The Last Supper at the Glyndebourne Festival, directed by Martin Duncan (2000)
Photo: Mike Hoban

The Io Passion at the Aldeburgh Festival, directed by Stephen Langridge (2004)
Photo: Ivan Kyncl
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1941 His mother buys him a clarinet and he has lessons with leader of the Accrington military band, which he eventually joins.

1945 Begins composing. Few early works survive, with exception of Oockooing Bird for piano (c.1950).

1952 Wins scholarship as clarinettist to Royal Manchester College of Music (now the Royal Northern College of Music), where he studies with Frederick Thurston (clarinet) and Richard Hall (composition). Fellow students include the composers Alexander Goehr and Peter Maxwell Davies, the trumpeter Elgar Howarth and the pianist John Ogdon.

1953 With fellow Manchester students founds the New Music Manchester group as a vehicle for exploring important twentieth-century works as well as for playing their own music.

1954 Hears Messiaen’s Turangalîla-symphonie in London, conducted by Walter Goehr – ‘an absolute magical moment’.

1955 Undertakes national service (1955-57) as a clarinettist with band of the Royal Artillery.

1956 Only London concert by New Music Manchester group (9 January), organised by William Glock at the Institute of Contemporary Arts, including works by Goehr, Maxwell Davies, Lutyens and Hall, but not Birtwistle, who appears only as clarinettist.

1957 Attends a London concert (6 May) where he first hears Boulez’s Le marteau sans maître alongside Webern’s Concerto op.24 and Stockhausen’s Zeitmaße – a formative experience. Undertakes postgraduate clarinet studies (1957-58) with Reginald Kell at Royal Academy of Music, London, followed by a short period playing with Royal
Liverpool Philharmonic Orchestra. Completes his 'Opus 1', *Refrains and Choruses*, on New Year's Eve.


1959 *Refrains and Choruses* selected by Society for the Promotion of New Music and premièred at the Cheltenham Festival by the Portia Wind Ensemble. Birth of first son, Adam.

1959 *Three Sonatas for Nine Instruments* chosen by SPNM for performance at Aldeburgh Festival, but withdrawn after first rehearsal. Score unpublished, but now housed at Paul Sacher Stiftung, Basel, Switzerland. John Ogdon premières *Précis* for solo piano at Dartington Summer School. During this period teaches at three Dorset preparatory schools: Claysmore School and Knighton House (Blandford), and Port Regis (Shaftesbury).

1960 *Monody for Corpus Christi* selected to represent Britain at ISCM Festival.


1963 Pupils of Knighton House and Port Regis Schools give première of *Music for Sleep*, commissioned by *Musical Times* and *Music in Education*. His second son, Silas, is born.

1964 Co-founds (with Goehr and Maxwell Davies) the Wardour Castle Summer School, with Michael Tippett as President. *Entr’actes and Sappho Fragments* premièred at Cheltenham Festival.

1965 *Tragoedia* premièred at second (and last) Wardour Castle Summer School to great critical acclaim. His third son, Toby, is born.

1966 Wins a Harkness Fellowship for two years' study in the USA. Becomes Visiting Fellow at Princeton University, where he completes the composition of *Punch and Judy*. 
1967 Completes his American studies at University of Colorado at Boulder. Co-founds Pierrot Players with Maxwell Davies and Stephen Pruslin. Their first concert at Queen Elizabeth Hall, London, includes premiere of Monodrama (later withdrawn) to a libretto by Pruslin and dedicated to Maxwell Davies.

1968 Punch and Judy, to a libretto by Pruslin, premiered at the Aldeburgh Festival in the presence of Benjamin Britten. Nomos commissioned by the BBC Proms and premiered by Colin Davis and the BBC Symphony Orchestra. Approached by newly established London Weekend Television to write a TV opera on the subject of Orpheus, but project falls through.

1969 Down by the Greenwood Side, to a text by Michael Nyman, premiered at the Brighton Festival. Peter Zinovieff collaborates for first time on tape parts for Linoi, Four Interludes for a Tragedy and Medusa. Approached by Royal Opera House Covent Garden to commission an opera that eventually becomes The Mask of Orpheus, to a text by Zinovieff. Commission later passes to Glyndebourne (1973), then English National Opera (1975).


1971 An Imaginary Landscape, a BBC commission, is premiered by Pierre Boulez and BBC Symphony Orchestra at ISCM Festival in London.

1972 The Triumph of Time premiered in London by Lawrence Foster and Royal Philharmonic Orchestra. Writes his only film score to Sydney Lumet’s The Offence, with electronic realization by Zinovieff.

piece exclusively for tape, prepared with Zinovieff, is premiered in London.

1974  At invitation of Morton Feldman appointed Visiting Slee Professor at State University of New York at Buffalo (1974-75).


1977  *Bow Down*, to a text by Yorkshire poet Tony Harrison, is premiered at National Theatre.


1982  Becomes Associate Director, National Theatre, and moves to Lunegarde in the Lot region of France. Begins work at IRCAM, Paris, with composer Barry Anderson on the electronic music components for *The Mask of Orpheus*.


1985  Directs Summerscope Festival at London's South Bank Centre under the title 'Harrison Birtwistle: His Fancies, His Toys, His Dreams'.
<table>
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<tr>
<td>1986</td>
<td>Premiere of <em>The Mask of Orpheus</em> by English National Opera at London Coliseum, conducted by Elgar Howarth and Paul Daniel, directed by David Freeman. Wins prestigious Grawemeyer Award from the University of Louisville. Yan <em>Tan Tethera</em> premiered by Opera Factory/London Sinfonietta at Queen Elizabeth Hall. <em>Earth Dances</em>, another BBC commission, is premiered by the BBC Symphony Orchestra, conducted by Peter Eötvös - 'a desolate, disturbing rite of spring for this decade' (Nicholas Kenyon). Made Chevalier des arts et des lettres by French government and Honorary Fellow of Royal Academy of Music.</td>
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<tr>
<td>1987</td>
<td><em>The Mask of Orpheus</em> wins the Evening Standard Award for Opera. <em>Endless Parade</em> is premiered by trumpeter Håkan Hardenberger and the Collegium Musicum of Zurich. The work is commissioned and conducted by Paul Sacher and this association leads in 1989 to the Paul Sacher Stiftung's acquisition of all the manuscript material in Birtwistle's possession and an ongoing archival relationship.</td>
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<td>1988</td>
<td>Knighted by Queen Elizabeth II. Major BBC 'Endless Parade' Birtwistle Festival at the Barbican Centre, London including UK premiere of his trumpet concerto <em>Endless Parade</em>.</td>
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<td>1991</td>
<td><em>Gawain</em> premiered at the Royal Opera House Covent Garden. Wins Evening Standard Award for Opera a second time. Featured composer at Wien Modern festival.</td>
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<td>1994</td>
<td>Appointed first Henry Purcell Professor of Composition at King’s College, London (1994-2002). <em>Gawain</em> revived</td>
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at the Royal Opera House in revised version, followed by a recording (Collins Classics 1996). *The Second Mrs Kong* premiered by Glyndebourne Touring Opera and subsequently revived at Glyndebourne Festival (1995), with further new productions (in German) in Heidelberg and Vienna. Tour of *Earth Dances* by Cleveland Orchestra conducted by Christoph von Dohnányi includes USA, Salzburg Festival and the BBC Proms, followed by a recording (Decca 1996).

1995

Awarded the Ernst von Siemens Foundation Prize. Tribute concert of *Secret Theatre* and *Endless Parade* given in Munich. Moves to Boosey & Hawkes Music Publishers. *Panic* premiered at the Last Night of the Proms to controversial critical acclaim.

1996

Moves from France to new permanent home in Mere, Wiltshire. *Pulse Shadows* premiered in Witten, Germany. South Bank Centre’s ‘Secret Theatres’ Festival includes UK premiere of *Pulse Shadows* and a new semi-staged production of *The Mask of Orpheus*, followed by a recording (NMC 1997). Mitsuko Uchida is soloist in US premiere of *Antiphonies* with Los Angeles Philharmonic and Boulez.
1997 Appointed Director of Composition at Royal Academy of Music, London.

1998 *Exody* premiered in Chicago by the Chicago Symphony Orchestra, conducted by Daniel Barenboim, followed by its European premiere at the BBC Proms. Simon Rattle conducts *The Triumph of Time* with City of Birmingham Symphony Orchestra in UK and at Konzerthaus in Vienna. Made Fellow of King’s College, London. Update to Michael Hall’s study of his music published (*Harrison Birtwistle in Recent Years*, Robson Books).

1999 Rattle conducts *Earth Dances* with CBSO in UK and Vienna.

2000 *The Last Supper* premiered at the Staatsoper, Berlin, conducted by Barenboim. The production travels to Glyndebourne Touring Opera (conducted by Elgar Howarth) in the autumn and Glyndebourne Festival the following summer. Two full-length studies of his music published by Robert Adlington (*The Music of Harrison Birtwistle*, Cambridge University Press) and Jonathan Cross (*Harrison Birtwistle: Man, Mind, Music*, Faber & Faber).


2002 Returns to the Royal National Theatre to provide music for Sir Peter Hall’s production of Euripides’ *Bacchae*. *The Shadow of Night*, a Cleveland Orchestra commission, is premiered under Dohnányi in Cleveland, with a subsequent performance at Carnegie Hall, New York. Teldec recording of *Pulse Shadows* wins Gramophone Award for Contemporary Music.

