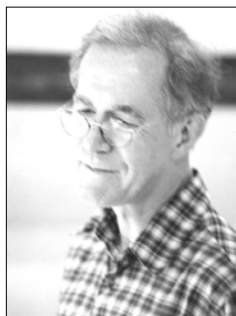


# Nigel Morgan

## Worklist, August 2015



Nigel Morgan is a composer working at the heart of contemporary concert music in the UK. His current work-list of some 90 compositions includes many commissioned works in orchestral, chamber, vocal and digital media categories.

In the 1980s as the Arts Council's Music Animateur for the East of England he began an association with new technologies that has become a continuous thread in his creative output, most recently in project work for the BBC National Orchestra of Wales and the ILIOS Festival.

His music consistently reflects innovative and original approaches to composition often enabling performers to make a deeper contribution to interpretation than is the norm in contemporary scores. His music celebrates and re-invents many of the aspects of Renaissance and Baroque music whilst integrating novel features of open-form and computer-aided algorithmic composition.

Since 1990 he has been a co-developer of the *Symbolic Composer* software for Macintosh and is part of the research team of the Future Music Lab at Plymouth University's Interdisciplinary Centre for Computer Music.



This worklist is supported by a series of *New Music Guides*, which introduce key areas of Nigel Morgan's repertoire. Click [here](#) to access them.

To download this worklist as a plaintext printable document with full ISMN information, click [here](#).

<b>Orchestra and Large Ensemble</b> .....	1
<b>Chamber</b> .....	2
<b>Choral</b> .....	4
<b>Solo Voice</b> .....	6
<b>Piano and Keyboard</b> .....	8
<b>Guitar</b> .....	10
<b>Violin, Viola, Cello, Double Bass</b> .....	11
<b>Wind and Brass Instruments</b> .....	13
<b>Variable Instrumentation</b> .....	15
<b>Music for Young Musicians</b> .....	16
<b>Radiophonic</b> .....	17

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# Orchestra and Large Ensemble

## *Sounding the Deep*

*for bass voice and orchestra*

Bass voice, solo piano, as 3.3.3.3-4.2.3.1-elpno/sampler  
solodb-perc1:vibes/marimba-perc2:3susp.cym/ 2gongs/4hi-  
drums/claves/maracas/triangle-strings (12,10,8,8,4)

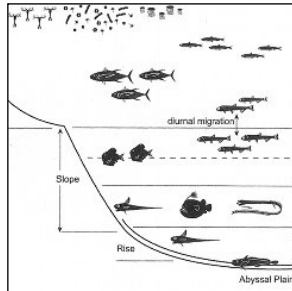
Commissioned by Hull Philharmonic Orchestra for the Cultural  
Olympiad 2012. Words by Phil Legard and Nigel Morgan after  
the book Half Mile Down by William Beebe  
30 min



## *Migrations*

*study for orchestra*

3.3.3.3-4.2.3.1-elpno-solodb-perc1:vibes/marimba  
perc2:3susp.cym/2gongs/4hi-drums/claves/maracas/triangle  
strings (12,10,8,8,4)  
8 min



## *Schizophonia*

*music for three ensembles in three locations*

Four solo voices and choir (SATB), wind orchestra, and string  
orchestra with electric continuo and digital media.

Words by Sean Cubitt, Walt Whitman and Esther Dyson  
50 min

*“Has sound now parted company from the natural  
circumstances it once evolved from?”*



## *Conversations in Colour*

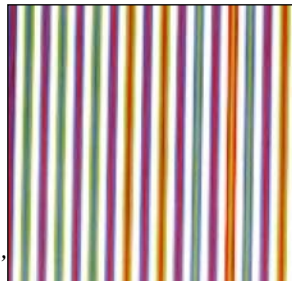
*music for three ensembles and digital media in three  
locations*

instrumental quintet, percussion quartet, chamber choir with  
electric continuo and digital media (by Joseph Hyde)

Words by Josef Albers, Bridget Riley and Margaret Morgan  
(after Lucretius)

25 min

*“Listen to the voice of colour. . .”*



## *Six Concertos*

*for (self-directed) orchestra*

2.2.2.2-2.2.3-elpno(opt.elgtr)-solo db-perc1:vibes/marimba  
perc2:3susp.cym/2gongs/4hi-drums/claves/maracas/  
triangle-strings  
15-20 min each

*“The concertos celebrate a similarity of spirit and practice  
between instrumental music-making of the  
Baroque era and jazz and improvised music of  
today.”*



## *Metanoia*

*music for variable ensemble*

orchestra  
20min

*“Metanoia turns around contemporary preoccupations  
with instrumental timbre and dynamic effect towards a  
concentration on and celebration of the elements of  
melody, rhythm and the polyphony of voices.”*



## *Objects of Curiosity I*

*string orchestra (4.4.2.2.1 minimum)*

12 min

*“Will Alsop’s objects encourage dreams of  
what could be, and most importantly,  
encourage us to ask ‘what if. . .?’”*



## *Objects of Curiosity II*

*solo double bass and string orchestra*

20 min

*“This score follows the first episode of The Prisoner but in  
no way attempts to describe the action as ‘music  
to picture. It takes the play and interaction of its  
main characters against its eccentric yet beautiful  
location as symbolic elements for an extended  
musical work.”*



### Heartstone

wind, brass, percussion and piano (16 players)  
25 min

*“The notion of traditional associations between stone, earth and direction found in Chinese philosophy formed the backdrop for imaginary journeys with new tonality schemes derived from melodic, rhythmic, and dynamic material.”*



