

Claude Vivier



Claude Vivier photo © J A Billard

"I want art to be a sacred act, the revelation of forces, the communication with these forces. A musician should not be creating music, but rather moments of revelation, moments of forces in nature, forces which have existed, exist and will exist, as forces of truth." —Claude Vivier __An introduction to Claude Vivier's music__ by Bob Gilmore_ The music of the French-Canadian composer Claude Vivier (1948–1983) inhabits a twilight realm between reality and the imagination. It is a world where human beings express themselves in invented languages more often than in real ones; they are seduced by the allure of distant cities and embark on journeys, often symbolic ones in search of love or companionship; and they are haunted by the omnipresence of death, which in Vivier's output holds dominion over everything else. All these themes characterize his largest works, the opera Kopernikus and his planned "opéra fleuve" project Marco Polo, as well as many smaller ones. Yet in the deepest sense the most frequently recurring subject in Vivier's compositions is himself: almost all his works are essentially autobiographical. Vivier composed, in part, in order to access an inner world: as a means of confronting loneliness, darkness, terror; of negotiating a relationship with God; of voicing an insatiable longing for acceptance and for love.

Born to unknown parents in Montréal, he was adopted at the age of two by the Vivier family and grew up in a working-class part of the city. From the age of thirteen he attended two boarding schools run by the Frères Maristes, a Catholic order that prepared pupils for a life in the priesthood. There, the young Claude showed considerable scholastic promise and discovered music in a moment of epiphany, singing in a midnight mass. His tastes quickly turned to the 20th century, and two Bartók-like organ pieces survive among his juvenilia. However, to his own disappointment, he was advised to leave the seminary at the age of 18, his teachers feeling that his temperament was too sensitive and excitable for a religious vocation. He turned to music and produced his opus 1, the Quatuor à cordes, during the first year of his studies at the Conservatoire de musique du Québec à Montréal under Gilles Tremblay.

The earliest works in Vivier's catalogue show him immersed in the avant-garde techniques of the 1960s. Hiérophanie is an exuberant venture

into instrumental music-theatre, whereas Musik für das Ende is a more sober vocal ritual inspired by the suicide of a playwright friend. Vivier spent the years 1971–74 in Europe, where he studied electronic music for a year at the Institute of Sonology in Utrecht, and then composition with Karlheinz Stockhausen at the Hochschule für Musik in Cologne. His experiences with Stockhausen marked him profoundly. Under his tutelage Vivier experienced what he described as a musical rebirth and produced a work that marked "the true beginning of my life as a composer": Chants, for seven female voices, a sort of requiem in which Catholic solemnity and childhood high spirits mix in a wonderfully personal idiom. The rigorously post-serial Désintégration for two pianos and six strings was performed at Darmstadt in 1974. At the end of his European studies he wrote Lettura di Dante, an avant-garde concert work for ensemble with a solo soprano who only becomes visible at the end when she gives voice to an ecstatic religious vision.

Vivier returned to Montréal in summer 1974 and began to make himself heard in his native city. The Société de musique contemporaine du Québec (SMCQ) conducted by Serge Garant gave the premieres of both Lettura di Dante and Liebesgedichte, an extended exploration of the many aspects of love, for four voices and ensemble. His orchestral work Siddhartha, however, was judged too difficult for the National Youth Orchestra of Canada, who had commissioned it; it is among the painfully long list of works that Vivier did not hear in his lifetime. This brilliantly imagined score, for large orchestra divided into eight groups, shows Vivier breaking free of his European influences and reaching towards a personal voice through an engagement with non-Western influences. The same is true of Learning for four violins and percussion, the most overtly ritualistic of his pieces, in which the violinists appear to be studying the art of melody under guidance of a mysterious teacher.

