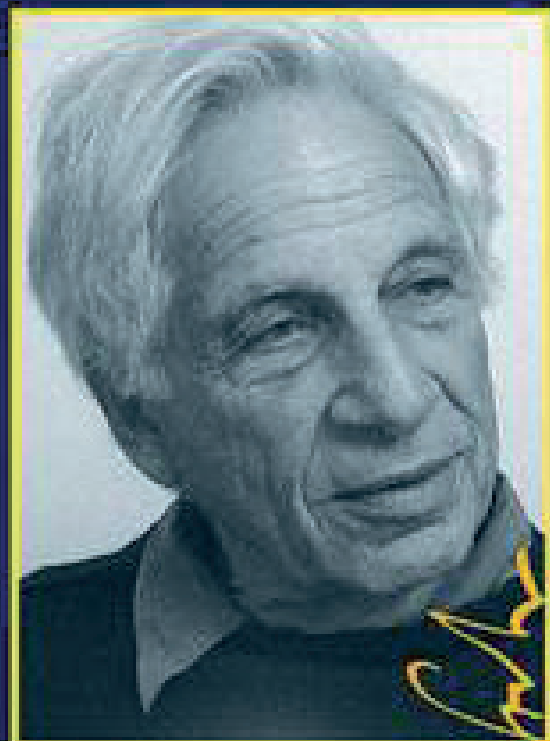


ALEXANDER GOEHR



Alexander Goehr

ALEXANDER GOEHR

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CONTENTS / INHALT

Biography / Biographie	4
Introduction / Einführung	6
Chronology / Chronologie	10
Stage Works / Bühnenwerke	15
Opera / Oper	15
Instrumental Works / Instrumentalmusik	21
Orchestra / Orchester	21
Chamber Orchestra / Kammerorchester	24
String Orchestra / Streichorchester	26
Wind Orchestra / Blasorchester	27
Solo Instruments and Orchestra / Soloinstrumente und Orchester	27
Chamber Music / Kammermusik	31
Solos and duos / Solos und Duos	31
3 - 5 Instruments / 3 - 5 Instrumente	35
6 or more Instruments / 6 und mehr Instrumente	38
Vocal Music / Vokalmusik	43
Solo Voice / Solo Singstimme	43
Voice and Piano / Singstimme und Klavier	43
Voice and Ensemble / Singstimme und Ensemble	45
Voice and Orchestra / Singstimme und Orchester	47
Choir a cappella / Chor a cappella	48
Choir and Ensemble / Chor und Ensemble	50
Choir and Orchestra / Chor und Orchester	52
Bibliography / Bibliographie	53
Discography / Diskographie	54
Chronological List of Works / Chronologisches Werkverzeichnis	56
Alphabetical Index / Alphabetisches Werkverzeichnis	59

BIOGRAPHY

Alexander Goehr, composer and teacher, was born in Berlin on 10 August 1932, the son of the conductor Walter Goehr. He was brought to England in 1933 and went on to study with Richard Hall at the Royal Manchester College of Music, where together with Harrison Birtwistle, Peter Maxwell Davies and John Ogdon he formed the New Music Manchester Group. He continued his studies in Paris with Olivier Messiaen and Yvonne Loriod.

In the early 60s he worked for the BBC and formed the Music Theatre Ensemble. From the late 60s onwards he taught at the New England Conservatory Boston, Yale and Leeds, and was appointed to the chair of the University of Cambridge in 1976 where he taught until 1999. He has also taught in China and has twice been Composer-in-Residence at Tanglewood. He is an honorary member of the American Academy of Arts and Letters and a former Churchill Fellow, and was the Reith Lecturer in 1987.

He has written five operas and a substantial body of orchestral and chamber music, including four symphonies, concerti for piano, violin, viola and cello, as well as sonatas and trios for most combinations. His music has been performed by Dorati, Boulez, Barenboim, Pritchard, Haitink, Ozawa, Dohnányi, John Eliot Gardiner and Rattle, with soloists including Parikian, Ricci, Jaqueline du Pré, Ogdon, Barenboim and Midori.

The younger generation too have taken up Goehr's music in recent years. The Pavel Haas Quartet and Colin Currie gave the premiere of the fantasia for string quartet and percussion, *Since Brass, nor Stone...* at the 2008 City of London Festival which went on to win the chamber category of the 2009 British Composer Awards. Huw Watkins has performed and recorded the piano cycle *Symmetry Disorders Reach* and with the cellist Paul Watkins gave the premiere of *Fantasie* for cello and piano. The duo have also recorded Goehr's Cello Sonata for Nimbus. Daniel Becker and the Elias Quartet recorded a disc of chamber music in 2007 including the premiere recording of his Piano Quintet.

Peter Serkin gave the premiere of Goehr's second Koussevitsky commission, *Marching to Carcassonne* with the London Sinfonietta conducted by Oliver Knussen in 2003 and premiered the orchestral version with the Ottawa Symphony Orchestra in 2005. Goehr's 75th Birthday was marked by a commission from the BBC to write a Clarinet Quintet and a portrait concert at the Wigmore Hall during which *Dark Days* for voice and piano was premiered by Roderick Williams. In 2010 Goehr's music was the focus of a study day at the Wigmore Hall and the festival "Sing Ariel, The Music of Alexander Goehr" presented by the Royal Northern College of Music in conjunction with the BBC which included the world premiere of *TurmMusik*.

His opera in twenty four preludes on King Lear, *Promised End*, was premiered in October 2010 by English Touring Opera and he has recently completed the orchestral work *When Adam Fell* and vocal work *To These Dark Steps*.

February 2013

BIOGRAPHIE

Der Komponist und Dozent Alexander Goehr wurde am 10. August 1932 als Sohn des Dirigenten Walter Goehr in Berlin geboren. 1933 übersiedelte er nach England und studierte später bei Richard Hall am Royal Manchester College of Music, wo er zusammen mit Harrison Birtwistle, Peter Maxwell Davies und John Ogdon die New Music Manchester Group gründete. Danach folgten Studien in Paris bei Olivier Messiaen und Yvonne Loriod.

Anfang der Sechziger arbeitete er für die BBC und gründete das Music Theatre Ensemble. Seit Ende der Sechziger unterrichtete er am New England Conservatory von Boston, Yale und Leeds und wurde 1976 Professor an der Universität Cambridge, wo er bis 1999 lehrte. Er unterrichtete auch in China und wurde zweimal zum "Composer-in-residence" in Tanglewood ernannt. Er ist Ehrenmitglied der American Academy of Arts and Letters und ehemaliger Churchill-Fellow und war 1987 Reith Lecturer.

Er hat fünf Opern und eine große Zahl von Orchester- und Kammermusikwerken geschrieben, darunter vier Sinfonien, Konzerte für Klavier, Violine, Viola und Cello sowie Sonaten und Trios für die meisten Besetzungen. Seine Werke wurden von Dorati, Boulez, Barenboim, Pritchard, Haitink, Ozawa, Dohnányi, John Eliot Gardiner und Rattle mit Solisten wie Parikian, Ricci, Jaqueline du Pré, Ogdon, Barenboim und Midori aufgeführt.

Auch die jüngere Generation hat sich in den vergangenen Jahren wieder Goehrs Musik zugewandt. Das Pavel Haas Quartett und der Schlagzeuger Colin Currie gaben 2008 beim City of London Festival die Uraufführung der Fantasie *Since Brass, nor Stone...* für Streichquartett und Schlagzeug. Dieses Werk erhielt 2009 den British Composer Award in der Kategorie Kammermusik. Huw Watkins hat den Klavierzyklus *Symmetry Disorders Reach* aufgeführt und eingespielt und zusammen mit dem Cellisten Paul Watkins die Uraufführung von *Fantasie* für Cello und Klavier gegeben. Das Duo hat auch Goehrs Cellosonate für das Label Nimbus eingespielt. Daniel Becker und das Elias-Quartett haben 2007 eine CD mit Kammermusik, einschließlich der Ersteinspielung seines Klavierquintetts, aufgenommen.

Peter Serkin hat 2003 mit der London Sinfonietta unter der Leitung von Oliver Knussen die Uraufführung von Goehrs zweitem Koussevitzky-Auftrag *Marching to Carcassonne* gegeben und 2005 die Orchesterfassung mit dem Ottawa Symphony Orchestra uraufgeführt. Anlässlich seines 75. Geburtstags wurde Goehr von der BBC beauftragt, ein Klarinettenquintett für das Nash-Ensemble zu schreiben, und es fand ein Porträt-Konzert in der Wigmore Hall statt, bei dem Dark Days für Gesang und Klavier von Roderick Williams uraufgeführt wurde. 2010 stellte Goehrs Musik das Thema eines Studientages in der Wigmore Hall. Auch die Veranstaltungsreihe "Sing Ariel, The Music of Alexander Goehr", die vom Royal Northern College of Music und der BBC durchgeführt wurde, drehte sich um den Komponisten und beinhaltete die Uraufführung von *TurmMusik*.

Im Oktober 2010 wurde die Oper *Promised End* von der English Touring Opera uraufgeführt. Zudem hat der Komponist kürzlich das Orchesterstück *Durch Adams Fallund To These Dark Steps* für Tenor, Kinderchor und Kammerensemble fertig gestellt.

Februar 2013

INTRODUCTION

Throughout his career, Alexander Goehr has been in search of that thing that makes a 'real' composer, and each new piece he writes could be said to be an attempt, in noblest Beckettian manner, to 'fail better' at finding it. Yet it is obvious from the idlest acquaintance with his Opus 2 Piano Sonata, that he was a real composer from the start, and a signally precocious one. This music has a twelve-tone assurance that positively sings; the textures are lucid; the climactic moment at which the opening of Prokofiev's seventh piano sonata is quoted gives a frisson of uncanny inevitability; altogether the jazzy rhythmic elan and Messiaen-like harmonic spice of the (single) movement are enough to make a pianist's mouth water.

The sonata has, in short, a very attractive sound; and if other Goehr works of the 1950s are drier, more cerebral, Boulezian in character - notably the Opus 6 piano *Capriccio* - that only draws attention to another side of the dialectic informing his development. The intellectuality for which he is noted, and which partly accounts for his interest in compositional methodologies, has as its great goal a purely sensual utterance, even if this might take a lifetime to achieve. It is the pungently physical gesture of a Monteverdi or Janáček to which he aspires, the sonorous immediacy of a Debussy or Stravinsky, and by no means the intellectual-sounding esotericism of the post-war avant garde. His best successes reflect these kinds of vividness: one thinks of the crunchy, 'East European' declamation of the masterly Piano Trio, of the tense yet lyrical line that superbly initiates the Romanza for cello and orchestra, the soloist's rapt Ravelian figuration in the Piano Concerto's slow movement, the graphic, balletic orchestral colouring of *Metamorphosis/Dance*.

True, Goehr has been much preoccupied with the niceties of serial-modal thinking, of fugue and figured bass, but it is hard to think of a mature piece of his in which the intellectual matrix has been substituted for the music itself. One has to be told about the ingenious synthesis of Schoenberg's and Messiaen's harmonic systems effected by, say, the Two Choruses, Op. 14, for one had heard an a capella music of blustery freshness. The figured bass approached of a work like the oratorio *Babylon the Great is Fallen* and subsequent works of the 1980s by no means necessarily produces a baroque sound. For all its play with fugue and *ricercar ...a musical offering* (J.S.B. 1985)... is more redolent of Stravinsky than of Bach; while the fughetta piano solo of *Sing, Ariel*, a remarkable essay of the early 1990s, sounds like Messiaen - is, indeed, a specific parody of his birdsong style. Disdaining parody when it was fashionable in the 1960s, Goehr has lately been pushing it across new expressive frontiers in large-scale undertakings like *The Death of Moses* cantata and the opera *Arianna*, both of them deliberate if wildly 'inauthentic' reconstructions of the manner of Monteverdi.

Unburdened by ideology and technical schemata, Goehr's works fly free of their conceptualization with the energy of pure artistic discovery. What he most values in his technical devices is an ability to throw up felicities of part-writing or reiterative rhythm which may be cultivated for their independent strangeness and beauty. Such *trouvailles* lend his music a very personal savour even as they unlock the fragrance of the past. At countless moments throughout his oeuvre - the pounding horns and tuba figure of the Little Symphony's finale provides a random example - one is captured by the almost quaint familiarity of the image, which has certainly not been tacked on as an ingratiating gesture but arises happily from the logic of the argument. Whereas official, or officious, *avant garde* policy was to delete such fortuitous references to the past, Goehr rejoices in them, rejigs his formal structures to accommodate them, sees (or hears) them as confirmation that his music has something real to say.

He will only write music, in fact, when he believes that he has a solid idea; always refuses to fill out space for the sake of an imposed plan. His is essentially an aesthetic of ellipsis and foreshortening, and in this sense he is the least heady of composers, the most averse to splashy display. On the other hand, his works have often turned out to be much longer than he anticipated. It is simply that they prove authentically large-boned, just as his body of work as a whole increasingly wears an unexpected air of grandeur. Big but minutely considered concertos and symphonies (even the Little Symphony is a large one), and a magnificent clutch of chamber works define the lineaments of a traditional oeuvre; big biblical and political themes unite the stage works and cantatas.

But all this is in a sense accidental. For no one is readier than Goehr to scorn mere mimicry of tradition's pomps and trappings. The real composer continues his search through the sensual for the genuinely new. He is always being surprised, and so are we.