2004 Featured composer at Aldeburgh Festival, including premiere of chamber opera *The Io Passion*. Featured composer at Lucerne Festival, including *Night’s Black Bird* commissioned as a companion piece to *The Shadow of Night*. An extended 70th birthday celebration under the title ‘Birtwistle Games’ is held at the Southbank Centre, including a major retrospective of his music and an exhibition of some of his ‘falling line’ drawings.

2006 Begins series of *Bogenstrich* (‘bow-stroke’) compositions for various combinations of cello, voice and piano.

2008 *The Minotaur* premiered by The Royal Opera, Covent Garden, conducted by Antonio Pappano. Production subsequently released on DVD by Opus Arte. *String Quartet: The Tree of Strings* premiered by Arditti Quartet in Witten and then toured around Europe.

2009 *The Corridor*, a new music-theatre piece based on the story of Orpheus and Eurydice, initiates the Britten Studio at the Aldeburgh Festival, with further stagings at the London Southbank Centre, Holland Festival, Bregenz Festival and in the USA. Act 2 of *The Mask of Orpheus* given semi-staged performance at the BBC Proms to mark his 75th birthday. Full-length study of *The Mask of Orpheus* by Jonathan Cross published (Ashgate).

2010 The cantata *Angel Fighter* premiered at the Leipzig BachFest in the Thomaskirche. Made Honorary Doctor of Music by Cambridge University, to add to similar honours already received from City, Hull, London, Manchester, Salford and Sussex Universities.

2011 Christian Tetzlaff premieres *Concerto for Violin and Orchestra* with the Boston Symphony Orchestra, followed by the European premiere at the BBC Proms. *In Broken Images* (after Gabrieli) premiered by London Sinfonietta in Milan and Turin to mark 150th anniversary of the unification of Italy. NMC recording of *Night’s Black Bird* (disc also containing *The Shadow of Night and The Cry of Anubis*) wins Gramophone Award for Contemporary Music.


with Minotaur sculpture by Beth Carter (2005)
Photo: Malcolm Crowthers
Harrison Birtwistle’s music reflects an intensely personal vision of the world in which degrees of musical complexity may be related to our experience of the world by metaphors of journeying, ritual, or multiple perspectives of the same object. Although influenced to varying degrees by Stravinsky, Messiaen, Boulez and Cage, his distinctive characteristics include wind- and percussion-led antiphony, extended melodies freeflowing over a mechanical ground, and shifting pulses that question our ability to count clock time. Textures may become densely layered, but from such soundscapes individual voices speak with fanfare- or dance-like gestures. Birtwistle’s music, in other words, is always firmly grounded in the body. This should come as no surprise given his early experience of musical theatre in Accrington, where he played clarinet and saxophone in the pit, and his role as Director of Music at London’s National Theatre from 1975 to 1983.

Breakthrough works from the 1960s including *Tragoedia*, *Verses for Ensembles* and his first opera *Punch and Judy*, together with the orchestral *Earth Dances* – Birtwistle’s *Rite of Spring* – are muscular and extrovert, guided by Stravinsky. Yet there is also an introspective side to Birtwistle that turns inwards to technical experiment, restrained lyricism, or dark melancholy. Examples include *The Corridor*, an exercise in experimental theatre that examines Orpheus’s loss of Eurydice through a series of increasingly urgent laments, the darkly evocative, brooding orchestral processionals *The Shadow of Night* and *Night’s Black Bird*, the ethereal *Three Latin Motets* for a cappella choir from the opera *The Last Supper*, the intricately mechanical yet nuanced, jazz-like dialogue between piano and percussion in *The Axe Manual*, the crisp, finely-etched *Crowd* for solo harp, and the perfectly-timed build in tension to the Minotaur’s first appearance in his recent opera *The Minotaur*.

While Birtwistle is remarkable for the consistency of his musical vision there are fascinating signs of a ‘late’ style in his recent music. Most obvious is a turn to string writing following an earlier preference for winds and percussion. Recalling *The Minotaur* and the saxophone solo in *Panic*, the soloist in the *Violin Concerto* has a frenetic energy that is balanced by moments of dreamy introspection; the Fantasias and Friezes for string quartet in *Pulse Shadows* – a key work that sets Holocaust-related poems by Paul Celan – are intricately crafted; *Bogenstrich* and *Trio* explore fugue
and surprisingly Romantic string timbres, albeit on Birtwistle’s own terms; arrangements of Bach fugues for string quartet also suggest a re-examination of technique. *String Quartet: The Tree of Strings* is masterful: earthy and poignant, it reveals Birtwistle’s deep relationship with landscape, which echoes earlier British composers. And while themes are carried forward, such as the inseparability of the human or the material from the divine explored in Robin Blaser’s libretto for *The Last Supper*, which is revisited in *Angel Fighter* and *The Moth Requiem*, Birtwistle has been casting his eye back over earlier accomplishments, as in the stunning ensemble work *In Broken Images*, inspired by the antiphonal music of Giovanni Gabrieli. Here glimpses from Birtwistle’s own past are viewed in a light that is provocative yet stimulating, fractured yet eternally regenerative.

David Beard, 2012
(Senior Lecturer in Music at Cardiff University; author of Harrison Birtwistle’s Operas and Music Theatre [*Cambridge University Press, 2012*]; co-author of *Musicology: the Key Concepts* [*Routledge, 2005*].)

with the Oresteia masks, National Theatre, London (1981)
Photo: Malcolm Crowthers
L’œuvre de Harrison Birtwistle reflète une vision profondément personnelle du monde dans laquelle différents degrés de complexité musicale croisent l’acquis de chacun par le biais de métaphores invoquant le voyage, le rite ou les multiples perspectives envisagées d’un même objet. Quoiqu’influencée, à des niveaux divers, par Stravinsky, Messiaen, Boulez et Cage, son style distinctif se caractérise par le recours à l’alternance de cuivres et de percussion, par de larges mélodies évoluant librement sur fond mécanisé et par des pulsations changeantes remettant en question la capacité individuelle de perception et de mesure du temps. Les textures peuvent se superposer en un ensemble sonore dense dont surgissent des voix isolées en fanfare ou sur un pas de danse. En d’autres termes, la musique de Birtwistle s’ancre fermement dans le ressenti corporel, ce qui, étant donné sa première expérience de théâtre musical à Accrington en tant que clarinettiste et saxophoniste dans la fosse d’orchestre et ses fonctions de directeur de la musique exercées de 1975 à 1983 au London National Theatre, ne saurait surprendre.

Ses principales œuvres des années 1960, parmi lesquelles Tragoedia, Verses for Ensembles, son premier opéra Punch and Judy ainsi que les Earth Dances orchestrales – son « Sacre du Printemps » – sont musclées et extroverties, dans la lignée de Stravinsky. Toutefois, Birtwistle dévoile également son côté introspectif intériorisé dans l’expérimentation technique, le lyrisme contenu ou la sombre mélancolie émanant d’œuvres telles que The Corridor, essai de théâtre expérimental sur la perte d’Eurydice par Orphée impliquant une série de lamentations de plus en plus pressantes, The Shadow of Night et Night’s Black Bird, œuvres orchestrales sombrement évocatrices à la progression inquiétante, les Three Latin Motets éthérés pour chœur a capella extraits de l’opéra The Last Supper, ainsi que du dialogue en style jazz à la mécanique à la fois complexe et nuancée entre piano et percussion de The Axe Manual, de la finesse acérée de Crowd pour harpe solo et de la montée parfaitement contrôlée dans le temps de la tension précédant l’apparition du Minotaure de son récent opéra The Minotaur.

Tout en maintenant une remarquable cohérence de sa vision musicale, la production la plus récente de Birtwistle révèle des signes fascinants d’un style « tardif », dont l’un des plus évidents est un nouvel attrait pour les cordes, alors que ses préférences précédentes se tournaient vers les instruments à vent et la percussion. Le Violin
Concerto, rappelant The Minotaur et le saxophone soliste de Panic, possède une énergie frénétique contrebalancée par des moments de méditation songeuse. Les configurations en style de fantaisie et les frises pour quatuor à cordes de Pulse Shadows – œuvre-clé mettant en musique des poèmes sur l’Holocauste de Paul Celan – déplient un enchevêtrement éminemment élaboré. Bogenstrich and Trio exploite, quoique selon les termes singuliers de Birtwistle, la forme de la fugue ainsi que des timbres de cordes étonnamment romantiques. Ses arrangements de fugues de Bach pour quatuor à cordes confirment également une reconsidération de technique : le magistral String Quartet : The Tree of Strings, rustique et poignant, évoque la profonde relation de Birtwistle avec le paysage naturel qui fait écho à des compositeurs britanniques antérieurs. Tout en développant des thèmes, tels que l’inséparabilité de l’humain ou du matériel et du divin, approfondie dans le livret de Robin Blaser pour The Last Supper et revisitée dans Angel Fighter et The Moth Requiem, Birtwistle repense certaines de ses réalisations préalables comme dans In Broken Images, extraordinaire œuvre d’ensemble inspirée par les procédés antiphonaires de Giovanni Gabrieli dans laquelle les éclats du passé du compositeur sont éclairés d’une lumière simultanément provocatrice et stimulante,brisée et éternellement régénératrice.