In autumn 1976, Vivier travelled to the East, and spent extended periods studying the musical cultures of Japan, Bali, and Thailand. Of these encounters, it was the weeks he spent in Bali that made the most profound impact. He was impressed both by the actual techniques he learned from his studies of Balinese music and by the role the music played in Balinese society. The influence is most audible in Vivier's Pulau Dewata for variable ensemble, whose metric rhythms and attractive melodic surface have inspired many choreographers. The Balinese influence has been digested more fully in his magnificent choral work Journal, originally conceived during his Asian sojourn as a sort of musical travelogue, but which emerged as a four-part exploration of characteristic themes in the greater journey of life: Childhood, Love, Death, After Death. Vivier wrote a number of striking instrumental pieces in the years that followed: the virtuoso piano piece Shiraz, one-of-a-kind chamber works like Paramirabo and Greeting Music and, for the Montréal Symphony Orchestra, the orchestral overture Orion. The 1970s ended with his chamber opera Kopernikus, an absorbing allegory in which a woman on a journey to the next world meets the great Renaissance astronomer and various other historical figures in a Lewis Carroll-like setting where nothing is quite as it seems.

In 1979–80 Vivier made a brief visit to Europe and encountered the musique spectrale of his friends Gérard Grisey and Tristan Murail. This had a profound impact on his thinking and influenced the music he produced during the remainder of his short life. The spectral influence can first be heard in Lonely Child for soprano and orchestra. Here a concentration on melody is uppermost; in combination with the bass line, the melody generates its own microtonal harmonies, precisely calculated sonorities that Vivier termed “les couleurs.” These elements combine in music of great poignancy to create the most truly individual, as well as the most autobiographical, of his compositions.

The voice is also predominant in the works that followed. The majestic vocal/instrumental Prologue pour un Marco Polo uses five voices and a bright-sounding ensemble of clarinets, percussion and strings. There are three further works for female voice and ensemble: Bouchara, a love song, and one of his most overtly beautiful scores; the politically charged Wo bist du Licht!; and the emotionally intense Trois airs pour un opéra imaginaire, his penultimate work, and one that hints at future directions in which his music might have gone. Many of these later works were intended as component parts of the opera on the subject of Marco Polo that he was planning at the time of his death.

Vivier went to Paris in summer 1982 on a Canada Council grant with the intention of composing an opera on the death of Tchaikovsky. He was murdered by a young Parisian criminal in his apartment on the night of March 7–8 1983, at the age of 34. On his desk was the manuscript of an unfinished last work, Glaubst du an die Unsterblichkeit der Seele (Do you believe in the immortality of the soul), for singing and speaking voices and small ensemble on a text by Vivier himself. In it, a narrator (named “Claude”) tells of the powerful attraction he feels to a young man he meets casually on the Metro. After exchanging some pleasantries, the young man pulls a knife and plunges it deep into his heart. At that point the manuscript ends. Some of the composer’s friends have seen in this highly disturbing congruence of life and art the key to Vivier’s whole personality: in this view, Vivier was a man who lived dangerously, a man with a death wish who, having killed the “self” in his last composition, had now no further reason to live. Others view the relationship as an uncanny but finally meaningless coincidence, and Glaubst du... as a further compelling creation by a death-obsessed young artist who was cruelly denied the years of creativity that lay before him. Whatever the truth of Vivier’s life, the expressive intensity of his music, together with its compositional skill and innovation, make his oeuvre among the most compelling and distinctive of the late 20th century.

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OPERAS

Kopernikus

Opéra-Rituel de Mort

1978-79

1 hr 10 min

Opera in 2 acts, for 7 singers, 7 (or 8) players and tape

singers: 2S,M,A,T,Bar,B

players: 0.1.2.bcl.0-0.1.1.0-perc(played by singers):Balinese gong/3 japonese gongs/BD/t-tam(lg)/crot/ant.cyms/t.bells/Cardboard tubes/glock

This work requires additional technological components and/or amplification.