### La Serenissima

concerto for violin and strings  
8 min

*“In La Serenissima sixteen white-noise generated chord objects are ‘in play’, arranged and ordered in different ways throughout each movement of the piece. The challenge was to fashion from such objects solo violin figures that could resonate with Vivaldi’s own.”*

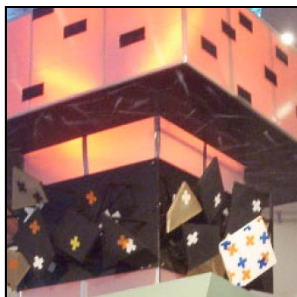


## Chamber Music

### Objects of Curiosity (SuperCity)

string quartet (with optional digital media)  
9 min

*“The music is punctuated by ‘objects of curiosity’ – to be played as a distant musical presence, literally a backdrop, against digital images and electroacoustic sound.”*



### Objects of Curiosity (The Prisoner)

double bass and piano  
20 min

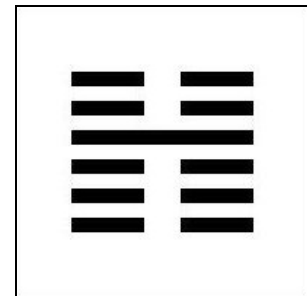
*“The scenario of The Prisoner provides the composer with a rich collection of source material, notably a set of principal characters known only by numbers.”*



### Axioms

saxophone quartet with optional keyboard, bass and percussion  
15-20 min

*“The I Ching is an excellent example of an axiomatic system: a set of rules, which cannot, by definition, be reduced to a system with less rules.”*



### Le Jardin Sec

string quartet  
7 min

*“The music is imagined as four walks around a garden. During each ‘walk’ the musical material undergoes a metamorphosis . . .”*



### Treeness

viola and chamber organ  
9 min

*“L-Systems speak of the Gestalt of tree, a treeness more intense and exact than the living object, and able, because of this exactness to play in the musical imagination - with or without sounds.”*





### **Allegories**

string quartet  
10 min

*“G.K. Chesterton maintained that many of our memories take on in later life the stuff on allegory: they get thoroughly transformed and veil our original childhood visions.”*



### **After Hindemith**

violin, cello and piano  
12 min

*“Paul Hindemith, as far as we know, never wrote a piano trio . . .”*



### **Danse Carême**

viola and piano  
8 min

*“The title Danse Carême (Lenten Dance) reflects something of the background. A work written during Lent and Easter 2005, the music is by turns troubled, reflective, impassioned. . .”*



### **Fifteen Images (Le Jardin Pluvieux)**

Harmony music for wind octet  
20 min

*“... imagined for outdoor performance in the 'drowned' garden of the title the music is meticulously orchestrated to produce a spectrum of musical colour as vivid as the colours of the garden it describes.”*



### **Fifteen Images (Le Jardin Pluvieux)**

tenor instrument and piano (with Active Notation system)  
20 - 45 min



### **L'Esquisse d'un Sourire**

violoncello and piano  
For Tim Lowe and Stephen Gutman.  
5 min

*“... the hint of a smile.”*



### **Four Commentaries**

piano and violoncello  
10 min

*“Each commentary looks at the melodic material of Concerto 1 for orchestra, focusing in turn on a different musical element: melody (rising falling hovering), rhythm (rate of change), harmony (what happens together) and movement (where things come from).”*



### **Every Picture Tells a Story**

violoncello and piano  
6 min

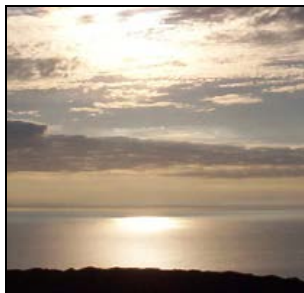
*“‘If your house caught fire and you could only save one possession what would it be?’ Many people answer without hesitation, ‘My photo album’”*



### Flights

violin and percussion  
12 min

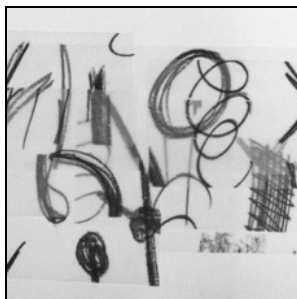
*"On the Lleyn Peninsula in North Wales model glider enthusiasts fly their remote-controlled sailplanes off the mountain and over the high sea cliffs looking out across the Irish Sea towards the island of Bardsey, one of the great centres of pilgrimage in Celtic times."*



### Imperatives

string quartet  
18 min

*"Imperatives are 'doing words' that carry with them a task, a situation, a request, a dream. Creative practitioners are keen on such words and often use them to initiate a starting point, an emotional state, a characteristic"*



### TOUCHED BY MACHINE?

A concert of four digital-mediated compositions

#### DUO

bass trombone and percussion  
(version for horn and percussion available)  
10 min

#### TRIO

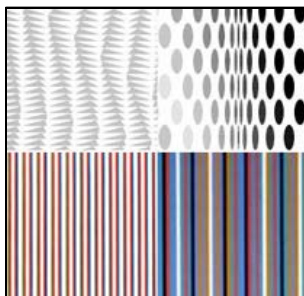
violin, clarinet, and piano  
12 min

#### QUARTET

string quartet  
25 min

#### EDGE

wind quartet (and optional drum machine)  
15 min



*"How have new technologies changed the process of composition and performance? What new possibilities are aesthetically and artistically relevant? How do the new tools allow us to use musical material differently?"*

### A World of Miracles: 12 Reflections on Childhood and Memory

violin and piano  
22 min

*"Kinderszenen and Dicterliebe have provided both a scaffolding and a starting point, embodying as they do reflections about innocence and the loss of what has once been loved."*



