

CATALOGUE OF THE WORKS OF CHRISTOPHER FOX

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Works in chronological order

re:play for solo cello with prerecorded soundtrack; for Anton Lukoszevieze.

new work for solo soprano with live electronics. Text: Norman Nicholson. Written for Elizabeth Hilliard.

From the water for choir (SATB) (3'30"). Texts: St. Matthew's gospel (chapter 3, verses 1-17) in John Wycliffe's translation and Henry Vaughan. Commissioned for the 750th anniversary of the founding of Merton College, Oxford; premiere, 2014.

The Wedding at Cana (after the Master of the Spanish Kings) for string quartet (c.20'); commissioned by the Sound Festival, Aberdeen; to be premiered by the Edinburgh Quartet in the Sound Festival, Aberdeen, 26 October 2013.

suo tormento for vocal consort (SSATB) (6'). Texts by Dante and Gramsci. Commissioned by EXAUDI as part of their Italian Madrigal book; premiere, Wigmore Hall, 6 November 2013.

The Dark Roads for voice, viola, keyboard tuned in sixth-tones and sound-files (c.20'). Text by Ian Duhig, commissioned by Trio Scordatura and dedicated to them and to the memory of Horatiu Radulescu; premiere, Tate Britain, 5 April 2013. Two movements, which may also be performed separately, as *In the old style* and *The Dark Road*.

Tales from Babel for six voices (25'). Text: Edward Wickham. Commissioned by The Clerks with funds from the Wellcome Trust; can be performed separately or as the first part of a two act voice drama of which *Roger go to yellow three* is the second part. Premiered by The Clerks at the Cheltenham Festival on 7 July 2013.

qui/nt/et for bass clarinet, trombone, electric guitar, cello and double bass (15-20'); commissioned by the Quiet Music Ensemble.

A Dream of Winter for voices (SA) (5'). Texts: Edward Thomas. Premiered by St. Catharine's College Cambridge Girls' Choir, St. Margaret's Church, Hemingford Abbots, 17 November 2012.

L'ascenseur (2010-12) for piano solo (16'): commissioned by Philip Thomas with funds from the Britten-Pears Foundation; premiered by Philip at the Huddersfield Contemporary Music Festival, 22 November 2012.

Widerstehen (2009-12): chamber opera for mezzo-soprano, actress, alto flute, oboe d'amore, bass clarinet, percussion, piano, violin, viola, cello, sound files (45'). Text by the composer, based on contemporary accounts of the life and execution of Elisabeth von

Thadden (1890-1944). Written for ensemble recherche, with financial support from the DAAD Künstlerprogramm Berlin; premiered by ensemble recherche, Freiburg, 28 November 2012 .

Susan's Reel (2012) for two cellos, both with BACH.bogen (10'). Written for Oliver Coates and Anton Lukoszevieze; premiered by them, King's Place, London, 11 June 2012.

chambre privée (2010-11) for string quartet (17'). Commissioned by the Bozzini Quartet; premiered by them, Chapelle historique du Bon-Pasteur, Montreal, 20 April 2012.

one/two/three/four-piece (2010-11) for one, two, three or four voices (12'). Commissioned by the Guildhall School of Music and Drama, with support from The Culture Capital Exchange; premiered by students of the Guildhall, Courtauld Gallery, London, 8 March 2012.

Roger go to yellow three (2011) for 6 solo voices (AATTBB) (25'). Text: Edward Wickham. Commissioned by The Clerks with funds from the Wellcome Trust; premiered by them, Whipple Museum, Cambridge, 14 June 2011.

drift + drag (2009-10) for alto flute, clarinet, bass clarinet, horn, trumpet, trombone, tuba, percussion, electric organ, bass guitar, viola, cello, double bass (15'). Commissioned by KNM Berlin; premiered by them, Radialsystem V, Berlin, January 2011.

Hidden Consequences (2009-10) for microtonal horn, trombone, microtonal tuba (10'). Commissioned by Zinc & Copper Works; premiered by them, Haus 13 Pfefferberg, Berlin, 3 November 2010. (Recording: Zinc + Copper Works, WDR concert recording, 2010)

Sing a new song (2010) for unison voices and SATB choir (2'30"). Commissioned by Faber Music for Sing Up.

Natural Science (2009-10) for speaking violinist (or voice and violin/viola) (8'). Text: Ian Duhig. Commissioned by Soundwaves Festival, Brighton; premiered by Darragh Morgan, Sallis Beeney Theatre, Brighton, 18 July 2010.

as air, as light (2009-10) for solo guitar (14'). Written for Anders Førisdal; premiered by Dylan Lardelli, Michael Lett Gallery, Auckland, New Zealand, 10 March 2012.

schwarz-weiss (2008-10) for between three and nine musicians (9-15'). Written for Ensemble Klang and Trio Scordatura; premiered by Ensemble Klang, Smart Project Space, Amsterdam, 31 May 2012.

something to do with belief (2008-10) for clarinet, piano, electric guitar, percussion,

cello (24'). Commissioned by the Transit Festival; premiered by Apartment House, Leuven, October 2010.

Lines of desire (2009) for alto flute, clarinet, piano, percussion, violin, viola, cello (2'). Commissioned by ensemble recherche; premiered by them, Ultraschall Festival, Berlin (Radialsystem V), 25 January 2011.

