

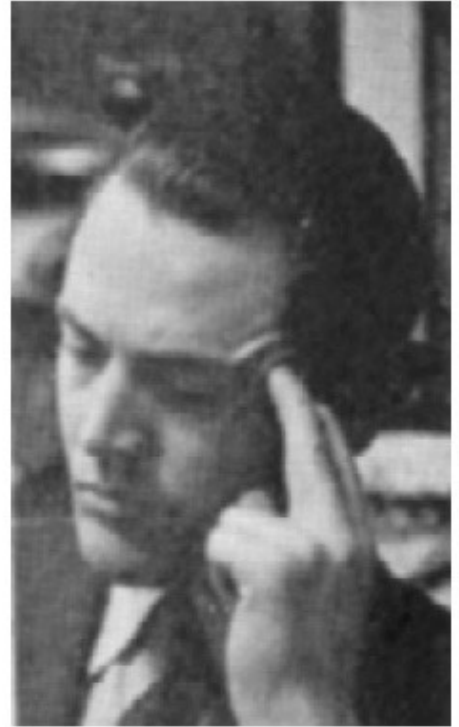
## PETER RACINE FRICKER

Dr. David C.F. Wright

I first met Fricker at the London home of Humphrey Searle in the early 1960s. He gave me the impression of being a colonel in the army. He was very tall and had a straight back, as straight as a ramrod. He wore spectacles with thick dark frames and this gave the appearance of his being like an eagle about to pounce. His dark hair and chiselled facial features made him appear even more severe.

After a short while I grew to like him. Despite his severity he was softly spoken and very precise in what he said. He never rushed into an answer but always reflected on it first.

His musical tastes were far reaching. He admired Berlioz, Charles Ives and Stravinsky especially. Like Humphrey and, indeed, like me, he hated pompous music, the music of the grand but empty gesture as he beautifully put it. His own compositional techniques were based on those of the supreme master himself, Beethoven, who saw the outline and purpose of every work before it was written. Fricker would also agree with the poet Paul Valéry that an artist's inspiration was his own material.



He was very concerned with form at first. He used to talk to Humphrey and ask his advice about a piece he was writing and each time there was something wrong Fricker had to go back and where he went wrong was in form. Music had to be organised not just slabs of music. It had to follow a logical pattern of themes, links, development and exposition. The three of us used to comment on this. One example that was quoted was Tchaikovsky's first Piano Concerto. It was formless in parts. The first movement begins with that glorious theme but it is never heard again. The four minute introduction is better than all that follows. Fricker could not begin a work until he had its form clear in his mind.

He liked to walk to formulate his ideas but hated walking in the city and so would go off to the country and at the end of the day visit the local and drink. He was something of a toper but never emulated Mussorgsky.

One of the reasons that he was so fussy about through-planning was that if he did not do this not only would his music be formless (spineless he would say) but he feared it might come out as imitation Rachmaninov which so many Hollywood composers have achieved. His concern for originality and not to be like Rachmaninov caused him to experiment with twelve note music and compose some very lean pieces. But he would often say that a composer who changed his style violently over his creative years was guilty of having no individuality of his own. This is one of the reasons that he loved the music of Ives. He also strongly believed that if a composer's style did not change it may be due to stagnation — of having nothing new to say. He spoke of one British composer who wrote a symphony lasting an hour which symphony said nothing and took an awful long time to do so. Composers that were great (he quoted Stravinsky) had a constantly evolving style.

He hated plagiarism. We listed composers (some British ones as well) who, uncertain of themselves, have clearly stolen from other composers, and, sadly, the musical public are so uninformed that they do not recognise these criminal offences. It is theft. Peter said that composers

are often inspired to write a piece after hearing a work by someone else and they may use the same texture. Rarely a composer can inadvertently make a reference in one of his works to something that exists elsewhere. Fricker, in imitating a woman laughing, used falling sevenths which he had forgotten Alban Berg had also done. But this is not plagiarism.

Peter was born in London on 5 September 1920 and attended St Pauls School and from 1937 studied at RCM with R.O. Morris for composition Ernest Bullock for organ and Henry Wilson for piano. Fricker was a radio operator with the RAF during the War and in 1943 married the pianist Helen Church .. After the war Fricker studied with Matyas Seiber who, in turn, had studied with Bartók. This caused people to claim that Fricker's music was heavily influenced by Bartók whereas there is no real musical evidence to prove that.

Seiber was a brilliant musician, one of the best teachers of all time. Perhaps he taught Fricker the essential clarity needed in music. These grand big Edwardian orchestral scores can be so turgid and muddy Seiber once said and, of course, he was right.

All the books on Walton leave out the fact that Walton had music lessons with Searle for a couple of years after the war. Searle was the only teacher Walton had. Searle's influence was as vital as that of the Sitwells in the 1920s and 1930s and Walton learned from Searle the necessity for clarity. This is exemplified in Walter Piston's excellent treatise on orchestration which all composers should read and it is a great pity that some have not.

Fricker's experimentation in music was never extreme. In his Litany for double string orchestra of 1955 he used a plainsong melody with harmonies built on a twelve note series. The purists may think it is a conflict of styles yet it works in a very convincing piece largely because the note row has a feeling of tonality about it. It is what Berg did in his splendid Violin Concerto.

It has been foolishly asserted that the Litany for double string orchestra was inspired by Tippett's Concerto for double string orchestra. Of course, that is nonsense and the style that Fricker employs is quite different. Six years earlier he had written his Prelude, Elegy and Finale for string orchestra which is a very "deep" work.

All his life Fricker was distressed about the lack of good advanced music teachers in this country and elsewhere. This judgement was partly formed because he had the best teacher of them all. He lamented that provincial cities were starved of new music and when a new work was to be premiered in London there was always excitement, enthusiasm and expectancy. It was always better than the FA Cup final. But now that does not happen. Apathy strikes and a new work may have one curtain call for the composer, the work will be lost in oblivion and the orchestra says, Why did we learn that new modern piece when we are only going to play it the once?

In the days when William Glock was at the BBC he championed new works and British composers had the best deal with the BBC ever. Yet, strangely Glock did not like new music or the avant-garde yet he felt that the public had a right to hear current works. This helped to generate the enthusiasm that I have already spoken of, but today it is sadly lacking.

In the last twenty years there have been very few broadcasts by the BBC of Fricker's music and yet in his early career his music was played with great success. This highlights the vagaries of fashion and, sadly, the obvious truth is that the BBC seem to have a black list of composers they simply do not want to perform. Robert Simpson wrote extensively about this. One BBC producer said that the BBC did not have black list but it did have a white list. If you were a composer in favour, whether your music was good or bad, you could have a premiere as soon as possible and a repeat. This brought out the worst in some composers who began empire building and, often, at the expense of more gifted composers.

Today many people say that Fricker was so obsessed with form and strict counterpoint that it meant that his music had little or no warmth but he changed direction with the Symphony no 4.

He studied for two years with Matyas Seiber. He had wanted to study with Searle as well but he was very busy and teaching Walton. Fricker worked with the Dorian Singers which choir was started by Seiber and Fricker spent a lot of time in copying and orchestration which was good practice for him.

The first work to gain attention was the Wind Quintet of 1947 largely due to the kind offices of the legendary horn player Dennis Brain who went to school with Fricker. It won the Clements Prize. While it has its serious moments it is a very witty work and hugely entertaining. Fricker also met Tippett who was musical director of Morley College and, in fact, succeeded him in 1953. Here he was encouraged by Walter Goehr and the Amadeus Quartet who premiered his First String Quartet in 1950 in Brussels.

He also met that wonderful violinist Maria Lidka, a truly astonishing player who seemed to premiere all the new violin works by British composers. His Violin Concerto no.1, Op.11, was written for her and was awarded an Arts Council Festival of Britain Prize in 1952. This was immediately followed by the Violin Sonata Op.12.

His First Symphony, Op.9, dates from 1949 and was awarded a Koussevitsky Prize. It is in four movements, the first being in sonata form, then a slow movement is followed by an anachronistic scherzo recalling a minuet and the work ends with a variation on the sonata form. It was played at the newly formed Cheltenham Festival in 1950 under Barbirolli, who was most inept at contemporary music, and, through the kind offices of Searle, was taken up by Hermann Scherchen. I am not sure that the work is completely successful. The legacy of tedious academia is there since the first movement contains a fugal section in seven parts. The music is trying to be so serious and therefore intellectually acceptable whereas music must have a heart as well as technical skill. The Symphony no.2, Op 14, fares better largely because it does not kow-tow to convention and is in three rondos. It is not bogged down by contrapuntal devices as is its predecessor and the texture is clearer. This time the orchestra is the usual symphony orchestra and the finale depends on a conductor to give it the driving impetus it requires. The work was premiered in July 1951 under Hugo Rignold, one of the finest champions of British music to come to our shores and, without doubt, the best conductor Birmingham has had to date (1960–1968).

Fricker found Tippett to be so intellectual that he was unfathomable. Many of us felt the same. We would listen to Tippet reel off paragraph after paragraph of speech and then we would all look at each other and say, “What was he talking about?”

This led Fricker to compose his Dance Scene Op.22. He wanted to write something that spoke for itself and did not need an encyclopedia or a Tippett to explain it. It is a compelling work, almost a symphony in three movements in effect, with a wonderfully bright and exciting finale. He was also trying to break from the rigours of conventional form as was also shown in his splendid String Quartet no.2, Op.20, also written for the Amadeus Quartet. The outer movements are both slow but never dull and he juxtaposes two rare keys, E flat minor and F sharp major, which enharmonically is G flat major—the relative major for E flat minor. This was a new departure and part of that quest to look for an individual style. He was tired of being referred to as a modern day Hindemith just as Walton hated the idea that he was Elgar’s successor an inane remark..

It is probably Fricker who wrote the first concerto for cor anglais although he called it a concertante. In the same year, 1951, he also wrote a concertante for three pianos, strings and timpani as a homage to Bach’s concertos for several harpsichords and orchestra although Peter often said that he could not see the sense of three or four harpsichords in a concerto, an idea with

which I agree. At this time Fricker was the great white hope of British music. Commissions came his way. He wrote his fine Viola Concerto for William Primrose who premiered it at the 1953 Edinburgh Festival. Among his favourite works was his Second Violin Concerto which he called Rhapsodia Concertante written for Henryk Szeryng and first performed in Rome in 1954.

