reminiscent of the achievements of Wolf's contemporaries Schoenberg, Berg and Webern in their familiarising reductions of major orchestral works by Mahler, Debussy and others. At one point he provides a rippling underlay evocative of the drowning of Berg's Wozzeck, and elsewhere expressionistic wispy textures provides nightmarish textures." (Christopher Morley, *The Birmingham Post*, 16 Jan 2007)*

*"Brett Dean's striking new song cycle is a portrait of the 19th-century Austrian composer, Hugo Wolf, who ended his days in a Viennese asylum... Dean creates a vivid portrait of crumbling sanity... The highly charged soprano lines are surrounded by instrumental textures that are always in flux, whether whirling past in high speed, interlocking skeins, or melting into amorphous masses of pitches and pulses... the meshing of the two elements [voice & instruments] was precise, and the psychological state they suggested vivid." (Andrew Clements, *The Guardian*, 18 Jan 2007)*

World Premiere: 14 Jan 2007

CBSO Centre, Birmingham, United Kingdom

Valdine Anderson, soprano; Birmingham Contemporary Music Group

Conductor: Sakari Oramo

PIANO(S)

Equality

2004

3 min

for solo piano with speaking part

Text: Michael Leunig (E)

9790202531679 Piano

World Premiere: 10 Jul 2004

Pittville Pump Room, Cheltenham, United Kingdom

Sara Nicolls, piano;

Etude: Hommage à Janáček

2009

5 min

for solo piano

World Premiere: 19 Feb 2010

The Banff Centre, Rolston Recital Hall, Banff, Canada

Emanuele Torquati, piano;

Etude: Hommage à Kurtàg

2010

3 min 30 sec

for solo piano

World Premiere: 19 Feb 2011

Wigmore Hall, London, United Kingdom

Piers Lane, piano;

The 'Hommage' Etudes (ongoing cycle)

2009/10

for solo piano

Prayer

2005

3 min

for solo piano with speaking part

Text: Michael Leunig (E)

Prelude and Chorale: Hommage à Bach

2009/10

6 min

for solo piano

World Premiere: 20 Nov 2010

Wigmore Hall, London, United Kingdom

Angela Hewitt, piano;

INSTRUMENTAL

Berlin Music

2010 17 min

for violin and piano

violin-grand piano+upright piano(1 player)

World Premiere: 13 Feb 2011

Konserthuset, Stockholm, Sweden

Midori, violin; Charles Abramovic, piano

Demons

2004 7 min

for solo flute

9790202531662 Flute

World Premiere: 02 May 2004

Seoul, South Korea

Sharon Bezaly, flute;

Demons

2011 7 min

for soprano saxophone

9790202532447 Saxophone

World premiere of version: 24 May 2011

BKA Mehringdamm, Berlin, Germany

Adrian Tully, saxophone;

Huntington Eulogy

2001 15 min

for cello and piano

9790202530658 Cello, Piano

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)

9790202519943 Viola

World Premiere: 21 Jun 1997

Leicester, United Kingdom

Brett Dean, viola;

Skizzen für Siegbert

(Sketches for Siegbert)

2011 10 min

for solo viola

9790202532454 Viola

World Premiere: 26 Mar 2012

Universität der Künste, Berlin, Germany

Johannes Pennetzdorfer, viola;

Three Caprichos after Goya

I. Que sacrificio!; II. Dios la perdone: Y era su madre; III. No te escaparás
2003/04 5 min 30 sec

for solo guitar

9790202531914 Guitar

World Premiere: 06 Sep 2003

Staatsgalerie, Stuttgart, Germany

Jürgen Ruck, guitar;

VOCAL

Poems and Prayers

2006

15 min

for mezzo-soprano and piano

Text: Michael Leunig (E)

World Premiere: 07 Aug 2006

Mozarteum, Salzburg, Austria

Magdalena Kozena, mezzo-soprano; Malcolm Martineau, piano

Sparge la morte

2006

14 min

for solo cello, vocal consort of five voices 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, NY, USA

Maya Beiser, cello; Lionheart Vocal Ensemble

CHORAL

Concedas, Domine (Grace)

2010 3 min 30 sec

for SATB chorus

Text: Latin text by Clifford Dammers, Classics Master English translation by Ian McClary, English Master

World Premiere: 24 Feb 2011
Repton, Repton School, United Kingdom
Repton School Chamber Choir

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)

"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)

9790202530689 **SSAA, TTBB**

World Premiere: 13 Apr 2002
Stockholm, Sweden
Swedish Radio Choir
Conductor: Tonu Kaljuste

Now Comes the Dawn

2007 3 min 30 sec

for mixed chorus

Text: Richard Watson Gilder (E)

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

9790202532089 **(Choral Score)**

World Premiere: 24 Dec 2007
King's College Chapel, Cambridge, United Kingdom
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, NSW, Australia

Gondwana Voices

Conductor: Lyn Williams

MISCELLANEOUS

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)