

# JOHN CASKEN



*John Casken*

# JOHN CASKEN

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# CONTENTS / INHALT

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|                                                                             |    |
|-----------------------------------------------------------------------------|----|
| Biography / Biographie . . . . .                                            | 4  |
| Introduction / Einführung . . . . .                                         | 8  |
| Chronology / Chronologie . . . . .                                          | 12 |
| Stage Works / Bühnenwerke . . . . .                                         | 17 |
| Opera / Oper . . . . .                                                      | 17 |
| Instrumental Works / Instrumentalmusik . . . . .                            | 19 |
| Orchestra / Orchester . . . . .                                             | 19 |
| Chamber Orchestra / Kammerorchester . . . . .                               | 21 |
| String Orchestra / Streichorchester . . . . .                               | 21 |
| Wind Orchestra / Blasorchester . . . . .                                    | 21 |
| Solo Instruments and Orchestra /<br>Soloinstrumente und Orchester . . . . . | 23 |
| Chamber Music / Kammermusik . . . . .                                       | 27 |
| Solos and Duos / Solos und Duos . . . . .                                   | 27 |
| 3 - 5 Instruments / 3 - 5 Instrumente . . . . .                             | 30 |
| 6 or more Instruments / 6 und mehr Instrumente . . . . .                    | 33 |
| Vocal Music / Vokalmusik . . . . .                                          | 35 |
| Solo Voice / Solo Singstimme . . . . .                                      | 35 |
| Voice and Piano / Singstimme und Klavier . . . . .                          | 35 |
| Voice and Ensemble / Singstimme und Ensemble . . . . .                      | 36 |
| Voice and Orchestra / Singstimme und Orchester . . . . .                    | 39 |
| Choir and Instrument / Chor und Instrument . . . . .                        | 41 |
| Choir a cappella / Chor a cappella . . . . .                                | 42 |
| Discography / Diskographie . . . . .                                        | 43 |
| Chronological List of Works / Chronologisches Werkverzeichnis . . . . .     | 45 |
| Alphabetical Index / Alphabetisches Werkverzeichnis . . . . .               | 47 |

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## BIOGRAPHY

John Casken was born in Barnsley, South Yorkshire, on 15 July 1949 and grew up on a farm on the outskirts of this former mining town. Whilst at school he had organ lessons with Dr Percy Saunders at Wakefield Cathedral before going on to read Music at the University of Birmingham from 1967-1971, studying Composition under John Joubert and Contemporary Music with Peter Dickinson. From 1971-72 he studied in Poland with Andrzej Dobrowolski at the Academy of Music in Warsaw on a Polish Government Scholarship. It was during this time that he began to have regular consultations with Witold Lutosławski with whom he formed a close association and friendship, and about whose music he has written and lectured. Casken returned to Birmingham as a Lecturer in 1973, and after a Fellowship at Huddersfield Polytechnic in 1980-81 he was appointed as Lecturer in Music at the University of Durham in 1981. From 1992-2008 he was Professor of Music at The University of Manchester and retains strong links with Manchester as Emeritus Professor of Music.

Casken's works range across every genre and the titles of his works reveal that he can be inspired both by literature and legend, and by landscape and painting. The libretto for his first opera, *Golem*, based on the ancient Jewish legend, was written by the composer in collaboration with Pierre Audi, who commissioned and directed the work for the 1989 Almeida Festival where it was conducted by Richard Bernas. *Golem* has received six further productions since 1989: Opera Omaha, 1990; Northern Stage, 1991; Theater Dortmund, 1994; Aspen Festival, 2000; Neue Opernbühne Berlin 2001; Opéra de Rennes and Angers Nantes Opéra, 2006.

Casken's second opera, *God's Liar*, elaborated Tolstoy's novella 'Father Sergius', the composer writing the libretto in collaboration with Emma Warner. The work was jointly co-commissioned and presented by The Almeida Festival, London, and Théâtre Royale de la Monnaie, Brussels in 2001, directed by Keith Warner, with the Almeida Ensemble conducted by Ronald Zollman. It was recorded for Belgian Radio and subsequently broadcast by BBC Radio 3, introduced by the composer. *God's Liar* received a new production in 2004 in the KlangBogen Festival by Neue Oper Wien directed by Stephan Bruckmeier.

A number of Casken's works reflect aspects of the landscape and literature of the North of England, where he lives in Upper Coquetdale in Northumberland: *Orion Over Farne* (1984, for orchestra), *To Fields We Do Not Know* (1985), a Northumbrian Elegy for unaccompanied chorus, written for the BBC Singers, and the orchestral song-cycle *Still mine*, written for Thomas Allen for the 1992 BBC Proms.

His friendship with the Northern Sinfonia has resulted in a number of works and recordings: *Maharal Dreaming* (1989), the Cello Concerto, written for Heinrich Schiff, premièred at the 1991 Schleswig-Holstein Festival, *Darting the Skiff* for strings for the 1993 Cheltenham Festival, conducted by the composer, and *Après un silence* for violin and chamber orchestra (an orchestration of the original piece for violin and piano), with Kyra Humphreys as soloist, conducted by Nicholas Laemer in 1998. In 2006 he wrote *Farness* – three poems of Carol Ann Duffy (2006) for soprano, solo viola and

chamber orchestra, which Northern Sinfonia premièred at the 2006 Huddersfield Contemporary Music Festival, with Patricia Rozario and Ruth Killius and directed by Thomas Zehetmair. *The Knight's Stone*, for solo flute and unaccompanied chorus, was premiered by Northern Sinfonia Chorus (for whom the work was written) and Gavin Osborn, flute, and conducted by Alan Fearon, in Alwinton Church, Upper Coquetdale, in 2011. A new Double Concerto written for Thomas Zehetmair, Ruth Killius and Northern Sinfonia will be premiered at The Sage Gateshead in 2014.

Casken's Violin Concerto, premièred at the 1995 Proms with Dmitri Sitkovetsky, was subsequently taken up by Daniel Hope who has given performances both in London and in Manchester as part of the Casken Resonances festival at the RNCM in May 2005. Casken's first symphony, *Symphony (Broken Consort)* for 'gypsy ensemble' and orchestra, was commissioned for the BBC Philharmonic for the 2004 Proms and conducted by Gianandrea Noseda. Casken's most recently completed orchestral work is his Concerto for Orchestra (2007), for the Nationaltheater-Orchester Mannheim.

John Casken had a long association with The Lindsays, and as well as three string quartets he also composed *Rest-ringing* (2005) for string quartet and orchestra, commissioned by the Hallé Concerts Society for the quartet in the year of their retirement. His *Piano Trio* (2002) was written for The Florestan Piano Trio, and his third quartet, *Choses en moi* (2003), was taken up by the Quatuor Danel who, with the cellist Petr Prause, gave the UK premiere of the string quintet *Inevitable Rifts* in 2012.

Other recent works include *Shadowed Pieces* (2008) for violin and piano, *The Dream of the Rood* (2008) for The Hilliard Ensemble and Ensemble 10/10, and *Deadly Pleasures* (2009) for narrator and ensemble, which toured the UK with Johanna Lonsky and Counterpoise throughout 2009/10. *Sacrificium* (2009), was composed for the 2009 St Albans International Organ Competition, and *Winter Reels*, was commissioned by Psappha who gave the premiere conducted by Nicholas Kok in September 2011. As well as the new Double Concerto for 2014, John Casken is also writing an Oboe Concerto for Stéphane Rancourt and the Hallé Orchestra conducted by Sir Mark Elder. The Hallé will also record three works in 2013: *Orion over Farne*, the Violin Concerto (performed by Sophia Jaffé), and Concerto for Orchestra, conducted by Markus Stenz.

As one of the UK's leading composers, Casken has featured at major festivals in Europe, the USA and Tokyo (at the invitation of Toru Takemitsu). He was awarded the Northern Electric Arts Award for Performing Arts in 1990, *Golem* was awarded the First Britten Prize for Composition also in 1990 and the Virgin Classics recording with the original cast won the 1991 Gramophone Award in the Contemporary Category. *Still mine* won the 1993 Prince Pierre de Monaco Prize for Musical Composition and *The Dream of the Rood* received the BASCA British Composer Award (Vocal Category) in 2009. *The Knight's Stone* was shortlisted for the 2012 BASCA Awards in the choral category. John Casken's music is available on NMC, Meridian, ECM New Series, Metier, Wergo, Toccata Classics, Herald, Usk, ASC, and Priory.

December 2013

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# BIOGRAPHIE

John Casken wurde am 15. Juli 1949 geboren und wuchs auf einer Farm am Rand der ehemaligen Bergwerksstadt Barnsley in South Yorkshire auf. Schon zu Schulzeiten nahm er Orgelunterricht bei Dr. Percy Saunders an der Wakefield Cathedral und studierte anschließend an der University of Birmingham Musik und Komposition bei John Joubert und Zeitgenössische Musik bei Peter Dickinson. Nachdem er von der polnischen Regierung ein Stipendium erhalten hatte, setzte er sein Studium 1971-72 bei Andrzej Dobrowolski an der Academy of Music in Warschau fort. Zu dieser Zeit fanden die ersten regelmäßigen Treffen mit Witold Lutosławski statt, in deren Folge sich eine enge Zusammenarbeit und Freundschaft zwischen den Komponisten entwickelte. Nachdem Casken 1973 als Lehrender nach Birmingham zurückgekehrt war, folgte er in den Jahren 1980-81 einem Forschungsstipendium an die Huddersfield Polytechnic. Noch 1981 wurde er als Dozent an die University of Durham berufen, 1992-2008 schloss sich eine Professur für Musik an der University of Manchester an, wo er heute noch Professor Emeritus ist und weiterhin enge Beziehungen unterhält.

John Caskens Oeuvre reicht von kammermusikalischen Werken über Stücke für großes Orchester, bis hin zu Chormusik und Opern. Die Titel seiner Werke Die Titel seiner Werke veranschaulichen die Inspirationen von Literatur, Sagen, Gemälden und Landschaften, die in seinen Kompositionen zu finden sind. Seine erste Oper *Golem* etwa basiert auf der gleichnamigen alten jüdischen Legende. Das Libretto wurde von Casken in Zusammenarbeit mit Pierre Audi geschrieben, der das Werk für das Almeida-Festival 1989 in Auftrag gegeben hatte, wo es unter dem Dirigat Richard Bernards uraufgeführt wurde. Für *Golem* gewann Casken 1990 den 1. Britten Award for Composition und eine Einspielung bei Virgin Classics mit der Originalbesetzung und Music Projects/London unter der Leitung von Richard Bernas. Diese Aufnahme wurde 1991 mit dem Gramophone Award in der Kategorie Zeitgenössische Musik ausgezeichnet und ist beim Labal NMC erschienen. Seit 1989 hat es sechs weitere Inszenierungen von *Golem* gegeben: Opera Omaha, 1990; Northern Stage (UK Arts Council/Contemporary Music Network Tour), 1991; Theater Dortmund, 1994; Aspen Festival, 2000; Neue Opernbühne Berlin 2001; Opéra de Rennes und Angers Nantes Opéra, 2006.

Caskens zweite Oper *God's Liar* ist eine Bearbeitung von Tolstois Novelle "Vater Sergius", das Libretto entstand in Zusammenarbeit mit Emma Warner. Das Werk wurde vom Almeida Festival und dem Théâtre Royal de la Monnaie in Auftrag gegeben und 2001 unter der Regie von Keith Warner und dem von Ronald Zollmann geleiteten Almeida Ensemble aufgeführt. Es folgten Aufnahmen des belgischen Rundfunks mit anschließenden nationalen Ausstrahlungen und auf BBC Radio 3 mit Einleitung des Komponisten. 2004 wurde *God's Liar* beim KlangBogen Festival der Neuen Oper Wien von Stephan Bruckmeier neu inszeniert und mit dem Amadeus Ensemble Wien unter der Leitung von Walter Kobéra auf die Bühne gebracht.