Paul Driver

EINFÜHRUNG

Alexander Goehr hat seine gesamte Laufbahn der Suche nach dem gewissen Etwas gewidmet, das einen 'echten' Komponisten ausmacht, und jedes neue Stück, das er schreibt, ist ein Versuch, diesmal (um es mit Beckett zu sagen) besser zu scheitern als beim letztenmal. Doch schon beim flüchtigsten Kontakt mit seiner Opus 2 - Klaviersonate wird klar, daß er von Anfang an nicht nur ein echter sondern sogar ein bemerkenswert frühreifer Komponist gewesen ist. Diese Musik strahlt eine völlig unüberhörbare Zwölfton-Selbstsicherheit aus; die Texturen sind präzise; der klimaktische Augenblick, in dem die Einleitung zu Prokoffjevs siebter Klaviersonate zitiert wird, kommt mit einem Schauer fast unheimlicher Unabwendbarkeit. Insgesamt gesehen sind der jazzig-rhythmische Schwung und die Messiaen-ähnliche harmonische Würze des (einzelnen) Satzes genug, um einem Pianisten den Mund wässrig zu machen.

Die Sonate klingt, um es kurz zu fassen, äußerst ansprechend. Und wenn andere Goehr-Werke aus den Fünfziger Jahren - speziell das Opus 6 *Capriccio* für Klavier - trockener, durchgeistigter und mehr nach Boulez klingen, so kommt hier lediglich eine andere Seite der seine Entwicklung beeinflussenden Dialektik zum Ausdruck. Die intellektuellen Fähigkeiten, für die er bekannt ist, und auf die sein Interesse für kompositionale Methodik teilweise zurückzuführen ist, setzen ihm das Endziel einer völlig sinnempfundenen Äußerung - selbst wenn das Erreichen dieses Ziels sein ganzes Leben in Anspruch nehmen sollte. Es ist die durchdringende physische Geste eines Monteverdi oder Janáček die er anstrebt, die sonore Direktheit eines Debussy oder Strawinski - keinesfalls jedoch die intellektuell-klingende Esoterik der Nachkriegs-Avantgarde. Diese Lebhaftigkeit spiegelt sich in seinen erfolg-reichsten Werken wider: man denke an die knackige 'Osteuropäische' Deklamation des meisterlichen Klaviertrios, die angespannte und doch lyrische Linie, die die Romanza für Cello und Orchester so hervorragend einleitet, an den angespannten Ravel-ähnlichen Vortrag des Solisten im langsamen Satz des Klavierkonzertes, die graphische, ballettartige Orchesterfärbung von *Metamorphosis / Dance*.

Es ist wahr, daß Goehr sich stark auf die Feinheiten des Zwölfton-Denkens konzentriert, auf die Fuge und den bezifferten Baß - aber trotzdem gibt es in seinem reiferen Schaffen wohl kein Werk, in dem die intellektuelle Matrix als Ersatz für die Musik selbst dient. Auf die beispielsweise in den Two Choruses, Op. 14 erzielte geniale Synthese der Harmoniesysteme Schönbergs und Messiaens muß man erst hingewiesen werden - zuvor hatte man nur ein stürmisch-erfrischendes a capella Musikstück gehört. Der bezifferte Baß eines Werkes wie des Oratorios *Babylon the Great is Fallen* und späterer Werke aus den Achtziger Jahren bringt keineswegs zwangsläufig ein barockes Hörerlebnis. In all seinem Spiel mit Fuge und Ricercar erinnert ...a musical offering (J.S.B. 1985)... eher an Strawinski als an Bach, während das Fughetta-Klaviersolo in *Sing, Ariel*, einem bemerkenswerten Essay aus den frühen Neunziger Jahren, eher nach Messiaen

klingt - und fürwahr eine gezielte Parodie seines an Vogelgezwitscher erinnernden Musikstiles ist. In den Sechziger Jahren, als die Parodie in Mode war, hatte Goehr sie verschmäht - in den letzten Jahren hat er jedoch mit ihr im Rahmen großangelegter Projekte, wie z.B. der Kantate *The Death of Moses* und *Arianna* - beides absichtliche, wenn auch völlig 'unauthentische' Rekonstruktionen des Stils von Monteverdi - immer neue Grenzen des Ausdrucks überschritten.

Unbelastet durch Ideologien oder technische Schemata und scheinbar mühelos entfliegen Goehrs Werke ihrem Schöpfungsprozeß mit der Energie der reinen künstlerischen Erfindungsgabe. Was er an seinen technischen Methoden am höchsten schätzt, ist die Möglichkeit, ansprechende Polyphonien oder sich wiederholende Rhythmen zu schaffen, die dann in all ihrer ungebundenen Fremdartigkeit und Schönheit kultiviert werden können. Diese Tonschöpfungen geben seiner Musik einen ganz persönlichen Reiz, indem sie den Duft der Vergangenheit verströmen. Immer wieder finden wir in Goehrs Werken - man denke beispielsweise an das dröhnende Horn- und Tuba-Motiv im Finale seiner Little Symphony - Passagen, die uns durch die fast anheimelnden Vertrautheit des Klangbildes in ihren Bann ziehen; die keinesfalls nur als einschmeichelnde Geste angehängt wurden, sondern sich ganz natürlich aus der Logik des Argumentes ergeben. Während die offizielle, oft übereifrig angewandte Methode der Avantgarde darin bestand, solche zufälligen Hinweise auf die Vergangenheit ganz wegzulassen, nimmt Goehr sie mit offenen Armen auf, krempelt seine formalen Strukturen um, um einen Platz für sie zu schaffen, sieht (oder hört) sie als Bestätigung dafür, daß seine Musik etwas Reales zu sagen hat.

Er bringt nur dann Kompositionen zu Papier, wenn er von der Stichhaltigkeit eines Gedankens überzeugt ist und weigert sich grundsätzlich, Musik zu produzieren, nur um einen ihm aufgezwungenen Plan zu erfüllen. Sein Stil zeichnet sich durch eine Ästhetik der Ellipse und der perspektivischen Zeichnung aus, und in diesem Sinne ist er weniger ungestüm als alle anderen Komponisten. Auffälliges Imponiergehabe ist ihm zutiefst zuwider. Andererseits fallen seine Werke oft wesentlich länger aus als ursprünglich geplant. Dies ist einfach darauf zurückzuführen, daß seine Musik wahrhaft grobknochig ist, so wie auch sein Gesamtwerk in zunehmendem Maße überraschend grandios erscheint. Große, aber im kleinsten Detail durchdachte Konzerte und Symphonien (selbst die Little Symphony ist in Wirklichkeit ein großes Werk) und ein großartiges Sortiment von Kammermusikwerken ordnen sein Schaffen in die Kategorie eines traditionellen Gesamtwerkes ein; große politische und biblische Thematiken verbinden seine Bühnenwerke und Kantaten.

Aber all dies ist gewissermaßen zufällig. Goehr ist stets einer der ersten, die sich über die Nachahmung von traditionellem Pomp und Zierat lustig machen. Der echte Komponist sucht fortwährend in der Sensualität nach dem wirklich Neuen. Er ist ständig aufs neue überrascht - so wie wir.

Paul Driver

CHRONOLOGY

- 1932 Born 10 August in Berlin, the son of the conductor Walter Goehr
- 1933 Brought to England and educated at Berkhamsted School
- 1951–2 First acknowledged compositions: *Songs of Babel*, Piano Sonata
- 1952–55 Studies at the Royal Manchester College of Music where he founds the New Music Manchester Group with fellow students Harrison Birtwistle, Peter Maxwell Davies, Elgar Howarth and John Ogdon
- 1955–56 Attends Olivier Messiaen's master class at the Paris Conservatoire and studies strict counterpoint with Yvonne Loriod
- 1956–60 Works in London as a freelance editor and translator
- 1960–68 Producer, orchestral concerts at the BBC
- 1964–65 Organises Wardour Castle Summer School of Music with Birtwistle and Maxwell Davies
- 1967 Premiere of first opera, *Arden Muss Sterben*, Hamburg State Opera
- 1967–72 Musical director of the Music Theatre Ensemble
- 1968 In Tokyo on a Churchill Scholarship
- 1968–69 Associate Professor of Music, New England Conservatory, Boston
- 1969–70 Associate Professor of Music, Yale University
- 1970–71 Visiting lecturer, Southampton University
- 1971–76 West Riding Professor and Head of Music Department, Leeds University
- 1973 Awarded Hon. DMus (Southampton)
- 1976 Awarded Hon. ARCM
Artistic Director of the Leeds Musical Festival
- 1976–99 Professor of Music, University of Cambridge
- 1979 Gives 4 lectures for BBC Radio 3 on 'Modern Music and Society'
- 1980 Awarded Hon. FRNCM
- 1981 Featured Composer, Musica Nova, Glasgow
Awarded Hon. FRCM
- 1982 Awarded Hon. Mem. American Academy and Institute of Arts and Letters
- 1987 Gives the BBC Reith Lectures on 'The Survival of the Symphony'
-

- 1988 Featured Composer, King's Lynn Festival
- 1990 Featured Composer, Aldeburgh Festival
- 1993 Composer-in-Residence, Tanglewood Festival
- 1994 Awarded Hon. DMus (Manchester, Nottingham)
- 1997 BBC Radio 3 Composer of the Week
- 1998 Gives the Prince of Hesse Memorial Lecture at the Aldeburgh Festival
- 1999 Professor Emertius, University of Cambridge
Awarded Hon. DMus (Sienna)
- 2000 Awarded Dr hc (Cambridge)
- 2001 Awarded Hon. Prof. Beijing University
- 2006 Visiting Lecturer, Guildhall School of Music and Drama, London
- 2007 75th birthday marked with CD release of *Symmetry Disorders Reach* and portrait concert at the Wigmore Hall, London
- 2008 Guest lecturer at the Hochschule für Musik Saar, Saarbrücken
Composer Focus, Guildhall School of Music and Drama, London
- 2009 Awarded British Composer Award for *Since Brass, Nor Stone...*
- 2010 Alexander Goehr study day at Wigmore Hall
"Sing, Ariel - The Music of Alexander Goehr" festival presented by the Royal Northern College of Music in conjunction with the BBC
- 2011 Composer Focus, ultraschall 2011, Berlin, Germany
- 2012 Publication of "Fings ain't wot they used t'be" by the Akademie der Künste, Berlin and premiere of *When Adam Fell* to mark 80th birthday.
- 2013 Featured composer at Festival Messiaen au Pays de la Meije 2013, Meije, France

CHRONOLOGIE

- 1932 Geboren am 10. August in Berlin als Sohn des Dirigenten Walter Goehr
- 1933 nach England; schulische Ausbildung an der Berkhamstead School
- 1951–2 anerkannte Kompositionen: Songs of Babel, Sonata for piano
- 1952–55 Kompositionsstudium am Royal Manchester College of Music
Gründung der New Music Manchester Group zusammen mit seinen Kommilitonen Harrison Birtwistle, Peter Maxwell Davies, Elgar Howarth und John Ogdon
- 1955–56 Meisterklasse bei Olivier Messiaen am Konservatorium von Paris; Kontrapunkt-Studien bei Yvonne Loriod
- 1955–60 Tätigkeit als freiberuflicher Lektor und Übersetzer in London
- 1960–68 Produzent, Orchesterkonzerte bei der BBC
- 1964–65 Organisiert gemeinsam mit Birtwistle und Maxwell Davies die Wardour Castle Summer School of Music
- 1967 Uraufführung von *Arden Muss Sterben* an der Hamburger Staatsoper
- 1967–72 Musikalischer Leiter des Music Theatre Ensemble
- 1968 Aufenthalt in Tokio mit einem Churchill-Stipendium
- 1968–69 Außerordentlicher Professor für Musik am New England Conservatory
- 1969–70 Außerordentlicher Professor für Musik an der Yale University
- 1970–71 Gastdozent an der Southampton University
- 1971–76 West Riding Professor und Leiter der Fakultät für Musik, Leeds University
- 1973 Ehrendoktor der Universität Southampton
- 1976 Künstlerischer Leiter des Leeds Musical Festival
Ehren Associate of the Royal College of Music
- 1976–99 Professor für Musik, University of Cambridge
- 1979 Vortragsreihe für BBC Radio 3 zum Thema "Modern Music and Society"
- 1980 Ehren Fellow of the Royal Northern College of Music, Manchester
- 1981 Featured Composer beim Festival Musica Nova, Glasgow
Ehren Fellow of the Royal College of Music, London
-

- 1982 Ehrenmitglied der American Academy and Institute of Arts and Letters
- 1987 Hält die BBC Reith Lectures zu "The Survival of the Symphony"
- 1988 Featured Composer beim King's Lynn Festival
- 1990 Featured Composer beim Aldeburgh Festival
- 1993 Composer-in-Residence beim Tanglewood Festival
- 1994 Ehrendoktor der Universität von Manchester und Nottingham
- 1997 Komponist der Woche bei BBC Radio 3
- 1998 Prince of Hesse Memorial Lecture beim Aldeburgh Festival
- 1999 Professor Emeritus, University of Cambridge
Ehrendoktor der Universität von Sienna
- 2000 Ehrendoktor der Universität von Cambridge
- 2001 Ehrenprofessor der Universität von Beijing
- 2006 Gastdozent an der Guildhall School of Music and Drama, London
- 2007 Der 75. Geburtstag wurde mit der Veröffentlichung der CD *Symmetry Disorders Reach* sowie einem Portrait-Konzert in der Wigmore Hall gefeiert
- 2008 Gastprofessor an der Hochschule für Musik Saar, Saarbrücken
Composer Focus beim Guildhall School of Music and Drama, London
- 2009 British Composer Award für Since Brass, Nor Stone...
- 2010 Studententag zu Alexander Goehrs Musik in der Wigmore Hall London
Festival "Sing, Ariel - The Music of Alexander Goehr" des Royal Northern College of Music in Zusammenarbeit mit der BBC
- 2011 Composer Focus beim ultraschall 2011, Berlin
- 2012 Die Akademie der Künste, Berlin, veröffentlicht "Fings ain't wot they used t'be" und Premiere von Durch Adams Fall zu seinem achzigsten Geburtstag.
- 2013 Featured Composer beim Festival Messiaen au Pays de la Meije 2013, Meije, Frankreich

Handwritten musical score for Arianna, page 45. The score includes staves for Soprano, Alto, Six, Sing, Alto, Tenor, Bass, and various instruments (Violin, Viola, Cello, Double Bass). The music is in a dramatic style with various dynamics and articulations. The lyrics are in Italian and English.