I felt that Fricker was now momentarily considering jumping on the bandwagon and emulating such empire builders as Elgar and Britten. That is a little unfair I suppose because he was a far greater composer than either of these two and Fricker was very pleasant and kind man. But Maria Lidka had served him so well with his violin music that the Second Concerto, which is a superior piece perhaps should have been a thank you to Maria Lidka. Of course, that is merely my opinion. The second concerto is in three movements. The first is one of his multi-rondo movements, the second is an unaccompanied cadenza and the finale has a driving force second to none.

The Piano Concerto, op 19, does not fare anywhere near so well, in my view. It was written for Harriet Cohen who had been Bax's mistress. It is scored for a small orchestra and lacks some colour. The piano writing seems contrived. While there are some double octaves passages it is clearly written for a soloist whose technique has withered somewhat, whereas the short Toccata for piano and orchestra Op 33 of 1959 is a display piece and more effective but the burden of strict counterpoint pervades the central Adagio. I remember with affection a brilliant performance by Margaret Kitchin who, like Maria Lidka, seemed to premiere all modern works. I shall never forget an insolent audience at the BBC Maida Vale Studios booing her for a performance of Roger Sessions's Piano Concerto.

It is a pity when a composer is restricted in what he writes in order to accommodate the soloist as was Fricker in his Piano Concerto. Jacqueline du Pré was often asked to play modern works but refused simply because, as she admitted to me, she was not up to it and she was, undoubtedly, a cellist with a very limited technique. Walton wanted her to play his splendid concerto but she refused. Alexander Goehr wrote his Romanza for cello and orchestra for her and it was stipulated that the cello had to be playing all the time otherwise du Pré would not be able to play it or even follow it.

Fricker wrote an impressive Sonata for cello and piano, Op.28. His next work is his masterpiece and I do not use the term lightly. This is the 50 minute choral work The Vision of Judgement Op 29 commissioned by the Leeds Centenary Festival and completed and first performed in 1958. It is scored for soprano, tenor, chorus and orchestra, including organ, and is largely based on a poem entitled Christ by an Anglo-Saxon writer. It also includes parts of the Mass and the Requiem Mass. The chorus begins with the day of judgement but not like the noisy and entertaining passage in Verdi's Requiem. Fricker is more honest. The music is stark and powerful not a jolly entertainment. There follows a setting of the Dona Nobis Pacem and a passage describing the angels blowing their warning trumpets.

The tenor sings the Agnus Dei and then we hear of a people sorrowing for their sins. The soprano sings of the glorious presence of Christ which is followed by a long choral setting of the cataclysm that is to destroy the world. The Roman ritual of the Libera me follows and this magnificent work ends with a vision of heaven. Fricker does not leave us in despair. The music is powerful and the tender moments are beautifully judged. It may not have the swagger of Walton's Belshazzar's Feast but is more controlled and powerful and not quite so exhausting. It is vastly superior to Elgar's Dream of Gerontius which suffers from a pomposity and some dreadful slow music as well as Newman's absurd text, ... holy hermits, indeed!

Fricker shares with Searle his Third Symphony as their respective Op.36s, both completed in 1960. Both were conducted by John Pritchard and are splendid works. The stunning central movement of the Searle is one of the most brilliant, virtuosic and colourful pieces you will ever hear and

Fricker's Symphony, while not having that excitement, is a rich, chromatic work derived from some rather basic material. Devices like canon are used in this four-sectioned work which begins and ends *maestoso*. The central Adagio is good but Fricker's slow movements always seem to be rather understated. It is as if he is still afraid to become too emotional or sentimental, or like Rachmaninov.

In 1952 he was appointed music director at Morley College where he stayed for twelve years.

Fricker had also taught at the Royal College of Music from 1955 but his popularity was in decline. His music was deemed to be old hat and twenty years behind the times. There were other composers who were writing in a more adventurous style and Fricker was becoming a has-been. Musical fashion is so fickle. The music public of those days, forty years ago now, became like the modern business executive of today having to change his car for a new model every year.

Like Humphrey, Peter loved travelling. He had served the RAF with three years in India and was a frequent visitor to Europe. He was understandably concerned about the lack of commissions in Britain and that this country had no advanced music teachers of any note. He was disillusioned with the indifference being shown to him.

He received an offer from the University of California to go to Santa Barbara for a year as part of the music staff. Thinking that the Americans were keen on modern British composers and that he would have more success there than the existing sterility he was experiencing in England he was keen to go. He left England in 1964 and was soon working on his finest symphony, the Symphony no.4, Op.43, dedicated to the memory of Matyas Seiber who had been killed in a car crash in South Africa in 1960. It is in one continuous movement with ten sections. It was written at a time when Fricker no longer wanted traditional design in symphonies. It was commissioned by the Feeny Trust who also later commissioned Searle's Fourth Symphony. Fricker's Symphony no.4 was premiered in Birmingham in 1967 under Hugo Rignold. Fricker makes reference to at least two of Seiber's works, the String Quartet no.3 and *Permutazioni a Cinque*. The symphony is a work of great feeling but is never dull, the expressive content is admirable and the final section is a controlled paean of praise for Seiber by now. Fricker had abandoned the traditionalism in the symphony.

One curious feature of this symphony is the fact that much of the lamentation music is given to wind instruments — particularly the woodwind. Ten years later Peter wrote a *Sinfonia* for 17 wind instruments in memory of Benjamin Britten who died on 4th December 1976. This is even more curious. Britten was an important figure in British music but he was a difficult man. I can personally testify to this. When the harpsichordist Viola Tunnard discovered that she had cancer a few days before the premiere of a Britten piece she told Britten who showed her neither sympathy nor concern and he actually snapped at her, "I can't get another keyboard player at short notice." In a honest Channel Four documentary about Britten, several composers and musicians agreed that his music was very poor, and it is. The subject of buggery seems to be the basis of his song cycle *Our Hunting Fathers* which is one of the most badly written scores ever produced as well as the Auden text which is considered by some to be obscene. Nonetheless Fricker acknowledged Britten's position and wrote this memorial piece. But the truth is that Britten was not liked. He could not keep friends but drove them all away by his rudeness and arrogance. Even his lover, Peter Pears, the only one to stay loyal to him, used to speak of Ben's bad behaviour.

Fricker always had a love for the organ from the early Sonata of 1947 onwards. He wrote Choral in 1956, *Ricerare* in 1965, Six Pieces in 1968, a Toccata in 1968 and an extended Praeludium in 1970. Nine years later he wrote his *Laudi Concertante* for organ and orchestra. Between these works came the curious Symphony no.5 for organ and orchestra premiered at a Promenade Concert by Gillian Weir in what I felt was a cold and careful under-rehearsed performance. It appeared on what I

understand was a pirate record company in the USA but I am not aware of any subsequent performances. His piano works are greatly admired.

Fricker was good at writing for the voice although in his early career his writing for voice and baroque instruments was, I think, misguided and shows the influence of Morris. A composer must belong to his time. His finest vocal work was the song cycle *O Long Desires* which his wife Catherine Gayer premiered at a Promenade Concert in the 1960s a performance that I still treasure. He made a brief venture into jazz with *The Roofs* for coloratura soprano and ensemble, a work of great imagination and I feel this venture was somewhat inspired by Seiber's collaboration with Johnny Dankworth in his *Improvisations* for jazz band and symphony orchestra. But the vocal writing in both works is exemplary.

He spent the last twenty six years of his life in California eventually dying there on 1st February 1990.

Did he fare better in the USA than he did in Britain? Was his music successful? There is no real evidence to say so.

The death of his friend Humphrey Searle on 12 May 1982 deeply affected Fricker. A memorial concert was arranged at the Royal College of Music conducted by Christopher Adey in which Searle's entertaining *Three Ages* was performed as well as a work by Fricker. Peter made a moving tribute to Humphrey and said that he and Humphrey were together again united on the same concert platform; how Humphrey had an amazing capacity for friendship; how whenever they were together in some unknown foreign city and had to get back to their hotel Peter had no sense of direction but Humphrey did and knew exactly where to go.

Two years later there was the first performance of Fricker's largest work for 25 years, a setting for baritone, chorus and orchestra from the devotional sermons and prayers of John Donne. The work was entitled *Whispers at these Curtains* and was dedicated to the memory of Humphrey Searle. It dealt with the three main aspects of Donne's thought: life and death, sin and conscience and God's promise to man of future glory.

The dedication quotes from Donne at the top of the score:

I hear this dead brother of ours speak to me and preach my funeral sermon in the voice of those bells. He speaks to me aloud from that steeple and he whispers to me at these curtains and he speaks Thy words, Blessed are the dead who die in the Lord from henceforth.

The work is in five parts:

- 1 A Bridge to Heaven and how the temptations of life can be overcome by God's grace
- 2 God's voice and, in the Gospels, the whispers of Christ
- 3 Of sin, a prayer for pardon.
- 4 Of Bells and Death. The bell is the Voice of God and it tolls for us all.
- 5 Of Light and Glory

The work was performed by Stephen Roberts, who made an excellent baritone soloist, Choristers of Worcester Cathedral and the Choir of the Three Choirs Festival with the BBC Philharmonic Orchestra under Donald Hunt and in the presence of the composer.

The work opens with the timpani playing heartbeats, a call to attention. The high violins' writing is very beautiful and heavenly as we wait for the mists to roll away. Sinister elements appear. The chorus sing in typical Fricker harmonies and a soulful oboe takes the stage and throughout the work reappears although sometimes as a cor anglais, The temptations of life can be overcome. There is a bridge to heaven but there is to be no turning back.

The second section starts in a more agitated fashion and, at times, the music has a lugubrious feel about it. There is the authority of the voice of God and the whispers of Christ in that still small voice. Some of the harmonies, particularly in the unaccompanied choral writing, are choice and they are never predictable, the sign of a great composer. The baritone enters and sings that Christ is with us in our darkness and in our fear.

The middle section has a brief scurrying introduction. The soloist sings of God and me at midnight. Listen to the superb choral writing here. This is a prayer for pardon. The writing is exemplary and the soaring violins of heaven make a great impact. A brief coda of joyous music seems to speak of the relief of sins forgiven.

