

TANSY DAVIES

CATALOGUE OF WORKS

'There's no mistaking the sensibility at work, nor the inventiveness and physicality that are so distinctive.'

THE GUARDIAN

FABER *ff* MUSIC

TANSY DAVIES



Tansy Davies (b. 1973) characterises the role of the solo saxophone in her 2004 work *Iris* as that of ‘a shaman, or one who walks between worlds’ and in doing so she also describes herself – a musician whose boundary crossing curiosity makes her one of the most distinctive voices in British music today. With a background as a horn player, electric guitarist and vocalist, Davies studied composition with Simon Bainbridge at the Guildhall School of Music & Drama and with Simon Holt at Royal Holloway. In 2004 Davies’s *neon*, a gritty collage of twisted modernist funk written for the Composers Ensemble, quickly became her calling card and continues to be performed internationally.

The recipient of a 2009 Paul Hamlyn Award, Davies has written works for numerous world-class orchestras, including *Tilting* (2005) for the London Symphony Orchestra and *Wild Card*, premiered by the BBC Symphony Orchestra at the 2010 Proms. Her music has been championed internationally by ensembles including The Israel Contemporary Players, Asko|Schönberg, and the Tokyo Symphony Orchestra and at festivals including Ultima, Présences, and the Warsaw Autumn.

Brilliantly imaginative, and often gloriously offbeat, Davies’s work has taken its inspiration from sources as diverse as the architectures of Zaha Hadid (the 2004 trumpet concerto *Spiral House*) and the work of Anselm Kiefer (*Falling Angel*). Davies’s long fascination with the music of the Troubadours finds expression in her *Song of Pure Nothingness* and *Troubairitz*, the 2010 song cycle for soprano and percussion that gave its name to a portrait disc on Nonclassical. In 2011, Davies’s anthem *Christmas Eve* was performed at the Festival of Nine Lessons and Carols in King’s College, Cambridge and broadcast worldwide. As *With Voices and With Tears* – a setting of Walt Whitman for choir, string orchestra and electronics – was nominated for a 2011 South Bank Show Sky Arts Award. Davies’s collaboration with Norwegian choreographer Ingun Bjørnsgaard and composer Rolf Wallin, *Omega and the Deer*, premiered at the 2011 Oslo International Dance Festival. 2012 saw the premiere of a concerto for piano and ensemble, *Nature*, by Huw Watkins and the BCMG under Oliver Knussen, as well as the release of ‘Spine’, an all-Davies disc on the NMC label.

Davies’s critically acclaimed first opera *Between Worlds* – a bold and highly individual response to the events of 9/11 to a libretto by Nick Drake – was premiered by English National Opera in 2015 in a production by Deborah Warner. It was later awarded the 2016 British Composer Award for Stage Work. *Re-greening* for large singing orchestra was premiered at Snape Maltings, Aldeburgh, by the National Youth Orchestra of Great Britain, who later performed the work at the 2015 BBC Proms. *Forest*, a concerto for four horns and orchestra, co-commissioned by the New York Philharmonic, Philharmonia Orchestra and the Warsaw Autumn Festival, was premiered in February 2017.

In 2015, Davies featured in the Evening Standard’s ‘Progress 1000’ list of the UK’s most influential people. She lives in Rochester and is an Associate Professor of Composition at the Royal Academy of Music, London.

Abbreviations

WOODWIND

picc	piccolo
fl	flute
afl	alto flute
bfl	bass flute
ob	oboe
bob	bass oboe
ca	cor anglais
acl	alto clarinet
Ebcl	clarinet (Eb)
cl	clarinet
bcl	bass clarinet
cbcl	contra bass clarinet
bsn	bassoon
cbsn	contra bassoon
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
bsax	baritone saxophone

BRASS

hn	horn
fl.hn	flugel horn
ptpt	piccolo trumpet (Bb)
tpt	trumpet
trbn	trombone
btrbn	bass trombone
scrt	soprano cornet
crt	cornets
rcrt	repiano cornet
btuba	bass tuba
euph	euphonium
bar	baritone