World Premiere: 08 May 1980

Théâtre du Monument National, Montréal, QC, Canada

l'Atelier de jeu scénique de la Faculté de Musique de l'Université de Montréal

Conductor: Lorraine Vaillancourt

Availability: This work is available from Boosey & Hawkes for the world

BALLETS

Nanti Malam

1977

55 min

for seven voices

World Premiere: 04 Aug 1977

Ottawa Teachers' College, Ottawa, ON, Canada

Jean-Pierre Perreault, choreographer; Le Groupe de la Place Royale

Availability: This work is available from Boosey & Hawkes for the world

FULL ORCHESTRA

Orion

1979

14 min

for orchestra

3(III=picc).2.corA.2.Ebcl.3-4.2.2.1-perc(3);t.bells/vib/mar/crot/BD; 4rin gong/nipple
gong/4nipple gongs(sm)/3tam-t(lo,med,hi)/Chin.gong/2metal plates/wdbl;
t.bells/vib/marimba/crot/BD-harp-strings

One of the percussionists has to sing into the tam-tam.

World Premiere: 14 Oct 1980

Salle Wilfrid-Pelletier, Montréal, QC, Canada

Orchestre symphonique de Montréal

Conductor: Charles Dutoit

Availability: This work is available from Boosey & Hawkes for the world

Siddhartha

1976

27 min

for orchestra in eight groups

3(=picc).4(=corA).4(=Ebcl).bcl.3-4.3.3.1-perc(8);vib; glsp; tamb/wdbl/Indian bells/Iranian
camel bells; t.bells/Iranian camel bells; tom-t/SD/cel; tam-t(lo); Balinese
gong-pft-strings

World Premiere: 14 Mar 1987

Salle Claude-Champagne, Montréal, QC, Canada

Orchestre Métropolitain

Conductor: Walter Boudreau

Availability: This work is available from Boosey & Hawkes for the world

CHAMBER ORCHESTRA

Deva et Asura

1971-72 15 min

for 2 wind quintets, brass quintet and string quintet

2.2.2.2-2.3.2.0-strings(1.1.1.1.1)

World Premiere: 08 Oct 2008

Konzerthaus, Werner-Otto-Saal, Berlin, Germany

ensemble unitedberlin

Conductor: Andrea Pestalozza

Availability: This work is available from Boosey & Hawkes for the world

Pulau Dewata (chamber orchestra version A)

Claude Vivier, arranged by John Rea

1977 12 min

arranged for chamber orchestra

1.0.1.0.-1.1.0.0-perc(3)cheng-cheng/sm. and lg. balinese gongs(shared with perc. 2 and 3);glsp/vib/gongs;mar/gongs-harp-strings(1.0.0.2.2)

Availability: This work is available from Boosey & Hawkes for the world

Pulau Dewata (chamber orchestra version B)

Claude Vivier, arranged by John Rea

1977 12 min

arranged for chamber orchestra

1.0.1.0.-1.1.0.0-perc(3)cheng-cheng/sm. and lg. balinese gongs(shared with perc. 2 and 3);glsp/vib/gongs;mar/gongs-harp-strings(1.1.1.1.1)

Availability: This work is available from Boosey & Hawkes for the world

Zipangu

1980

16 min

for 13 strings

strings(7.0.3.2.1 players)

9790051246328 **(Full score)**

World Premiere: 04 Apr 1981

Walter Hall - University of Toronto, Toronto, ON, Canada

New Music Concerts

Conductor: Robert Aitken

Availability: This work is available from Boosey & Hawkes for the world

VOICE(S) AND ORCHESTRA

Lonely Child

1980

19 min

for soprano and chamber orchestra

S; 1.picc.2.2.2-2.0.0.0-perc:rin gong/Chinese gong/tam-t/BD/brake
drs/vib/t.bells-strings(6.5.4.3.2 players)