Extended play (2008-9) for flute, clarinet, trombone, piano, percussion, electric guitar, violin, viola, cello, double bass (17'). Commissioned by the Crash Ensemble; premiered by them, Henrietta Street, Dublin, 11 December 2009.

Unreasonable Strains (2008-9) for six (or multiples of six) wind instruments and electric guitar with e-bow (15-20'). Commissioned by Kammerensemble Neue Musik Berlin; premiered by them, Dyanamowerk, Siemens Berlin, 20 June 2009. Dedicated to Laurence Crane.

A study in daylight (2008-9) for oboe, horn, trumpet, harp, cello (5'). Commissioned by the Endymion Ensemble; premiered by them, Kings Place, London, 3 June 2009. Dedicated to Howard Davis and Virginia Black.

Headlong (2007-9) for solo woodwind and square wave sound files. Commissioned by Christopher Redgate; premiered by him, Dartmouth College, USA, 5 May 2009.

Too Far (2006-) for soprano, violin, cello and piano. A work in progress, which should eventually have fifteen movements (c.75'), but which currently consists of (tutti, except where indicated otherwise):

Enough (soprano and violin; text after Emily Brontë)

A room (Text after Charlotte Perkins Gilman)

Mirror (soprano and violin; text by Sylvia Plath)

Wallpaper (Text after Charlotte Perkins Gilman)

The Journey (1) (Text by Emily Dickinson)

The Journey (2) (Text by Emily Dickinson)

Premiere of existing movements by Kürbis, The Warehouse, London, 28 November 2008.

comme ses paroles (2006-8) for eight amplified solo voices, pre-recorded voices and amplified cello (70'). Commissioned by the BBC and Huddersfield Contemporary Music Festival; premiered by EXAUDI and Anton Lukoszevieve, St Paul's Hall, Huddersfield, 22 November 2008.

Hand-cranked haiku (2008) for three performers playing music box mechanisms. Premiered by Pierre Alexandre Tremblay, Nick Williams, Studio 4' 33", Paris, 18 October 2008.

für Johannes Kepler (2005-7) for mezzo soprano, viola and microtonally tuned sine-wave keyboard (all amplified) (15'). Text: Johannes Kepler; commissioned by Trio

Scordatura and premiered by them, Transit Festival, Leuven, 25 October 2008.

The True Standard Advanced (2008) for voice and drum (3'). Commissioned by NMC Records for the NMC Songbook; recorded by Daniel Norman (tenor) and Owen Gunnell (drum).

This Ain't No Goin' On (2007-8) for accordion (3'). Written for Janne Rättyä.

20 Ways To Improve Your Life (2007) for 6 solo voices (AATTBB) (10'). Texts based on small ads and spam email. Written for The Clerks; premiered by them, Spitalfields Festival, 14 June 2008.

Enclosure (2005-7) for amplified bass drum, wooden door and large metal sheet with piezo loudspeaker and CD playback (one performer) (20'). Written for Jonny Axelsson; premiered by him, Stockholm New Music Festival, 20 February 2008.

Amnesia (2006-7) for prepared piano (20'). Written for Rolf Hind; premiered by him, 2008 Soundwaves Festival, Brighton.

hearing not thinking (2006-8) (15'). Made up of two sets of material: *the erosion of memory* for woodwind instrument, trombone, accordion (all amplified); and *at the edge of time* for bass drum, prepared piano, guitar, bowed string instrument (all amplified). Any or all of these two sets of independent instrumental parts may be combined; the title of any performance is taken from whichever set contributes the most parts, or the overall title is used if both sets are equally represented. Commissioned by ensemble Integrales; premiere by them (alto saxophone, prepared piano, bass drum, violin), Bregenz Festival, 4 August 2007; premiere by Apartment House (clarinet, accordion, bass drum, cello), Wien Modern, 11 November 2007.

schwebende Zeit (2005-6) for clarinet, electric guitar, viola, cello (18'). Commissioned by Ensemble KORE; premiered by Ensemble KORE, Chapelle historique du Bon-Pasteur, Montreal, 11 May 2007.

1-2-3 (2005-6) for string quartet (15'). Commissioned by the Smith Quartet with funds from Huddersfield Contemporary Music Festival and Arts Council England; premiered by the Smith Quartet, Huddersfield Contemporary Music Festival, 26 November 2006.

Preluding (2005-6) for 8 solo voices (SSAATTBB) (8'). Text: William Wordsworth, 'Was it for this'. Commissioned by EXAUDI; premiered by them, Greyfriars Kirk, Edinburgh, 28 November 2007. Dedicated to James Weeks and to the memory of Michael Tippett.

Susan's Purple (2005) for solo cello (7'). Commissioned by Queens' College, Cambridge; premiered by Anton Lukoszevieze, Queens' College, Cambridge, 18 March 2006. Dedicated to Susan McNally.

First Principles (2005) for voice(s) with(out) instrument(s) (12'). Commissioned by Queens' College, Cambridge; premiered by Queens' College Choir, Cambridge, 18 March 2006. Dedicated to Susan McNally.

Iridescence (2005) for solo violin (4'). Commissioned by Queens' College, Cambridge; premiered by Farran Scott, Cambridge, 18 March 2006.