PERCUSSION

ant.cym	antique cymbals
BD	bass drum
c.bell	cow bell
cast	castanets
ch.bl	chinese block
chic.cym	chic cymbal
ch.dr	chinese drum
chtpl.bl	chinese temple block
chimes	wooden chimes
chi.ba	chime bars
crot	crotales
cym	pair of cymbals
glsp	glockenspiel
mcas	maracas
mar	marimba
met.bl	metal block
mil.glsp	military glockenspiel
riv.cym	rivit cymbal
SD	side drum
siz.cym	sizzle cymbal
susp.cym	suspended cymbal
t.bells	tubular bells
t.mil	tambour militaire
tab	tabor
tam t	tam tam
tamb	tambourine
TD	tenor drum
tgl	triangle
fimb	timbales
tpl.bl	temple blocks
vib	vibraphone
wdbl	wood block
xyl	xylophone
xylrim	xylorimba

STRINGS

vln	violin
vla	viola
vlc	cello
db	bass

KEYBOARDS

pno	piano
cel	celesta
synth	synthesizer

OTHERS

gtr	guitar
bgtr	bass guitar

All other instrument names are given in full.

OPERA

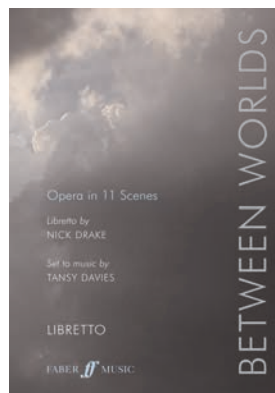


Between Worlds (2014)

an opera in 11 scenes
text by Nick Drake (Eng)
90 minutes

16 singers and chorus: SHAMAN (CT)/JANITOR (Bar)/YOUNGER WOMAN (S)/REALTOR (MS)/YOUNGER MAN (T)/OLDER MAN (BBar)/MOTHER of YOUNGER MAN (MS)/LOVER of YOUNGER WOMAN (MS)/BABYSITTER (S)/WIFE of OLDER MAN (S)/SECURITY GUARD (T)/FIREFIGHTER 1 (T)/FIREFIGHTER 2 (Bar)/SISTER of YOUNGER MAN (S)/CHILD (boy)/OLDER EXECUTIVE (T)

2(II=afl+picc).2.2(III=ebcl).bcl.0 – 2.1.0.btrbn.1 – timp – perc(2): glsp/hi-hat/2 siz.cym/2 susp.cym (bright/dark sounding)/2 tgl/Mark tree/2 glass chimes (row and bunched)/shell chimes (bunched)/jingles (or sistrum)/whip/vibraslap/egg shaker/waterphone/door bell (continuous ring)/5 metal bars of different sizes (resembling temple blocks in pitch)/paper (grease-proof) or dry leaves/3 tpl.bl (1 medium/high, 2 low)/2 guiros (high, low)/2 ocean drums (medium, large)/thunder sheet (very large)/tam-t/bongos (small)/tom-tom (medium/large – heavily dampened)/djembe/snare drum/BD – harp – strings
FP: 11.4.15, Barbican Centre, London, UK: English National Opera/Gerry Cornelius
Libretto 0-571-53910-6 on sale, full score, vocal score and parts for hire



ORCHESTRA

Spiral House (2004)

trumpet and orchestra
22 minutes

solo tpt – picc.2.2.ca.1.2bcl.1.2cbsn – 4.3.2.btrb.1 – perc(3): 3 BD/6 cowbells/bongos/4 car wheels/3 hi-hat cym/3 snare drum (piccolo/small/large)/3 small-medium log drum/taiko drum/metal dustbin/6 wdbl/tam-t/xyl/7 tin can/rototoms – strings
FP: 4.3.06, Glasgow City Hall, Glasgow, UK: Mark O’Keeffe/BBC Scottish Symphony Orchestra/Zsolt Nagy
Commissioned by the BBC
Score and parts for hire

Tilting (2005)

orchestra
7 minutes

picc.2.3(III=ca).3(III=bcl).2.cbsn – 4.2.3.1 – perc(3): 3 cowbells/3 log drums/large metal dustbin/tin can/large BD/hi-hat/susp.cym/splash.cym/siz.cym/vib/tam-t – harp – cel – strings
FP: 14.6.05, Barbican Hall, London, UK: London Symphony Orchestra/Christophe Mangou
Commissioned by the London Symphony Orchestra
Score and parts for hire

Streamlines (2006)

orchestra
10 minutes

picc.2.3.3.2.cbsn – 4.3.2.btrb.1 – perc(4/5): peking opera gong/2 rototom/2 thai nipple gong/2 tin can(small, medium)/metal dustbin/splash.cym/hi-hat.cym/BD/2 conga/tom-tom (medium)/2 log drums (large)/vib/mar/2 xyl – harp – strings
FP: 18.2.07, Symphony Hall, Birmingham, UK: CBSO Youth Orchestra/Paul Daniel
Commissioned by CBSO Youth Orchestra with funds from the Feeney Trust
Score and parts for hire

Between Worlds

‘A fabulously inventive aural fabric: exploding shards of sound frozen in a kind of cosmic aspic... a resonant, multi-layered work.’