### Choral

#### Nine Figures on a Hill (from Family of Man)

choral songs for double choir (SSAATTBB)  
Words by Margaret Morgan  
17 min

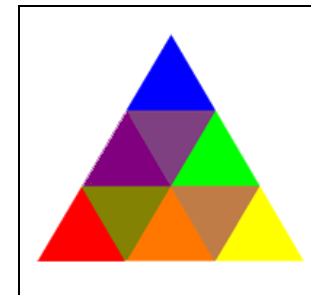
*"I can see the horizon through your eye.  
I see winter and summer in equal measure.  
You are the sum of lines stretched  
to all possible opposites."*



#### Five Studies after Josef Albers

(from Conversations in Colour)  
choir (SATB) and piano  
Words by Josef Albers, Bridget Riley and Margaret Morgan (after Lucretius)  
15 min

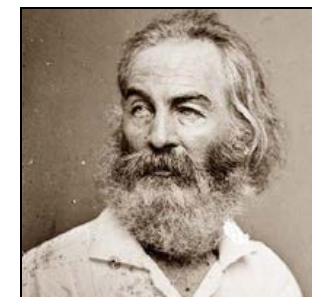
*"Seeing of ears invites to speak  
knowing of eyes invites to know."*



#### Vocalism (from Schizophonia)

choir (SATB) and electric piano  
Words by Walt Whitman  
12 min

*"Vocalism, measure, concentration,  
determination, and the divine  
power to speak words;  
Are you full-lung'd and limber-lipp'd from long trial? from  
vigorous practice? from physique?"*



## Esther Dyson's 12 Design Rules

(from Schizophonia)

choir (SATB) and keyboard, with optional double bass  
and vibraphone

Words by Esther Dyson

10 min

“Go beyond choosing  
and start creating;  
exactly what you do  
with all this  
is up to you.”



## The Present Moment is the Only Real Time

(from Family of Man)

girls' voices and electric piano

Words by Dame Barbara Hepworth

10 min

“The present moment is the only real time.  
Tradition no longer a day-dream  
and things that have been made  
seem like the unfolding of one idea,  
the growth of some great tree.”



## The Text is a Star (from Epiphaneia)

soloists (ATB), choir (SSATB) and chamber organ

Words by Margaret Morgan (after the sermon by Lancelot Andrewes)

20-25 min

“The text is a star, and we  
may make all run on a star  
so that the text and the day  
may be suitable, and Heaven  
and earth hold a correspondence.”



## Under Attermire Scar

chamber choir (SATB)

Words by Nigel Morgan

8 Min

“To walk the still snow covered heights above this little  
market town: an experiment to test the technique of  
processing a journey as a linear sequence of images or  
visual moments. . .”



## Settings of the Collects

### Advent Collects

choir (SATB)

Words from the 1662 Book of Common Prayer

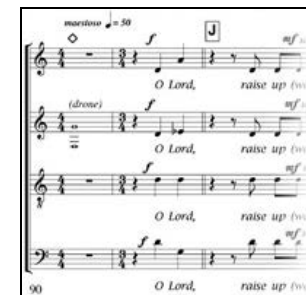
12 min

### Christmas Collects

choir (SATB) and chamber organ

Words from the 1662 Book of Common Prayer

8 min



### Gloria à tre cori

voices (SSSAAATTTBBB) and chamber organ

4 mins

“This new work for triple choir takes its title from a  
composition by Giovanni Gabrieli written in 1597,  
although with rhythm and harmonic presence vastly  
different from its Venetian predecessor.”



### The Heavens are Telling

Three Spiritual Madrigals for choir (SSATB)

Words from Psalms 8, 18 and 28, reintrepreted by  
Margaret Morgan

12 min

“The Word overflows from one day to the next  
And understanding passes from night to night.”



### In Finem Psalmus David

4 solo singers (SATB)

7 min

“Creation is an open book that speaks of God's beauty.”





*Instantis Adventum Dei*

*female voices (SA) and chamber organ*

4 min

*“Now is the time of the coming of God.  
Let us be earnest and ardent in prayer  
and wrapped about in songs of celebration.”*

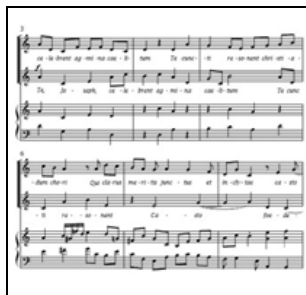


*Te Joseph Celebrent*

*choir (SA) and chamber organ*

4 min

*“Other saints receive their beatitude after death  
They receive their glory when they have won the palm:  
But thou, by a strangely happy lot, hadst even during life,  
What the blessed have in heaven  
—the sweet society of thy God.”*



*Ut Queant Laxis*

*choir (SA) and chamber organ*

4 min

*“Guido d’Arezzo observed that the first syllable of each line of the hymn formed one of the sol-fa syllables of the scale as we know it. . .”*

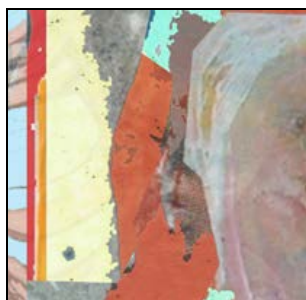


*Dominus Possedit Me*

*soloist (S), choir (SATB) and chamber organ*

4 min

*“The Lord possessed me in the beginning of his ways. . .  
I was set up from eternity. . .  
and I was already conceived . . .  
When he prepared the heavens, I was present.”*



