



BOOSEY & HAWKES

Elliott CARTER

Elliott Carter

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An introduction to the music of Carter by Jonathan Bernard

Any composer whose career extends through eight decades—and still counting—has already demonstrated a remarkable staying power. But there are reasons far more compelling than mere longevity to regard Elliott Carter as the most eminent of living American composers, and as one of the foremost composers in the world at large. His name has come to be synonymous with music that is at once structurally formidable, expressively extraordinary, and virtuosically dazzling: music that asks much of listener and performer alike but gives far more in return.

Carter was born in New York and, except during the later years of his education, has always lived there. After college and some postgraduate study at Harvard, like many an aspiring American composer of his generation who did not find the training he sought at home, Carter went off to Paris to study with Nadia Boulanger, an experience which, while enabling a necessary development of technique, also lent his work a conservative, neoclassical style for a time. Eventually, however, the modernist influences he had absorbed as an adolescent—both from his contact with such radical figures as Ives and Varèse and from his exposure to adventurous work in literature and the other arts—proved the more telling. Beginning with the first glimmerings of change in the late 1940s and continuing through the 1950s, Carter invented a harmonic and rhythmic language uniquely his own, a language that firmly repudiated the prevailing taste of the pre-War era yet also kept its distance from (then) ascendant post-War serialism. And, ironically, it was precisely Carter's stubborn insistence on going his own way that brought him international fame. The implications of his new language were at times slow to be worked out—Carter spent most of the 1960s working on just two pieces—but they yielded music of enormous inner cohesion and strength, and eventually they also yielded a technique both fluent and flexible, as the growing number and variety of his compositions during the 1970s, 1980s, 1990s—and, now, the 2000s—attest.

In a musical age dominated by simplification, what has made Carter's music increasingly attractive is, paradoxically, its very complexity: the sense it often conveys of many different things going on at

once, producing the most violent sorts of contrast alongside the most evenly calibrated of continuities, offering not an escape from the demands of modern existence but a meaningful engagement with them. In particular, Carter's concern to express "character" and "behavior" brings to his work a notably human aspect: that the collective exigencies of his music can never, in the end, suppress the individual voice is, for the listener, a source of deep involvement and satisfaction.

Carter's music since 1975 has been characterized by two noteworthy developments. The first was a noticeable "smoothing" of his style—which began to emerge, interestingly, with his return to writing for the voice after a hiatus of almost thirty years, in his six settings of poems by Elizabeth Bishop, *A Mirror on Which to Dwell*. By the late 1980s, it was clear that this increased fluidity had enabled Carter to return to composing pieces of relatively modest scale, such as *Esprit rude/Esprit doux*, the *Enchanted Preludes*, and a clutch of solo works, in greater numbers than at any time since the early years of his career. Meanwhile, however, works of larger scale, including two concertos and the fourth string quartet, continued to appear unabated. The positively burnished quality that Carter's music acquired during these years prompted some critics to speak of his "new classicism"—and, indeed, this appellation seemed well justified, given the structural and formal directness of the work, conveyed in textures that were almost transparent in their clarity.

Inevitably, Carter's new classicism was also labeled his late style—as though it were a culmination of his development as a composer. What his commentators couldn't have anticipated, though, was the second of the two noteworthy developments mentioned above: a further metamorphosis in the mid-1990s, to the "late late style" inaugurated by his fifth string quartet. Nor, probably, could anyone have guessed that this change would give rise to an even more prolific outpouring of works of all sizes and shapes than Carter had ever previously managed. During the past dozen years or so, an already highly refined technique has been further clarified, pared down to its utmost essentials; although the music in this late late style still makes considerable demands upon the listener's attention, there can be no doubt that from any point of view—harmonic, rhythmic, contrapuntal, textural—it is more open, more readily comprehended than ever.

To be sure, the constraints of old age, a reduction in sheer physical energy and stamina, have something to do with the adoption of such economies of means; but they do not explain everything that is new in this newest music. Carter is still stretching the envelope: within the last decade, for example, he has written his first opera, *What Next?*—and who would be so rash as to predict that it will be his last? For with Carter now rapidly closing in on his 100th birthday, we are in uncharted territory: never before in the history of Western music has a composer of his stature had the opportunity to project his art over such a long span of time; never before have we been witness to what it is within the power of a composer with over seventy years' experience to accomplish. Yet more amazing is that, even now, Carter shows no sign of slowing down: he will celebrate his 100th year with at least four world premieres. More power to him!

Jonathan Bernard, 2008

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Eine Einführung in Carters Musik von Jonathan Bernard

Wenn die Schaffenszeit eines Komponisten acht Jahrzehnte beträgt – und immer noch anhält –, beeindruckt schon die reine Beständigkeit. Im Falle Elliott Carters jedoch gibt es weitaus überzeugendere Gründe als seine Langlebigkeit, die ihn zum herausragenden lebenden amerikanischen Komponisten und einem der führenden Komponisten in der Welt machen. Sein Name steht für Musik, die formal beeindruckend, außergewöhnlich im Ausdruck und von schillernder Virtuosität ist: Musik, die sowohl Hörern wie Ausführenden einiges abverlangt, dafür jedoch umso mehr zurückgibt.

Carter, in wohlhabenden Verhältnissen in New York aufgewachsen, bekam früh die Liebe zur Kunst vermittelt, auch wenn ein künstlerischer Beruf von Haus aus nicht vorgesehen war. Die Entscheidung zur Komponistenlaufbahn stieß in seinem Elternhaus auf Ablehnung. Wie viele hoffnungsvolle amerikanische Komponisten seiner Generation, die daheim nicht die nötige Ausbildung bekamen, ging er nach Paris, um bei Nadia Boulanger zu studieren. In jener Zeit entwickelte er sich nicht nur in technischer Hinsicht weiter, sondern bildete eine vorübergehende Neigung zu einem konservativen, neoklassizistischen Stil aus. Als prägender erwiesen sich letztlich jedoch die Einflüsse der Moderne, die er in seiner Jugendzeit aufgenommen hatte, als er mit Ives und Varèse bekannt war und die Avantgarde in der Literatur und anderen Künsten kennenlernte. Ende der Vierziger- und die Fünfzigerjahre hindurch bildeten sich die ersten Anzeichen eines gewandelten Stils heraus. Carter erfand in dieser Zeit seine ganz eigene harmonische und rhythmische Tonsprache – eine Sprache, die den vorherrschenden Geschmack der Vorkriegszeit entschieden ablehnte, gleichzeitig aber Distanz zum aufkommenden Serialismus der Nachkriegszeit hielt. Ironischerweise war es gerade sein hartnäckiges Festhalten an seinem eigenen Weg, das Carter internationale Anerkennung brachte. Die Arbeit an den Besonderheiten seiner neuen Tonsprache gestaltete sich zuweilen langwierig – die meiste Zeit der Sechzigerjahre hindurch arbeitete Carter an gerade einmal zwei Stücken. Das Ergebnis dieser Arbeit war jedoch Musik von ungeheurer innerer Stringenz und Kraft, ebenso wie eine gleichermaßen flüssige und flexible Technik, die Carters immer zahlreichere und abwechslungsreichere Werke aus

den Siebziger-, Achtziger- und Neunzigerjahren und schließlich dem ersten Jahrzehnt des neuen Jahrtausends bezeugen.

Was Carters Musik in einem Musikzeitalter, das von Vereinfachungen geprägt ist, immer interessanter macht, ist paradoxerweise ihre Komplexität: der oft entstehende Eindruck, hier gingen viele verschiedene Dinge gleichzeitig vor, was dazu führt, dass heftigste Kontraste neben fein austarierten, kontinuierlichen Linien stehen. So lässt sich die Musik auf engagierte Weise auf die Anforderungen des heutigen Lebens ein, anstatt vor ihnen zu fliehen. Insbesondere Carters Anliegen, in seiner Musik „Charakter“ und „Handeln“ auszudrücken, verleiht ihr einen spürbar menschlichen Aspekt: Dass die kollektiven Notwendigkeiten seiner Musik letztlich niemals die Stimme des Individuums unterdrücken können, ist für den Hörer eine Quelle tiefer Anteilnahme und Genugtuung.

In Carters Musik nach 1975 lassen sich zwei nennenswerte Entwicklungslinien ausmachen. Zum einen begann sich sein Stil merklich zu „glätten“ – interessanterweise trat diese Eigenschaft bei seiner Rückkehr zur Vokalmusik zutage, als er nach einer Unterbrechung von beinahe dreißig Jahren sechs Gedichtvertonungen von Elizabeth Bishop schrieb, *A Mirror on Which to Dwell*. Ende der Achtzigerjahre wurde deutlich, dass es gerade diese neu gewonnene Flüssigkeit war, die es Carter ermöglichte, sich wieder kleineren Formen zu widmen, etwa in *Esprit rude/Esprit doux*, den *Enchanted Preludes* sowie einer Anzahl von Solostücken, von denen er nun weitaus mehr schrieb als jemals zuvor seit seinen jungen Schaffensjahren. Gleichzeitig entstanden in unverminderter Folge größer angelegte Werke, darunter zwei Konzerte und das vierte Streichquartett. In der regelrecht abgeschliffenen Qualität, die Carters Musik während jener Jahre annahm, sahen manche Kritiker einen „neuen Klassizismus“ – die Bezeichnung scheint in der Tat gerechtfertigt, angesichts der strukturellen und formalen Direktheit seiner Musik, übermittelt in Klangbildern, die in ihrer Klarheit beinahe durchsichtig sind.

