



Harrison **BIRTWISTLE**



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



The Ilo Passion at the Aldeburgh Festival, directed by Stephen Langridge (2004)
Photo: Ivan Kyncl

Harrison Birtwistle

Biography	2
Introduction	11
English	11
French	13
German	15
Abbreviations	17
Works	18
Opera	18
Full Orchestra	21
Chamber Orchestra	23
Solo Instrument and Orchestra	24
Voice and Orchestra	25
Ensemble without Voice(s)	26
Ensemble with Voice(s)	29
Chamber without Voice(s)	30
Chamber with Voice(s)	35
Piano	36
Vocal	38
Choral	39
Discography	41
Chronological List of Works	44
Boosey & Hawkes addresses	50

- 1934 Born 15 July in Accrington, England. Only child of Lancashire farmers. Grows up on small holding on edge of the town.
- 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 *Turangalila-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.
- 1958 Signed up to be published by Universal Edition, with whom he remains until 1994. Marries Sheila Duff. Undertakes variety of non-musical jobs.
- 1959 *Refrains and Choruses* selected by Society for the Promotion of New Music and premiered at the Cheltenham Festival by the Portia Wind Ensemble. Birth of first son, Adam.
- 1960 *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 premieres *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).
- 1961 *Monody for Corpus Christi* selected to represent Britain at ISCM Festival.
- 1962 Appointed Director of Music at Cranborne Chase Girls School, Wardour Castle, Dorset (1962-65).
- 1963 Pupils of Knighton House and Port Regis Schools give premiere 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* premiered at Cheltenham Festival.
- 1965 *Tragedia* premiered 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).
- 1970 Premiere in London of *Nenia: The Death of Orpheus*, to a text by Zinovieff. The Pierrot Players disband (and become the Fires of London).
- 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.
- 1973 Appointed Cornell Visiting Professor of Music at Swarthmore College, Pennsylvania. Begins composition of *The Mask of Orpheus*, Acts 1 & 2 (1973-75). *Chronometer*, his only

- 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).
- 1975 On return from America moves to island of Raasay in Inner Hebrides. Appointed Music Director, National Theatre, London. Scores include *Hamlet* (1975), *Tamburlaine* (1976) and *Volpone* (1977). Also works on other productions in collaboration with composer Dominic Muldowney, including *Julius Caesar* (1977), *The Cherry Orchard* (1978) and *You Like It* (1979).
- 1977 *Bow Down*, to a text by Yorkshire poet Tony Harrison, is premiered at National Theatre.
- 1981 Writes highly acclaimed music for Peter Hall's production of Aeschylus's *Oresteia* trilogy at National Theatre in a new translation by Tony Harrison. Featured composer at Huddersfield Contemporary Music Festival. Resumes composition of *The Mask of Orpheus*, Acts 2 & 3 (1981-84).
- 1982 Becomes Associate Director, National Theatre, and moves to Lunearde 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*.
- 1984 London Sinfonietta premieres *Secret Theatre* at his fiftieth birthday concert at the Queen Elizabeth Hall. Invited to Japan for a major retrospective of his music in Tokyo. First full-length study of his music published by Michael Hall (*Harrison Birtwistle*, Robson Books, London).
- 1985 Directs Summerscope Festival at London's South Bank Centre under the title 'Harrison Birtwistle: His Fancies, His Toys, His Dreams'.

- 1986 Premiere of *The Mask of Orpheus* 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 Tan Tethera* premiered by Opera Factory/ London Sinfonietta at Queen Elizabeth Hall. *Earth Dances*, 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.
- 1987 *The Mask of Orpheus* wins the Evening Standard Award for Opera. *Endless Parade* 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.
- 1988 Knighted by Queen Elizabeth II. Major BBC 'Endless Parade' Birtwistle Festival at the Barbican Centre, London including UK premiere of his trumpet concerto *Endless Parade*.
- 1989 Discovers poetry of Paul Celan in translation and begins *9 Settings of Celan* (1989-96).
- 1991 *Gawain* premiered at the Royal Opera House Covent Garden. Wins Evening Standard Award for Opera a second time. Featured composer at Wien Modern festival.
- 1992 *Antiphonies* premiered in Paris by Philharmonia Orchestra and Joanna MacGregor (piano), conducted by Boulez. Appointed to Board of the South Bank Centre, London (1992-2002).
- 1993 Appointed Composer-in-Residence to London Philharmonic Orchestra.
- 1994 Appointed first Henry Purcell Professor of Composition at King's College, London (1994-2002). *Gawain* revived

