

FABER *ff* MUSIC

Julian Anderson

"Anderson really is a composer to cherish"
The Times

JULIAN ANDERSON

List of Works

BIOGRAPHY

Julian Anderson was born in London in 1967. He started composing at the age of 11, and studied composition with John Lambert in London, Alexander Goehr in Cambridge and Tristan Murail in Paris. He also attended summer courses in composition given by Olivier Messiaen, Per Nørgård, Oliver Knussen and György Ligeti. He won the Royal Philharmonic Society's Young Composer Prize in 1993. From 1997–2000 he was Composer in Residence with Sinfonia 21, and since 2001 he has been Composer-in-Association with the City of Birmingham Symphony Orchestra. Active as a teacher and writer on music, Anderson has been Head of Composition at the Royal College of Music, London, since September 2000 and has published articles on contemporary music internationally. His wide knowledge of contemporary music and his presentational skills prompted his appointment, in 2002, as Artistic Director of the Philharmonia's Music of Today series.

Anderson's music is characterised by a fresh use of melody, vivid contrasts of texture and lively rhythmic impetus. He has a continuing interest in the music of traditional cultures from outside the Western concert tradition. He has a special love for the folk music of Eastern Europe—especially of the Lithuanian, Polish and Romanian traditions—and has also been much influenced by the modality of Indian ragas.

Anderson also has a close affinity with Stravinsky, whose early Russian works certainly affected Anderson's own folk-influenced pieces such as *Tiramisù* (1994) and especially the raucous, multi-layered *Khorovod* (1989–94). The latter a London Sinfonietta commission which has become one of his most widely played pieces. A second London Sinfonietta commission, *Alhambra Fantasy* (2000), takes an equally offbeat look at Moorish folk music and architecture, as well as the world of Lorca. In the three years since its premiere, this piece has already been performed by most of Europe's major ensembles (Ensemble InterContemporain, Asko Ensemble, Esbjerg, etc.) and was toured by Ensemble Modern under Oliver Knussen, who is a particular champion of Anderson's work.

Anderson's larger pieces have been generally more abstract and less concerned with folk ethos. He feels most at home with the symphony orchestra, and by his early thirties had already composed four large scale orchestral works. *Diptych* (1990) is his first acknowledged work in any medium, whose hyperactive first part *Parades* contrasts starkly with the slowly unfolding lyricism of the second half, *Pavillions en l'air*. *The Crazy Moon* (1997), by contrast, is a deeply felt memorial to a composer colleague in a ritualistic sequence of laments. *The Stations of the Sun* (1998), a commission for the BBC Promenade Concerts, is one of Anderson's most best known pieces, effectively a brilliantly coloured concerto for orchestra celebrating the turn of the seasons. *Imagin'd Corners* (2002) was Anderson's first work as Composer in Association to the CBSO, and puts the spotlight on the orchestra's horns who move about on and offstage in lively dialogue with the rest of the orchestra.

Anderson's flair for orchestral writing has been widely recognised: *The Stations of the Sun* has been played by several British orchestras, at the ISCM in Luxembourg, and by both the Cleveland Orchestra and the Boston Symphony Orchestra; his other orchestral pieces have been played by orchestras internationally.

Anderson's output also includes three pieces for chamber orchestra composed for Sinfonia 21: *Past Hymns* (1997) for strings, *The Bird Sings With Its Fingers* (2000–1) which was also toured as a ballet by Mark Baldwin, and *Shir Hashirim* (2001), an ecstatic setting of the Song of Songs in Hebrew for soprano and small orchestra. Anderson has written little chamber music to date, save for *Poetry Nearing Silence* (1997), a Nash Ensemble commission inspired by the art of Tom Phillips which was later extended into a ballet *Towards Poetry* (1999) for Mark Baldwin to choreograph for a Royal Ballet tour. Dance forms an important inspiration for Anderson's music generally and *The Bird Sings with its Fingers* was a particular success, being nominated for a Barclays Theatre Award and winning the South Bank Show Award for the Best New Dance Work of 2001.

Anderson's fifth orchestral work is destined for the CBSO for performance in December 2003, following which he will be making his first foray into digital technology with a work for Birmingham Contemporary Music Group and live electronics, an area he hopes to explore more in the future.