The penultimate part has a powerful beginning. How Fricker depicts the tolling bell is nothing short of inspirational. The soloist and the choir integrate to great effect in some cadaverous music suited to the text. Some of the words and music combine with amazing force, for example, I humbly accept Thy Voice. I know this bell which tolls for another may take me too.

The final section begins with warm, mellow lowers strings and how well the chorus and brass blend. There is a controlled confidence. As in "The Vision Of Judgement", Fricker does not leave us in despair. The soloist sings, Make me an angel of light, a star of glory.

The work shows the fundamental goodness of Fricker as well as Searle. They were never in competition. Competition in music always brings ill-feelings even if it is only a local music festival. Despite an earlier allusion neither were out to be a ruthless empire builder. They were honest, decent men and that, paradoxically, is why their music could be forgotten forever.

Musical fashion and opinion does not go in for quality. Absolutely awful music is available on disc, including British scores, while far better works await and may never have a commercial recording.

Five and a half years after the premiere of Whispers at these Curtains, Peter was dead. As far as I am aware the BBC did nothing to pay him tribute, no more than when Iain Hamilton died in 2000. Does the BBC's black list, or white list, exist? Does the BBC support all British composers or only those they choose?

Fricker did not have the originality of Searle but he did have a breadth of vision and a sincerity which real musicians everywhere will acknowledge.

## THE WORKS OF PETER RACINE FRICKER

Three preludes for Piano. Opus 1.

Poco Allegro. September, 1943.

Molto Moderato. May, 1941.

Prestissimo. January, 1944. Duration, 6 minutes.

First performance the composer, Vice-Regal Lodge, New Delhi, November 1945. First London performance Salle Erard, Josephine John, March 11, 1947.

First broadcast performance Pamela Petchey, September 24, 1951. Mss

Variations on "Sur le pont d'Avignon" for piano.

March, 1946. Mss

Four Fughettas for Two Pianos. Opus 2. December, 1946.

Duration, 7½ minutes.

First performance Cooper and Dorothea Vincent, Salle Erard, January 6, 1948 First broadcast performance Mary and Geraldine Peppin, March 17, 1951.

Published by Schott's.  
Adagio for Orchestra.  
November/December 1946. Mss  
Sonata for Organ. Opus 3. January 1947.  
First performance Philip Dore, All Soul's Langham Place, June 9, 1951. First broadcast  
performance Philip Dore, June 3, 1953.  
Mss (Score apparently lost, though Felix Aprahamian says that he has a score in his library.)

Two Madrigals. Opus 4 February 1947  
You take my heart.  
Sighs have no skill.  
Poems from "Henry Bracken", Walter de la Mare. Mss

Symphonietta for Orchestra. July 1946 to March 1947. Mss

Two Songs for Tenor and Piano.  
Night Estuary. March 14, 1947.  
St. John Baptist. March 15, 1947.  
Poems from Sidney Keyes "The Cruel Solstice". Mss  
Piece for Piano, four hands. (Moderato Capriccioso).  
March 1947. Mss

Ten Eclogues, for soprano and piano.  
Poems by Herbert Read.  
1 to 7, November/December, 1945; 8 to 10, May, 1947. Mss

Wind Quintet. Opus 5. March to June, 1947. Duration, 20 minutes.  
Clements Prize, 1947.  
First performance BBC Third Programme, Brain Quintet, January 3, 1948. Published by Schott's.  
Recorded by Brain Quintet, February 1962. Argo RG 326.

Five Songs. (1940-42)  
Giomo dei Morti. (D. H. Lawrence)  
Southern Pastoral. (Yetza Gillespie)  
Serenade. (Satcheverell Sitwell)  
Tchirek Song. (trans. Arthur Waley)  
Egypt's might is tumbled down. (Mary Coleridge) Mss  
Night Landscape. Three songs for soprano and string trio. Opus 6.  
September to December 1947.  
Pastoral. (Frederic Prokosch)  
Hesperus. (Frederic Prokosch)  
Night Landscape. (W. J. Turner) Duration, 10 minutes.  
Dedicated to Sophie Wyss.  
First performance Sophie Wyss, Robert Masters String Trio, BBC Third Programme, August 31,  
1949.  
Mss

Rondo in C for Piano.  
July 1947 Mss

Improvisation on "Melita" for organ. For Eric Rule.  
August 1947. Mss



Suite for School Orchestra. (violins 1 and 2, cellos, and piano.) For John Forsey.

June to September 1947.

Overture: Lento - Fugue.

First Dance.

Song.

Second Dance.

Adagio.

Third Dance. Mss

Folk Song, arranged for cello and piano.

Mss

Three Sonnets of Cecco Angiolieri, da Diena (Trans. Rosetti), for tenor and seven instruments. (flute, oboe, clarinet, bassoon, horn, cello and double bass.) Opus 7.

October 22-23, 1947. Dedicated to Richard Lewis. Duration, 12 minutes.

First performance Richard Lewis, members of the BBC Symphony, BBC Third Programme, June 13, 1949.

Published by Schott's.

Rondo Scherzoso, for Orchestra.

February/March 1948.

With No. 4, Adagio, First performance C.P.N.M. concert, HMV Studios, London Philharmonic Orchestra, conducted by Mosco Carner, October 1, 1948.

Duration, (of the two) 18½ minutes. Mss

Serenade for Flute, Violin and Viola.

September 1947; revised April/May, 1948. Mss

Sonata for Cello and Piano. (In two movements.) June 1948.

Duration, 18 minutes. Mss

Lullaby and Invention for two cellos.

August 1948. Mss

String Quartet in One Movement. Opus 8.

June to November 1948.

First performance Salle Erard, September 6, 1949. Davison, McMahon, Ballardie, Leonard. First broadcast performance Amadeus Quartet, BBC Third Programme, October 25, 1949 Published by Schott's.

Symphony No. 1 in four movements. Opus 9.

November 1948 to February 1949. 3.3.3.3/4.3.3.1/Timpani, Percussion, Piano, Harp/Strings. Koussevitsky Prize, 1949.

Dedicated to the Memory of Natalie Koussevitsky. Duration, 28 minutes.

First performance Halle Orchestra, conducted by Barbirolli, Cheltenham Town Hall, July 5, 1950.

Published by Schott's.

Recorded Louisville Symphony, conducted by Robert Whitney, RCA Gold Seal, GL 25057.

Prelude, Elegy and Finale, for String Orchestra. Opus 10.

March/April 1949. For Helen.

First performance Darmstadt Stadttheater Orch. conducted by Richard Kotz. July 10, 1949.

First broadcast performance London Chamber Orchestra, conducted by Anthony Bernard, January 12, 1951.

Recorded The Little Symphony of London, conducted by Leslie Jones, Golden Guinea GGC 4042.

"King o' Luv" (Scottish Ballad), arr. for voice and piano.

November 1949 For Sophie Wyss.

Duration, 2 minutes. Mss

Rollant et Oliver. Three Fragments from the Song of Roland, for small chorus.

December 1949.

Duration, 6 minutes.

First performance Cowdray Hall, New Orpheus Singers conducted by Mervyn Vicars. April 28, 1952.

First broadcast performance Doorian Singers, conducted by Matyas Seiber, BBC Third Programme, July 31, 1952.

Published by Schott's.

Concerto for Violin and Small Orchestra. Opus 11.

July 1949-March 1950. 1.1.2./2.0.0.0/Harp/Strings. Arts Council Prize, 1951.

Duration, 20 minutes.

First performance Maria Lidka, London National Orchestra, conducted by Walter Goehr, January 10, 1951

First broadcast performance Maria Lidka, Royal Philharmonic Orchestra, conducted by Carl Schuricht, March 20, 1951.

Published by Schott's.

Recorded, Yfrah Neaman, Royal Philharmonic Orchestra, conducted by Norman Del Mar, Argo ZRG 715

Impromptu for Piano Solo.

Sonata for Violin and Piano. Opus 12. April-August 1950.

Duration, 18 minutes.

First performance RCA Galleries, London. Maria Lidka and Margaret Kitchin. December 12, 1950

First broadcast performance Lidka/Kitchin July 25, 1951.

Published by Schott's.

Recorded Recorded January 17, 1953, Lidka/Kitchin. Argo RG 6

Concertante for Cor Anglais and String Orchestra. Opus 13.

August/September 1950. Dedicated to Leonard Brain. Duration, 12 minutes.

First performance Hampton Court, Leonard Brain, Jacques Orchestra, conducted by John Pritchard. July 29, 1951.

First broadcast performance Leonard Brain, Jacques Orchestra, conducted by John Pritchard, November 23, 1951.

Published by Schott's.

Music for film, "The White Continent". (Crown Film Unit.) April, 1951.

Duration, 13 minutes.

Recorded Beaconsfield Studios, conducted by John Hollingsworth, April 26, 1951. Mss

Symphony No. 2, Opus 14.

October 1950 to June 1951. 3.3.3.3/4.4.3.1/Timpani Percussion/Strings. For the Liverpool Festival, 1951.

Duration, 30 minutes.

First performance Philharmonic Hall, Liverpool, Liverpool Philharmonic Orchestra, conducted by Hugo Rignold, July 26, 1951.

First broadcast performance Liverpool Philharmonic Orchestra, conducted by Hugo Rignold, January 24, 1952.

Recorded August 13 and 14, 1954. Liverpool Philharmonic Orchestra, conducted by John Pritchard. HMV DLP 1080.

Concertante No. 2 for Three Pianos, Strings and Timpani, Opus 15.

May/June 1951.

Duration, 14 minutes.

First performance Hovingham Festival, Lemare Orchestra, conducted by the composer, July 28, 1951.

First broadcast performance Mary and Geraldine Peppin, Kyla Greenbaum, London Classical Orchestra, conducted by Trevor Harvev, March 25, 1952.

Published by Schott's.

Ballet, "Canterbury Prologue". Opus 16.

January - June 1951.

Commissioned by the British Council for the Rambert Ballet. First performance Marlowe Theatre, Canterbury, July 30, 1951. Mss

Second Impromptu for Piano.

Aubade for Alto Saxophone and Piano. October 29-31, 1951.

Duration, 4 minutes. For Walter Lear.

Published by Schott's.

Third Impromptu for Piano. See No. 40.

Music for film "Inside the Atom". (Crown Film Unit.) December, 1951.

Duration, 8½ minutes.