Casken lebt heute in Upper Coquetdale, einem Ort in der Grafschaft Northumberland. Daher spiegeln eine Reihe seiner Werke die Landschaft und Literatur Nordenglands wider: *Orion Over Fame* (1984) für Orchester, *To Fields We Do Not Know* (1985), die er eigens für die BBC Singers geschrieben hat. Den Liederzyklus *Still mine* für Orchester komponierte er für Thomas Allen anlässlich der 4 BBC Proms 1992 und wurde dafür 1993 mit dem Compositionspreis der Fondation Prince Pierre de Monaco ausgezeichnet.

Weitere wichtige Werke seines Schaffens entstanden aus der engen Freundschaft mit der Northern Sinfonia heraus: darunter das auf der Oper *Golem* basierende Orchesterwerk *Maharal Dreaming* (1989), das 1991 beim Schleswig-Holstein Festival uraufgeführte *Cello Concerto* für Heinrich Schiff und *Darting the Skiff* (1993) für Streicher, dessen Uraufführung

von Casken auf dem Cheltenham Festival geleitet wurde und anschließend auf Tourneen in Deutschland, Österreich und Spanien gespielt wurde. 1998 spielte die Northern Sinfonia unter der Leitung von Nicholas Kraemer die Orchesterfassung von *Après un silence* für Violine und Kammerorchester mit der Solistin Kyra Humphreys (Violine), ein Geschenk Caskens anlässlich des 40-jährigen Bestehens des Orchesters. Die Originalfassung für Violine und Klavier hatte er der ehemaligen musikalischen Leiterin Lesley Hatfield gewidmet. Das auf drei Gedichten von Carol Ann Duffy basierende Stück *Farness* für Sopran, Soloviola und Kammerorchester wurde 2006 auf dem Huddersfield Contemporary Music Festival unter der Leitung von Thomas Zehetmair mit den Solistinnen Patricia Rozario (Sopran) und Ruth Killius (Viola) vorgestellt. Für den Northern Sinfonia Chorus schrieb Casken *The Knight's Stone* (2011) für Chor und Flöte, das 2011 von Alan Fearins und Gavin Osborn (Flöte) uraufgeführt wurde. Daraufhin wurde es 2012 für einen BASCA British Composer Award nominiert. 2014 wird ein neues Doppel-Concerto am Sage Gateshead premierrt, welches eigens für Thomas Zehetmair, Ruth Killius und das Northern Sinfonia geschrieben wurde.

Yan Pascal Tortelier leitete 1995 die Uraufführung des *Violin Concertos* bei den BBC Proms unter der Beteiligung des Solisten Dmitri Sitkovetsky und der BBC Philharmonic. Daniel Hope dirigierte weitere Aufführungen im Rahmen des Casken Resonances Festival im Mai 2005 am RNCM in London und Manchester. Die von Alfred Tennysons Idyll „Merlin und Vivien“ inspirierte symphonische Dichtung *Sortilège* schrieb Casken im Auftrag des Philharmonia Orchestras und wurde erstmals 1996 und unter der Leitung von Leonard Slatkin gespielt. Caskens erste Sinfonie *Symphony (Broken Consort)* für Zigeunerensemble und Orchester wurde für die Proms 2004 von der BBC in Auftrag gegeben, bei denen die BBC Philharmonic das Werk unter der Leitung von Gianandrea Noseda vorstellte. Eigens für das Nationaltheater-Orchester Mannheim entstand das Stück *Concerto for Orchestra* (2008).

Casken arbeitete über längere Zeit hinweg mit dem Streichquartett The Lindsays zusammen und schrieb für sie drei Stücke. Im letzten Jahr ihres Bestehens gab die Hallé Concerts Society *Rest-ringing* (2005) für Streichquartett und Orchester in Auftrag. Andere kammermusikalische Werke umfassen das für das Florestan Piano Trio komponierte *Klaviertrio* (2002) und Caskens drittes Streichquartett *Choses en moi* (2003). Im Rahmen des John Casken Tribute Days wurde 2008 das Stück *Shadowed Pieces* für Violine und Klavier von Marc Danel (Violine) und David Fanning (Klavier) uraufgeführt. Das Orgelwerk *Sacrificium* (2009) schrieb Casken anlässlich des Internationalen Orgelwettbewerbs St. Albans, im gleichen Jahr erhielt *The Dream of the Rood*, geschrieben für das Hilliard Ensemble und Ensemble 10/10, einen BASCA British Composer Award in der Kategorie Vokalmusik. Im September 2011 wurde *Winter Reels* vom Psappha Ensemble, für das das Stück eigens geschrieben wurde, uraufgeführt. In 2014 ist ein Oboenkonzert für Stéphane Rancourt und dem Hallé Orchester unter der Leitung von Sir Mark Elder geplant. Das Orchester wird 2013 außerdem drei weitere Werke aufnehmen: das Orchesterstück *Orion over Farne*, das *Violin Concerto* mit Sophia Jaffé als Solistin und das *Concerto for Orchestra* unter der Leitung von Markus Stenz.

Als einer der berühmtesten Komponisten Großbritanniens stand Casken im Mittelpunkt großer Festivals in Europa und den USA, sowie auf Einladung von Toru Takemitsu beim Music Today in Tokio. Einige seiner Werke wurden außerdem beim internationalen Festival Warschauer Herbst für zeitgenössische Musik aufgeführt. 1990 gewann Casken den Northern Electric Arts-Preis.

Die Musik von John Casken wurde bei zahlreichen Labels eingespielt: NMC, Meridian, ECM New Series, Metir, Wergo, Toccata Classics, Herald, Usk, ASC und Priory.

Dezember 2013



# INTRODUCTION

Despite the demands of a distinguished academic career, culminating in a 16-year period as Professor of Music at the University of Manchester, John Casken has established himself as one of the most distinctive and successful British composers of his generation. And now his freedom from teaching and administrative responsibilities seems to be leading to a fresh flowering of creativity.

After graduating from the University of Birmingham, Casken spent eighteen months in Warsaw, where he studied with Andrzej Dobrowolski, and formed a lasting friendship with Witold Lutosławski. This Polish sojourn led him to adopt Lutosławski-like textures based on freely co-ordinated repetition, which remained a feature of his music up to the early 1980s. A more abiding legacy is a strong feeling for harmonic colour and coherence, deployed in attractive textures and supporting melodic lines which the writer and teacher Richard Steinitz has described as “so muscular, lithe and intriguing that one wants instantly to hear them again”.

These qualities are matched with a strong feeling for the character and potential of individual instruments, exemplified in recent solo works for bassoon, violin, organ and oboe. Much of Casken’s knowledge of instrumental possibilities stems from close collaborations with performers – for instance, his long association with The Lindsays, which bore valuable fruit in three string quartets and *Rest-ringing* for quartet and orchestra. An extreme example of his responsiveness to interpreters is the *Symphony (Broken Consort)*, for which the out-of-hours aptitude of members of the BBC Philharmonic on non-orchestral instruments suggested the inclusion of a “gypsy ensemble” within, and contrasting with, the main orchestra.

At the heart of Casken’s output lie two gripping full-length chamber operas, *Golem*, based on the legendary figure created in the Prague ghetto, and *God’s Liar*, which adds a contemporary dimension to a short story by Tolstoy. These have yielded some spin-off works, *Maharal Dreaming* giving orchestral voice to one of the characters of *Golem*, and the *Piano Quartet* and *Piano Trio* developing the material of the two scores. Casken’s sense of drama was already latent in two early works, the oboe concerto *Masque*, which has an underlying scenario in which the soloist embodies a character of independent spirit, and the scena for voice and ensemble *Firewhirl*. It emerged again in a different form in *Deadly Pleasures*, an erotic tale for narrator and four instruments.

Literature in general has been important in Casken's output, not only as a source of texts, but also as a factor influencing textures and forms. In the sphere of vocal music, the poems by Carol Ann Duffy set for soprano and chamber orchestra in *Farness* suggested the use of an obbligato viola to represent a distant beloved or an inner voice. Among instrumental works, *Infanta Marina* was inspired by a Wallace Stevens poem about a Shakespearean character, which prompted the scoring for cor anglais as a lone voice between two contrasting trios. The atmospheric orchestral work *Sortilège* derives its two-movement shape from Tennyson's two-part idyll 'Merlin and Vivien'.

Among all the extra-musical influences on Casken's works, literary and visual (he is an accomplished painter and photographer), the most significant is probably that of the landscapes of the north-east of England, where he lived for eleven years while teaching at the University of Durham, and where he has now made his home in the Northumberland countryside. Here again, though, literature plays an important role. Not only the magical coastline of the region but also the poetry of Basil Bunting suggested two major works of the 1980s, the visionary orchestral work *Orion Over Farne* and the choral elegy *To Fields We Do Not Know*. The song cycle *Still mine*, for baritone and orchestra, links poems by three writers to tell the story of a man dreaming of returning from exile to his beloved northern home. And the Cello Concerto, an instrumental representation of a figure in the Northumbrian landscape, took as its starting-point a poem by Casken himself, the five lines of which "cue" the five sections of the work.

But these highly individual methods do not indicate an estrangement from the forms and methods of the European tradition. As David Revill has proposed in the New Grove Dictionary, the four sections of *Orion Over Farne* "suggest symphonic structure", while *Golem* "can be heard as a prelude and fugue". The Violin Concerto reimagines the Romantic virtuoso concerto in modernist terms; *The Dream of the Rood*, a setting of an Anglo-Saxon devotional poem for voices and instruments ideally deployed in a large space, similarly reconceives the mediaeval and Renaissance motet. And a couple of recent works lack any (acknowledged) extra-musical scaffolding, and focus on abstract concerns. *Inevitable Rifts* explores the ramifications of adding a second cello to a string quartet. The Concerto for Orchestra concerns itself with the reconciliation of its two-movement outline with four-movement symphonic form, as well as showing once more Casken's gift for brilliant and sympathetic instrumental writing.

Anthony Burton (2013)

# EINFÜHRUNG

John Casken gehört zu den bekanntesten und eigenwilligsten Komponisten der britischen Gegenwartsmusik. Er bekleidete zahlreiche akademische Ämter, darunter eine 16 Jahre andauernde Professur an der University of Manchester. Nach seinem Rückzug aus dem universitären Umfeld, frei von administrativer Verantwortung, scheint seine Kreativität mehr denn je zu erblühen.

Nachdem er an der University of Birmingham promoviert hatte, verbrachte Casken 18 Monate in Warschau. Dort studierte er bei Andrzej Dobrowolski und pflegte eine lange Freundschaft zu Witold Lutoslawski. Sein Aufenthalt inspirierte ihn eine für seine Musik bis in die 1980er Jahre hinein charakteristische, auf frei koordinierten Repetitionen basierende Struktur zu verwenden. Ebenso erwarb er in Polen sein Gespür für harmonische Farben und Konsistenz. Seine Tonsprache bezeichnete der Musikwissenschaftler Richard Steinitz als „so muskulös, geschmeidig und fesselnd, dass man sie auf Anhieb noch einmal hören will“.

Diese Qualitäten der Musik Caskens gehen mit einem profunden Wissen über den Charakter und das Potential einzelner Instrumente einher. Einen Großteil seiner Instrumentationskunst bezieht er aus der engen Zusammenarbeit mit Interpreten. So resultieren seine drei Streichquartette, sowie das Streichquartett-Konzert *Rest-ringing* aus einer langen Verbindung mit The Lindsays. Die Empfänglichkeit Caskens für das Interpretierenwissen zeigt sich in *Symphony (Broken Consort)*. Die nebenberuflichen Fähigkeiten einiger Mitglieder der BBC Philharmonic auf nicht-orchestralen Instrumenten führten zum Einsatz des Zigeuner-Ensembles. So schafft Casken einen wirkungsvollen Kontrast zum Hauptorchester.

Im Kern von Caskens Schaffen sind zwei Kammeropern anzusiedeln: *Golem* basiert auf der legendären Figur aus dem Prager Ghetto und in *God's Liar* wird eine kurze Geschichte Tolstojs um eine gegenwärtige Dimension ergänzt. Aus diesen Opern entstanden einige weitere Werke, darunter *Maharal Dreaming* aus der Oper *Golem* sowie ein Klavierquartett und ein Klaviertrio, die musikalisches Material beider Opern enthalten.