A recent profile by Geoffrey Norris in The Daily Telegraph remarked on the ability of Anderson's music to communicate with a wide variety of audiences without making compromises. Anderson said in the interview that he “does not write to please audiences, but in terms of who I write for, I suppose it's for friends, who need not necessarily be musicians ... I hope it will interest and surprise them, and perhaps if it does then a wider audience may get the point too.”

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March 2003

ORCHESTRAL

The Crazyed Moon (1997)

orchestra

Duration 13 minutes

3(II=picc.III=af1).3(III=ca).3(III=bcl).3(III=cbsn) - 4331 - timp - perc(2): 2 tuned gongs/
3 untuned gongs/2 tam-t/t.bells/BD/vib/hand bells/whip/ch.cym - harp - strings

Commissioned by the BBC

FP: 20.7.97, Cheltenham International Festival, Cheltenham Town Hall:

BBC National Orchestra of Wales/Tadaaki Otaka

Score and parts for hire

Diptych (1989–90)

orchestra

Duration 18 minutes

3(II=picc.III=picc+af1).3(III=ca).3.3(III=cbsn) - 4331 - timp - perc(4): crot/t.bells/
3 susp.cym/tam-t/vib/5 tpl.bl/SD/siz.cym/guiro/3 tgl/ratchet/BD/handbells/
cyms/referee's whistle/2 small electric bells/whip - pno(=cel) -
strings (16.14.12.10.8 players)

Commissioned by the Dartington Summer Arts Foundation for the 1991 Dartington
International Summer School

FP: 22.4.95, Barbican Hall, London: BBC Symphony Orchestra/Oliver Knussen

Score 0-571-51782-X on sale, parts for hire

Imagin'd Corners (2002)

five horns and orchestra

Duration 10 minutes

3(II+III=picc).3(III=ca).3.3(III=cbsn) - 5331 - timp - perc(4): vib/glsp/c.bells/cyms/
3 tuned javanese gongs/3 tgl/4 susp.cym/2 dustbins/BD/t.bells/metal chimes/
almglocken/2 tam-t/crot/3 anvils - harp - pno(=cel) - strings

Commissioned by the City of Birmingham Symphony Orchestra as part of the
composer's three year appointment as Composer-in-Association

FP: 12.3.02: Symphony Hall, Birmingham: City of Birmingham Symphony Orchestra/
Sakari Oramo

Score and parts for hire

The Stations of the Sun (1998)

orchestra

Duration 17 minutes

3(II+III=picc).3(III=ca).3(III=bcl).3(III=cbsn) - 4331 - timp(=whip+mass (sanctus) bells) -
perc(4): t.bell/SD/3 bongos/2 tumbas/cyms/mokubyo/2 wdbl/cabaça/2 vibraslap/
4 rin/mar/tuned gongs/2 tam-t/2 tom-t/tamb/anvil/tavolette/vib/glsp/BD/
2 mcas/dinner bell/2 susp.cym/congas/siz.cym/turkish.cym/2 tgl/sleighbells/
flexatone/metal chimes/mass (sanctus) bells - pno(=cel) - harp -
strings (16.14.12.10.8 players)

Commissioned by the BBC for the 1998 BBC Proms Season

FP: 21.7.98, BBC Proms, Royal Albert Hall, London: BBC Symphony Orchestra/
Andrew Davis

Score 0-571-52058-8 on sale (in preparation), parts for hire

The Crazyed Moon

"... it impressed as a densely layered (Ligeti-like) processional, framed by plangent trumpet fanfares; a massive funereal pulsing; dissonant, yet in an appreciably English vein."

The Sunday Times (Paul Driver) 27.7.97

Diptych

"The dense, singing polyphony in his early yet masterful **Diptych** for instance stays lodged in the mind ..."

The Independent (Anthony Payne) 17.3.00

Imagin'd Corners

"... characteristically imaginative and accomplished ... the piece is filled with so many rich and varied layers that the effect is anything but straightforward as things move towards an exuberant climax featuring braying horns."