Recorded Beaconsfield Studios, conducted by John Hollingsworth, December 28, 1951. Mss

Four Impromptus for Piano. Opus 17.

For Hans Alexander Kaul, April/March 1950.

For Hans Block, July/August 1951.

For Peter Stadlen, November, 1951.

For Margaret Kitchen, January 1952. Duration, 14½ minutes.

First complete performance Hampstead Town Hall, Margaret Kitchin, April 7, 1952. First broadcast performance Dublin Radio, Margaret Kitchin, December 7, 1956.

Published by Schott's.

Incidental music "Le Morte d'Arthur". (BBC Third Programme.) Completed March 7, 1952.

Duration, 2¼ minutes.

Recorded March 17, 1952, conducted by the composer. Mss

Film "The Undying Heart".

March/April 1952. Duration, 21¼ minutes.

Organ, 6 female voices, five percussionists, solo viola.

Recorded April 8-9, 1952 All Soul's Langham Place, London, conducted by John Hollingsworth.

Mss

"Fantasia" for Organ Arranged from above, for Frederick Geoghegan, May 1952.

Mss

Concerto for Viola and Orchestra. Opus 18.

For William Primrose. 2.2.2.2/4.2.3.0/Timpani, Percussion/Strings. Duration, 27½ minutes.

Rhapsody.

Intermezzo.

Capriccio.

Winter, 1952. Revised and rewritten, September 1952 to February 1953.  
First performance and first broadcast performance Usher Hall, Edinburgh (Festival) Primrose, Philharmonic Orchestra, Boult, September 3, 1953.  
First London performance Primrose, BBC Symphony, Sargent, December 9, 1953, Royal Festival Hall.  
Published by Schott's.

"Roses et Muguets." Song for soprano and Piano, text by Charles Cros.  
June 24-25, 1952.  
For Sophie Wyss. Duration, 3 minutes.  
First performance French Institute, London, Sophie Wyss, November 14, 1952. Mss

Concerto for Piano and Small Orchestra. Opus 19.  
For Harriet Cohen. 2.2.2.2/2.2.0.0/Timpani/Strings. Sketch May-September 1952.  
Full score completed February 1954.  
First performance Harriet Cohen, London Symphony Orchestra, Royal Festival Hall, Boult, March 21, 1954.  
First broadcast performance Margaret Kitchin, BBC Symphony, Malko, January 2, 1956. Duration, 26 minutes.  
Published by Schott's.

String Quartet No. 2, Opus 20.  
For the Amadeus Quartet Summer 1952 to April 23, 1953. Duration, 19 minutes.  
First performance Cheltenham Festival, Amadeus Quartet, June 8, 1953.  
First London performance Royal Festival Hall, Recital Room, Amadeus Quartet, June 16, 1963.  
First broadcast performance Amadeus Quartet, September 24, 1953.  
Published by Schott's.  
Recorded Amadeus Quartet, London Records, CM 9370.

Incidental Music "The Quest for the Holy Grail". (BBC Third Programme.) Six sections, 4½ minutes in all.  
Completed May 10, 1953.  
Recorded May 20, 1953. Goldsborough Orchestra, conducted by the composer. Broadcast June 6 and October, 1953 (Third Programme.)  
Mss

Rapsodia Concertante (Concerto No. 2) for Violin and Orchestra.  
Written for the International Conference on Contemporary Music, Rome, April 1954. Begun July 16, 1953, completed January 5, 1954.  
Duration, 22 minutes. 2.2.3.3/4.2.3.1/Timpani, Percussion/Strings.  
First performance Forio Italico (RAI Studio), Henryk Szeryng, Rome Radio Symphony, conducted by Rosbaud. April 12, 1954.  
First British performance Christian Ferras, Halle Orchestra, Pritchard, Cheltenham Festival, July 15, 1954. (Also broadcast in Third Programme.)  
Published by Schott's.

My Brother Died. Melodrama for Radio. Words by Jacob Bronowski.  
Begun 1952, completed April 1954. (BBC Third Programme commission.) Duration, 50 minutes.  
First performance April 1954, conducted by the composer. Producer, Douglas Cleverdon. Repeated September 19, 1955.  
Mss

Pastorale for Three Flutes. May 22-29, 1954.  
Duration, 5 minutes.  
For the Morley College Wind Ensemble.

First performance May 29, 1954, Morley College, Barbara Gaskell, Wendy Berry, Colin Chambers.  
Mss

Motet, Blessed Be The God. (Ephesians.) (S.AT.B.) August 9, 1954.

Duration, 4½ minutes.

First Performance Morley College Concert, All Soul's Langham Place, conducted by the composer.  
December 14, 1954.

See No. 57

Dance Scene. Opus 22.

2.2.2.2/4.2.3.1/Timpani, Percussion/Strings. Duration, 11 minutes.

October/November, 1954.

First performance Stuttgart Opera Orchestra, conducted by Ferdinand Leitner, January 16 and 17, 1955.

First broadcast performance March 29, 1955, City of Birmingham Symphony Orchestra, conducted by Rudolph Schwarz.

Published by Schott's.

Incidental Music, Clive of India.

October 1954.

Duration, 11 minutes.

Eleven numbers; for flute, English horn, horn, String Trio. BBC Home Service, Saturday Night Theatre commission. Recorded November 17, 1954, directed by the composer. Transmission (BBC Home Service) November 20, 1954. Mss

Nocturne-Scherzo for Piano Duet (Four Hands). Opus 23.

For Paul Hamburger and Liza Fuchsova. November 1954 - December 1954.

Duration, 9 minutes.

First performance Wigmore Hall, Hamburger/Fuchsova, January 18, 1955.

First broadcast performance BBC Third Programme, Hamburger/Fuchsova, May 9, 1957. Published by Schott's.

Sonata for Horn and Piano. Opus 24.

For Denis Brain.

Con Moto.

Scherzo - Presto.

Invocation. Duration, 14 minutes.

January 1 to March 5, 1955.

First performance South Place Concert, Denis Brain, Harry Isaacs. March 20, 1955.

First broadcast performance BBC Third Programme, Brain, Wilfred Parry. August 4, 1956.

Published by Schott's.

Recorded by Ifor James and John McCabe, Golden Guinea, GSGC 14087

Three Movements for Viola Solo. Opus 25.

Written for the Darmstadt Ferienkurse, 1955.

Introduction (Exposition).

Fantasia I (Rhythms).

Fantasia II (Lines). Duration, 11 minutes. February-March 15, 1955.

First performance Darmstadt, Karl Zug, May 31, 1955. Mss

Note: This work was withdrawn. It was however later reinstated, and revised (without opus member).

Motet, God Was So Rich In Mercy. (S.A.T.B.) April, 1955.

Duration, 4 minutes.

First performance Morley College Concert, St. Thomas, Regent Street, conducted by the composer, June 11, 1955. (With No. 51.)

First broadcast performance BBC Home Service, Morley College Choir, conducted by the composer, March 9, 1956. (With No. 51.)

Mss

Elegy, The Tomb of St. Eulalia, for Counter Tenor, Viola da Gamba, and harpsichord. Opus 25.

For Alfred Deller.

Latin Verses by Prudentius. April, 1955.

Duration, 9 minutes.

First performance Wigmore Hall, Alfred Deller, Desmond Dupre, George Malcolm, September 21, 1955.

First broadcast performance BBC Third Programme, Deller/Dupre/Malcolm, August 11, 1956.

Published by Schott's.

Trio for Two Clarinets and Bassoon.

For the Morley College Wind Ensemble. First three movements, June, 1955.

Fourth movement completed January 27, 1956.

Duration, 14 minutes.

First performance (first three movements), Morley College, June 4, 1955. Alan Baker, Denis Bloodworth, John Clayton.

First complete performance Tiffin Boys School, Alan Baker, Denis Bloodworth, Walter Wurzberger, February 27, 1956.

Mss

Four Sonnets for Piano.

June 3-9, 1955.

Duration, 4½ minutes.

First performance Margaret Kitchin, Scandinavian Tour, February, 1956

First broadcast performance BBC Third Programme, August 15, 1956, Margaret Kitchin. Published by Schott's

Litany for Double String Orchestra. Opus 26.

July 14, 1955 to September 14, 1955.

Duration, 16 minutes.

First performance Cheltenham Festival, July 18, 1956, Halle Orchestra, conducted by John Barbirolli. First broadcast performance London Symphony Orchestra, conducted by Norman Del Mar, January 29, 1956, BBC Third Programme.

Published by Schott's.

Musick's Empire, for chorus and small orchestra. Opus 27.

Words by Andrew Marvell. For the Morley College Choir.

August 7, 1955 to December 28, 1955.

Duration, 13 minutes.

First performance St. Pancras Town Hall, Leppard Orchestra and Morley College Choir, conducted by the composer. May 15, 1956.

Published by Schott's.

Suite for Recorders. (Two trebles and one tenor.) Completed January 5, 1956.

Poco Allegretto.

Con Moto.

Allegro. Duration, 5½ minutes.

First performance Society of Recorder Players, Queen Mary Hall. (Bergmann, McMullen, Hume),  
March 3,  
1956.  
Published by Schott's.

Orchestral Fantasie.

Written as contribution to Divertimento for Mozart (Variations on a theme of Mozart) for the  
Donaueschingen Festival, 1956.

Duration, 2½ minutes. Completed February 3, 1956.

First performance Donaueschingen, SudWestFunk Orchestra, conducted by Hans Rosbaud, October  
21, 1956.

Published by Schott/Universal.

Choral for Organ.

February 4 to March 3, 1956.

Duration, 9 minutes.

First performance Hugh McLean, St. James Church, Piccadilly, (Tenison Music Club), March 24,  
1956.

First broadcast performance BBC Third Programme, Philip Dore, July 1, 1956. Published by  
Schott's.

The Death of Vivien, for radio.

Words translated from Old French, by Rene Hague. BBC Commission.

Completed April 22, 1956.

Duration, 70 minutes.

Recorded April 28 to May 4, 1956, the composer conducting. Producer, Douglas Cleverdon. First  
transmissions, May 6 and 9, 1956.

Mss

Suite for Harpsichord.

Completed June 27, 1956. (Ischia/London.) Commissioned by the Dartington Summer School. In  
five movements.

Duration, 10 minutes.

First performance George Malcolm, Dartington Summer School, August 14, 1956. First broadcast  
performance BBC, May 15, 1961, Ruth Dyson.