Schon in zwei frühen Werken erkennt man Caskens Sinn für das Musiktheater: Im Oboenkonzert *Masque*, dem ein Szenarium zugrunde liegt, in dem der Solist einen unabhängigen Charakter verkörpert, und *Firewhirl* für Stimme und Ensemble. Letzteres wird in einer anderen Form in *Deadly Pleasures*, einer erotischen Geschichte für Erzähler und vier Instrumente, aufgegriffen.

Literatur ist ein wichtiger Einflussfaktor in Caskens Schaffen. Nicht nur als Quelle für Texte sondern auch als formgebendes Element. Im Bereich der

Vokalmusik sind an dieser Stelle die Gedichte von Carol Ann Duffy zu nennen, die in *Farness* für Sopran und Kammerorchester musikalisch umgesetzt wurden. Zentrales Element ist der Einsatz einer Viola, die für eine weit entfernte Geliebte oder eine innere Stimme steht. *Infanta Marina* wurde durch Wallace Stevens' Gedicht über einen Shakespearecharakter inspiriert, was in einer Umsetzung für Englischhorn und zwei kontrastierende Trios resultierte. Das atmosphärische Orchesterwerk *Sortilège* leitet seine zweisätzliche Form von einem zweiteiligen Gedicht von Alfred Tennyson ab.

Neben all diesen außermusikalischen Inspirationen - er ist auch als Maler und Fotograf tätig - übt die Landschaft Nordostenglands den größten Einfluss auf ihn aus. Dort lebte der Komponist elf Jahre lang, während er an der University of Durham unterrichtete. Später wurde die Grafschaft Northumberland zu seinem Zuhause. Nicht nur die magische Küstenlinie der Region, sondern auch die Poesie des aus der Region stammenden Basil Bunting inspirierten Casken zu zwei seiner Hauptwerke in den 1980er Jahren: Das visionäre Orchesterwerk *Orion Over Farne* und die Elegie für Chor *To Fields We Do Not Know*. Der Liederzyklus *Still mine* für Bariton und Orchester verbindet Gedichte von drei verschiedenen Schriftstellern. So erzählt er die Geschichte eines Mannes, der von der Rückkehr aus dem Exil in die geliebte Landschaft im Norden träumt. Das Cellokonzert schließlich vertont eine Landschaftsformation und nimmt seinen intellektuellen Ausgangspunkt in einem von Casken selbstverfassten Gedicht, dessen fünf Verse den fünf Teilen der Komposition entsprechen.

Die sehr individuellen Arten der Inspiration bedeuten dennoch keine Entfernung von der europäischen Musiktradition. David Revill stellt im New Grove Dictionary fest, dass die vier Teile von *Orion Over Farne* „eine sinfonische Struktur“ aufweisen, während *Golem* „als Präludium mit anschließender Fuge gedeutet werden kann“. Das Violinkonzert weist sowohl ein modernes Konzertverständnis als auch den Charakter eines romantischen Virtuosenkonzerts auf. *The Dream of the Rood* basiert auf einem sakralen angelsächsischen Gedicht und wird idealerweise in einer großen Halle aufgeführt, in der es Wirkungen wie polyphone Vokalwerke des Mittelalters oder der Renaissance erzeugen kann.

Bei einigen seiner neueren Werke gibt es hingegen keine offensichtlichen außermusikalischen Bezüge; an ihre Stelle treten abstrakte Konzepte: Das Streichquartett *Inevitable Rifts* erforscht die Möglichkeiten von Farb- und Materialkontrasten innerhalb des Ensembles. Das Concerto for Orchestra befasst sich mit dem Ausgleich zwischen seiner zweisätzigen Gliederung und der klassischen viersätzigen sinfonischen Form. Hier zeigt sich einmal mehr Caskens Talent für eine brillante und einfühlsame Instrumentation.

Anthony Burton (2013)

## CHRONOLOGY

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- 1949 Born 15 July, Barnsley, South Yorkshire
- 1960-67 Educated at Barnsley and District Holgate Grammar School
- 1967-71 University of Birmingham, B.Mus., M.A., composition studies with John Joubert and Contemporary Music with Peter Dickinson
- 1971 Conducts first recognised orchestral composition *Improvisations on a Theme of Piet Mondrian* (unpublished) with University of Birmingham Chamber Orchestra
- 1971-72 Polish Government Scholarship to study in Warsaw, regular classes at the Academy of Music with Andrzej Dobrowolski and consultations with Witold Lutosławski
- 1973-79 Lecturer in Music, University of Birmingham
- 1975 'Transition and Transformation in the Music of Witold Lutosławski', Contact Contemporary Music Magazine (Autumn 1975)
- 1979 Composition Tutor on course for young composers, Britten Pears School, Snape  
Guest Lecturer, Britten Pears School, on the music of Witold Lutosławski, in the presence of the composer (and again in 1981)
- 1980-81 Research Fellow in Musical Composition, Huddersfield Polytechnic
- 1980 Featured Composer, Bath International Festival
- 1981-92 Lecturer in Music, University of Durham
- 1984 Featured Composer, Musica Nova, Glasgow; premiere of *Orion over Farne*
- 1985 Gives the Ingolf Dahl Memorial Lecture, University of Southern California, Los Angeles, to mark the opening of the Polish Music Reference Center, on the music of Witold Lutosławski, in the presence of the composer.
- 1986 BBC Proms performances of *Orion over Farne* and *To Fields We Do Not Know* (world premiere)
- 1987 Visiting Composer, University of Southern California, Santa Barbara
- 1989 Featured Composer, Almeida Festival, London; premiere of *Golem*  
Featured Composer, International New Music Week, Southampton
- 1990 *Golem* (chamber opera in two acts, 1989) wins The First Britten Prize for Musical Composition  
Guest composer at Music Today in Tokyo at the invitation of Toru Takemitsu  
Northern Electric Arts Award for Performing Arts received for services to music in the north of England  
Awarded D.Mus. by University of Durham
- 1990-2000 Composer in Association, Northern Sinfonia
- 1991 CD recording of *Golem* wins Gramophone Award for Best Contemporary Recording
- 1992 Rockefeller Foundation Award to work at the Study Center, Bellagio, Italy; BBC Proms premiere of *Still mine*  
*Tableaux des Trois Ages* performed by BBC Philharmonic and Yan Pascal Tortelier: beginning of long association with BBC Philharmonic
-

- 1992-2008 Professor of Music, The University of Manchester
- 1993 *Still mine* wins Prince Pierre de Monaco Prize for Musical Composition
- 1995 Conducts Northern Sinfonia in premiere recordings of *Darting the Skiff*, *Maharal Dreaming* and *Vaganza* (Collins Classics, re-released on NMC in 2003)
- 1996 Awarded FRNCM (Fellowship of the Royal Northern College of Music)
- 1997 Invited Speaker at Lutosławski Symposium, Chopin Institute, University of Warsaw
- Artistic Advisor, 'Breaking Chains' Festival of Lutosławski's music, Guildhall School of Music and Drama, London
- Chairman of BBC Young Composers' Competition, Manchester
- 2001 'The visionary and the dramatic in the music of Witold Lutosławski' – chapter in *Lutosławski Studies* (ed. Zbigniew Skowron, OUP)
- 2002 Guest Composer, St Petersburg, conducts *Firewhirl* and *Infanta Marina* in the Maly Zal, Philharmonic Hall
- 2003 Conducts Cello Concerto with Munich Chamber Orchestra and Heinrich Schiff
- 2004 Jury Member of Sinfonia Baltica International Composer's Competition, Riga, Latvia
- Featured composer, Park Lane Young Artists Series, Purcell Room, London
- 2005 Festival of Casken's music ('Casken Resonances') at RNCM, Manchester
- Jury Member of Witold Lutosławski Composers' Competition, Warsaw
- 2007 Jury Member of Luxembourg International Composers' Competition
- Jury Member of Aberdeen Music Prize
- 2008 *Shadowed Pieces* premiered in a day of concerts at The University of Manchester to mark retirement as Professor of Music
- Emeritus Professor of Music, The University of Manchester
- 2009 Invited Speaker at Polish Music Since 1945 Conference, Canterbury Christ Church University, public interview with Krzysztof Penderecki
- Composer Director, Lake District Summer Music School for Composers, Sedburgh, with Orlando Consort
- Jury Member of International Composers' Competition, Stresa, Italy
- Featured Composer, The International Organ Festival at St Alban's.
- Sacrificium* is the test piece for the Quarter-Finalists
- The Dream of the Rood* wins a BASCA Award in the Vocal Category of The British Composer Awards
- 2010 Becomes Chairman and Artistic Director of Alwinton Church Summer Concerts, Upper Coquetdale, Northumberland
- Forms the Coquetdale Chamber Choir
- 2011 Series of interviews directed and filmed by Barrie Gavin
- Awarded degree of Doctor of Civil Law (honoris causa) by University of King's College, Halifax, Nova Scotia, Canada
- Awarded degree of Doctor of Music (honoris causa) by University of Birmingham
- 2012 *The Knight's Stone* shortlisted for a BASCA Award in the Choral Category of The British Composer Awards