Soprano
Alto
Six
Sing
Alto
Tenor
Bass
Violin
Viola
Cello
Double Bass

Vanni, Ce vo' bi co lo ri di lu ce e do ra; . Tom pag gio Ca e re e fuo ri del mar più fon do (Ex -

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Arianna

Lost opera by Claudio Monteverdi composed again by Alexander Goehr

Opera in 8 scenes

(1994-95)

Libretto by Ottavio Rinuccini (1608) (Italian); English translation by Patrick Boyde

STAGE WORKS / BÜHNENWERKE

OPERA / OPER

Arden muss Sterben – Arden Must Die, Op. 21

Opera in two acts (1966)

Libretto by Erich Fried based on the anonymous sixteenth-century play Arden of Faversham (German); English translation by Geoffrey Skelton

Commissioned by Hamburg State Opera

Characters: Arden of Faversham – bass · Franklin – bass · Alice – mezzo soprano · Mosbie – tenor · Susan – soprano · Michael – tenor · Greene – baritone · Reede – bass · Mrs Bradshaw – contralto · Shakebag – tenor · Black Will – bass · Ferryman – bass · Shepherd – soprano · Mayor of Faversham – baritone · 1 speaking part · mixed chorus · male chorus

Instrumentation: 2 (piccolo, alto) · 2 (oboe d'amore) · cor anglais · 2 · Eb clarinet (bassett horn) · bass clarinet (bassett horn) · 3 (contrabassoon) – 4 · 3 · 3 · 1 – timpani · percussion (3 players: 2 side drums, bass drum, bongos, Chinese tom-tom, cymbals, suspended cymbal, high hat, wood block, temple block, tambourine, whip, triangle, tam-tam, Chinese gong, maracas, claves, metal sheet) – harp · electric piano – strings (8 · 0 · 4 · 4 · 3)

90'

Vocal score ED 10908 · Libretto ED 10908-11 (English) · ED 10908-10 (German)

First performed by Toni Blankenheim (Arden), Herbert Fliether (Franklin), Kerstin Meyer (Alice), Ronald Dowd (Mosbie), Ria Urban (Susanne), Horst Wilhelm (Michael), William Workman (Greene), Hans Sotin (Reede), Ursula Boese (Mrs. Bradshaw), Kurt Marschner (Shakebag), Manfred Schenk (Black Will), Carl Schultz (Ferryman), Ingeborg Krüger (Shepherd), Christian Romanowski (Shepherd), Hans-Otto Kloose (Mayor of Faversham), Hamburg State Opera directed by Egon Monk, designed by Ekkehard Grübler and conducted by Charles Mackerras, Hamburg, 5 March 1967

[see also / siehe auch: *Three Pieces from Arden Must Die* p. 26]

Music Theatre Triptych I Naboth's Vineyard, Op. 25

Dramatic Madrigal with a text in Latin and English
adapted from I Kings XXI (1968)

Commissioned by the City Arts Trust for the 1968 City of London Festival

Characters: Jezebel – mezzo soprano · Achab – tenor · Naboth – bass

Instrumentation: flute (piccolo, alto) · Bb clarinet (bass clarinet) – bass trombone – piano (4 hands) – violin · double bass

20'

Study score ED 11108

First performed by Gloria Jennings (Jezebel), Philip Langridge (Achab), Michael Rippon (Naboth), the Music Theatre Ensemble, produced by John Cox and conducted by Alexander Goehr, Cripplegate Theatre, London, as part of the City of London Festival, 16 July 1968

II Shadowplay, Op. 30

To a text from the seventh book of Plato's 'The Republic' (1970)

Text adapted by Kenneth Cavander (English)

Commissioned by Sir Ian Hunter for the 1970 City of London Festival

Characters: Narrator – tenor · Prisoner – speaking role

Instrumentation: alto flute · alto saxophone – horn – piano – cello

20'

Study score ED 11164

First performed by Philip Langridge (Narrator), Terence Knapp (Prisoner), the Music Theatre Ensemble, produced by John Cox, designed by Bernard Culshaw and conducted by Alexander Goehr, City Temple Theatre, London, as part of the City of London Festival, 8 July 1970

III Sonata about Jerusalem, Op. 31

Cantata with texts adapted from the autobiography of Obadiah The Proselyte and the Chronicle of Samuel de Yahya ben al Maghribi (12th century) (1970)

Texts adapted by Recha Freier and the composer (English); German translation by Frederik Prausnitz

Commissioned by Testimonium, Jerusalem

Characters: Narrator – bass · A mad boy – soprano · female chorus (the parts may be performed by the soprano solo and two additional contralti) · A boy's voice – speaking role

Instrumentation: flute (piccolo) · B♭ clarinet (bass clarinet) – horn · trumpet · bass trombone – piano – violin · cello · double bass – sets of little oriental or Indian bells for the female singers

20'

Study score ED 11165

First performed by the Israel Chamber Orchestra conducted by Gary Bertini, Tel Aviv, January 1971

Behold the Sun – Die Wiedertäufer, Op. 44

Opera in three acts (1981–84)

Libretto by John McGrath and the composer (English); German translation by Bernhard Laux

Commissioned by Deutsche Oper am Rhein Düsseldorf-Duisberg to celebrate their 25th Anniversary

Characters: Mrs Bernick – mezzo soprano · Christian – coloratura soprano · Bernick – baritone · Johann Matthys – baritone · Divara – soprano · Jan Bokelson – tenor · A blacksmith – bass · Knipperdollinck – baritone · The Prince-Bishop – baritone · A servant – tenor · A fishwife – soprano · A limping prophet – tenor · A captain – baritone · Dives – tenor · Silent parts · A dancer · chorus (SATB) · semi-chorus

Instrumentation: 3 (2 piccolos) · 2 · cor anglais · 3 (E♭ clarinet, bass clarinet) · alto saxophone · 2 · contrabassoon · 4 · 4 (bass trumpet in E♭, cornet in B♭) · 3 · 0 – timpani · percussion (4 players: side drum, bass drum, 3 tom-toms, cymbals, suspended cymbals (small and large), finger cymbals, wood block, 3 temple blocks, tambourine, whip, triangle, tam-tam, small Chinese gong, xylophone, vibraphone, crotales, tubular bells, 2 congas, maracas, siren) – piano – strings

160'

Vocal score ED 12220

First performed by Deutsche Oper am Rhein and the Dusseldorfer Symphoniker conducted by Hiroshi Wakasugi, directed by Bohumil Herlischka and directed by Ruodi Barth, Theater der Stadt, Duisburg, 19 April 1985

[see also / siehe auch: *Behold the Sun* concert aria p. 41]

Arianna, Op. 58

Lost opera by Claudio Monteverdi composed again by Alexander Goehr

Opera in 8 scenes (1994–95)

Libretto by Ottavio Rinuccini (1608) (Italian); English translation by Patrick Boyle

Commissioned by the BBC

Characters: Arianna – mezzo-soprano · Dorilla, Venere – contralto · Amore – soprano · Bacco, Coro – male alto · Teseo, Coro – tenor 1 · Nunzio 2, 1st Soldier, 1st Soldier of Bacco, Coro – tenor 2 · 2nd Soldier, 2nd Soldier of Bacco, Messaggero, Coro – tenor 3 (or baritone) · Consigliero, Coro – baritone · Nunzio 1, Giove, Coro – bass

Instrumentation: Flute (sopranino recorder) · alto flute (sopranino recorder) · 2 soprano saxophones (B♭ clarinets, bass clarinets and E♭ clarinet (1st)) · bass clarinet (contrabass clarinet) · bassoon (contrabassoon) – 2 tenor trombones (alto trombone) – percussion (2 players: 2 baroque timpani, tenor drum, small cymbal, hi-hat, woodblock, 3 tabors, tambourine, small tambourine, castanets, triangle, small tam-tam, small jingle stick, xylophone, glockenspiel, vibraphone (3 octaves), tubular bells, antique cymbals, small gong pitched at middle C, rainstick) – harp (medieval harp) · sampler (AKAI S1000 or AKAI S3200) · acoustic guitar (amplified) – violin I · violin II · viola

130'

Vocal score ED 12457 · Samples, programmed by Paul Arditti, available on hire

First performed by Susan Graham (Arianna), Sheila Nadler (Venere/Dorilla), Anna Maria Panzarella (Amore), Axel Köhler (Bacco/Soldato/Pescatore), J. Patrick Raftery (Teseo/Pescatore), Timothy Robinson (Soldato Primo/Pescatore/Messaggero), Christopher Ventris (Soldato Secondo/Pescatore/Nunzio Secondo), David Wilson-Johnson (Consigliero/Pescatore), Gidon Saks (Soldato/Pescatore/Nunzio Primo), Mark Beesley (Soldato/Pescatore/Giove), Dan Long (Soldato/Pescatore), Royal Opera directed by Francesca Zambello, designed by Alison Chitty and conducted by Ivor Bolton, The Royal Opera House Covent Garden, London, 15 September 1995

[see also / siehe auch: *Arianna Abbandonata* p. 42, *Cori di Pescatori* p. 44 and *Lamento of 'Arianna'* p. 41]

Kantan and Damask Drum, Op. 67

(i) *Kantan*

(ii) *Damask Drum*

followed by a folkplay (Kyogen) (Un)fair Exchange

(i) Kantan

Japanese Opera (1997–98)

Text by the composer after Zeami in translations of Arthur Waley and Royall Tyler (English);

German translation by Bernhard Helmich

Characters: Rosei (a young man) – tenor · a woman (the housekeeper) – mezzo soprano · an envoy – baritone · a courtier – bass · male voices – 2 tenors & 2 baritones (may double with envoy & courtier) · a boy dancer · 2 porters, non-singing roles

Instrumentation: percussion (3 players: tabor (tenor drum), cimbalini (high pitched pair of temple cymbals), 3 wood blocks (2 high, 1 medium), slapstick (small), 2 triangles (small & large), small gong, xyloimba, vibraphone, glockenspiel, crotales, antique cymbals (tuned B & F#), claves, musical saw) – harp · sampler (AKAI S6000) – 6-12 violins · viola · cello

35'

Samples, programmed by Paul Arditti, available on hire

(ii) Damask Drum

Japanese Opera (1997–98)

Text by the composer after Zeami in translations of Arthur Waley and Royall Tyler and the

version by Yukio Mishima (English); German translation by Bernhard Helmich

Characters: An old gardener – tenor · two mischievous boys – tenor & baritone · a beautiful lady – mezzo soprano · two additional male voices – tenor & baritone (together with the boys making up a vocal quartet (2 tenors, 2 baritones))

Instrumentation: alto flute – alto trombone – percussion (3 players: timpani, chromatic timpani, wood block, antique cymbals (A# & F), gongs (2 high & 2 low), 'footstamp' (a hollow drum on the ground)) – harp · sampler (AKAI S6000) – 6-12 violins · viola · cello

40'

followed by a folkplay (Kyogen) (Un)fair Exchange

(1997–98)

Text by the composer after the Kyogen, Sarugai Koto (English); German translation by Bernhard Helmich

Commissioned by Theater Dortmund with funds provided by the Kultursekretariat NRW

Characters: Blind old husband – baritone · young wife – mezzo soprano · monkey-man – tenor · monkey (non-speaking role)

Instrumentation: alto flute - percussion (2 players: side drum, tenor drum, metal drum, vibraphone, xyloimba, jingle) - harp · sampler (AKAI S6000) - 6-12 violins · viola · cello

15'

Samples, programmed by Paul Arditti, available on hire

First performed by Hannes Brock (Rosei/an old gardener), Gundula Schneider (a woman/the housekeeper/young wife), Sven Ehrke (an envoy/mischievous boy/blind old husband), Thomas Günzler, Georg Kirketerp, Henry Ryall Lankester, Daniel Madigan (male voices), Alois Riedl (male voice/monkey-man), Susanne Leinert (monkey), Theater Dortmund conducted by Axel Kober, directed by Philipp Kochheim, choreographed by Mei Hong Lin and designed by José Manuel Vazquez, Theater Dortmund, Germany, 19 September 1999

Promised End, Op. 83

Opera in twenty four preludes (scenes) to words from Shakespeare's Lear (2008–09)

Texts selected by Frank Kermode (English)

Characters: Lear – baritone · Gloucester – tenor · Edgar – tenor · Edmund – bass · Fool/Cordelia – contralto · Goneril – soprano · Regan – soprano · Knight, Servant, Messenger and Officer – two tenors

Instrumentation: 2 clarinets (Eb clarinet, bass clarinet) – 2 horns · 2 trumpets (piccolo trumpet, cornet, flugel horn) · tuba – timpani – guitar · organ/sampler – strings (1 · 0 · 2 · 2 · 1 minimum)

75'

First performed by Roderick Earle (Lear), Nigel Robson (Gloucester), Adrian Dwyer (Edgar), Nicholas Garrett (Edmund), Lina Markeby (Cordelia/Fool), Jacqueline Varsey (Goneril), Julia Sporsen (Regan), Adam Tunnicliffe (Officer), Jeffrey Stewart (Knight), English Touring Opera with Aurora Orchestra conducted by Ryan Wigglesworth, directed by James Conway, designed by Adam Wiltshire, lighting by Guy Hoare, Linbury Studio Theatre, Royal Opera House, London, 9 October 2010

dedicated to the memory of Serge and Natalie Koussevitzky
Marching to Carcassonne (2005)
 Serenade for piano and chamber orchestra

Alexander Goehr

1. March

1

STRING QUARTET

Horns in F

Violin I

Violin II

Viola

Violoncello

STRING ORCHESTRA

Violin I

Violin II

Viola

Violoncello

Double Bass

2

Horn in F

Violin I

Violin II

Vla

Vc.