The Times (John Allison) 14.3.02

"... virile, energetic, purposeful, and is packed with ideas pithily expressed ... a work of joy and renewal ... The horns' richness is echoed in the general orchestration, but in a way that seethes with a variety of texture, dynamics and colour, from the atmospheric stillness of the opening to the high density and tumult as the piece reaches its final climax. This is a fine score, full of optimism and real creative drive."

The Daily Telegraph (Geoffrey Norris) 14.3.02

"... this high-energy work spiralled thrillingly in a weightless fanfare of wild hunting calls and Alpine echoes, sounding in volleys over a shimmering orchestra."

The Observer (Fiona Maddocks) 17.3.02

The Stations of the Sun

"... a glistening, energetic, rhythmic, dancing piece. The music passes through several changes of tempo and character and accumulates a real dramatic progress ..."

The Boston Globe (Richard Dyer) 21.1.00

"... the score shows off the full range of Anderson's gifts—as an expert orchestrator with a sharp ear for colour and texture, as an inventor of memorable melodic ideas, and as a lucid organiser of musical structure. ... the emotional heart of the work is exactly sited in a long-limbed melody that wells up in the brass at its mid point, and the pulling together of all the harmonic threads in the coda is totally satisfying."

The Guardian (Andrew Clements) 21.12.00

CHAMBER ORCHESTRA

The Bird Sings with its Fingers (2000)

four choreographic sketches for chamber orchestra

Duration 15 minutes

2(I+II=picc).2.2(II=Ebcl).2 - 2000 - perc(2): vib/t.bells/3 tgl/mcas/SD/BD - pno - strings (6.5.3.3.2 players)

Commissioned by Sinfonia 21 and the Mark Baldwin Dance Company, with funds from the Jerwood Foundation

FP (concert): 9.2.01, Imperial College, London: Sinfonia 21/Martyn Brabbins

FP (ballet): 14.2.01, The Swan, High Wycombe: Mark Baldwin Dance Company/Sinfonia 21/James Wood

Score and parts for hire

Past Hymns (1996)

string orchestra

Duration 12 minutes

min 10 vln.5 vla.4 vlc.2 db players

Commissioned by Sinfonia 21 with funds provided by the Arts Council of England and support from Glaxo Wellcome

FP: 3.2.97, St John's Smith Square, London: Sinfonia 21/Martyn Brabbins

Score and parts for hire

Shir Hashirim (2001)

soprano and chamber orchestra

Duration 10 minutes

2(II=picc).2(II=ca).2.2(II=cbsn) - 2 hrs - perc(2): vib/2 glsp/t.bells/crot/3 tgl/large siz.cym/anvil/tam-t/BD - strings (6.5.3.3.2 players)

Text: from Chapters 1 & 2 of 'The Song of Songs' (Hebrew)

Commissioned by the BBC

FP: 11.7.01, Cheltenham International Festival, Cheltenham Town Hall:

Valdine Anderson/Sinfonia 21/Martyn Brabbins

Score and parts for hire

Tye's Crye (1995)

string orchestra

Duration 4 minutes

Commissioned by Sinfonia 21 with funds provided by South East Arts

FP: 21.8.95, Michelham Priory, East Sussex: Sinfonia 21/Martyn Brabbins

Score and parts for hire

The Bird Sings with its Fingers

"Exquisitely scored, freshly original and subtly linked, it amounts to a little masterpiece."

Financial Times (David Murray) 16.2.01

"... the works shows Anderson's imagination at its most confident, attractive and downright ingenious."

The Sunday Times (Paul Driver) 18.2.01

"The first movement, 'The World Illuminated by a Single Glass of Water', for instance uses just one melody, heard three times in ever lower registers and differently coloured and harmonised as it descends. Everything is gorgeously coloured, every melody has elegance and purpose. Anderson has produced a beautifully proportioned, attractive piece that puts a chamber orchestra expertly through its paces ..."

The Guardian (Andrew Clements) 13.2.01

Shir Hashirim

"There is a rapturous intensity both to the vocal part—soaring in the unaccompanied last bar to a top C—and the intricately layered orchestral writing. Memorable was a sonorous, accented, 11-part pizzicato passage and the way it led into a contrasting flow of woodwind music, itself flowing duly into an orchestral interlude."