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.



with Paul Clarvis and John Harle at rehearsals for *Panic* (1995)

Photo: Malcolm Crowthers

- 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).
- 2001 Boulez tours *Earth Dances* with Ensemble Modern Orchestra, opening three major festivals: musica viva in Munich, Wien Modern, and European Music Month in Basel. Made Companion of Honour by Queen Elizabeth II. Chairholder in Composition at University of Alabama (2001-02).
- 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.
- 2003 *Theseus Game* for ensemble and two conductors premiered by Ensemble Modern at RUHRtriennale and by London Sinfonietta at Huddersfield Festival. *The Gleam*, a Christmas carol, premiered at King's College Cambridge Festival of Nine Lessons and Carols.

- 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.

- 2012 Appointed Visiting Professor at the Royal Academy of Music. Complete string quartets recorded by Arditti Quartet on Aeon label. *Gigue Machine* for solo piano premiered by Nicolas Hodges in Stuttgart and played at the BBC Proms. Death of his wife Sheila. Full-length study of his theatre works published by David Beard (*Harrison Birtwistle's Operas and Music Theatre*, Cambridge University Press). Premiere in Amsterdam of *The Moth Requiem*.
- 2013– Revival of *The Minotaur* at The Royal Opera in London (January 2013). 80th birthday (15 July 2014).

Jonathan Cross, 2012

(Professor of Musicology at the University of Oxford; author of Harrison Birtwistle: Man, Mind, Music [Faber & Faber/Cornell University Press, 2000] and Harrison Birtwistle: The Mask of Orpheus [Ashgate, 2009])



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 processions *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 – déploient 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)



with Pierre Boulez in London (1993)

Photo: Malcolm Crowthers

In Harrison Birtwistles Musik spiegelt sich eine zutiefst persönliche Weltsicht, die durch Metaphern des Reisens, durch Rituale oder vielfache Perspektiven auf denselben Gegenstand Beziehungen zwischen verschiedenen Stufen musikalischer Komplexität und unserer Erfahrung der Welt herzustellen vermag. Auch wenn er sich in unterschiedlichem Maße von Strawinsky, Messiaen, Boulez und Cage beeinflussen ließ, besitzt seine Musik unverwechselbare Merkmale, wie die von Holzbläsern und Perkussion bestimmte Antiphonie, ausgedehnte, frei über einem mechanischen Untergrund fließende Melodien und Pulsschläge, die sich so verschieben, dass sie unsere Fähigkeit, Zeit zu messen, in Frage stellen. Das Satzgefüge verdichtet sich zuweilen zu eng verwobenen Schichten, doch aus solchen Klanglandschaften sprechen einzelne Stimmen mit fanfarenartigen oder tänzerischen Gesten. Anders gesagt, Birtwistles Musik ist immer tief im Körper verankert. Was nicht überraschen sollte, wenn man seine frühen Erfahrungen im Musiktheater in Accrington bedenkt, wo er Klarinette und Saxophon im Opernorchester spielte, und seine Rolle als Musikdirektor von 1975 bis 1983 am Londoner National Theatre.

Die Werke, mit denen ihm in den 1960er-Jahren der Durchbruch gelang, wie *Tragoedia*, *Verses for Ensembles* und seine erste Oper, *Punch and Judy*, zusammen mit den *Earth Dances* für Orchester – Birtwistles *Frühlingsopfer* – sind muskulös und extrovertiert; der Einfluss Strawinskys ist deutlich erkennbar. Gleichwohl besitzt Birtwistles Musik auch eine introspektive Seite, die sich zu technischen Experimenten, zurückhaltender Lyrik oder dunkler Melancholie nach innen wendet. Beispiele hierfür sind *The Corridor*, eine Übung in experimentellem Theater, die Orpheus' Verlust der Eurydike durch eine Reihe immer dringlicherer Klagen betrachtet, die dunkel-beschwörenden, grübelnden Prozessionsstücke *The Shadow of Night* und *Night's Black Bird*, das ätherische *Three Latin Motets* für A-cappella-Chor aus der Oper *The Last Supper*, der von einer komplizierten Mechanik geprägte und gleichzeitig nuancierte, jazzartige Dialog zwischen Klavier und Perkussion in *The Axe Manual*, das forsche, scharf gezeichnete *Crowd* für Soloharfe und der perfekt aufgebaute Spannungsbogen beim ersten Auftreten des Minotaurus in seiner jüngsten Oper *The Minotaur*.