Violin I

Violin II

Vla

Vc.

Db.

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Marching to Carcassonne
 Serenade for piano and chamber orchestra
 (2005)

INSTRUMENTAL MUSIC / INSTRUMENTALMUSIK

ORCHESTRA / ORCHESTER

Fantasia, Op. 4

for orchestra (1953–54, rev. '59)

3 (piccolo) · 2 · cor anglais · 3 in A (Eb clarinet) · bass clarinet · 2 · contrabassoon – 4 · 3 · 3 · 1 – percussion (4 players: side drum, tenor drum, bass drum, cymbals, suspended cymbal, 2 wood blocks, tambourine, triangle, tam-tam, Chinese gong, xylophone) – celesta · harp – strings

10'

First performed by the Hessischer Rundfunk Orchestra conducted by Otto Matzerath, Darmstadt Summer School, 1956

Hecuba's Lament, Op. 12

for orchestra (1959–61)

Commissioned by the BBC

3 (piccolo) · 2 · cor anglais · 3 (Eb clarinet, bass clarinet) · alto saxophone · 2 · contrabassoon – 4 · 3 · 3 · 1 – timpani · percussion (3 players: side drum, tenor drum, bass drum, 3 bongos, cymbal, wood block, tambourine, whip, triangle, tam-tam, 2 gongs, xylophone, vibraphone, tubular bells) – celesta · harp – strings

18'

Study score ED 10793

First performed by the BBC Symphony Orchestra conducted by John Carewe, Royal Albert Hall, London as part of the Henry Wood Promenade Concerts, 24 August 1961

Pastorals, Op. 19

for orchestra (1965)

Commissioned by the Südwestdeutscher Rundfunk

alto flute · 0 · clarinet in C · 0 – 4 · 4 · 4 · 1 – timpani · percussion (2 players: snare drum, bass drum, 3 tom-toms, 2 suspended cymbals, 4 hi-hats, tam-tam, Chinese gong, maracas) – strings (24 or 16 violins, 12 cellos, or 8 cellos and 4 basses)

18'

Study score ED 10927

First performed by the Südwestdeutscher Rundfunk Orchestra conducted by Ernest Bour as part of the Donaueschingen Musiktage, 18 October 1965

Symphony in One Movement, Op. 29

for orchestra (1969, rev. '81)

Commissioned by the New Philharmonia Orchestra

3 (2 piccolos) · 2 · cor anglais · 2 (*E♭* clarinet) · bass clarinet · 2 · contrabassoon – 4 · 3 · 3 · 1 – timpani · percussion (5 players: side drum, bass drum, 2 tom-toms, cymbals, 3 suspended cymbals, wood block, whip, triangle, tam-tam, Chinese gong, xylophone, 3 crotales, tubular bells, guiro, large anvil) – celesta · harp – strings

29'

Study score ED 12101

First performed by the New Philharmonia Orchestra conducted by Edward Downes, Royal Festival Hall, London, 19 May 1970

Metamorphosis/Dance, Op. 36

for orchestra (1973–74)

Commissioned by the London Philharmonic Orchestra with funds provided by the Arts Council of Great Britain

3 (2 piccolos) · 2 · cor anglais · 2 · bass clarinet · 2 · contrabassoon – 4 · 3 · 3 · 1 – percussion (3 players: side drum, bass drum, military drum, 4 tom-toms, 5 bongos, cymbals, suspended cymbal, wood block, temple block, slapstick, triangle, tam-tam, gong, xylophone, glockenspiel, conga drum, maracas, claves) – harp – strings

19'

Study score ED 11300

First performed by the London Philharmonic Orchestra conducted by Bernard Haitink, Royal Festival Hall, London, 17 November 1974

Deux Etudes, Op. 43

for orchestra (1980–81)

Commissioned by the Scottish National Orchestra Society, with funds made available by General Accident Fire and Life Assurance Corporation Limited, for Musica Nova 1981

3 (2 piccolos, alto flute) · 2 · cor anglais · 3 (*E♭*, bass clarinet) · 2 · contrabassoon – 4 · 2 · 3 · 1 – timpani · percussion (3 players: side drum, tenor drum, bass drum, 3 tom-toms, cymbal, 2 suspended cymbals, wood block, whip, triangle, tam-tam, gong, 2 Chinese gongs, xylophone, glockenspiel, tubular bells) – celesta · harp – strings

20'

Study score ED 11847

First performed by the Scottish National Orchestra conducted by Sir Alexander Gibson, SNO Centre as part of Musica Nova Glasgow, 17 September 1981

Symphony with Chaconne, Op. 48

for orchestra (1985–86)

Commissioned by the BBC

3 (alto flute, piccolo) · 2 · cor anglais · 3 (Eb clarinet, bass clarinet) · 2 – 4 · 2 · 3 · 1 – timpani · percussion (6 players: side drum, tenor drum, bass drum, 5 tom-toms, 3 bongos, cymbals, suspended cymbal, wood block, tambourine, triangle, tam-tam, 2 Chinese gongs, low cow bell, xylophone, marimba, glockenspiel, crotales, tubular bells, claves, guiro) – celesta · harp – strings

50'

Study score ED 12328

First performed by the BBC Philharmonic Orchestra conducted by Edward Downes, Free Trade Hall, Manchester, 13 January 1987

Colossos or Panic, Op. 55

Symphonic Fragment after Goya

for orchestra (1991–92)

Co-commissioned by the Koussevitzky Foundation and the Boston Symphony Orchestra for the Serge Koussevitzky Music Foundation in the Library of Congress

3 (alto flute) · 2 · cor anglais · 4 (Eb, 2 Bb, bass clarinet) · 3 – 4 · 3 · 3 · 1 – percussion (4 players: bass drum, tambour basque, 4 tom-toms, bongos, struck cymbal (medium), suspended cymbal (medium), 2 temple blocks, triangle, tam-tam, Chinese gong (large), xylophone, xylorimba, vibraphone, tubular bells) – piano · harp – strings

25'

Study score ED 12444

First performed by the Boston Symphony Orchestra conducted by Seiji Ozawa, Symphony Hall, Boston, USA, 15 April 1993

... second musical offering (GFH 2001), Op. 71

for orchestra (2000–01)

(i) *Overture with Handelian Air*

(ii) *Concerto with Double*

Overture with Handelian Air commissioned by the Opernhaus Halle and the Orchestra of the Opernhaus Halle/Händel Festival Orchestra for the 50th Anniversary of the Händelfestspiele der Stadt Halle

Concerto with Double commissioned by the BBC

3 (piccolo) · 3 (oboe d'amore) · cor anglais · 0 · 2 soprano saxophone · 3 – 4 · flugelhorn · 2 · 0 · 1 – timpani · organ · harp – strings

28'

Overture with Handelian Air first performed by the Halle Opera Orchestra conducted by Roger Epple, Georg Friedrich Händel-Halle, Halle, Germany, 16 June 2001

First complete performance by the BBC Symphony Orchestra conducted by Leonard Slatkin, Royal Albert Hall, London, as part of the BBC Proms, 10 September 2001

Adagio (Autoporträt), Op. 75

for orchestra (2003–04)

Commissioned by the Musikalischen Akademie des Nationaltheater-Orchesters Mannheim e.V.

3 (alto flute; piccolo) · 3 (cor anglais) · 3 (Eb clarinet) · 3 (contrabassoon) – 4 · 2 · 3 · 1 – timpani·
percussion (2 players: maracas (high/low), 5 temple blocks, cabaca*, 5 tom-toms *if cabaca is not
available, a snare drum with wire brushes may be used) – harp – strings

15'

*First performed by the Nationaltheater-Orchester Mannheim conducted by Adam Fischer,
Mozartsaal, Mannheimer Rosengarten, Germany, 1 March 2003*

When Adam Fell / Durch Adams Fall, Op. 89

for orchestra (2010–11)

Commissioned by BBC Radio 3

3 (alto flute & piccolo) · 2 (cor anglais) · 3 (Eb, Bb, bass clarinet) · 2 (contrabassoon) – 3 · 2 · 3 · 0 –
percussion (2 players: crotales with bow, 2 triangles, 2 tambourines, guiro, bell tree, lion's roar, slit
drum) – harp – strings

15'

Study score ED 13517

*First performed by the BBC Symphony Orchestra conducted by Oliver Knussen, Barbican
Hall, London, 13 January 2011*

CHAMBER ORCHESTRA / KAMMERORCHESTER

Little Symphony, Op. 15

for small orchestra (1963)

1 (piccolo) · 2 · 2 · 0 – 2 · 0 · 0 · 1 – strings

29'

Study score ED 10885

*First performed by the London Symphony Orchestra conducted by Norman del Mar, York
Minster as part of the York Festival, 7 July 1963*

Sinfonia, Op. 42

for chamber orchestra (1979)

Commissioned by the English Chamber Orchestra Music Society with funds provided by the Arts Council of Great Britain to mark the 20th Anniversary of the English Chamber Orchestra

1 (piccolo) · 2 · 0 · 2 – 2 · 0 · 0 · 0 – strings

23'

Score ED 12076

First performed by the English Chamber Orchestra conducted by Daniel Barenboim, Royal Festival Hall, London, 20 November 1980

Still Lands

Three pieces for small orchestra (1988–90)

- (i) *Sumer is Icumen in*
- (ii) *Scherzo on Schumann's Freundliche Landschaft*
- (iii) *Variations on Schubert's Ins Stille Land*

2 (alto flute) · 1 · 2 (bass clarinet) · 1 – 2 · 1 · 1 · 0 – timpani – strings

15'

'Sumer is Icumen in' was written for the Aldeburgh Festival 1988, Scherzo on Schumann's 'Freundliche Landschaft' and Variations on Schubert's 'Ins Stille Land' were written for Egon Monk's Hamburg Film 'Die Bertinis'

First complete performance by the Britten Sinfonia conducted by Nicholas Cleobury, Peterborough Cathedral, 9 July 1994

Broken Lute, Op. 78a

for alto flute, oboe and strings (2007–8)

Commissioned by Orchestra of the Swan with funds from Arts Council England

16'

First performed by Orchestra of the Swan conducted by David Curtis, Town Hall, Birmingham, 29 April 2008

Little Music for Strings, Op. 16
(1963)

Commissioned by the Lucerne Festival

11'

Study score ED 10892

First performed by the Lucerne Festival Strings directed by Rudolf Baumgartner, Lucerne Festival, Switzerland, 7 September 1963

Fugue on the Notes of the Fourth Psalm, Op. 38b
for string orchestra (1976)

Commissioned by the City Arts Trust for the City of London Festival

16'

Score ED 11403

First performed by the English Chamber Orchestra, conducted by the composer, Priory Church of St. Bartholomew as part of the City of London Festival, 8 July 1976

Romanza on the Notes of the Fourth Psalm, Op. 38c
for two violins and two violas concertante and string orchestra (1977)

Commissioned by the Scottish Philharmonic Society Ltd, with funds provided by the Scottish Arts Council

20'

Score ED 11419

First performed by Leonard Friedman and Edna Arthur (violins), James Durrant and Cynthia Midgley (violas) and the Scottish Baroque Ensemble conducted by the composer, Edinburgh, 20 February 1978

WIND ORCHESTRA / BLASORCHESTER

Three Pieces from 'Arden Must Die', Op. 21a

for wind band, harp and percussion (1967)

2 (piccolo) · 2 · cor anglais · 3 (Eb clarinet) · bass clarinet · 2 · contrabassoon – 4 · 3 · 3 · 1 – timpani · percussion (3 players: snare drum, Basque drum, wooden drum, military drum, bass drum, cymbals, suspended cymbal, whip, triangle, tam-tam, Chinese gong, metal sheet) – harp

9'

Study score ED 11003

First performed by the London Philharmonic Orchestra conducted by Charles Mackerras for BBC Radio 3, 12 January 1969; First public performance by the London Philharmonic Orchestra conducted by Bernard Haitink, Royal Festival Hall, London, 16 January 1969

[see also / siehe auch: *Arden Must Die* p. 15]

SOLO INSTRUMENT(S) AND ORCHESTRA / SOLOINSTRUMENT(E) UND ORCHESTER

Concerto, Op. 13

for violin and orchestra (1961–62)

Commissioned by Manoug Parikian

2 (piccolo) · 2 (cor anglais) · 2 (bass clarinet) · 2 · contrabassoon – 4 · 2 · 2 · 0 – timpani · percussion (3 players: side drum, bass drum, cymbals, suspended cymbal, tam-tam) – strings

25'

Study score ED 10813

First performed by Manoug Parikian and the London Symphony Orchestra conducted by Antal Dorati, Cheltenham Town Hall as part of the Cheltenham Festival, 2 July 1962

Romanza, Op. 24

for cello and orchestra (1968)

Commissioned by Watney Mann Ltd. for the 1968 Brighton Festival

piccolo · alto flute · 1 · cor anglais · 3 (Bb clarinet, Eb clarinet, bass clarinet) · 0 · contrabassoon – 2 · 1 · 1 · 0 – timpani · percussion (2 players: side drum, bass drum, 2 suspended cymbals, tambourine, triangle, tam-tam, Chinese gong, lion's roar) – harp – strings

24'

Playing score ED 11109

First performed by Jacqueline du Pré and the New Philharmonia Orchestra conducted by Daniel Barenboim as part of the Brighton Festival, 28 April 1968