World Premiere: 07 Jan 1981

Vancouver, BC, Canada

Marie-Danielle Parent, soprano; CBC Vancouver Chamber Orchestra

Conductor: Serge Garant

Availability: This work is available from Boosey & Hawkes for the world

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Aikea

Claude Vivier, arranged by Pierre Béluse

1980 20 min

for 7 percussionists

Availability: This work is available from Boosey & Hawkes for the world

Aïkea

arrangement of Cinq chansons pour percussion

Claude Vivier, arranged by Pierre Béluse

22 min

for six percussionists

6perc

Availability: This work is available from Boosey & Hawkes for the world

Cinq Chansons

Claude Vivier, arranged by David Kent

1980, arr. 2011 20 min

for 3 percussionists

Perc(2 or 3):16bonang or 16trompong/2vib/10nipple gongs/2chang (Japanese templebowls)/low chang bowed (very large temple bowl, if possible sounding concert C)/Chinese gong (med)

9790051106226 **3 Percussion instruments (Score)**

Availability: This work is available from Boosey & Hawkes for the UK, British Commonwealth, Eire and USA

Cinq Chansons pour percussion

1980 20 min

for solo percussionist playing Balinese instruments

16 bonang or 16trompong(Indonesian domed pots)/9Thai nipplegongs/2chang(Japanese temple bowls)/low chang bowed(very large temple bowl,if possible sounding concert C)/Chinese gong (med)

World Premiere: 26 Sep 1980

Toronto, ON, Canada

David Kent, percussion;

Availability: This work is available from Boosey & Hawkes for the world

Désintégration

1974 30 min

Revised version for 2 pianos and six strings (with optional tape)

2pft-4vln.2vla tape

World Premiere: 01 Jul 1974

Hochschule, Köln, Germany

Herbert Henck / Christoph Delz / Saschko Gawriloff / Kalevi Aho / Vjera Katalinic / Andreas Pflüger / Jacqueline Ross / Claes Pearce;

Availability: This work is available from Boosey & Hawkes for the world

Et je reverrai cette ville étrange

1981 15 min

for chamber ensemble

tpt-perc(2):cel/vib/trompong/chang/Balinese gong/tam-t-pft-vla.vlc.db

World Premiere: 12 Feb 1982

Trinity United Church, Toronto, ON, Canada

Arraymusic ensemble

Availability: This work is available from Boosey & Hawkes for the world

Greeting Music

1978 14 min

for piano, flute, oboe, cello and percussion

fl.ob-perc:tam-t(lg)/plastic box/vib/marimba/t.bells/flex/rattle/BD-pft-vlc

World Premiere: 25 Feb 1979

Vancouver, BC, Canada

Days Months and Years to Come

Conductor: Patrick Wedd

Availability: This work is available from Boosey & Hawkes for the world

Learning

1976 20 min

for 4 violins, percussion and tape

perc:claves/Balinese gong-4vln-tape

World Premiere: 12 Jun 2005

Muziekgebouw aan't IJ, Grote Zaal, Amsterdam, Netherlands

Zephyr+

Availability: This work is available from Boosey & Hawkes for the world

Paramirabo**1978** 15 min

for flute, violin, cello and piano

9790051106172 **Flute, Violin, Cello, Piano (score & parts)****World Premiere: 01 Jan 1978**

Montréal, QC, Canada

Mozaïk

Availability: This work is available from Boosey & Hawkes for the world

Pièce pour violon et clarinette**1975** 7 min9790051106219 **Violin, Clarinet****World Premiere: 25 Nov 1976**

Musée d'art contemporain à la Cité du Havre, Montréal, QC, Canada

Luis Grinhauz, violin / Jean Laurendeau, clarinet;