Es war unvermeidlich, dass Carters neuer Klassizismus zur Kennzeichnung seines Spätstils erhalten musste, gleichsam als kulminierte darin seine kompositorische Entwicklung. Was die Kritiker jedoch nicht voraussehen konnten, war die zweite der beiden oben angesprochenen Entwicklungslinien: Mitte der Neunzigerjahre durchlief Carters Musik eine weitere Metamorphose, hin zu einem

„späten Spätstil“, den sein fünftes Streichquartett einläutete. Auch hätte niemand voraussagen können, dass dieser Wandel mit einer Produktivität einherging, aus der Werke aller Größen und Formen entsprangen und die Carters früheres Schaffentempo noch übertraf. Seit gut einem Jahrzehnt hat Carters ohnehin hoch ausgereifte Technik weiter an Klarheit gewonnen; sie ist gleichsam zurechtgestutzt auf das Wesentliche. Obgleich die Musik seines späten Spätstils immer noch erhebliche Anforderungen an die Aufmerksamkeit des Hörers stellt, kann kein Zweifel bestehen, dass sie in jeder Hinsicht – harmonisch, rhythmisch, kontrapunktisch, satztechnisch – offener geworden ist und sich unmittelbarer begreifen lässt als früher.

Sicherlich haben die Beschränkungen seines hohen Alters, das schiere Nachlassen der körperlichen Energie und Kondition zum Einsatz ökonomischerer Mittel beigetragen, doch kann damit nicht alles Neue in Carters neuester Musik erklärt werden. Immer noch überschreitet sein Werk die eigenen Grenzen. Im letzten Jahrzehnt legte Carter etwa seine erste Oper vor, *What Next?* – und wer wollte so unvorsichtig sein zu behaupten, es werde seine letzte bleiben? Bei Carter, der sich seinem 100. Geburtstag nähert, bewegen wir uns auf unerforschtem Terrain: Niemals zuvor in der Geschichte abendländischer Musik hatte ein Komponist seines Ranges die Möglichkeit, seine Kunst über eine solch lange Zeitspanne hinweg zu formen; niemals zuvor konnten wir erleben, was ein Komponist mit über siebzigjähriger Erfahrung zu erreichen vermag. Noch erstaunlicher ist allerdings, dass Carter auch jetzt noch keine Spur von Ermüdung zeigt: Seinen 100. Geburtstag wird er mit mindestens vier Welturaufführungen feiern.

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Une introduction à la musique de Carter par Jonathan Bernard

La carrière d'un compositeur – toujours en activité - couvrant huit décennies apporte déjà la preuve d'une étonnante durabilité. Il existe, cependant, des raisons beaucoup plus fortes que la seule longévité de considérer Elliot Carter comme le plus important des compositeurs américains vivants et comme l'un des plus éminents compositeurs actuels dans le monde. Son nom est devenu synonyme d'une musique à la fois magistralement structurée, extraordinairement expressive et d'une virtuosité fascinante qui exige beaucoup de ses auditeurs et de ses interprètes mais leur donne encore plus en retour.

Carter est né dans la ville de New York où, sauf durant ses dernières années d'études, il a toujours vécu. Comme de nombreux étudiants compositeurs américains de sa génération qui ne trouvaient pas chez eux la formation qu'ils recherchaient, Carter se rendit à Paris pour étudier auprès de Nadia Boulanger, expérience qui, au-delà de son perfectionnement technique essentiel, marqua les débuts de son œuvre d'une empreinte traditionnelle néoclassique. Toutefois, les influences modernistes intégrées pendant son adolescence - autant auprès de personnalités musicales aussi radicales qu'Ives et Varèse que par la fréquentation de démarches littéraires et artistiques audacieuses – finirent par s'imposer. Dès les premiers signes de changement de son écriture de la fin des années 1940, puis par leur consolidation pendant la décennie de 1950, Carter inventa un langage harmonique et rythmique singulier rejetant le goût musical qui avait dominé la période d'avant-guerre, tout en gardant ses distances avec le dodécaphonisme montant de l'après-guerre. Ironiquement, c'est précisément son insistance butée à suivre sa propre voie qui assura sa notoriété internationale. Les implications de son nouveau langage musical furent parfois lentes à se révéler – Carter passa l'essentiel de la décennie 1960 à travailler à deux pièces seulement – mais elles aboutirent à une production d'une puissance et d'une cohésion internes considérables tout en établissant une technique souple et versatile dont témoignent le nombre croissant et la diversité de ses œuvres des années 1970, 1980, 1990 et maintenant 2000.

Dans une époque dominée par la simplification musicale, la musique de Carter attire, paradoxalement, par sa complexité-même. La multiplicité d'évènements simultanés qu'elle expose et par laquelle les contrastes les plus violents côtoient les continuités les plus maîtrisées, loin de fuir les exigences de la modernité, les affronte de manière spécifique. Le souci particulier de Carter d'exprimer les « personnalités » et les « comportements » confère un aspect humain saisissant à son œuvre. Ainsi, le fait que les exigences collectives de sa musique n'occultent jamais, en fin de compte, la voix individuelle représente pour l'auditeur la mesure de sa propre implication et une source de profonde satisfaction.

A partir de 1975, la musique de Carter s'est distinguée par deux évolutions notables. La première fut un « adoucissement » perceptible de son style qui commença à se profiler lors de son retour à l'écriture pour la voix, après une interruption de presque trente ans, notamment dans ses six mises en musique de poèmes d'Elizabeth Bishop, *A Mirror on Which to Dwell*. Jusqu'à la fin des années 1980, cette plus grande fluidité favorisa son retour vers des compositions d'envergure relativement plus modestes, telles que *Esprit rude/Esprit doux*, *Enchanted Preludes* et vers de plus nombreuses œuvres pour instruments solistes qu'à aucune autre période de sa carrière. Parallèlement, cependant, Carter continua à produire des œuvres de grande dimension, dont deux concertos et le quatrième quatuor à cordes, sans rien perdre de son pouvoir. Le caractère parfaitement peaufiné acquis par sa musique au cours de ces années amena quelques critiques à évoquer le « nouveau classicisme » de Carter, appellation assurément justifiée au vu de l'immédiateté structurelle et formelle de ses compositions, exprimée dans des textures presque transparentes tant elles sont limpides.

Inévitablement, ce nouveau classicisme fut aussi décrit comme son dernier style, comme le sommet de son parcours de compositeur. Ce que les commentateurs ne pouvaient néanmoins pas prévoir fut sa deuxième métamorphose mentionnée plus haut, à savoir, au milieu des années 1990, une nouvelle mutation vers un style « tardif », inauguré par son cinquième quatuor à cordes. Personne, probablement, n'aurait pu deviner que cette transformation stylistique engendrerait une production plus abondante que jamais d'œuvres de toutes tailles et toutes formes. Depuis les douze

dernières années, la technique de Carter, déjà hautement raffinée, s'est encore épurée et résumée à l'ultime essentiel. Bien que ce style tardif exige toujours une attention considérable de la part de l'auditeur, il apparaît indubitablement plus ouvert et plus abordable à tous points de vue, harmonique, rythmique, contrapuntique et textural.

Certes, les contraintes du grand âge, une certaine diminution d'énergie et de capacités physiques ne sont pas étrangères à l'adoption d'une telle économie de moyens, mais elles n'expliquent pas l'entière nouveauté de ces dernières compositions. Carter outrepassa encore ses limites : il a écrit son premier opéra *What Next?* au cours des dix dernières années – et qui serait assez imprudent pour prétendre que ce sera le dernier ? Avec Carter, qui approche maintenant son centième anniversaire, nous sommes en territoire inconnu. Jamais, en effet, dans la musique occidentale, un musicien de cette stature n'eut la possibilité de déployer son art sur une aussi longue période et jamais non plus n'avait-on pu observer l'aboutissement de soixante-dix années d'expérience chez un compositeur. Le plus surprenant demeure que Carter ne montre, à ce jour, aucun signe de ralentissement de son activité : il célébrera ses cent ans par au moins quatre créations mondiales. Longue vie à sa vigueur !