Konzertstück, Op. 26

for piano and small orchestra (1969)

Commissioned by Watney Mann Ltd for the 1969 Brighton Festival

1 (piccolo) · 2 · 0 · 2 – 2 · 0 · 0 · 0 – strings

12'

Study score ED 11093

First performed by the English Chamber Orchestra with Daniel Barenboim as soloist and conductor, Sydney, 15 April 1969

Concerto, Op. 33

for piano and orchestra (1972)

Written for the Serge Koussevitzky Music Foundation in the Library of Congress

2 · 2 (cor anglais) · 2 (E♭ clarinet, bass clarinet) · 2 (contrabassoon) – 0 · 3 · 0 · 1 – timpani – strings

32'

Study score ED 12308

First performed by Daniel Barenboim and the Royal Philharmonic Orchestra conducted by Lawrence Foster, Brighton Dome as part of the Brighton Festival, 14 May 1972

Cambridge Hocket, Op. 57

for four horns and orchestra (1993)

Written for the 150th Anniversary of Cambridge University Music Society

3 (piccolo) · 2 · cor anglais · 3 · 3 – 0 · 2 · 3 · 0 – percussion (2 players: timpani, tambour basque, tom-toms, bongos, suspended cymbal, triangle, gong, xylophone) – piano – strings

8'

First performed by the Cambridge University Music Society Orchestra conducted by Stephen Cleobury, West Road Concert Hall, Cambridge, 6 November 1993

Schlussgesang, Op. 61

Six pieces for viola and orchestra (1996)

Commissioned by the BBC

2 (piccolo, alto flute) · 2 (cor anglais) · 2 (bass clarinet) · 2 (contrabassoon) – 3 · 2 · 2 · 0 – timpani · percussion (2 players: tenor drum, Basque drum, bass drum, military drum, 2 bongos, small cymbal, suspended cymbal, wood block, castanet, slapstick, triangle, tam-tam, marimba, xyloimba, vibraphone, tubular bells, claves) – harp – strings

32'

Piano reduction ED 12620

First performed by Tabea Zimmermann and the BBC Symphony Orchestra conducted by Oliver Knussen, Snape Maltings Concert Hall as part of the Aldeburgh Festival, 21 June 1997

Marching to Carcassonne, Op. 74a

Serenade for piano and chamber orchestra (2005)

2 (alto flute) · 1 · 1 (bass clarinet) · 1 (contrabassoon) – 2 · 0 · 0 · 0 – harp – strings (8 · 6 · 4 · 3 · 2, including quartet: 2 violins, viola, cello)

30'

First performed by Peter Serkin and the National Arts Centre Orchestra conducted by Alexander Mickelthwate, Southam Hall, National Arts Centre, Ottawa, Canada, 5 July 2005

[see also / siehe auch: *Marching to Carcassonne* p. 38]

for Eduard Brunner

manere

duo for clarinet in B \flat and violin

Alexander Goehr



V. Sed : Sic e-um vo-lo ma-né-re,

[Die 27 decembris, 5. Joannis, Apostoli et Evangelistae (Graduale Romanorum p.636)]

1. ♩. = 80 ma poco liberamente

in tempo

Clarinet in B \flat

Violin

2

liberamente

in tempo

(f) = mp

marc.
sotto voce

4

7

trem. sul pont.

nat.

10

poco rit.

in tempo

l.h. pizz.

pizz.

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manere

duo for clarinet and violin
(2008)

CHAMBER MUSIC / KAMMERMUSIK

SOLOS AND DUOS / SOLOS UND DUOS

Sonata, Op. 2

for piano (1951–52)

12'

ED 10417

First performed by Margaret Kitchin, Morley College, London, 1952

Fantasias, Op. 3

for clarinet in A and piano (1954)

12'

ED 10509

First performed by Harrison Birtwistle (clarinet) and John Ogdon (piano), Institute of Contemporary Arts, London, January 1956

Capriccio, Op. 6

for piano (1957)

6'

ED 10674

First performed by Else Cross, Westdeutscher Rundfunk, Köln, Germany, April 1958

Variations, Op. 8

for flute and piano (1959)

10'

ED 10684

First performed by Rainer Schulein (flute) and Margaret Kitchin (piano), Hovingham Festival, North Yorkshire, June 1959

Three Pieces, Op. 18

for piano (1964)

10'

ED 10910

First performed by John Ogdon, Royal Festival Hall, London, 11 April 1965

Nonomiya, Op. 27

for piano (1969)

Commissioned by Brocklehurst-Whiston Amalgamated for the Macclesfield Arts Festival

13'

ED 11098

First performed by John Ogdon at the Macclesfield Arts Festival, 12 May 1969

Paraphrase on the dramatic madrigal 'Il Combattimento di Tancredi e Clorinda' by Monteverdi, Op. 28

for clarinet solo (1969)

17'

ED 11118

First performed by Alan Hacker, Edinburgh International Festival, 27 August 1969

Prelude and Fugue, Op. 39

for three clarinets (1978)

6'

Performing score ED 11438

First performed by Matrix, Edinburgh International Festival, September 1978

Chaconne for Organ, Op. 34a

A transcription of *Chaconne for Wind* (1979)

16'

ED 11472

First performed by Peter le Huray, University of Edinburgh, 1979

[see also / siehe auch: *Chaconne for Wind* p. 36]

Sonata, Op. 45

for cello and piano (1984)

15'

ED 12256

First performed by Karine Georgian (cello) and Ian Brown (piano), for a BBC Radio 3 broadcast, 1986

... in real time, Op. 50

Cycle of pieces for solo piano (1988–91)

30'

ED 12395

No. 1 commissioned and first performed by Peter Serkin, New York, 11 November 1989

No's. 2–4 commissioned by the University of Southampton and first performed there by Peter Donohoe, 22 May 1992

No. 5 written in February 1991 in memory of Howard Hartog and first performed by Joanna MacGregor at Harewood House, Leeds, 15 March 1991

Sur terre, en l'air, Op. 64

Three pieces for viola and piano (1997)

Written for Tabea Zimmermann

10'

ED 12619

First performed by Tabea Zimmermann (viola) and Hartmut Höll (piano), Rokokotheater as part of the Schwetzingen Festival, Germany, 25 May 1999

Suite, Op. 70

for violin and piano (2000)

Commissioned by The Harvard Musical Association

14'

VLB 1001

First performed by Daniel Phillips (violin) and Peter Serkin (piano), Harvard University, USA, 25 April 2001

Symmetry Disorders Reach, Op. 73

for solo piano (2002)

No's 1–6 commissioned by Patricia Mirrlees for Sir James Mirrlees, and to mark the 100th Anniversary of the establishment of the Nobel Prize

50'

ED 12838

No's 1–6 first performed by Huw Watkins, Fitzwilliam Museum, Cambridge, 25 May 2002

First complete performance by Huw Watkins, Jerusalem Music Centre, Israel, 16 December 2005

Ariel, Sing

for solo flute (2003)

4'

ED 13308

First performed by Carla Rees as part of a private recital, London, 16 September 2003

Composition of A's and G's

for solo soprano saxophone (2004)

Written for Anthony Gilbert's 70th Birthday

6'

ED 12806

First performed by Christian Forshaw, Purcell Room, London, 12 July 2004

Fantasie, Op. 77

for cello and piano (2005)

Commissioned by Convivium Music with support from the City of Lincoln Council and a subscription fund supported by Carol Chambers, Peter Seabourne and Barbara Swallow

18'

ED 12869

First performed by Paul Watkins (cello) and Huw Watkins (piano), Drill Hall, Lincoln, 2 July 2005

Broken Lute, Op. 78

for solo violin (2006)

18'

ED 13050

First performed by Florian Donderer, Funkhaus Wallrafplatz as part of MusikTriennale Köln, 12 May 2007

Almost a Fugue

for two pianos (2007)

2'

ED 13396

First performed by Daniel Becker and Huw Watkins, Wigmore Hall, London, 4 November 2007

manere, Op. 81

duo for clarinet and violin (2008)

Written for Tage für Interpretation und Aufführungspraxis 2008

7'

ED 13278

First performed by Eduard Brunner (clarinet) and Tanja Becker-Bender (violin), Hochschule für Musik, Saarbrücken, 15 October 2008

Hymn to Night, Op. 87

for viola with piano accompaniment (2010)

12'

ED 13305

First performed by Lawrence Power (viola) and Simon Crawford-Phillips (piano), Wigmore Hall, London, 30 June 2010

THREE TO FIVE INSTRUMENTS / DREI BIS FÜNF INSTRUMENTE

String Quartet No. 1, Op. 5

(1956–57; rev. '88)

25'

Study score ED 13309, parts ED 13310

First performed by the Morley Quartet, Dartington Summer School of Music, 1959

Revised version first performed by the Arditti Quartet, Almeida Festival, London, 15 June 1988

Piano Trio, Op. 20

for violin, cello and piano (1966)

Commissioned by the Bath Festival

20'

Score and parts ED 11004

First performed by Yehudi Menuhin (violin), Maurice Gendron (cello) and Hephzibah Menuhin (piano), Bath Assembly Rooms as part of the Bath Festival, 17 June 1966

String Quartet No. 2, Op. 23 (1967)

Commissioned by Lord Dynevor for the Allegri Quartet

25'

Study score ED 11012, parts ED 13311

First performed by the Allegri Quartet at Dynevor Castle, Llandeilo, Wales, 13 July 1967

First complete performance by the Allegri Quartet at Bristol University, 26 October 1967

String Quartet No. 3, Op. 37 (1975–76)

Commissioned by the BBC

25'

Study score ED 12077, parts ED 13312

First public performance by the Lindsay String Quartet, St. John's Smith Square, London, 28 June 1976

String Quartet No. 4 “In Memoriam John Ogdon”, Op. 52 (1990)

Commissioned by the University of Iowa

11'

Study score ED 12671, parts ED 12671-10

First performed by the Arditti String Quartet, Hancher Auditorium, University of Iowa, USA, 8 October 1990

Quintet “Five Objects Darkly”, Op. 62 for bass clarinet, horn, violin, viola and piano (1996)

Commissioned by Betty Freeman for the 10th Anniversary of the Southwest Chamber Music Society

29'

First performed by the Southwest Chamber Music Society, Museum of Tolerance, Los Angeles, USA, 6 February 1997

Duos, Op. 66

Duo for violin and viola

plus Duo for 2 violas

together Duos for violin and 2 violas (1998)

Commissioned by the Internationale Stiftung Mozarteum Salzburg

6-12'

ED 13080

First performed by Tabea Zimmermann (viola), Thomas Riebl (viola) and Hanna Weinmeister (violin), Wiener Saal, Mozarteum, Salzburg, Austria, 24 January 1999

Piano Quintet, Op. 69

(2000)

Commissioned for Peter Serkin and the Orion String Quartet by The Carnegie Hall Corporation

25'

First performed by Tom Poster and the Brodsky Quartet, Aldeburgh Parish Church as part of the Aldeburgh Festival, 8 June 2002

... around Stravinsky, Op. 72

for violin and wind quartet (2002)

oboe · cor anglais · clarinet in A · bassoon

10'

First performed by the Nash Ensemble, Purcell Room, London, 27 March 2002

Quintet for clarinet and strings, Op. 79

(2007)

Commissioned by BBC Radio 3 for the Nash Ensemble

clarinet – strings (1 · 1 · 1 · 1 · 0)

15'

First performed by the Nash Ensemble, Wigmore Hall, London, 12 March 2008

Since Brass, nor Stone ..., Op. 80

Fantasy for string quartet and percussion (2008)

Commissioned jointly by BBC Radio 3 and the Royal Philharmonic Society for Colin Currie and the Pavel Haas Quartet as part of the New Generation Artists Scheme

percussion (bell tree, log drum, stone drum (2 stones struck together), lion's roar, rainstick, maracas, tambourine, glockenspiel, 2 bongos, 3 cowbells, 5crot, cym, 3 Chinese gongs, slapstick)

12'

First performed by Colin Currie (percussion) and the Pavel Haas Quartet at St Andrews Church, Holborn as part of the City of London Festival, 10 July 2008

Largo Siciliano, Op. 91

Trio for violin, horn and piano (2012)

Commissioned by the Nash Ensemble and the Cheltenham Music Festival Society with funds provided by the Ernst von Siemens Music Foundation

20'

First performed by the Nash Ensemble at the 2012 Cheltenham Music Festival, Pittville Pump Room, Cheltenham, 5 July 2012

SIX INSTRUMENTS OR MORE / SECHS UND MEHR INSTRUMENTE

Suite, Op. 11

for flute, clarinet, horn, harp, violin/viola and cello (1961)

Commissioned by the Aldeburgh Festival for the Melos Ensemble

20'

Study score ED 10794

First performed by the Melos Ensemble, Jubilee Hall as part of the Aldeburgh Festival, 29 June 1961

Concerto for Eleven, Op. 32

for chamber ensemble (1970)

Commissioned by the BBC for the European Broadcasting Union

1 · 0 · 2 (bass clarinet) · 0 – 0 · 2 · 0 · 1 – percussion (1 player: bass drum, tom-tom, suspended cymbal, tam-tam, 2 gongs, Chinese gong) – strings (1 · 1 · 1 · 0 · 1)

17'

Study score ED 12081

First performed by the Radio-Télévision Belge Chamber Orchestra conducted by the composer, 25 January 1971

Chaconne for Wind, Op. 34 (1974)

Commissioned by the University of Leeds to celebrate their centenary

2 · 2 · cor anglais · 2 (Eb clarinet) · 2 · contrabassoon – 2 · 3 · 3 · 0

16'

First performed by the BBC Symphony Orchestra conducted by Pierre Boulez, University of Leeds, 3 November 1974