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

faszinierende Anzeichen eines „Spätstils“. Am offensichtlichsten ist die Hinwendung zu Streichinstrumenten gegenüber der früheren Vorliebe für Holzbläser und Perkussion. In ihrer fieberhaften Energie, die von Momenten verträumter Innerlichkeit wieder ins Gleichgewicht gebracht wird, erinnert die Solostimme im *Violinkonzert* an *The Minotaur* und das Saxophonsolo in *Panic*; überaus komplex gebaut sind die „Fantasias“ und „Friezes“ für Streichquartett in *Pulse Shadows* – einem Schlüsselwerk auf Gedichte über den Holocaust von Paul Celan; *Bogenstrich* und *Trio* loten die Form der Fuge in überraschend romantischen Streicherklängen aus, wenn auch auf Birtwistles eigene Weise; die Bearbeitung von Bach-Fugen für Streichquartett unterziehen die Technik ebenfalls einer Neuüberprüfung. *String Quartet: The Tree of Strings* ist meisterhaft: ein erdiges, packendes Werk, das Birtwistles tiefe Beziehung zur Landschaft zeigt und darin die Erinnerung an frühe britische Komponisten wachruft. Und während er seine Themen weiterentwickelt, etwa das der Untrennbarkeit des Menschlichen oder Materiellen vom Göttlichen, das in Robin Blasers Libretto von *The Last Supper* durchscheint und in *Angel Fighter* und *The Moth Requiem* wieder aufgegriffen wird, behält Birtwistle frühere Techniken im Blick, etwa in dem von der antiphonalen Musik Giovanni Gabrielis inspirierten, überwältigenden Ensemblestück *In Broken Images*. Blicke auf Birtwistles eigene Vergangenheit erscheinen hier in einem Licht, das provokativ und doch anregend ist, das sich bricht und doch immer wieder neu entsteht.

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
afll	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
dbcl	double bass clarinet
asax	alto saxophone
ssax	soprano saxophone
bn	bassoon
dbn	double bassoon or contrabassoon

Brass

hn	horn
tpt	trumpet
btpt	bass trumpet
trbn	trombone
btrbn	bass trombone
cbtrbn	contrabass trombone
ttrbn	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
wdbl	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.vlnll.vla.vlc.db

Material on sale is indicated after each work entry

Where no parts are listed on sale, the work is available for rental

The Corridor**2008**

48 min

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

The Io Passion**2003**

1 hr 35 min

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,afI).2(I,II=corA).2(I=Ebcl,bcl;II=bcl,dbcl).2(I,II=dbn)—

2.2.2(I=btp, btrbn, II=btrbn).1—timp.perc(2):2tgl/mark tree/4wdbI/

4tpl.bl/guero/cabaca/tamb/4bongos/2tom-t/2military dr/TD/2BD(sm,Ig)/

2hi-hats/3sus.cym(+bow)/tam-t(Ig)/tam-t(ampI)/nipple gong(Ig)/

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



The Last Supper at the Glyndebourne Festival (2000)

Photo: Mike Hoban

The Minotaur**2005-2007**

1 hr 50 min

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(II, III=picc). 3(III=corA). 4(II=Ebcl, bcl; III=bcl; IV=bcl, dbcl).

asax. 3(III=dbn)—4. 4. 4(IV=cbtrbn). 2—timp(2 sets, on stage). perc(4):

xyl/glsp/vib/crot/guio/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)

9780851625553 **Libretto****World Premiere: 15 Apr 2008**

Royal Opera House, London, UK

Stephen Langridge, director / Alison Chitty, designer; Royal Opera House

Conductor: Antonio Pappano

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—vln.2vla.2vlc

World Premiere: 12 Jun 2009

Britten Studio, Aldeburgh, UK

Mark Padmore, tenor; London Sinfonietta

Conductor: Ryan Wigglesworth

FULL ORCHESTRA**Exody****23:59:59****1997**

28 min

for orchestra

3(II=picc, III=picc, afl).3(III=corA).3(I=Ebcl, II=bcl, III=dbcl).ssax.

asax.3(III=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/hi-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****World Premiere: 05 Feb 1998**