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English	Deutsch	Français	Italiano
Woodwind	Holzbläser	Bois	Legni
picc piccolo	Piccoloflöte	petite flûte	<i>ottavino</i>
fl flute	Flöte	grande flûte	<i>flauto</i>
af1 alto flute	Altflöte	flûte alto	<i>flauto contralto</i>
bfl bass flute	Baßflöte	flûte basse	<i>flauto basso</i>
rec recorder	Blockflöte	flûte à bec	<i>flauto dolce</i>
ob oboe	Oboe	hautbois	<i>oboe</i>
corA cor Anglais (English horn)	Englischhorn	cor anglais	<i>cornò inglese</i>
cl clarinet (in A or Bb)	Klarinette (in A oder B \flat)	clarinette (en la ou en si bémol)	<i>clarinetto</i> (in la o in si bemolle)
bcl bass clarinet	Baßklarinette	clarinette basse	<i>clarinetto basso</i>
E \flat cl clarinet in E	Es-Klarinette	petite clarinette	<i>clarinetto in mi bemolle</i>
dbcl double bass clarinet	Kontrabaßklarinette	clarinette contrebasse	<i>clarinetto contrabbasso</i>
sax saxophone	Saxophon	saxophone	<i>sassofono</i>
bn bassoon	Fagott	basson	<i>fagotto</i>
dbn double bassoon/ contrabassoon	Kontrafagott	contrebasson	<i>controfagotto</i>
Brass	Blechbläser	Cuivres	Ottoni
hn horn	Horn	cor	<i>cornò</i>
crt cornet	Kornett	cornet	<i>cornetta</i>
flgn flugelhorn	Flügelhorn	bugle	<i>ficorno</i>
tpt trumpet	Trompete	trompette	<i>tromba</i>
trbn trombone	Posaune	trombone	<i>trombone</i>
btrbn bass trombone	Baßposaune	trombone basse	<i>trombone basso</i>
Percussion	Schlagwerk	Percussion	Strumenti a percussione
BD bass drum	große Trommel	grosse caisse	<i>grancassa</i>
bl block	Block	block	<i>block</i>
cast castanets	Kastagnetten	castagnettes	<i>castagnette</i>
chin.cym Chinese cymbal	chinesisches Becken	cymbales chinoises	<i>piatto cinese</i>
crot crotales	Crotales	crotales	<i>crotales</i>
cym cymbal(s)	Becken	cymbale(s)	<i>piatto/i</i>
dr drum	Trommel/Drum	tambour/drum	<i>tamburo/drum</i>
gisp glockenspiel	Glockenspiel	glockenspiel	<i>glockenspiel</i>
perc percussion	Schlagzeug/Percussion	percussion	<i>percussione</i>
SD snare drum	kleine Trommel	caisse claire	<i>tamburo militare</i>
susp.cym suspended cymbal	hängendes Becken (einzel)	cymbale suspendue (seule)	<i>piatto sospeso</i> (singolo)
t.bells (single)	Röhrglocken	cloches tubulaires	<i>campane tubolari</i>
tamb tubular bells	Tamburin	tambour de basque	<i>tamburello basco</i>
tam-t tambourine	Tam-Tam	Tam-Tam	<i>tam-tam</i>
TD tam-tam	Wirbeltrommel	caisse roulante	<i>tamburo rullante</i>
tgl tenor drum	Triangel	triangle	<i>triangolo</i>
timp triangle	Pauken	timbales	<i>timpani</i>
tom-t timpani	Tom-Toms	Tom-Toms	<i>tom-tom</i>
tpl.bl tom-toms	Tempelblock(s)	temple block(s)	<i>block cinese/i</i>
vib temple block(s)	Vibraphon	vibraphone	<i>vibrafono</i>
wdbl vibraphone	Woodblock(s)	woodblock(s)	<i>woodblock</i>
xyl woodblock(s)	Xylophon	xylophone	<i>xilofono</i>
xylophone			
Keyboards	Tasteninstrumente	Claviers	Strumenti a tastiera
pft piano	Klavier	piano	<i>pianoforte</i>
cel celesta	Celesta	célesta	<i>celesta</i>
hpd harpsichord	Cembalo	clavecin	<i>clavicembalo</i>
org organ	Orgel	orgue	<i>organo</i>
kbd keyboard	Keyboard	keyboard	<i>keyboard</i>
synth synthesizer	Synthesizer	synthesizer	<i>sintetizzatore</i>

	Strings	Streicher	Cordes	archi
vln	violin	Violine	violon	violino
vla	viola	Viola	alto	viola
vlc	cello	Violoncello	violoncelle	violoncello
db	double bass/contrabass	Kontrabaß	contrebasse	contrabbasso
	Voices	Stimmen	Voix	Voci
colS	coloratura soprano	Koloratursopran	soprano léger	soprano leggero
S	soprano	Sopran	soprano	soprano
M	mezzo-soprano	Mezzosopran	mezzo-soprano	mezzosoprano
A	alto	Alt	alto	contralto
CT	countertenor	Countertenor	contraténor	contratenore
T	tenor	Tenor	ténor	tenore
dramBar	dramatic baritone	dramatischer Bariton	bariton dramatique	baritono drammatico
highBar	high baritone	hoher Bariton	bariton aigu	baritono alto
lyrBar	lyric baritone	lyrischer Bariton	bariton lyrique	baritono lirico
Bar	baritone	Bariton	bariton	baritono
BBar	bass baritone	Baßbariton	bariton-basse	basso-baritono
B	bass	Baß	basse	basso
	Languages	Sprachen	Langues	Lingue
E	English	englisch	anglais	inglese
F	French	französisch	français	francese
G	German	deutsch	allemand	tedesco
I	Italian	italienisch	italien	italiano
	Others	Sonstiges	Divers	Diversi
ampl	amplified	verstärkt	amplifié	amplificato
ca	circa	circa	circa	circa
elec.	electric/electronic	elektrisch/elektronisch	électrique/électronique	elettrico/elettronico
gtr	guitar	Gitarre	guitare	chitarra
hi	high	hoch	aigu	alto
lg	large	groß	grand	grande
lo	low	tief	grave	basso
max.	maximum	Maximum	maximum	massimo
med	medium	mittel	moyen	medio
min	minutes	Minuten	minutes	minuti
min.	minimum	Minimum	minimum	minimo
sm	small	klein	petit	piccolo

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vlnl.vlnll.vla.vlc.db

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.

Program notes for most works can be found at www.boosey.com/Carter

Alle übrigen Instrumentenangaben sind ausgeschrieben oder eine Kombination der obigen Kürzel. Standardreihenfolge der Instrumente:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—sonstige—vlnl.vlnll.vla.vlc.db

Hinweise zu Kaufausgaben finden sich bei den einzelnen Werkeinträgen.

Wo nicht anders vermerkt, ist das Aufführungsmaterial leihweise erhältlich.

Werkkommentare zu den meisten Stücken finden sich unter www.boosey.com/Carter

What Next?**1997-98**

47 min

An opera in one act

Text: Libretto by Paul Griffiths (E)

lyrS, dramS, A, T, Bar, boy alto

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.1.1.1—perc(4):I=SD/2cym/

thundersheet/6brake dr/cowbell/marimba; II=cym/tamb/5cowbells/3metal pipes/
washboard/vib; III=tam-t/hammer/lion's roar/gong/tom-t/cym/SD; IV=BD/2tom-t/SD/
cym/flex/vib—harp—pft—strings(min.4.4.2.2.2)9790051096695 **Full Score**9790051934096 **Piano/Vocal Score****World Premiere: 16 Sep 1999**

Staatsoper Unter den Linden, Berlin, Germany

Nicholas Brieger, director / Lynne Dawson, Simone Nold, Hilary Summers, William Joyner,
Hanno Mueller-Brachmann

Conductor: Daniel Barenboim

*What Next?*, Berlin 2000 (WP)

Nicholas Brieger dir.

Photo: Monika Rittershaus

Adagio tenebroso**1994**

20 min

(second part of the orchestral triptych *Symphonia: sum fluxae pretium spei*)

3(II, III=picc).2.corA.2(II=E♭cl).bcl.2.dbn—4.3.3.1—timp.perc(4):BD/

4bongo dr/glsp/4tpl.bl/cowbells/vib/2susp.cym/2tom-t/2wdbl/SD/xyl/

tam-t/marimba/wood drum/2metal block—pft—strings

World Premiere: 13 Sep 1995

Royal Albert Hall, London, UK

BBC Symphony Orchestra

Conductor: Andrew Davis

Allegro scorrevole**1996**

11 min

(third part of the orchestral triptych *Symphonia: sum fluxae pretium spei*)

2.picc.2.corA.2(II=E♭cl).bcl.2.dbn—4.3.3.1—perc(4):timp/glsp/xyl/vib/

4bongos/SD/2tom-t/wdbl/3susp.cym/2cowbells/guero/2metal blocks/

4tpl.bl/BD/marimba—harp—pft—strings

World Premiere: 22 May 1997

Severance Hall, Cleveland, Ohio, USA

Cleveland Orchestra

Conductor: Christoph von Dohnányi

Anniversary**1989**

6 min

(third part of the orchestral triptych *Three Occasions*)

3(III=picc).2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(2):vib/marimba/xyl/

3susp.cym—pft(=cel)—strings(16.14.12.10.8)

World Premiere: 05 Oct 1989

Royal Festival Hall, London, UK

BBC Symphony Orchestra

Conductor: Oliver Knussen

Boston Concerto**2002**

19 min

for orchestra

3(II,III=picc).2.corA.3(III=bcl).3(III=dbn)—4.3.3.1—perc(3):l=xyl/vib/log dr/
 4bongos/high SD/susp.cym/wood chime;II=mar/log dr/4tpl.bl/2cowbells/susp.cym;
 III=BD/tom-t/4wdbls/guero/susp.cym/maracas/med. SD—harp—pft—strings

9790051096541

Full Score**World Premiere: 03 Apr 2003**

Symphony Hall, Boston, Massachusetts, USA

Boston Symphony Orchestra

Conductor: Ingo Metzmacher

A Celebration of some 100 x 150 notes**1986**

3 min

(first part of the orchestral triptych Three Occasions)

2.picc.2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(1):glsp/vib—pft(=cel)—
 strings(16.14.12.10.8)

World Premiere: 10 Apr 1987

Jones Hall, Houston, Texas, USA

Houston Symphony Orchestra

Conductor: Sergiu Comissiona

Fons Juventatis**2004**

3 min

for orchestra

(second part of the orchestral triptych Three Illusions)

1.2(II=picc).2.corA.2.bcl.3(III=dbn)—4.3.3.0—perc(3):l=xylorimba; II=guero;
 III=SD(sm)/maracas—pft—harp—strings

World Premiere: 06 Oct 2005

Symphony Hall, Boston, Massachusetts, USA

Boston Symphony Orchestra

Conductor: James Levine

Micomicón**2002**

3 min

for orchestra

(first part of the orchestral triptych Three Illusions)

2.picc.2.corA.1.bcl.cbcl.2.dbn—4.3.3.1—harp—pft—timp.perc(2):l=susp.cym/
3 tom-t/BD/mar;ll=crash cyms/xyl—strings**World Premiere: 15 Jan 2004**