David Beard, 2012
(Senior Lecturer en Musique de l’Université de Cardiff, auteur de Harrison Birtwistle’s Operas and Music Theatre, Cambridge University Press, 2012 ; co-auteur de Musicology : the Key Concepts, Routledge, 2005)


Obwohl die Konsequenz, mit der Birtwistle seine musikalische Vision verfolgt, bemerkenswert ist, zeigt seine neuere Musik

David Beard, 2012
(Musikdozent an der Universität Cardiff; Autor von Harrison Birtwistle’s Operas and Music Theatre [Cambridge University Press, 2012]; Mitautor von Musicology: the Key Concepts [Routledge, 2005].)
Abbreviations

Woodwind
- picc: piccolo
- fl: flute
- afl: alto flute
- bfl: bass flute
- ob: oboe
- corA: cor Anglais (English horn)
- cl: clarinet (in A or Bb)
- bcl: bass clarinet
- Ebcl: clarinet in Eb
- bcl: bass clarinet
- asax: alto saxophone
- ssax: soprano saxophone
- bn: bassoon
- dbn: double bassoon or contrabassoon

Brass
- hn: horn
- tpt: trumpet
- bpt: bass trumpet
- trbn: trombone
- btrbn: bass trombone
- cobtrbn: contrabass trombone
- trbrn: tenor trombone
- euph: euphonium

Percussion
- BD: bass drum
- bl: block
- Chin: Chinese
- cimb: cimbalom
- crot: crotales
- cym: cymbal
- dr: drum
- glsp: glockenspiel
- perc: percussion
- SD: snare drum
- susp.cym: suspended cymbal (single)
- tamb: tambourine
- t.bells: tubular bells
- tam-t: tam-tam
- TD: tenor drum
- tgl: triangle

Percussion (continued)
- tpl.bl: temple block(s)
- vib: vibraphone
- wdb: woodblock(s)
- xyl: xylophone

Strings
- vln: violin
- vla: viola
- vlc: cello
- db: double bass or contrabass

Keyboards
- kbd: keyboard
- pft: piano
- synth: synthesiser

Voices
- S: soprano
- M: mezzo-soprano
- A: alto
- CT: counter-tenor
- T: tenor
- Bar: baritone
- BBar: bass baritone
- B: bass

Languages
- E: English
- G: German
- L: Latin
- S: Spanish

Others
- lg: large
- med: medium
- sm: small
- max: maximum
- min: minimum
- v.: very

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—vln. vlnl. 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
**The Corridor**

**2008**

A scena for soprano, tenor and six instruments

Text: Libretto by David Harsent (E)

S,T;
fl.cl—harp—vln.vla.vlc

“The Corridor deals with a single moment, when Orpheus, leading Eurydice out of the underworld, turns around to look at her, and so loses her forever. Birtwistle and Harsent explode the moment of that glance into a series of arias that crystallise the characters’ situations and the separateness of their emotional worlds.” (The Guardian)

“The music of Eurydice grows slower and slower like an unwinding clock as she retreats ever deeper into the “corridor” of Hell, further than ever from the lamenting Orpheus. As a half-speaking narrator, she puts questions to the players who answer in anguished, rhapsodic music, as lyrical as anything Birtwistle has attempted.” (The Observer)

“…a movingly lyrical lament for loss of love.” (Sunday Times)

**World Premiere:** 12 Jun 2009

Britten Studio, Aldeburgh, United Kingdom

Peter Gill, dir / Elizabeth Atherton, sop / Mark Padmore, ten;
London Sinfonietta
Conductor: Ryan Wigglesworth

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**The Io Passion**

**2003**

chamber opera

Text: Libretto by Stephen Plaice (E)

2S,2Bar,2 actors (man + woman)
basset cl—2vln.vla.vlc

“…vivid, haunting and complex… it is an original fusion of music and drama, though one whose use of repetition, multiple representations and narrative layers clearly connect with Birtwistle’s earlier stage work… the whole thing is a singular achievement…” (The Guardian)

“Birtwistle’s haunting, inventive music delves…deeply into the longings and confusion of the estranged lovers… it may be the most lyrical music the composer has written for the stage.” (Chicago Tribune)

**World Premiere:** 11 Jun 2004

Snape Maltings, Aldeburgh, UK

Stephen Langridge, dir / Alison Chitty, designer;
Aldeburgh Almeida Opera / Quatuor Diotima
Conductor: Alan Hacker
**The Last Supper**

**1998-99**

1 hr 50 min

Dramatic tableaux for 14 soloists, small female chorus and chamber orchestra

Text: Robin Blaser (E-L)

Main roles: S,T,Bar

Secondary roles: 2CT,4T,2Bar,BBar,2B

Chorus (amplified): 3S,3M,3A; pre-recorded female chorus; pre-recorded mixed chorus

2(I,II=picc,afl).2(I,II=corA).2(I=Ebcl,bcl;II=bcl,dbcl).2(I,II=dbn)—
2.2.2(I=btpt,btrbn,II=btrbn).1—timp.perc(2):2tgl/mark tree/4wdbl/
4tpl.bl/guiro/cabaca/tamb/4bongos/2tom-t/2military dr/TD/2BD(sm,lg)/
2hi-hats/3susp.cym(+bow)/tam-t(lg)/tam-t(amp)/nipple gong(lg)/
noharp(amplified)—synth.sampler+kbd or laptop+kbd—
accordion(amplified)—strings(0.0.6.4.3)

"...a magnificent and enthralling work... Birtwistle has created a powerfully melancholic soundworld, at once richly lyrical and hieratic." (The Observer)

"'Who is the betrayer? What has been betrayed?' Christ taunts his disciples. And with those words he forces the 11 to re-admit Judas to the circle of apostles... Ultimately Christ and the apostles enter the olive garden. The cock crows. The end. What hardly seems like musico-dramatic material is transformed into an utterly gripping uninterrupted two hours of music theatre thanks to a compelling libretto by Blaser and the unyieldingly riveting music of Birtwistle." (Die Welt)

9790060112881 Libretto

**World Premiere: 18 Apr 2000**

Staatsoper, Berlin, Germany

Martin Duncan, director; Deutsche Staatsoper Berlin

Conductor: Daniel Barenboim

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The Last Supper at the Glyndebourne Festival (2000)

Photo: Mike Hoban
The Minotaur
2005-2007
Opera in 13 scenes
Text: Libretto by David Harsent (E)

Major roles: M,Bar,B; Subsidiary roles: 2S,CT,T,male speaker;
Minor roles: 2S,M,2CT,speakers; chorus (SATB)
3(ll,III=picc).3(III=corA).4(II=Ebcl,bcl;III=bcl;IV=bcl,dbcl).
asa.3(III=dbn)—4.4.4(IV=cbtrbn).2—timp(2 sets, on stage).perc(4):
xyl/glsp/vib/crot/guero/3tom-t(hi)/3tom-t(lo)/BD(sm)/BD(lg)/2log dr/tgl/
4wdbl/4tpl.bl/2bongos/2conga dr/4susp.cym/3tam-t/2nipple gongs/(lg)—
2harp—cimb—strings(14.12.10.8.7)

“Blood-drenched and sorrowful, majestic and raw, The Minotaur plunders the
extremes of human nature in music of coruscating, storming beauty… Low
woodwind, sensuous strings and the spangly clatter of the cimbalom colour the
orchestra in sombre, glistening tones. The rewards are at once unsettling and
exhilarating… the applause, though deserved by all, was primarily for yet further proof
of Birtwistle’s epic creative clarity.” (Evening Standard)

“The moment when the beast stands revealed is a brilliant coup de théâtre. The
drama is now both wonderful and dreadful; as more victims are raped and gored,
blood upon blood, the crowd intones a drugged and ecstatic chorale brutally
shattered by a screeching chorus of winged furies. Here the music’s crazy momentum
displays Birtwistle’s talents at magnificently full stretch… the evening is a glittering
success.” (The Independent)

“He is such a master of orchestration – he constantly takes the ear to new places,
producing brilliant colours. And no one knows better how to build a tension, hold it,
resolve it. There is hugely impressive writing for the slaughter of the innocents, shriek
upon shriek cutting a swathe through the orchestra. Elsewhere, keening high brass
over strings and low brass produces a mesmerizing effect. The work is broken by
three orchestral toccatas, again with hauntingly beautiful material.” (Opera America)
Semper Dowland, semper dolens
(Always Dowland, always doleful)
theatre of melancholy
2009
45 min

music theatre for tenor and ensemble
Text: John Dowland and Thomas Campion (E)
fl(=picc,afl).cl(=bcl)—harp—vla.2vla.2vlc

World Premiere: 12 Jun 2009
Britten Studio, Aldeburgh, UK
Mark Padmore, tenor; London Sinfonietta
Conductor: Ryan Wigglesworth

Exody
23:59:59
1997
28 min

for orchestra
asax.3(II=dbn)—4.4.3.2—perc(5):marimba/t.bells/guiro(lg)/tamb/
bowed cym/tam-t(lg)/nipple gong(lg)/bell tree/tgl/Chin.dr(hi)/
wdbl(v.sm)/5bongos/5tom-t/glsp/5wdbl/5*—salmon reel/xyl/vib/BD(lg)/
claves/h-hat/slapstick—2harps—digital kbd (with 'electric piano' stop
and amplification)—strings

NB: Flutes 2 and 3 also need pitch pipes, which are supplied with the
hire materials.