Symphony Hall, Chicago, USA

Chicago Symphony Orchestra

Conductor: Daniel Barenboim

Night's Black Bird**2004**

12 min

for orchestra

3(II,III=picc).3.3(II=Eb,III=bcl,dbcl).3(III=dbn)—6.4(III=btpt*, IV=picc.tpt).4.2—perc(5):xyl/vib/marimba/t.bells/2wdbl/2guiro/claves/slit dr/BD(lg)/susp.cym/clashed cym/metal tube**/hi-hat/tam-t(lg)/nipple gong(lg)—2harp—strings (min:16.14.11.10.8)

* 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**

30 min

for orchestra

3(II=picc,III=picc,af1).3(III=corA).2(II=Ebcl).bcl(=dbcl).3(III=dbn)—6.4(III=picc.tpt).4.2—perc(5):glsp/xyl/vib/bass marimba/t.bells/3tgl(hi,med,lo)/3wdbl/2guiro/claves/BD(lg)/susp.cym(sm)/hi-hat/2tam-t(med,lg)/2nipple gongs(med,lg)—2harps—cel—strings(min:16.14.11.10.8)

"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 Melancholia 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

3 min

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)*9790060112522 **Study Score - Hawkes Pocket Score****World Premiere: 08 Jan 2000**

Severance Hall, Cleveland, USA

Cleveland Orchestra

Conductor: Christoph von Dohnányi

CHAMBER ORCHESTRA**Bach Measures**

Johann Sebastian Bach, arranged by Harrison Birtwistle

1996

23 min

for chamber orchestra or ensemble

1(=picc,af1).1(=corA).1(=bcl).1(=dbn)—1.1.btrbn.0—perc(1):glsp/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)*9790060111037 **Full score****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**

31 min

for solo violin and orchestra

2(II=picc).2(II=corA).3(I=E♭cl,II=bcl,III=dbcl).2(II=dbn)—4.2.2.1—
 perc(3):glsp/xylo/crot/vib/marimba/5tpl.bl/guio(long bamboo
 guio,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)

9790060125256 **Study Score in preparation****World Premiere: 03 Mar 2011**

Symphony Hall, Boston, USA

Christian Tetzlaff, violin; Boston Symphony Orchestra

Conductor: Marcelo Lehninger

The Cry of Anubis**1994**

13 min

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)

9790060103407 **Study Score - Hawkes Pocket Score 1292****World Premiere: 16 Jan 1995**

Queen Elizabeth Hall, London, UK

Owen Slade, tuba; London Philharmonic Orchestra

Conductor: Elgar Howarth

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

3(II,III=picc).3(III=corA).2(II=Ebcl).bcl.3(III=dbn)—4.4(I=picc.tpt).3.1—timp

"...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)

9790060106170 **Study Score - Hawkes Pocket Score 1304**

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

VOICE AND ORCHESTRA**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 lambeus**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 lambeus 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—2vl.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/3susp.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**

10 min

for ensemble

fl.cl—harp—2vln.vla.vlc

World Premiere: 13 Mar 2012

Wigmore Hall, London, UK

Nash Ensemble

In Broken Images**2011/12**

20 min

after the antiphonal music of Gabrieli for ensemble

2.(I,II=picc).2.2(I=EbcI,II=bcl).bcl(=dbcl).2(II=dbn)—0.3(III=picc.

tpt).2.trbn.0—perc(3):3xyl/15wdbl/12bongos/6tom-t/small BD(sm)

(or tom-t(lo))/3lion's roar(lo)/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**

5 min

for brass ensemble

hn.4tpt.3trbn.euph.tuba

World Premiere: 02 Jan 2000

St Paul's Cathedral, London, UK

London Brass

Tenebrae David**2001**

8 min

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

2(I,II=picc,af).2(I,II=corA).2(II=bcl,Ebcl).2—2.2(II=picc.tpt).2.1—
perc(3):3vib/3marimbas—2pft—4vln.3vla.3vlc

"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)

9790060116452 **Study Score - Hawkes Pocket Score 1376****World Premiere: 19 Sep 2003**

Gebläsehalle, Landschaftspark, Duisburg-Nord, Germany

Ensemble Modern

Conductor: Martyn Brabbins and Pierre-André Valade

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

ENSEMBLE WITH VOICE(S)**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.