Published by Schott's.

Sonata for Cello and Piano. Opus 28.

BBC commission, for the tenth birthday of the Third Programme. For Sir William Walton.

Begun Ischia, May 1956, completed London, August 26, 1956.

Duration, 16 minutes.

First performance BBC Third Programme, Amaryllis Fleming, Gerald Moore, October 14, 1956.

Published by Schott's.

Recorded by Julian Lloyd Webber and John McCabe, L'Oiseau-Lyre DSLO 18.

Mary Is A Lady Bright, Christmas Carol. For the Elizabethan Singers.

September 1-2, 1956. Words 14th/15th century. Duration, 2½ minutes.

In Excelsis Gloria. Christmas Carol. For the Elizabethan Singers.

Words 14th/15th century. September, 1956.

Duration, 1½ minutes.

First performance Elizabethan Singers, Royal Festival Hall, December 14, 1956. Published by  
Oxford University Press.

Oratorio, The Vision of Judgement. Opus 29. For tenor, soprano, chorus and orchestra.  
For the Leeds Festival, 1958. Completed September 4, 1958.  
:3.3/4.4.3.1/2 Timpani, 5 Percussion/2 Harps, Organ/Strings/Trumpet and Trombone Choirs.  
Duration, 50 minutes. First performance and broadcast performance, Leeds Town Hall, Claire  
Watson, John Dobson, Philharmonic Orchestra, conducted by John Pritchard, October 13, 1958.  
Published by Schott's.

New Horizons. ITV Science Series. (Directed Jacob Bronowski.) Opening and closing music.  
January 15-16, 1958.  
Clarinet, trumpet, trombone, bass and percussion. Duration, 3 minutes.  
Recorded ITV Studios, January 17, 1958, conducted by the composer. Mss

Octet, Opus 30.  
For the Virtuoso Ensemble.  
Flute, clarinet, horn, bassoon, violin, viola, cello and bass. October 1957 to January 23, 1958.  
Recitative and Toccata.  
Nocturne.  
Scherzetto.  
Canto.  
Finale.  
Duration, 21½ minutes.  
First performance Wigmore Hall, Virtuoso Ensemble, February 14, 1958. First broadcast  
performance BBC, Virtuoso Ensemble, April 24, 1958.  
Published by Schott's.

Variations for Piano. Opus 31.  
September 14, 1957 to February 3, 1958 Duration, 12½ minutes.  
First performance Leeds University, Margaret Kitchin, February 17, 1958. (?) First broadcast  
performance BBC, Robin Harrison, April 3, 1970.  
Published by Schott's.

Fourteen Aubades (Dawn Interludes) for Piano. Commissioned by the BBC European Service.  
January/February 1958  
Duration, 14 minutes.  
Recorded by Robert Collett for the BBC, March 24, 1958.  
Published by Schott's. (Written as interludes for early morning news broadcasts.) Music for film the  
Inquisitive Giant. (Subject, Jodrell Bank telescope.)  
For Central Office of Information. (Anvil Films) Duration, 23 minutes.  
Recorded Beaconsfield Studios, March 4, 1958. Sinfonia of London, conducted by Marcus Dods.  
Mss

Music for film, Atomic Energy.  
For Rayant Films, Central Office of Information. Duration, 14 minutes.  
Completed August 27, 1958.  
Recorded August 29, 1958. Beaconsfield Studios. Pro Arte Orchestra, conducted by John  
Wooldridge. Mss

Music for film Das Island (Subject, oil drilling). For British Petroleum (World-Wide Pictures).  
Completed, September 18, 1958.  
Duration, 22 minutes.  
Recorded Beaconsfield Studios, September 19, 1958. Sinfonia of London, conducted by Marcus  
Dods.  
Mss



Fanfares (4 trumpets, 3 trombones, 2 percussion) and arrangement of the National Anthem, for the opening of the new Morley College buildings by the Queen Mother.

Completed September 26, 1958.

Duration, 4 minutes.

First performance October 29, 1958, conducted by the composer. Mss

Waltz for Restricted Orchestra.

For the Hoffnung Interplanetary Festival.

(For reeds, mouthpieces, strings col legno, etc.) Completed November 9, 1958.

First performance November 21, 1958. Royal Festival Hall, conducted by Norman Del Mar. Mss

Score retained by Gerard Hoffnung.

Comedy Overture. Opus 32. For Denis Richards.

(Written for the opening concert of the new Morley College concert hall.) 2.2.2.2/2.2.0.0/Timpani/Strings.

Completed November 23, 1958. Duration, 4½ minutes.

First performance Morley College Orchestra, conducted by the composer, November 1958.

Published by Schott's.

Toccata for Piano and Orchestra. Opus 33.

Commissioned by the Liverpool Orchestra for the International Piano Concerto Competition, May, 1959

December, 1958 to February 9, 1959. 2.2.2.2/4.2.3.0/Timpani, Percussion/Strings. Duration, 12 minutes.

First performance and first broadcast performance Valery Lloyd, Liverpool Orchestra, conducted by John Pritchard, November 13, 1959.

Published by Schott's.

Music for film An Artist Looks at Churches.

British Transport Films.

Direction and commentary, John Piper.

Flute, oboe, trumpet, harp, 6 violins, 4 violas, 3 cellos, double bass.

Recorded at Beaconsfield Studios, May 6, 1959, Sinfonia of London, conducted by the composer.

Mss

Lemons and Hieroglyphs. (Music for radio play.) Words by Peter Garvey.

For Canadian Broadcasting Corporation.

Producer, Gerald Newman, music producer, Hugh McClean.

Introduction and 6 songs, for S.A.T.B. soloists, harpsichord and string quartet. Completed August 21, 1959.

Duration, 13 minutes.

Recording August 31, 1959. Mss

Pastorale for Organ.

August 22-30, 1959.

Duration, 5 minutes.

First performance dates not known. Published by Schott's.

Recorded by Francis Jackson, Alpha Records, AVM 014. Donald Hunt, Abbey Records, LPB 738.

Robert Weddle, Vista Records, VPS 1021.

Cantata, Colet.

Chorus, soloists, orchestra.

For St. Paul's School, 450th Anniversary. Vocal Score completed, September 23, 1959.  
Full score completed November 15, 1959.  
Duration, 13 minutes.  
First performance St. Paul's School, conducted by Ivor Davies, December 16, 1959. Mss

Serenade No. 1. Opus 34.  
Flute, clarinet, bass clarinet, harp, viola, cello. For the Canadian Broadcasting Corporation. Gerald Newman, producer.  
October 1959.  
Duration, 10 minutes.  
First performance CBC Vancouver, December 1959.  
First British performance Purcell Room, Virtuoso Ensemble, April 23, 1970. Mss

Trio for flute, oboe and piano. (Serenade No. 2.) Opus 35.  
For the Mabillon Trio (William Bennett, Philip Jones, Susan Bradshaw.) Completed December 28, 1959.  
Duration, 11½ minutes.  
First performance Wigmore Hall, January 11, 1960, Mabillon Trio.  
(?) First broadcast performance 1966 or 1967. BBC. (Galway, Wickens, Constable.) Published by Schott's.

Wedding Processional, for Organ. Written for Geoffrey Shippey. Completed April 18, 1960.  
Dedicated to Geoffrey and Gillian [nee Dyson].  
First performance Magdelene College Chapel, Cambridge, Donald Paine, April 30, 1960. Published by Schott's.

Symphony No. 3. Opus 36.  
For the London Philharmonic Orchestra. 3.2.3.2./4.2.3.0/Timpani/Strings.  
Allegro furioso.  
Lento.  
Presto.  
Finale.  
June 28 to October 15, 1960.  
(Score prepared by Joan Littlejohn.) Duration, 31 minutes.  
First performance and First broadcast performance Royal Festival Hall, London Philharmonic Orchestra, conducted by John Pritchard, November 5, 1960.  
Published by Schott's. [See No. 94 for Opus 37.]  
Twelve Studies for Piano. Opus 38.  
Commissioned by the Cheltenham Festival. Dedicated to Lamar Crowson.  
May/June 1961.  
Duration, 24 minutes.  
First performance Cheltenham Town Hall, Lamar Crowson, July 9, 1961. First broadcast performance not known.  
Published by Schott's.  
Recorded Lamar Crowson, Argo RG 328.

Incidental Music for Shakespeare, King John. For the Old Vic.  
trumpets, horn, trombone, flute, harp, percussion. Duration, approximately 10 minutes.  
July/August 1961.  
First performance Edinburgh Festival. Producer, Peter Potter, Music Director, John Lambert.  
August 28, 1961.  
First London performance Old Vic., September 19, 1961. Mss

O Mistress Mine. (Shakespeare) For tenor and guitar.

1¼ minutes. For Peter Pears.

August 17-19, 1961.

First performance date not known.

Recorded Peter Pears and Julian Bream, RCA Victor LM-2718/LSC-2718. Published by Schott's.

Theme for Jazz Variations.

For John Dankworth and the BBC Third Programme. March 10/11, 1962.

Recorded for the BBC early April, 1962. Alan Clare, Kenny Ball's Band, John Dankworth small and large bands.

Mss

Cantata for Tenor and Chamber Ensemble. Opus 37.

For Peter Pears.

January 1961, completed May 1962.

Flute, oboe, clarinet, horn, bassoon, 2 violins, viola, cello, double bass. Words from And Man, William Saroyan.

First performance and First broadcast performance Aldeburgh Festival, Peter Pears, Melos Ensemble, conducted by the composer, June 21, 1962.

Published by Schott's

Two Carols.

A Babe Is Born.

The First Christmas. 1962.

Duration, 4 minutes. Novello's.

O Longs Desirs. Five Songs for soprano and orchestra. Opus 39. Comissioned by the BBC for the Promenade Concerts, 1963. 2.2.3.3/4.2.3.1/Timpani, Percussion/Strings.

Completed July 13, 1963. Texts, Louise Labe.

Duration, 21 minutes.

First performance Albert Hall, London, Catherine Gayer, BBC Symphony Orchestra, conducted by the composer. Published by Schott's.

Arrangement of extracts from Matyas Seiber's ballet The Invitation, for Canadian Television. Producer, Allen King.

Flute/piccolo, clarinet/bass clarinet, horn, violin, viola, cello, double bass, piano, percussion.