"...a wonderful, important new piece, music one will wish to return to again and again,
always with a sense of renewal no less keen than that governing its richly imagined
unfolding of idea and gesture." (Chicago Tribune)

"It is an imposing, many-layered work in a 30-minute, single movement span that is
richly scored and full of vividly imagined incident... Like so many of Birtwistle’s finest
achievements, Exody is a law unto itself. The title, Greek derived, sets up all kinds of
resonances: it can refer to an act of leaving, to a ritual that surrounds a departure,
or to the search for a way out, perhaps from a labyrinth... The whole action can be
regarded as being compressed into a single moment of time, as it travels through
a musical landscape that offers all kinds of alternative paths that cross and recross
each other, so that the landmarks along the way constantly reappear from different
perspectives." (The Guardian)

9790060107955 Study Score - Hawkes Pocket Score 1338
Night's Black Bird

2004

for orchestra


* If no Bass Trumpet available, play on Tenor Trombone
** piece of scaffold tube struck with metal hammer

"...shot through with a strange luminosity - a high, bird-like flute line, a delicate rustle of percussion, and the dark shimmer of string harmonics. The clarity and brilliance of the orchestra's sound - incisive brass, shrill woodwinds and strident strings - gave Night's Black Bird a vivid intensity, but it came with a sense of unease, as if there was a secret yet to be disclosed. " (The Guardian)

9790060118524 Study Score - Hawkes Pocket Score 1430

World Premiere: 21 Aug 2004
Kultur- und Kongresszentrum, Lucerne, Switzerland
Cleveland Orchestra
Conductor: Franz Welser-Möst

The Shadow of Night

2001

for orchestra


"Birtwistle's most impressive orchestral canvas to date... a powerfully concentrated 30-minute arc with a slow-burn, cumulative effect, capturing the listener with a multiplicity of open melody and intricately developed power of suggestion... an unsurpassed balance of form and content... Birtwistle comes across as an old master." (Financial Times)

"...the nature of melancholy is explored in music of hallucinatory audacity... In conceiving the work, Birtwistle drew inspiration from two dark sources: John Dowland's song, In Darkness Let Me Dwell, and Melancolia I, an engraving by Albrecht Dürer. These references inform The Shadow of Night in ways that are often elusive, which is as things should be: they are starting points for a composer who has always taken his own path." (Cleveland Plain Dealer)

9790060115578 Study Score - Hawkes Pocket Score 1372

World Premiere: 10 Jan 2002
Severance Hall, Cleveland, USA
Cleveland Orchestra
Conductor: Christoph von Dohnányi
**Sonance Severance 2000**

1999

for orchestra

3.3.3.3—6.4.4.1—timp(2).perc(3):hi-hat/2susp.cym(lg)/2wdbl(hi)/
susp.cym(med)/2tam-t(med,lg)/BD(lg)—strings

"Birtwistle transforms the idea of sonance into a spread of blustery orchestral texture,
"severing" it just at the point when a trumpet line has emerged as recognisably
fanfare-like or Last Post-ish." (Sunday Times)

World Premiere: 08 Jan 2000
Severance Hall, Cleveland, USA
Cleveland Orchestra
Conductor: Christoph von Dohnányi

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**Bach Measures**

Johann Sebastian Bach, arranged by Harrison Birtwistle

1996

for chamber orchestra or ensemble

1(=picc,afl),1(=corA),1(=bcl),1(=dbn)—1.1.btrbn.0—perc(1):gls/vib—
strings(1.1.1.1.1 or max:6.6.4.3.2)

"...pearly luminosity... Bach organ vignettes laid bare in teasing arrangements for
strings, brass and woodwind." (The Times)

World Premiere: 04 May 1996
Queen Elizabeth Hall, London, UK
London Sinfonietta; Richard Alston Dance Company
Conductor: Diego Masson
Concerto for Violin and Orchestra
2009-10
for solo violin and orchestra
2(ll=picc).2(ll=corA).3(ll=Ebcl,ll=bcI,ll=dbcl).2(ll=dbn)—4.2.1—
perc(3):glsp/xyl/crot/vib/marimba/5tfl.bl/guirro(long bamboo
guirro,c.40cm)/claves/castanet machine/tamb/4bongos/BD(lg)/
susp.cym/nipple gong(lo)/tam-t—2harp—strings(14.12.10.8.6)

“A work of true originality... a continuous 25-minute span that evokes traditional
form while always keeping at a subtle remove from it. It is as though Birtwistle has to
rediscover the concerto paradigm from scratch... Ideas flow forth, are “discussed”
by the soloists, the concertino-chorus, the tutti, but are not “argued” over... Clear to
begin with – Birtwistle really has ensured that the soloist’s every note is audible – the
concerto seemed increasingly inevitable and substantial.” (Sunday Times)

The Cry of Anubis
1994
for tuba and orchestra
2(I,II=picc).2(II=corA).2.2—4.2.0.0—timp.perc(1):t.bells/glsp—harp—
strings

“Anubis, half human, half divine, epitomises that otherworldly sphere conjured by
Birtwistle’s score... a muted, sombre processional, gathering momentum and intensity
before closing in marvellously evocative fashion.” (The Times)
Panic
1995 18 min
a dithyramb for alto saxophone, jazz drummer, wind, brass and percussion
solo alto sax; solo drummer with double kit: 4wdbl/4tpl.bl/4bongos/4tom-t/2congas/BD(with pedal)/hi-hat
"...as exhilarating as being caught unexpectedly in a violent thunderstorm and surrendering to the sheer, elemental spectacle of it all. Neither pop nor jazz, it nevertheless reached the soul of the saxophone and revealed wonders only Birtwistle could have found..." (Daily Telegraph)

World Premiere: 16 Sep 1995
Royal Albert Hall, London, UK
John Harle, saxophone/Paul Clarvis, drumkit; BBC Symphony Orchestra
Conductor: Andrew Davis

Slow Frieze
1996 16 min
for piano and ensemble
solo pft—0.picc.1.1.1—1.1.1.0—perc(1):3wdbl(sm,med/lg)/2dr(sm)/log dr/BD/tam-t(or gong(med))—strings(1.1.1.1.1)

World Premiere: 26 Apr 1996
Queen Elizabeth Hall, London, UK
Joanna MacGregor, piano; London Sinfonietta
Conductor: Markus Stenz

Three Brendel Settings
2000, 2003-04 12 min
for baritone and orchestra
Text: Poem by Alfred Brendel. English version by the author with Richard Stokes. (E)
2.2.2.2(II=dbn)—4.2.2.1—perc:claves/susp.cym/tam-t/BD—harp—strings

World premiere complete: 17 Aug 2004
Royal Albert Hall, London, UK
William Dazeley, baritone; Philharmonia Orchestra
Conductor: Christoph von Dohnányi
**17 Tate Riffs**

2000

5 min

for ensemble

3fl.3ob.3cl—3tpt—2marimbas(=t.bells)/bass marimba

**World Premiere: 11 May 2000**

Tate Gallery, London, UK

London Sinfonietta

Conductor: Martyn Brabbins

---

**Cantus Iambeus**

2004

7 min

for thirteen instruments

1(=picc).1.1(=bcl).1(=dbn)—1.0.0.0—perc(1):vib/marimba/glsp—harp—pft—strings(1.1.1.1.1)

“…one of his most polished clockwork toccatas.” (Sunday Times)

“Cantus Iambeus simply bursts with all its composer’s usual energy, quirkiness and obsessions.” (The Independent)

**World Premiere: 16 Mar 2005**

Purcell Room, London, UK

Nash Ensemble

Conductor: Lionel Friend

---

**Crescent Moon over the Irrational**

2010

3 min

for ensemble

fl(=picc).cl—harp—2vln.vla.vlc

**World Premiere: 21 Nov 2010**

Wigmore Hall, London, UK

Nash Ensemble

---

**Fanfare**

2001

3 min

for brass and percussion

4hn.4tpt.4trbn.2tuba—timp(2).perc(3):3wdbl/3sus.cym/
3tam-t(med,med/lg/lg)/6tpl.bl

**World Premiere: 03 May 2001**

Royal Festival Hall, London, UK

Philharmonia Orchestra

Conductor: Pierre-André Valade
Fantasia upon all the notes
2011  
for ensemble
fl.cl—harp—2vln.vla.vlc

World Premiere: 13 Mar 2012
Wigmore Hall, London, UK
Nash Ensemble

In Broken Images
2011/12  
after the antiphonal music of Gabrieli for ensemble
2(l,II=picc).2.2(l=Ebcl,II=bcl).bcl(=dbcl).2(II=dbn)—0.3(lIII=picc. 
tpt).2.btrbn.0—perc(3):3xyl/15wdbl/12bongos/6tom-t/small BD(sm) 
(or tom-t(ilo))/3lion’s roar(ilo)/bamboo guiro/hi-hat/tamb/castanet 
machine—strings(3.0.3.3.0)

“The work’s four instrumental groups – woodwind, brass, strings and percussion – 
echo and react to each other as though in a latter-day Gabrieli canzona... the way in 
which his blocks of musical material move in and out of focus, become submerged 
and resurface again in different forms, or just occasionally combine into gestures of 
seismic intensity, still seems the product of a mysterious ritual of which the audience 
only experiences one element.” (The Guardian)

World Premiere: 05 Sep 2011
MITO Settembre Musica, Teatro Dal Verme, Milan, Italy
London Sinfonietta
Conductor: David Atherton

Sonance 2000
1999  
for brass ensemble
hn.4tpt.3trbn.euph.tuba

World Premiere: 02 Jan 2000
St Paul’s Cathedral, London, UK
London Brass

Tenebrae David
2001  
for brass ensemble
hn.4tpt.4trbn.tuba

World Premiere: 07 Sep 2001
Royal Albert Hall, London, UK
London Brass
### Theseus Game

**2002-03**  
36 min  
for large ensemble with two conductors  

"Birtwistle compares the continuous melodic line to the magic thread that Ariadne gives Theseus to lead him out of the labyrinth. The labyrinth itself is presumably the meshing clockworks and intensely intricate textures of the ensemble writing, full of glinting mysterious colours and sometimes violent eruptions of sonority. The melody is the point of reference and finally a means of resolution to what is thrilling instrumental virtuosity within original musical architecture." (The Guardian)

**World Premiere:** 19 Sep 2003  
Gebläsehalle, Landschaftspark, Duisburg-Nord, Germany  
Ensemble Modern  
Conductor: Martyn Brabbins and Pierre-André Valade

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### Virelai (Sus une fontayne)

**2008**  
5 min  
for ensemble of 12 players  
\[1(=picc).1.1.1(=dbn)—1.1.1.0—strings(1.1.1.1.1)\]

**World Premiere:** 06 Sep 2008  
Conservatorio, Turin, Italy  
London Sinfonietta; Sound Intermedia  
Conductor: Elgar Howarth

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### 9 Settings of Celan

**1989-96**  
33 min  
for soprano and ensemble  
Text: Paul Celan, translated by Michael Hamburger (E,G)  
Solo Sop—2cl—vla.vlc.db

All songs are performable as individual items. 3 songs are published by Universal Edition. The complete cycle is available on hire from Boosey & Hawkes.