Availability: This work is available from Boosey & Hawkes for the world

Prolifération**1969, rev.1976** 17 min

for piano, percussion and Ondes Martenot

perc:claves/Chin.bl/gongs/cyms/tom-t-pft-Ondes Martenot

World Premiere: 01 Apr 1970

New England Conservatory, Boston, MA, USA

New England Conservatory

Availability: This work is available from Boosey & Hawkes for the world

Pulau Dewata**1977** 12 min

for variable ensemble

9790051107001 **(Playing Score)****World Premiere: 28 Jan 1978**

The Art Works, Toronto, ON, Canada

Arraymusic ensemble

Availability: This work is available from Boosey & Hawkes for the world

Pulau Dewata (version for sax quartet)

Claude Vivier, arranged by Walter Boudreau

1977 12 min

for saxophone quartet

ssax.asax.tsax.bsax

World premiere of version: 02 Mar 1980

Petit Séminaire de Québec, Montréal, QC, Canada

Le Quatuor de saxophones Pierre Bourque

Availability: This work is available from Boosey & Hawkes for the world

Quatuor à cordes no.1**1968** 8 min

for string quartet

World Premiere: 10 Aug 1968

Magog, QC, Canada

Hansheinz Schneeberger, violin / Anka Moravek, violin / Norbert Blume, viola / Eric

Wilson, cello;

Conductor: Marius Constant

Availability: This work is available from Boosey & Hawkes for the world

Samarkand**1981** 13 min

for piano and wind quintet

fl.ob.cl.bn-hn-pft

World Premiere: 12 Feb 1982

Nice, France

Festival de musique contemporaine de Nice

Conductor: Claude Vivier

Availability: This work is available from Boosey & Hawkes for the world

ENSEMBLE AND CHAMBER WITH VOICE(S)

Bouchara

chanson d'amour

1981

13 min

for soprano, woodwind quintet, string quintet, percussion and tape

1.1.1.1-1.0.0.0-perc:Chinese gong/Balinese gong/tam-t/BD/t.bells/superball-strings(1.1.1.1.1)-pre-recorded tape

This work requires additional technological components and/or amplification.

World Premiere: 14 Feb 1983

Centre Georges Pompidou, Paris, France

Evelyne Razimowsky, soprano; 2E2M

Conductor: Paul Méfano

Availability: This work is available from Boosey & Hawkes for the world

Hiérophanie

1970-71

40 min

for soprano and ensemble

S; 2.0.1.0-1.3.2.0-perc(2):marimba/vib/t.bells/conga/bongos/tom-tSD/Chinese cymbals/gongs/Chin.bl/ant.cym/carillon japonais/wdbls/tam-t

World Premiere: 18 Sep 2010

Funkhaus am Wallrafplatz, Klaus-von-Bismacksaal, Köln, Germany

Sarah Wegener, soprano; musikFabrik

Conductor: Emilio Pomarico

Availability: This work is available from Boosey & Hawkes for the world

Lettura di Dante

1974

26 min

for soprano and ensemble

S; 0.1.1.1-0.1.1.0-perc:ant.cym/claves/bongo/gong/tam-t(lo)-vla

9790051106233 **Soprano, Ensemble (Score)**

World Premiere: 26 Sep 1974

Salle Claude-Champagne, Montréal, QC, Canada

Pauline Vaillancourt, soprano; Société de musique contemporaine du Québec

Conductor: Serge Garant

Availability: This work is available from Boosey & Hawkes for the world

Liebesgedichte

1975

28 min

for soprano, alto, tenor, bass soloists and ensemble

S,A,T,B; 0.2.1.1-2.2.0.0

World Premiere: 02 Oct 1975

McGill University - Pollack Hall, Montréal, QC, Canada

Pauline Vaillancourt, soprano / Nicolas Desjardins, bass; Société de musique contemporaine du Québec

Conductor: Serge Garant

Availability: This work is available from Boosey & Hawkes for the world

Ojikawa

1968

14 min

for soprano, clarinet and timbales

S;cl.perc:4timbales(2lg, 2med)/vib

World Premiere: 01 Mar 1969

McGill University, Montréal, QC, Canada

5th Symposium of Composition Students

Availability: This work is available from Boosey & Hawkes for the world

Prologue pour un Marco Polo

1981

24 min

for soprano, alto, tenor, baritone and bass soloists and ensemble

5 voices: S,A,T,Bar,B; who additionally play 1 mouthpiece, 4 cardboard tubes, 1 BD, 1 Chin.gong, 1 Balinese gong, 1 artificial larynx.

