



Brian
Ferneyhough

Contemporary

Brian Ferneyhough



Brian Ferneyhough is widely recognized as one of today's foremost living composers. Since the mid-1970s, when he first gained widespread international recognition, his music has earned him an enviable reputation as one of the most influential creative personalities and significant musical thinkers on the contemporary scene.

Ferneyhough was born in Coventry on 16 January 1943. His early musical experiences occurred in the informal context of local music-making in his native city. Later, he enrolled at the Birmingham School of Music, and then at the Royal Academy of Music, London, where he studied briefly under Lennox Berkeley. In 1968, following the award of the Mendelssohn Scholarship, he went to Amsterdam to study with Ton de Leeuw, and the following year a further scholarship allowed him to pursue his studies with Klaus Huber at the Basel Conservatoire. During this early period, his work began to attract attention, being awarded prizes in three successive years at the Gaudeamus Composers' Competition (1968-70). Two years later *Firecycle Beta* was given an honourable mention (second place) by the Italian section of the ISCM, which also awarded Ferneyhough a special prize in 1974 for *Time and Motion Study III* as the best work submitted in all categories. In the same year, the performance of several of his works at the Royan Festival established Ferneyhough as one of the most brilliant and controversial figures of a new generation of composers.

By then, Ferneyhough had discovered a parallel vocation as a teacher of composition. Thanks to Klaus Huber's enduring support, he was appointed onto the teaching staff of the Freiburger Musikhochschule in 1973, remaining there until 1986. Following his move to the United States in 1987 he has taught at the University of California at San Diego (1987-1999) and most recently Stanford University, where he is William H. Bonsall Professor in Music. Alongside these permanent appointments, he has been associated with the most prestigious teaching institutions and international summer schools for contemporary music. From 1984 to 1996 he was Composition Course Co-ordinator at the biennial Darmstädter Ferienkurse für Neue Musik, and from 1990 principal teacher at the annual Composition Course of the Fondation Royaumont. He has held Guest Professorships at the Royal Conservatoire, Stockholm, the California Institute of the Arts and the University of Chicago, and a Guest Professorship at Harvard University in 2007-8. In addition, he has given guest lectures and master-classes at the Civica Scuola di Milano, the Conservatoire National Supérieur de Musique de Paris, the Universities of Oxford, Cambridge, and Durham, and at several North American universities and colleges. The fruits of the more formal lectures have appeared, alongside interviews and texts that have their origins in more personally motivated analyses and stock-takings, in his *Collected Writings* (Harwood Academic Press, 1995). Goldsmiths College, University of London awarded him an honorary doctorate in 2012.

Ferneyhough's work has been performed and featured at the major festivals of contemporary music, including Akiyoshidai, Brussels, Darmstadt, Donaueschingen, Glasgow, Holland, Huddersfield, ISCM, La Rochelle, London (Almeida), Milan, Middelburg, Paris (Festival d'Automne), Royan, Salzburg, Strasbourg, Venice, Warsaw and Zurich, and he has been the recipient of several professional and honorific distinctions. In 1984 he was made Chevalier de l'Ordre des Arts et des Lettres. He has since been named a member of the Berlin Akademie der Künste, the Bayerische Akademie der Schönen Künste and a Fellow of the Royal Academy of Music. Most recently, he has been awarded the Ernst von Siemens Music Prize for 2007. A BBC Total Immersion event was dedicated to the composer in 2011, with the resultant performance of *La Terre est un Homme* subsequently released on disc by NMC Recordings.

Ferneyhough's output is remarkable as much for its rigorous reflection on the nature and deployment of musical material as for the diversity of its influences and references: philosophy, certainly, as well as literature and painting; but also science fiction, alchemy, and mysticism. This more speculative facet of Ferneyhough's inspiration is sometimes lost sight of, but it is evident as early as *Transit* (1972-5) for large ensemble and voices, and as recently as the opera *Shadowtime*, (1999-2004), whose overtly philosophical bent is deliberately undermined by equally strong impulses in the direction of irrationality and transcendentalism.

An abiding concern with transcendence is at the heart of Ferneyhough's music, and helps explain those aspects that are often regarded as wilfully difficult and impenetrable. It colours his own attitude to the act of composing: the grids and sieves that inform his technique are as many constraints through which 'creative volition' must pass in order to surpass itself. The same is true of his performers, who are called upon to wrest themselves free, Houdini-like, of the shackles of the composer's devising: the title of Ferneyhough's multi-movement *Carceri d'Invenzione cycle* (1981-6) is a deliberate pun, meaning both 'imaginary prisons' and 'prisons of invention', just as Giambattista

Piranesi's eponymous etchings of dungeons, with their multiple vanishing points, often hint at the possibility of escape. The solo pieces from the mid-70s - *Unity Capsule* for flute (1976), *Time and Motion Study I and II* for bass clarinet and cello (1974 and 1977) - each deal with this question, even when escape is ultimately denied (as in the 'cello piece, perhaps the most pessimistic work in all of Ferneyhough's output).