**World premiere complete:** 28 Apr 1996  
Witten, Germany  
Claudia Barainsky; Klangforum Wien  
Conductor: Johannes Kalitzke

see also Pulse Shadows in works for Ensemble with voice(s)
Three Arias
Johann Sebastian Bach, arranged by Harrison Birtwistle (G)

2003-04
15 min
for soprano, countertenor and ensemble
ob.2cl(=bcl)—harp—marimba

World Premiere: 29 Aug 2004
Lukaskirche, Lucerne, Switzerland
Heinz Holliger (oboe), Ursula Holliger (harp), Andrew Watts (counter-tenor), Claire Booth (soprano), Alan Hacker (clarinet)

Pulse Shadows
1989-96
1 hr 4 min
9 Settings of Celan interleaved with 9 Movements for String Quartet
Text: Paul Celan, translated by Michael Hamburger (E,G)
Solo sop—string quartet—2cl—vla.vlc.db
3 movements from each constituent cycle are published by Universal Edition.
The complete work is available on hire from Boosey & Hawkes.

"Pulse Shadows is a consummation of Birtwistle's art... His word-setting has a toughness that keeps faith with the poetry, and his jittery quartet idiom a virtuosity nowhere more apparent than in Todesfluge, a spectacular (spectral) version of a late Beethoven fugue." (Sunday Times)

9790060106163 Study Score - Hawkes Pocket Score 1302

World Premiere: 29 Apr 1996
Queen Elizabeth Hall, London, UK
Claron McFadden, soprano; Capricorn; Arditti Quartet
Conductor: Lionel Friend

The Woman and the Hare
1999
15 min
for soprano, reciter and ensemble
Text: David Harsent (E)
2fl(l=picc,l=bfll)—perc(1):vib/glsp/2conga dr—cel—2vl.vla.vlc

"In The Woman and the Hare the text is shared between a soprano and a female reciter, each with her own musical speed. The relationship between the two elements constantly shifts, the soprano's ravishing contributions punctuate the speaker's delivery, sometimes taking off from an immediate idea, sometimes looping back to dwell upon an earlier image, and gradually filling out an expressive canvas that seems far larger than a 15-minute work can encompass." (The Guardian)

World Premiere: 09 Mar 1999
Purcell Room, London, UK
Claron McFadden, soprano; Julia Watson, narrator; Nash Ensemble
Conductor: Lionel Friend
9 Movements for String Quartet
1991-96
31 min
Individual movements may be grouped as required. 3 movements are published by
Universal Edition. The complete work is available on hire from Boosey & Hawkes.

World premiere complete: 29 Apr 1996
Queen Elizabeth Hall, London, UK
Arditti String Quartet

see also Pulse Shadows in works for Ensemble with voice(s)

Aubades and Nocturnes
from The Io Passion
2003
14 min
for basset clarinet and string quartet

World Premiere: 10 Jun 2006
University Concert Hall, Glasgow, UK
Alan Hacker, clarinet; Edinburgh Quartet

The Axe Manual
2000
23 min
for piano and percussion
perc(1):marimba/vib/2bongos/2congas/3low dr/log dr/4wdbl/5tpl.bl/
hi-hat/cowbell—pft

"...an exuberant, and, in its central stages, delicate essay in 'extending' piano sound
by means of metal and wood percussion." (Gramophone)

World Premiere: 22 Mar 2001
Symphony Center, Chicago, USA
Emanuel Ax, piano; Evelyn Glennie, percussion

Bourdon
2009
5 min
for violin and viola

World Premiere: 25 Nov 2009
The Warehouse, Theed Street, London, UK
London Sinfonietta
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
<th>Instruments</th>
<th>Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bogenstrich: Lied ohne Worte</td>
<td>2006</td>
<td>7 min</td>
<td>for cello and piano</td>
<td>9790060119019 Parts</td>
</tr>
<tr>
<td><strong>World Premiere:</strong> 09 Aug 2006</td>
<td></td>
<td></td>
<td>Historische Stadthalle, Mendelssohn-Saal, Wuppertal, Germany</td>
<td>Adrian Brendel, vlc; Till Fellner, pft</td>
</tr>
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<td></td>
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<td></td>
<td>for complete Bogenstrich see Chamber with voice(s)</td>
<td></td>
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<tr>
<td>Bogenstrich: Variationen</td>
<td>2007</td>
<td>6 min</td>
<td>for cello and piano</td>
<td></td>
</tr>
<tr>
<td><strong>World Premiere:</strong> 14 Oct 2007</td>
<td></td>
<td></td>
<td>Wigmore Hall, London, UK</td>
<td>Adrian Brendel, cello; Till Fellner, piano</td>
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<td>for complete Bogenstrich see Chamber with voice(s)</td>
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<tr>
<td>Bogenstrich: Wie eine Fuge</td>
<td>2008</td>
<td>7 min</td>
<td>for cello and piano</td>
<td></td>
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<tr>
<td><strong>World Premiere:</strong> 22 May 2009</td>
<td></td>
<td></td>
<td>Margreid, Alto Adige, Italy</td>
<td>Adrian Brendel, cello; Till Fellner, piano</td>
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<td>for complete Bogenstrich see Chamber with voice(s)</td>
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<tr>
<td>Crowd</td>
<td>2005</td>
<td>10 min</td>
<td>for solo harp</td>
<td>9790060118517 Harp score</td>
</tr>
<tr>
<td><strong>World Premiere:</strong> 07 Oct 2005</td>
<td></td>
<td></td>
<td>Hochschule für Musik und Theater, Rostock, Germany</td>
<td>Antonia Schreiber, harp</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Piece</th>
<th>Year</th>
<th>Duration</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Hocket</td>
<td>2007</td>
<td>2 min</td>
<td>for piano trio</td>
</tr>
<tr>
<td>Duet 3</td>
<td>2010</td>
<td>3 min</td>
<td>for cor anglais and bassoon</td>
</tr>
<tr>
<td>Five Little Antiphonies for Amelia</td>
<td>2006</td>
<td>2 min</td>
<td>for two trumpets</td>
</tr>
<tr>
<td>Hoquetus Petrus</td>
<td>1995</td>
<td>2 min</td>
<td>for two flutes and piccolo trumpet</td>
</tr>
<tr>
<td>An Interrupted Endless Melody</td>
<td>1991</td>
<td>5 min</td>
<td>for oboe and piano</td>
</tr>
</tbody>
</table>
**The Message**

2008

for E flat clarinet, trumpet in C and military drum

**World Premiere:** 02 Dec 2008
Queen Elizabeth Hall, London, UK
London Sinfonietta

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**Oboe Quartet**

2009-10

for oboe, violin, viola and cello

9790060124983  **Score in preparation**

**World premiere complete:** 08 May 2011
Rudolf Steiner Schule, Witten, Germany
Heinz Holliger, oboe; Swiss Chamber Soloists

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**Roddy’s Reel**

2009

for bass clarinet, with audience participation

**World Premiere:** 02 Apr 2009
Raasay Community Hall, Isle of Raasay, UK
Sarah Watts, bass clarinet;

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**The Silk House Tattoo**

1998

for two trumpets and 3 side drums (different sizes, one player)

