

GEORGE BENJAMIN

CATALOGUE OF WORKS

FABER *ff* MUSIC

GEORGE BENJAMIN



One of today's leading composers, George Benjamin was born in 1960 and began composing at the age of seven. In 1976 he entered the Paris Conservatoire to study with Messiaen, after which he worked with Alexander Goehr at King's College, Cambridge.

When he was only 20 years old, *Ringed by the Flat Horizon* was performed at the BBC Proms by the BBC Symphony Orchestra under Mark Elder. The London Sinfonietta and Simon Rattle premiered *At First Light* two years later. *Antara* was commissioned for the 10th anniversary of the Pompidou Centre in 1987 and *Three Inventions for Chamber Orchestra* were written for the 75th Salzburg Festival in 1995. The London Symphony Orchestra under Pierre Boulez premiered *Palimpsests* in 2002 to mark the opening of 'By George', a season-long portrait which included the first performance of *Shadowlines* by Pierre-Laurent Aimard. More recent celebrations of Benjamin's work have taken place at the Southbank Centre in 2012 (as part of the UK's Cultural Olympiad), at the Barbican in 2016 and at the Wigmore Hall in 2019. The last decade has also seen multi-concert retrospectives in San Francisco, Frankfurt, Turin, Milan, Aldeburgh, Toronto, New York, Dortmund, Stockholm and at the 2018 Holland Festival.

Benjamin's first operatic work *Into the Little Hill*, written with playwright Martin Crimp, was commissioned in 2006 by the Festival d'Automne in Paris. Their second collaboration, *Written on Skin*, premiered at the Aix-en-Provence Festival in July 2012, has since been scheduled by over 20 international opera houses, and has won as many international awards. *Lessons in Love and Violence*, the duo's third opera, premiered at the Royal Opera House in 2018. Both full-length operas were filmed by BBC television, and an 'Imagine' documentary on Benjamin's life and work was broadcast on BBC1 in October 2018.

As a conductor, Benjamin regularly works with some of the world's leading orchestras, and over the years has developed particularly close relationships with the Mahler Chamber Orchestra, Philharmonia Orchestra, London Sinfonietta and Ensemble Modern as well as the

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
timb	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.

Royal Concertgebouw Orchestra, who gave the world premiere of *Dream of the Song* in September 2015. During the 2018-19 season Benjamin was composer-in-residence with the Berlin Philharmonic Orchestra/Musikfest and at the new Elbphilharmonie in Hamburg. The founding curator of the Southbank's Meltdown Festival, Benjamin was artistic consultant to the BBC's three-year retrospective of twentieth century music, *Sounding the Century* in 1997-99. Early in 2020, Benjamin's 60th birthday will be marked in Paris where he will be the featured composer at Radio France's *Présences* festival.

Recent awards include the 2015 Prince Pierre de Monaco composition prize (for *Written on Skin*) and the 2019 Golden Lion Award for lifetime achievement from the Venice Biennale. He was made a *Commandeur de l'Ordre des Arts et des Lettres* in 2015, and was knighted in the 2017 Queen's Birthday Honours. He has frequently taught and performed at the Tanglewood Festival over the last 20 years, and since 2001 has been the Henry Purcell Professor of Composition at King's College, London.

Faber Music (2019)

Musical score for measures 80-85. The score is in 5/6 time and features complex rhythmic patterns with many triplets. Dynamics include *fff*, *pp*, *mf*, *fp*, and *p*. Performance markings include *più*, *più f (senza dim.)*, and *p sub.*

Musical score for measures 86-91. This section includes a first ending bracket labeled 'H'. Dynamics range from *f* to *fff*. Performance markings include *ten.*, *con forza*, and *f*.

Musical score for measures 92-94. The score continues with complex rhythmic patterns. Dynamics include *fff*, *f*, and *mf*.

Musical score for measures 95-98. This section includes a first ending bracket labeled 'I'. Dynamics include *ff*, *f*, *p*, *fff*, and *ppp sub.*. Performance markings include *sulla corda* and *sempre ff sostenuto*.

Reviews

'Very beautiful music: lyrical, sonically beguiling but dramatically potent...'
Times Literary Supplement (Andrew Porter),
27 February 2009

'Benjamin's score gets under the skin. Shadowy instruments were made to sound weirdly light... In diamond-like mysterious phrases, the sinister turned ethereal...'
LA Times (Mark Swed), 15 June 2010

'A score poised between passion and commentary, construction and warmth... "The deeper we burrow, the brighter his music burns" the text concludes. And this does indeed become reality...'