[see also / siehe auch: *Chaconne for Organ* p. 30]

Lyric Pieces, Op. 35 for wind instruments with double bass (1974)

Commissioned by the London Sinfonietta with financial assistance from the Calouste Gulbenkian Foundation

1 · 1 · 1 · 1 – 1 · 1 · 1 · 0 – double bass

19'

Study score ED 11279

First performed by the London Sinfonietta conducted by Gary Bertini, Queen Elizabeth Hall, London, 15 November 1974

... a musical offering (J. S. B. 1985) ..., Op. 46 for fourteen players (1985)

Commissioned by the Edinburgh Festival Society with funds from the Scottish Arts Council

1 · 0 · 2 · (bcl) · 0 – 1 · 2 · 1 · 0 – percussion (1 player: tenor drum, bass drum, wood drum, metal drum, tom-tom (or tenor drum), 2 bongos, hi-hat, maracas, claves) – pno – 3 vn · 2 vla · db

15'

Study score ED 12257

First performed by the Scottish Chamber Orchestra conducted by Oliver Knussen, Edinburgh International Festival, 19 August 1985

Variations on Bach's Sarabande from the English Suite in E minor for wind instruments and timpani (1990)

0 · 0 · 2 · 2 alto saxophones · 2 – 0 · 2 · 1 · 0 – timpani

15'

First performed by the Royal Northern College of Music Wind Band conducted by Timothy Reynish, St Paul's Hall, Huddersfield as part of the Huddersfield Contemporary Music Festival, 23 November 1993

Uninterrupted Movement, Op. 59

for solo cello, 4 celli and others (1995)

Commissioned by the BBC for Ralph Kirshbaum and the cello section of the BBC Philharmonic Orchestra

12'

Study score ED 12569

First performed by Ralph Kirshbaum and the cellos of the BBC Philharmonic Orchestra, Royal Northern College of Music as part of the Manchester International Cello Festival, 2 May 1996

Idées fixes, Op. 63

Sonata for 13 (1997)

Commissioned by the London Sinfonietta for its 30th Anniversary season with funds provided by the Foundation for Sport and the Arts

1 (alto flute) · 1 · 1 · 1 · 1 – 1 · 1 · 1 · 0 – percussion – piano – strings (1 · 1 · 1 · 1 · 0)

17'

Study score ED 12636

First performed by the London Sinfonietta conducted by Oliver Knussen, Queen Elizabeth Hall, London, 13 December 1997

“... kein Gedanke, nur ruhiger Schlaf” (in memoriam Olivier Messiaen), Op. 61a

from Schlusssong, Op. 61, re-arranged by the composer
for chamber ensemble (1998)

Commissioned by the BBC

1 · 1 · 1 · 0 – 1 · 1 · 0 · 0 – marimba – harp – piano – 1 · 1 · 1 · 1 · 1

5'

First performed by Birmingham Contemporary Music Group conducted by George Benjamin, CBSO Centre, Birmingham, 10 December 1998

[see also / siehe auch: Schlusssong p. 28]

2 notes only for Ollie ..., Op. 74

for eleven players (2002)

Commissioned by the London Sinfonietta for Oliver Knussen's 50th birthday with generous support from the Royal Festival Hall and Anthony & Mary Mackintosh

flute · alto flute · oboe · clarinet · bassoon – 2 horns – strings (1 · 1 · 1 · 1 · 0)

4'

First performed by the London Sinfonietta conducted by George Benjamin, Queen Elizabeth Hall, London, 12 June 2002

Marching to Carcassonne, Op. 74

Serenade for piano and 12 instruments (2002)

Co-commissioned by The Serge Koussevitsky Music Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitsky and the London Sinfonietta

2 flutes (alto flute) · oboe · clarinet (bass clarinet) · bassoon (contrabassoon) – 2 horns – harp –
2 violins · viola · cello

30'

First performed by Peter Serkin and the London Sinfonietta conducted by Oliver Knussen, Queen Elizabeth Hall, London, 22 May 2003

[see also / siehe auch: *Marching to Carcassonne* p. 28]

Overture, Op. 82

for ensemble (2008)

Written for the 50th Anniversary of the Countess of Munster Trust

2 clarinets – 2 horns · 2 trumpets · tuba – timpani

3'

Score ED 13542, parts ED 13542-10

First performed by an ensemble of beneficiaries of the Countess of Munster Trust, conducted by John Wallace, Glyndebourne, 2 November 2008

for Gunther, on his eightieth birthday in admiration and with affection

Ulysses' admonition to Achilles from Shakespeare's "Troilus and Cressida" (Act 3 Scene 3)

for baritone and piano

Alexander Goehr

Allegro ma non troppo *poco f*

Baritone

Time hath, my lord, a wal-let at his

Piano

poco f *mp*

5 back, where - in he puts alms_____ for ob-liv - ion,

8 **pochiss. meno** *mp* **a tempo** *poco f*

a great - sized mon-ster of in - gra-ti - tudes: those scraps are

f *f* *mp* *cresc. ---*

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Ulysses' admonition to Achilles

From Shakespeare's 'Troilus and Cressida' (Act 3, Scene 3)

for baritone and piano

(2006)

Text by Shakespeare (English)

VOCAL MUSIC / VOKALMUSIK

SOLO VOICE / SOLO SINGSTIMME

The Mouse Metamorphosed into a Maid, Op. 54

for unaccompanied voice (1991)

Text after La Fontaine by Marianne Moore (English)

13'

ED 12408

Written for Lucy Shelton and first performed by her at a private concert, Craxton Studios, London, 8 December 1991

First public performance by Lucy Shelton at the University of South Carolina, USA, 12 April 1992

VOICE AND PIANO / SINGSTIMME UND KLAVIER

Four Songs from the Japanese, Op. 9

for mezzo soprano and piano (1959)

Text adapted from Lafcadio Hearn's 'Gleanings in Buddha Fields' (English)

ED 10725

[see also / siehe auch: *Four Songs from the Japanese* p. 43]

In Theresienstadt

for mezzo soprano and piano (1962–64)

Text by the children of Theresienstadt (German)

8'

ED 12928

First performed by Alison Wells (mezzo soprano) and Martyn Parry (piano) for a BBC Radio 3 broadcast, 27 March 1992

Warngedichte, Op. 22

for mezzo soprano and piano (1966–67)

Eight songs on poems by Erich Fried (German)

10'

ED 11169

Commissioned by Alice Esty and first performed by her in New York, 1967

Das Gesetz der Quadrille – The Law of the Quadrille, Op. 41

for mezzo soprano/baritone and piano (1979)

Texts from note books of Franz Kafka (German)

Commissioned by the Norwich Triennial Festival with funds provided by the Eastern Arts Association

20'

ED 12078

*First performed by Thomas Hemsley (baritone) and Bernard Roberts (piano),
St. Peter Mancroft Church, Norwich, 18 October 1979*

Dark Days, Op. 76

for low voice and piano (2004)

Text by Hesiod translated by Dorothy Wilder, and Homer translated by the composer (English)

27'

ED 13074

*First performed by Roderick Williams (baritone) and Andrew West (piano), Wigmore Hall,
London, 4 November 2007*

Ulysses' admonition to Achilles

from Shakespeare's 'Troilus and Cressida' (Act 3, Scene 3)

for baritone and piano (2006)

Text by Shakespeare (English)

4'

ED 13294 (available to download from www.sheetmusicdirect.com as part of the NMC songbook)

*First performed by Roderick Williams (baritone) and Andrew West (piano), Wigmore Hall,
London, 4 November 2007*

Pomfret. The Dungeon of the Castle.

Enter King Richard. Op. 92

for baritone and piano (2012)

Text by William Shakespeare (English)

Commissioned for the LiederWerkstatt as part of Kissinger Sommer 2012

8'

ED 13511

*First performed at Kissinger Sommer 2012 by Hans Christoph Begemann (baritone) and
Siegfried Mauser (piano), Regentenbau, Rossini-Saal, Bad Kissingen, Germany, 30 June 2012*

The Deluge, Op. 7

Cantata for soprano, contralto and instrumental ensemble (1957–58)

Text by the composer after Leonardo da Vinci (English)

1 · 0 · 0 · 0 – 1 · 1 · 0 · 0 – harp – 1 · 0 · 1 · 1 · 1

16'

Study score ED 10703

First performed by Dorothy Dorow (soprano), Rosemary Phillips (contralto) and the Virtuoso Ensemble of London conducted by Walter Goehr, Wigmore Hall, London, February 1959

Behold the Sun, Op. 44a

Concert aria with refrain for high soprano, vibraphone obligato and chamber ensemble (1981)

Text by John McGrath (English)

Commissioned by the London Sinfonietta with funds provided by the Arts Council of Great Britain

1 · 1 · 1 · 1 – 1 · 1 · 1 · 0 – vibraphone – piano – 1 · 1 · 1 · 0 · 1

15'

First performed by Phyllis Bryn Julson (soprano) and the London Sinfonietta conducted by Elgar Howarth, Queen Elizabeth Hall, London, 9 February 1982

[see also / siehe auch: *Behold the Sun* p. 16]

Sing, Ariel, Op. 51

for principal mezzo soprano, five players and two sopranos (1989–90)

Texts by WH Auden, Spenser, Milton, Campion, WB Yeats, J. Hollander, Collins, Hardy, Craig Raine, Coleridge, Philip Larkin, Shakespeare, Wallace Stevens and Henry Vaughan, arranged by Frank Kermod (English)

Commissioned by the Aldeburgh Festival with financial assistance from the Arts Council of Great Britain

Tenor saxophone (bass clarinet) – trumpet – piano – violin (viola) · double bass

45'

Score ED 12451

First performed by Lucy Shelton and an ensemble conducted by Oliver Knussen, Snape Maltings Concert Hall as part of the Aldeburgh Festival, 23 June 1990

Lamento of 'Arianna', Op. 58a

based on the composition of the same name by Monteverdi
for soprano and ensemble (1994–95)
Text by Ottavio Rinuccini (Italian)

Flute · alto flute · 2 bass clarinets · contrabass clarinet · bassoon – 2 trombones – percussion (1
player: cymbal, wood block, 3 tabors, tambourine, vibraphone, rainstick) – harp · acoustic guitar
(amplified) – violin I · violin II · viola

15'

[see also / siehe auch: *Arianna* p. 17]

Arianna Abbandonata, Op. 58c

from Scene 3 of 'Arianna' with guitar interludes
for tenor and guitar (1994–96)
Text by Ottavio Rinuccini (Italian)

15'

ED 12608

*First performed by Philip Sheffield (tenor) and Daniel Thomas (guitar), BBC Radio 3,
10 December 1997; First live performance by Philip Sheffield (tenor) and Daniel Thomas
(guitar), United Reform Church, Muswell Hill, London, 14 November 1998*

[see also / siehe auch: *Arianna* p. 17]

Three Songs, Op. 60

for voice, clarinet in A and viola (1996)
Text by Sir James Frazer from Ovid's 'Fasti' (English)

- (i) As soon as the long-eared asses are stripped of their violets
- (ii) When the next sun before he sinks into the Western waves
- (iii) When five days later the morning star has lifted up its radiance

5'

ED 12873

*First performed by Mary Wiegold and The Composers Ensemble, Almeida Theatre, London,
14 July 1996*

3 Sonnets and 2 Fantasias, Op. 68

for counter-tenor and viol consort (2000)
Texts by Shakespeare and Robert Frost (English)

*Commissioned by Fretwork and the Cheltenham International Festival of Music, with funds
provided by The Britten-Pears Foundation and the Cheltenham Festival New Music Fund*

treble viol · 2 tenor viols · bass viol

15'

*First performed by Michael Chance (counter-tenor) and Fretwork, Pittville Pump Room as part
of the Cheltenham International Festival of Music, 1 July 2000*

from Shadow of Night, Op. 86

for counter-tenor and viol consort (2009–10)

Texts by George Chapman (English)

Commissioned by Fretwork with funds provided by The Britten-Pears Foundation

2 treble viols · 2 tenor viols · bass viol

20'

*First performed by Michael Chance (counter-tenor) and Fretwork, Kings Place, London,
17 June 2010*

To These Dark Steps / The Fathers are Watching, Op. 90

for tenor, children's choir and ensemble (2011–12)

Texts by Gabriel Levin (English)

*Commissioned by BCMG with financial assistance from Arts Council England West Midlands
and individuals through BCMG's Sound Investment scheme*

alto flute – percussion (2 players: vibraphone, xylomarimba, 2 cymbals (small and medium), crotales
(G and A flat, with bow), triangle, bell tree, tambourine with bells, side drum, 3 bongos (S. A. T.), log
drum (2 pitches), conga, amateur drum kit (2 cym., 2 drums), maracas, temple blocks, whip, guiro,
lion's roar) – guitar – strings (1 · 1 · 1 · 2 · 0)

35'

Study score ED 13557

*First performed by Christopher Gillett (tenor), the CBSO Youth Chorus and BCMG
conducted by Oliver Knussen, CBSO Centre, Birmingham, 30 September 2012*

VOICE AND ORCHESTRA / SINGSTIMME UND ORCHESTER

Four Songs from the Japanese, Op. 9

for mezzo soprano and orchestra (1959)

Texts adapted from Lafcadio Hearn's 'Gleanings in Buddha Fields' (English)

2 · 2 · 2 · 2 – 4 · 2 · 3 · 0 – percussion (1 player: side drum, bass drum, triangle, tam-tam, xylophone)
– celesta · harp – strings

9'

Vocal score ED 10725

*First performed by Rosemary Philips and the London Symphony Orchestra conducted by
Colin Davis, as part of the Cheltenham Festival, July 1960*

[see also / siehe auch: *Four Songs from the Japanese* p. 39]