**World Premiere:** 19 May 1999
Lake Placid, USA
John Wallace, trumpet, and others
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Duration</th>
<th>Medium</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>String Quartet: The Tree of Strings</td>
<td>2007</td>
<td>30 min</td>
<td>String quartet</td>
<td>“This evocation of what might have survived of a lost musical culture on the Hebridean island of Raasay is starting to emerge as one of his finest recent achievements. It seems to reveal more mysteries and beauties with every performance, and the Arditti play it wonderfully.” (The Guardian)</td>
</tr>
<tr>
<td>World Premiere: 27 Apr 2008</td>
<td>Rudolf Steiner Schule, Witten, Germany</td>
<td>Arditti Quartet</td>
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</tr>
<tr>
<td>Three Fugues from The Art of Fugue</td>
<td>Contrapunctus VII, Contrapunctus XII, Contrapunctus XVII</td>
<td>Johann Sebastian Bach, arranged by Harrison Birtwistle</td>
<td>2008</td>
<td>9 min</td>
</tr>
<tr>
<td>World Premiere: 27 Jun 2008</td>
<td>Snape Maltings Concert Hall, Aldeburgh, UK</td>
<td>Arditti Quartet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trio</td>
<td>2010</td>
<td>15 min</td>
<td>Violin, cello and piano</td>
<td>9790060124976 Score &amp; parts in preparation</td>
</tr>
<tr>
<td>World Premiere: 07 Apr 2011</td>
<td>Schlosstheater, Celle, Germany</td>
<td>Corey Cerovsek, violin; Adrian Brendel, cello; Till Fellner, piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Settings of Lorine Niedecker</td>
<td>1998/2000</td>
<td>12 min</td>
<td>Soprano and cello</td>
<td>Text: Lorine Niedecker (E) “...music of fragile beauty... like a brittle leaf disintegrating.” (The Times)</td>
</tr>
<tr>
<td>World Premiere: 16 Mar 2000</td>
<td>Purcell Room, London, UK</td>
<td>Valdine Anderson, soprano; Paul Watkins, cello</td>
<td>9790060113369 Vocal score and part</td>
<td></td>
</tr>
</tbody>
</table>
26 Orpheus Elegies
2003-04 35 min
for oboe, harp and countertenor
Text: Rilke (G)
Individual movements may be selected.
"Orpheus Elegies is delightful - written in Birtwistle’s late-flowering 'lyrical' style, with the old, craggy angularities now tempered by elegance and a haiku-like concision."
(The Times)

World premiere complete: 29 Aug 2004
Lukaskirche, Lucerne, Switzerland
Heinz Holliger, oboe; Ursula Holliger, harp; Andrew Watts, counter-tenor

Bogenstrich
(Bow-stroke)
Meditations on a poem of Rilke
2006-09 28 min
for voice, cello and piano
Text: Rainer Maria Rilke (G)
5. Liebes-Lied 2
Individual movements may be performed separately.

World premiere complete: 22 May 2009
Margreid, Alto Adige, Italy
Roderick Williams, baritone; Adrian Brendel, cello; Till Fellner, piano

see also Chamber without voice(s) and Vocal

Bogenstrich: Liebes-Lied 2
2009 4 min
for voice and cello
Text: Rainer Maria Rilke (G)

World Premiere: 22 May 2009
Margreid, Alto Adige, Italy
Roderick Williams, baritone; Adrian Brendel, cello; Till Fellner, piano

for complete Bogenstrich see Chamber with voice(s)
<table>
<thead>
<tr>
<th><strong>Song of Myself</strong></th>
<th>2006</th>
<th>5 min</th>
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</thead>
<tbody>
<tr>
<td>for baritone, double bass and percussion</td>
<td></td>
<td></td>
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<tr>
<td>Text: Tom Phillips (E)</td>
<td></td>
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<tr>
<td>World Premiere: 08 Mar 2006</td>
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<tr>
<td>Holywell Music Rooms, Oxford, UK</td>
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<tr>
<td>Mary Wiegold, soprano; Composers Ensemble</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Today Too</strong></th>
<th>2004</th>
<th>3 min</th>
</tr>
</thead>
<tbody>
<tr>
<td>for tenor, flute and guitar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text: &quot;Today too&quot; by Tanko from &quot;Japanese Death Poems&quot;, translated by Joel Hoffman (E)</td>
<td></td>
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<tr>
<td>9790060815324 Playing score</td>
<td></td>
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<tr>
<td>World Premiere: 04 Jul 2004</td>
<td></td>
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<tr>
<td>Pittville Pump Room, Cheltenham, UK</td>
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<tr>
<td>Philip Langridge, tenor; Sebastian Bell, flute; Stephen Marchionda, guitar</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Betty Freeman: Her Tango</strong></th>
<th>2000</th>
<th>2 min</th>
</tr>
</thead>
<tbody>
<tr>
<td>for solo piano</td>
<td></td>
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<tr>
<td>9790060821189 Piano score</td>
<td></td>
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<tr>
<td>World Premiere: 18 Mar 2001</td>
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<tr>
<td>Los Angeles, USA Mitsuko Uchida, piano</td>
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<table>
<thead>
<tr>
<th><strong>Dance of the metro-gnome</strong></th>
<th>2006</th>
<th>1 min</th>
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<tbody>
<tr>
<td>for solo piano</td>
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<tr>
<td>9790060119033 Piano score (in album)</td>
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<tr>
<td>Composition</td>
<td>Year</td>
<td>Duration</td>
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<tr>
<td><strong>Gigue machine</strong></td>
<td>2011</td>
<td>10 min</td>
</tr>
<tr>
<td><strong>World Premiere:</strong></td>
<td>12 Feb 2012</td>
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<tr>
<td><strong>Harrison’s Clocks</strong></td>
<td>1997-98</td>
<td>25 min</td>
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<tr>
<td><strong>World Premiere:</strong></td>
<td>13 Jul 1998</td>
<td></td>
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<tr>
<td><strong>Ostinato with Melody</strong></td>
<td>2000</td>
<td>5 min</td>
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<tr>
<td><strong>World Premiere:</strong></td>
<td>26 Mar 2000</td>
<td></td>
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<tr>
<td><strong>Saraband: The King’s Farewell</strong></td>
<td>2001</td>
<td>3 min</td>
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<tr>
<td><strong>World Premiere:</strong></td>
<td>27 Feb 2002</td>
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</tbody>
</table>
Bogenstrich: Liebes-Lied 1
2006-09
for voice and piano
Text: Rainer Maria Rilke (G)

World Premiere: 22 May 2009
Margreid, Alto Adige, Italy
Roderick Williams, baritone; Adrian Brendel, cello; Till Fellner, piano

see also Chamber with and without voice(s)

From Vanitas
2009
for tenor and piano
Text: David Harsent (E)

World Premiere: 03 Nov 2009
Wigmore Hall, London, UK
Philip Langridge, tenor; David Owen Norris, piano

The Mouse Felt.....
2005
for baritone and piano
Text: Alfred Brendel (E)

World Premiere: 10 Jul 2005
Pittville Pump Room, Cheltenham, UK
Roderick Williams, baritone; Iain Burnside, piano

The Sadness of Komachi
2000
for tenor and prepared piano
Text: from the Japanese No Play 'Komachi at Seki-dera', translated by Royall Tyler (Penguin Classics) (E)

World Premiere: 16 May 2000
Tokyo Opera City Recital Hall, Tokyo, Japan
Hirohisa Tsuji, tenor; Akane Nakanishi, piano
Angel Fighter
a dramatic episode from Genesis
2009
34 min
for chamber chorus, tenor, countertenor and ensemble
Text: Stephen Plaice (E)
2(l=picc,II=picc,afl).2.2(l=Ebcl,II=bcl).2(II=dbn)—2.2.2.0—harp—
strings(3.0.3.3.1)

World Premiere: 13 Jun 2010
Thomaskirche, Leipzig, Germany
William Towers, countertenor; Jeffrey Lloyd Roberts, tenor;
RIAS Kammerchor; musikFabrik
Conductor: Stefan Asbury

The Gleam
2003
6 min
Christmas Carol for SATB choir
Text: Stephen Plaice (E)

World Premiere: 24 Dec 2003
King’s College Chapel, Cambridge, UK
King’s College Choir
Conductor: Stephen Cleobury

Lullaby
2006
2 min
for two sopranos, unaccompanied
Text: James, John and Robert Wedderburn (E)

World Premiere: 19 Nov 2006
Southwark Cathedral, London, UK
Southwark Cathedral Choir
Conductor: Peter Wright

The Moth Requiem
2012
15 min
for twelve female singers, three harps and alto flute

World Premiere: 14 Oct 2012
Muziekgebouw aan ‘t IJ, Amsterdam, Netherlands
Netherlands Chamber Choir; Asko|Schönberg Ensemble
Conductor: Reinbert de Leeuw
Neruda Madrigales
2004-05
32 min
for chorus and ensemble with live electronics
Text: Pablo Neruda's 'Oda al Doble Otono' (S)
24 or 36 voices
2(l=picc,afl;ll=picc,afl,bfl).2picc(l,ll=atf,bfl).0.2(l=Ebcl,bcl;ll=bcl).
2bcl.0—perc(1):bass marimba/vib/taiko(lg c.60cm)—cimb—
harp(with live electronics)
All Amplified

"His setting, with its air of melancholy and moments of eruptive violence, parses
Neruda’s ode into linked sections with each stanza given its own sound world
and followed by a chorale-like resumé. In performance, though, the effect is of a
molten mass of musical material, with intricately interlaced vocal lines shadowed or
counterpointed by the ensemble." (The Guardian)

"A massively impressive reworking of the devices that have served him well for
30 years. And there was one new feature; a mysterious electronic echo of the
instrumental sound, so subtly done you couldn’t be sure you were hearing it at all..."
(Daily Telegraph)

World Premiere:  18 Jun 2005
Snape Maltings, Aldeburgh, UK
BBC Singers; London Sinfonietta
Conductor: Nicholas Kok

The Ring Dance of the Nazarene
2003
20 min
for baritone, tombak, mixed choir and ensemble
Text: David Harsent (E)
SATB choir; solo baritone

World Premiere:  11 Oct 2003
Concertgebouw, Amsterdam, Netherlands
Roderick Williams, baritone; Netherlands Radio Choir
Conductor: Marcus Creed

Three Latin Motets from ‘The Last Supper’
1999
13 min
for 18-part mixed choir a cappella
Text: from the 'Anima Christi' (14th century prayer)/St.Thomas Aquinas (L)
3S,3M,3A,3T,3Bar,3B