Alongside idiosyncratic pieces like these stands the magnificent series of string quartets and punctuates each decade of Ferneyhough's career from the 1960s onwards. An early *First String Quartet* has long since been withdrawn, its place taken by the *Sonatas for String Quartet* (1967). The apollonian *Second Quartet* (1980) remains one of Ferneyhough's best known pieces, while its darker, inscrutable successor (1987) seems to turn the material of the *Second* inside-out. In addition to the named series are the occasional pieces *Adagissimo* (1983), *Exordium* (2008), and *Silentium* (2013), which uses a plainchant as its basis, and the four *Dum transisset* settings (2007) based on works for viol consort by the Elizabethan composer Christopher Tye. This recent interest in borrowing material from past composers and repertoires (which also pervades *Shadowtime*) is pre-figured by the *Fourth Quartet* with soprano (1989-90), whose scoring deliberately invokes Schoenberg, as does the *String Trio* (1995), which stands comparison with the quartet series for ambition and rhetorical eloquence. The *Fifth* (2006) and *Sixth Quartets* (2010) each inhabit sharply contrasted worlds, utterly different from what has preceded them. The latter continues Ferneyhough's recent investigations into large-scale works composed of fragments, begun with *Les Froissements d'Ailes de Gabriel* from *Shadowtime*, continued with Ferneyhough's second orchestral piece, *Plötzlichkeit* (2007), and latterly the mixed sextet *Liber scintillarum*, and *Finis terrae* (both 2012), whose ensemble layout, including vocal sextet, recalls that of *Transit. Umbrations*, a collection of works once again recalling Christopher Tye, premiered in 2017 with Ensemble Modern and the Arditti Quartet, draws pieces written between 2001 and 2017.

These most recent departures in his work testify to Ferneyhough's ability to re-invent himself at an age when many might be tempted merely to consolidate past successes. Transcendence, again: if Ferneyhough's music has a positive message beyond its unflinching exploration of the complexities of mind and of Geist, it is surely this.

© Fabrice Fitch

For further information:

Leipzig

C. F. Peters Ltd. & Co. KG

Talstrasse 10

D-04103 Leipzig

Deutschland

☎ +49 (0) 341 9897 9231

✉ stefan.conradi@editionpeters.com

London

Peters Edition Ltd

2–6 Baches Street

London N1 6DN

UK

☎ +44 (0) 20 7553 4034

✉ james.joslin@editionpeters.com

New York

C. F. Peters Corporation

70–30 80th Street

Glendale NY 11385

USA

☎ + (1) 718 416 7800

✉ gene.caprioglio@editionpeters.com

Solos

Bone Alphabet (1991) 11 minutes

Solo Percussion

First performed February 1992, University of California, San Diego, Steve Schick

CD recordings on Etcetera KTC1026 and Newport Classics NPD85566

Performing score EP 7389

Carceri d'Invenzione IIb (1984) 10 minutes

Solo Flute

First performed November 1985, New York, Roberto Fabbriciani

CD recording on PILZ/ARTS 447167-2

Performing score EP 7292b/c

Carceri d'Invenzione IIc (1987) 9 minutes 40 seconds

Solo Flute and pre-recorded Tape

First performed April 1988, Hannover, Carin Levine

Performing score EP 7292b/c. Tape available on hire

Cassandra's Dream Song (1970) 10 minutes

Solo Flute

First performed March 1974, Royan Festival, Pierre-Yves Artaud

CD recording on Neuma 450-72 and Sforzando Records

Performing score EP 7197

Epigrams (1966) 7 minutes

Solo Piano

First performed February 1967, Society for the Promotion of New Music, London, John McCabe

Performing score EP 7122

In nomine (2017) 6 minutes

Solo Cello

Part 5 of *Umbrations*

Commissioned by Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, Huddersfield Contemporary Music Festival and Wien Modern

First performed by Lucas Fels at Wittener Tage für Neue Kammermusik on 5 May 2017

EP 73030

Intermedio alla ciaccona (1986) 7 minutes 30 seconds

Solo Violin

Part 3 of the *Carceri d'Invenzione* Cycle

Commissioned by South West German Radio

First performed October 1986, Donaueschingen Music Days, Irvine Arditti

CD recordings on Etcetera KTC1070 and Montaigne/Auvidis MO789003

Performing score EP 7346

Kurze Schatten II (1983-89) 14 minutes

Solo Guitar

Commissioned by Curo Ltd (Sweden)

First performed February 1990, Salle Patino, Geneva, Magnus Andersson

CD recordings on Etcetera KTC1206 and Montaigne/Auvidis MO782029

Performing score EP 7311

Lemma-Icon-Epigram (1981) 14 minutes

Solo Piano

Commissioned by Venice Biennale

First performed June 1981, La Rochelle Festival, Massimiliano Damerini

CD recordings on Arts 47216-2 and PNM 28

Performing score EP 7233

Mnemosyne (1986) 10 minutes 30 seconds

Bass Flute and pre-recorded Tape

Part 7 of the *Carceri d'Invenzione* Cycle

Commissioned by South West German Radio

First performed October 1986, Donaueschingen Music Days, Roberto Fabbriciani

Performing score EP 7347. Tape available on hire

Version for 9 Bass Flutes also available on hire

Opus Contra Naturam (2000) 13 minutes

Solo Piano

Commissioned by the Flanders Festival Flemish-Brabant (Leuven, Belgium), Ian Pace and Henrietta Brougham

First performed October 2000, Flanders Festival, Ian Pace

Performing score EP 7606

Quirl - Study in Self-Similar Rhythms (2011-13)

Solo Piano

Composed at the request of, and dedicated to, Nicholas Hodges.