Eve Dreams in Paradise, Op. 49

for mezzo soprano, tenor and orchestra (1987–88)

Text from John Milton's 'Paradise Lost' (English)

Commissioned by the Feeney Trust for the City of Birmingham Symphony Orchestra

piccolo · 2 (alto flute) · 2 · cor anglais · 2 (Eb clarinet) · bass clarinet · 2 – 4 · 2 · 2 (bass trombone) · 1 – timpani · percussion (5 players: bass drum, 3 tom-toms, suspended cymbals (high and low), tambourine, castanets, triangle, gong, xylophone, glockenspiel) – harp · chamber organ (celesta) – strings

30'

Vocal score ED 12381

First performed by Ameral Gunson (soprano), Philip Langridge (tenor) and the City of Birmingham Symphony Orchestra conducted by Simon Rattle, Birmingham Town Hall, 14 March 1989

TurmMusik / Tower Music, Op. 85

for two clarinets, brass and strings with baritone solo (2009–10)

Texts by Franz Kafka, Jakob Boehme, Friedrich Dürrenmatt and extracts from the Bible (German or English)

Commissioned by the BBC

2 clarinets (preferably in C but if unavailable in Eb) – 3 horns · 3 trumpets (3rd doubling flugelhorn in Bb) · 3 trombones (alto and 2 tenors) · tuba – strings

30'

First performed by Nigel Robson (baritone) and the BBC Philharmonic conducted by H K Gruber, BBC Studio 7, Oxford Road, Manchester, 9 June 2010

CHOIR A CAPPELLA / CHOR A CAPPELLA

Two Choruses, Op. 14

for mixed a cappella chorus (1962)

Texts by Milton and Shakespeare (English)

11'

ED 10888

First performed by the John Alldis Choir, London, November 1962

Two Imitations of Baudelaire, Op. 47

for mixed a cappella chorus (1985)

Text by Robert Lowell (English)

12'

ED 12282

'Meditation' first performed by the BBC Singers, conducted by John Alldis, 1985 Southampton New Music Week; First complete performance by the BBC Singers, conducted by John Poole, St John's Smith Square, London, 29 June 1987

Carol for St. Steven

for mixed chorus (1989)

Text from W. Sandy's Christmas Carol, adapted by the composer (English)

4'

ED 13017

Written for the Choir of King's College Chapel, Cambridge, and first performed by them on 24 December 1989

Cori di Pescatori, Op. 58b

Four madrigals for five male voices from the opera 'Arianna' (1994–95)

Texts by Ottavio Rinuccini (Italian)

- (i) Stampa il ciel (ATTB)
- (ii) Avventurose genti (ATTBarB)
- (iii) Misera giovinetta (ATTBar)
- (iv) Su L'orride paludi (ATTBarB)

12'

ED 12609

[see also / siehe auch: *Arianna* p. 17 and *Arianna Abandonata* p. 42]

Cities and Thrones and Powers, Op. 88

choral song with keyboard (2011)

Text by Rudyard Kipling (English)

Commissioned by The Choirbook Trust for inclusion in The Choirbook for the Queen, published to celebrate the Diamond Jubilee of Her Majesty the Queen in 2012

3'

ED 13456

First performed by King's College Choir conducted by Stephen Cleobury, King's College, Cambridge, 29 February 2012

Virtutes

A cycle of nine songs and melodramas for speaker, mixed chorus and instrumentalists (1963)
Texts by Francis Bacon, Thomas Campion, Thomas Dekker, William Blake, Robert Southwell, Samuel Daniel, George Herbert and John Milton, compiled by Gordon Humphreys (English)

Commissioned by the Countess of Munster Musical Trust for the opening of the Trust Centre and New Music School at King Edward's School

2 clarinets (ad lib.) – timpani · percussion (1 player: side drum, bass drum, cymbal, suspended cymbal, tambourine, triangle, xylophone, 2 glockenspiels) – 2 pianos · organ – cello (ad lib.)

30'

ED 10858-10868

First performed by pupils of King Edward's School, Whitley, Surrey, 29 May 1963

Five Poems and an Epigram of William Blake, Op. 17

for mixed chorus and trumpet (1964)

Text by William Blake (English)

Commissioned by the City of London Festival

12'

Performing score ED 10891

First performed by the John Alldis Choir, City of London Festival, 14 July 1964

Psalms IV, Op. 38a

for soprano, alto, female chorus, viola solo and organ (1976)

Text: traditional (Latin)

Commissioned by the City Arts Trust

17'

Performing score ED 11402

First public performance by Honor Sheppard (soprano), Paul Esswood (counter-tenor), Rusen Gunes (viola), Charles Spinks (organ) and the Leeds Festival Chorus conducted by the composer, City of London Festival, 8 July 1976

The Death of Moses, Op. 53

for five soloists (soprano, contralto or male alto, tenor, baritone, bass), chorus (SATB), children's chorus (or semi-chorus of sopranos and altos) and thirteen instrumentalists (1991–92)

Text from traditional Jewish poetry adapted and translated by John Hollander (English)

Commissioned by The John S. Cohen Foundation in celebration of its Silver Jubilee, 1990

flute (piccolo) · alto flute · 2 soprano saxophones – 2 tenor trombones · bass trombone – percussion
(2 players: timpani, suspended cymbal (medium), tam-tam, 2 Chinese gongs (high and medium),
1 gong (low), marimba, vibraphone, tubular bells, 3 anvils (high, medium and low)) – harp ·
2 electric organs (celesta) or sampler (AKAI S1000) · bass guitar

55'

Vocal score ED 12427 · Organ samples, programmed by Paul Arditti, available on hire

First performed by Sarah Leonard (soprano), Michael Chance (male alto), Nigel Robson (tenor), the New London Children's Choir, the Monteverdi Choir and the English Baroque Soloists conducted by John Eliot Gardiner, Seville Cathedral, Spain, 31 July 1992

I said, I will take heed (Psalm 39), Op. 56

for double chorus and wind ensemble (1992–93)

Text from Psalm 39 (English)

Commissioned by the Netherlands Wind Ensemble with funds provided by the Arts Council of Great Britain

2 oboes · 2 bassett horns · 2 bassoons · contrabassoon – 2 trombones (tenor / bass)

15'

ED 13024

First performed by the Netherlands Chamber Choir and the Netherlands Wind Ensemble conducted by John Alldis, Paradiso, Amsterdam, Netherlands, 14 May 1993

Broken Psalm, Op. 84

for SATB chorus and organ (2009)

Text extracts from Psalms 139, 42 and 75 (English)

Written to mark the 800th Anniversary of the University of Cambridge

8'

ED 13289

First performed by Caius College Choir, conducted by Geoffrey Webber, St John's College Chapel, as part of the Cambridge Music Festival, 22 November 2009

Babylon the Great is Fallen, Op. 40

for chorus and orchestra (1979)

Texts from the Bible (Revelation 18.2, Judges 6.36, Luke 18.31, Mark 13.18) (Latin and English)

Commissioned by the BBC for the 50th Anniversary of the BBC Symphony Chorus

3 (2 piccolos) · 2 · cor anglais · 3 (Eb and bass clarinet) · 2 · contrabassoon – 4 · 3 · 3 · 0 – timpani ·
percussion (3 players: side drum, bass drum, tom-toms, cymbals, suspended cymbal, triangle, tam-
tam, 2 Chinese gongs, xylophone, vibraphone, glockenspiel, 6 crotales, lion's roar) – 2 pianos –
strings

45'

*First performed by the BBC Symphony Chorus and Orchestra conducted by Michael Gielen,
Royal Festival Hall, London, 12 December 1979*

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The Music of Alexander Goehr: Interviews and Articles

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Schott, London 1980

New Sounds, New Personalities: British Composers of the 1980's

Paul Griffiths (ed.)
Faber & Faber, London 1985

The Composer and His Idea of Theory: A Dialogue

Alexander Goehr and Christopher Wintle
Music Analysis, 1992, Volume 11 No. 2/3

... an Analytical Offering (A.G. 1992).... On Goehr's Homage to Bach

Derrick Puffett
Music Analysis, 1992, Volume 11 No. 2/3

Alexander Goehr: A Checklist of his Writings and Broadcast Talks

Neil Boynton
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Composer to Composer: Conversations about Contemporary Music

Andrew Ford
Allen & Unwin, London 1993

Finding the Key: Collected Essays and Lectures

Alexander Goehr
Faber & Faber, London 1998

Sing Ariel: Essays and Thoughts for Alexander Goehr's 70th Birthday

Alison Latham (ed.)
Ashgate Publishing, Aldershot 2003

Alexander Goehr: "Fings ain't wot they used t'be"

Werner Grünzweig (ed.)
Archiv der Akademie der Künste, Berlin 2012

DISCOGRAPHY / DISKOGRAPHIE

... a musical offering (J.S.B. 1985) ... Op. 46

London Sinfonietta
Oliver Knussen, conductor
NMC (NMC D095)

Arianna, Op. 58

Ruby Philogene · Angela Hickey
Juliette Schiemann · Lawrence Zazzo
Philip Sheffield · Stephen Rooke
Andrew Hewitt · Jeremy Huw Williams
The Arianna Ensemble
William Lacey, conductor
NMC (NMC D054)

Behold the Sun, - Concert Aria, Op. 44a -

Jeanine Thames, soprano
London Sinfonietta
Oliver Knussen, conductor
NMC (NMC D095)

Carol for St. Steven

Choir of Kings' College, Cambridge
Stephen Cleobury, conductor
EMI Classics (558 0702)

Colossos or Panic, Op. 55

BBC Symphony Orchestra
Oliver Knussen, conductor
NMC (NMC D165)

The Death of Moses, Op. 53

Michael Chance · Stephen
Richardson · Sarah Leonard
Cambridge University Musical Society Chorus
and Instrumental Ensemble
Stephen Cleobury, conductor
NMC (NMC D096)

The Deluge, Op. 7

Claire Booth, soprano
Hilary Summers, contralto
Birmingham Contemporary Music Group
Oliver Knussen, conductor
NMC (NMC D165)

Little Symphony, Op. 15

London Symphony Orchestra
Norman del Mar, conductor
Lyrita (SRCD.264)

ASKO Ensemble & Schönberg Ensemble

Oliver Knussen, conductor
NMC (NMC D165)

Lyric Pieces, Op. 35

London Sinfonietta
Oliver Knussen, conductor
NMC (NMC D095)

Marching to Carcassonne, Op. 74

Peter Serkin, piano
BBC Symphony Orchestra
Oliver Knussen, conductor
Naxos (8.573052)

Metamorphosis/Dance, Op. 36

Royal Liverpool Philharmonic Orchestra
David Atherton, conductor
NMC (NMC D095)

The Mouse Metamorphosed into a Maid, Op. 54

Lucy Shelton, soprano
NMC (NMC D096)

Nonomiya, Op. 27

Elisabeth Klein, piano
Classico (classcd 270)

2 notes for Olly

London Sinfonietta
George Benjamin, conductor
London Sinfonietta (SINF CD1-2004)

Pastorals, Op. 19

BBC Symphony Orchestra
Oliver Knussen, conductor
Naxos (8.573052)

Dramatic Madrigal 'Il Combattimento di Tancredi e Clorinda' by Monteverdi, Op. 28

Roger Heaton, clarinet
Clarinet Classics (CC0019)

Les Sacqueboutiers
Flora (Flora 1709)

Piano Concerto

Peter Serkin, piano
London Sinfonietta
Oliver Knussen, conductor
NMC (NMC DO23)

Piano Quintet

Daniel Becker, piano
Elias Quartet
Meridian Records (CDE 84562)

Piano Trio, Op. 20

Orion Trio
Lyrita (SRCD.264)

Daniel Becker, piano
Ning Kam, violin
Thomas Carrol, cello
Meridian Records (CDE 84562)

**Romanza for Cello and Orchestra
Op. 24**

Moray Welsh, cello
Royal Liverpool Philharmonic Orchestra
David Atherton, conductor
NMC (NMC D095)

Sinfonia, Op. 42

London Sinfonietta
Oliver Knussen, conductor
NMC (NMC D095)

Sing, Ariel, Op. 51

Lucy Shelton, principal soprano
Eileen Hulse, Sarah Leonard, sopranos
Instrumental Ensemble
Oliver Knussen, conductor
NMC (NMC D096)

Sonata for Cello and Piano, Op. 45

Alexander Baillie, cello
Andrew Ball, piano
NMC (NMC DO19)

Paul Watkins, cello
Huw Watkins, piano
Nimbus (NI 5699)

String Quartet No. 2, Op. 23

Allegri String Quartet
Lyrita (SRCD.264)

Suite for violin and piano, Op. 70

Ning Kam, violin
Daniel Becker, piano
Meridian Records (CDE 84562)

**'Sumer is Icumen in'
from Still Lands**

BBC Symphony Orchestra
Jac van Steen, conductor
NMC (NMC D062)

Symmetry Disorders Reach, Op. 73

Huw Watkins, piano
WERGO (WER-66922)

Symphony in One Movement, Op. 29

BBC Scottish Symphony Orchestra
Richard Bernas, conductor
NMC (NMC DO23)

Three Pieces for piano, Op. 18

Daniel Becker, piano
Meridian Records (CDE 84562)

Violin Concerto Op. 13

Manoug Parikian, violin
Royal Philharmonic Orchestra
Norman del Mar, conductor
EMI Classics (586 1892)

When Adam Fell Op. 89

BBC Symphony Orchestra
Oliver Knussen, conductor
Naxos (8.573052)