Duration, 6½ minutes.

Completed December 12, 1963.

Recorded January 9, 1964, Olympic Studios. Virtuoso Ensemble, conducted by the composer. Mss

Introduction and Postlude to Othello, Act 1, Scene 3.

For Rostrum Concerts, (Shakespeare 400th Anniversary.) Full Orchestra.

Completed April 17, 1964. Duration, 1½ minutes.

First performance Royal Festival Hall, Philharmonic Orchestra, conducted by Lawrence Leonard.

April 4, 1964

Speaker, Sir Donald Wolfitt. Mss (Lost.)

Fanfare for Thaxted.

Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns.

Completed May 31, 1964. Mss (Lost.)

Flourish for Brass Choir.

For the Brass Ensemble of the University of California at Santa Barbara. Director, Maurice Faulkner.

trumpets, 4 horns, 3 trombones, tuba, timpani, 2 percussion.

Completed January 25, 1965.

Duration, 4 minutes.

First performance Stanford University, April, 1965. Mss

Vocalise for soprano and piano.

For Barbara Kinsey. Completed February 7, 1965.

Duration, 4 minutes.

First performance Westmont College, Santa Barbara, April 25, 1965, Barbara Kinsey, Todd Crow.

Published in *The Vocal Sound*, Barbara Kinsey Sable. Prentice Hall, Inc., 1982.

Ricercare for Organ. Opus 40.

For the organ of St. Michaelskirke, Zwolle, Holland. Completed March 20, 1965.

Duration, 8½ minutes.

First performance Zwolle, Albert de Klerk, June 1965,

First British performance Royal Festival Hall, Albert de Klerk, October 1965. First broadcast performance BBC, Alan Harverson, February 1967.

Published by Schott's.

Commissary Report. For Men's Voices.

For the University of California, Santa Barbara, Men's Glee Club, Director, Carl Zytowski.

Completed April 3, 1965.

Duration, 2 minutes. Words by Stoddard King.

First performance University of California, Santa Barbara, April 11, 1965. Mss

Four Dialogues for oboe and piano. Opus 41.

For Clayton Wilson. Completed July 14, 1965. Duration, 10½ minutes.

First performance on concert tour of Eastern U.S. by Clayton Wilson and Irving Easley. October 1965

First British and broadcast performances Janet Craxton, BBC, February 15, 1967. Published by Oxford University Press.

Four Songs for high voice and piano. Opus 42.

Texts by Andreas Gryphius (1616-1664).

An Mariam.

Über die Erdkugel.

Über die Himmelskugel.

Betrachtung der Zeit. For Barbara Kinsey.

September 16-October 7, 1965. Duration, 7½ minutes.

First performance University of California, Santa Barbara, Barbara Kinsey, Todd Crow, November 1965.

First broadcast performance Bayerischer Rundfunk, Carl Zytowski, July 4, 1970. Published by Serenissima Music.

Fanfare.

For Dorothy Westra.

2 trumpets, 2 horns, 2 trombones, tuba.

October 26, 1965.

Duration, 2 minutes.

First performance Trinity Episcopal Church, Santa Barbara. (Dedication of new organ by Bishop Rusack, of Los Angeles.)

Mss

Orchestration of No. 105, Opus 42a.

Completed November 7, 1965. 2.2.2.2/4.2.3.0/Harp, Timpani/Strings.

First performance Campbell Hall, University of California, Santa Barbara, Barbara Kinsey, UCSB Symphony, conducted by Erno Daniel. March 23, 1966.

Published by Serenissima Music.

Symphony No. 4, Opus 43.

In Memoriam, Matyas Seiber Commissioned by the Feeney Trust.

3.3.3.3/4.3.3.1/Timpani, 2 percussion/Strings.

February 1964 to June 1966. Duration 34 minutes

First performance Cheltenham, February 14, 1967. City of Birmingham Symphony Orchestra, conducted by Hugo Rignold.

First broadcast performance same forces, February 15, 1967.

Revised. November, 1978 to June 11, 1979. Published by Schott's

Threefold Amen.

Written at Riverside, California, for the University of California Intercampus Student Art Festival.

April 2-3, 1966. 2 pianos, horn, percussion, flute, clarinet, bassoon, String Quartet, five part chorus.

Duration, 3½ minutes.

First performance Riverside, April 5, 1966, conducted by the composer. Mss

Five Canons, for 2 flutes and 2 oboes (or 2 clarinets.) For Anne Anderson.

April 22 to May 3, 1966.

Duration, 8 minutes.

First performance University of California, Santa Barbara, May 22, 1967. (Burnett Atkinson, Charlotte Brown, Clayton Wilson, Donna Marsh.)

Published by British and Continental.

Fantasy for Viola and Piano. Opus 44. For Peter Mark and Landon Young. Completed May 30, 1966.

Duration, 13 minutes.

First performance Campbell Hall, University of California, Santa Barbara, Peter Mark and Landon Young, July 8, 1966.

First broadcast performance Norwegian Radio, April 1972, Peter Mark, Thea Musgrave. Mss

Three Scenes for Orchestra. Opus 45.

For the All-California High School Symphony, directed Maurice Faulkner. 4.4.4.4/6.4.3.1/Timpani, Percussion/Strings.

July to October, 1966. Duration, 16 minutes.

Nocturne

Dance

March-Ostinato.

First performance February 26, 1967, Lobero Theater, Santa Barbara, California High School Orchestra, conducted by Stanley Chapple.

Revised and reorchestrated 1977. 3.3.3.3/4.3.3.1/Timpani, 3 percussion/Strings.

The Day And The Spirits. Opus 46. Song Cycle for soprano and harp. Completed June 9, 1967.

Texts from Primitive Song, C. M. Bowra. Duration, 15 minutes.

For Dorothy Westra.

First performance Samarkand, Santa Barbara, November 4, 1967. Dorothy Westra and Sue Balderston.

First British performance Noelle Barker and Skaila Kanga, Purcell Room, April 23, 1970. Mss

Ave Maris Stella. Opus 48.

For Male Voices and piano.

Completed November 10, 1967.

Duration, 8 minutes.

For Carl Zytowski and the Schubertians of the University of California, Santa Barbara.

First performance February/March 1968 on concert tour of Bakersfield, Santa Maria, Santa Paula.

Mss

Seven Counterpoints for Orchestra. Opus 47.

For Ronald Ondrejka and the University of California, Santa Barbara Symphony. Completed July 17, 1967.

Duration, 18 minutes. 2.2.2.2/2.2.2.0/Timpani/Strings.

(Note: Movements 1, 3, 5 and 7 are orchestrations of the Four Fughettas of Opus 2; Movements 2, 4 and 6 are added canons.)

First performance October 21, 1967. Pasadena Symphony, conducted Ronald Ondrejka. Mss

Refrains for Solo Oboe. Opus 49.

For Clayton Wilson. Completed January 23, 1968.

Duration, 5 minutes.

First performance Santa Barbara Music Society, Clayton Wilson, March 10, 1968. First British and broadcast performances BBC, Sarah Francis, January 15, 1970. Published by Oxford University Press.

Magnificat. Opus 50.

For soprano, alto and tenor soloists, chorus and orchestra. Vocal score completed March 10, 1968. Full score, May 9. Duration, 23 minutes.

For the University of California, on the occasion of the Centenary of the University.

First performance Campbell Hall, University of California, Santa Barbara. May 27, 1968. Barbara Kinsey, Lorraine Gardner, Carl Zytowski, University Choirs and orchestra conducted by Ronald Ondrejka.

Mss

Episodes I for piano. Opus 51.

December 7 to February 16, 1968. For Landon Young.

Duration, 8¼ minutes.

First performance November 25, 1968. Los Angeles County Museum (ISCM Monday Evening concerts.)

Landon Young.

First British performance Purcell Room, April 23, 1970, Landon Young.

J. Albert, Sydney.

Concertante No. 4, for flute, oboe, violin and strings. Opus 52.

February 10 to 12, 1968. Duration, 12½ minutes.

For Cowell College, University of California, Santa Cruz.

First performance Santa Cruz. Burnett Atkinson, Clayton Wilson, Stefan Krayk, conducted by the composer.

Mss

Trio (Canon/Ostinato) for organ.

March 4 to May 19, 1968. Revised May 26, 1968.

Duration, 1 minute 40 seconds. Published by Oxford University Press.

Six Short Pieces for organ. Opus 53.

May 24 to July 28, 1968

Declamation.

Eclogue.

Little Hymn.

Panache.

Dialogue.

Fanfare. Duration, 11 minutes.

First performance Albert Campbell, Trinity Episcopal Church, Santa Barbara, November 17, 1968.

Published by Augsburg.

Cantilena and Cabaletta for solo soprano. Opus 54.

For Barbara Kinsey.

Begun November 1967, completed August 1, 1968.

Duration, 6 minutes.

No performance details available. Mss

Toccata, Gladius Domini, for organ. Opus 55.

For Alec Wyton and the Church of St. John The Divine, New York City. "Gladius Domini super terram cite et velociter" (Savonarola).

August 15 to October 27, 1968. Revision completed January 13, 1969.

Duration, 10 minutes.

First performance Royal Festival Hall, London, Gillian Weir, January 1970.

First European performance Magadino, Switzerland, Gillian Weir, June 21, 1970.

First American performance Alec Wyton, St. John The Divine, New York, July 26, 1970 First broadcast performance BBC, Gillian Weir, September 24, 1973.

Published by Augsburg.

Some Superior Nonsense. Opus 56.

Text, Morgenstem, translated by Max Knight. For Carl Zytowski.

For tenor, flute, oboe, cello, harpsicord. December 17, 1968 to January 4, 1969. Duration, 9½ minutes.

First performance Lotte Lehmann Hall, University of California, Santa Barbara. Carl Zytowski, Burnett Atkinson, Clayton Wilson, Geoffrey Rutkowski, John Gillespie, February 26, 1969, directed by the composer.

Mss

Serenade No. 3, for saxophone quartet. Opus 57. Soprano, alto, tenor and baritone saxophones.

November 14, 1968 to March 13, 1969.

Duration, 10¼ minutes.

No first performance details available. Mss

Episodes II for piano. Opus 58.

For Landon Young.

March 14, 1969 to September 6, 1969. Duration, 6¼ minutes.