## CHRONOLOGIE

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- 1949 Geboren am 15. Juli in Barnsley, South Yorkshire
  - 1960-67 Unterricht an der District Holgate Grammar School in Barnsley
  - 1967-71 Studium an der University of Birmingham, Abschluss als Bachelor of Music und Master of Arts  
Kompositions-Studium bei John Joubert und Zeitgenössische Musik Peter Dickinson
  - 1971 Aufführung seiner ersten Orchesterkomposition *Improvisations on a Theme of Piet Mondrian* (unveröffentlicht) durch das Birmingham Chamber Orchestra, dirigiert von Casken
  - 1971-72 Stipendium der polnischen Regierung für Studien in Warschau  
Besuch von Kursen an der Academy of Music mit Andrzej Dobrowolski und Beratung durch Witold Lutosławski
  - 1973-79 Dozent für Musik an der University of Birmingham
  - 1975 Caskens Artikel „Transition and Transformation in the Music of Witold Lutosławski“ erscheint in der Herbst-Ausgabe der Zeitschrift Contact
  - 1979 Kursleiter am Seminar für junge Komponisten an der Britten Pears School in Snape  
Gastdozent an der Britten Pears School für die Musik von Witold Lutosławski im Beisein des Komponisten (ebenso 1981)
  - 1980-81 Forschungsstipendiat für Komposition am Huddersfield Polytechnic
  - 1980 Featured Composer beim Bath International Festival
  - 1981-92 Dozent für Musik an der University of Durham
  - 1984 Featured Composer bei Musica Nova in Glasgow; Uraufführung von *Orion over Farne*
  - 1985 Lesung an der University of Southern California in Los Angeles über die Musik von Witold Lutosławski zum Gedenken an Ingolf Dahl und zur Eröffnung des Polish Music Reference Centers
  - 1986 *Orion over Farne* wird bei den BBC Proms aufgeführt, dort auch Uraufführung von *To Fields We Do Not Know*
  - 1987 Gastkomponist an der University of Southern California in Santa Barbara
  - 1989 Featured Composer beim Almeida Festival in London; Uraufführung von *Golem*  
Featured Composer bei der International Music Week in Southampton
  - 1990 *Golem* (Kammeroper, 1989) gewinnt den First Britten Prize  
Gastkomponist bei Music Today in Tokio auf Einladung von Toru Takemitsu  
Performing Arts Award bei den Northern Electric Arts Awards für seinen Beitrag zur Musikkultur im Norden Englands  
Ernennung zum Doctor of Music der University of Durham
  - 1990-2000 Composer in Association bei der Northern Sinfonia
  - 1991 Gramophone Award für die CD-Einspielung von *Golem* in der Kategorie Beste zeitgenössische Einspielung
  - 1992 Rockefeller Foundation Award für die Arbeit am italienischen Study Center in Bellagio; Uraufführung von *Still mine* bei den BBC Proms  
Die Aufführung von *Tableaux des Trois Ages* durch die BBC Philharmonic und Yan Pascal Tortelier bildet den Anfang einer langjährigen Verbindung mit der BBC Philharmonic
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- 1992-2008 Professor für Musik an der University of Manchester
- 1993 Prince Pierre de Monaco Prize für Komposition von *Still mine*
- 1995 Dirigiert die Northern Sinfonia bei der Ersteinspielung von *Darting the Skiff*, *Maharal Dreaming* und *Vaganza* (Collins Classics, neuerschienen bei NMC in 2003)
- 1996 Erhält ein Fellowship of the Royal Northern College of Music (FRNCM)
- 1997 Auftritt als Redner beim Lutosławski Symposium des Chopin-Instituts der University of Warsaw  
Künstlerischer Berater beim Breaking Chains-Festival der Musik  
Lutosławski und an der Guildhall School of Music and Drama in London  
Vorsitzender des Wettbewerbs BBC Young Composers in Manchester
- 2001 Veröffentlichung des Artikels „The visionary and the dramatic in the music of Witold Lutosławski” in *Lutosławski Studies* (Hg. Zbigniew Skowron, Oxford University Press)
- 2002 Dirigiert als Gastkomponist in St. Petersburg *Firewhirl* und *Infanta Marina* in der Maly Zal und der Philharmonic Hall
- 2003 Leitet die Aufführung des Cellokonzerts durch Heinrich Schiff und das Münchner Kammerorchester
- 2004 Juror beim Wettbewerb Sinfonia Baltica International Composers in Riga  
Featured Composer bei den Park Lane Young Artists Series im Purcell Room in London
- 2005 Festival zu Caskens Musik („Casken Resonances“) am Royal Northern College of Music (RNCM) in Manchester  
Juror beim Wettbewerb Witold Lutosławski Composers in Warschau
- 2007 Juror beim Wettbewerb Luxembourg International Composers  
Juror beim Aberdeen Music Prize
- 2008 *Shadowed Pieces* wird im Rahmen mehrerer Konzerte anlässlich Caskens Abschieds als Professor für Musik an der University of Manchester uraufgeführt  
Professor Emeritus in Musik, University of Manchester
- 2009 Redner an der Polish Music Since 1945 Conference der Canterbury Christ Church University; öffentliches Interview mit Krzysztof Penderecki  
Composer Director an der Lake District Summer Music School for Composers in Sedbergh mit Orlando Consort  
Juror beim Wettbewerb International Composers in Stresa, Italien  
Featured Composer beim International Organ Festival in St. Albans;  
*Sacrificium* ist Bewertungsstückstück der Viertelfinalisten  
*The Dream of the Rood* gewinnt einen BASCA Award in der Kategorie Vokalwerke
- 2010 Vorsitzender und Künstlerischer Leiter der Alwinton Church Summer Concerts, Upper Coquetdale, Northumberland  
Gründung des Coquetdale Chamber Choirs
- 2011 Film-Interviews (Regie: Barrie Gavin)  
Ehrendoktor der University of King's College, Halifax, Nova Scotia (Kanada) und der University of Birmingham
- 2012 *The Knight's Stone* wird für einen BASCA British Composer Award in der Kategorie Chormusik nominiert



# GOLEM

John Casken

## PRELUDE

An abandoned place. The Maharal in old age remembers how, as a young man, he created a golem. He is surrounded by remnants from the past. A chorus of ghostly madrigalists reveal scenes from the legend and confirm or dispute what the Maharal remembers....

$\text{♩} = 84$

*Tutti*

*ff*

*5*

*Vel.*

*pp*

*Roto- tom*

*B.D.*

*Cb.*

*3*

*1*

*Harp*

*mp*

*mf*

*Anklung*

*Vln.*

*ff*

*(Tape)*

*gva*

*2*

$\text{♩} = 84$

*Ww.*

*f*

*3*

*3*

*3<sub>1</sub>*

*3<sub>2</sub>*

*3<sub>3</sub>*

*Mah.*

Maharal, an old man, enters slowly, wearily.

Chorus of ghostly madrigalists

$\text{♩} = c. 58$

*pp*

*m*

*pp*

*m*

*pp*

*m*

*Vln.*

*f*

*pp*

*Vel.*

*mf*

*p Sub.*

*Harp*

*p*

*pp*

*pp*

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## Golem

Chamber opera: Prelude and Legend  
(1986-88)

Libretto by the composer, created in collaboration with Pierre Audi (English)

# STAGE WORKS / BÜHNENWERKE

## OPERA / OPER

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### Golem

Chamber opera: Prelude and Legend (1986-88)

Libretto by John Casken, created in collaboration with Pierre Audi (English)

*Commissioned by the Almeida Theatre for the 1989 Almeida Festival with funds provided by the Arts Council of Great Britain*

Characters: Maharal – baritone · Jadek – baritone · Golem – bass baritone · Miriam – soprano · Ometh – counter tenor · Stoikus – tenor · Stump – tenor · Gerty – mezzo soprano

Instrumentation: 1 (piccolo, alto flute) · 0 · cor anglais · 1 (clarinet in A, bass clarinet, soprano saxophone and alto saxophone) · 0 – 1 · 0 · 1 · 0 – percussion (1 player: angklung, bell tree, 2 bongos, cabaca, 5 clay plant-pots, chains, large cow bell, sizzle cymbal, 3 suspended cymbals, bass drum, log drum, frusta, gong, guiro, hi-hat, 4 roto-toms, 3 spring coils, tam-tam, 4 temple blocks, 2 wood blocks, crotales, flexatone, marimba) – electronic tape – harp – strings (1 · 0 · 0 · 1 · 1)

95'

Vocal score ED 12379 · Libretto ED 12379-1

*Awarded the First Britten Award for Composition*

*Awarded a Gramophone Award (originally released on Virgin Classics, reissued by NMC).*

*First performed by Almeida Theatre, directed by Pierre Audi, designed by Kyoji Takubo and conducted by Richard Bernas, Almeida Theatre, London, UK, 28 June 1989*

### God's Liar

An opera after Tolstoy (1999–2000)

Libretto by Emma Warner and John Casken (English)

Characters: Prince Stepan Kasatsky / Father Sergius – bass baritone · Stephen – tenor · Countess Marie Korotkova / Mary / Makovkina / Film Star / Girl / Pasha / The Woman – soprano · Chorus (6 singers)

Instrumentation: 1 (alto flute, piccolo) · 1 (cor anglais) · 2 (1. soprano saxophone, bass clarinet, 2. alto saxophone, Eb clarinet, bass clarinet) · 1 (contrabassoon) – 1 · 1 · 1 · 0 – percussion (bass drum, tam-tam, gong, tubular bells, bell plate, 4 tom-toms, 3 cow bells, 3 temple blocks, field drum, bass pedal drum, suspended cymbal, sizzle cymbal, Chinese cym, bell tree, clash cymbals, vibraphone, sleigh bells, maraca, vibraslap, guiro, glass wind chimes) – harp – strings (3 · 0 · 2 · 2 · 1)

110'

*First performed by Omar Ebrahim (bass baritone), Jeffrey Lentz (tenor) and Anne Bolstad (soprano) conducted by Ronald Zollman, designed by Keith Warner, Almeida Theatre, King's Cross, London, UK, 6 July 2001*

John Casken

Trip Line 60, dermatitis and saddle for Ronald Zollman

Concerto for Orchestra  
for Ronald Zollman  
John Casken

Tempo:  $\text{♩} = c. 60$  dramatic and sudden

fls. 1, 2  
obs.  
C. ang.  
cls.  
b. cl.  
b. cor.  
c. tim.  
h. ms.  
h. s.  
b. tr.  
tr. ba.  
timp.  
tr. bat.  
perc. cat. ba.  
maraca  
hp.  
vn. I  
vn. II  
vl.  
vc.  
cb.

Order Ref. No. 12717

**Concerto for Orchestra**  
(2007)

# INSTRUMENTAL WORKS / INSTRUMENTALMUSIK

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## ORCHESTRA / ORCHESTER

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### Tableaux des Trois Ages

for orchestra (1976-77)

*Commissioned for the City of Birmingham Symphony Orchestra by the Feeney Trust and the Birmingham Triennial Musical Festival*

3 (3. piccolo) · 2 · 3 (3. bass clarinet) · 3 – 4 · 3 · 3 · 1 – timpani · percussion (3 players : tubular bells, 2 bongos, claves, 2 congas, 2 suspended cymbals, small drum, bass drum, 3 gongs, tam-tam, temple block, 5 tom-toms, wood block, glockenspiel, marimba, vibraphone) – piano · harp – strings

18'

*First performed by the City of Birmingham Symphony Orchestra conducted by Vernon Handley, Birmingham Triennial Festival, Birmingham, UK, 27 September 1977*

### Orion Over Farne

for orchestra (1984, rev. '86)

*Commissioned by the BBC for the 1984 Musica Nova Festival*

3 (3. piccolo) · 2 · cor anglais · 3 (3. bass clarinet) · 2 · contrabassoon – 4 · 2 · 2 · bass trombone · 1 – timpani · percussion (3 players: 2 congas, clash cymbal, 3 suspended cymbals, 3 tom-toms, crotales, glockenspiel, marimba, tubular bells, vibraphone, xylophone) – piano/celesta – strings (16 · 14 · 12 · 10 · 8)

20'

Study score ED 12335

*First performed by the Scottish National Orchestra conducted by Matthias Bamert, Musica Nova Festival, Glasgow, UK, 17 September 1984*

### Maharal Dreaming

for orchestra (1989)

fantasy based on material from the opera "Golem"

*Commissioned by Northern Sinfonia with funds provided by Northern Arts and the Arts Council of Great Britain*

2 (1. piccolo) · 2 (2. cor anglais) · 2 (2. bass clarinet) · 2 – 2 · 2 · 0 · 0 – percussion (1 player: 2 bongos, bass drum, 2 tam-tams, 3 tom-toms, wood block, vibraphone (bowed), xylophone) – strings (8 · 6 · 4 · 3 · 2)

12'

Study score ED 12374

*First performed by Northern Sinfonia conducted by Ronald Zollman, Darlington Town Hall, Darlington, UK, 12 May 1989*

## Sortilège

for orchestra (1995-96)

*Commissioned by the Philharmonia Orchestra with funds provided by the Arts Council of England*

3 (3. piccolo) · 2 · cor anglais · bass oboe · 2 · bass clarinet · soprano saxophone · 2 · contrabassoon - 4 · flugelhorn · 2 · 2 · bass trombone · 1 - timpani · percussion (2 players: 4 drums, large bass drum, large suspended cymbal, castanets, 2 tam-tams (medium & large), log drum, kit (hi-hat, medium cow bell, small suspended cymbal), marimba, vibraphone, glockenspiel, crotales, tubular bells, 3 gongs, maraca, cabaça) - piano (celesta) · harp - strings

20'

Study Score ED 12568

*First performed by the Philharmonia Orchestra conducted by Leonard Slatkin, Royal Festival Hall, London, UK, 9 April 1996*

## Symphony (Broken Consort)

for orchestra (2003-2004)

*Commissioned by the BBC*

piccolo · 2 · 2 · cor anglais · 2 (2. Eb clarinet) · bass clarinet · 2 · contrabassoon - 4 · 3 · 2 · bass trombone · tuba - timpani · percussion (4 players: crotales, vibraphone, tubular bells, sizzle cymbal, clash cymbal, 3 Swiss cow bells, Latin cow bell, 4 Thai gongs, 2 tam-tams, 2 bongos, bass drum, 4 roto-toms, maraca, claves, temple block, vibraslap) - electric violin\* · mandolin\* · cimbalom\* · accordion\* - harp · piano - strings (16 · 14 · 12 · 10 · 8)

\* amplified

32'

*First performed by the BBC Philharmonic Orchestra conducted by Gianandrea Noseda, BBC Proms, Royal Albert Hall, London, UK, 22 July 2004*

## Concerto for Orchestra

(2007)

*Commissioned by the Musikalische Akademie des Nationaltheater-Orchesters Mannheim with the support of Die Landesbank Baden-Württemberg*

3 (3. piccolo) · 2 · cor anglais · 2 (2. Eb clarinet) · bass clarinet · 3 (3. contrabassoon) - 4 · 3 (1. trumpet in D) · 2 · bass trombone · 1 - timpani · percussion (3 players: crotales, vibraphone, tubular bells, sizzle cymbal, Chinese cymbal, hi-hat, Swiss cow bell, gong, horizontal gong, 2 tam-tams, tambourine, bongo, snare drum, 5 tom-toms, bass drum, claves, castanets, maraca, 5 temple blocks, woodblock, cabaça, vibraslap) - harp - strings

20'

*First performed by the Nationaltheater-Orchester Mannheim conducted by Friedemann Layer, Rosengarten, Mannheim, Germany, 31 March 2008*

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## CHAMBER ORCHESTRA / KAMMERORCHESTER

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### **A Second Song of Chimes**

for tenor recorder, bells and strings (2011)

*Written for John Turner and the Tyneside Chamber Orchestra*

tenor recorder - bells\* - strings (6 · 6 · 4 · 3 · 1)

\*written for the sequence of bells originally belonging to the late David Munrow, the early music specialist; the part may be played on a set of hand bells.