Frankfurter Neue Presse
(Andreas Bomba), 13 November 2007

'A haunting, musically complex, ingeniously scored and often disturbing piece... his audacious music sounds fresh and authentic.'
The New York Times (Anthony Tommasini),
28 July 2007

'Something quite exceptional, both in the originality of its form and the depth of its inspiration. Benjamin's score inhabits the text with absolute assurance: not a note is wasted, the dramatic pacing is impeccable controlled. Benjamin creates a world of sound quite unlike any other... A masterpiece, no question.'
The Telegraph (Rupert Christiansen),
16 February 2009

'The novel beauties of the instrumental writing, such as the admixture of cymbals to an eerie duet of basset horns, or enigmatic conversations between a bass flute and a cimbalom, cast a spell, yet the net effect was of loveliness coiled into dread.'
The New Yorker (Alex Ross),
20 August 2007

'A jewel-like piece of music theatre... a remarkable soundworld in which complex characterisations and layers are thrillingly refined... The wealth of invention, remarkable textural ingenuity and particularly imaginative use of the instruments mark out the score as a miniature masterpiece.'
The Independent (Lynne Walker),
1 May 2008

'A transcendently beautiful piece, perfectly scaled to Crimp's taut libretto...'
The Guardian (Andrew Clements),
16 February 2009

INTO THE LITTLE HILL (2006)

lyric tale in two parts for soprano, contralto and ensemble of 15 players

40 minutes

Text: Martin Crimp (Eng)

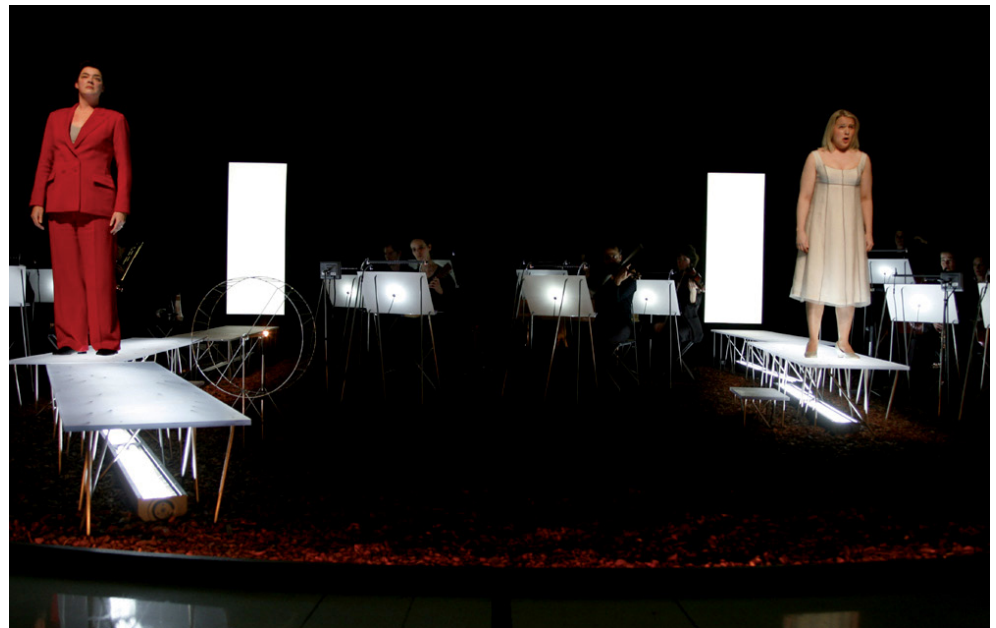
Singers: Soprano: The Crowd/The Stranger/Narrator/The Minister's Child — Contralto: The Crowd/Narrator/The Minister/The Minister's Wife

bfl(=fl+picc).2 basset hn in Fcbcl — 2 crts.tenor trbn — cimbalom(=perc(1): cym/guio/whip/2 crot — 2 vln(II=mandolin).2 vla(II=banjo).2 vlc.db(lowest string tuned to C)

FP: 22.11.2006, Festival d'Automne, Opéra Bastille, Opéra Nationale de Paris, Paris, France: Anu Komsil/Hilary Summers/Ensemble Modern/Franck Ollu/dir. Daniel Jeanneteau

Commissioned by the Festival d'Automne Paris, with contributions from the Ernst von Siemens Music Foundation; Opera National de Paris; and Ensemble Modern, with contributions from the Forberg-Schneider Foundation

Full score 0-571-53212-8 and text 0-571-53149-0 on sale, parts for hire ©



Productions

Daniel Jeanneteau

Festival d'Automne, Paris (2006); Holland Festival, Amsterdam (2007); Lincoln Center Festival, New York (2007); Oper Frankfurt (2007); Birkenhead (2008); Wiener Festwochen (2008); Lucerne Festival (2008); MITO SettembreMusica (2008)

John Fulljames

Royal Opera House, London and UK tour (2009, 2010); Gran Teatro del Liceu, Barcelona (2010)

Ola Beskow

MusikTeaterVerket and Piteå Kammaropera, Sweden (2012)

Luca Aprea

Fundação Calouste Gulbenkian, Lisbon (2013)

Sarah Giles

Sydney Chamber Opera (2014)

Kay Link

Schauspiel Essen (2014, 2016)

Jack Furness

Shadwell Opera (2015)

Jenke Nordalm

Oper Stuttgart (2015)

Jacques Osinski

Athénée Théâtre Louis-Jouvet, Paris (2019); Opéra de Lille (2019)

Marcos Morau

Teatro Real, Madrid (2020)

Alexander Polzen

92Y New York – Talea Ensemble (2020)