9790060106194 **Full score****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 Todesfuge, 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; Arditto Quartet

Conductor: Lionel Friend

The Woman and the Hare**1999**

15 min

for soprano, reciter and ensemble

Text: David Harsent (E)

2fl(l=picc, ll=bf).cl(=Ebcl)—perc(1):vib/glsp/2conga dr—cel—2vln.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

Bogenstrich: Lied ohne Worte**2006**

7 min

for cello and piano

9790060119019 **Parts****World Premiere: 09 Aug 2006**Historische Stadthalle, Mendelssohn-Saal, Wuppertal, Germany
Adrian Brendel, vlc; Till Fellner, pftfor complete *Bogenstrich* see *Chamber with voice(s)***Bogenstrich: Variationen****2007**

6 min

for cello and piano

World Premiere: 14 Oct 2007Wigmore Hall, London, UK
Adrian Brendel, cello; Till Fellner, pianofor complete *Bogenstrich* see *Chamber with voice(s)***Bogenstrich: Wie eine Fuge****2008**

7 min

for cello and piano

World Premiere: 22 May 2009Margreid, Alto Adige, Italy
Adrian Brendel, cello; Till Fellner, pianofor complete *Bogenstrich* see *Chamber with voice(s)***Crowd****2005**

10 min

for solo harp

9790060118517 **Harp score****World Premiere: 07 Oct 2005**Hochschule für Musik und Theater, Rostock, Germany
Antonia Schreiber, harp

Double Hocket

2007

2 min

for piano trio

Duet 3

2010

3 min

for cor anglais and bassoon

World Premiere: 21 Jul 2010Private performance, London, UK
London Sinfonietta**Five Little Antiphonies for Amelia**

2006

2 min

for two trumpets

Hoquetus Petrus

1995

2 min

for two flutes and piccolo trumpet

2fl(l=picc)—picc.tpt

9790060107948 **Score & parts****World Premiere: 30 Mar 1995**Chicago, USA
Chicago Symphony Ensemble**An Interrupted Endless Melody**

1991

5 min

for oboe and piano

9790060106606 **Parts****World Premiere: 07 Nov 1991**BBC Concert Hall, London, UK
Nick Daniel, oboe; Julius Drake, piano

The Message**2008**

3 min

for E flat clarinet, trumpet in C and military drum

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

Oboe Quartet**2009-10**

18 min

for oboe, violin, viola and cello

9790060124983 **Score in preparation**

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

Roddy's Reel**2009**

3 min

for bass clarinet, with audience participation

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

The Silk House Tattoo**1998**

15 min

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

World Premiere: 19 May 1999Lake Placid, USA
John Wallace, trumpet, and others

String Quartet: The Tree of Strings**2007**

30 min

for string quartet

"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 Ardittis play it wonderfully." (The Guardian)

World Premiere: 27 Apr 2008

Rudolf Steiner Schule, Witten, Germany
Arditti Quartet

Three Fugues from The Art of Fugue**Contrapunctus VII, Contrapunctus XII, Contrapunctus XVII**

Johann Sebastian Bach, arranged by Harrison Birtwistle

2008

9 min

for string quartet

World Premiere: 27 Jun 2008

Snape Maltings Concert Hall, Aldeburgh, UK
Arditti Quartet

Trio**2010**

15 min

for violin, cello and piano

9790060124976 **Score & parts in preparation****World Premiere: 07 Apr 2011**

Schlosstheater, Celle, Germany
Corey Cerovsek, violin; Adrian Brendel, cello; Till Fellner, piano

CHAMBER WITH VOICE(S)**9 Settings of Lorine Niedecker****1998/2000**

12 min

for soprano and cello

Text: Lorine Niedecker (E)

"...music of fragile beauty... like a brittle leaf disintegrating." (The Times)

9790060113369 **Vocal score and part****World Premiere: 16 Mar 2000**

Purcell Room, London, UK
Valdine Anderson, soprano; Paul Watkins, cello

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)

1. Liebes-Lied 1 2. Lied ohne Worte 3. Variationen 4. Wie eine Fuge
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)*

Song of Myself**2006**

5 min

for baritone, double bass and percussion

Text: Tom Phillips (E)

World Premiere: 08 Mar 2006

Holywell Music Rooms, Oxford, UK

Mary Wiegold, soprano; Composers Ensemble

Today Too**2004**

3 min

for tenor, flute and guitar

Text: "Today too" by Tanko from "Japanese Death Poems", translated by Joel Hoffman (E)