Ensemble: 4cl-2bcl-perc(2):BD/tam-t/Balinese gong/Chinese gong/t.bells/brake drums/marimba/ant.cym; BD/tam-t/Balinese gong/Chinese gong/t.bells/rin gongs/marimba/SD-strings(4.3.3.2.1); tape

World Premiere: 01 Mar 1981

Radio-Canada, Montréal, QC, Canada

Ensemble instrumental de Radio-Canada

Conductor: Lorraine Vaillancourt

Availability: This work is available from Boosey & Hawkes for the world

Trois airs pour un opéra imaginaire**1982**

15 min

for soprano and ensemble

S; 1.picc.0.2.bcl.0-1.0.0.0-perc:gong gliss/Chinese gong/Balinese gong/tam-t/t.bells/crot/brake drums/flex/vib/BD-strings(1.1.1.1.1)

World Premiere: 24 Mar 1983

Centre Georges Pompidou, Paris, France

Brenda Mitchell Hubbard, soprano; l'itineraire

Conductor: Yves Prin

Availability: This work is available from Boosey & Hawkes for the world

Wo bist du Licht!**1981**

23 min

for mezzo-soprano, percussion, strings and tape

perc:BD/Balinese gong/Chinese gong/tam-t/t.bells/brake drums-strings(6.5.4.3.2)-tape

This work requires additional technological components and/or amplification.

World Premiere: 26 Apr 1984

McGill University - Pollack Hall, Montréal, QC, Canada

Jocelyne Fleury, mezzo-soprano; McGill University

Conductor: Serge Garant

Availability: This work is available from Boosey & Hawkes for the world

PIANO(S)

Désintégration

1972 30 min

Original version for 2 pianos

World Premiere: 01 Mar 1973

Champigny, France

Jacqueline Méfano / Bernard Ringeissen, pianos; 2E2M

Availability: This work is available from Boosey & Hawkes for the world

Pianoforte

1975 9 min

for solo piano

9790051246694 **Piano**

World Premiere: 22 Jun 1975

Tremplin International competition, Montréal, QC, Canada

six performances, by different pianists, including the winner, Louis Lortie

Availability: This work is available from Boosey & Hawkes for the world

Shiraz

1977 12 min

for solo piano

9790051097210 **Piano**

World Premiere: 04 Apr 1981

Toronto, ON, Canada

Christina Petrowska-Brégent, piano;

Availability: This work is available from Boosey & Hawkes for the world

INSTRUMENTAL

Les Communiantes

1977 17 min

for solo organ

World Premiere: 05 Mar 1978

Eglise Immaculée Conception, Montréal, QC, Canada
Christopher Jackson, organ;

Availability: This work is available from Boosey & Hawkes for the world

Improvisation pour basson et piano

1975 7 min

for basson and piano

Availability: This work is available from Boosey & Hawkes for the world

Pièce pour flûte et piano

1975 5 min

9790051106189 Flute, Piano

World Premiere: 22 Jun 1975

Tremplin International Competition, Montréal, QC, Canada
Tremplin International competition participants

Availability: This work is available from Boosey & Hawkes for the world

Pièce pour violon et piano

1975 8 min

9790051106158 Violin, Piano

World Premiere: 22 Jun 1975

Tremplin International competition, Montréal, QC, Canada
Gwen Hoebig, violin;

Availability: This work is available from Boosey & Hawkes for the world

Pièce pour violoncelle et piano

1975 9 min

9790051106165 Cello, Piano

Availability: This work is available from Boosey & Hawkes for the world

Pour guitare

1975

6 min

9790051390960 Guitar

World Premiere: 01 May 1976

La Maison des Arts, La Sauvegarde, Montréal, QC, Canada
Michael Laucke, guitar;