Symphony Hall, Boston, Massachusetts, USA

Boston Symphony Orchestra

Conductor: James Levine

More's Utopia**2004**

3 min

for orchestra

(third part of the orchestral triptych Three Illusions)

1.2picc.2.corA.2.dbcl.2.dbn—4.3.3.1—perc(3):log dr/tpl.blswdbls/lg slap stick/
xylorimba; tam-t/gong/4susp.cyms/vib; BD/tom-t—pft—strings**World Premiere: 06 Oct 2005**

Symphony Hall, Boston, Massachusetts, USA

Boston Symphony Orchestra

Conductor: James Levine

Partita**1993**

17 min

(first part of the orchestral triptych Symphonia: sum fluxae pretium spei)

picc.2(II=picc).2.corA.2(II=E,c).bcl.2.dbn—4.3.3.1—timp.perc(4):
2metal bl/2cowbells/2susp.cyms/2wdbl/4tpl.bl/wood dr/gavel/guiro/
4bongos/2tom-t/SD/BD/glsp/vib/xyl/marimba—pft—harp—strings**World Premiere: 17 Feb 1994**

Symphony Center, Chicago, Illinois, USA

Chicago Symphony Orchestra

Conductor: Daniel Barenboim

Remembrance

In memory of Paul Fromm

1988

7 min

(second part of the orchestral triptych Three Occasions)

1.2picc.2.corA.2.bcl.2.dbn—4.3.3.1—tmp.perc:BD/glsp/vib—cel(=pft)—
strings(minimum:16.14.12.10.8)

World Premiere: 10 Aug 1988

Tanglewood Music Center, Lenox, Massachusetts, USA

Tanglewood Music Center Orchestra

Conductor: Oliver Knussen

Soundings

2005

10 min

for orchestra

picc.2(=picc).2.corA.2 (I=E♭cl,II=bcl).dbcl.2.dbn—4.3.3.1—tmp.perc(2):xyl/tpl bl/
bongos/2sus.cyms/cowbell/low conga drums/2 tom-t/BD;claves/4wdbl/2SD/2 susp.
cyms/log dr/2 low tom-t—pft—strings9790051096664 **Full Score**

"Soundings packs a lot of invention into its dozen minutes. Carter celebrates the two Barenboims, giving him music to play at the piano and a lot more music to conduct, but never at the same time... In between, Carter gives us a parade of rapidly shifting orchestral ideas: horn and woodwinds chopping up a darting phrase; the subterranean rumbles of contrabass clarinet; a twittering trio of piccolos; a pensive tuba solo that's actually longer than the entire piano part. Through it all, there's Carter the high-modernist artisan, delighting in the virtuosic sinew of a great orchestra he knows well."

— *Chicago Tribune*

World Premiere: 06 Oct 2005

Symphony Center, Chicago, Illinois, USA

Chicago Symphony Orchestra

Conductor: Daniel Barenboim

Symphonia: sum fluxae pretium spei**1993-96**

47 min

I. Partita II. Adagio tenebroso III. Allegro scorrevole

3(II,III=picc).2.corA.2(II=E♭,cl).bcl.2.dbn—4.3.3.1—timp.perc(4):

I=xyl/glsp/SD/2tom-t/susp.cym/timp/2wdbl/4bongos/cowbell;II=2metal blocks

(very high & med high)/4tpl.bl/3susp.cyms(high,med,low)/

tom-t/2cowbells;III=vib/BD/4bongos/2tom-toms(med & low)/

2wood blocks/SD/2susp.cyms(med & low);IV=vib/glsp/mar/tam-t/SD/susp.cym/

BD/2bongos/wood dr (log dr)/gavel/2tom-t—harp—pft—strings

9790051096244

Full Score**World premiere complete: 25 Apr 1998**

Bridgewater Hall, Manchester, UK

BBC Symphony Orchestra

Conductor: Oliver Knussen

Three Illusions for Orchestra**2004**

9 min

I. Micomicón II. Fons Juventatis III. More's Utopia

3(II,III=picc).2.corA.2(II=bcl).bcl.dbcl.3(III=dbn)—4.3.3.1—timp—perc(3):

susp.cym/4tom-t/BD/mar/xylorimba/log dr/4tpl.bl/4wdbl/lg.slapstick;cym/xyl/vibr/

guiro/tam-t/nipple gong/4susp.cyms/vib;cym/xyl/vib/BD/

4tom-t—pft—harp—strings

9790051096671

Full Score*"An appealing orchestral showpiece..."*— *New York Times**"All three brief pieces are responses to literary fantasies - Micomicón to Don Quixote; The Fountain of Youth to Roman myth; and More's Utopia to Sir Thomas More's vision of an ideal society. The music is fantastical too... always surprising, inevitable, and vividly orchestrated. Micomicón is romantic and heroic; Utopia is dark and severe; Fountain is playful and takes a place in the great tradition of iridescent water music..."*— *Boston Globe**"...a three-part work that, in barely 10 minutes, is a thoroughly complete musical statement. The formal Micomicón, the playful Fons Juventatis and the formidable More's Utopia together form a kind of symphony that sounds both densely packed and delicately transparent at the same time."*— *Boston Herald***World Premiere: 06 Oct 2005**

Symphony Hall, Boston, Massachusetts, USA

Boston Symphony Orchestra

Conductor: James Levine

Three Occasions for Orchestra**1986-1989**

16 min

I. A Celebration... II. Remembrance III. Anniversary

3(II,III=picc).2.corA.2.bcl.2.dbn—4.3.3.1—tmp.perc(2):vib/marimba/
xyl/3susp.cym/BD/glsp—pft(=cel)—strings(16.14.12.10.8)9790051096534 **Study Score****World Premiere: 05 Oct 1989**

Royal Festival Hall, London, UK

BBC Symphony Orchestra

Conductor: Oliver Knussen

CHAMBER ORCHESTRA AND LARGE ENSEMBLE**Asko Concerto****1999-2000**

12 min

for large ensemble

1(=picc).1.1.bcl.1—1.1.1.0—perc(1):xyl/vib/marimba/med.SD/BD—harp—
pft(=cel)—2vln.vla.vlc.db9790051094806 **Full Score****World Premiere: 26 Apr 2000**

Concertgebouw, Amsterdam, Netherlands

Asko Ensemble

Conductor: Oliver Knussen

Penthode**1985**

18 min

for five groups of four instrumentalists

1(=picc,af).1(=corA).1(=Eb).bcl(=dbcl).1—1.2.1.1—perc(3):I=marimba/
3tpl.bl/2wdbl/lg.SD/sm.susp.cym/wood dr/gavel;II=vib/crot/
sm.tgl/guero/3susp.cym/military dr/gong/tam-t;III=claves/whip/
4bongos/sm.snare dr/3tom-t/BD/cowbell—pft—harp—1.1.1.1.19790051094813 **Full Score****World Premiere: 26 Jul 1985**

Royal Albert Hall, London, UK

Ensemble intercontemporain

Conductor: Pierre Boulez

Réflexions**2004**

10 min

for chamber orchestra

2(I=picc2, afl, II=picc1). 1. corA. 2(I=E♭cl, II=bcl, dbcl). 2(II=dbn)—2. 2. 2. 0—
 perc(3): 4bongos/4wdbls/BD/gong/sm. susp. cym/lg. snare dr/xylorimba; 4tom-t/
 tam-t/stones/sm. snare dr/2log drs/sm. tgl/lg. susp. cym/vib/glsp; 4tpl. bls/
 sm. cowbell/almglocke/med. SD/hammer/guero/claves/med. susp. cym—pft—harp—
 strings(2. 1. 2. 2. 1)

9790051096657

Full Score

"With multiple smiles and twinkles in the eye towards the hero of the day, Réflexions does not fall into the mould of the occasional piece and manifests the stunning vitality of a musician who is nearing his centenary. Boulez was thrilled. The audience was, too, during its repeated ovation of Carter."

— *Le Monde***World Premiere: 15 Feb 2005**

Cité de la Musique, Paris, France

Ensemble intercontemporain

Conductor: Pierre Boulez

SOLO INSTRUMENT(S) AND ORCHESTRA**Cello Concerto****2000**

18 min

for cello and orchestra

3(III=picc). 2. corA. 2(II=bcl). bcl(=dbcl). 2. dbn—4. 3. 3. 1—timp. perc(3): l=xyl/glsp/
 marimba/4tpl. bl/2cowbells/4wdbl/2log dr; II=vibr/2SD/BD/3tom-t/
 4bongos; III=guero/2SD/3susp. cym—harp—strings

9790051096558

Full Score

9790051105410

Cello, Piano**World Premiere: 27 Sep 2001**

Symphony Center, Chicago, Illinois, USA

Yo-Yo Ma, cello

Chicago Symphony Orchestra

Conductor: Daniel Barenboim

Clarinet Concerto**1996**

18 min

for clarinet and small orchestra

1.2(II=corA).0.1—1.1.1.1—perc(3):gls/4bongos/sm.tom-t/lg.tom.t/
 med.susp.cym/wood dr/tam-t/xyl/2metal bl/tpl.bl/lg SD/lg.susp.cym/vib/
 sm wdb/cencerros/sm susp.cym/sm.SD/med.tom-t/BD—harp—pft—strings
 (1.1.1.1.1)

9790051096565 **Full Score**9790051105403 **Clarinet, Piano****World Premiere: 10 Jan 1997**

Cité de la Musique, Paris, France

Alain Damiens, clarinet

Ensemble intercontemporain

Conductor: Pierre Boulez

Dialogues**2003**

14 min

for piano and large ensemble

1(picc).1(corA).1.1(=dbn)—2.1.1.0—strings(2.2.2.2.2 players*)

* may be increased proportionately, up to a maximum of 12.10.8.6.4 players

9790051096572 **Full Score**9790051246243 **2 Piano Reduction****World Premiere: 23 Jan 2004**

Queen Elizabeth Hall, South Bank Centre, London, UK

Nicolas Hodges, piano

London Sinfonietta

Conductor: Oliver Knussen

Flute Concerto**2008**

13 min

for flute and orchestra

1(picc).1(corA).2(II=bcl).1(=dbn)—2.1.1.0—perc(1)—harp—pft—strings(2.2.2.2.2
 players*)

*may be increased proportionately. However, when marked solo, they should remain
 one on a part.