9790060815324 **Playing score****World Premiere: 04 Jul 2004**

Pittville Pump Room, Cheltenham, UK

Philip Langridge, tenor; Sebastian Bell, flute; Stephen Marchionda, guitar

PIANO**Betty Freeman: Her Tango****2000**

2 min

for solo piano

9790060821189 **Piano score****World Premiere: 18 Mar 2001**

Los Angeles, USA Mitsuko Uchida, piano

Dance of the metro-gnome**2006**

1 min

for solo piano

9790060119033 **Piano score (in album)**

Gigue machine**2011**

10 min

for solo piano

World Premiere: 12 Feb 2012

Theaterhaus, T1, Stuttgart, Germany

Nicolas Hodges, piano

Harrison's Clocks**1997-98**

25 min

for piano solo

"...brilliantly innovative, ticking and striking timepieces. By far the composer's most skilful piano music, they are a substantial addition to the virtuoso repertoire."
(Sunday Times)

9790060109928 **Piano score****World Premiere: 13 Jul 1998**

Pittville Pump Room, Cheltenham, UK

Joanna MacGregor, piano

Ostinato with Melody**2000**

5 min

for solo piano

9790060800030 **Piano score****World Premiere: 26 Mar 2000**

South Bank Centre, London, UK

Rolf Hind, piano;

Saraband: The King's Farewell**2001**

3 min

for solo piano

9790060821288 **Piano score****World Premiere: 27 Feb 2002**

Great Hall, King's College, London, UK

Robert Keeley, piano

Bogenstrich: Liebes-Lied 1**2006-09**

5 min

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**

4 min

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**

3 min

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**

5 min

for tenor and prepared piano

Text: from the Japanese No Play 'Komachi at Seki-dera', translated by Royall Tyler (Penguin Classics) (E)

9790060816444 **Vocal score****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(I=picc,II=picc,afI).2.2(I=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

Text: Robin Blaser: 'The Moth Poem' from 'The Holy Forest'; Latin names of moths (E,L)

World Premiere: 14 Oct 2012

Muziekgebouw aan 't IJ, Amsterdam, Netherlands

Netherlands Chamber Choir; AskolSchönberg 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(I=picc, afl; II=picc, afl, bfl). 2picc(I, II=afl, bfl). 0. 2(I=Ebcl, bcl; II=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

2(II=picc). 1(=corA). 1(=Ebcl). bcl. 1—African tombak drum

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

Nicolas Hodges
Metronome METCD1074

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

Year	Work	
c.1950	Oockooing Bird for piano	ms
1957	Refrains and Choruses for flute, oboe, clarinet, horn and bassoon	UE
1958	Three Sonatas for Nine Instruments	ww
1959	Monody for Corpus Christi for soprano, flute, horn and violin	UE
1960	Précis for solo piano	UE
1961	The World is Discovered for 12 players	UE
1960-63	Chorales for orchestra	UE
1963	Narration: A Description of the Passing of a Year for chorus	UE
	Music for Sleep for children's voices, piano and percussion	ww
1964	Entr'actes and Sappho Fragments for soprano and chamber ensemble	UE
	Three Movements with Fanfares for chamber orchestra	UE
1964-65	Ring a Dumb Carillon a 'dramatic scena' for soprano, clarinet and percussion	UE
1965	Carmen Paschale motet for chorus (SATB) and obbligato organ	UE
	Tragoedia for wind quintet, harp and string quartet	UE
	Verses for clarinet and piano	UE
1965-66	The Visions of Francesco Petrarca for baritone, mime ensemble, chamber ensemble and school orchestra	ww
1966	The Mark of the Goat a 'dramatic cantata' for actors, singers, two choruses and instruments	UE
1966-67	Punch and Judy a 'tragical comedy or comical tragedy' in one act	UE
1967	Chorale from a Toy-Shop for 5 players (various realizations)	UE
	Monodrama for soprano, speaker and chamber ensemble	ww
	Three Lessons in a Frame for piano, flute, clarinet, violin, cello and percussion	ww