7'

*First performed by John Turner (recorder) and Tyneside Chamber Orchestra conducted by Denis McCaldin, St. Mary's, Gateshead Heritage Centre, 9 July 2011*

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## STRING ORCHESTRA / STREICHORCHESTER

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### **Darting the Skiff**

for string orchestra (1992-93)

*Written for Northern Sinfonia*

strings (6 · 5 · 3 · 3 · 1 minimum)

17'

*First performed by the strings of Northern Sinfonia conducted by John Casken, Town Hall, Cheltenham, UK, 13 July 1993*

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## WIND ORCHESTRA / BLASORCHESTER

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### **Distant Variations**

for saxophone quartet and wind orchestra (1996-97)

*Commissioned by the Royal Northern College of Music*

Solo saxophone quartet: soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone

piccolo (alto flute) · 2 · 2 · cor anglais · 2 · bass clarinet (clarinet in B♭) · 2 · contrabassoon · 4 · 3 · 2 · bass trombone · 1 · timpani · percussion (2 players: pedal bass drum, bass drum, 3 tom-toms, 2 bongos, slit drum, hi-hat, 5 temple blocks, tam-tam, 2 cow bells (high and low), xylophone, marimba, vibraphone, tubular bells, 2 maracas, claves, cabaça, rain stick)

16'

Study score ED 12646

*First performed by the Apollo Saxophone Quartet and the Royal Northern College of Music Wind Orchestra conducted by Timothy Reynish, Barbican Hall, London, UK, 10 March 1997*

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Handwritten musical score for Cello Concerto, measures 120-123. The score includes parts for Flute (fls.), Oboe (obs.), Clarinet (cls.), Bassoon (bns.), Bassoon II (bns. II), Trombone (trb.), Trombone II (trb. II), Timpani (timp.), Violoncello (Vc.), Violin I (vn. I), Violin II (vn. II), Viola (vla.), Violoncello II (Vc. II), and Double Bass (db.).

Measure 120: Flute (fls.) has a trill marked with a box 'X' and a downward arrow, with a note below indicating it is a 120th note. Oboe (obs.) and Clarinet (cls.) have a triplet of eighth notes marked 'f' and 'p'. Bassoon (bns.) has a triplet of eighth notes marked 'mf' and 'f'. Bassoon II (bns. II) has a triplet of eighth notes marked 'mf'. Trombone (trb.) has a triplet of eighth notes marked 'mf'. Trombone II (trb. II) has a triplet of eighth notes marked 'f'. Timpani (timp.) has a triplet of eighth notes marked 'f'. Violoncello (Vc.) has a triplet of eighth notes marked 'f' and 'ff'. Violin I (vn. I) has a triplet of eighth notes marked 'f'. Violin II (vn. II) has a triplet of eighth notes marked 'f'. Viola (vla.) has a triplet of eighth notes marked 'f'. Violoncello II (Vc. II) has a triplet of eighth notes marked 'f'. Double Bass (db.) has a triplet of eighth notes marked 'f'.

Measure 121: Flute (fls.) has a triplet of eighth notes marked 'f' and 'p'. Oboe (obs.) has a triplet of eighth notes marked 'f' and 'p'. Clarinet (cls.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon (bns.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon II (bns. II) has a triplet of eighth notes marked 'f'. Trombone (trb.) has a triplet of eighth notes marked 'f'. Trombone II (trb. II) has a triplet of eighth notes marked 'f'. Timpani (timp.) has a triplet of eighth notes marked 'f'. Violoncello (Vc.) has a triplet of eighth notes marked 'f' and 'ff'. Violin I (vn. I) has a triplet of eighth notes marked 'f'. Violin II (vn. II) has a triplet of eighth notes marked 'f'. Viola (vla.) has a triplet of eighth notes marked 'f'. Violoncello II (Vc. II) has a triplet of eighth notes marked 'f'. Double Bass (db.) has a triplet of eighth notes marked 'f'.

Measure 122: Flute (fls.) has a triplet of eighth notes marked 'f' and 'p'. Oboe (obs.) has a triplet of eighth notes marked 'f' and 'p'. Clarinet (cls.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon (bns.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon II (bns. II) has a triplet of eighth notes marked 'f'. Trombone (trb.) has a triplet of eighth notes marked 'f'. Trombone II (trb. II) has a triplet of eighth notes marked 'f'. Timpani (timp.) has a triplet of eighth notes marked 'f'. Violoncello (Vc.) has a triplet of eighth notes marked 'f' and 'ff'. Violin I (vn. I) has a triplet of eighth notes marked 'f'. Violin II (vn. II) has a triplet of eighth notes marked 'f'. Viola (vla.) has a triplet of eighth notes marked 'f'. Violoncello II (Vc. II) has a triplet of eighth notes marked 'f'. Double Bass (db.) has a triplet of eighth notes marked 'f'.

Measure 123: Flute (fls.) has a triplet of eighth notes marked 'f' and 'p'. Oboe (obs.) has a triplet of eighth notes marked 'f' and 'p'. Clarinet (cls.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon (bns.) has a triplet of eighth notes marked 'f' and 'p'. Bassoon II (bns. II) has a triplet of eighth notes marked 'f'. Trombone (trb.) has a triplet of eighth notes marked 'f'. Trombone II (trb. II) has a triplet of eighth notes marked 'f'. Timpani (timp.) has a triplet of eighth notes marked 'f'. Violoncello (Vc.) has a triplet of eighth notes marked 'f' and 'ff'. Violin I (vn. I) has a triplet of eighth notes marked 'f'. Violin II (vn. II) has a triplet of eighth notes marked 'f'. Viola (vla.) has a triplet of eighth notes marked 'f'. Violoncello II (Vc. II) has a triplet of eighth notes marked 'f'. Double Bass (db.) has a triplet of eighth notes marked 'f'.

## Cello Concerto

for cello and chamber orchestra  
(1990-91)

## SOLO INSTRUMENTS AND ORCHESTRA / SOLOINSTRUMENTE UND ORCHESTER

---

### Masque

for oboe and small orchestra (1982)

*Commissioned by the City of London Sinfonia with funds provided by the Arts Council of Great Britain*

2 horns - strings (6 · 4 · 3 · 2 · 1)

26'

Study Score ED 12156

*First performed by Heinz Holliger and the City of London Sinfonia conducted by Richard Hickox, Eton College, Eton, UK, 9 October 1982*

### Erin

for double bass and small orchestra (1982–83)

*Commissioned by the Secretariat of the Isle of Man Double Bass Competition with funds provided by the Arts Council of Great Britain*

2 oboes - 2 horns - strings (8 · 6 · 4 · 4 · 1)

13'

*First performed by Duncan McTier and Northern Sinfonia conducted by Gilbert Varga, Central Hall, University of York, York, UK, 22 January 1988*

### Cello Concerto

for cello and chamber orchestra (1990-91)

*Commissioned by Northern Sinfonia with funds provided by the Arts Council of Great Britain*

2 (1, 2. piccolo, 1. alto flute) · 2 (2. cor anglais) · 2 (1. soprano saxophone, 2. bass clarinet) 2 - 2 · 2 · 0 · 0 - timpani - strings (8 · 6 · 4 · 4 · 2)

20'

Study score ED 12394

*First performed by Heinrich Schiff and Northern Sinfonia, Schleswig- Holstein Musik Festival, Wotersen, Germany, 7 July 1991*



## Violin Concerto

for violin and orchestra (1994-95)

*Commissioned by the BBC for Dmitry Sitkovetsky and the BBC Philharmonic*

3 (2., 3. piccolo, 3. alto flute) · 2 · cor anglais · 2 · bass clarinet · 2 · contrabassoon · 4 · 2 · 3 · 1 - timpani · percussion (2 players: vibraphone, tubular bells, marimba, crotales, maraca, high bongo, large cymbal, low tom-tom, frusta, hi-hat, xylophone, bass drum, large tam-tam, hand bells (D, G, G#, B), temple blocks, conga, triangle, cabaca) - harp - strings

30'

Study score ED 12497

*First performed by Dmitry Sitkovetsky and the BBC Philharmonic Orchestra conducted by Yan Pascal Tortelier, BBC Proms 1995, Royal Albert Hall, London, UK, 26 July 1995*

## Après un silence

for violin and chamber orchestra (1998)

*Orchestration of original work for violin and piano and presented to Northern Sinfonia in celebration of their 40th Anniversary year*

1 (piccolo) · 1 · soprano saxophone · 1 (bass clarinet) · 1 (contrabassoon) - 1 · 1 · 1 · 0 - percussion (1 player: tenor drum, large bass drum, sizzle cymbal, 3 temple blocks, tam-tam, gong, marimba, vibraphone, glockenspiel, crotales, tubular bell) - piano - strings (6 · 4 · 3 · 3 · 2 or 1 · 1 · 1 · 1 · 1)

18'

*First performed by Kyra Humphreys and Northern Sinfonia conducted by Nicholas Kraemer, Newcastle City Hall, Newcastle, UK, 24 March 1999*

[see also / siehe auch: version for violin and piano p. 28]

## Rest-ringing

for string quartet and orchestra (2005)

*Commissioned by the Hallé Concerts Society*

3 (3. piccolo) · 2 · 2 · bass clarinet · 2 · contrabassoon · 4 · 2 · 2 · bass trombone · 1 - timpani · percussion (2 players: vibraphone, crotales, tubular bells, bell plate, triangle, sizzle cymbal, Chinese cymbal, large Swiss cow bell, 2 tam-tams, side drum, log drum, bass drum, maraca, claves, cabaça, wood block, whip) - celesta · harp - strings (14 · 12 · 10 · 8 · 6)

15'

*First performed by The Lindsays and the Hallé Orchestra conducted by Sir Mark Elder, Bridgewater Hall, Manchester, UK, 19 May 2005*

## **That Subtle Knot**

Double concerto for violin, viola and orchestra (2011-12)

*Co-commissioned by Thomas Zehetmair and The Sage Gateshead*

2 (1. piccolo) · 2 · 2 (2. bass clarinet) · 2 (1. contrabassoon) - 2 · 2 · 0 · 0 - timpani/percussion - strings (8 · 6 · 4 · 4 · 2)

25'

*First performed by Thomas Zehetmair (violin), Ruth Killius (viola) and Northern Sinfonia, The Sage, Gateshead, UK, 14 June 2014*

## **Apollinaire's Bird**

Concerto for oboe and orchestra (2013)

*Commissioned by the Hallé Orchestra*

3 · 3 · 3 · 3 - 4 · 4 · 3 · 1 - timpani · percussion - piano (celesta) · harp - strings

20'

*First performed by Stéphane Rancourt (oboe) and the Hallé Orchestra conducted by Sir Mark Elder, Bridgewater Hall, Manchester, UK, 10 April 2014*