Chromascope (2005) four or more instruments (c.9-12'). Commissioned by Queens' College, Cambridge; premiered by members of the College, Cambridge, 18 March 2006.

de Grote Muziek (2004-5) for flute, 3 saxophones, horn, 3 trumpets, 2 trombones, bass trombone, piano, bass guitar (12'). Commissioned by Orkest de Volharding; premiered by them in the Corzo Theatre, den Haag, Netherlands, 24 February 2006.

Terra Incognita (2005) (25'). A work in three parts, which may also be performed separately:

1. *A landscape without figures* for alto flute, clarinet, crotales, piano (with e-bow, no player), violin, cello
2. *Thermogenesis* for solo pianist, wearing gloves and mittens
3. *A slice through translucence* for alto flute (doubling flute and piccolo), clarinet, Tibetan prayer bowls, piano, violin, cello

Commissioned by the Ives Ensemble; premiere of *Thermogenesis* and *A slice through translucence*, Huddersfield Contemporary Music Festival, November 2005; first complete performance, Eindhoven 22 April 2007.

She's texting. He's dancing. (2004) for three melody instruments, voice (optional), keyboard and wood-block (5'). Text: Ian McMillan. Commissioned by COMA (Contemporary Musicmaking for Amateurs); premiered by members of COMA at the COMA Summer School, July 2005.

A Spousal Verse (2004) for six voices (AATTBB) (4'). Text: Edmund Spenser. Written for the Clerks' Group and premiered by them, Temple Church, London, 17 February 2005.

Open the Gate (2004) for SATB choir (3'). Text: medieval English version of the Advent carol, 'O clavis David'. Commissioned by Winchester College; premiered by Winchester College Chapel Choir, December 2004. Recording by EXAUDI on NMC D114. Dedicated to Lisa Colton.

Partition (2004) for three male voices and three electric guitars (8'). Commissioned by the Feedback Festival, Amsterdam. Premiered Paradiso, Amsterdam, 10 October 2004. The singers intone the names of the victims of Israeli and Palestinian terrorist attacks. Dedicated to the memory of Edward Said.

7 Serious Pieces (2000-7). Written for MKO Pozon sentimentál.

Arc for solo violin (also version for solo cello with BACH-Bogen) (5').

Escalation for solo flute (or other woodwind instrument) (5')

Boat Song for solo piano (3')

Serious reduction for solo accordion (5')

Genuine Fake for four instruments (5')

Clean Slate for three speaking instrumentalists (c.4'30")

A brief musical tribute to Harold Pinter, after the manner of his later work for four performers with portable instruments, accompanying solo musician and prerecorded soundtrack (7'). Premiered by Joanna Bailie, Laurence Crane, Christopher Fox and Cecilia Wee, with Anton Lukoszevieve, Bethnal Green Working Men's Club, 6 February 2007.

Rendered Account (2003) for six voices (AATTBB) (5'). Text: Ian Duhig. Commissioned by Edward Wickham and the Clerks' Group with funds from the Ralph Vaughan Williams Trust and Arts Council England; premiered by them, St Nicolas' Church, Newbury, 9 May, 2004, as part of the Newbury Spring Festival. Recording by EXAUDI on NMC D114.

Republican Bagatelles (2000-3) for solo piano (23'). Commissioned by Philip Thomas with funds from Arts Council England and premiered by him, Firth Hall, Sheffield, 24 February, 2004.

ZONE (Zeit-Ort-Name)(2002-4) for clarinet, trombone, tuba, accordion, electric guitar, violin, viola, cello, double bass and pre-recorded electronic tones (25'). Commissioned by the BBC for Apartment House; premiered by them in a BBC Invitation Concert, Maida Vale, London, 25 September 2004. Dedicated to Apartment House and Andrew Kurowski

Komposition mit schwarz, rot und gelb (2002-3) for percussion, accordion, piano, cello (10'). Commissioned by the Dresdner Tage für Zeitgenössische Musik. Premiered by members of Apartment House and Ensemble SurPlus, Festspielhaus, Hellerau, 6 October 2003.

Canonic Breaks (2002-3) for six percussionists (20'). Commissioned by the Slagwerkgroep den Haag and premiered by them, Feliks Meritis, Amsterdam, 26 November 2003. Dedicated to Peter Adriaansz and Tom Johnson.

Phonogrammatische Inventionen (2002) for solo percussionist (20'). Commissioned by Sender Freies Berlin for the Ultraschall Festival. Premiered by Christian Dierstein, Sophiensaele, Berlin, 24 January 2003. Dedicated to Gerhard Stäbler and Kunsu Shim. Recorded by Arnold Marinissen on BVHAAST 2303.

KK (2002) for alto saxophone and percussion (five cow-bells) (7'). Written for Nosferatu and premiered by them, The Warehouse, London, 19 September 2002.

BLANK (2002) for three or more sustaining instruments of which at least two must be able to sustain sounds for up to 40 seconds (12'). Premiered by Apartment House,

Parkteatret, Oslo as part of the Ultima Festival, 11 October 2002. Dedicated to James Tenney.

an der Schattengrenze (2001-2) for bass flute, bass clarinet, bass trombone, percussion, piano, viola, cello, double bass (20'). Commissioned by the Wittener Tage für Neue Kammermusik. Premiered by Apartment House, Saalbau, Witten, 27 April 2002. Dedicated to Dieter and Maria Wellershoff.

Shadow cast (2001) for 6 violins, 2 violas, 2 celli, double bass (14'). Commissioned by the Goldberg Ensemble with funds from the Granada Foundation. Premiered by the Goldberg Ensemble, Royal Northern College of Music, Manchester, 17 February 2002.