Availability: This work is available from Boosey & Hawkes for the world

VOCAL

Hymnen an die Nacht

1975

6 min

for soprano and piano

9790051933709 **Voice, Piano**

World Premiere: 22 Jun 1975

Tremplin International Competition, Montréal, QC, Canada

Tremplin International competition participants

Availability: This work is available from Boosey & Hawkes for the world

CHORAL

Glaubst du an die Unsterblichkeit der Seele

(Crois-tu en l'immortalité de l'âme?)

1982-83

8 min

for voices, narrator, 3 synthesizers, 2 percussionists and electronics

SATB chorus (triple divisi); perc(2):Thai gongs/glsp/tam-t; tam-t/Chinese gong/2BD-3synth

World Premiere: 20 Apr 1990

Ensemble vocal Tudor de Montréal, Montréal, QC, Canada

Ensemble SMCQ

Conductor: Walter Boudreau

Availability: This work is available from Boosey & Hawkes for the world

Journal

1977

46 min

for 4 solo voices, mixed chorus and percussion

SATB chorus and 4 soloists (SATB); perc(1):Balinese gongs/rin gongs/tuned gongs/ant.cym/tam-t/BD/wooden drum/t.bells

World Premiere: 30 Mar 1979

Convocation Hall, Toronto, Canada

Billie Bridgman, soprano / Sandra Graham, mezzo-soprano / Robert Missen, tenor /

Giulio Kukuruqa, bass / David Kent, percussion; Festival Singers of Canada

Conductor: John Barnum

Availability: This work is available from Boosey & Hawkes for the world

A Little Joke

1981

1 min

for SATB voices

World Premiere: 01 Jan 1996

McGill University, Montréal, QC, Canada

Les chanteurs d'Orphé

Conductor: Lori Schubert

Availability: This work is available from Boosey & Hawkes for the world

Love Songs

1977

30 min

for 4 female voices and 3 male voices

World Premiere: 01 Nov 1977

Ottawa, ON, Canada

Peter Boneham, choreographer; Le Groupe de la Place Royale

Availability: This work is available from Boosey & Hawkes for the world

Musik für das Ende

1971

25 min

for 20 voices also playing percussion

20 voices in three groups: 2S,A,T,B; 2S,A,T,B; 4S,3A,2T,B; perc:claves/t.bell/arbre de bambou/ant.cym/cowbell; Indian bell/ant.cyms/claves/t.bell

World Premiere: 20 Jan 2012

Parochialkirche, Berlin, Germany

RIAS Kammerchor

Conductor: Hans-Christoph Rademann

Availability: This work is available from Boosey & Hawkes for the world

Nanti Malam

1977

55 min

for seven voices

World Premiere: 04 Aug 1977

Ottawa Teachers' College, Ottawa, ON, Canada

Jean-Pierre Perreault, choreographer; Le Groupe de la Place Royale

Availability: This work is available from Boosey & Hawkes for the world

O! Kosmos

for SATB chorus

available as print on demand from GVThompson choral library

sales@lesliemusicupply.com

800-291-1075

Availability: This work is available from Boosey & Hawkes for the world

MISCELLANEOUS

Hommage: Musique pour un vieux Corse triste

1972 28 min

for tape

This work requires additional technological components and/or amplification.

Availability: This work is available from Boosey & Hawkes for the world

Variation I

1972 10 min

for tape

This work requires additional technological components and/or amplification.

Availability: This work is available from Boosey & Hawkes for the world

Woyzeck

1976 20 min

for tape

World Premiere: 04 Oct 1976

National Arts Centre, Ottawa, ON, Canada

Felix Mirbt, director;

Availability: This work is available from Boosey & Hawkes for the world