The Sunday Times (Paul Driver) 22.7.01

"... ecstatic vocal lines and lush orchestral writing."

The Guardian (Stephen Johnson) 13.7.01

CHAMBER ENSEMBLE

Alhambra Fantasy (1999–2000)

chamber ensemble of 16 players

Duration 15 minutes

1(=picc).1.1(=bcl).1(=cbsn) - 1110 - perc(2): SD/whip/sleigh bells/cyms/2 anvil/2 c.bell/4 congas/3 gongs/2 tam-t/tabla/vib/cast/ch.cym/almglocken/TD/BD/metal dustbin/2 rin/t.bells - pno(=cel) - harp - 2 vln.vla.vlc.db

Commissioned by the London Sinfonietta with funds provided by the Arts Council of England

FP: 6.2.00, Queen Elizabeth Hall, London: London Sinfonietta/Oliver Knussen

Score 0-571-52095-2 on sale, parts for hire

Alhambra Fantasy

"... a series of abrupt and dynamic motifs, each one of which would be reworked in the long singing spaces of the second part, inspired by the landscape of the Vega. The mind wondered at the cunning of this work's making; the sense and spirit were uplifted by the intense light of its orchestration. Like the Alhambra itself, Anderson's new work is little short of a miracle."

The Times (Hilary Finch) 9.2.00

Bach Machine (1997)*chamber ensemble of 3 players*

Duration 3 minutes

cl.vln.vib

Commissioned by BBC Radio 3's 'Music Machine'

*Playing score (fp) 0-571-56440-2 on sale***I'm nobody, who are you? (1995)***tenor or high baritone, violin and piano*

Duration 12 minutes

Text: Emily Dickinson (English)

Commissioned for the Cheltenham International Festival with funds provided by South West Arts

FP: 13.7.95, Cheltenham International Festival, The Pittville Pump Room:

William Dazeley/Priya Mitchell/Julius Drake

*Study score (fp) 0-571-55843-7 on sale, parts on special sale from the Hire Library***Khorovod (1989–94)***chamber ensemble of 15 players*

Duration 12 minutes

1(=picc).1.1.1(=cbn) - 1110 - perc(2): whip/guero/t.bells/crot/mcas/sleigh bells/vib/
5 tpl.bl/4 susp.cym/chinese.cym/hi-hat/SD/ped BD/mar/vibraslap/2tgl/BD/
bongos/3 congas/2 tumbas/2 tom-t/anvil/tam-t/referees whistle - pno(=cel) -
2 vln.vla.vlc.db

Commissioned by the London Sinfonietta

FP: 6.12.94, Barbican Hall, London: London Sinfonietta/Markus Stenz

*Score 0-571-51685-8 on sale, parts for hire***Poetry Nearing Silence (1997)***divertimento after Tom Phillips for chamber ensemble of 7 players*

Duration 11 minutes

fl(=picc+af).cl(=bcl) - harp - 2 vln(I=ttl.II=small ratchet+ttl).vla.vlc

Commissioned by the Nash Ensemble with funds provided, in part, by the London Arts Board

FP: 5.3.97, Purcell Room, London: Nash Ensemble/Martyn Brabbins

*Score and parts for hire**(See also Towards Poetry)***Scherzo (with trains) (1989–93)***four clarinets*

Duration 9 minutes

III=basset horn.IV=bcl

Written for Joy Farrall and The Mannheim Ensemble

FP: 6.12.93, Wigmore Hall, London: The Mannheim Ensemble/Joy Farrall

*Score (fp) 0-571-56460-7 and parts (fp) 0-571-56461-5 on sale***Seadrift (1993)***soprano and chamber ensemble of 3 players*

Duration 10 minutes

fl(=picc).cl.pno

Text: Walt Whitman (English)

FP: 11.2.94, Barbican Hall, London: Rosemary Hardy/London Sinfonietta/
Oliver Knussen*Score and parts for hire***Alhambra Fantasy***"With every hearing this piece seems more and more masterly, a virtuoso piece of ensemble writing, dazzlingly detailed."*

The Guardian (Andrew Clements) 4.9.02

"... a vivid splash of sound ... a rhythmically buoyant opening section and a sensuous, watery follow-up. Both make an immediate impression and testify to Anderson's outstanding gifts as an instrumental colourist."