Strangers in our midst (1999-2001) for tenor saxophone, euphonium, accordion, banjo and cello, with surveillance video and playback (45'). Premiered by the VENI Ensemble, dieTheater/KonzertHaus, Vienna, 19 October 2001. Dedicated to Richard Ayres. Cello part may be performed as a solo work, **inner**.

inner (1999-2001) for solo cello (45'). Commissioned by Anton Lukoszevieve with funds from South West Arts Board; premiered by Anton Lukoszevieve, Spacex Gallery, Exeter, 6 December 2000. Recording by Anton Lukoszevieve on Metier MSV CD92059.

Everything You Need To Know (1999-2001) - installation for ensemble (up to 10 players) and voice(s) (variable duration: 10-85'). Written for the Ives Ensemble and Barbara Hannigan (soprano) and premiered by them, MuziekCentrum, 's-Heertogenbosch, 13 May 2001. Consists of a series of component works which may also be combined or performed separately:

Catalogue irraisoné (1999-2001) for solo voice(s) (35')

1. Rationale
2. Scanner
3. Patrol
4. Hanging Line
5. Dialodia
6. Triptych
7. Urtext
8. Outsider
9. Babel
10. Security Code
11. Errata
12. Index

Generic Composition #1 for a percussionist (c.5')

Generic Composition #2 for a keyboard instrument (c.4'30")

Generic Composition #3 for a plucked instrument (c.5')

Generic Composition #4 for a bowed instrument (c.5'). Recording by Anton Lukoszevieve on Metier MSV CD92059

Generic Composition #5 for a sliding instrument (c. 6'). Recording by Anton Lukoszevieve on Metier MSV CD92059; also recording by Corrado Canonici

with *Generic Composition #8* on NMC D079.

Generic Composition #6 for a valved brass instrument (8')

Generic Composition #7 for a keyed wind instrument (c. 7'). Recording by Kate Romano on Metier MSV CD92074.

Generic Composition #8 for a variably sustained, just-intoned string instrument (10').

Recording by Corrado Canonici with *Generic Composition #5* on NMC D079. *Hi-lite* for 5 players

Lacrymae for treble woodwinds and bowed strings *Marche passé* for piccolo, clarinet, trumpet, trombone, percussion

Gradient for 2 to 12 players

Raumtöne for flute, clarinet, trumpet, trombone, percussion, piano, violin, viola, cello, double bass

Rules and Irregularities (1999-00) for organ (9'). Written for the Evenings of New Music, Bratislava, as a companion piece to the Prelude and Fugue in B minor (BWV544) of J.S. Bach. Premiere, Bratislava Castle, May 2000. Dedicated to Tom Johnson.

My First Century (1997-9) for clarinet/bass clarinet, trumpet, percussionist, piano, violin, double bass (13'). Written for Arraymusic and premiered by them, Music Gallery, Toronto, 24 February 2000. Dedicated to Michael J. Baker.

1. *Modulor*

2. *Dr Fox, his Fantasy*

3. *Rough darkness*

4. *Silver Jubilee March* Recording by Arraymusic on Artifact ART025

5. *E oder U?*

The Grain of Abstraction (1997-9) for electric guitar + tape (13'). Commissioned by Alan Thomas with funds from Yorkshire Arts Board. Premiered by Alan Thomas in the opening concert of the 1999 Rotterdam Biennial in Rotterdam Conservatoire, 17 October 1999.

schwärme (1998-9) for solo piano (6'). Written for Ian Pace. Premiered by Ian Pace, an Tasten Festival, Heilbronn, 26 September 1999. Dedicated to Ian Pace and Henrietta Brougham.

skin (1998-9) for violin, viola, cello (19'). Written for Apartment House. Premiered by Apartment House in a BBC studio recording on 27 April 1999; first public performance, Apartment House, Conway Hall, London, 7 May 1999.

Notes from a Cold Front (1996-8) for voice, recorder, lute, dulcimer (or equivalent instruments) (12'). Texts: anonymous 3rd century Latin fragments. Commissioned by Sirinu with funds from the Arts Council of England and premiered by them, National Centre for Early Music, York, 12 April 2000,

Vanished Days (1995-8) for voice, piano (13'). Texts: Derek Jarman (from *Modern*

Nature). Written for Anthony de Mare and premiered by him, Donnell Library Center, New York, 16 February, 2001.

Chant suspendu (1997-8) for solo cello, with or without piano (or tape) (10'). Written for Friedrich Gauwerky and Anton Lukoszevics. Premiered by Judith Mitchell (cello) and Ian Pace (piano), Music School, University of Durham on 23 January 1999. Recording by Anton Lukoszevics on Metier MSV CD92059.

Liquid Architecture (1998) for sustaining keyboard, or 24 autonomous sound producing devices (at least 24'). Written for Huub ten Hacken and premiered by him, Domkerk, Utrecht, 4 September 1999.

The Art of Concealment (1997-8) for four percussionists (8'). Written for Ensemble Bash and premiered by them in Spitalfields Festival, Christ's Church, Spitalfields, London, 16 June, 1998.

how time passes (1997/1998) solo baroque violin (or hardanger fiddle, or violin) (8'). Written for Mary Oliver in a version for hardanger fiddle and premiered by her at the Huis an de Werf, Utrecht on 1 February, 1998. Revised version for baroque violin premiered by Mieko Kanno, Conway Hall, London, 7 May 1999. Dedicated to Mary Oliver.