First performed 7 February 2014, Theaterhaus Stuttgart, as part of the ECLAT Festival Neue Musik Stuttgart,

Nicholas Hodges. Broadcast live on SWR2.

Performing score EP 72457

Sieben Sterne (1970) 15 minutes

Organ and 2 assistants

Commissioned by Radio Berne

First performed March 1974, Royan Festival, Bernard Focroulle

CD recording on Nimbus NI5580/1

Performing score EP 7217

Sisyphus Redux (2010) 8 minutes

Solo Alto Flute

First performed April 2011, Festival Musica Viva, Carin Levine

Performing score EP 72065

Superscriptio (1981) 5 minutes

Solo Piccolo

Part 1 of the *Carceri d'Invenzione* Cycle

First performed September 1982, Venice Biennale, Roberto Fabbriciani

CD recordings on Accord ACC205772 and Etcetera KTC 1070

Study score EP 7289. Performing score EP 7289a

Three Pieces for Piano (1966–67) 15 minutes

Solo Piano

First performed 1968, Purcell Room, London, Philip Pilkington

Performing score EP 7121

Time and Motion Study I (1971–77) 9 minutes

Solo Bass Clarinet

First performed March 1977, Royan Festival, Harry Sparnaay

CD recordings on Etcetera KTC 1206, Fylkingen FYCD1001 and Attacca Babel 8945-1

Performing score EP 7216

Time and Motion Study II (1973–76) 17–24 minutes

Solo Cello with delay tapes, modulation and extensive amplification (3 assistants)

Commissioned by the Music Credit Committee Basel

First performed October 1977, Donaueschingen Music Days, Werner Taube

CD recording on Etcetera KTC1206

Performing score EP 7223

Trittico per G.S. (1989) 8 minutes 30 seconds

Solo Double Bass

Commissioned by Stefano Scodanibbio

First performed March 1990, Zaal De Unie, Rotterdam, Stefano Scodanibbio

CD recording on Montaigne/Auvidis MO782029

Performing score EP 7361

Unity Capsule (1975–76) 14 minutes

Solo Flute

First performed March 1976, Royan Festival, Pierre-Yves Artaud

CD recordings on Etcetera KTC 1206 and Vox Australis VAST007-2

Performing score EP 7144

Unsichtbare Farben (1997–99) 11 minutes

Solo Violin

First performed April 1999, Witten New Music Days, Irvine Arditti

Commissioned by West German Radio

Performing score EP 7536

Duos**Coloratura** (1966) 7 minutes

Oboe and Piano

First performed 1972, Wezikon, Zürich, Heinz Holliger and Klara Körmendi

Performing score EP 7123

Fanfare for Klaus Huber (1987) 55 seconds

Two Percussionists

First performed December 1989, Musikhochschule, Freiburg, Ensemble Recherche

Performing score EP 7426 available on hire

Four Miniatures (1965) 6 minutes 30 seconds

Flute and Piano

First performed 1971, Basel Conservatoire

Performing score EP 7117 (2 copies required for performance)

Lawdes Deo (2017) 3 minutes

Pf, Perc

Part 4 of *Umbrations*

Commissioned by Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, Huddersfield Contemporary Music Festival and Wien Modern

First performed by Ensemble Modern at Wittener Tage für Neue Kammermusik on 5 May 2017

EP 73027

No Time (At All) (2004)

Two Guitars

Study Score EP 7789

Renvoi / Shards (2010) 10 minutes

Quarter-tone Guitar and Quarter-tone Vibraphone

Commissioned by the asamisimasa Ensemble

Performing score EP 71992

Sonata for Two Pianos (1966) 14 minutes

First performed October 1967, Wigmore Hall, London, Philip Pilkington and Roger Smalley

Performing score EP 7120 (2 copies required for performance)

Chamber Ensemble

Adagissimo (1983) 1 minute 45 seconds

String Quartet

First performed June 1984, La Rochelle Festival, Arditti String Quartet

CD recording on Montaigne/Auvidis MO789002

Study score EP 7309. Performance material available on special order

Allgebrah (1996) 17 minutes

Solo Oboe, 4Vln, 2Vla, 2Vc, Db

Commissioned by the Ensemble InterContemporain

First performed January 1997, Cité de la Musique, Paris, Didier Pateau, Ensemble InterContemporain conducted by David Robertson