The Daily Telegraph (George Hall) 4.9.02

I'm nobody, who are you?*"Violin and piano surrounded the voice in a nimbus of pristine tone colours for these five texts, handpicked, one suspects, for their musical qualities and clothed in sounds of quite the most convincing poetry yet to flow from Anderson's pen."*

The Independent (Nicholas Williams) 19.6.96

Khorovod*"The work took off with a blaze of colour, rather like Stravinsky's 'Petrouchka', but quickly explored other avenues, some reflective, some jazzy, until its brilliant, explosive rhythmic energy was dissipated in a gentle final lullaby"*

The Guardian (Meirion Bowen) 8.12.94

"... traditional, original, colorful and enjoyable."

The Boston Globe (Richard Dyer) 12.8.96

"... short and exhilarating, Khorovod (taking its name from a Russian communal dance) swirls and pirouettes busily, pausing for a conversational central section then gathering speed for a lively jamming session on drums complete with ear piercing football whistle before a pensive ending."

The Observer (Fiona Maddocks) 28.10.01

Poetry Nearing Silence*"... [Poetry Nearing Silence] showed his telling ability to catch and hold an idea, of pitch, timbre or basic gesture, and to exploit its mood within the unfolding overall pattern. He has an enviable sense of tonal colour."*

The Independent (Nicholas Williams) 7.3.97

Seadrift*"[Seadrift has] a rhythmic bite, and is notable for an invigorating jazzy-cum-folkloristic instrumental interlude."*

The Sunday Times (Paul Driver) 20.2.94

Tiramisù (1994)*chamber ensemble of 10 players*

Duration 10 minutes

1(=picc+afl).0.1(=bcl).1 - 1000 - perc(1): crot/mar/whip/BD+ped/2 tgl/5 tpl.bl/
susp.cym/t.bells/vib/wood chimes - harp - vln.vla.vlc.dbFP: 9.1.94, Institute of Contemporary Art, London: Cambridge New Music Players/
Paul Hoskins*Study score (fp) 0-571-55844-5 on sale, parts for hire***Towards Poetry (1999)***chamber ensemble of 7 players**extended version of Poetry Nearing Silence for ballet*

Duration 19 minutes

fl(=picc+afl).cl(=bcl) - harp - 2 vln(I=tgl.II=small ratchet+tgl).vla.vlc

Commissioned by the Royal Ballet

FP: 1.3.99, Darlington: Royal Ballet 'Dance Bites 99' Tour/Mark Baldwin

*Score and parts for hire***Tiramisù***"... an elaborate musical firework, going off again and again, constantly picking up fresh energy ..."*

The Sunday Times (Paul Driver) 20.2.94

"Tiramisù combined rhythmic excitement and vibrant instrumental colour in almost Stravinskian mode."

Ham & High (A.D.) 18.2.94

Towards Poetry*"Texture and invention throughout were witty and scintillating. This composer could not be boring even if he tried."*

The Independent (Nicholas Williams) 23.3.99

INSTRUMENTAL**The Bearded Lady (1994)***clarinet and piano*

Duration 9 minutes

FP: 23.11.94, Cambridge Elgar Festival, Kettle's Yard: Stuart Stratford/
Richard Ormrod*Score and part 0-571-51709-9 on sale***The Bearded Lady (1994)***oboe/cor anglais and piano*

Duration 9 minutes

Commissioned by Nicholas Daniel with funds provided by Rigoutin's

FP: 23.10.94, Wigmore Hall, London: Nicholas Daniel/Julius Drake

*Score and part 0-571-51708-0 on sale***The Colour of Pomegranates (1994)***alto flute and piano*

Duration 7 minutes

Commissioned by the Park Lane Group

FP: 8.1.95, Purcell Room, London: James Dutton/Mark Kincaid

*0-571-56155-1 (fp) on sale***Piano Études No's 1-4 (1995-99)***solo piano*

Total duration 17 minutes

Piano Étude No. 3 was commissioned by Stephen Gutman with funds from the
Dartington Summer Arts Foundation