Prime Site (1997) for solo piano (22'). Commissioned by Ian Pace with funds from the Yorkshire and Humberside Arts Board and premiered by him, King's Hall, Newcastle University, 13 March 1997. Recording by Ian Pace on Metier, MSV CD92022.

Alarmed and Dangerous (1996) for trumpet, brass ensemble, tape (35'). Commissioned by the BBC for Radio 3's 'Between the Ears' and realised in the studios of the University of Huddersfield (with sound processing by Jo Thomas) and the BBC (technical presentation by Simon Hancock, produced by Alan Hall). *Klaxonik* is dedicated to Jo Thomas. First broadcast on BBC Radio 3, 11 November 1996. 4 works which may also be performed separately:

1. *Sonar* for trumpet and tape (5')
2. *Klaxonik* for trumpet and tape (9')
3. *Insecurity* for trumpet and tape (5')
4. *A Map of Heaven* for 8 trumpets, 4 horns, 12 trombones, or 2 trumpets, horn, 3 trombones + tape (16')

Pastoral (1996) for flute and piano (10'). Written for London New Music and premiered by Ann la Berge and Michael Blake, St Giles Cripplegate, London, 24 May 1996. Dedicated to Patrick Eyres.

Complementary Forms (1996) for solo piano (3-5'). Written as a 50th birthday present for Michael Finnis and first performed by Ian Pace in the British Music Information Centre, London as part of his Finnis Birthday Concert, 11 July 1996. Recording by Ian Pace on Metier, MSV CD92022.

Themes and Variations (1992-6) for flute, clarinet, bassoon, trumpet, piano, percussion, violin, viola, cello, double bass (40'). Written for the Ives Ensemble and premiered by them in de IJsbreker, Amsterdam, 29 February 1996. The title is taken from John Cage's book of the same name. Dedicated to the Ives Ensemble. Recording by the Ives Ensemble on Metier, MSV CD981. 6 overlapping works which may also be played separately:

1. *memento* for piano, violin, viola, cello (9')
2. *à bout de souffle* for bass flute, bassoon, percussion (4')
3. *tangled* for clarinet, trumpet, piano, percussion, violin (5')
4. *intersections* for alto flute, bassoon, trumpet, double bass (5')
5. *triasse* for clarinet, piano, percussion (6')
6. *string quartet* for violin, viola, cello, double bass (6')

Oboe Quintet (1995) for oboe, 2 violins, viola, cello (15'). Commissioned by the British Music Society of York for their 75th anniversary concert season with funds from the Yorkshire and Humberside Arts Board, City of York Council, the Holst Foundation and the British Music Society ; premiered by the Brindisi Quartet with Melinda Maxwell (oboe), Lyons Concert Hall, York University, 16 February 1996. Dedicated to my parents. Recording by Chris Redgate and the Kreutzer Quartet on Metier, MSV28513.

Paired Off (1995) for solo piano (4'). Written for Daniel Matej's Satie project as one of 25 pieces based on Satie's *Trois Morceaux en forme de poire* and premiered by John Tilbury in the Evenings of New Music, Bratislava, 11 June 1995. Dedicated to Daniel Matej and the Evenings of New Music. Recording by Ian Pace on Metier, MSV CD92022.

Straight lines in broken times⁴ (1994) for 2 bass clarinets, tape (or bass clarinet + tape) (8'). Written for Roger Heaton and premiered by him in the Huddersfield Contemporary Music Festival, St Paul's Hall, Huddersfield, 23 November 1994; premiere of the version for two live bass clarinets by Harry Spaarnay and Andrew Uhren, Auckland 1999.

Straight lines in broken times³ (1994) for solo cello (7'). Written for Friedrich Gauwerky and premiered by him, St Paul's Hall, Huddersfield University, 12 December 1994. Dedicated to Richard Barrett. Recording by Anton Lukoszevics on Metier MSV CD92059.

27 Fanfares (new heaven, new earth) (1994) for organ (13'). Written for Hans-Ola Ericsson and Huub ten Hacken and premiered by Huub ten Hacken, St. Janskathedraal, 's-Heertogenbosch, 1 October 1994. Dedicated to the memory of John Cage.

More things in the air than are visible (1993-4) for piano and tape (20'). Commissioned by Philip Mead with funds from the Yorkshire and Humberside Arts Board and premiered by him in a MediaMix concert, York University, 11 March 1994. The title is a quotation from Ben Okri. Recording by Ian Pace on Metier, MSV CD92022.

In the Key of H (1993/1998) for speaker, saxophone(s), tape (30'). Texts: Ian Duhig. A collaborative project with the poet Ian Duhig, commissioned for the 1994 Ilkley Literature Festival with funds from the Yorkshire and Humberside Arts Board and premiered by Ian Duhig, with Steve Cottrell (saxophones), 11 March 1994. Recording of final section for saxophone quartet, 'Complementary Air', by Delta Saxophone Quartet on FMR CD104-C0502.