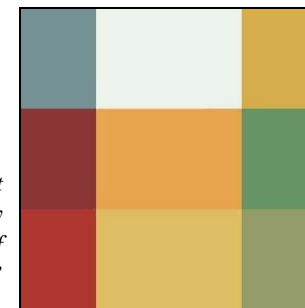
## *A Year of Colour*

*Twelve songs for Chamber Choir (SATB)*

Words by Nigel Morgan

40 min

*“In pigeon light  
this damp day  
settles itself  
into lamp-room gray.”*

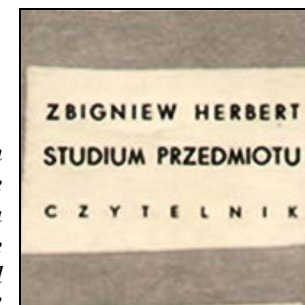


### *Study of the Object*

*for voices (SATB)*

15 min

*"I discovered the poem Study of the Object by the Polish poet Zbigniew Herbert as a teenager and have over the years set its words several times. It continues to lay a curious spell on my imagination and recently I've become to understand its oblique and ironic world more fully and completely."*



## Solo Voice

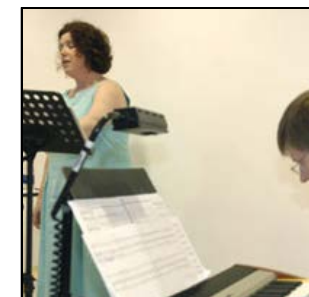
## *Stone and Flower*

*A cycle of poems for mezzo-soprano and electric piano*

Words by Kathleen Raine

40 min

*"My silver stag is fallen--on the grass  
Under the birch-trees he lies, my king of the woods,  
That I followed on the mountain, over the swift streams,  
He is gone under the leaves, under the past."*



## *The Man with the Golden Key*

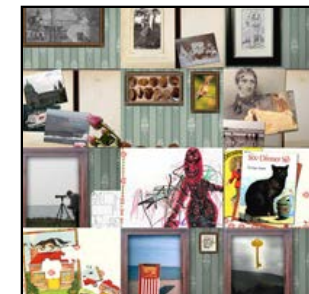
*12 songs for baritone voice and piano*

(version available for voice and piano trio)

Words by Margaret Morgan

20 min

*“When a man loses his key  
He cannot see to seek it.”*



### **Heart of The Rock** (recital version)

A song sequence for mezzo-soprano voice, flute and piano  
Words by Ray Howard-Jones  
20 min

*"I am the heart of The Rock,  
my hand bone of its shedding.  
Tracing the ARTARUS frontiers  
Grown before time."*



### **Improving Silence**

Three Quaker texts for soprano voice and guitar  
10 min

*"For each and all.  
We need silence and stillness.  
For each for all,  
that atmosphere of waiting souls."*



### **Deep Sea Diver**

Song for bass voice and piano  
Words by Robert Francis  
6 min

*"Diver go down  
Down through the green  
Inverted dawn..."*



### **Pleasing Myself**

Six songs for soprano and piano, after the textile images  
of Janet Bolton  
Words by Nigel Morgan  
20 Min

*"I was smitten by the simplicity and charm of her textile  
'stories', miniature quilts that played on and with my  
imagination. . ."*



### **Travelling Songs**

medium voice and small ensemble  
(piccolo, alto saxophone, double bass)  
Words by Simon Armitage  
10 min

*"String and Pigeon and Sugar-Bag Light,  
Lichen and Powder Blue.  
I can sing a rainbow, sing a rainbow,  
sing a rainbow too."*



### **Making a Name**

medium voice keyboard  
Words by Simon Armitage  
5 min

*"Here is a name - it is your name for life.  
Loop it around your ears and toes - it works  
like puppet strings, like radio control.  
Try it for sound - slide it between your teeth."*



### **Many Years and No Turning**

male voice, viola and percussion  
Words by Gerry Loose  
10 min

*"Sometimes you will hear a song  
rise from a woman's lips.  
Then, whatever time of day, it is morning."*



### **Sonnances Book 1**

A song cycle for medium voice and piano  
Words by Ralph Ullmann  
15 min

*"His eyes will not roam  
across the lake  
to the hills beyond.  
So age reduces the world."*





## Origami Letters

Nine songs for tenor voice and piano/string quartet.  
20 min

*"In the Spring of 2009 I received a packet of letters written on sheets of coloured and patterned Origami paper. I returned this gift with a sequence of poems meaning to set them to music for tenor voice and string quartet."*



## Piano and Keyboard

### Touching the Distance

piano  
15 min

*"Touching the Distance is imagined as a private introduction to a pianist or keyboard duo who would make from this written music an extended improvisation"*



### The White Light of Wonder: Scenes from Childhood

piano  
22 min

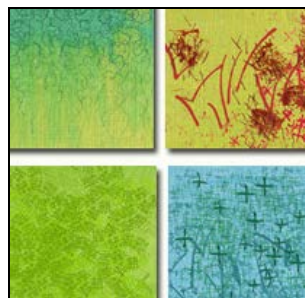
*"An ambition in this collection is to provide music that can be played by both the enterprising young person and the inquisitive older person."*



### Fifteen Images (Le Jardin Pluvieux)

piano  
20 min

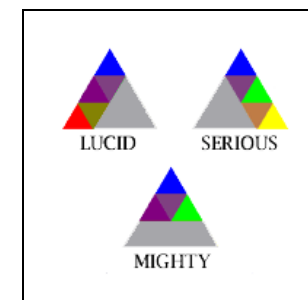
*"This is music all about the qualities of the individual moment in which chords are sonic objects to be touched with care and their resonance and decay significant."*



## The Goethe Triangle

piano (with optional amplification and processing)  
15 min

*"Goethe believed that his triangle was a diagram of the human mind and he linked each colour with certain emotions. For example, he associated blue with understanding and believed it evoked a quiet mood. . ."*