World Premiere: 09 Sept 2008

Jerusalem International Chamber Music Festival, Jerusalem, Israel

Emmanuel Pahud, flute

Conductor: Daniel Barenboim

Horn Concerto**2006**

15 min

for horn and orchestra

1.2picc.2.corA.2.bcl.cbcl.2.dbn.2—0.2.2.1—perc(3):l=vibr/lg. gong/bongos/
cowbell/high SD/lg.almglocke/tgl/sm.maracas/high SD/temple bl;
ll=mar/2tom-t/lg susp.cym/4wdbl/sm.susp.cym/2very high pipes/tamb/
lg.maracas/med.SD;lll=glsp/BD/low SD/log dr/med.susp.cym/wind gong/guiro/
lg.pipe/med.SD—pft—strings

9790051096589 **Full Score**9790051105458 **Horn, Piano****World Premiere: 15 Nov 2007**

Symphony Hall, Boston, Massachusetts, USA

James Sommerville, horn

Boston Symphony Orchestra

Conductor: James Levine

Interventions**2007**

15 min

for piano and orchestra

2(=picc).2(ll=corA).2(ll=bcl).1.dbn—3.2.3.1—1—perc(4):l=xyf/mar/4bongos/low
cym/high SD/cowbell/lg almglock/tam-t;ll=4tmpl.bl/high cym/med.SD/med.tom-t/
slapstick/BD;lll+4wdbl/med.cym/low SD/low tom-t/guiro/wood dr/claves;llv=2metal
pipes.2timbales/wind gong/nipple gong/maraca/sizzle cym—pft—strings

Trio 1:fl(=picc).bsn.tpt

Trio 2:ob.bcl(=cbcl).hn

9790051096602 **Full Score****World Premiere: 04 Dec 2008**

Symphony Hall, Boston, Massachusetts, USA

Daniel Barenboim, piano

Boston Symphony Orchestra

Conductor: James Levine

Oboe Concerto**1986-87**

25 min

for oboe, concertino group and orchestra

Concertino: 4vln—perc(1); 4timp/vib/glsp/2metal.bl/2wdbl/4tpl.bl/
2cowbells/4bongo/2tom-t/susp.cym/gueroOrchestra: 1(=afi/picc).0.1(=bcl).0—1.0.1.0—perc(1):marimba/xy/BD/
tam-t/military dr/2SD/2susp.cym—strings(10.8.2.6.4 or 8.6.0.4.2)9790051094844 **Full Score**9790051660612 **Oboe**9790051105489 **Oboe, Piano (in preparation)****World Premiere: 17 Jun 1988**

Zürich Festival, Grosser Tonhalleaal, Zürich, Switzerland

Heinz Holliger, oboe

Collegium Musicum

Conductor: John Carewe

Violin Concerto**1990**

28 min

for violin and orchestra

2(II=picc).picc.2.corA.2(II=E, bcl).bcl.2.dbn—4.3.3.1—perc(2): timp/
glsp/crot/vib/sm&lg.susp.cym/sm&lg SD/tam-t/BD—
strings (either 16.14.12.10.8 or 14.12.10.8.6)9790051095162 **Full Score**9790051351374 **Violin**9790051105465 **Violin, Piano****World Premiere: 02 May 1990**

Davies Hall, San Francisco, California, USA

Ole Bøhn, Violin

San Francisco Symphony

Conductor: Herbert Blomstedt

Of Rewaking

3 Poems of William Carlos Williams

2002

17 min

for mezzo-soprano and orchestra

Text: William Carlos Williams (E)

2(II=picc),2(II=corA),1.bcl,2(II=dbn)—2.1.1.0—perc(3):l=gavel:gong/med.susp.cym/
 high SD/fg.cowbell/4wdbls;II=tam-t/2log dr/3tom-t/med. SD/hi susp.cym/mar;III=BD/low SD/
 low susp.cym/sm.cowbell/4bongos/guiro/vib—pft—strings(min. 6.4.4.3.2 players)

9790051096633 **Full Score**9790051934089 **Soprano, Piano**

World Premiere: 29 May 2003

Symphony Center, Chicago, Illinois, USA

Michelle DeYoung, Mezzo-soprano

Chicago Symphony Orchestra

Conductor: Daniel Barenboim

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Au Quai

2002

3 min

for bassoon and viola

9790051104451 **Bassoon and Viola**

World Premiere: 12 Jun 2002

Queen Elizabeth Hall, London, UK

London Sinfonietta

Conductor: George Benjamin

Birthday Flourish**1988**

2 min

for 5 trumpets in C (also arranged for brass quintet 1.2.2.0)

9790051103348 **Brass Quintet (score & parts)****World Premiere: 14 Sep 1988**

Davies Symphony Hall, San Francisco, California, USA

San Francisco Symphony

Conductor: Herbert Blomstedt

World Premiere of Version for Brass Quintet: 20 Jan 1989

Music Hall, Cincinnati, Ohio, USA

Cincinnati Symphony

Conductor: Jesus Lopez-Cobos

Call**2003**

1 min

for 2 trumpets and horn

2 tpt—hn

9790051105304 **2 Trumpets, Horn****World Premiere: 05 May 2004**

United Artists Battery Park Theater, New York, New York, USA

Mark Gould & Kevin Cobb, trumpet; William Purvis, horn

Canon for 4 - Homage to William**1984**

5 min

for flute, bass clarinet, violin, and cello

9790051102594 **Flute, Bass Clarinet, Violin, Cello**9790051209842 **Study Score - Hawkes Pocket Score 984****World Premiere: 03 Jun 1984**

Bath Festival, Bath, UK

London Sinfonietta

Clarinet Quintet**2007**

15 min

for clarinet and string quartet

9790051096718 **Study Score****World Premiere: 29 Apr 2008**

Peter Jay Sharp Theater, The Juilliard School, New York, New York, USA

Charles Neidich, clarinet

Juilliard String Quartet

**Con Leggerezza Pensosa - Omaggio a Italo
Calvino****1990**

5 min

for clarinet, violin and cello

9790051103218 **Clarinet, Violin, Piano**9790051211678 **Study Score - Hawkes Pocket Score 1167****World Premiere: 29 Sep 1990**

Italian Institute for Musicological Research, Latina, Italy

Enchanted Preludes**1988**

6 min

for flute and cello

9790051211210 **Study Score - Hawkes Pocket Score 1121**9790051102785 **Flute, Cello****World Premiere: 16 May 1988**

Merkin Hall, New York, New York, USA

Patricia Spencer, flute; André Emelianoff, cello

Esprit Rude/Esprit Doux**1985**

4 min

for flute and clarinet

9790051102518 **Flute, Clarinet****World Premiere: 31 Mar 1985**

Kurhaus, Weinbrenner Saal, Baden-Baden, Germany

Lawrence Beauregard, flute; Alain Damiens, clarinet

Esprit Rude/Esprit Doux II**1994**

5 min

for flute, clarinet and marimba

9790051104369 **Flute, Clarinet, Marimba****World Premiere: 30 Mar 1995**

Symphony Center, Chicago, USA

Richard Graef, flute; John Yeh, clarinet; James Ross, marimba

Fragment No.1**1994**

4 min

for string quartet

(part of Two Fragments for String Quartet)

9790051212576 **Study Score - Hawkes Pocket Score 1257**9790051104376 **Parts****World Premiere: 13 Oct 1994**

Merkin Hall, New York, New York, USA

Kronos Quartet

Fragment No.2**1999**

3 min

for string quartet

(part of Two Fragments for String Quartet)

9790051212576 **Study Score - Hawkes Pocket Score 1257**9790051104376 **Parts****World Premiere: 23 Jun 1999**

Cuvilliés-Theatre, Munich, Germany

Arditti Quartet

Hiyoku**2001**

4 min

for two clarinets

9790051104383 **2 Clarinets****World Premiere: 09 Dec 2001**

Kleine Zaal, Concertgebouw, Amsterdam, Netherlands

Charles Neidich and Ayako Oshima, clarinets

Immer Neu**1992**

5 min

for oboe and harp
(third movement from Trilogy)

World Premiere: 30 Jun 1992

Pontino Festival, Sermoneta, Italy
Heinz Holliger, oboe; Ursula Holliger, harp

Luimen**1997**

12 min

for ensemble
tpt.trbn—vib—mand—gtr—harp
9790051096619 **Study Score**

World Premiere: 31 Mar 1998

Paradiso, Amsterdam, Netherlands
Nieuw Ensemble
Conductor: Ed Spanjaard

Mosaic**2004**

10 min

for chamber ensemble
fl(=afl.picc).ob(=corA).cl(=bcl)—harp—vln.vla.vlc.db
9790051096626 **Study Score**

"Carter went back into his own history for his six-minute Mosaic, a scintillating memory of his youthful friendship with the harp wizard Carlos Salzedo. First, a harp statement; then an instrumental response. But this bare structural design gives no indication of the playful humour, the jostling arpeggios and ingenious devices squeezed into its pages."