## Shadowed Pieces

John Casken

**I shadowed by the blackened tree**

Violin

Piano

$\text{♩} = 72$

*f*

*f*

*Ped*

*ff*

*ff*

*Ped*

*Ped*

*Ped*

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## Shadowed Pieces

for violin and piano  
(2006)

# CHAMBER MUSIC / KAMMERMUSIK

## SOLOS AND DUOS / SOLOS UND DUOS

---

### **Thymehaze**

for treble recorder and piano (1976)

*Written for Alan Davis*

10'

TMR 6

*First performed by Alan Davis and Wendy Nightingale, Barber Institute of Fine Arts, Birmingham, UK, 29 October 1976*

### **A Belle Pavine**

for violin and tape (1980; rev. '92)

*Commissioned by Christopher Rowland for the 1980 York Festival with funds provided by York Arts Association*

12'

*First performed by Christopher Rowland, Lyons Concert Hall, York, UK, 14 June 1980*

### **Salamandra**

Fire-haunt for two pianos (1986)

*Commissioned by Julian Jacobson and Andrew Ball for the Huddersfield Contemporary Music Festival with funds provided by Yorkshire Arts Association*

16'

Study score ED 12375

*First performed by Julian Jacobson and Andrew Ball, St. Paul's Hall, Huddersfield, UK, 20 November 1986*

### **A Spring Cadenza**

for solo cello (1994)

*Written for Betsy Taylor*

7'

ED 12490

*First performed by Betsy Taylor, Royal Northern College of Music, Manchester, UK, 4 June 1994*

## **Après un silence**

for violin and piano (1998)

18'

Score ED 12650

*First performed by Lesley Hatfield (violin) and Bill Lloyd (piano), Hugh Lane Municipal Gallery of Modern Art, Dublin, Ireland, 21 February 1999*

[see also / siehe auch: version for violin and chamber orchestra p. 24]

## **The Haunting Bough**

Variation on a theme by Rameau for piano (1999)

*Written for Stephen Gutman's Les Enfants de Rameau project*

5'

Score ED 12752

*First performed by Stephen Gutman, Purcell Room, London, UK, 23 September 1999*

## **Blue Medusa**

for bassoon and piano (2002)

*Commissioned for Rosemary Burton by her parents for her 18th birthday*

10'

Score and part FAG 1001

*First performed by Rosemary Burton (bassoon) and Christopher White (piano), Dame Alice Owen's School, Potter's Bar, UK, 17 July 2003*

[see also / siehe auch: version for bassoon and ensemble p. 34]

## **Soul Catcher**

for marimba and CD (2004, rev. '07)

13'

Score and performance CD ED 13364

*Original version first performed by James Clements, The Martin Harris Centre for Music and Drama, The University of Manchester, Manchester, UK, October 2004*

*Revised version first performed by Stephen Pycroft, The Martin Harris Centre for Music and Drama, The University of Manchester, Manchester, UK, November 2007*

## **Shadowed Pieces**

for violin and piano (2006)

*Commissioned by Mary Crehan and Jim Doyle for their daughter Louise, for her twenty-first birthday*

16'

Score and part ED 13084

*First performed by Marc Danel (violin) and David Fanning (piano), The Martin Harris Centre for Music and Drama, The University of Manchester, Manchester, UK, 25 January 2008*

## **Sacrificium**

for organ (2009)

*Commissioned by the International Organ Festival Society St. Albans for the 25th International Organ Festival 2009 with support from the Royal College of Organists*

8'

Score ED 13260

*First performed by the quarter-finalists of the organ interpretation competition at the St. Albans International Organ Festival 2009, St. Albans Cathedral, St. Albans, UK, 9-11 July 2009*

## **Amethyst Deceiver**

for solo oboe (2009)

6'

Score ED 13287

*First performed by Emily Sleightholme, The Martin Harris Centre for Music and Drama, The University of Manchester, Manchester, UK, 27 May 2009*

## **Pleasure-ground**

for solo piano (2012)

*Written for Petrushka Project - Dances of Our Time, a collection of new pieces for piano.*

2'

Dances of Our Time · Score ED 13260

Digital Download available from [www.petrushka-project.com](http://www.petrushka-project.com)

*First performed by Huw Watkins, Schott Music Shop, London, UK, 8 June 2012*

## Three Pieces for a Room

**The faulty clock · A quiet song · Faraway bird**

Three simple piano pieces for children (2005-2012)

1' · 1' 30" · 1' 30"

Score ED 13555

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## 3 - 5 INSTRUMENTS / 3 - 5 INSTRUMENTE

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## Music for the Crabbing Sun

for flute, oboe, cello and harpsichord (1974-75)

*Written for the Twentieth Century Ensemble*

10'

Study score ED 11400

*First performed by the Twentieth Century Ensemble (Kathryn Lukas, Edwin Roxburgh, Ross Pople and Harold Lester), Royal College of Music, London, UK, 30 October 1976*

## Music for a Tawny-Gold Day

for viola, alto saxophone, bass clarinet and piano (1975-76)

*Written for the Aulos Ensemble*

10'

Study score ED 11401

*First performed by ASKO Ensemble, Gaudeamus Composer's Competition, Amsterdam, The Netherlands, September 1976*

## String Quartet No. I

(1981-82)

*Commissioned by the New MacNaughten Concerts for their 50th Anniversary Season with funds provided by the Arts Council of Great Britain*

15'

Study score ED 12071, Set of parts ED 12071-1

*First performed by The Lindsays, St. John's Smith Square, London, UK, 2 February 1982*

## **Clarion Sea**

for brass quintet (1984-85)

*Commissioned by the Fine Arts Brass Ensemble with funds provided by West Midlands Arts*

2 trumpets · horn · trombone · tuba

13'

*First performed by the Fine Arts Brass Ensemble, Canon Hill Arts Centre, Birmingham, UK,  
5 May 1985*

## **Piano Quartet**

(1989-90; rev. '97)

*Commissioned by the Birmingham Chamber Music Society with funds provided by  
West Midlands Arts*

16'

Score and parts ED 12414

*First performed by Domus, Sir Adrian Boult Hall, Birmingham, UK, 24 November 1990*

## **String Quartet No. 2**

(1993; rev. '96)

*Written for The Lindsays*

16'

Study score ED 12605, Parts ED 12605-1

*First performed by The Lindsays, The University of Manchester, Manchester, UK,  
5 February 1994*

## **Nearly Distant**

for saxophone quartet (2000)

8'

Score and parts ED 12831

*First performed by the Apollo Saxophone Quartet, Royal Northern College of Music,  
Manchester, UK, 16 November 2000*



## **Piano Trio** (2000-2002)

*Commissioned by the Brighton Festival*

20'

Score and parts ED 12775

*First performed by the Florestan Piano Trio, Brighton Festival, Brighton, UK, 6 May 2002*

## **Choses en moi** for string quartet (2003)

*Composed to celebrate the opening season of concerts in the Cosmo Rodewald Concert Hall,  
The Martin Harris Centre for Music and Drama, at The University of Manchester*

6'

Score and parts ED 12868

*First performed The Lindsays, The Martin Harris Centre for Music and Drama,  
The University of Manchester, Manchester, UK, 4 October 2003*

## **Inevitable Rifts** for string quintet (2009)

*Commissioned by the Musiktage Mondsee Festival*

2 violins · viola · 2 cellos

12'

Score and parts ED 13321

*First performed by Heinrich Schiff (cello) and the Rosamunde Quartet, Schlosskonzerte,  
Mondsee, Austria, 4 September 2009*

## **Variation on a Jacobite Air** for piano quartet (2009)

*Commissioned by the Primrose Piano Quartet*

3'

Score and parts ED 13550

*First performed by the Primrose Piano Quartet, Kings Place, London, 21 February 2010*

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## 6 OR MORE INSTRUMENTS / 6 UND MEHR INSTRUMENTE

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### Kagura

for thirteen wind instruments (1972-73)

*Written for the St. Paul's Orchestra, Birmingham*

2 · 2 · 2 · alto saxophone · 2 - 2 · 2 · 2 · 0 · 0

18'

*First performed by the St. Paul's Orchestra Birmingham conducted by James Young,  
St. Paul's Church, Birmingham, UK, May 1973*

### Amarantos

for nine players (1977-78)

*Commissioned by the BBC*

1 (alto flute) · 1 · 1 (bass clarinet) · 0 - 1 · 1 · 0 · 0 - percussion (1 player: 2 bongos, bass drum, tam-tam, 3 tom-toms, marimba - piano - viola · cello

16'

Study score ED 11483

*First performed by members of the London Sinfonietta conducted by Peter Eötvös,  
King's College, London, UK, 12 December 1978*

### Vaganza

for large ensemble (1985)

*Commissioned by the 1985 St Albans International Organ Festival with funds provided by the  
Arts Council of Great Britain*

1 (alto flute, piccolo) · 1 (cor anglais) · 1 (Eb clarinet, bass clarinet, soprano saxophone) · 1  
(contrabassoon) - 1 · 1 · 1 · 0 - percussion (1 player: bell tree, 2 bongos, 2 congas,  
suspended cymbal, bass pedal drum, side drum, whip, guiro, hi-hat, ratchet, tam-tam,  
3 wood blocks, xylophone) - harp - chamber organ - strings (1 · 1 · 1 · 1 · 1)

27'

Study score ED 12326

*First performed by Aquarius conducted by Nicholas Cleobury, St. Albans Festival,  
St. Albans, UK, 12 July 1985*

## Cor d'oeuvre

for horn and ensemble (1993)

*Commissioned by the Hallé Concerts Society*

piano · harp - 6 double basses

7'

*First performed by members of the Hallé Orchestra conducted by John Casken, Free Trade Hall, Manchester, UK, 4 November 1993*

## Infanta Marina

for cor anglais and small ensemble (1993-94; rev. '97)

*Commissioned by the Nash Ensemble with funds provided by Greater London Arts*

flute (alto flute, piccolo) · clarinet (bass clarinet) · horn · harp · viola · double bass

16'

Study score ED 12604

*First performed by the Nash Ensemble conducted by Lionel Friend, Purcell Room, London, UK, 1 March 1994*

## Blue Medusa

for bassoon and ensemble (2003 orch. 2007)

*Orchestration of original work for bassoon and piano*

clarinet - horn - 2 violins · viola · cello · double bass

10'

*First performed by Lorna Tyack (bassoon) and The University of Manchester New Music Ensemble conducted by John Casken, The Martin Harris Centre for Music and Drama, The University of Manchester, Manchester, UK, 25 January 2008*

[see also / siehe auch: version for bassoon and piano p. 28]

## Winter Reels

for ensemble (2010)

*Commissioned by Psappha*

flute (piccolo, alto flute) - clarinet (bass clarinet) - percussion (marimba, tubaphone, tubular bell, tam-tam, gong, large Swiss cow bell, Japanese temple bowl, steel pan, bell tree, small bass drum, large bass drum, claves, 5 temple blocks) · piano · violin · cello

20'

Study score ED 13520

*First performed by Psappha conducted by Nicholas Kok, Hatfield House, Hatfield, UK, 9 September 2011*

## VOCAL MUSIC / VOKALMUSIK

### SOLO VOICE / SOLO SINGSTIMME

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#### **Sharp Thorne**

for four solo voices (CtenTTB) (1991-92)

Text from "The Lenten Offering" by Sylvia Townsend Warner and "Woefully Arrayed", Harley MS. 4012 (15th century English)

*Commissioned by the Hilliard Ensemble with funds provided by Northern Arts*

8'

*First performed by the Hilliard Ensemble, Durham Cathedral, Durham, UK, 3 March 1992*

#### **To the lovers' well**

for four solo voices (CtenTTB) (2001)

Text from The Pentecost Castle (Numbers 2, 6 and 15) by Geoffrey Hill (English)

*Commissioned by the BBC for the Orlando Consort*

8'

*First performed by the Orlando Consort, BBC Proms Chamber Music 2001, Victoria and Albert Museum, London, UK, 3 September 2001*

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## VOICE AND PIANO / SINGSTIMME UND KLAVIER