"...some of the most intense and rapturously beautiful music Birtwistle has ever
written." (The Guardian)

9790060112829 Choral Score
The Axe Manual
Nicolas Hodges/Claire Edwards
Metronome METCD1074

Betty Freeman – Her Tango
Nicolas Hodges
Metronome METCD1074

The Cry of Anubis
Owen Slade/The Hallé/Ryan Wigglesworth
NMC D156

The Gleam
Choir of King’s College, Cambridge/
Stephen Cleobury
EMI Classics 5580702

Harrison’s Clocks
Joanna MacGregor
Warner Classics Sound Circus 2564671990

Hoquetus Petrus
Galliard Ensemble
Deux-Elles DXL 1019

London Mozart Players Brass Ensemble
Brass Classics BC3007

An Interrupted Endless Melody
Nash Ensemble
Black Box BBM 1046

Richard Shaw/Galliard Ensemble
Deux-Elles DXL 1019

Lied
Adrian Brendel/Till Fellner
Avi Music AVI553067
The Minotaur
John Tomlinson/Johan Reuter/Christine Rice/
The Royal Opera/Antonio Pappano
Opus Arte OA1000D / OABD 7052D

9 Movements for String Quartet
Arditti Quartet
Aeon AECD 1217

Night’s Black Bird
The Hallé/Ryan Wigglesworth
NMC D156

26 Orpheus Elegies
Melinda Maxwell/Helen Tunstall/
Andrew Watts
Oboe Classics CC2020

Ostinato with Melody
Nicolas Hodges
Metronome METCD1074

Panic
John Harle/Paul Clarvis/BBC Symphony
Orchestra/Andrew Davis
Decca 4784249

Pulse Shadows
(incorporating 9 Settings of Celan and
9 Movements for String Quartet)
Claron McFadden/Arditti Quartet/
Nash Ensemble/Reinbert de Leeuw
Teldec 3984 26867 2

Saraband: The King’s Farewell
Nicolas Hodges
Metronome METCD1074

9 Settings of Lorine Niedecker
Claron McFadden/Paul Watkins
Black Box BBM 1046
The Shadow of Night
The Hallé/Ryan Wigglesworth
NMC D156

String Quartet: The Tree of Strings
Arditti Quartet
Aeon AECD 1217

Theseus Game
Ensemble Modern Orchestra/Martyn Brabbins/
Pierre-André Valade
Deutsche Grammophon 0289 477 0702 8

Three Arias
Claire Seaton/Andrew Watts/ Melinda Maxwell
Oboe Classics CC2020

The Woman and the Hare
Claron McFadden/Julia Watson/
Nash Ensemble/Martyn Brabbins
Black Box BBM 1046
BH=Boosey & Hawkes  
UE=Universal Edition  
BH/UE=constituent movements published by either Boosey & Hawkes or Universal Edition. The complete works are available on hire from Boosey & Hawkes  
ms=unpublished manuscript  
ww=work withdrawn  

<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
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<tbody>
<tr>
<td>c.1950</td>
<td><strong>Oockooing Bird</strong> for piano</td>
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<tr>
<td>1957</td>
<td><strong>Refrains and Choruses</strong> for flute, oboe, clarinet, horn and bassoon</td>
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<tr>
<td>1958</td>
<td><strong>Three Sonatas for Nine Instruments</strong></td>
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<tr>
<td>1959</td>
<td><strong>Monody for Corpus Christi</strong> for soprano, flute, horn and violin</td>
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<tr>
<td>1960</td>
<td><strong>Précis</strong> for solo piano</td>
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<tr>
<td>1961</td>
<td><strong>The World is Discovered</strong> for 12 players</td>
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<tr>
<td>1960-63</td>
<td><strong>Chorales</strong> for orchestra</td>
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<tr>
<td>1963</td>
<td><strong>Narration: A Description of the Passing of a Year</strong> for chorus</td>
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<tr>
<td>1964</td>
<td><strong>Music for Sleep</strong> for children’s voices, piano and percussion</td>
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<tr>
<td>1964</td>
<td><strong>Entr’actes and Sappho Fragments</strong> for soprano and chamber ensemble</td>
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<tr>
<td>1964-65</td>
<td><strong>Three Movements with Fanfares</strong> for chamber orchestra</td>
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<tr>
<td>1965</td>
<td><strong>Carmen Paschale</strong> motet for chorus (SATB) and obbligato organ</td>
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<tr>
<td>1965</td>
<td><strong>Tragoedia</strong> for wind quintet, harp and string quartet</td>
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<tr>
<td>1965-66</td>
<td><strong>Verses</strong> for clarinet and piano</td>
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<tr>
<td>1965-66</td>
<td><strong>The Visions of Francesco Petrarca</strong> for baritone, mime ensemble, chamber ensemble and school orchestra</td>
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<tr>
<td>1966</td>
<td><strong>The Mark of the Goat</strong> a ‘dramatic cantata’ for actors, singers, two choruses and instruments</td>
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<tr>
<td>1966-67</td>
<td><strong>Punch and Judy</strong> a ‘tragical comedy or comical tragedy’ in one act</td>
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<tr>
<td>1967</td>
<td><strong>Chorale from a Toy-Shop</strong> for 5 players (various realizations)</td>
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<tr>
<td>1967</td>
<td><strong>Monodrama</strong> for soprano, speaker and chamber ensemble</td>
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<tr>
<td>1967</td>
<td><strong>Three Lessons in a Frame</strong> for piano, flute, clarinet, violin, cello and percussion</td>
</tr>
<tr>
<td>Year(s)</td>
<td>Title</td>
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<tr>
<td>1967-68</td>
<td>Nomos</td>
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<tr>
<td>1967-68</td>
<td>Four Interludes for a Tragedy</td>
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<tr>
<td>1968-69</td>
<td>Linoi</td>
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<tr>
<td>1968-69</td>
<td>Verses for Ensembles</td>
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<tr>
<td>1968-69</td>
<td>Down by the Greenwood Side</td>
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<tr>
<td>1969</td>
<td>Some Petals from my Twickenham Herbarium</td>
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<tr>
<td>1969</td>
<td>Cantata</td>
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<tr>
<td>1969</td>
<td>Ut Heremita Solus</td>
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<td>1969</td>
<td>Hoquetus David</td>
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<td>1969</td>
<td>Eight Lessons for Keyboards</td>
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<td>1969/70</td>
<td>Medusa</td>
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<td>1970</td>
<td>Signals</td>
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<td>1970</td>
<td>Dinah and Nick's Love Song</td>
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<td>1970</td>
<td>Nenia: the Death of Orpheus</td>
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<td>1970</td>
<td>Prologue</td>
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<td>1970-71</td>
<td>Meridian</td>
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<tr>
<td>1971</td>
<td>An Imaginary Landscape</td>
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<tr>
<td>1971</td>
<td>Tombeau in memoriam Igor Stravinsky</td>
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<tr>
<td>c.1971</td>
<td>Sad Song</td>
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<td>1971-72</td>
<td>The Fields of Sorrow</td>
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<tr>
<td>1971-72</td>
<td>Chronometer</td>
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<tr>
<td>1972</td>
<td>The Triumph of Time</td>
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<td>1972</td>
<td>Epilogue</td>
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<td>1972</td>
<td>La Plage: Eight Arias of Remembrance</td>
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<td>1973</td>
<td>Grimethorpe Aria</td>
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<td>1973</td>
<td>Chanson de geste</td>
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<td>1975</td>
<td>Five Chorale Preludes</td>
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<tr>
<td>Year</td>
<td>Title</td>
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<tr>
<td>1976</td>
<td><strong>Melencolia I</strong> for solo clarinet, harp and 2 string orchestras</td>
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<tr>
<td>1977</td>
<td><strong>Silbury Air</strong> for 15 players</td>
</tr>
<tr>
<td>1977-78</td>
<td><strong>Bow Down</strong> music theatre for 5 actors and 4 musicians</td>
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<tr>
<td>1978-79</td>
<td><strong>For O, for O, the Hobby-Horse is Forgot</strong> a ‘ceremony’</td>
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<td>1979</td>
<td><strong>Choral Fragments from ...agm...</strong> for 16 voices</td>
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<tr>
<td>1980</td>
<td><strong>Mercure Poses Plastiques</strong> (after Satie’s ballet)</td>
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<td></td>
<td><strong>On the Sheer Threshold of the Night</strong> for soprano, counter-tenor,</td>
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<tr>
<td></td>
<td>tenor, bass and chorus of 12 voices</td>
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<tr>
<td>1981</td>
<td><strong>Pulse Sampler</strong> for oboe and claves</td>
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<tr>
<td>1983</td>
<td><strong>Duets for Storab</strong> for 2 flutes</td>
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<tr>
<td>1984</td>
<td><strong>Yan Tan Tethera</strong> a ‘mechanical pastoral’ in one act</td>
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<td></td>
<td><strong>Still Movement</strong> for 13 solo strings</td>
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<td><strong>Songs by Myself</strong> for soprano and chamber ensemble</td>
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<tr>
<td>1985</td>
<td><strong>Words Overheard</strong> for soprano, flute, oboe, bassoon and strings</td>
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<td>1985-86</td>
<td><strong>Earth Dances</strong> for orchestra</td>
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<td>1986-87</td>
<td><strong>Endless Parade</strong> for solo trumpet, vibraphone and string orchestra</td>
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<td>1987</td>
<td><strong>Hector’s Dawn</strong> for piano</td>
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<td></td>
<td><strong>Les Hoquets du Gardien de la Lune</strong> (after Machaut) for orchestra</td>
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<tr>
<td>1988</td>
<td><strong>Four Songs of Autumn</strong> for soprano and string quartet</td>
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<td></td>
<td><strong>Machaut à ma manière</strong> (after Machaut) for orchestra</td>
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<td>1989</td>
<td><strong>Salford Toccata</strong> for brass band</td>
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<tr>
<td>1990</td>
<td><strong>Ritual Fragment</strong> for 14 players</td>
</tr>
<tr>
<td>1990-91</td>
<td><strong>Gawain</strong> an opera in 2 acts</td>
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</table>