The London Evening Standard
(Barry Millington), 13 April 2015

‘The fact that the opera made its presence felt at all, creating something so beautiful and troubling against a backdrop of something so awful and upsetting, speaks volumes about the artistic talents of all involved.’

The Times Literary Supplement
(Guy Dammann), 17 April 2015

‘The music never shrieks at us. The desperation ruffles the surface of Davies’s music, which remains essentially meditative... a remarkable piece of work.’

The Telegraph (Ivan Hewett),
12 April 2015

‘Davies at times reaches that place of emotional embodiment that only music can capture, and wraps it in a dark yet cathartic embrace.’

The Arts Desk (Jessica Duchon),
12 April 2015

‘The psychological truth of this inexorable drama comes across with awesome power... It may be an operatic debut, but it announces Tansy Davies as the most original new voice in the game.’

The Independent (Michael Church),
12 April 2015

‘A tremendous score, intense but carefully balanced. [It] may well come to be seen as one of the crucial music-theatre pieces of its age.’

Opera (Stephen Pettitt),
June 2015

Spiral House

‘Breathtaking... a tour de force, a vast juddering monster of a piece, its unforgettable rhythmic tread and mind-blowing trumpet solos wonderfully offset in a muted Miles Davis soundalike section. An impressive orchestral debut.’

The Glasgow Herald
(Michael Tumelty), 6 March 2006

Tilting

‘A livewire impossible to pigeonhole... creating a giddy musical architecture from superimposed layers, hiccupping rhythms, melodic flute fragments, distorted echoes of troubadour songs – everything glinting in sharp, bright shapes and colours... most exhilarating.’

The Times (Geoff Brown), 16 June 2005

kingpin

'The music wheeled around at conflicting speeds, clanking, tootling and chortling away until the final "kerplunk". With Davies, contemporary music never lives in an airtight box. It's out on the street, mingling with rock without ever losing the poise that stems from the right number of notes in the right place.'

The Times (Geoff Brown), 26 April 2007

Wild Card

'Glittering... underpinned by a carnivalesque momentum: a sort of space-age *Pictures at an Exhibition*.'

The Times (Neil Fisher),
10 September 2010

'Brilliantly etched images...'

The Telegraph (Ivan Hewett),
9 September 2010

Re-greening

'Woodwinds kept whooshing within tendril textures suggesting time-lapse photography of a burgeoning forest... a gorgeous celebration of youth and rebirth.'

The Times (Geoff Brown), 10 August 2015

'Gem-like in the beauty of its soundworld... Sleek, shimmering micro-polyphony... enchanting.'

The Guardian (Andrew Clements),
7 August 2015

Forest

'A striking addition to that niche repertoire... the calls and riffs of the quartet thread themselves through the orchestral busyness as part of that soundworld while keeping their separateness.'

The Guardian (Andrew Clements),
22 February 2017

'Bright, supple and fleet-footed. Instead of indulging in the horn's lyrical voice, Davies keeps the quartet hard-edged and boxy, stamping the figures in close overlap. This is not polite, deferential music, but as a retort to Schumann's pine-scented *Konzertstück* it has grit and wit.'

The Times (Anna Picard),
27 February 2017

'Davies showed her affinity for the instrument... The soloists, stride whooping, signalling, calling, through their own sonic landscape. It was as if the composer had put her head to the ground and recreated the roars and crackles of the forest.'

The Observer (Fiona Maddocks),
27 February 2017

Residuum

'Meticulously scored and organic in its growth, this piece deserves a place in the repertoire.'

The Birmingham Post
(Christopher Morley), 8 November 2004

ORCHESTRA (cont.)

kingpin (2007)

chamber orchestra

6 minutes

2.2.2(II=bcl with C extension).2(II=cbsn) – 2.2.0.0 – timp – strings (8.6.4.4.2)

FP: 20.4.07, Turner Sims Concert Hall, Southampton, UK: City of London Sinfonia/Douglas Boyd
Commissioned for the City of London Sinfonia by Medway Council with funds from Arts Council England, South East.