### Rising, Falling, Hovering

piano  
5 min

*"This is the first of a series of works that respond to new descriptions of the core elements of music devised by Sam Richards as reference points for his unique ensemble compositions."*



### Toccata

piano  
5 min

*"The idea of music that was 'touched' but not sustained is something that continues to appeal to my thoughts about how musical performance might deliver particular kinds of musical content."*



### Seven Nuptial Blessings

piano (4 hands)  
9 min

*"The music in this score unashamedly makes reference to bell-like chords in Igor Stravinsky's Les Noces"*



### **Piece d'Orgue**

organ  
12 min

*"The whole notion of the plein-jeu is a fascinating challenge for the contemporary composer. It not only refers to a registration but the content of the music and a style of performance."*



### **Every Picture Tells a Story**

harpsichord  
5-6 min

*"This music brings together a sequence of scenes that take their inspiration from a personal collection of photos, paintings, children's drawings, and imagined images."*



### **An Invention for Mr. K**

keyboard instrument  
8 min

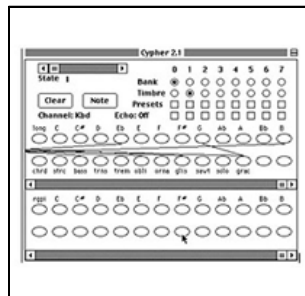
*"Roland took a sideways step that took everybody else by surprise; they released two digital harpsichords which, in addition to a wide range of authentic harpsichord sounds, produced the tones of a lute, strings, and two pipe organs . . ."*



### **Interactions**

piano (left hand) and optional interactive system  
10 min

*"With Cypher the computer listens simultaneously for six different features of the performer's musical execution: register, speed, dynamics, duration, harmony, density."*



### **Forms in Movement**

piano  
10 min

*"Each of these five pieces explore modes of composing only viable with the assistance of computer programming."*



### **Gifts from the Pavement**

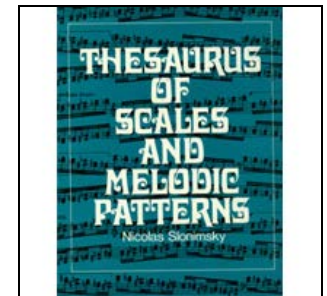
32 miniatures for solo keyboards (with optional ensemble)  
20-30 min



### **Slonimsky Studies (Set 1)**

piano  
10 min

*"Slonimsky described his thesaurus as providing 'a comprehensive vocabulary of melodic phraseology for modern composers and performers'. Its contents are designed to provide 'ample material for improvisation and actual composition'."*



### **Signature Moments**

piano  
15 min

*Each 'signature moment' is a musical miniature reflecting a section of the libretto for **Sounding the Deep**, after pioneering naturalist William Beebe's book on his undersea adventures: **Half Mile Down**.*



## ARRAY: Compass

MIDI keyboard and interactive system  
10 min

*“The aim of this ARRAY is to open up new directions in interactive performance, primarily through interaction of the performer with the musical material itself, but also by technological means.”*



## Projects

2 pianos  
7 min

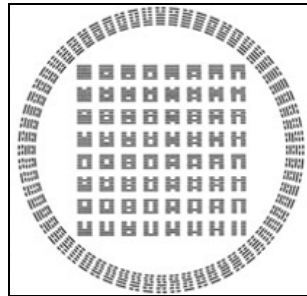
*“Alexander Goehr said in an interview when asked about composing with intervals: intervals are such colourless things. Do you agree?”*



## Hexagrams I-III

piano duo  
15-20 min

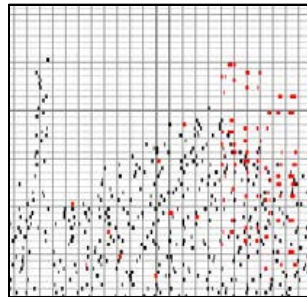
*“The description 'for piano duo' rather than 'two pianos' further suggests that additional or different instruments (and players) may also be used alongside 2 pianos. This might include tuned percussion, or electric keyboard instruments able to trigger sampled or synthesized sounds.”*



## Rilievo Schiacciato

four studies for Disklavier  
6 min

*“The title means 'flattened relief', a finely graded low relief where the transitions are compressed and the true relationships of the overlapping parts are to some extent falsified so as to suggest three dimensional effects.”*

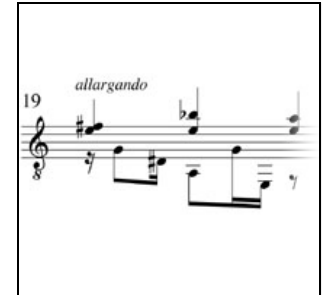


## Guitar

### Dreaming Aloud

guitar  
12 min

*“The intention was, in the making of the work, to mimic certain aspects of free improvisation through the application of particular algorithmic routines.”*



### System Studies

guitar  
10 min

*“Systems Studies for solo guitar grew out of exploring some of the 'systems' repertoire and from a realisation that few solo works (for any instrument) existed that celebrated Minimalism in this distinctly purist fashion.”*



### Sense of Place

four seasons for solo guitar  
40 min

*“The core ideas of the work come from investigating possible dialogues between known and unknown (inside and outside).”*



### Four Preludes

electric guitar and computer-driven synthesisers  
10 min

*“It is written as a kind of upbeat to Steve Reich's celebrated Electric Counterpoint, a work Alan Thomas cplays with a rare artistry.”*