1967-68	Nomos for 4 amplified wind instruments and orchestra	UE
1968	Four Interludes for a Tragedy for basset clarinet and tape	UE
1968-69	Linoi for clarinet and piano; or clarinet, piano, tape and dancer; or clarinet, piano and cello	UE
	Verses for Ensembles for 5 woodwind, 5 brass and 3 percussion	UE
	Down by the Greenwood Side a 'dramatic pastoral' in one act	UE
1969	Some Petals from my Twickenham Herbarium for piccolo, clarinet, viola, cello, piano and glockenspiel	UE
	Cantata for soprano and chamber ensemble	UE
	Ut Heremita Solus (after Ockeghem) for chamber ensemble	UE
	Hoquetus David (after Machaut) for chamber ensemble	UE
	Eight Lessons for Keyboards	ms
1969/70	Medusa for chamber ensemble	ww
1970	Signals for clarinet and tape	ms
	Dinah and Nick's Love Song for 3 melody instruments and harp	UE
	Nenia: the Death of Orpheus a 'dramatic scene' for soprano, 3 bass clarinets/clarinet, piano/prepared piano and crotales	UE
	Prologue for tenor and chamber ensemble	UE
1970-71	Meridian for mezzo-soprano, 6 soprano voices, horn, cello and 11 players	UE
1971	An Imaginary Landscape for brass, 8 double basses and percussion	UE
	Tombeau in memoriam Igor Stravinsky for flute, clarinet, harp and string quartet	UE
c.1971	Sad Song a modal piano piece	ms
1971-72	The Fields of Sorrow for 2 sopranos, chorus and 16 players	UE
	Chronometer for 2 x 4-track tape (realized by Peter Zinovieff)	UE
	The Triumph of Time for orchestra	UE
1972	Epilogue for baritone, horn, 4 trombones, 6 tam-tams	UE
	La Plage: Eight Arias of Remembrance for soprano, 3 clarinets, piano and marimba	UE
1973	Grimethorpe Aria for brass band	UE
	Chanson de geste for amplified sustaining instrument and tape	ww
1975	Five Chorale Preludes (after J.S.Bach) for soprano, clarinet, basset horn and bass clarinet	UE

1976	Melencolia I for solo clarinet, harp and 2 string orchestras	UE
	For O, for O, the Hobby-Horse is Forgot a 'ceremony' for 6 percussionists	UE
1977	Silbury Air for 15 players	UE
	Pulse Field (Frames, Pulses and Interruptions) ballet for 6 dancers and 9 players	UE
1977-78	Bow Down music theatre for 5 actors and 4 musicians	UE
	Carmen Arcadiae Mechanicae Perpetuum for 14 players	UE
1978-79	...agm... for 16 voices and 3 instrumental ensembles	UE
1979	Choral Fragments from ...agm... for 16 voices	ww
	untitled work for flute, clarinet, horn and bassoon	ms
1980	Mercure Poses Plastiques (after Satie's ballet) for chamber orchestra	UE
	On the Sheer Threshold of the Night for soprano, counter-tenor, tenor, bass and chorus of 12 voices	UE
	Clarinet Quintet for clarinet and string quartet	UE
1981	Pulse Sampler for oboe and claves	UE
1983	Duets for Storab for 2 flutes	UE
	Deowa for soprano and clarinet	UE
1973-75; 1981-84	The Mask of Orpheus an opera in 3 acts	UE
1984	Yan Tan Tethera a 'mechanical pastoral' in one act	UE
	Still Movement for 13 solo strings	ww
	Secret Theatre for 14 players	UE
	Songs by Myself for soprano and chamber ensemble	UE
	Berceuse de Jeanne for piano	UE
1985	Words Overheard for soprano, flute, oboe, bassoon and strings	UE
1985-86	Earth Dances for orchestra	UE
1986-87	Endless Parade for solo trumpet, vibraphone and string orchestra	UE
1987	Hector's Dawn for piano	UE
	Fanfare for Will for brass ensemble	ww
	Les Hoquets du Gardien de la Lune (after Machaut) for orchestra	ms
1988	Four Songs of Autumn for soprano and string quartet	UE
	An die Musik for soprano and 10 players	UE
	Machaut à ma manière (after Machaut) for orchestra	UE
1989	Salford Toccata for brass band	UE
	The Wine Merchant Robin of Mere for male voice and piano	ms
1990	Ritual Fragment for 14 players	ww
1989-91, rev.1994	Gawain an opera in 2 acts	UE