CHRONOLOGICAL LIST OF WORKS /

CHRONOLOGISCHES WERKLISTE

- Songs of Babel** Op. 1 [1951] (manuscript)
Sonata for piano Op. 2 [1951–52]
Fantasias for clarinet and piano Op. 3 [1954]
Fantasia for orchestra Op. 4 [1953–54, rev. 59]
String Quartet No. 1 Op. 5 [1956–57, rev. 88]
Capriccio for piano Op. 6 [1957]
The Deluge for soprano, contralto soli and ensemble Op. 7 [1957–58]
La Belle Dame Sans Merci Ballet in one act [1958] (currently withdrawn)
Variations for flute and piano Op. 8 [1958]
Four Songs from the Japanese for high voice and piano or orchestra Op. 9 [1959]
Sutter's Gold Cantata for bass solo, chorus and orchestra Op. 10 [1959–60]
 (currently withdrawn)
Suite for six instruments Op. 11 [1961]
Hecuba's Lament for orchestra Op. 12 [1959–61]
Concerto for violin and orchestra Op. 13 [1961–62]
A Little Cantata of Proverbs [1962] (Novello)
Two Choruses for mixed a cappella chorus Op. 14 [1962]
Virtutes for speaker, mixed chorus and instrumentalists [1963]
Little Symphony for small orchestra Op. 15 [1963]
Little Music for Strings Op. 16 [1963]
In Theresienstadt for voice and piano [1962–64]
Five Poems and an Epigram of William Blake for mixed chorus and trumpet
 Op. 17 [1964]
Three Pieces for piano Op. 18 [1964]
Pastorals for orchestra Op. 19 [1965]
Piano Trio Op. 20 [1966]
Arden muss Sterben Opera in three acts Op. 21 [1966]
Three Pieces from Arden Must Die for wind band, harp and percussion Op. 21a
 [1967]
Warngedichte for low voice and piano Op. 22 [1967]
String Quartet No. 2 Op. 23 [1967]
Romanza for cello and orchestra Op. 24 [1968]
Naboth's Vineyard from Music Theatre Triptych Op. 25 [1968]
Konzertstück for piano and orchestra Op. 26 [1969]
Nonomiya for piano Op. 27 [1969]
Paraphrase for clarinet Op. 28 [1969]
Symphony in One Movement Op. 29 [1970]
Shadowplay from Music Theatre Triptych Op. 30 [1970]
Sonata about Jerusalem from Music Theatre Triptych Op. 31 [1970]
Concerto for Eleven Op. 32 [1970]
Concerto for piano and orchestra Op. 33 [1972]
-

Metamorphosis/Dance for orchestra Op. 36 [1973–74]
Chaconne for Wind Op. 34 [1974]
Lyric Pieces for wind instruments and double bass Op. 35 [1974]
String Quartet No. 3 Op. 37 [1975–76]
Psalm IV for soprano, alto, female chorus, viola and organ Op. 38a [1976]
Fugue on the notes of the Fourth Psalm for string orchestra Op. 38b [1976]
Romanza on the notes of the Fourth Psalm for string orchestra Op. 38c [1977]
Prelude and Fugue for three clarinets Op. 39 [1978]
Chaconne for Organ Op. 34a [1979]
Babylon the Great is Fallen for chorus and orchestra Op. 40 [1979]
Das Gesetz der Quadrille for voice and piano Op. 41 [1979]
Sinfonia for orchestra Op. 42 [1979]
Deux Etudes for orchestra Op. 43 [1980–81]
Behold the Sun Opera in three acts Op. 44 [1981–84]
Behold the Sun Aria for soprano & instrumental ensemble Op. 44a [1981–84]
Sonata for cello and piano Op. 45 [1984]
... a musical offering (J.S.B. 1985) ... for 14 players Op. 46 [1984]
Two Imitations of Baudelaire for mixed chorus & cappella Op. 47 [1985]
Symphony with Chaconne for orchestra Op. 48 [1985–86]
Eve Dreams in Paradise for mezzo soprano, tenor & orchestra Op. 49 [1987–88]
Carol for St. Steven for mixed chorus [1989]
Sing, Ariel for mezzo soprano, five players and two sopranos Op. 51 [1989–90]
String Quartet No. 4 Op. 52 [1990]
Still Lands for small orchestra [1988–90]
Variations on Bach's Sarabande for wind instruments and timpani [1990]
... in real time for piano Op. 50 [1988–91]
The Mouse Metamorphosed into a Maid for unaccompanied voice Op. 54 [1991]
The Death of Moses for soloists, choruses & 13 players Op. 53 [1991–92]
Colossos or Panic for orchestra Op. 55 [1991–92]
I said, I will take heed (Psalm 39) for chorus & wind ensemble Op. 56 [1992–93]
Cambridge Hocket for four horns and orchestra Op. 57 [1993]
Arianna Lost opera by Monteverdi in 8 scenes Op. 58 [1994–95]
Lamento of "Arianna" for soprano and ensemble Op. 58a [1994–95]
Cori di Pescatori four madrigals for five male voices Op. 58b [1994–95]
Arianna Abbandonata for tenor and guitar Op. 58c [1994–95]
Uninterrupted Movement for cellos Op. 59 [1995]
Three Songs for voice, clarinet and viola Op. 60 [1996]
Schlussgesang for viola and chamber orchestra Op. 61 [1996]
Quintet "Five Objects Darkly" for five players Op. 62 [1996]
Idées fixes Sonata for 13 Op. 63 [1997]
Sur terre, en l'air Three pieces for viola and piano Op. 64 [1997]
Kantan and Damask Drum Japanese Opera Op. 67 [1997–98]
"... kein Gedanke, nur ruhiger Schlaf" for chamber ensemble Op. 61a [1998]
Duos Duo for violin and viola(s) Op. 66 [1998]
3 Sonnets and 2 Fantasias counter-tenor and violconsort Op. 68 [2000]

Piano Quintet Op. 69 [2000]
Suite for violin and piano Op. 70 [2000]
... second musical offering (GFH 2001) for orchestra Op. 71 [2001–02]
... around Stravinsky for violin and wind quartet Op. 72 [2002]
Symmetry Disorders Reach for solo piano Op. 73 [2002]
2 notes only for Ollie... for 11 players [2002]
Marching to Carcassonne Serenade for piano and 12 instruments Op. 74 [2002]
Adagio (Autoporträt) for orchestra Op. 75 [2003]
Ariel, Sing for solo flute [2003]
Composition of A's and G's for solo soprano saxophone [2004]
Dark Days for low voice and piano Op. 76 [2004]
Fantasie for cello and piano Op. 77 [2005]
Marching to Carcassonne for piano and chamber orchestra Op. 74a [2005]
Broken Lute for solo violin Op. 78 [2006]
Ulysses' admonition to Achilles for baritone and piano [2006]
Quintet for clarinet and strings Op. 79 [2007]
Broken Lute for alto flute, oboe and strings Op. 78a [2007–08]
Since Brass, nor Stone ... Fantasy for string quartet and percussion Op. 80 [2008]
manere duo for clarinet and violin Op. 81 [2008]
Overture for ensemble Op. 82 [2008]
Promised End opera in 24 preludes (scenes) Op. 83 [2008–09]
Broken Psalm for SATB chorus and organ Op. 84 [2009]
TurmMusik / Tower Music for two clarinets, brass and strings with baritone solo Op. 85 [2009–10]
from Shadow of Night for counter-tenor and viol consort Op. 86 [2009–10]
Hymn to Night for viola with piano accompaniment Op. 87 [2010]
Cities and Thrones and Powers for SATB choir and keyboard Op. 88 [2011]
When Adam Fell / Durch Adams Fall for orchestra Op. 89 [2010–11]
To These Dark Steps for tenor, children's choir and ensemble Op. 90 [2011–12]
Largo Siciliano for violin, horn and piano Op. 91 [2012]
Pomfret. The Dungeon of the Castle for baritone and piano Op. 92 [2012]

ALPHABETICAL INDEX OF WORKS / ALPHABETISCHES WERKVERZEICHNIS

A Little Cantata of Proverbs (1962) (Novello)	
... a musical offering (J.S.B. 1985) ... for 14 players	39
Adagio (Autoporträt) for orchestra	24
Almost a Fugue for two pianos	34
Arden muss Sterben Opera in three acts	15
Arianna Lost opera by Monteverdi in 8 scenes	17
Arianna Abbandonata for tenor and guitar	46
Ariel, Sing for solo flute	34
... around Stravinsky for violin and wind quartet	37
Babylon the Great is Fallen for chorus and orchestra	52
Behold the Sun Opera in three acts	16
Behold the Sun Concert aria for soprano and instrumental ensemble	45
Broken Lute for solo violin	34
Broken Lute for alto flute, oboe and strings	25
Broken Psalm for SATB chorus and organ	51
Cambridge Hocket for four horns and orchestra	28
Capriccio for piano	31
Carol for St. Steven for mixed chorus	49
Cities and Thrones and Powers for choir and keyboard	49
Chaconne for Organ	32
Chaconne for Wind	39
Colossos or Panic for orchestra	23
Composition of A's and G's for solo soprano saxophone	34
Concerto for violin and orchestra	27
Concerto for Eleven	38
Concerto for piano and orchestra	28
Cori di Pescatori four madrigals for five male voices	49
Damask Drum from Kantan and Damask Drum	18
Dark Days for low voice and piano	44
Das Gesetz der Quadrille for voice and piano	44
The Death of Moses for soloists, chorus, children's chorus and 13 players	51
The Deluge for soprano, contralto soli and ensemble	45
Deux Etudes for orchestra	22
Duos Duo for violin and viola(s)	37
Eve Dreams in Paradise for mezzo soprano, tenor and orchestra	48
Fantasia for orchestra	21
Fantasias for clarinet and piano	31
Fantasia for cello and piano	34
Five Poems and an Epigram of William Blake for mixed chorus and trumpet	50
Four Songs from the Japanese for mezzo soprano and piano	43
Four Songs from the Japanese for mezzo soprano and orchestra	47

from Shadow of Night for counter-tenor and viol consort	47
Fugue on the notes of the Fourth Psalm for string orchestra	26
Hecuba's Lament for orchestra	21
Hymn to Night for viola with piano accompaniment	35
Idées fixes Sonata for 13	40
I said, I will take heed (Psalm 39) for double chorus and wind ensemble	51
... in real time for piano	33
In Theresienstadt for voice and piano	43
Kantan and Damask Drum Japanese Opera	
i) Kantan	18
ii) Damask Drum	18
iii) followed by a folkplay (Kyogen) (Un) fair Exchange	19
"... kein Gedanke, nur ruhiger Schlaf" for chamber ensemble	40
Konzertstück for piano and orchestra	28
La Belle Dame Sans Merci Ballet in one act (currently withdrawn)	
Lamento of "Arianna" for soprano and ensemble	46
Largo Siciliano for violin, horn and piano	38
Little Music for Strings	26
Little Symphony for small orchestra	24
Lyric Pieces for wind instruments and double bass	39
manere duo for clarinet and violin	35
Marching to Carcassonne Serenade for piano and 12 instruments	41
Marching to Carcassonne Serenade for piano and chamber orchestra	29
Metamorphosis/Dance for orchestra	22
The Mouse Metamorphosed into a Maid for unaccompanied voice	43
To These Dark Steps for tenor, children's choir and ensemble	47
Music Theatre Triptych	
i) Naboth's Vineyard	15
ii) Shadowplay	16
iii) Sonata about Jerusalem	16
Naboth's Vineyard from Music Theatre Triptych	15
Nonomiya for piano	32
2 notes only for Ollie... for 11 players	41
Overture for ensemble	41
Paraphrase for clarinet	32
Pastorals for orchestra	21
Piano Quintet	37
Piano Trio	35
Pomfret. The Dungeon of the Castle for baritone and piano.	44
Prelude and Fugue for three clarinets	32
Promised End opera in 24 preludes (scenes)	19
Psalm IV for soprano, alto, female chorus, viola and organ	50
Quintet for clarinet and strings	37
Quintet "Five Objects Darkly" for five players	36
Romanza for cello and orchestra	27

Romanza on the notes of the Fourth Psalm for string orchestra	26
Schlussgesang for viola and chamber orchestra	29
... second musical offering (GFH 2001) for orchestra	23
Shadowplay from Music Theatre Triptych	16
Since Brass, nor Stone ... Fantasy for string quartet and percussion	38
Sinfonia for orchestra	25
Sing, Ariel for mezzo soprano, five players and two sopranos	45
Sonata for cello and piano	32
Sonata for piano	31
Sonata about Jerusalem from Music Theatre Triptych	16
Songs of Babel Op. 1 [1951] (manuscript)	
3 Sonnets and 2 Fantasias counter-tenor and viol consort	46
Still Lands for small orchestra	25
String Quartet No. 1	35
String Quartet No. 2	36
String Quartet No. 3	36
String Quartet No. 4	36
Suite for six instruments	38
Suite for violin and piano	33
Sur terre, en l'air Three pieces for viola and piano	33
Sutter's Gold Cantata for bass solo, chorus and orchestra (currently withdrawn)	
Symmetry Disorders Reach for solo piano	33
Symphony in One Movement for orchestra	22
Symphony with Chaconne for orchestra	23
Three Pieces for piano	31
Three Pieces from Arden Must Die for wind band, harp and percussion	27
Three Songs for voice, clarinet and viola	46
TurnMusik / Tower Music for baritone, two clarinets, brass and strings	48
Two Choruses for mixed a cappella chorus	48
Two Imitations of Baudelaire for mixed chorus a cappella	49
Ulysses' admonition to Achilles for baritone and piano	44
(Un)fair Exchange from Kantan and Damask Drum	19
Uninterrupted Movement for cellos	40
Variations for flute and piano	31
Variations on Bach's Sarabande for wind instruments and timpani	39
Virtutes for speaker, mixed chorus and instrumentalists	50
Wanngedichte for low voice and piano	43
When Adam Fell / Durch Adams Fall for orchestra	24