

Brett Dean



Brett Dean Photo © Cordula Groth

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

ENSEMBLE AND CHAMBER WITH VOICE(S) 1

Wolf-Lieder

(Wolf Songs)

2006

22 min

for soprano and ensemble

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

1.1.2.1/1.1.1.0/2 perc, hp, pno/ 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 wispishness 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

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