Score 0-571-53142-3 on sale, parts for hire

Wild Card (2010)

orchestra

24 minutes

3(II=picc.III=af).3.3(III=III=bcl).3(III=cbsn with A extension) – 4.3.2.btrbn.1 – timp – perc(4): mar/vib/siz.cym/hi-hat/cabasa/whip/ocean drum/guiro/large rainstick/wind machine/5 tpl.bl/2 bongos/2 roto-toms (very small, tuned very high/reggae sound)/1 conga/2 SD (piccolo, normal)/pedal BD/BD/opera gong/tam-t – pno – harp – strings

FP: 8.9.10, BBC Proms, Royal Albert Hall, London, UK: BBC Symphony Orchestra/Jirí Belohlávek

Commissioned by the BBC

Score and parts for hire

Re-greening (2015)

large singing orchestra or large orchestra and chorus

8 minutes

2 picc.2.2.2 ca.2.2 ebcl.2 bcl.2.2 cbsn – 4.3.3.btrbn.1 – 2 timp – perc(4): I: 2 tgl (large, small)/whip/3 susp.cym (small, medium, large)/sistrum/snare drum/siz.cym/2 roto-toms (large, small)/finger cyms (pair) II: finger cyms/glass chimes/5 tpl.bl/tam-t/bass t.bells (low F#, A, B)/BD/hi-hat/thunder sheet (large) III: glsp/5 tpl.bl/tam-t IV: cyms (small, medium, large)/bass t.bells (low F#, A, B)/BD/mar/bongos/finger cyms – 2 harp – strings

Singers: A chorus is made up of players from the orchestra, or a separate choir can be employed

Text: Sumer is Icumen In/ Anon., mid 13th century; Tallis Canon/ Thomas Ken, c. 1674 (Eng)

FP: 6.8.15, Snape Maltings Concert Hall, Snape, UK: National Youth Orchestra

Commissioned by the National Youth Orchestra of Great Britain

Score and parts for hire

Forest (2016)

concerto for four horns and orchestra

c.20 minutes

2.picc.3(III=ca).3(II=ebcl).2.cbsn – 0.3.3.1 – perc(3) – harp - strings

FP: 21.2.17, The Anvil, Basingstoke, Hampshire, UK: Richard Watkins/Katy Woolley/Nigel Black/Michael

Thompson/Philharmonia Orchestra/Esä-Pekka Salonen

Jointly commissioned by: Esä-Pekka Salonen for the Philharmonia Orchestra's 70th Anniversary; the New York

Philharmonic: Alan Gilbert, Music Director; and the International Festival of Contemporary Music Warsaw

Autumn's 60th Anniversary

Score and parts for hire

STRING ORCHESTRA

Residuum (2004)

after Dowland

two violins, cello and strings

8 minutes

FP: 8.11.04: Swan Theatre, Stratford-upon-Avon, UK: Orchestra of the Swan/David Curtis

Commissioned by the Orchestra of the Swan to celebrate the centenary of Sir Michael Tippett, funded by the Arts Council of England

Score and parts for hire

Adorned (2008)

strings, bass clarinet, cimbalom and harmonium

10 minutes

bcl – cimbalom – harmonium – strings (classical violins. Hardanger fiddles. Shetland fiddles.vla.vlc.db)

FP: 23.4.08, Haugesund, Norway: Members of the Haugesund Chamber Orchestra/Chris Stout/Emma Reid

Commissioned by the Sage Gateshead in collaboration with Stavanger 2008, European Capital of Culture

Score and parts for hire

The Beginning of the World (2013)

based on Sellinger's Round

string orchestra

5 minutes

8.6.4.4.2

FP: 24.8.13, BBC Proms, Cadogan Hall, London, UK: English Chamber Orchestra/Paul Watkins

Commissioned by Radio 3 for the 2013 BBC Proms, as a variation on the well-known 'Sellinger's Round' theme

Score and parts for hire

ENSEMBLE

inside out 2 (2003)

chamber ensemble of 7 players

6 minutes

bcl.bsn – hn – pno – vln.vla.vlc

FP: 26.3.03, Sounds New Festival, Canterbury, UK: Bergamo Ensemble/Michael Downes