Study score EP 7363. Performance material available on hire

Christus Resurgens (2017) 7 minutes

String Quartet and Double Bass

Part 7 of *Umbrations*

Commissioned by Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, Huddersfield Contemporary Music Festival and Wien Modern

First performed by the Arditti Quartet and Paul Cannon at Wittener Tage für Neue Kammermusik on 5 May 2017

EP 73026

Chronos Aion (2008) 28 minutes

Fl (Picc, A-fl, B-fl), Ob (Ca), 2Clar(2=Cb-Clar), Bsn(Cbsn), Hn, Tpt, Tbn, 2Perc, Pf, Hp, Str (1.1.1.1.1)

Commissioned by Ensemble Modern, with friendly support by the society "Freunde des EM e.V." and with funds by the Hessian Ministry for Science and the Arts

First performed October 2008, Donaueschinger Musiktage, Ensemble Modern

Study score EP 71674. Performance material available on hire

La Chute d'Icare (1988) 10 minutes 30 seconds

Solo Clarinet, Fl (Picc, A-fl + B-fl), Ob (Ca), Perc, Pf, Vln, Vc, Db

Commissioned by the Gulbenkian Foundation

First performed September 1988, Musica '88, Strasbourg, Armand Angster, Nieuw Ensemble conducted by Ed Spanjaard

CD recordings on Etcetera KTC1070 and Accord ACC205772

Study score EP 7362. Performance material available on hire

Contraccolpi (2014-2015) 18 minutes

1(/Picc/Afl/Bfl).1(/Ca).1(Bcl).1(Cbsn) - 1.0.0.0 - 2Perc - Pf(/ElecKbd) - 1.0.1.1.1

Commissioned by the Dina Koston and Roger Shapiro Fund in the Library of Congress, with further support from Ensemble musikFabrik and Kunststiftung NRW

First performed on 11 March 2016 by the Talea Ensemble conducted by James Baker at the Library of Congress, Coolidge Auditorium, Washington DC, USA

EP 72754

Dum Transisset I-IV (2006) 12 minutes

String Quartet

Part 2, 3, 8 and 9 of *Umbrations*

Study score EP 7979. Performance material available on hire

Etudes Transcendantes/Intermedio II (1982-85) 27 minutes

Text: Poems by Ernst Meister and Alrun Moll

Fl (Picc + A-fl), Ob (Ca), Sop (Claves), Hpd, Vc

Part 5 of the *Carceri d'Invenzione* Cycle

Commissioned by the French Ministry of Culture

First performed September 1985, Venice Biennale, Brenda Mitchell, Nieuw Ensemble conducted by Ed Spanjaard

CD recording on Etcetera KTC1070

Study score EP 7310. Performance material available on hire

Exordium (2008) 7 minutes

String Quartet

First performed January 2008, Cité de la musique Paris, Arditti String Quartet

Study score EP 71045. Performance material available on hire

Flurries (1997) 9 minutes 30 seconds

Picc, Cl, Hn, Pf, Vln, Vc

First performed February 1998, San Diego, Sonor Ensemble conducted by Steve Schick

Study score EP 7509. Performance material available on hire

Funérailles (1969–80) 23 minutes

(Funérailles I & II)

2Vln, 2Vla, 2Vc, Db, Hp

Commissioned by the French Ministry of Culture

First performed June 1980, La Rochelle Festival, Ensemble 2E 2M conducted by Paul Méfano

CD recording on Erato 4509–98496–2

Study score EP 7224. Performance material available on hire

Incipits (1996) 10 minutes 30 seconds

Solo Viola, obbligato Perc, Picc (B-fl), Cl E- (B-cl), 2Vln, Vc, Db

First performed May 1997, Brisbane, Mary Oliver, Elision Ensemble conducted by Christian Eggen

Study score EP 7475. Performance material available on hire

In nomine à 3 (2001) 2 minutes

Picc, Ob, Cl

Part 1 of *Umbrations*

Commissioned by Ensemble Recherche

CD recording on Kairos KAI0012442

Study Score EP 7610

In nomine à 5 (2017) 5 minutes

Fl, Ob, Cl, Hn, Tbn

Part 10 of *Umbrations*

Commissioned by Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, Huddersfield Contemporary Music Festival and Wien Modern

First performed by Ensemble Modern at Wittener Tage für Neue Kammermusik on 5 May 2017

EP 73028

In nomine à 12 (2017) 5 minutes

1.1.1.0 - 1.0.1.0 - Pf - Perc - 1.1.1.1.1

Part 11 of *Umbrations*

Commissioned by Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, Huddersfield Contemporary Music Festival and Wien Modern

First performed by the Arditti Quartet and Ensemble Modern at Wittener Tage für Neue Kammermusik on 5 May 2017

EP 73029

Liber Scintillarum (2012)