First performance University of Sussex, England, Landon Young, April 19, 1970. Published by J. Albert, Sydney.

Three Arguments for bassoon and cello. Opus 59.

For David Barton and Janet Scarberry. February 13, 1969 to September 22, 1969.

Duration, 7 minutes.

First performance Lotte Lehmann Hall, University of California. Santa Barbara. October 17, 1969.  
David Barton and Janet Scarberry.  
Published by Breitkopf and Hartel.  
Recorded by Roy Christensen and Otto Eifert, Gasparo GS-108CX.

Carillon Music I.  
For Ennis Fruhauf.  
Completed November 17, 1969.  
Duration, 3 minutes.  
First performance University of California, Santa Barbara, Ennis Fruhauf, February 20, 1970. Mss

Praeludium for organ. Opus 60.  
Commissioned by the Anglo-Austrian Society of London for Anton Heiller. September 24, 1969 to  
December 25, 1969.  
Duration, 10 minutes.  
First performance Royal Festival Hall, London, David Sawyer, November 25, 1970. First US  
performance Trinity Church, Santa Barbara, Albert Campbell, May 11, 1971. Published by Oxford  
University Press.  
Carillon Music II (Three Variants). Completed January 4, 1970.  
Duration, 3¼ minutes.  
First performance University of California, Santa Barbara, Ennis Fruhauf, February 20, 1979. Mss

Paseo for guitar. Opus 61.  
For Julian Bream.  
January 24, 1970 to March 2, 1970. Duration, 9½ minutes.  
First performance Aldeburgh Festival, Julian Bream, June 9, 1970. Published by Faber Music.

The Roofs, for coloratura soprano and percussion. Opus 62.  
For Dorothy Dorow.  
Text W. S. Merwin, from the New Yorker, April 18, 1970. July 9, 1970 to September 24, 1970.  
Duration, 25 minutes.  
First performance and first broadcast performance BBC, Dorothy Dorow and Tristram Fry,  
recorded, June 29, 1973.  
Transmission September 27, 1973.  
Rewritten version for soprano, timpani and percussionist, completed December 24, 1986. Mss  
Ich will meine Seele tauchen.  
For baritone and piano. Text, Heine.  
For Floyd Rigby. November 1970.  
Duration, 2 minutes.  
First performance April 10, 1971, Lotte Lehmann Concert Hall, Floyd Rigby, Michael Mitchell.  
Mss

Sarabande, In Memoriam Igor Stravinsky. For solo cello.  
Requested by Benjamin Boretz, editor of Perspectives of New Music. April 9, 1971.  
Duration, 4 minutes.  
First performance Geoffrey Rutkowski, Lotte Lehmann Concert Hall, University of California,  
Santa Barbara, June 1, 1971.  
Published in Perspectives of New Music.

Nocturne for Chamber Orchestra. Opus 63.  
Commissioned by the Arts Council of Great Britain for the Cheltenham Festival. 1.2.0.2/2.2.0.0/  
Timpani/Strings.  
Completed May 6, 1971. Duration, 9¼ minutes.



First performance Cheltenham Festival, English Chamber Orchestra, conducted by Wilfrid Boettcher, July 8, 1971.

Published by Faber Music.

Intrada for Organ. Opus 64.

For Alun Hoddinott and the University of Wales at Cardiff. August 4 to September 14, 1971.

Duration, 5½ minutes.

First performance Cardiff Festival, Gillian Weir, March 16, 1972. Published by Faber Music.

A Bourree, for Sir Arthur Bliss on his eightieth birthday.

For solo cello.

Requested by the Composers' Guild of Great Britain for a birthday book. October 5 to 10, 1971.

Duration, 3½ minutes.

First performance details not available.

Mss

[Note: Nos. 134 and 137 make up Two Tributes for solo cello.] Concertante No. 5 for piano and string quartet. Opus 65.

Commissioned by the California Professional MUSIC Teachers' Association. Completed December 18, 1971.

Duration, 10 minutes.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, January 29, 1972.

Lessia Bodnar-Horton, Stefan Krayk, Pat Aiken, Peter Mark, Geoffrey Rutkowski, conducted by the composer.

Mss

Introitus for Orchestra. Opus 66.

Commissioned by Alfred Deller for the Stour Festival. 2.2.0.2/1.2.0.0/Timpani/Strings.

Completed March 24, 1972.

Duration, 11 minutes.

First performance Canterbury Cathedral, Aureum Musicum, conducted by the composer, June 24, 1972.

Published by Faber Music.

Come Sleep. Opus 67.

For contralto, alto flute, bass clarinet. For Tony Friese-Greene.

Text, Sir Philip Sidney. April 15 to August 17, 1972. Duration, 5½ minutes.

First performance Arizona State University (Western Region Conference, American Society of University Composers). Peggy Castle, November 17, 1972.

First broadcast performance BBC, Sybil Michelow, William Bennett, Thea King, August 19, 1973.

Mss

Fanfare for Europe, for solo trumpet.

October 4, 1972.

For the Park Lane Group. Duration, 3 minutes.

First performance Purcell Room, London, (Park Lane concert.) January, 1973. Mss

Ballade for flute and piano. Opus 68.

June to November 29, 1972.

Duration, 12 minutes.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara. Burnett Atkinson, Emma Lou Diemer, October 14, 1973.

Published by Ramsey Music.

Recorded by Fiona Wilkinson and Jack Behrens on Orion ORS 83445.  
Seven Little Songs, for four part chorus. Opus 69. Texts, Holderlin, translated Michael Hamburger.  
For Dorothy Westra and the UCSB Chamber Singers. Duration, 10 minutes.  
December 20 to 27, 1972.

Summer.

Conviction.

Autumn.

Home.

Winter.

Then and Now.

Spring.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, May 6, 1973, UCSB Chamber Singers, directed Dorothy Westra.

Ramsey Music.

Gigue for solo Cello.

For Geoffrey Rutkowski.

Completed February 20, 1973.

First performance details not available. Mss

The Groves of Dodona. Opus 70.

For flute choir. (4 flutes, alto flute, bass flute.) For Burnett Atkinson and the UCSB Flute Choir.

Completed May 1, 1973. Final copy, August 7, 1973.

Duration, 8 minutes.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, November 11, 1973, UCSB Flute Choir.

Published by Ramsey Music.

Zefiro Torna.

Madrigal, S.S.A.T.B. Text, Petrarch.

For Denis Stevens and the Accademia Monteverdiana. Completed February 17, 1974.

Duration, 2½ minutes.

See No. 148.

Spirit Puck. Opus 71

For clarinet and percussion.

For Philip Rehfeldt and Barney Childs. March 17 to May 18, 1974.

Duration, 7½ minutes.

First performance Rehfeldt, Childs, Albuquerque, New Mexico, American Society of University Composers conference. November 15, 1974.

Mss

Revised October 18, 1979.

Se Lamentar Augelli.

Madrigal, S.S.A.T.B. Text Petrarch.

For Denis Stevens and the Accademia Monteverdiana. Completed July 30, 1974. Final copy, September 5, 1974.

Duration, 3 minutes.

First performance (with No. 146) Tully Hall, New York, Accademia Monteverdiana, directed Denis Stevens, April 20, 1975

Mss

Courante for solo cello.  
For Humphrey and Fiona Searle. Completed August 5, 1974.  
First performance details not available. Mss

Mirabilem Misterium. Carol, S.AT.B. Medieval text.  
Completed September 25, 1974.  
Duration, 2 minutes  
First performance Louis Halsey Singers. (Date not known).  
First BBC recording, Halsey Singers, June 27/28, 1978. Published by Ramsey Music.

Trio Sonata for organ. Opus 72.  
For Allan Wicks.  
August 14 to November 28, 1974.  
Duration, 12 minutes.  
Prelude.  
Fugue.  
Fantasia.  
First performance details not available. Published by Ramsey Music.

Third String Quartet. Opus 73.  
Dedicated to Elliott Carter, In Admiration.  
Begun summer 1974. Draft completed November 28, 1976. Final Score completed December 23, 1976.  
Duration, 22 minutes.  
Lento - piu mosso.  
Allegro Feroce.  
Adagio.  
Allegro inquieto.  
Variations.  
First performance and First broadcast performance Cheltenham Festival, Chilingirian Quartet, July 19, 1984.  
Published by Schott's.

Symphony No. 5, for Organ and Orchestra. Opus 74.  
Commissioned by the BBC for the Twentieth Anniversary of the Royal Festival Hall.  
"Dedicated to the many fine musicians with whom I have worked so happily in the Royal Festival Hall."  
3.3.3.3/4.3.3.1/Timpani, 3 Percussion/Organ/Strings.  
First performance and first broadcast performance Royal Festival Hall, Gillian Weir, BBC Symphony, conducted by Colin Davis, May 5, 1976.  
Published by Schott's.

Invention for organ (manuals only).  
May 29 to June 6, 1976.  
Duration, 2 minutes.  
First performance details not available. Published by Oxford University Press.

Little Toccata for Organ (manuals only).  
June 6 to 25, 1976 Duration, 1¾ minutes.  
First performance in New York, John Kuzma, September 1976.

See No. 167.

Seachant, for flute and double bass. Opus 75 For Bertram and Nancy Turetsky.

June 15 to July 29, 1976. Duration, 7½ minutes.

First performance University of California, Irvine, Nancy and Bertram Turetsky, February 18, 1977.

First broadcast performance BBC, July 12, 1977, Turetskys.

Published by Ramsey Music.

Sinfonia for Seventeen Wind Instruments. Opus 76.

For the University of Sydney. In Memoriam Benjamin Bntten.

3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones.

December 14, 1976 to January 9, 1977. Duration, 11½ minutes.

First performance University of Sydney, Peter Platt directing. May 11, 1977.

First US performance Santa Barbara Symphony, conducted by Ronald Ondrejka, May 14, 1978.

First broadcast performance Aldeburgh Festival, English Chamber Orchestra, conducted by the composer, June 17, 1978.

Published by Ramsey Music.

Two Songs for baritone and piano.

Texts, T.E. Hulme. For Michael Ingham.

Above the Dock, February 1, 1977.

The Embankment. Completed January 30, 1977.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, Michael Ingham, Carolyn Horn, April 7, 1978.

Published by Serenissima Music.

A Wish For a Party. For Male Voices. Text St. Bridget(?).