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#### **Ia Orana, Gauguin**

for soprano and piano (1978)

Text by John Casken (English, French)

*Commissioned by Jane Manning and Richard Rodney Bennett with funds provided by the Arts Council of Great Britain*

17'

Playing score ED 11460

*First performed by Jane Manning (soprano) and Richard Rodney Bennett (piano), Leicestershire Museum and Art Gallery, Leicestershire, UK, 18 January 1979*

## Chansons de Verlaine

for soprano and piano (2003-06)

Text by Paul Verlaine (French)

*Colloque sentimental was commissioned by Alison Smart and Katharine Durran as part of New French Song*

I L'ombre des arbres - II Chevaux de bois - III Colloque sentimental

12'

ED 13182

*Colloque sentimental was first performed by Alison Smart (soprano) and Katherine Durran (piano), Purcell Room, London, UK 13 July 2004*

*Complete cycle first performed by Patricia Rozario (soprano) and Julius Drake (piano), Wigmore Hall, London, UK, 28 September 2007*

## Night and Morning

for tenor and piano (2008)

Text by Robert Browning (English)

*Commissioned for the 20th Anniversary of NMC Recordings*

3'

Available to download from [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com)

*First performed by Daniel Norman (tenor) and Andrew Ball (piano), Kings Place, London, UK, 2 April 2009*

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## VOICE AND ENSEMBLE / SINGSTIMME UND ENSEMBLE

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### Firewhirl

for soprano and seven players (1979-80)

Text by George MacBeth (English)

*Commissioned by Bath Festival with funds provided by the Arts Council of Great Britain*

flute · clarinet · bassoon · horn · violin · viola · cello

17'

Study score ED 11491

*First performed by Teresa Cabill (soprano) and Capricorn conducted by John Casken, Bath Festival, Bath, UK, 25 May 1980*

## **The Dream of the Rood**

for four voices (CtenTTB) and instrumental ensemble (2008)

Text freely adapted from the Anglo-Saxon poem by John Casken (English)

*Co-commissioned by Liverpool Capital of Culture and The Hilliard Ensemble as part of the European Capital of Culture Programme 2008*

flute (alto flute, piccolo) · cor anglais · soprano saxophone · bassoon (contrabassoon) - horn ·  
trombone - percussion (1 or 2 players: vibraphone, crotales, marimba, 5 temple blocks,  
large woodblock, large Swiss cow bell, vibraslap, horizontal gong, sizzle cymbal, 2 slit drums,  
2 bongos, 2 congas, maraca, 2 bass drums, bell plate, large tam-tam) - harp - viola · double bass

25'

*Awarded the BASCA British Composer Award (Vocal Category)*

*First performed by the Hilliard Ensemble and Ensemble 10/10 conducted by Clark Rundell,  
Liverpool Metropolitan Cathedral, Liverpool, UK, 8 October 2008*

## **Deadly Pleasures**

for narrator and instrumental ensemble (2009)

Text from D.M.Thomas' book 'Ararat' and based on a poem by Alexander Pushkin (English)

*Commissioned by Counterpoise with support from the PRS Foundation, the RVW Trust and  
The Holst Foundation*

narrator (amplified) / soprano saxophone (tenor saxophone) - trumpet in C - piano - violin

25'

*First performed by Johanna Lonsky (narrator) and Counterpoise, Ulverston International  
Music Festival, Ulverston, UK, 7 June 2009*



### Still mine

for baritone and orchestra (1991-92)

texts by Gael Turnbull, Jon Silkin and Rodney Pybus (English)

*Commissioned by the BBC for the 1992 Proms*

3 (2., 3. piccolo) · 2 · cor anglais · 2 · bass clarinet · 3 (3. contrabassoon) - 4 · 3 · 3 · 1 - timpani · percussion (3 players: side drum, tenor drum, 2 bass drums, 2 roto-toms, suspended cymbal, 2 sizzle cymbals, Chinese cymbal, hi-hat, medium wood block, medium temple block, 2 tam-tams (low and very low), log drum, xylophone, vibraphone, glockenspiel, crotales, tubular bells, high bongo, low bongo, claves, cabaça, vibraslap) - celesta · harp - strings

I cobwebs of rain, fitfully slanting... - II The earth comes moist looking, and blackens... -

III Dear, distant wife, here... - IV Returning, in the mind, still there...

25'

Study score ED 12419

*Awarded the Prince Pierre de Monaco Prize for Musical Composition*

*First performed by Sir Thomas Allen and the BBC Symphony Orchestra conducted by Matthias Bamert, BBC Proms, Royal Albert Hall, London, UK, 31 July 1992*

### Farness

Three Poems of Carol Ann Duffy for soprano, solo viola and chamber orchestra (2006)

Text by Carol Ann Duffy (English)

*Commissioned by The Sage Gateshead for Northern Sinfonia*

I Who Loves You - II Valentine - III Penelope

2 (1. alto flute, 2. piccolo) · 2 (2. cor anglais) · 2 (2. Eb clarinet, bass clarinet) · 2 (2. contrabassoon) - 2 · 2 · 0 · 0 - percussion (crotales, vibraphone, tubular bells, sizzle cymbal, Chinese cymbal, hi-hat, small cow bell, large Swiss cow bell, tam-tam, 3 gongs, tambourine, 3 tom-toms, slit drum, bass drum, timpani, 5 temple blocks, guiro, claves, maraca, cabaça, frusta) - piano - strings (8 · 6 · 4 · 4 · 2)

17'

*First performed by Patricia Rozario (soprano), Ruth Killius (viola) and Northern Sinfonia conducted by Thomas Zehetmair, Huddersfield Contemporary Music Festival, Town Hall, Huddersfield, UK, 19 November 2006*



for Abwinton and Holystone Church Choir  
**In the bleak mid-winter**

Christina G. Rossetti

John Casken

*♩ = c. 100*

Soprano *p* In the bleak mid -

Alto *p* In the bleak mid -

Tenor *p* In the bleak mid -

Bass *p* In the bleak mid -

Organ *p* Ped. Man.

8

S. *mf* - win - ter Fros - ty wind made moan, Earth stood hard as

A. *mf* - win - ter Fros - ty wind made moan, Earth stood hard as

T. *mf* - win - ter Fros - ty wind made moan, Earth stood hard as

B. *mf* - win - ter Fros - ty wind made moan, Earth stood hard as

Organ *mf* Ped.

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**In the bleak mid-winter**  
for SATB choir and organ (2008)  
Text by Christina Georgina Rossetti (English)

### **A Song of Chimes**

for SATB choir and organ (1996)

Text from "Bells" by Thomas Traherne (English)

*Written for the dedication of the new church of St. Barnabas, Dulwich*

4'

ED 13175

*First performed by the Choir of St. Barnabas conducted by William McVicker,  
St. Barnabas Church, Dulwich, London, UK, 27 October 1996*

### **In the bleak mid-winter**

for SATB choir and organ (2008)

Text by Christina Georgina Rossetti (English)

6'

Choral Score ED 13285

*First performed by Alwinton and Holystone Church Choir with John Casken (organ)  
conducted by Graham Stacy, St. Michael and All Angels Church, Alwinton, Northumberland,  
UK, 19 December 2008*

### **The Knight's Stone**

for SATB choir and flute (2011)

Text: anonymous 15th century, Corpus Christi Carol (English)

8'

Choral score ED 13462 , flute: ED 13462-10

*Shortlisted for a BASCA British Composer Award (Choral category)*

*First performed by Northern Sinfonia Chorus conducted by Alan Fearon,  
Gavin Osborn (flute), St. Michael and All Angels Church, Alwinton, Northumberland, UK,  
23 July 2011*

### **Magnificat and Nunc Dimittis**

for SATB choir and organ (2012)

Liturgical text (English)

*Commissioned by The Dean and Chapter of Durham Cathedral*

10'

*First performed by Durham Cathedral Choir conducted by James Lancelot,  
Durham Cathedral, Durham, UK, 30 June 2013*

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## CHOIR A CAPPELLA / CHOR A CAPPELLA

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### **To Fields We Do Not Know**

A Northumbrian Elegy for unaccompanied SATB choir (with multiple divisions) (1983-84)

Text from Ezra Pound's translation of the medieval poem "The Seafarer", "Briggflatts" by Basil Bunting and Bede's "Death Song" (English, Anglo Saxon)

*Commissioned by the BBC for the BBC Singers*

22'

Study score ED 12285

*First performed by BBC Singers conducted by John Poole at Durham Cathedral, Durham, UK, 26 October 1985*

### **Three Choral Pieces**

#### **The Land of Spices**

#### **A Gathering**

#### **Sunrising**

for unaccompanied voices (SATB) (1990, 1991 and 1993)

Texts by George Herbert, Lancelot Andrewes and Sylvia Townsend Warner (English)

*The Land of Spices was commissioned by Hatfield College Choir, University of Durham with funds provided by Northern Arts*

*A Gathering was commissioned by King's College, Cambridge, for the Festival of Nine Lessons and Carols*

*Sunrising was composed as a gift for Durham Cathedral in the year of its 900th Anniversary*

5' · 5' · 7'

Choral score, ED 12421

*The Land of Spices was first performed by Hatfield College Choir conducted by Gerald Cornelius, Hatfield College, University of Durham, Durham, UK, 22 June 1990*

*A Gathering was first performed by the Choir of King's College, Cambridge conducted by Stephen Cleobury, King's College Chapel, Cambridge, UK, 24 December 1991*

*Sunrising was first performed by the Choir of Durham Cathedral, conducted by James Lancelot, Durham Cathedral, Durham, UK, 15 May 1993*

## DISCOGRAPHY / DISKOGRAFIE

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**Amarantos**  
Ensemble 10/10  
Clark Rundell, conductor  
METIER (MSV 92076)

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**Amethyst Deceiver**  
James Turnbull, oboe  
CHAMPS HILL RECORDS (CHRC051)

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**Après un silence**  
for violin and chamber orchestra  
Kyra Humphreys, violin  
RNCM New Ensemble  
Clark Rundell, conductor  
METIER (MSV 92076)

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**Après un silence**  
for violin and piano  
Lesley Hatfield, violin  
Andrew Ball, piano  
METIER (MSV 92076)

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**Blue Medusa**  
for bassoon and ensemble  
Andrew Watson, bassoon  
Berkeley Ensemble  
RESONUS CLASSICS (RES10127)

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**certo**  
Heinrich Schiff, cello  
Northern Sinfonia  
NMC (NMC D086)

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**Clarion Sea**  
Fine Arts Brass Quintet  
Nimbus Records (NI 5804)

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**Colloque sentimental**  
(from Chansons de Verlaine)  
Alison Smart, soprano  
Katharine Durran, piano  
METIER (MSV 92076)

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**Concerto for Orchestra**  
The Hallé Orchestra  
Markus Stenz, conductor  
NMC (NMC D189) (release date: April 2014)

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**Darting the Skiff**  
Northern Sinfonia  
John Casken, conductor  
NMC (NMC D086)

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**Deadly Pleasures**  
Eleanor Bron, narrator  
Counterpoise  
DEUX-ELLES (DXL 1151)

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**Distant Variations**  
Apollo Saxophone Quartet  
RNCM Wind Orchestra  
Clark Rundell, conductor  
METIER (MSV 92076)

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**Firewhirl**  
Teresa Cahill, soprano  
Northern Sinfonia Ensemble  
John Casken, conductor  
WERGO (WER 60096)

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Patricia Rozario, soprano  
Ensemble 10/10  
Clark Rundell, conductor  
METIER (MSV 92076)

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**A Gathering**  
Choir of King's College, Cambridge  
Stephen Cleobury, conductor  
EMI CLASSICS (7243 5 58070 2 1)

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**Golem**  
Music Projects London  
Richard Bernas  
NMC (NMC D113)

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**The Haunting Bough**  
John McCabe, piano  
TOCCATA CLASSICS (TOCC 0139)

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**la Orana, Gauvain**  
Jane Manning, soprano  
John McCabe, piano  
WERGO (WER 60096)