Flute (Picc), Oboe (Ca), Clarinet (B-cl), Violin, Viola, Cello

Commissioned by the Lucerne Festival and ensemble recherche with the generous financial support of Alexander Bürkle Gruppe/Mr Paul Ege;

First performed 22 July 2012 Internationale Ferienkurse, Darmstadt, ensemble recherche

EP 72248. Performance material available on hire

Mnemosyne (1986) 10 minutes 30 seconds

Bass Flute and pre-recorded Tape

Part 7 of the *Carceri d'Invenzione* Cycle

Commissioned by South West German Radio

First performed October 1986, Donaueschingen Music Days, Roberto Fabbriciani

Performing score EP 7347. Tape available on hire

Version for 9 Bass Flutes also available on hire

Mort Subite (1990) 2 minutes

Picc, Cl, Vib, Pf (with click tracks)

First performed March 1990, De Doelen, Rotterdam, Nieuw Ensemble
EP 7425. Performance material available on hire**O Lux** (2005) 5 minutes

Fl (Picc), Ob, Cl, Hn, Tbn, 2Vln, Vla, Vc, Db

Part 6 of *Umbrations*

First performed 10 May 2005, Ensemble Sospeso

Study score EP 7793. Performance material available on hire

On Stellar Magnitudes (1994) 11 minutes

Texts by the composer

Mezzo-soprano, Fl (Picc), Cl (B-cl), Pf, Vln, Vc

Commissioned by Royaumont Foundation

First performed September 1994, Abbaye de Royaumont, Katherine Ciesinski, Ensemble Contrechamps
conducted by Zsolt Nagy

CD recording on Accord ACC205772

Study score EP 7420. Performance material available on hire

Prometheus (1967) 23 minutes

Fl (Picc), Ob, Ca, Cl (Cl Eb) Hn, Bsn

First performed July 1967, Mahatma Gandhi Hall, Arradon Ensemble conducted by the composer

CD recordings on Accord ACC205772 and CRI 562

Score and performance material available on hire

Schatten aus Wasser und Stein (2013) 15 minutes

Quarter-tone Oboe and String Quartet

First performed 17 November 2013, St Paul's Hall, Huddersfield, Christopher Redgate (oboe), Quatuor Diotima
EP 72497. Performance material available on hire**Silentium** (2013)

String Quartet

Dedicated to the Arditti Quartet on the occasion of its 40th anniversary

First performed 26 April 2014, Milton Court Concert Hall, London, Arditti Quartet

EP 72526

Sonatas for String Quartet (1967) 42 minutes

First performed March 1975, Royan Festival, Berne String Quartet

CD recording on Montaigne/Auvidis MO789002

Study score EP 7118. Performance material available on hire

Sonatina (1963) 6 minutes 30 seconds

3Cl, Bsn (or B-cl)

First performed 1963, Birmingham School of Music

Score and parts H 879

Second String Quartet (1980) 11 minutes 30 seconds

Commissioned by South West German Radio

First performed September 1980, South West German Radio, Arditti String Quartet

CD recording on Montaigne/Auvidis MO789002

Study score EP 7229. Performance material available on hire

Third String Quartet (1987) 18 minutes

Commissioned by the Arts Council of Great Britain

First performed October 1987, Radio France, Paris, Arditti String Quartet

CD recording on Montaigne/Auvidis MO789002

Study score EP 7312. Performance material available on hire

Fourth String Quartet (1989–1990) 18 minutes

Text: from *Words and Ends from Ez* by Jackson Mac Low

String Quartet and Soprano

Commissioned by the Chamber Music Society of Basel

First performed October 1990, Stadtcasino, Basel, Arditti String Quartet with Brenda Mitchell

CD recording on Montaigne/Auvidis MO782029

Study score EP 7367. Performance material available on hire

Fifth String Quartet (2006) 13 minutes 30 seconds

Commissioned by the Westdeutscher Rundfunk and the BBC for the Arditti String Quartet

First performed 7 May 2006, Wittener Tag für Neue Kammermusik, Arditti String Quartet

Study score EP 7863. Performance material available on hire

Sixth String Quartet (2010) 25 minutes

String Quartet

Commissioned by Südwestrundfunk and BBC Radio 3

Study score EP 72078

String Trio (1995) 23 minutes

Violin, Viola and Cello

Commissioned by the Paris Autumn Festival

First performed November 1995, Victoria Hall, Geneva, Trio Contrechamps

Study score EP 7454. Performance material available on special order

Terrain (1992) 13 minutes 30 seconds

Solo Violin, Fl (Picc), Ob (Ca), Cl (B-cl), Bsn, Hn, Tpt, Tbn, Db

Commissioned by the Gulbenkian Foundation/Ars Musica Brussels

First performance: April 1992, Concertgebouw, Amsterdam, Irvine Arditti, Asko Ensemble conducted by Jonathan Nott