For the UCSB Schubertians, directed by Carl Zytowski. May 11 to June 6, 1977.

Duration, 4 minutes.

First performance Centennial House, University of California, Santa Barbara, August 6, 1977. Mss Revised May/June 1986.

Anniversary, for piano. Opus 77.

For Colin Kingsley.

Commissioned by the Scottish Arts Council. January 18 to July 13, 1977.

Duration, 24 minutes.

First performance Cheltenham Festival, Colin Kingsley, July 16, 1978. Published by Ramsey Music.

Sonata for Two Pianos. Opus 78.

For Antony Lindsay and Simon Young. June 16 to November 13, 1977.

Dialogue.

Moto Perpetuo.

Ricercare.

Variations. Duration, 22 minutes.

First performance Bishopgate, Lindsay and Young, February 7, 1978

First US performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, Wendell Nelson and Majorie Nelson, November 9, 1978.

Published by Schott.

Serenade No. 4 for 3 B flat clarinets and bass clarinet. Opus 79.

For Neil Garland and the Milton Ensemble. November 14, 1977 to December 29, 1977.

Duration, 11 minutes.

First performance Darlington, the Milton Ensemble, January 3, 1979. Published by Ramsey Music.

Elegy for violin and cello. [For Roger Grove.] November 6-7, 1978.

Duration, 2 minutes.

Laudi Concertati, for Organ and Orchestra. Opus 80.

For Gillian Weir.

January 1 to September 26, 1979.

Duration, 32 minutes.

Part I. Entry and Celebration. Part II. Transformation.

First performance and First broadcast performance Royal Festival Hall, London, Gillian Weir, BBC Symphony Orchestra, Michael Gielen, December 5, 1979.

Published by Ramsey Music.

Serenade No. 5, for violin and cello. Opus 81.

October 3 to December 29, 1979.

Prelude.

Scherzino.

Serenata.

Elegy.

Postlude.

Note: The fourth movement is No. 163 in this catalogue. Duration, 13½ minutes.

First performance Michelle MaKarski and Geoffrey Rutkowski, Lotte Lehmann Concert Hall, University of California, Santa Barbara, November 9, 1980.

Mss

In Commendation of Music. Opus 82.

For soprano, recorder, harpsicord and viola da gamba. In Memory of Alfred Deller.

Text by William Strode. January 5 to April 15, 1980.

Duration, 10 minutes.

First performance Stour Festival, Boughton Aluph, England, June 25, 1980. Mss

Five Short Pieces for Organ. Opus 83.

Little Toccata (for manuals only) [see No. 155 in this catalogue].

Meditation, March 1980.

Scherzino, June 1980.

Varied Ostinato, March/April 1980.

Ceremony, July 1980. Duration, 11 minutes.

First complete performance First Presbyterian Church, Santa Barbara, Gillian Weir, November 2, 1980. Published by Augsburg.

Six Melodies de Francis Jammes. Opus 84.

For Carl Zytowski.

For tenor, violin, cello and piano. July 7 to September 5, 1980.

Le village a midi.

L'ecole.

L'eglise etait calme.

L'almanach.

Guadalupe de Alcaraz.

La Salle a manger. Duration, 16 minutes.

First performance Carl Zytowski, Stefan Krayk, Geoffrey Rutkowski, Peter, Yazbeck, Lotte Lehmann Concert Hall, University of California, Santa Barbara, November 7, 1980.

Mss

Spells, for solo flute.

For Fiona Wilkinson.

Slow, December 20-21, 1980

Fast, December 22-25, 1980. Revised October to December 1981. Duration, 5½ minutes.

First performance Recital Hall, University of Western Ontario, Fiona Wilkinson, October 29, 1981.  
Published by Forsythe Music.  
Recorded by Fiona Wilkinson on Orion ORS 83455.

Bagatelles for clarinet and piano. Opus 85.

Completed June 27, 1981.

Prologue. Lento Sognando.

Dramatic.

Poco Allegro.

Adagio - Epilogue. Completed June 27, 1981. Duration, 12½ minutes.

First performance McGill University, Canada, Robert Riesling, Jack Behrens, October 13, 1981.

First British performance Park Lane concert, London, Michael Wright, James Lisney, January 7, 1986. Mss

Recorded by Robert Riesling and Jack Behrens, Orion ORS 83445.

For Three (Serenade No. 6). Opus 86. For the Trio Cannello.

Oboe/oboe d'amore, oboe/oboe d'amore/English horn, English horn. July to November 1981. Final score December 30, 1981.

Duration, 15 minutes.

First performance Trio Cannello, London, November 18, 1982. Mss

Two Expressions for Piano.

For Jack Behrens.

October 10 to 20, 1981, written in London, Ontario. Duration, 5¼ minutes.

First performance University of Western Ontario, Jack Behrens, October 29, 1981

First US performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, Julia Strand, March 31, 1984.

Mss

Rondeaux for horn and orchestra. Opus 87.

For Ifor James. (Arts Council Commission.) 1.2.2.2/2.0.2.0/Harp/Strings.

Duration, 20 minutes.

First performance and First broadcast performance Cheltenham Festival, Ifor James, City of London Sinfonia, conducted by Richard Hickox, July 14, 1982

Published by Ramsey Music.

Anthem, Rejoice in The Lord. Chorus (S.A.T.B.) and organ. Text from Psalm 33.

Completed November 18, 1983. Duration, 6½ minutes.

No record available. Published by Augsburg.

Two Pieces for solo recorder.

For John Turner.

Alice's Dream. February 4, 1984.

I'm Late. June 19, 1984. Duration, 5½ minutes.

First performance of Alice's Dream, University of Manchester, March 1, 1984. John Turner. First performance of both, Cheltenham Festival, July 18, 1984. John Turner.

Mss

Whispers At These Curtains. Oratorio. Opus 88. For baritone boy's choir chorus and orchestra.

Commissioned by the Three Choirs Festival. (Elgar Commission.) In Memoriam Humphrey Searle.

Texts from John Donne. Completed April 10, 1984. Duration, 50½ minutes.

First performance and first broadcast performance Three Choirs Festival, Worcester Cathedral. Stephen Roberts, BBC Philharmonic, conducted by Donald Hunt, August 23, 1984.

Published by Ramsey Music.

Madrigals, for Brass Quintet. Opus 89 2 Trumpets, Horn, Trombone, Tuba. For the Albany Brass Ensemble.

January 19 to June 4, 1984.

Duration, 15 minutes.

First performance Cheltenham Festival, Albany Brass Ensemble, July 21, 1984. Published by Ramsey Music.

Aspects of Evening, for cello and piano. Opus 90.

October 30, 1984 to February 26, 1985.

Duration, 13 minutes.

First performance Beijing Central Conservatory of Music, Wendell Nelson and Geoffrey Rutkowski, April 9, 1985.

First broadcast performance BBC Alexander Ballie, Piers Lane, March 20, 1989. Mss

Concertino for St. Paul's Opus 91.

For the St. Paul's Schools Chamber Orchestra. Completed September 28, 1985.

2.2.2.2/2.2.0.0/Timpani/Strings. Duration, 20 minutes.

First performance Mercer's Hall, London, St. Paul's Schools Chamber Orchestra, conducted Jonathan Varcoe, November 12, 1985.

Mss

Recitative, Impromptu and Procession for Organ. Opus 92.

For Royston Havard, University of Wales, Cardiff.

Commissioned by the Welsh Arts Council. September 23 to November 9, 1985. Duration, 10 minutes.

First performance St. David's Cathedral, Dyfed. Royston Havard, September 13, 1988. Mss

Concerto for Orchestra. Opus 93.

Comissioned by the Arts Council of Great Britain for the Cheltenham Festival. Completed May 20, 1986.

3.3.3.3/4.3.3.1/Timpani, 3 percussion/Strings. Duration, 18½ minutes.

First performance and first broadcast performance Cheltenham Festival, Royal Philharmonic Orchestra, conducted by Andrew Litton. July 20, 1986.

Published by Ramsey Music.

Second Sonata for Violin and Piano. Opus 94.

Completed June 21, 1987. Duration, 23½ minutes.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, Ronald Copes, Brent McMunn, March 13, 1988.

First British performance Cardiff Festival, James Clark and Richard McMahon, November 23, 1988.

Mss

Six Diversions for Piano. Opus 95.

July 19 to October 17, 1987.

Pastorale.

Alla Marcia.

Waltz.

Passacaglia

Fast and Light.

Parade.

No performance details available. Published by Fentone Music.

Walk By Quiet Water for Orchestra. Opus 96.

For Varujan Kojian and the Santa Barbara Symphony. November 30, 1987 to January 23, 1988.

2.2.2.2/4.0.3.1/Strings. Duration, 11 minutes.

First performance Arlington Theater, Santa Barbara Symphony, conducted by Varujan Kojian, January 21, 1989.

Mss

A Dream of Winter. Opus 98.

Cantata for baritone and piano. For Michael Ingham.

Text by Dylan Thomas.

October 15, 1988 to January 29, 1989.

Duration, 9 minutes.

First performance Lotte Lehmann Concert Hall, University of California, Santa Barbara, Michael Ingham, Emma Lou Diemer, May 17, 1989.

Mss

Second Concerto for Piano and Orchestra. Opus 97. For Betty Oberacker.

Completed June 17, 1989.

2.2.2.2/4.2.3.1/Timpani, 2 percussion/Strings.

Duration, 26 minutes. Mss

Advent Motet. Opus 99.

For Double Chorus (S.S.A. and S.A.T.B.) Latin and Welsh texts.

Commissioned by the Extra-Mural Department, University of Wales, Cardiff for Royston Havard and the Cardiff Motet Singers.

Completed August 19, 1989.

Duration, 8 minutes. Mss

With Joyance, for orchestra. Opus 100.

For Varujan Kojian and the Santa Barbara Symphony. Summer/Fall, 1989.

3.2.2.2/4.3.3.1/Timpani, 2 percussion/Strings.

Duration, 11 minutes. Mss

(12,411)

---

© Dr David Wright 2001 and 2012 – This article, or any part of it, must not be reproduced in part or in whole in any way whatsoever without prior written consent of the author. It must not be downloaded or stored in any mechanical or retrieval system. Failure to comply is illegal being theft and contrary to international copyright laws. However, the author may grant permission upon written application.