FP (Études 1 & 2): 22.6.96, Aldeburgh Festival, Jubilee Hall: Ian Pace

FP (Étude 3): 26.5.98, Purcell Room, London: Stephen Gutman

FP (Étude 4): 4.9.99, Kununurra, Western Australia: Stephen Gutman

*Piano Études Nos. 1-3 0-571-51912-1 on sale, Piano Étude No. 4 on special sale from the Hire
Library***The Bearded Lady***"... a modern classic."*

The Times (Richard Morrison) 7.1.98

The Colour of Pomegranates*"... a beautiful, intense little nocturne for breathy
alto flute and piano ..."*

The Sunday Times (Paul Driver) 15.1.95

Piano Étude No. 3*"... an introverted reverie whose mood was nicely
caught."*

The Times (Barry Millington) 6.1.99



Piano Étude No. 2

Somewhere near Cluj (1998)

solo piano

Duration 2 minutes

Published by the Associated Board in their Spectrum series

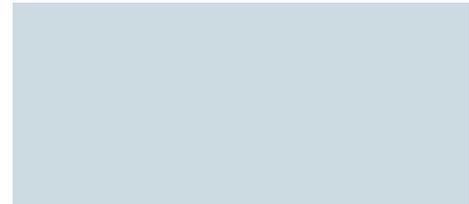


VOCAL

I'm nobody, who are you? *see under Chamber Ensemble*

Seadrift *see under Chamber Ensemble*

Shir Hashirim *see under Chamber Orchestra*



CHORAL

Beautiful Valley of Eden (2002)

SATB chorus

Duration 5 minutes

Text: traditional American hymn (English)

Commissioned by the CBSO

FP: 31.1.04, Birmingham: City of Birmingham Symphony Chorus

Score in preparation

I'm a Pilgrim (2002)

SATB chorus

Duration 4 minutes

Text: traditional American hymn (English)

Commissioned by the CBSO

FP: 31.1.04, Birmingham: City of Birmingham Symphony Chorus

Score in preparation

O Sing unto the Lord (1999)

SATB chorus

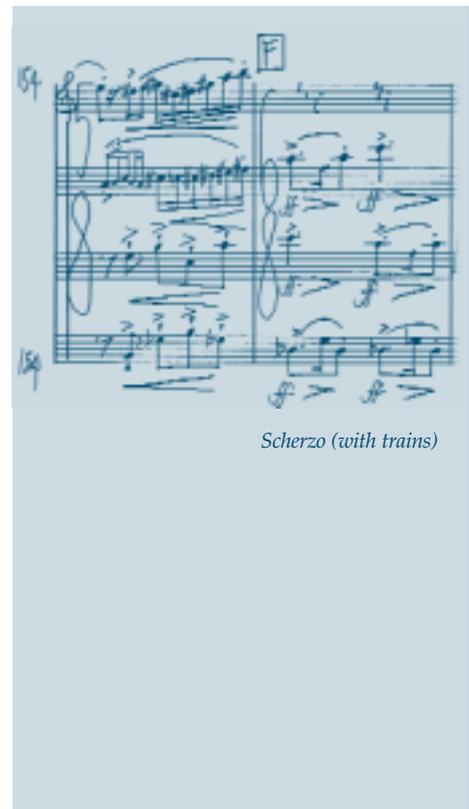
Duration 5 minutes

Text: King James version of Psalms 96 & 98 (English)

Commissioned by the Musicians Benevolent Fund in the name of Sir Thomas Armstong

FP: 24.11.99, Westminster Cathedral, London: Choirs of Westminster Cathedral, St Paul's Cathedrals & Westminster Abbey/James O'Donnell

On special sale from the Hire Library



DISCOGRAPHY

Somewhere near Cluj

"Spectrum" Thalia Myers

NMC Recordings NMC D057

Alhambra Fantasy; The Crazyed Moon; Diptych; Khorovod; The Stations of the Sun

London Sinfonietta/Oliver Knussen

Ondine (in preparation)