Commissioned by the Bergamo Ensemble

Score and parts for hire

neon (2004)

chamber ensemble of 7 players

10 minutes

bcl(with amplification).ssax – perc(1): mar/trash metal/BD/pedal BD/hi-hat/jingles/SD/large log drum/bongos/

wdbl/TD – electric keyboard – vln.vlc.db (all with amplification)

FP: 26.5.04: Dockyard Church, Chatham, UK: Composers Ensemble/Richard Baker

Written for the Composers Ensemble

Score 0-571-53821-5 on sale, parts for hire

Iris (2004)

soprano saxophone and chamber ensemble of 15 players

14 minutes

1(=picc).1.1(=bcl).1(cbsn) – 1.1.1.0 – perc(1): 2 large log drums/BD/pedal BD/5 cowbells/bongos/large tom-tom/African rattle/SD/hi-hat/high wdbl/trash instruments/thundersheet/5 tin cans/pedal bin/reversible sticks – harp – pno – strings (1.1.1.1.1)

FP: 4.7.04, Cheltenham Festival, Cheltenham Town Hall, UK: Simon Haram/London Sinfonietta/Pierre-André Valade

Created through the London Sinfonietta's Blue Touch Paper scheme, supported by the Gulbenkian Foundation

Score and parts for hire

salt box (2005)

chamber ensemble of 7 players

11 minutes

bcl.ssax – perc(1): mar/trash metal/BD/3 piece drum kit/congas/metal dustbin/2 thunder sheets – electric keyboard (hammond organ B3) – vln.vlc.db

optional part for electronics: a CD, operated by the percussionist

FP: 21.10.05, Chatham Dockyard, Kent, UK: Composers Ensemble/Richard Baker

Score and parts for hire

Spine (2005)

chamber ensemble of 11 players

9 minutes

2 afl.2 bfl.4 bcl(l=cl) – cimbalom – bass mar – harp

FP: 18.6.07, Snape Maltings Concert Hall, Snape, UK: London Sinfonietta/Nicholas Kok

Commissioned by the Aldeburgh Festival

Score and parts for hire

Falling Angel (2006)

chamber ensemble of 17 players

17 minutes

1 afl(=picc).1(=ca).ebcl.1(=bcl).1(=cbsn) – 2.2(II=fl.hn) – perc(2): glsp/vib/mar/SD (large)/TD/BD/hi-hat/roto-tom (very small)/SD (piccolo)/pedal BD/tam-t/steel drum (tenor)/5 Chinese opera gongs/susp.ch.cym/siz. cym/susp.iron bar/3 log drums (small/medium/very large)/conga/tamb (small)/ocean drum/ lion's roar – electric keyboard on harpsichord setting (=prepared piano: paper placed between strings and hammers) – strings (1.1.1.1.1)

FP: 3.2.07, CBSO Centre, Birmingham, UK: Birmingham Contemporary Music Group/Thomas Adès

Commissioned by Birmingham Contemporary Music Group with financial assistance from Arts Council England, West Midlands and BCMG's Sound Investment Scheme

Score and parts for hire

grind show (electric) (2007)

chamber ensemble of 5 players and electronics

6 minutes

fl.cl – pno (prepared & processed) – vln.vlc – sampler/electronics

FP: 15.9.07, USF Verftet, Bergen, Norway: Bit20/Haldis Rønning

Commissioned by Integra for Bit20

Score and parts for hire

grind show (unplugged) (2008)

chamber ensemble of 5 players

6 minutes

fl.cl – pno (prepared) – vln.vlc

FP: 16.2.08, Turner Sims Hall, Southampton, UK: Birmingham Contemporary Music Group

Score and parts for hire

neon

'Unstoppable forward motion...

A thrilling powerhouse, this self-contained, self-generating piledriver of a piece is addictive and riveting in every sense.'

Tempo (Paul Conway), October 2007

'Funky approachability...

achieving an improbable balancing act between pulsating dance music and ultra-refined urbanity.'

BBC Music Magazine (Paul Riley), Proms Edition 2006

Iris

'Brilliantly uninhibited wind and semi-pitched percussion sonorities form blocks against the soft background of a slightly rancid string chorale. The music is entirely individual, vivid, and above all acutely "heard".'