CD recording on Montaigne/Auvidis MO782029

Study score EP 7364. Performance material available on hire

Works with Voice(s)**The Doctrine of Similarity** (1999–2000) 19 minutes

Texts by Charles Bernstein

Chorus, 2Cl B- (I=Cl Eb, II=B-cl), B-Cl (Cb-cl), Vln, Pf, Perc

Commissioned by the Carnegie Hall Corporation for the Arnold Schoenberg Choir

First performed March 2000, New York, Arnold Schoenberg Choir, soloists conducted by Erwin Ortner

Study score EP 7564. Performance material available on hire

Etudes Transcendantes/Intermedio II (1982–85) 27 minutes

Text: Poems by Ernst Meister and Alrun Moll

Fl (Picc + A-fl), Ob (Ca), Sop (Claves), Hpd, Vc

Part 5 of the *Carceri d'Invenzione* Cycle

Commissioned by the French Ministry of Culture

First performed September 1985, Venice Biennale, Brenda Mitchell, Nieuw Ensemble conducted by Ed Spanjaard

CD recording on Etcetera KTC1070

Study score EP 7310. Performance material available on hire

Finis Terrae (2012) 16 minutes

Six Voices (Sopranos 1-2; Alto; Tenors 1-2; Bass) – Fl (Picc), Ob (Ca), 2 Clar (I=Cl E-, B-cl, Cb-cl, II=B-cl, Cb-cl), Bsn, Hn, Tpt (Flg-hn), Tbn, Tba, 2Perc, Pf, Str(1.1.1.1.1)

Commissioned by Festival d'Automne à Paris, Ensemble musikFabrik and Kunststiftung NRW.

First performed 12 November 2012, Opéra National de Paris Bastille Amphithéâtre, Exaudi and Ensemble musikFabrik, conducted by Emilio Pomarico.

Study score EP 72406b

Two Marian Motets (1966–2002) 10 minutes

1. Ave mater gloriosa salvatoris

2. Alma redemptoris mater

2 Solo Sop, Chorus (SSAATTBB)

Performing score EP 7790

Missa Brevis (1969) 13 minutes

Twelve Solo Voices (3S, 3A, 3T, 3B)

First publicly performed March 1974, Royan Festival, Hilversum Radio Choir conducted by Marinus Voorberg

Performing score EP 7125

On Stellar Magnitudes (1994) 11 minutes

Texts by the composer

Mezzo-soprano, Fl (Picc), Cl (B-cl), Pf, Vln, Vc

Commissioned by Royaumont Foundation

First performed September 1994, Abbaye de Royaumont, Katherine Ciesinski, Ensemble Contrechamps conducted by Zsolt Nagy

CD recording on Accord ACC205772

Study score EP 7420. Performance material available on hire

Fourth String Quartet (1989–1990) 18 minutes

Text: from Words and Ends from Ez by Jackson Mac Low

String Quartet and Soprano

Commissioned by the Chamber Music Society of Basel

First performed October 1990, Stadtcasino, Basel, Arditti String Quartet with Brenda Mitchell

CD recording on Montaigne/Auvidis MO782029

Study score EP 7367. Performance material available on hire

Time and Motion Study III (1974) 23 minutes

Sixteen Solo Voices (3S, Mez, 4A, 4T, 2Bar, 2B) with percussion and electronics

First performed October 1975, Donaueschingen Music Days, Schola Cantorum Stuttgart conducted by Clytus Gottwald

Commissioned by South West German Radio

Study score EP 7148. Performance material available on hire

Transit (1972–75) 45 minutes

Six Solo Voices (S, Mez, A, T, Bar, B) with amplification; Solo Flute (Picc, A-fl + B-fl), Solo Oboe (Ob d'a + Ca) and Solo Clarinet (Cl Eb, B-cl) with amplification; 3Hn, 3Tpt, 3Tbn, T-tba, B-tba, 3Perc, Pf (4 hands) (I=Amplified Hpd, II=Cel), 2Hp, Cymbalom, Elec Gtr (amplified Acoustic Gtr), 3Vln, 3Vla, 6Vc, 4Db

Commissioned by the French Ministry of Culture

First performed March 1975, Royan Festival, London Sinfonietta and soloists conducted by the composer

Study score EP 7219. Performance material available on hire

Orchestra / Large Ensemble**Carceri d'Invenzione I** (1982) 12 minutes 30 seconds

Fl (Picc), Ob (Ca + Tgl II), Cl (Cl Eb), B-cl, Bsn (Cbsn), Hn (Tgl I), Tpt (Tgl III), Tbn, T-tba, Perc, Pf, 2Vln, Vla, Vc, Db

Part 2 of the *Carceri d'Invenzione* Cycle

Commissioned by the Arts Council of Great Britain

First performed November 1982, St. John's Smith Square, London, London Sinfonietta conducted by Ronald Zollman

Study score EP 7291. Performance material available on hire

Carceri d'Invenzione II (1985) 14 minutes

Solo Flute, 2Ob (II=Ca), 2Cl (I=Cl Eb, II=B-cl), Bsn, 2Hn, 8Vln, 2Vla, 2Vc, Db

Part 4 of the *Carceri d'Invenzione* Cycle

Commissioned by Roberto Fabbriciani

First performed February 1985, Milan, Roberto Fabbriciani, RAI Milan Symphony Orchestra conducted by Marcello Panni