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**Infanta Marina**

Rachael Pankhurst, cor anglais  
Ensemble 10/10  
Clark Rundell, conductor  
METIER (MSV 92076)

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**Maharal Dreaming**

Northern Sinfonia  
John Casken, conductor  
NMC(NMC D086 )

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**Nearly Distant**

Veya Saxophone Quartet  
MARKWHITEMEDIA (VSQ 2006)

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**Night and Morning**

Daniel Norman, tenor  
Andrew Ball, piano  
NMC (NMC D150)

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**Orion Over Farne**

The Hallé Orchestra  
Markus Stenz, conductor  
NMC (NMC D189) (release date: April 2014)

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**Piano Quartet**

Richard Casey, piano  
David Routledge, violin  
David Aspin, viola  
Jennifer Langridge, cello  
METIER (MSV 92076)

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**Sacrificium**

Kerry Beaumont, organ  
HERALD (HAVPCD377)

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**Salamandra**

Andrew Ball, piano  
Julian Jacobson, piano  
METIER (MSV 92076)

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**Sharp Thorne**

The Hilliard Ensemble  
ECM (ECM 1614/15)

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**A Song of Chimes**

The Choir of St Barnabas, Dulwich  
William McVicker, conductor  
Riccardo Bonci, organ  
CTRS 1027

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The Choir of St Barnabas, Dulwich  
William McVicker, conductor  
Jeremy Barham, organ  
STB5

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**String Quartet No. 1**

The Lindsays  
WERGO (WER 60096)

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**String Quartet No. 2**

Kreutzer Quartet  
METIER (MSV 28507)

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The Lindsays  
ASC (ASC CS CD11)

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**Sunrising**

The Choir of Durham Cathedral  
James Lancelot, conductor  
PRIORY RECORDS (PRCD 562)

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**The Haunting Bough**

John McCabe, piano  
TOCCATA CLASSICS (TOCC 0139)

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**The Land of Spices**

The Ionian Singers  
Timothy Salter, conductor  
USK 1224CD

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**Vaganza I - VI**

Northern Sinfonia  
John Casken, conductor  
NMC (NMC D086)

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**Violin Concerto**

The Hallé Orchestra · Sophia Jaffé, violin  
Markus Stenz, conductor  
NMC (NMC D189) (release date: April 2014)

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**Variation on a Jacobite Air**

Primrose Piano Quartet  
MERIDIAN CDE84586

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## CHRONOLOGICAL LIST OF WORKS / CHRONOLOGISCHES WERKLISTE

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**Kagura** for thirteen wind instruments [1972-73]  
**Music for the Crabbing Sun** for flute, oboe, cello and harpsichord [1974-75]  
**Music for a Tawny-Gold Day** for viola, alto saxophone, bass clarinet and piano [1975]  
**Tableaux des Trois Ages** for orchestra [1976-77]  
**Thymehaze** for treble recorder and piano [1976]  
**Amarantos** for nine players [1977-78]  
**la Orana, Gauguin** for soprano and piano [1978]  
**Firewhirl** for soprano and seven players [1979-80]  
**A Belle Pavine** for violin and CD [1980/92]  
**String Quartet No. 1** [1981-82]  
**Erin** for double bass and small orchestra [1982-83]  
**Masque** for solo oboe, horns and strings [1982]  
**Clarion Sea** for brass quintet [1984-85]  
**Orion over Farne** for orchestra [1984/86]  
**To Fields We Do Not Know** A Northumbrian elegy for unaccompanied SATB choir (with multiple divisions) [1983-84]  
**Vaganza** for large ensemble [1985]  
**Golem** chamber opera, Prelude and Legend [1986-88]  
**Salamandra** Fire-haunt for two pianos [1986]  
**Maharal Dreaming** for orchestra [1989]  
**Cello Concerto** for cello and chamber orchestra [1990-91]  
**Piano Quartet** [1990/97]  
**The Land of Spices** for unaccompanied chorus SATB [1990]  
**A Gathering** for unaccompanied chorus SSAATBB [1991]  
**Sharp Thorne** for solo voices (CtenTTB) [1991-92]  
**Still mine** for baritone and orchestra [1991-92]  
**Darting the Skiff** for string orchestra [1992-93]  
**Cor d'oeuvre** for solo horn, piano, harp and six double basses [1993]  
**Sunrising** for unaccompanied chorus SSAATBB [1993]  
**String Quartet No. 2** [1994/96]  
**Infanta Marina** for cor anglais and small ensemble [1994/97]  
**A Spring Cadenza** for cello [1994]  
**Violin Concerto** for violin and orchestra [1994-95]  
**Sortilège** for orchestra [1995-96]  
**A Song of Chimes** for SATB choir and organ [1996]  
**Distant Variations** for saxophone quartet and wind orchestra [1996-97]  
**Après un silence** for violin and piano [1998]  
**Après un silence** for violin and chamber orchestra [1998]  
**God's Liar** an opera in Two Parts after Tolstoy [1999-2000]  
**The Haunting Bough** Variation on a theme by Rameau for piano [1999]

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**Nearly Distant** for saxophone quartet [2000]  
**To the lovers' well** for solo voices (Cten TTB) [2001]  
**Piano Trio** [2000-02]  
**Blue Medusa** for bassoon and piano [2002]  
**Choses en moi** for string quartet [2003]  
**Symphony (Broken Consort)** for orchestra [2003-04]  
**Chansons de Verlaine** for soprano and piano [2003-06]  
**Rest-ringing** for string quartet and orchestra [2004-05]  
**Soul Catcher** for marimba and CD [2004, rev. '07]  
**The lonely clock** for piano [2005]  
**A quiet song** for piano [2005]  
**Farness** three poems of Carol Ann Duffy [2006]  
**Shadowed Pieces** for violin and piano [2006]  
**Blue Medusa** for bassoon and ensemble [2002, orch. 2007]  
**Concerto for Orchestra** [2007]  
**In the bleak mid-winter** for SATB choir and organ [2008]  
**Night and Morning** for tenor and piano [2008]  
**The Dream of the Rood** for four voices (CtenTTB) and instrumental ensemble [2008]  
**Amethyst Deceiver** for solo oboe [2009]  
**Deadly Pleasures** for narrator and ensemble [2009]  
**Variation on a Jacobite Air** for piano quartet [2009]  
**Inevitable Rifts** for string quintet [2009]  
**Sacrificium** for organ [2009]  
**Winter Reels** for ensemble [2010]  
**The Knight's Stone** for SATB choir and flute [2011]  
**That Subtle Knot** concerto for violin, viola and orchestra [2011-12]  
**Pleasure-ground** for piano [2012]  
**Faraway bird** for piano [2012]  
**A Second Song of Chimes** for treble recorder, strings and bells [2012]  
**Magnificat and Nunc Dimittis** for S/TrATB choir and organ [2012]  
**Apollinaire's Bird** concerto for oboe and orchestra [2013]

# ALPHABETICAL INDEX OF WORKS / ALPHABETISCHES WERKVERZEICHNIS

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|                                                                               |    |
|-------------------------------------------------------------------------------|----|
| A Belle Pavine for violin and CD .....                                        | 27 |
| A Gathering for unaccompanied chorus SSAATBB .....                            | 40 |
| A second Song of Chimes for treble recorder, strings and bells .....          | 21 |
| A Song of Chimes for choir SATB and organ .....                               | 42 |
| A Spring Cadenza for cello .....                                              | 27 |
| Amarantos for nine players .....                                              | 33 |
| Amethyst Deceiver for solo oboe .....                                         | 29 |
| Apollinaire's Bird concerto for oboe and orchestra .....                      | 25 |
| Après un silence for violin and chamber orchestra .....                       | 24 |
| Après un silence for violin and piano .....                                   | 28 |
| Blue Medusa for bassoon and piano .....                                       | 28 |
| Blue Medusa for bassoon and ensemble .....                                    | 34 |
| Cello Concerto for cello and chamber orchestra .....                          | 23 |
| Chansons de Verlaine for soprano and piano .....                              | 36 |
| Choses en moi for string quartet .....                                        | 32 |
| Clarion Sea for brass quintet .....                                           | 31 |
| Concerto for Orchestra .....                                                  | 20 |
| Cor d'oeuvre for solo horn, piano, harp and six double basses .....           | 34 |
| Darting the Skiff for string orchestra .....                                  | 21 |
| Distant Variations for saxophone quartet and wind orchestra .....             | 21 |
| Deadly Pleasures for narrator and ensemble .....                              | 37 |
| The Dream of the Rood for four voices (CtenTTB) and ensemble .....            | 37 |
| Erin for double bass and small orchestra .....                                | 23 |
| Farness for soprano and orchestra .....                                       | 39 |
| Firewhirl for soprano and seven players .....                                 | 36 |
| God's Liar an opera in Two Parts, after Tolstoy .....                         | 17 |
| Golem chamber opera Prelude and Legend .....                                  | 17 |
| The Haunting Bough for piano .....                                            | 28 |
| In the bleak mid-winter for SATB choir and organ .....                        | 41 |
| Inevitable Rifts for string quintet .....                                     | 32 |
| Infanta Marina for cor anglais and small ensemble .....                       | 34 |
| Kagura for thirteen wind instruments .....                                    | 33 |
| The Knight's Stone for SATB choir and flute .....                             | 41 |
| The Land of Spices for unaccompanied chorus SATB .....                        | 40 |
| la Orana, Gauguin for soprano and piano .....                                 | 35 |
| Magnificat and Nunc Dimittis for S/TrATB choir and organ .....                | 41 |
| Maharal Dreaming for orchestra .....                                          | 19 |
| Masque for solo oboe, horns and strings .....                                 | 23 |
| Music for a Tawny-Gold Day for viola, alto sax, bass clarinet and piano ..... | 30 |
| Music for the Crabbing Sun for flute, oboe, cello and harpsichord .....       | 30 |
| Nearly Distant for saxophone quartet .....                                    | 31 |

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|                                                                        |    |
|------------------------------------------------------------------------|----|
| <b>Night and Morning</b> for tenor and piano .....                     | 36 |
| <b>Orion over Farne</b> for orchestra .....                            | 19 |
| <b>Piano Quartet</b> .....                                             | 31 |
| <b>Piano Trio</b> .....                                                | 32 |
| <b>Pleasure-ground</b> for piano .....                                 | 29 |
| <b>Rest-ringing</b> for string quartet and orchestra .....             | 24 |
| <b>Sacrificium</b> for organ .....                                     | 29 |
| <b>Salamandra Fire-haunt</b> for two pianos .....                      | 27 |
| <b>Shadowed Pieces</b> for violin and piano .....                      | 29 |
| <b>Sharp Thorne</b> for solo voices (CtenTTB) .....                    | 35 |
| <b>Sortilège</b> for orchestra .....                                   | 20 |
| <b>Soul Catcher</b> for marimba and CD .....                           | 28 |
| <b>Still mine</b> for baritone and orchestra .....                     | 39 |
| <b>String Quartet No. 1</b> .....                                      | 30 |
| <b>String Quartet No. 2</b> .....                                      | 31 |
| <b>Sunrising</b> for unaccompanied chorus SSAATBB .....                | 27 |
| <b>Symphony (Broken Consort)</b> for orchestra .....                   | 20 |
| <b>Tableaux des Trois Ages</b> for orchestra .....                     | 19 |
| <b>That Subtle Knot</b> concerto for violin, viola and orchestra ..... | 25 |
| <b>Three Choral Pieces</b> for unaccompanied voices (SATB) .....       | 42 |
| <b>Three Pieces for a Room</b> for piano .....                         | 30 |
| <b>Thymehaze</b> for treble recorder and piano .....                   | 27 |
| <b>To Fields We Do Not Know</b> for SATB choir .....                   | 42 |
| <b>To the lovers' well</b> for solo voices (CtenTTB) .....             | 35 |
| <b>Vaganza</b> for large ensemble .....                                | 33 |
| <b>Variation on a Jacobite Air</b> for piano quartet .....             | 32 |
| <b>Violin Concerto</b> for violin and orchestra .....                  | 24 |
| <b>Winter Reels</b> for ensemble .....                                 | 34 |