— *The Times* (UK)

World Premiere: 16 Mar 2005

Purcell Room, London, UK
Nash Ensemble

Oboe Quartet**2001**

17 min

for oboe and string trio

ob—vln.vla.vlc

9790051096688 **Flute, Clarinet****World Premiere: 02 Sept 2001**

Matthaeuskirche, Lucerne, Switzerland

Heinz Holliger, oboe; Thomas Zehetmair, violin;

Ruth Killius, viola, Thomas Demenga, cello

Quintet for piano and string quartet**1997**

16 min

for chamber ensemble

World Premiere: 18 Nov 1998

Library of Congress, Washington, DC, USA

Ursula Oppens, piano

Arditti Quartet

Quintet for piano and winds**1991**

24 min

ob.cl(=E;cl).bn—hn—pft

9790051103706 **(Parts)**9790051212330 **Study Score - Hawkes Pocket Score 1233****World Premiere: 13 Sep 1992**

Library of Congress, Washington, DC, USA

Heinz Holliger, oboe; Elmar Schmid, clarinet; Klaus Thunemann, bassoon;

Radovan Vlatković, horn; András Schiff, piano

String Quartet No. 4**1986**

24 min

9790051211302 **Study Score - Hawkes Pocket Score 1130****World Premiere: 17 Sep 1986**

Festival Miami, University of Miami, Florida, USA

Composers String Quartet

String Quartet No.5**1995**

21 min

9790051212699 **Study Score - Hawkes Pocket Score 1269**9790051104543 **(Parts)**9790051213412 **Study Score (hardback) - Hawkes Pocket Score 1341****World Premiere: 19 Sep 1995**

De Singel, Antwerp, Belgium

Arditti Quartet

Sound Fields**2007**

4 min

for string orchestra

9790051096701 **Study Score****World Premiere: 20 Jun 2008**

Tanglewood Music Center, Lenox, Massachusetts, USA

Tanglewood Music Center Fellows

Tintinnabulations**2008**

9 min

for percussion sextet

perc(6) I: 2congas/4bongos/lg.log drum/flat gong/Chinese opera gong/wood drum; II: guiro/
maracas/2cyms/tgl/slap stick/alto nipple gong/3tom-t; III: bass nipple gong/splash cym/
high SD/claves/ratchet/darbouka/timbale; IV: sop.nipple gong/talking drum/shaker/
med.SD/lg.tam-t/sm.tam-t/Japanese wdbl/sm.log dr; V: 5tpl.bl/2wdbl/tenor nipple gong/
low SD/3pipes; VI: 4almglocken/2wdbl/BD/hammer/tom-t/bari.nipple gong

World Premiere: 2 Dec 2008

Jordan Hall, New England Conservatory of Music, Boston, Massachusetts, USA

New England Conservatory of Music Percussion Ensemble

Conductor: Frank Epstein

Trilogy**1992**

15 min

I. Bariolage (harp solo) II. Inner Song (oboe solo)

III. Immer Neu (oboe and harp)

oboe and harp

9790051103782 **Oboe, Harp****World Premiere: 30 Jun 1992**

Pontino Festival, Italy

Heinz Holliger, oboe; Ursula Holliger, harp

Triple Duo**1983**

20 min

for 6 players

fl(=picc).cl(=E, bcl)—perc(1):glsp/crot/marimba/lg.susp.cym/SD/
Bd/3tpl.bl/4tom-t—pft—vln.vlc9790051209828 **Study Score - Hawkes Pocket Score 982****World Premiere: 23 Apr 1983**Symphony Space, New York, New York, USA
The Fires of London**ENSEMBLE AND CHAMBER WITH VOICE(S)****In Sleep, in Thunder****1981**

20 min

for tenor and 14 instrumentalists

Text: Robert Lowell (E)

1(=picc, afl).1(=corA).1(=bcl).1—1.1.1.0—perc(1):vib/mar/
wdbl/cowbell/guero/bottle/maracas/sm sizzle cym/susp.cym/SD/TD/
BD/tam-t—pft—strings(1.1.1.1.1)

9790051209798

Study Score - Hawkes Pocket Score 979**World Premiere: 26 Oct 19826**Saint John's, Smith Square, London, UK
Martin Hill, tenor
London Sinfonietta
Conductor: Oliver Knussen

In the Distances of Sleep**2006**

15 min

for mezzo-soprano and ensemble

Text: Wallace Stevens (E)

2(l=picc).af(=bass fl).1.2(l=E♭cl,l=bcl).bcl(=cbc).1—0.0.0.0—perc(2): xyl/mar/BD/3tom-t/3SD/4bongos/susp.cym; vib/sm.tam-t/log dr/tpl.blb/wdbl/guiro/almglock/cowbell/susp.cyms/sizzle cyms/SD/gong/metal pipes—pft—strings (min. 2.2.4.4.2 players, can be expanded proportionately)

9790051096596 **Full Score**9790051934072 **Soprano, Piano**

"Mr Carter's music keeps the listener busy. The vocal lines are by and large in long, unbroken phrases and the instrumental music around them seethes. There are the snare drums and sharp percussive detonations so familiar to his music, the rippling mallet percussion and the short bursts of winds and strings. Stevens's reflections have an outdoor setting, and you can almost hear the insects buzz and the birds chirp."

— *New York Times***World Premiere: 15 Oct 2006**

Zankel Hall, New York, New York, USA

Michelle DeYoung, mezzo-soprano;

MET Chamber Ensemble

Conductor: James Levine

Of Challenge and of Love**1994**

22 min

for soprano and piano

Text: John Hollander (E)

9790051934119 **Soprano, Piano****World Premiere: 23 Jun 1995**

Snape Maltings Concert Hall, Suffolk, UK

Lucy Shelton, soprano; John Constable, piano

Tempo e Tempi**1998-99**

15 min

for soprano and ensemble

Text: Eugenio Montale/Salvatore Quasimodo/Giuseppe Ungaretti (I)

sop—ob(=corA).cl(=bcl)—vln.vlc

"...the most beautiful and serene of all the song cycles of his extraordinary Indian summer of creativity."— *BBC Music Magazine***World Premiere: 24 May 2000**

Queen Elizabeth Hall, London, UK

Lucy Shelton, soprano

London Sinfonietta

Conductor: Oliver Knussen

PIANO(S)**90+****1994**

5 min

for piano

9790051285037 Piano

World Premiere: 12 Jun 1994

Pontino Festival, Sermoneta, Italy

Giuseppe Scotese, piano

Caténaires**2006**

4 min

for piano

(part of Two Thoughts About the Piano)

9790051246212 Piano

World Premiere: 11 Dec 2006

Zankel Hall, New York, NY, USA

Pierre-Laurent Aimard, piano

Intermittences**2005**

6 min

for piano

(part of Two Thoughts About the Piano)

9790051246229 Piano

World Premiere: 03 May 2006

Miller Auditorium, Kalamazoo, Michigan, USA

Peter Serkin, piano

Matribute**2007**

4 min

for piano

9790051246250 Piano

World Premiere: 27 Aug 2007

Lucerne Festival Concert Hall, Lucerne Culture & Convention Center, Lucerne, Switzerland

James Levine, piano

Retrouvailles**2000**

2 min

for piano

9790051246250 Piano

World Premiere: 26 Mar 2000

South Bank Centre, London, UK

Rolf Hind, piano

Two Diversions**1999**

8 min

for piano

9790051246243 Piano

World Premiere: 02 Mar 2000

Carnegie Hall, New York, New York, USA

Kirill Gerstein, piano

4 Lauds**1984-2001**

15 min

I. Statement II. Riconoscenza III. Rhapsodic Musings IV. Fantasy

for violin

9790051351794 **Violin****World Premiere: 17 Oct 2001**

Weill Recital Hall, New York, New York, USA

Rolf Schulte, violin

A 6 Letter Letter**1996**

3 min

for English horn

9790051660735 **English Horn****World Premiere: 27 Apr 1996**

Casino, Basel, Switzerland

Heinz Holliger, oboe

Bariolage**1992**

7 min

for harp

9790051380206 **Harp****World Premiere: 23 Mar 1992**

Salle Patino, Geneva, Switzerland

Ursula Holliger, harp

Changes**1983**

7 min

for guitar

9790051390151 **Guitar****World Premiere: 11 Dec 1983**

92nd Street Y, New York, New York, USA

David Starobin, guitar

Fantasy
Remembering Roger**1999**

3 min

(Part of 4 Lauds)

for violin

World Premiere: 18 Nov 2000

John Knowles Paine Concert Hall, Harvard University, Cambridge, Massachusetts, USA