## Continuum with Blues (homage a György Ligeti)

electric guitar and Active Notation System  
10 min

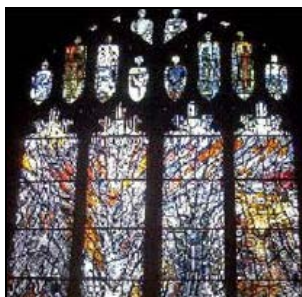
*"Here the notation of work becomes 'active' by a unique form of presentation on a laptop computer's visual display, and with no external devices needed by the performer to control the system."*



## Nocturns

flute and guitar  
15 min

*"In the early hours the psalm tone is a single note. The words flow into one another and the acoustics of Pugin's chapel play tricks with the ears. Voices break into quarter and eighth tone clusters that reform themselves miraculously at the end of phrases."*



## Beowulf Music

guitar and percussion  
20 min

*"The music does not 'tell the story' of Beowulf but rather focuses on events that recur within the poem but in no particular order: the extraordinary fight scenes, the sea journeys; the formal dialogues between king and hero, the death of a hero. . ."*

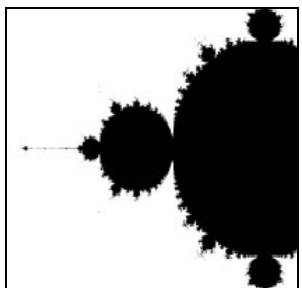


## Violin, Viola, Cello and Double Bass

### Array

violin  
15 min

*"Array seeks to reinvent something of the baroque instrumental suite for today. Its seven movements provide a sequence of structural archetypes that reflect some of the musical preoccupations of our time as well as celebrating more traditional and perennial forms."*



## Tapiserie: seven studies and chaconne

violin  
15min

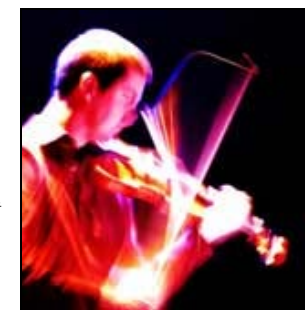
*"Each day Bridget would work on the piece in a different location within the villa, lending a rich tapestry of acoustic qualities to his growing experience of the music. . ."*



## Rising Falling

versions for solo violin, viola and cello  
7 min

*"Rising, Falling is one of four works 'about melody' that share variations of the same title. In this piece the performer is asked to play all the rising phrases up-bow, all the falling phrases down-bow."*



## Studies in Movement

violoncello  
10 min

*"The music contained in these Studies in Movement favours lightness, speed and agility, and that dance-like fleet-of-footness found in the best Baroque performance practice, and notably in the dance movements of the six Cello Suites of J.S.Bach."*



## Conversations with Magic Stones

double bass  
10 min

*"The stone deflects all words, with every plane, line and angle points to escape routes."*



### **Danse Carême**

viola and piano  
8 min

*"The title Danse Carême (Lenten Dance) reflects something of the background. A work written during Lent and Easter 2005, the music is by turns troubled, reflective, impassioned. . ."*



### **Treeness**

viola and chamber organ  
9 min

*"L-Systems speak of the Gestalt of tree, a treeness more intense and exact than the living object, and able, because of this exactness to play in the musical imagination - with or without sounds."*



### **Four Commentaries**

piano and violoncello  
10 min

*"Each commentary looks at the melodic material of Concerto 1 for orchestra, focusing in turn on a different musical element: melody (rising falling hovering), rhythm (rate of change), harmony (what happens together) and movement (where things come from)."*



### **Every Picture Tells a Story**

violoncello and piano  
6 min

*"If your house caught fire and you could only save one possession what would it be?" Many people answer without hesitation, 'My photo album'"*



### **L'Esquisse d'un Sourire**

double bass and piano  
5 min

*"This short piece is based on a poem by the composer that speaks of autumn and the quality of light and shade common to that season".*



### **Objects of Curiosity (The Prisoner)**

double bass and piano  
20 min

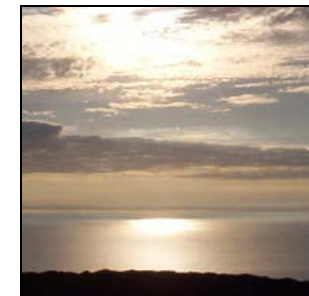
*"The scenario of The Prisoner provides the composer with a rich collection of source material, notably a set of principal characters known only by numbers."*



### **Flights**

violin and percussion  
12 min

*"On the Llyn Peninsula in North Wales model glider enthusiasts fly their remote-controlled sailplanes off the mountain and over the high sea cliffs looking out across the Irish Sea towards the island of Bardsey, one of the great centres of pilgrimage in Celtic times."*



### **A World of Miracles: 12 Reflections on Childhood and Memory**

violin and piano  
22 min

*"Kinderszenen and Dicterliebe have provided both a scaffolding and a starting point, embodying as they do reflections about innocence and the loss of what has once been loved."*



### Selah

violin and piano, or violoncell and piano  
3 min

“Selah is a difficult word to translate even though it appears over seventy times in the Psalms. [...] Selah may indicate a pause for a musical interlude to enable singers and congregation to reflect on what had just been sung.”



### La Serenissima

reduction for violin and piano  
8 min

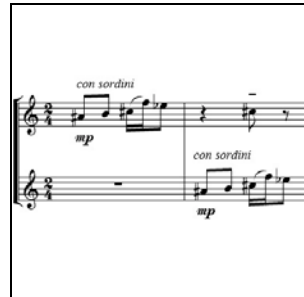
“In La Serenissima sixteen white-noise generated chord objects are ‘in play’, arranged and ordered in different ways throughout each movement of the piece. The challenge was to fashion from such objects solo violin figures that could resonate with Vivaldi’s own.”