Study score EP 7292. Performance material available on hire

Carceri d'Invenzione III (1986) 10 minutes 30 seconds

2Fl (I=Picc, II=Picc + A-fl), 2Ob (II=Ca), 2Cl (II=Cl Eb), B-cl, Bsn (Cbsn), 2Hn, 2Tpt, 2Tbn, B-tba, 3Perc

Part 6 of the *Carceri d'Invenzione* Cycle

Commissioned by South West German Radio

First performed October 1986, Donaueschingen Music Days, South West German Radio Orchestra conducted by Arturo Tamayo

CD recording on Accord ACC205772

Study score EP 7293. Performance material available on hire

Chronos-Aion (2008) 28 minutes

Fl (A-fl, B-Fl, Picc), Ob (CA), Cl, B-cl (Cb-Cl), Bsn (Cbsn), Hn, Picc-Tpt, Tpt, Tbn, 2Perc, Hp, Pf, 2Vln, Vla, Vc, Db

Commissioned by Ensemble Modern, with friendly support by the society "Freunde des EM e.V." and with funds by the Hessian Ministry for Science and the Arts

Study score EP 71674. Performance material available on hire

Epicycle (1968) 15 minutes

Twenty Solo Strings (6Vln, 6Vla, 6Vc, 2Db)

First performed in full April 1974, Herkulesaal der Residenz, Munich, Bavarian Radio Orchestra conducted by Ernest Bour

Study score EP 7119. Performance material available on hire

Firecycle Beta (1969–1971) 23 minutes

Two Pianos and Orchestra with amplification for chamber groups

Commissioned by the Music Credit Committee Basel

First performed October 1976, Venice Biennale, Hamburg Radio Symphony Orchestra conducted by Pesko, Ferneyhough, Eötvös, Cichewiecz and Hagen

Published by Ricordi (No. 132492)

Inconjunctions (2014) 20 minutes

For 20 Instrumentalists

2Fl(Picc, B-Fl), Ob, 2Cl(B-cl, Cb-Cl), Sax(Sopranino, Alto), Hn, Tpt(Flugelhorn), Tbn, 2Perc, 4Vln, 2Vla, 2Vc, Db

Commissioned by Südwestrundfunk

First performed on 19 October 2014 at the Bartók Saal, Donauhallen, Donaueschinger Musiktage, by Ensemble Modern, conducted by Jonathan Stockhammer

Plötzlichkeit (2006) 23 minutes

Three high female voices soli – 3(2Picc).3(Ca).2.B-cl.3(Cbsn) – 6.3.2Sop-tbn.B-tpt.Cimbasso – 3Perc (2nipple gongs, small suspended cymbal, medium susp cym, 2ratchets, wood blocks, marimba, serrated rod, vibraphone, glockenspiel, xylophone, 3claves, 3 brake drums, 2 anvils, vibraslap, tubular bells (Bflat, B natural, C natural), tom toms, 2 sets crotales, bass drum, thunder sheet, high maracas, low maracas, snare drum, tambourine, guiro, whip, Ruthe, Tenor Drum, Large wood drum, medium wood drum, small wood drum, 2 tin drums, triangle, very high, high and low woodblocks, low bongos, 3 sets little hand bells, castanets, 2 susp gongs, 3 temple blocks) – Pf – 2Hp – Str

Commissioned by the South West German Radio

First performed October 2006, Donaueschingen Music Days, SWR Sinfonieorchester, Arturo Tamayo

Study score EP 7884

Transit (1972–75) 45 minutes

Six Solo Voices (S, Mez, A, T, Bar, B) with amplification, Solo Flute (Picc, A-fl + B-fl), Solo Oboe (Ob d'a + Ca) and Solo Clarinet (Cl Eb, B-cl) with amplification; 3Hn, 3Tpt, 3Tbn, T-tba, B-tba, 3Perc, Pf (4 hands) (I=Amplified Hpd, II=Cel), 2Hp, Cymbalom, Elec Gtr (Amplified Acoustic Gtr), 3Vln, 3Vla, 6Vc, 4Db

First performed March 1975, Royan Festival, London Sinfonietta and soloists conducted by the composer

Commissioned by the French Ministry of Culture

Study score EP 7219. Performance material available on hire

La Terre est un Homme (1976–79) 15 minutes

4Fl (III=Picc + A-fl; IV=Picc), 2Ob, 2Ca, Cl Eb, Cl, B-cl, Cb-cl, 2Bsn, Cbsn, 4Hn, 4Tpt, 2Tbn, T-tba, B-tba, 4Perc, Timp (Claves), Pf, 2 amplified Hp, Cel (Claves), amplified Hpd (Claves), Cymbalom, Gtr, 22Vln, 10Vla, 10Vc, 8Db