1991	Four Poems by Jaan Kaplinski for soprano and 13 players	UE
	Gawain's Journey for orchestra (selected and compiled in collaboration with Elgar Howarth)	UE
	An Interrupted Endless Melody for oboe and piano	BH
1992	Antiphonies for solo piano and orchestra	UE
	Five Distances for Five Instruments for wind quintet	UE
1993-94	The Second Mrs Kong an opera in 2 acts	UE
1994	Fanfare for Glyndebourne for brass ensemble and timpani	ms
	The Cry of Anubis for tuba and orchestra	BH
1995	Hoquetus Petrus for two flutes and piccolo trumpet	BH
	Panic for alto saxophone, jazz drummer, wind, brass and percussion	BH
1989-96	9 Settings of Celan for soprano and ensemble	BH/UE
	Pulse Shadows for soprano, string quartet and ensemble	BH/UE
1991-96	9 Movements for String Quartet	BH/UE
1996	Slow Frieze for piano and ensemble	BH
	Bach Measures for chamber orchestra or ensemble	BH
1997	Exody for orchestra	BH
1997-98	Harrison's Clocks for piano solo	BH
1998	Placid Mobile for 36 muted trumpets	BH
	The Silk House Tattoo for two trumpets and 3 side drums	BH
1994/99	Love Cries for soprano, mezzo-soprano, tenor and orchestra (compiled from <i>The Second Mrs Kong</i> by Michael Berkeley)	UE
1998-99	The Last Supper Dramatic tableaux for 14 soloists, small female chorus and chamber orchestra	BH
1999	Three Latin Motets for 18-part mixed choir a cappella	BH
	The Woman and the Hare for soprano, reciter and ensemble	BH
	Sonance Severance 2000 Fanfare for orchestra	BH
	Sonance 2000 for brass ensemble	BH
1998/2000	9 Settings of Lorine Niedecker for soprano and cello	BH
2000	17 Tate Riffs for ensemble	BH
	The Axe Manual for piano and percussion	BH
	Ostinato with Melody for solo piano	BH
	Betty Freeman: Her Tango for solo piano	BH
	The Sadness of Komachi for tenor and prepared piano	BH
	There is something between us... for baritone and orchestra	BH BH
2001	Saraband: The King's Farewell for solo piano	BH
	Fanfare for brass and percussion	BH
	Tenebrae David for brass ensemble	BH
	The Shadow of Night for orchestra	BH

2002-03	Theseus Game for large ensemble with 2 conductors	BH
2003	The Ring Dance of the Nazarene for baritone, tombak, mixed choir and ensemble	BH
	The Io Passion Chamber opera	BH
	The Gleam Christmas Carol for SATB choir	BH
2003-04	26 Orpheus Elegies for oboe, harp and countertenor	BH
2004	Night's Black Bird for orchestra	BH
	Today Too for tenor, flute and guitar	BH
	Cantus Iambeus for thirteen instruments	BH
2004-05	Neruda Madrigales for chorus and ensemble with live electronics	BH
2005	Crowd for solo harp	BH
	The Mouse Felt..... for baritone and piano	BH
2003/06	Aubades and Nocturnes from <i>The Io Passion</i> for basset clarinet and string quartet	BH
2006	Song of Myself for baritone, double bass and percussion	BH
	Five Little Antiphonies for Amelia for two trumpets	BH
	Lullaby for two sopranos	BH
	Dance of the metro-gnome for solo piano	BH
2005-07	The Minotaur Opera in 13 scenes	BH
2007	Double Hocket for piano trio	BH
	String Quartet: The Tree of Strings	BH
2008	Virelai (Sus une fontayne) for ensemble of 12 players	BH
	The Corridor a scena for soprano, tenor and 6 instruments	BH
	The Message for Eb clarinet, trumpet in C and military drum	BH
2006-09	Bogenstrich for voice, cello and piano	BH
2009	Semper Dowland, semper dolens Music theatre for tenor and ensemble	BH
	Roddy's Reel for bass clarinet, with audience participation	BH
	From Vanitas for tenor and piano	BH
	Bourdon for violin and viola	BH
	Angel Fighter for chamber chorus, tenor, countertenor and ensemble	BH
2009-10	Concerto for Violin and Orchestra	BH
	Oboe Quartet for oboe, violin, viola and cello	BH
2010	Duet 3 for cor anglais and bassoon	BH
	Crescent Moon over the Irrational for ensemble	BH
	Trio for violin, cello and piano	BH
2011	Gigue machine for solo piano	BH
	Fantasia upon all the notes for ensemble	BH
2011/12	In Broken Images for ensemble	BH
2012	The Moth Requiem for 12 female singers, 3 harps and alto flute	BH

19

accel. $\text{♩} = c. 72$

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The Minotaur at The Royal Opera in London, directed by Stephen Langridge (2008)
Photo: Bill Cooper



The Corridor at the Holland Festival in Amsterdam, directed by Pierre Audi (2010)
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