### Three Canonic Duos

for two violins, two violas or two cellos  
5 min

“Making a whole composition out of a strict canon is still a challenge for the composer, and one that it has been fascinating to take up.”



### String Trio

violin, viola and violoncello  
5 min

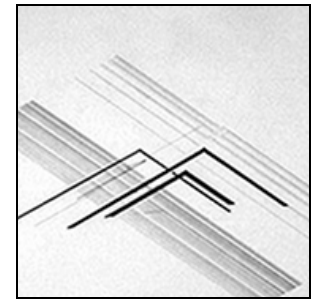
“My objective in composing for the string trio was to explore the potential of the trio as a medium for my own musical ideas and to apply two techniques I had recently developed in composing with algorithmic means.”



### Three Canonic Quartets

for four violins  
5 min

“The artist Nasreen Mohamedi was particularly interested in music, and she often worked to the accompaniment of Indian Classical Music. Her favourite raga it seems was the Maya-ki-Todi...”



### Wind and Brass Instruments

#### Fifteen Images (Le Jardin Pluvieux)

harmony music for wind octet  
20 min

“... imagined for outdoor performance in the 'drowned' garden of the title the music is meticulously orchestrated to produce a spectrum of musical colour as vivid as the colours of the garden it describes.”



#### Matins

flute  
12 min

“Matins was composed as an extended introduction to Nocturns for flute and guitar. Tempo, dynamics and the application of harmonics are left to the discretion and imagination of the performer”.



#### Basilisk

bass clarinet  
10 min

“Basilisk, that 'fatal orphan of a deadly serpent', is a particularly grotesque invention. Such a character calls out for an equally grotesque and alarming sonic presentation.”





### **Ascending Form** (from *Music for Sculptures*)

tenor saxophone in Bb

8 min

*"A shape of inner moment;  
a bronze, containing wimple  
that frames no face."*



### **Fragments**

soprano sax and piano

8 min

*"The idea of Fragments was to present a short, fully-notated score full of potential for extension through improvisation. It was to be a piece that could exist as happily in a 'set' during a jazz club performance as in the more formal programme of an art music concert."*



### **The Terrain of Inference**

oboe and vibraphone

5 min

*"This short study explores how clusters may be used to accompany a melodic line. The music plays through twice: first, in a chromatic tonality; second, remapped onto a traditional Greek scale. Imagine the oboe as the Greek aulos and the vibraphone as a lyre."*



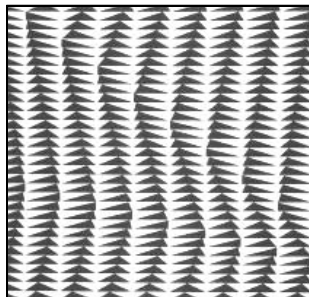
### **DUO** (from *TOUCHED BY MACHINE?*)

bass trombone and percussion

(version for horn and percussion available)

10 min

*"The four movements of DUO take their titles from a group of Bridget Riley's paintings from the mid 1960s: Intake, Shift, Movement in Squares and Hero."*

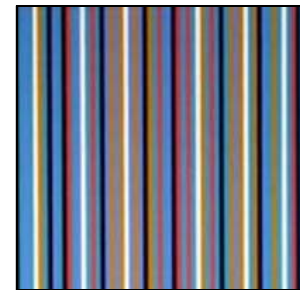


### **EDGE** (from *TOUCHED BY MACHINE?*)

wind quartet (and optional drum machine)

15 min

*"In Riley's paintings it is the viewer's position in, and movement across, the pictorial space that appears to make the image 'move' playfully. TOUCHED BY MACHINE? attempts something of the same, only with sound and the listener."*



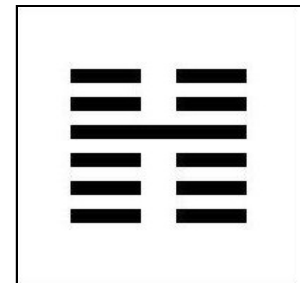
### **Axioms**

saxophone quartet with optional keyboard,

bass and percussion

15-20 min

*"The I Ching is an excellent example of an axiomatic system: a set of rules, which cannot, by definition, be reduced to a system with less rules."*



### **Ricercare**

brass sextet

12 min

*"These four Ricercare look back to those sixteenth century Venetian pieces and also to the origin of the word 'ricercare' meaning 'research or experiment'."*



### **Quintet**

piano and winds

12-15 min

*"... a particularly languorous summer afternoon beside a river in the Yorkshire Dales ... a name, often entreated, rhapsodized upon, repeated like a mantra or incantation..."*



## Innocence

flute, bassoon and piano  
5 min

*“In the realm of music the composer has been touched by the innocent intent of the music of Karlheinz Stockhausen, who from the mid seventies experienced a vision that he had come from the star Sirius.”*



## Variable Instrumentation

### Quatuor Des Timbres

four players (variable instrumentation of diverse timbres)  
20 min

*“The objective of Quatuor des Timbres was to investigate different and formal ways an ensemble of instruments of different timbres might interact with one another. . .”*



### Seven Magical Preludes

percussion sextet  
10 min

*“The music should be approached 'in the spirit' of Carmina Burana, like a sonic tableau acted out by six musicians. Stylised movements, gestures and other theatrical presentation are envisaged and welcomed.”*



### Omphalos

keyboard and percussion quartet  
5 min

*“... an uncompromising toccata for five percussionists, the pianist playing the piano predominantly as a percussion instrument.”*



## Self-Portrait (2002)

seven musicians (and optional Active Notation system)  
8-12 min

*“The composition is imagined in sections that are not in linear sequence but exist as autonomous 'blocks' having the potential for being placed in different orders, or indeed repeated, in part or complete.”*