Supplementary string parts for additional players are optional

First performed September 1979, Musica Nova, Glasgow, Scottish National Orchestra conducted by Elgar Howarth

Commissioned by the BBC

Study score EP 7225. Performance material available on hire

Opera

Shadowtime (2004) 120 minutes

Opera in Seven Scenes. Libretto by Charles Bernstein

New Angels/Transient Failure (Prologue) —Les Froissements d'Ailes de Gabriel (First Barrier)—The Doctrine of Similarity—Opus Contra Naturam—Pools of Darkness (11 Interrogations) —Seven Tableaux Vivants Representing the Angel of History as Melancholia (Second Barrier) —Stelae for Failed Time

Solo roles: Male Reciter, Walter Benjamin (bass)

Solo roles drawn from chorus: Innkeeper, Henny Gurland, Dora Kellner/Benjamin, The younger Walter Benjamin, Child 1-4, Doctor, Gershom Sholem, Hölderlin, Pius XII, Karl Marx., Harpo Marx, Sop1, Sop2, Mezzo-sop, Alt, Bass1, Bass2, Joan of Arc, Baal Shem Tov, Adolf Hitler, Border Guard, Golem

Chorus: SSSAAATTTBBB

Solo Guitar – Solo Piano (speaking part)

Ensemble: Flute (Picc, A-fl), Oboe (Ca, Picc-ob in Eb), 3Clar (Cl Eb, 3B-cl, Cb-cl), Sop-Sax, Hn(double horn in Bb/F), Tpt(C-tpt, Picc-tpt in Bb, Sop-tbn), Tbn(B-tbn, B-tpt), Hp, Gtr (distinct from solo Gtr), Pf (distinct from solo Pf), Perc (1 player – bass drum, 3 bongos, 3 bottles, castanets, claves, 7 clay pots, cowbells, crotales, cymbal (suspended), flexatone, glockenspiel, guiro, 5 hanging bells (ideally pitched C, D, E, G, A), lion's roar, maracas (very loud), marimba, mark tree, metal block, 9 metal instruments of player's choice, nipple gong (small), ratchet (large), ratchet (small), sand blocks, shell chimes, sixxen, 11 skin instruments of player's choice, sleigh bells, snare drum, steel spring, Swanee whistle, tambourine (with jingles), 4 temple gongs, tenor drum, tin cans, tin drums, tomtoms, vibraphone, ¼ tone vibraphone, vibraslap, whip, 5 woodblocks, xylophone) – str(1.1.1.1.1)

Pre-recorded sounds (requirements: Mac G3/800 or G4/800 with audio card with ASIO driver; six audio outputs, six loudspeakers)

Score and libretto commissioned by the City of Munich for the Munich Biennale. Additional commissions for the score: Carnegie Hall Corporation, Flanders Festival & Ian Pace, Musée d'Orsay & Ensemble InterContemporain, Françoise et Jean-Philippe Billarant for Ircam

First Performance 25 May 2004, Munich Biennale

CD recording on NMC D123

Study Score EP 7788. Performance material available for hire

The Carceri d'Invenzione Cycle

1. **Superscriptio**
2. **Carceri d'Invenzione I**
3. **Intermedio**
4. **Carceri d'Invenzione II**
5. **Etudes Transcendantales/Intermedio II**
6. **Carceri d'Invenzione III**
7. **Mnemosyne**

These seven works form the *Carceri d'Invenzione* Cycle. They may be performed individually or as a cycle in the above order. The first complete performance of the cycle was given on 17 October 1986 at Donaueschinger Musiktage. On that occasion the performers were:

Roberto Fabbriciani, flute
Irvine Arditti, violin

Harrie Starreveld, flute
Ernest Rombout, oboe
Brenda Mitchell, soprano
Martin Derungs, harpsichord
Taco Kooistra, cello

South West German Radio Orchestra

Arturo Tamayo, conductor

Umbrations

1. **In nomine à 3**
2. **Dum Transisset I**
3. **Dum Transisset II**
4. **Lawdes Deo**
5. **In nomine**
6. **O Lux**
7. **Christus Resurgens**
8. **Dum Transisset III**
9. **Dum Transisset IV**
10. **In nomine à 5**
11. **In nomine à 12**

These eleven works form *Umbrations*. They may be performed individually or as a cycle in the above order. The first complete performance was given on 5 May 2017 at Wittener Tage für neue Kammermusik by the Arditti Quartet and Ensemble Modern, conducted by Brad Lubman



For further information:

Leipzig

C. F. Peters Ltd. & Co. KG

Talstrasse 10

D-04103 Leipzig

Deutschland

☎ +49 (0) 341 9897 9231

✉ stefan.conradi@editionpeters.com

London

Peters Edition Ltd

2–6 Baches Street

London N1 6DN

UK

☎ +44 (0) 20 7553 4034

✉ james.joslin@editionpeters.com

New York

C. F. Peters Corporation

70–30 80th Street

Glendale NY 11385

USA

☎ + (1) 718 416 7800

✉ gene.caprioglio@editionpeters.com