Cylinders Barn, 1947 (1993/1999) for tape (6'). Originally commissioned by the BBC for the 1993 series of Radio 3's 'Between the Ears', devoted to 'radiogenic' work, and realised in the BBC Radiophonic Workshop. First broadcast, with MERZ-sonata, as 'Three Constructions after Kurt Schwitters', on BBC Radio 3 on 9 November 1993. Nominated by the BBC for the 1995 Prix Italia. The revised works were mixed in the studios of the University of Huddersfield. A shortened version of the 'First Construction' was released on The All-Seeing Ear, Unknown Public UP009. Recording of Cylinders Barn, 1947 on Metier MSV CD92031.

MERZ-sonata (1993/1998) for tape (11'30"). Originally commissioned by the BBC for the 1993 series of Radio 3's 'Between the Ears' and realised in the BBC Radiophonic Workshop. First broadcast, with *Cylinders Barn, 1947*, as 'Three Constructions after Kurt Schwitters', on BBC Radio 3 on 9 November 1993. Nominated by the BBC for the 1995 Prix Italia. The revised work was mixed in the studios of the University of Huddersfield. A shortened version of the 'First Construction' was released on The All-Seeing Ear, Unknown Public UP009. Recording of MERZ-sonata on Metier MSV CD92031.

Trummermusik (1993) for mezzo soprano, hurdy-gurdy (13'). Written for Sara Stowe and Matthew Spring and premiered by them in the Bradford Festival, Bradford Cathedral, 30 June 1993.

Striking Out (1993) for solo viola (5'). Written for Andrew Toovey's 'International Viola Book' project and premiered by John Metcalfe on 22 May 1993 as part of the 1993 Brighton Festival.

lliK.relliK (1991-3) for solo piano (19'). Two works, *lliK* (8') and *relliK* (11'), which may also be played separately. Written for Anthony de Mare and John Snijders; *lliK* was premiered by John Snijders in Madrid in April 1992 and *relliK* by him in the Zaal de Unie, Rotterdam on 21 April 1994. The title is 'Killer.Kill' backwards, a reference to its dedicatee's nickname. Dedicated to Jerry Lee Lewis. Recording by Ian Pace on NMC CO66. Recorded by John Snijders on HatHut.

Block (1992) for prepared piano (4'). A response to the 'Block Beuys' in the Hessisches Landesmuseum, Darmstadt; premiered by Kate Ryder, Lawrence Batley Centre for the Visual Arts, Bretton Hall, Yorkshire, 3 October 1993. Recording by Ian Pace on Metier, MSV CD92031.

clarinet quintet (1992) for clarinet, 2 violins, viola, cello (13'). Commissioned by

Ronald Woodley with funds from the Holst Foundation and premiered by him with the Adriano Quartet, King's Hall, Newcastle University, 20 January 1994. Recording by the Roger Heaton Group on Metier, CD92082.

You, Us, Me (Habañera) (1992) for solo piano (4'). Written for John Snijders' Carmen project and premiered by John Snijders, Zaal de Unie, Rotterdam, 21 April 1994. The title is a quotation from Catherine Clements' book *Opera, or the undoing of women*. Recording by Ian Pace on Metier, MSV CD92031.

Straight lines in broken times² (1992) for clarinet, violin, piano (11'). Written for the Heaton-Balanescu-Pruslin Trio and premiered by them in the Darmstädter Internationale Ferienkurse für neue Musik, Aula, Georg Büchner Schule, Darmstadt, July 21 1992. Dedicated to Richard Rijnvos. Recording by Opera Aperta and by the Ives Ensemble on Metier MSV CD92081.

A Glimpse of Sion's Glory (1992) for SSAATTBB chorus (+ instrumental doubling, ad lib.) (13'). Texts: various 17th century writers. Commissioned by the Micklegate Singers with funds from the Yorkshire and Humberside Arts Board and premiered by them on 3 April 1993 in the Chapter House of York Minster; the first performance of the version with instruments was given by the Orlando Consort and Fretwork in the Lecture Theatre of the Victoria and Albert Museum on 18 August 1997 as part of the 1997 BBC Promenade Concerts. Recording by EXAUDI on NMC D114

I Sing for the Muses and Myself (1991) for piano (+ voice, ad lib.) (3'). Text: Ian Hamilton Finlay. Written as a tribute to Ian Hamilton Finlay and published in 'A Cajun Chapbook', a double issue (nos. 33/34) of the *New Arcadian Journal* (1992), pp.104-7. Recorded by the composer on the companion cassette, 'A Cajun Musical Box'. Recording by Ian Pace on Metier, MSV CD92031.

Louisiana (1991) for voice and piano (12'). Texts: (after) Kurt Schwitters in the composer's English translations. 11 songs which may also be performed separately, of which the sixth, 'Worthless Leather', is for piano solo.

1. *Valse*
2. *Yearning*
3. *Simile*
4. *Ice Watch*
5. *The Dreaming Country*
6. *Worthless Leather*
7. *The Critic*
8. *Book-keeping for Small Businessmen*
9. *Going Gone*
10. *Reconstruction*
11. *Hands*

Premiered by Marius van Altena (tenor) and Maarten Jense (piano), Museum het Kruithuis, 's-Hertogenbosch, 7 October 1992. Written as a collaborative project with the printmaker, Ian Colverson; each song fills a single manuscript page. Recording by

Amanda Crawley and Ian Pace on Metier, MSV CD92031.

Straight lines in broken times¹ (1991) for organ (11'). Written for Huub ten Hacken and premiered by him, St Janskathedraal, 's-Hertogenbosch, 9 August 1991.