## Metanoia

variable ensemble  
20min

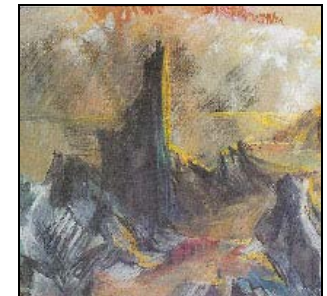
*“The word metanoia means a 'turning around of the mind'. The composition Metanoia likewise turns around contemporary preoccupations with instrumental timbre and dynamic effect towards a concentration on and celebration of the elements of melody, rhythm and the polyphony of voices.”*



## Heart of The Rock (concert version)

A song sequence for mezzo-soprano voice  
and three players (melody, harmony, rhythm)  
Words by Ray Howard-Jones  
20 min

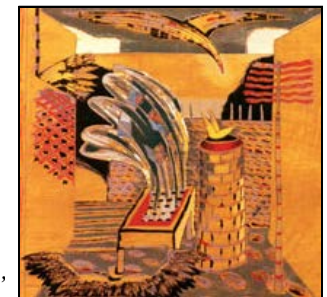
*“I am the heart of The Rock,  
my hand bone of its shedding.  
Tracing the ARTARUS frontiers  
Grown before time.”*



## Possible Worlds

performer with MIDI technology  
15 min

*“The secret, secretly known, is still secret.  
The mystery, mysteriously revealed, is still mysterious.  
....Winged flowers, pinions secretly pinioned,  
....Lean to the enigma of the motionless bird in flight,  
....Leap beyond strange triangular islands of golden light.”*





## MUSIC FOR SCULPTURES

four players (variable instrumentation of diverse timbres)  
25 min

### Contrapuntal Forms

4 diverse instruments  
10 min

### Ascending Form

Solo instrument and drones  
7 min

### Quiet Form

3 instruments (alto, contrabass and harmony  
instrument)  
9 min

### Conversation with Magic Stones

solo contrabass instrument  
and optional small ensemble (fl, ob, cl, tpt, tbn)  
10 min



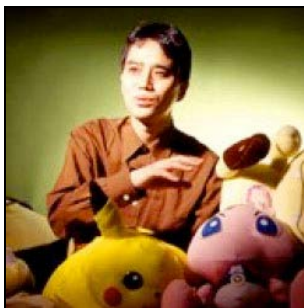
*“Music for Sculptures is conceived in such a way that it can be performed by different instrumentations - but as long as these instrumentations celebrate difference!”*

## Music for Young Musicians

### Pocket Monster Songbook

2 part choir and electric piano  
Words by Margaret Morgan

*“I, Satoshi was born in Japan,  
Where, as a boy, I collected insects.  
Fanatical, I searched their secrets.”*



### Rhythm of the Stones

percussion ensemble with master drummer  
Based on the sculpting rhythms of Barbara Hepworth  
transcribed by Priaulx Rainier  
12 minutes



*“Some of the first sculptures by Hepworth that Rainier saw had musical titles such as Rhythmic Form. It was probably this sculpture that began their friendship.”*

## Binham Quartet

flute, clarinet, guitar and double bass  
10 min



*“... written to respond to the remarkable acoustic and atmosphere of Binham Priory. . .”*

## Making Waves

Five pieces for chamber orchestra (variable  
instrumentation)  
15 minutes

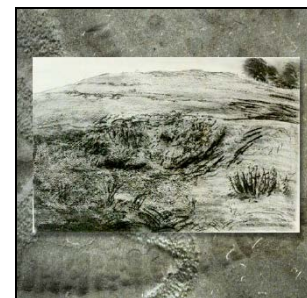


*“There is much for students to learn from Making Waves about the musical mechanisms composers use to keep their music interesting for the listener.”*

## Heartstone

wind, brass, percussion and piano (16 players)  
25 min

*“The notion of traditional associations between stone, earth and direction found in Chinese philosophy formed the backdrop for imaginary journeys with new tonality schemes derived from melodic, rhythmic, and dynamic material.”*



## Skyscapes for a Spring Storm

large choir (SATB), large orchestra and digital  
soundscape  
Words by Margaret Melicharova  
15 min

*“... workshopped, performed and recorded by over seventy young musicians and their tutors during the course of a single day.”*





### ***The Alphabet Bag and the Shopping Song***

*voices and piano*

Words by Margaret Morgan

### ***The Creation Song***

*voices and accompaniment*

Words by Margaret Morgan

### ***Celebration Conjugation***

*choir (SA) and keyboard*

Words by Margaret Morgan

### ***Shoals***

A sequence of six pieces for student ensembles commissioned by Hull Philharmonic Society for the *Sounding the Deep* project 2012.

All scores include an optional part for laptop performer.

### ***Weird Water Land***

*wind quintet*

6 min

### ***Deep Sea Diver***

*two-part junior choir and piano*

5 min

### ***Into the Green Inverted Dawn***

*string quartet*

8 min

### ***After Haydn***

*brass quartet and ripieno brass ensemble*

8 min

### ***Beethoven's Birthday***

*music theatre for jazz orchestra*

*(who dance and sing!)*

Words by Margaret Morgan after the

*Peanuts* cartoon strip.

15 min



### ***Never Day & Under Night***

*eight-part cello ensemble*

5 min

### ***To the Dark Unseen***

*string dectet*

5 min

### ***Blaze***

*percussion octet*

10 min

## **Radiophonic**

### ***Spring Manoeuvres***

*music documentary*

60 min

“A forty minute montage of recordings and performances made entirely on location in Norfolk during March and April 1986: it contains a vivid record of community music-making in its widest sense.”