The Independent (Stephen Walsh), 8 July 2004

'Itchy brass and still, viol-like strings... it made a restless, shining impact.'

The Guardian (Erica Jeal), 11 December 2008

Falling Angel

'There is so much colourful activity within this piece that resources seem infinite...'

Birmingham Post (Christopher Morley), 5 February 2007

'Its high energy had a dark edge... The phrase "dancing on a volcano" came to mind.'

Tempo (Paul Conway), October 2007

inside out 2

'Brilliantly imaginative... [It] generated an irresistible energy, at once playful and precipitous.'

The Guardian (Tom Service), 2 April 2003

Spine

'Yet another fascinating soundworld; a slow, twilight procession of bass flutes and clarinets, flecked by sinisterly beautiful highlights of cimbalom, harp and percussion.'

The Telegraph (Ivan Hewett), 20 June 2005

grind show

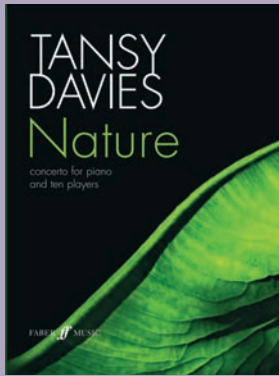
'Deliciously sleazy, its live foreground and electronic background conveying an almost visual panorama.'

The Birmingham Post (Christopher Morley), 9 July 2008

'A welcome jolt of energy...

Davies's razor-sharp musical images leave an ambiguous aftertaste, which is why they're so fascinating.'

The Telegraph (Ivan Hewett), 1 October 2007



Nature

'A bewitching piece.'

The Times (Geoff Brown), 14 May 2014

'Davies succeeded in attuning the venerable form of the piano concerto entirely to her own enjoyably idiosyncratic voice, with magical and delightfully unpredictable results.'

Tempo (Paul Conway), October 2012

'Remarkable for reconfiguring the relationship between soloist and ensemble. Oscillating between pensive and pugilistic, its textures seemed to bleed out of the solipsistic piano material, while recurring thematic worms burrowed their way under the surface, creating a powerful sense of drive.'

The Guardian (Guy Dammann), 4 December 2012

'Glistening, hyperactive solo writing and a confrontation between piano and harp, there was a real sense of a journey completed. Davies's piece seemed a model of individuality.'

The Guardian (Andrew Clements), 28 May 2012

make black white

'The viol consort has amassed a whole new repertoire in recent years, but the Dowland deconstruction of *make black white* is among the most impressive in its radical reimagining of the group's sound as well as its sense.'

Gramophone (Richard Whitehouse), November 2012

Aquatic

'Another work whose ineffable contours quietly rearrange your ears.'

The Guardian (Guy Dammann), 10 April 2013

ENSEMBLE (cont.)

Feather and Groove (2008 rev. 2015)

mixed ensemble of mixed ability, for 6 to 20 players, with semi-open scoring

5½ minutes

FP: 30.10.08, The Warehouse, Waterloo, London, UK: CoMA

Commissioned by CoMA with funds from the PRS Foundation, the Arts Council of England London and subscribers to CoMA's Commissioning Scheme

solo vln – High (suggested: fl.cl) Middle (suggested: 4 hn) Bass 1 (suggested: bcl.vlc) trbn Bass 2 (suggested: cbsn. db) drum kit.electric gtr.electric keyboard

Score and parts for hire

Nature (2012)

concerto for piano and 10 players

20 minutes

aff(=fl).ca(=ob).bcl – hn – perc(1): mar/SD/BD/5 temple blocks/4 tom-tom/floor tom/tam-t – harp – vln.vla.vlc. db

FP: 25.5.12, CBSO Centre, Birmingham, UK: Huw Watkins/Birmingham Contemporary Music Group/Oliver Knussen

Commissioned by BCMG and the Oslo Sinfonietta

BCMG commission funds provided by Arts Council England, the Britten-Pears Foundation and the BCMG's Sound Investment Scheme

Score 0-571-53932-7 on sale, parts for hire

Antenoux (2017)

mixed chamber ensemble of 10 players

5 minutes

fl.cl(=bcl).trbn.electric gtr.bass gtr.perc(1): vib/small SD/congas/kick drum/BD/tam-t pno.vln.vla.vlc

FP: TBA

Commissioned by Crash Ensemble with funds provided by The Arts Council/An Chomhairle Ealaíon