Rolf Schulte, violin

Figment**1994**

5 min

for cello

9790051371549 Cello

World Premiere: 08 May 1995

Merkin Hall, New York, New York, USA

Thomas Demenga, cello

Figment II
Remembering Mr. Ives**2001**

5 min

for cello

9790051104420 Cello

World Premiere: 02 Dec 2001

Alice Tully Hall, New York, New York, USA

Fred Sherry, cello

Figment III**2007**

3 min

for contrabass

9790051105472 Contrabass

World Premiere: 18 Jan 2008

Merkin Concert Hall, New York, New York, USA

Donald Palma, contrabass

Figment IV**2007**

3 min

for viola

9790051105496 Viola

World Premiere: 22 Jan 2008

Cité de la Musique, Paris, France

Samuel Rhodes, viola

Gra*Polish: "to play"***1993**

5 min

for clarinet

9790051581993 Clarinet

World Premiere: 04 Jun 1993

Pontino Festival, Sermoneta, Italy

Roland Diry, clarinet

Gra (trombone version)**1994**

5 min

for trombone

Transcription: Benny Sluchin

9790051050345 Trombone

World Premiere: 4 Apr 1997

Théâtre du Châtelet, Paris, France

Ensemble intercontemporain

Benny Sluchin, trombone

HBHH**2007**

3 min

for oboe

9790051105441 Oboe

World Premiere: 27 May 2007

Karthause Ittingen, Remise, Warth, Switserzland

Heinz Holliger, oboe

Inner Song**1992**

5 min

for oboe

9790051660605 Oboe

World Premiere: 25 Apr 1992

Witten Festival, Germany

Heinz Holliger, oboe

La Musique**2007**

2 min

for soprano

9790051934102 Soprano

World Premiere: 19 Oct 2007

Grant Recital Hall, Brown University, Providence, Rhode Island, USA

Lucy Shelton, mezzo-soprano

Retracing**2002**

2 min

for bassoon

9790051104512 Bassoon

World Premiere: 03 Dec 2002

Weill Recital Hall, Carnegie Hall, New York, New York, USA

Peter Kolkay, bassoon

Rhapsodic Musings**2001**

5 min

(Part of 4 Lauds)

for violin

World Premiere: 28 Mar 2001

Merkin Hall, New York, New York, USA

Robert Mann, violin

Riconoscenza**1984**

5 min

(Part of 4 Lauds)

'per Goffredo Petrassi' for solo violin

9790051351022 **Violin****World Premiere: 15 Jun 1984**

Pontino Festival, Priveno, Italy

Georg Mönch, violin

Scrivo in Vento**1991**

5 min

for flute

9790051591329 **Flute****World Premiere: 20 Jul 1991**

Église de la Chartreuse, Avignon, France

Robert Aitken, flute

Shard**1997**

3 min

for guitar

9790051390953 **Guitar****World Premiere: 11 Jun 1997**

Humblebaek, Denmark

David Starobin, guitar

Statement**Remembering Aaron****1999**

3 min

(Part of 4 Lauds)

for violin

World Premiere: 22 May 1999

Peer Gynt Saalen, Grieghallen, Bergen, Norway

Ole Bøhn, violin

Steep Steps**2001**

3 min

for bass clarinet

9790051104437 **Bass Clarinet****World Premiere: 17 Oct 2001**

Weill Recital Hall, Carnegie Hall, New York, New York, USA

Virgil Blackwell, bass clarinet

CHORAL

Harvest Home**1937**

4 min

for mixed chorus a cappella

Text: Robert Herrick (E)

9790051470921 **SATB****Let's Be Gay****1937**

3 min

for chorus (SSA) and two pianos

Text: John Gay, from 'The Beggar's Opera' (E)

0907051470914 **SSA****Mad Regales****2007**

9 min

for six solo voices

Text: John Ashbery (E)

9790051478507 **Six Solo Voices****World Premiere: 22 Jul 2008**

Tanglewood Music Center, Lenox, Massachusetts, USA

Tanglewood Music Center Fellows

Conductor: James Levine

Elliott Carter: A Labyrinth of Time

Documentary Directed by Frank Scheffer
DVD 9DS17

4 Lauds

Thomas Zehetmair
ECM New Series 1848

Rolf Schulte
Bridge 9177

90+

Charles Rosen
BRIDGE 9090

Nieuw Ensemble
Naïve Classique MO782089

A 6 Letter Letter

Heinz Holliger
ECM New Series 1848

Adagio Tenebroso (see *Symphonia: sum fluxae pretium spei*)

London Sinfonietta / Oliver Knussen
DG 4596602

Allegro Scorrevole (see *Symphonia: sum fluxae pretium spei*)

London Sinfonietta / Oliver Knussen
DG 4596602

Anniversary (see *Three Occasions*)

Southwest German Radio Symphony Orchestra/ Michael Gielen
Arte Nova 277730

London Sinfonietta/ Oliver Knussen
Virgin Classics 5927

ASKO Concerto

Asko Ensemble/Oliver Knussen
BRIDGE 9184

Au Quai

Maureen Gallagher/Peter Kolkay
BRIDGE 9128

Netherlands Radio Chamber Orchestra
ECM New Series 1817

Bariolage (see *Trilogy*)

Nieuw Ensemble
Naïve Classique MO782089

Heinz Holliger/Ursula Holliger
Philips 446 095-2

Boston Concerto

BBC Symphony Orchestra/Oliver Knussen
BRIDGE 9184

Canon for 4 [Hommage to William]

Nieuw Ensemble
Naïve Classique MO782089

Cello Concerto

Fred Sherry/BBC Symphony Orchestra/Oliver Knussen
BRIDGE 9184

Changes

David Starobin
BRIDGE 9044

Clarinet Concerto

Michael Collins/London Sinfonietta / Oliver Knussen
DG 4596602

Nouvel Ensemble Moderne
ATMA ACD 22280

Alain Damiens/ Ensemble intercontemporain/David Robertson
Virgin 453512

Concerto for Orchestra

New York Philharmonic/Leonard Bernstein
SMK 60203

London Sinfonietta/Oliver Knussen
EMI Classics B00000DNWH

Con Leggerezza Penosa - Omaggio a Italo

Group for Contemporary Music
BRIDGE 9044

Nouvel Ensemble Moderne
ATMA ACD 22280

Nieuw Ensemble
Naïve Classique MO782089

Dialogues

Nicolas Hodges/London Sinfonietta/Oliver Knussen
BRIDGE 9184

Enchanted Preludes

Nieuw Ensemble
Naïve Classique MO782089

Group for Contemporary Music
BRIDGE 9044

Nouvel Ensemble Moderne
ATMA ACD 22280

Espirit Rude/Espirit Doux

Ensemble intercontemporain
ECD 75553

Espirit Rude/Espirit Doux II

Nouvel Ensemble Moderne
ATMA ACD 22280

Nieuw Ensemble
Naïve Classique MO782089

Fantasy (see 4 Lauds)

Rolf Schulte
Bridge 9177

Figment

Thomas Demenga
ECM New Series 1848

Fred Sherry
BRIDGE 9128

Figment II

Thomas Demenga
ECM New Series 1848

Fragment No. 2

Arditti Quartet
Mode 128

Gra

Group for Contemporary Music
BRIDGE 9044

Nieuw Ensemble
Naïve Classique MO782089

Nouvel Ensemble Moderne
ATMA ACD 2228

Hiyoku

Charles Neidich/Ayako Oshima
BRIDGE 9128

Immer Neu (see *Trilogy*)

Nieuw Ensemble
Naïve Classique MO782089

Heinz Holliger/Ursula Holliger
Philips 446 095-2

In Sleep, in Thunder

Speculum Musicae
BRIDGE 9014

Inner Song (see *Trilogy*)

Nieuw Ensemble
Naïve Classique MO782089

Heinz Holliger/Ursula Holliger
Philips 446 095-2

Luimen

Speculum Musicae
BRIDGE 9111

Nieuw Ensemble
Naïve Classique MO782089

Oboe Concerto

Ensemble intercontemporain/Pierre Boulez
ECD 75553
(reissued) Warner Apex B00005mo9p

Heinz Holliger/ SWF-Sinfonieorchester Baden-Baden/Michael Gielen
Col legno WWE 12 CD 31899

Oboe Quartet

Speculum Musicae
BRIDGE 9128

Heinz Holliger/Thomas Zehetmair/Ruth Killius/Thomas Demenga
ECM New Series 1848

Of Challenge and of Love

Tony Arnold/Jacob Greenberg
BRIDGE 9128

Lucy Shelton/John Constable
KOCH B000001SKD

Partita

London Sinfonietta /Oliver Knussen
DG 4596602

Chicago Symphony Orchestra /Daniel Barenboim
Teldec 4509-99596-2

Penthode

Ensemble intercontemporain
ECD 75553
(reissued) Warner Apex B00005mo9p

Quintet for piano and string quartet

Ursula Oppens, Arditti Quartet
Mode 128

Quintet for piano and winds

Ursula Oppens/Steve Taylor/Charles Niedich/William Purvis/Frank Morelli
Mode 128

Heinz Holliger/Elmar Schmid/Klaus Thunemann/Radovan Vlatkovic/András Schiff
Philips B000024IYC

Rememberance (see *Three Occasions*)

Southwest German Radio Symphony Orchestra/ Michael Gielen
Arte Nova 277730

London Sinfonietta/ Oliver Knussen
Virgin Classics 5927

Retrouvailles

Charles Rosen
BRIDGE 9128

Ursula Oppens
Mode 128

Rhapsodic Musings *(see 4 Lauds)*

Rolf Schulte
Bridge 9177

Riconoscenza *(see 4 Lauds)*

Nouvel Ensemble Moderne
ATMA ACD 22280

Nathan Milstein
BRIDGE 9064

Scrivo in Vento

Group for Contemporary Music
BRIDGE 9044

Nieuw Ensemble
Naïve Classique MO782089

Shard

David Starobin, guitar
BRIDGE 9111

Statement

Rolf Schulte
Bridge 9177

Steep Steps

Virgil Blackwell
BRIDGE 9128

String Quartet No. 4

Arditti Quartet
Etcetera KTC 1065

Juilliard String Quartet
Sony S2K47229

String Quartet No. 5

Pacifica Quartet
Naxos 8.559362

Arditti Quartet
Auvadis Montaigne MO 782091

Symphonia: sum fluxae pretium spei for orchestra

London Sinfonietta / Oliver Knussen
DG 4596602

Tempo e Tempi

Susan Narucki/Speculum Musicae/Daniel Druckman
BRIDGE 9111

Lucy Shelton/Ensemble Sospeso/Stefan Asbury
Mode 128

Three Occasions for Orchestra

Southwest German Radio Symphony Orchestra/ Michael Gielen
Arte Nova 277730

London Sinfonietta/ Oliver Knussen
Virgin Classics 59271

Trilogy

Nieuw Ensemble
Naïve Classique MO782089

Heinz Holliger/Ursula Holliger
Philips 446 095-2

Triple Duo

London Sinfonietta/Oliver Knussen
Wergo 6278

The New York New Music Ensemble
GM 2047

Ensemble Contrechamps
Accord 206842

Nouvel Ensemble Moderne
ATMA ACD 22280

Two Diversions

Charles Rosen
Bridge 9128

Variations for Orchestra

The Louisville Orchestra/Robert S. Whitney
FEDC 0001

Violin Concerto

Rolf Schulte/Odense Symphony Orchestra/Justin Brown
BRIDGE 9177

London Sinfonietta/ Oliver Knussen
Virgin VC 91503-2

What Next?