Chile (1991) for solo guitar (or solo guitar with organ) (11'). Written for Magnus Andersson; premiered by Seth Josel in a Freunde Guter Musik concert, Institut Unzeit, Berlin, 19 November 1995. Organ accompaniment added in 2003; version with organ premiered by Magnus Andersson (guitar) with Aron Nilsson (organ), Loftahammar Kyrka, Loftahammar, Sweden, 19 July 2003.

Heliotropes³ (1987/1990) for flute, oboe, clarinet, clarinet/bass clarinet, bassoon, horn (16'). Commissioned by the New MacNaghten Concerts with funds from Greater London Arts; premiered by members of the Haffner Wind Ensemble, appearing as The Composers' Ensemble (dir. Stefan Asbury), Blackheath Concert Halls, 15 March 1991.

The Science of Freedom (1990) for baroque flute, baroque violin, percussion, harpsichord, viola da gamba (20'). Commissioned by Elissa Poole for Les Coucous Bénévoles with funds from the Arts Council of Great Britain and premiered by them, Music Gallery, Toronto, 15 December 1990. The title is a quotation from Joseph Beuys.

stone.wind.rain.sun¹ (1990) for 4 trombones (or trombone + tape) (9'). Written for Barrie Webb; premiered by the Netherlands Trombone Ensemble, de Ijsbreker, Amsterdam, 31 May 1992.

stone.wind.rain.sun⁴ (1989) for two clarinets (10'). Written for London New Music and premiered by Alan Hacker and Lesley Schatzberger, Purcell Room, London, 1 February 1990. Recording by Roger Heaton for Clarinet Classics, CC0009.

Leap like the heart (1989) for bass clarinet, trumpet, piano, percussion (2 players), double bass (18'). Commissioned by Arraymusic with funds from the Arts Council of Great Britain and premiered by them, Du Maurier Theatre, Toronto, 26 September 1989. Dedicated to Arraymusic. The title is a misquotation from Isaiah (chapter 35, verse vi), 'Then shall the lame man leap as an hart'.

stone.wind.rain.sun³ (1989) amplified alto flute (8'). Written for Laura Chislett and premiered by her, British Centre, Berlin, 27 September 1989.

stone.wind.rain.sun² (1989) for saxophone quartet (SATBar) (10'). Commissioned by the Delta Saxophone Quartet with funds from Yorkshire Arts and premiered by them in the Bradford Festival, Bradford Cathedral, 21 September 1990.

Foreplay (1988-9) for flute/piccolo, oboe, percussion, piano, cello (8'). Written for Ensemble Expose; premiered by Ensemble Forum Neue Musik Berlin (dir. Peter Ablinger) in the Darmstädter International Ferienkurse für neue Musik, Orangerie, Darmstadt, 17 July 1990.

A-N-N-A Blossom-time (1987/8) for voice and piano (22'). Texts: the composer's translations from the original German of Kurt Schwitters. Written for Amanda Crawley during the composer's DAAD Berlin Künstlerprogramm residency; six songs were premiered on 4 December 1987 in the British Centre, Berlin by Crawley and Fox. Recording by Amanda Crawley and Ian Pace on Metier, MSV CD92031. There are nine songs, which may also be performed separately.

1. *Dumb Animals*
2. *Morning*
3. *1, 2, 3*
4. *Cut-Up*
5. *A-N-N-A Blossom's Book of Chinese Proverbs*
6. *You*
7. *Country Life*
8. *All About A-N-N-A*
9. *Lullaby*

More Light (1987/8) for solo piano (20'). Commissioned by Philip Mead and premiered by him in Electric Music 3, Gulbenkian Theatre, Newcastle, 28 July 1988. Recording by Ian Pace on Metier, MSV CD92022.

Heliotropes⁶ (1987) for string quartet (18'). Premiered by the Arditti Quartet in the Darmstädter International Ferienkurse für neue Musik, Aula, Georg Büchner Schule, Darmstadt, 7 August 1988.

Ci-Gît (1987) for mezzo soprano, bass clarinet, prepared piano (+ alto flute, viola, cello, ad lib.) (16'). Commissioned by the Aquarius Ensemble (Sweden). The trio version was premiered by Amanda Crawley, Roger Heaton and the composer on 1987 in the Arts Centre, York. The title and text are taken from Antonin Artaud.

Heliotropes⁷ (1989) for 2 clarinets, vibraphone (2 players) (4'). Premiered by Harmonie Band, Maryport School, Cumbria, 22 April 1986.

Heliotropes⁴ (1986) for solo horn (8'). Premiered in a version for solo soprano by Amanda Crawley, British Centre, Berlin, 4 December 1987.

A Kind of Prayer (1986) for two pianos (35'). Premiered by two pianists in the 1987 Insel Musik (Berlin) series; the first representative performance was given by Hildegard Kleeb and Jacques Demierre in the 'Made in the USA' festival, Cour de l'Hotel de Ville, Geneva, 21 July 1988.

Heliotropes² (1986) for trumpet, trombone, harp, vibraphone, double bass (9').

Heliotropes¹ (1985-6) for 2 violins (10'). The first part of a projected cycle of seven works, originally intended for Ensemble Köln. The cycle was completed in 1990 but consists of just six works; the 'missing' work would have brought together the fifteen

instruments used in the rest of the cycle.

Dead Fingers Talk (1985) for solo percussionist (14'). Written for Martin Allen; premiered by Nachiko Maekane, Crocker Art Museum, Sacramento, California, 8 November 1987. The title is a quotation from William Burroughs.