Score and parts in preparation

CHAMBER

Arabescos (2002)

oboe and piano

8 minutes

FP: 6.7.02, Pittville Pump Room, Cheltenham, Gloucestershire, UK: Nicholas Daniel/Julius Drake

Commissioned by Nicholas Daniel

Score and part on special sale from the Hire Library

make black white (2004)

viol consort (five players)

5 minutes

treble viol.2 tenor viol.2 bass viol

FP: 17.7.04: Cheltenham Festival, Pittville Pump Room, Cheltenham, UK: Concordia

Commissioned by Cheltenham Festival, dedicated to Ruth Wood

Score and parts for hire

Forgotten Game 2 (2009)

oboe and piano

6 minutes

FP: 18.9.09, Leicester International Festival: Nicholas Daniel/Katya Apekiševa

Commissioned by Nicholas Daniel and the Leicester International Festival

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Aquatic (2011)

duet for cor anglais and percussion

10 minutes

ca.perc(1): 2 congas/5 wooden salad bowls in large bowl of water/5 (or more) guiros/7 tpl.bl/metal dustbin/kit (hi-hat/snare drum/kick drum)

FP: 11.4.11, Kings Place, London, UK: Janey Miller/Joby Burgess

Commissioned by new noise (Janey Miller and Joby Burgess) with funds from the PRS Foundation and the RVW Trust.

Score and parts on special sale from the Hire Library or available for digital download from fabermusicstore.com

Delphic Bee (2012)

wind nonet

10 minutes

1.2.2.2 – 2.0.0.0

FP: 28.6.12, Mansion House, London, UK: Players from the Orchestra of the Age of Enlightenment

Commissioned by the City of London Festival for its 50th anniversary, with the support of the Worshipful Company of Musicians

Score and parts for hire

INSTRUMENTAL

loure (2000)

solo violin

after the Loure from J.S. Bach's Partita in E Major BWV 1006

3 minutes

FP: 1.7.00, Hoxton Hall, London, UK: Simon Blendis

Commissioned by Simon Blendis for the 2000 Hoxton New Music Days with funds from Music Choice
Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Loopholes & Lynchpins (2003)

solo piano

10 minutes

FP: 31.01.13, Focus Festival, Juilliard School, New York City, NY, USA

Dedicated to Stephen Gutman

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Dark Ground (2005)

solo percussion

8 minutes

FP: 18.7.05, Purcell Room, London, UK: Joby Burgess

Commissioned by Joby Burgess

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

new work (2017)

solo horn

duration TBA

October 2017, Cologne, Germany: Christine Chapman

Commissioned by Musikfabrik

VOCAL

Destroying Beauty (2008)

voice and piano

3 minutes

Text: John Clare (Eng)

FP: 1.4.09, The NMC Songbook Concerts, Kings Place, London, UK: Claire Booth/Andrew Ball

Commissioned by NMC Recordings

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Static and This Love (2009)

tenor and piano

2 minutes and 3 minutes (can be performed separately)

Texts: Nick Drake (Eng)

Alternative versions exist for soprano, alto and baritone voices

FP: 18.9.09, Leicester International Music Festival, Leicester, UK: James Glichrist/Anna Tilbrook

Commissioned by the Leicester International Music Festival 2009, Artistic Director: Nicholas Daniel.

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Greenhouses (2010)

female voice, alto flute, percussion and double bass

3 minutes

female voice – afl – perc(1): hi-hat.cym/susp.cym – db

Text: Rachel Corrie (Eng)

FP: 9.10.10, Britten Studio, Snape Maltings, Snape, UK: Anna Snow/Azalea Ensemble

Commissioned by John Woolrich in 2003 for an anti-war cabaret

Score and parts on special sale from the hire library or available for digital download from fabermusicstore.com

Troubairitz (2010)

soprano and percussion

17 minutes

soprano – perc(1): Iranian Tombak or Darabuka/Bodhran/BD or smaller 'folk' BD

Texts: 'Women in Love' (from Occitan, 12th century) in *Adaptions* (2006) by Derek Mahon (Eng)

FP: 9.10.10, Britten Studio, Snape Maltings, Snape, UK: Anna Snow/Damien Harron

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

Song of Pure Nothingness (2015)

countertenor or mezzo-soprano and piano

13 minutes

Text: Guilhelm IX d'Aquitane translated by Mariette Purcell (Eng)

FP: 17.2.16, Byre Theatre, St Andrews, Scotland, UK: Andrew Watts/Huw Watkins

For Andrew Watts

This work exists in an earlier version for voice and indian harmonium: FP: 9.9.13, Ultima Festival, Oslo, Norway:

Elisabeth Holmertz/Kenneth Karlsson

Score on special sale from the Hire Library

Static and This Love

'Two songs after Nick Drake – the distant eroticism of *Static* and the achingly plangent *This Love*.'