**CHRONOLOGICAL LIST OF WORKS**
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Composers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td><strong>Four Poems by Jaan Kaplinski</strong> for soprano and</td>
<td></td>
<td>UE</td>
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<tr>
<td></td>
<td><strong>Gawain’s Journey</strong> for orchestra (selected and</td>
<td></td>
<td>UE</td>
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<tr>
<td></td>
<td>compiled in collaboration with Elgar Howarth)</td>
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<tr>
<td></td>
<td><strong>An Interrupted Endless Melody</strong> for oboe and</td>
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<td>BH</td>
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<tr>
<td></td>
<td>piano</td>
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<tr>
<td>1992</td>
<td><strong>Antiphonies</strong> for solo piano and orchestra</td>
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<td>UE</td>
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<tr>
<td>1993-94</td>
<td><strong>Five Distances for Five Instruments</strong> for wind</td>
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<td>UE</td>
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<td></td>
<td>quintet</td>
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<tr>
<td>1994</td>
<td><strong>The Second Mrs Kong</strong> an opera in 2 acts</td>
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<td>UE</td>
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<tr>
<td></td>
<td><strong>Fanfare for Glyndebourne</strong> for brass ensemble and</td>
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<td></td>
<td>timpani</td>
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<td></td>
<td><strong>The Cry of Anubis</strong> for tuba and orchestra</td>
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<td>BH</td>
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<tr>
<td>1995</td>
<td><strong>Hoquetus Petrus</strong> for two flutes and piccolo</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td>trumpet</td>
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<tr>
<td></td>
<td><strong>Panic</strong> for alto saxophone, jazz drummer, wind,</td>
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<td>BH</td>
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<td></td>
<td>brass and percussion</td>
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<tr>
<td>1996</td>
<td><strong>9 Settings of Celan</strong> for soprano and ensemble</td>
<td></td>
<td>BH/UE</td>
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<tr>
<td>1991-96</td>
<td><strong>9 Movements for String Quartet</strong></td>
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<td>BH/UE</td>
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<tr>
<td>1997</td>
<td><strong>Slow Frieze</strong> for piano and ensemble</td>
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<td>BH</td>
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<tr>
<td>1997-98</td>
<td><strong>Bach Measures</strong> for chamber orchestra or ensemble</td>
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<td>BH</td>
</tr>
<tr>
<td>1998</td>
<td><strong>Exody</strong> for orchestra</td>
<td></td>
<td>BH</td>
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<tr>
<td>1999</td>
<td><strong>Harrison’s Clocks</strong> for piano solo</td>
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<td>BH</td>
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<tr>
<td>1998</td>
<td><strong>Placid Mobile</strong> for 36 muted trumpets</td>
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<td>BH</td>
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<tr>
<td>1999</td>
<td><strong>The Silk House Tattoo</strong> for two trumpets and 3</td>
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<td>BH</td>
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<td></td>
<td>side drums</td>
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<tr>
<td>1994/99</td>
<td><strong>Love Cries</strong> for soprano, mezzo-soprano, tenor</td>
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<td>UE</td>
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<tr>
<td></td>
<td>and orchestra (compiled from <em>The Second Mrs Kong</em></td>
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<tr>
<td></td>
<td>by Michael Berkeley)</td>
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<tr>
<td>1998-99</td>
<td><strong>The Last Supper</strong> Dramatic tableaux for 14</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td>soloists, small female chorus and chamber orchestra</td>
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<tr>
<td>1999</td>
<td><strong>Three Latin Motets</strong> for 18-part mixed choir a</td>
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<td>BH</td>
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<tr>
<td></td>
<td>cappella</td>
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<tr>
<td></td>
<td><strong>The Woman and the Hare</strong> for soprano, reciter</td>
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<td>BH</td>
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<td></td>
<td>and ensemble</td>
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<tr>
<td></td>
<td><strong>Sonance Severance 2000</strong> Fanfare for orchestra</td>
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<td>BH</td>
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<tr>
<td></td>
<td><strong>Sonance 2000</strong> for brass ensemble</td>
<td></td>
<td>BH</td>
</tr>
<tr>
<td>1998/2000</td>
<td><strong>9 Settings of Lorine Niedecker</strong> for soprano and</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td>cello</td>
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<tr>
<td>2000</td>
<td><strong>17 Tate Riffs</strong> for ensemble</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td><strong>The Axe Manual</strong> for piano and percussion</td>
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<td>BH</td>
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<tr>
<td></td>
<td><strong>Ostinato with Melody</strong> for solo piano</td>
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<td>BH</td>
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<tr>
<td></td>
<td><strong>Betty Freeman: Her Tango</strong> for solo piano</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td><strong>The Sadness of Komachi</strong> for tenor and prepared</td>
<td></td>
<td>BH</td>
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<tr>
<td></td>
<td>piano</td>
<td></td>
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<tr>
<td></td>
<td><strong>There is something between us...</strong> for baritone</td>
<td></td>
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<td>and orchestra</td>
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<td>2001</td>
<td><strong>Saraband: The King’s Farewell</strong> for solo piano</td>
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<td></td>
<td><strong>Fanfare</strong> for brass and percussion</td>
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<td><strong>Tenebrae David</strong> for brass ensemble</td>
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<td><strong>The Shadow of Night</strong> for orchestra</td>
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<td>2002-03</td>
<td><strong>Theseus Game</strong> for large ensemble with 2 conductors</td>
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<td>2003</td>
<td><strong>The Ring Dance of the Nazarene</strong> for baritone, tombak, mixed choir and ensemble</td>
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<td>2004</td>
<td><strong>The Io Passion</strong> Chamber opera</td>
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<td>2004-05</td>
<td><strong>26 Orpheus Elegies</strong> for oboe, harp and countertenor</td>
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<td>2004</td>
<td><strong>Night’s Black Bird</strong> for orchestra</td>
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<td>2004</td>
<td><strong>Today Too</strong> for tenor, flute and guitar</td>
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<td>2004</td>
<td><strong>Cantus lambeus</strong> for thirteen instruments</td>
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<td>2004-05</td>
<td><strong>Neruda Madrigales</strong> for chorus and ensemble with live electronics</td>
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<td>2005</td>
<td><strong>Crowd</strong> for solo harp</td>
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<td>2003/06</td>
<td><strong>Aubades and Nocturnes</strong> from <strong>The Io Passion</strong></td>
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<td>2006</td>
<td><strong>Song of Myself</strong> for baritone, double bass and percussion</td>
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<td>2006</td>
<td><strong>Five Little Antiphonies for Amelia</strong> for two trumpets</td>
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<td>2006</td>
<td><strong>Lullaby</strong> for two sopranos</td>
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<td>2006</td>
<td><strong>Dance of the metro-gnome</strong> for solo piano</td>
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<td>2007</td>
<td><strong>The Minotaur</strong> Opera in 13 scenes</td>
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<td>2007</td>
<td><strong>Double Hocket</strong> for piano trio</td>
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<td>2008</td>
<td><strong>Virelai (Sus une fontayne)</strong> for ensemble of 12 players</td>
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<td>2008</td>
<td><strong>The Corridor</strong> a scena for soprano, tenor and 6 instruments</td>
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<td>2008</td>
<td><strong>The Message</strong> for Eb clarinet, trumpet in C and military drum</td>
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<td>2009</td>
<td><strong>Semper Dowland, semper dolens</strong> Music theatre for tenor and ensemble</td>
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<td>2009-10</td>
<td><strong>Roddy’s Reel</strong> for bass clarinet, with audience participation</td>
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<td>2009</td>
<td><strong>From Vanitas</strong> for tenor and piano</td>
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<td>2009</td>
<td><strong>Bourdon</strong> for violin and viola</td>
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<td>2009</td>
<td><strong>Angel Fighter</strong> for chamber chorus, tenor, countertenor and ensemble</td>
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<td>2009-10</td>
<td><strong>Concerto for Violin and Orchestra</strong></td>
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<td>2010</td>
<td><strong>Oboe Quartet</strong> for oboe, violin, viola and cello</td>
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<td>2010</td>
<td><strong>Duet 3</strong> for cor anglais and bassoon</td>
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<td>2011</td>
<td><strong>Crescent Moon over the Irrational</strong> for ensemble</td>
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<td>2011</td>
<td><strong>Trio</strong> for violin, cello and piano</td>
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<td>2011</td>
<td><strong>Gigue machine</strong> for solo piano</td>
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<td>2011/12</td>
<td><strong>Fantasia upon all the notes</strong> for ensemble</td>
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<td>2012</td>
<td><strong>In Broken Images</strong> for ensemble</td>
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<tr>
<td>2012</td>
<td><strong>The Moth Requiem</strong> for 12 female singers, 3 harps and alto flute</td>
<td>BH</td>
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</tbody>
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