The Missouri Harmony (1985) for organ (18'). Written for Huub ten Hacken and premiered by him, St Janskathedraal, 's-Hertogenbosch, 28 August 1985. Recording by EXAUDI on NMC D114.

auf dem Zweig (1984) for piccolo, glockenspiel, mandolin (10'). Written for Aldo Brizzi and the Antidogma Ensemble; premiered by the Antidogma Ensemble (dir. Robert HP Platz), Turin, 2 October 1985. The title is taken from a drawing by Paul Klee.

...or just after (1984) for solo harp (6'). Written for Gabriele Emde; premiered by Frances Kelly in a Soundpool concert, St John's College Chapel, York, 11 May 1985. The title is taken from Wallace Stevens's poem 'Thirteen Ways of Looking at a Blackbird.'

...or just after (1984) for solo clarinet (or bass clarinet) (6'). Written for Roger Heaton and premiered by him, Feedback Studio, Köln, 3 June 1985.

Broadway Boogie (1984) for 3 cors anglaises (or cor anglais + tape) (9'). Written for Nora Post and premiered by her in the Darmstädter International Ferienkurse für neue Musik, Aula, Georg Büchner Schule, Darmstadt, July 1984.

Winds of Heaven (1984) for amplified tenor recorder and 12 second delay (12'). Two movements which may be performed separately; delay is used only in the first. Commissioned by Peter Hannan with funds from the Arts Council of Great Britain and premiered by him in the Almeida Festival, Almeida Theatre, London, 1 July 1984. Recorded by Peter Hannan on SRI Classics (currently available from Artifact Records, Toronto).

Threnos (1983) for amplified male voice (7'). Written for John Potter and premiered by him, Midlands Arts Group, Nottingham, 18 January 1984.

Etwas Lebhaft (1983) for flute/alto flute, oboe, clarinet, horn, trumpet, trombone, piano, violin, viola (16'). Commissioned by Odaline de la Martinez with funds from the Arts Council of Great Britain and premiered by Lontano, under her direction, Purcell Room, London, 2 November 1983. Dedicated to the memory of Anton Webern.

Missa est (1983) for counter-tenor (or mezzo-soprano), tenor, 4 viols, rebec, recorder, portative organ, bells (22'). Commissioned by the Landini Consort with funds from Yorkshire Arts and premiered by them in the York Early Music Festival, Chapter House, York Minster, July 14 1983.

Contraflow (1983) for amplified bass flute (7'). Written for Nancy Ruffer and premiered by her in a Soundpool concert, St John's College Chapel, York, 13 May 1983.

Reeling (1983) for clarinet and hi-hat cymbal (8'). Written for Roger Heaton and premiered by him with Nigel Shipway (percussion), Purcell Room, London, 28 April 1983. Dedicated to Roger Heaton.

Recirculation (1981-2) for bass trombone and tape (12'). Written for Barrie Webb and premiered by him in the Huddersfield Contemporary Music Festival, Recital Hall, Huddersfield Polytechnic, 29 November 1982.

Bewegung (1981) for 3 bamboo pipes (music-theatre) (10'). Premiered by Peter Stacey, Amanda Crawley and the composer in a MediaMix concert in the Lyons Concert Hall, York University, 20 May 1981.

Alleluia (1981/1997) for 5 male voices (ATTBB) (4'). Written for Quodlibet and premiered by them, Gloucester Cathedral, 5 May 1982: the revised version was premiered by the Orlando Consort in the Lecture Theatre of the Victoria and Albert Museum on 18 August 1997 as part of the 1997 BBC Promenade Concerts.

darkly (1981) for 4 performers playing non-instruments and wine glasses (music-theatre) (11'). Written for students on the Performing Arts degree at Ilkley College and premiered by them in the College Hall, Ilkley, 10 February 1982. Dedicated to Mauricio Kagel 'zum seinem funfzigsten Geburtstag'.

L (1980) for 4 male voices (ATTB) (10'). Written for Quodlibet and premiered by them, St Margaret's Church, Ilkley, 20 May 1980.

DANCE (1980) for alto flute, clarinet, viola, cello (18'). 12 movements which may be performed complete or in shorter versions consisting of 6, 7 or 9 movements. Commissioned by the ICA (London) and premiered by Gemini in a MusICA concert on 22 February 1981. Dedicated to the memory of Igor Stravinsky. Recorded by Yorkshire Arts for the promotional cassette 'New Music from the North.'

American Choruses (1979-81) for 16+ voices (SATB) and 2 electric organs (c.40'). Texts by Allen Ginsberg. 4 movements which may also be performed separately.

1. *Walt Whitman*
2. *Song*
3. *America*
4. *Transcription*

First complete performance: Soundpool Singers, Chapel of St John's College, York. Dedicated to Wilfrid Mellers. Recording by EXAUDI on NMC D114.

Magnification (1978-80) for female voice and tape (8-12'). Written for Amanda Crawley and premiered by her, St Michael-le-Belfrey, York, 25 October 1980. The text is based on the Magnificat.

Second Eight (1978-80/1982) for solo piano (8'30"). Written as the final part of *The Piano Catalogue*, a music-theatre work (subsequently withdrawn); premiered by Christopher Norton in a MediaMix concert at York University. Recording by Ian Pace on Metier, MSV CD92031.