Gramophone (Richard Whitehouse),
November 2012

Troubairitz

'Angular, spare but human.'

The Times (Geoff Brown), 1 April 2011

'For all that Davies's angular melodies inform us that this is 21st-century music, these songs sound archaic and timeless, as if they're being composed on the spot.'

The Arts Desk (Graham Rickson),
8 April 2011

As With Voices and With Tears

'Arresting and mysterious in effect... While bells, birdsong and footsteps murmur in and out in electronic interjections, singers and orchestra move as separate flocks on the wing, forming and reforming in large shapes that stream across the desolate landscape of the poem. A haunting, richly textured, mesmerising requiem.'

The Observer (Stephen Pritchard),
21 November 2010



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GLENDINNING

VOCAL (cont.)

The Second Key (2011 rev. 2016)

mezzo-soprano or countertenor and mixed ensemble of 10 or more players of mixed ability
8½ minutes

gtr with steel strings – Upper 1 (suggested: fl.cl.vln) Upper 2 (suggested: tpt.hn) Lower 1 (suggested: bcl.vla.vlc)

Lower 2 (suggested: trbn) – pno

Text: Guilhelm IX d'Aquitane translated by Mariette Purcell (Eng)

FP rev. version: 6.3.16, CBSO Centre, Birmingham, UK: BCMG/CoMA/Michael Finnissy

Commissioned by CoMA

Full score, vocal score and parts for hire

CHORAL

As with Voices and with Tears (2010)

SATB choir, string orchestra and electronics

23 minutes

Text: Walt Whitman – *Dirge for Two Veterans* (Eng)

FP: 14.11.10, Portsmouth Cathedral, Portsmouth, UK: Portsmouth Grammar School Chamber Choir/London Mozart Players/Andrew Cleary

Commissioned by Portsmouth Grammar School

Full score, vocal score and parts for hire

Christmas Eve (2011)

unaccompanied SATB choir

6 minutes

Text: Christina Rossetti (Eng)

FP: 24.12.11, King's College, Cambridge, UK: Choir of King's College, Cambridge/Stephen Cleobury

Commissioned by King's College, Cambridge, for their 2011 Festival of Nine Lessons and Carols

Score on special sale from the Hire Library or available for digital download from fabermusicstore.com

DISCOGRAPHY

Dark Ground; Falling Angel; Iris; Loopholes & Lynchpins; loure;
make black white; Spine; This Love

Joby Burgess/Concordia/Simon Haram/Huw Watkins/Darrah Morgan/Samuel Boden/BCMG/
Azalea/Christopher Austin
NMC D176

neon; salt box; Greenhouses; inside out 2; Troubairitz; grind show
(electric)

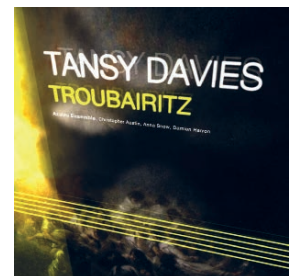
Azalea Ensemble/Christopher Austin/Anna Snow/Damien Harron
Nonclassical

Forgotten Game 2; Arabescos

James Turnbull/Huw Watkins
Quartz Music QTZ 2081

Feather and Groove

London Sinfonietta/Gregory Rose
NMC DL228



OTHER WORKS AVAILABLE FROM THE BRITISH MUSIC COLLECTION

Undertow (1999)

ensemble of 5 players
6 minutes

Small Black Stone (2000)

viola and piano
7 minutes

The Void in this Colour (2001)

ensemble of 13 players
15 minutes

Gin Trap (2001)

ensemble of 6 players
2 minutes

Trio (2002)

clarinet, cello and piano
2 minutes

Fern (2003)

ensemble of 7 players
13 minutes

Oven in the Underworld (2006)

choir and piano
4 minutes

for more information about these works
please contact the composer via Faber
Music