Valdine Anderson/Dean Elzinga/Sarah Leonard/William Joyner/Hilary
Summers/Emanuel Hoogeveen/Netherlands Radio Chamber Orchestra/
Peter Eötvös
ECM New Series 1817

AMP = Associated Music Publishers (Music Sales Group)
 BH = Boosey & Hawkes/Hendon Music
 MER = Merion Music (Theodore Presser Co.)
 PC = Peermusic Classical

Year	Work	
1936	Tarantella for men's chorus and piano four hands (also arranged for men's chorus and orchestra, 1971)	AMP
1937	Harvest Home for mixed chorus	BH
	Let's Be Gay for women's chorus and two pianos	BH
1938	Heart Not So Heavy As Mine for mixed chorus	AMP
	Tell Me Where is Fancy Bred for medium voice and guitar	AMP
1939	Canonic Suite for quartet of alto saxophones (also arranged for quartet of clarinets)	AMP
	Pocahontas ballet	AMP
	Pocahontas, Suite from the Ballet for orchestra	AMP
1940	Pastoral for English Horn (or Viola or Clarinet) and Piano (also for English horn, marimba and string orchestra)	MER
1941	The Defense of Corinth for speaker, men's chorus and piano	MER
1942	Symphony No. 1 for orchestra	AMP
1943	Elegy for Viola and Piano (also arranged for string quartet or string orchestra, 1952)	PC
	Dust of Snow for violin and piano	AMP
	The Rose Family for voice and piano	AMP
	Voyage	AMP
	Warble for Lilac Time for soprano or tenor and piano or ensemble (revised 1954)	PC
1944	The Harmony of Morning for female chorus and small orchestra	AMP
	Holiday Overture for orchestra	AMP
1945	Musicians Wrestle Everywhere for mixed chorus with optional string accompaniment	MER
	Sonata for Piano	MER
1947	Enblems for men's chorus and piano	MER
	The Minotaur ballet	AMP
	The Minotaur, Suite from the Ballet for orchestra	AMP
1948	Sonata for Cello and Piano	AMP

1948	Woodwind Quintet	AMP
1949	Eight Etudes and a Fantasy for flute, oboe, clarinet and bassoon	AMP
1950	Eight Pieces for Four Timpani	BH
	String Quartet No. 1	AMP
1952	Sonata for Flute, Oboe, Cello and Harpsichord	AMP
1955	Variations for Orchestra	AMP
1959	String Quartet No. 2	AMP
1961	Double Concerto for harpsichord, piano and two chamber orchestras	AMP
1964	Concerto for Piano	AMP
1969	Concerto for Orchestra	AMP
1971	Canon for Three Equal Instruments “In Memoriam Igor Stravinsky” for equal instrumental voices	AMP
1971	String Quartet No. 3	AMP
1973	Duo for violin and piano	AMP
1974	Brass Quintet	AMP
	A Fantasy about Purcell's “Fantasia upon One Note” for brass quintet	AMP
1975	A Mirror on Which to Dwell for soprano and ensemble	AMP
	Three Poems of Robert Frost for medium voice and ensemble	AMP
1976	A Symphony of Three Orchestras	AMP
1978	Glock Birthday Fanfare for three trumpets and vibraphone	AMP
	Syringa for mezzo-soprano, bass, guitar and ensemble	AMP
1980	Night Fantasies for piano	AMP
1981	In Sleep, in Thunder for tenor and ensemble	BH
1983	Changes for guitar	BH
	Triple Duo for six players	BH
1984-2001	4 Lauds for violin I. Statement II. Riconoscenza III. RhaPCdic Musings IV. Fantasy	BH
1984	Canon for 4 [Homage to William] for flute, bass clarinet, violin and cello	BH
	Riconoscenza for violin (see 4 Lauds)	BH

1985	Esprit Rude/Esprit Doux for flute and clarinet	BH
	Penthode for five groups of four instrumentalists	BH
1986	A Celebration of some 100 x 150 notes for orchestra <i>(see Three Occasions for Orchestra)</i>	BH
	String Quartet No. 4	BH
1986-1987	Oboe Concerto	BH
1986-1989	Three Occasions for Orchestra I. A Celebration... II. Remembrance III. Anniversary	BH
1988	Birthday Flourish for five trumpets for brass quintet	BH
	Enchanted Preludes for flute and cello	BH
	Remembrance for orchestra <i>(see Three Occasions for Orchestra)</i>	BH
1989	Anniversary for orchestra <i>(see Three Occasions for Orchestra)</i>	BH
1989-1999	Tempo e Tempi for soprano, oboe, clarinet, violin and cello	BH
1990	Con Leggerezza Pensosa - Omaggio a Italo Calvino for clarinet, violin and cello	BH
	Violin Concerto	BH
1991	Scrivo in Vento for flute	BH
	Quintet for piano and winds	BH
1992	Bariolage for harp <i>(see Trilogy)</i>	BH
	Immer Neu for oboe and harp <i>(see Trilogy)</i>	BH
	Inner Song for oboe <i>(see Trilogy)</i>	BH
	Trilogy for oboe and harp I. Bariolage (harp solo) II. Inner Song (oboe solo) III. Immer Neu (oboe and harp)	BH
1993	Gra for clarinet (also arranged for trombone)	BH
	Partita for orchestra <i>(see Symphonia: sum fluxae pretium spei for orchestra)</i>	BH
1993-1996	Symphonia: sum fluxae pretium spei for orchestra I. Partita II. Adagio tenebroso III. Allegro scorrevole	BH
1994	90+ for piano	BH
	Adagio Tenebroso for Orchestra <i>(see Symphonia: sum fluxae pretium spei for orchestra)</i>	BH

1994	Esprit Rude/Esprit Doux II for flute, clarinet and marimba	BH
	Fragment No. 1 for string quartet <i>(see Two Fragments for String Quartet)</i>	BH
	Figment for cello	BH
1994-1999	Two Fragments for String Quartet	BH
	Of Challenge and of Love for soprano and piano	BH
1995	String Quartet No. 5	BH
1996	Allegro Scorrevole for Orchestra <i>(see Symphonia: sum fluxae pretium spei)</i>	BH
	A 6 Letter Letter for English horn	BH
	Clarinet Concerto	BH
1997	Luimen for trumpet, trombone, vibraphone, mandolin, guitar and harp	BH
	Shard for guitar	BH
	Quintet for piano and string quartet	BH
1997-1998	What Next? Opera	BH
1999	Fantasy for violin <i>(see 4 Lauds)</i>	BH
	Fragment No. 2 for string quartet <i>(see Two Fragments for String Quartet)</i>	BH
	Statement for violin <i>(see 4 Lauds)</i>	BH
	Two Diversions for piano	BH
1999-2000	ASKO Concerto for ensemble	BH
2000	Cello Concerto	BH
	Retrouvailles for piano	BH
2001	Figment II for cello	BH
	Hiyoku for two clarinets	BH
	Oboe Quartet for oboe, violin, viola and cello	BH
	RhaPCdic Musings for violin <i>(see 4 Lauds)</i>	BH
	Steep Steps for bass clarinet	BH
2002	Au Quai for bassoon and viola	BH
	Boston Concerto	BH
	Micomición for orchestra	BH
	Of Rewaking for mezzo-soprano and orchestra	BH
2003	Call for two trumpets and horn	BH

2003	Dialogues for piano and ensemble	BH
2004	Fons Juventatis for orchestra	BH
	More's Utopia for orchestra	BH
	Mosaic for ensemble	BH
	Réflexions for ensemble	BH
	Three Illusions for Orchestra	BH
	I. Micomicón II. Fons Juventatis III. More's Utopia	
2005	Intermittences for piano <i>(see Two Thoughts About the Piano)</i>	BH
	Retracing for bassoon	BH
	Soundings for orchestra	BH
2005-2006	Two Thoughts About the Piano	BH
2006	Caténaires for piano <i>(see Two Thoughts About the Piano)</i>	BH
	Horn Concerto	BH
	In the Distances of Sleep for mezzo-soprano and ensemble	BH
2007	Clarinet Quintet for clarinet and string quartet	BH
	Figment III for contra bass	BH
	Figment IV for viola	BH
	HBHH for oboe	BH
	Interventions for piano and orchestra	BH
	La Musique for solo soprano	BH
	Mad Regales for six solo voices	BH
	Matribute for piano	BH
	Sound Fields for orchestra	BH
2008	Flute Concerto for flute and ensemble	BH
	Tintinnabulations for percussion sextet	BH

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- Switzerland** Atlantis Musikbuchverlag AG
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Béla Bartók	Simon Laks
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David Benoit	Magnus Lindberg
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