GEORGE BENJAMIN

INTO THE LITTLE HILL

A Lyric Tale in Two Parts

TEXT BY MARTIN CRIMP

FULL SCORE

FABER  MUSIC

WRITTEN ON SKIN (2009-12)

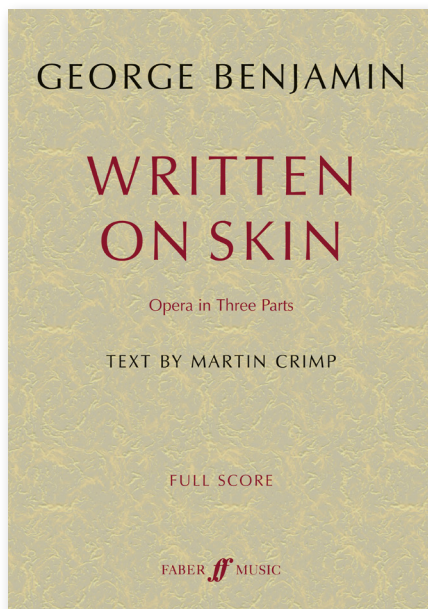
opera in three parts

c. 90 minutes

Text: Martin Crimp (Eng)

Singers: THE PROTECTOR (Bar)/AGNÈS, his wife (S)/ANGEL 1/THE BOY (CT)/ANGEL 2/MARIE (M)/ANGEL 3/JOHN (T)

3(II=picc.III=picc+af).2.2.bcl(=cl).cbcl.2(II=cbsn) – 4.4(I=ptpt).3.1 – perc(4): glsp/crot/steel drum/3 t.bells/5 tuned c.bells/vib/gong/2 small timp/6 mini-tablas/3 bongos/2 SD/2 TD/tumba/BD/small claves/3 mokubios/4 tpl.bl/sleigh bells/mcas/pebbles/guero/whip/sandpaper blocks/computer keyboard or typewriter/small tgl/untuned c.bell/clash.cyms (2 pairs)/5 susp.cyms/tam-t – harp – glass harmonica – bass viola da gamba – strings (8.6.6.6.4 players) 2 first violins doubling mandolins; all double basses must have extensions to low B natural
FP: 7.7.2012, Festival d'Aix-en-Provence, France: Christopher Purves/Barbara Hannigan/Bejun Mehta/Victoria Simmonds/Allan Clayton/Mahler CO/George Benjamin
Commissioned by the Festival d'Aix-en-Provence, De Nederlandse Opera (Amsterdam), Théâtre du Capitole de Toulouse, Royal Opera House Covent Garden London
Cased full score 0-571-53759-6, full score 0-571-53758-8, vocal score 0-571-52672-1 and text 0-571-53760-X on sale, parts for hire ©



Productions

Katie Mitchell

Festival d'Aix-en-Provence (2012); De Nederlandse Opera (2012); Théâtre du Capitole de Toulouse (2012); Royal Opera House, Covent Garden (2013, 2017); Theater an der Wien (2013); Bayerische Staatsoper (2013); Opéra Comique, Paris (2013); Mostly Mozart Festival, New York (2015); Bolshoi Theatre, Moscow (2017)

Parditka and Szemerédy

Stadttheater Bonn (2013)

Kay Metzger

Landestheater Detmold (2014); Royal Swedish Opera (2015); Theater Ulm (2019)

Nicola Raab

Stadttheater, St Gallen (2015); Bolzano Festival (2016)

Cristian Drut

Teatro Argentino, La Plata (2016)

William Kerley

Opera Philadelphia (2018)

Shizuka Hariu

Suntory Hall Summer Festival/Tokyo Metropolitan Symphony Orchestra (2019)

Alain Gauthier

Opéra de Montréal (2020)

Reviews

'Incredibly beautiful... the pinnacle of contemporary output.'

Le Monde (Renaud Machart),
10 July 2012

'Wondrous beauty, a miracle of timbral inventiveness, harmonic and melodic beauty and expressiveness...'

Parool (Erik Voermans), 8 October 2012

'Phenomenal: delicate, shimmering, sensual, coarse and brutal, passionate and sober – but always, always brilliant... It gets under your skin, from the first to the last note... Opera – it lives!'

Kurier (Peter Jarolin), 15 June 2013

'A marvel, astonishing in its timbral precision and in its balance of flexibility and sweep, with moments of local drama set off against a meticulously integrated whole.'

The Boston Globe (Jeremy Eichler),
14 August 2013

'The partnership imposes itself as the most important since that of Strauss and Hofmannsthal...'

Expresso (Jorge Calado), 31 May 2014

'Contemporary opera as a model of success...'

Tagblatt (Bettina Kugler), 4 May 2015

'Probably the first operatic masterpiece of our century...'

La Nación, Argentina (Luciano Marra de la Fuente), 30 October 2016

'I remain convinced that it will come to rank as one of the operatic masterpieces of our time – a hauntingly resonant and subtle drama, conveyed through music of profound expressive force and authentic originality... musical history in the making...'

The Telegraph (Rupert Christiansen),
14 January 2017

'A few pages are as immaculate as anything that Benjamin has written, or, for that matter, anything composed since the heyday of Ravel... Benjamin has found a way of painting on a large canvas, indulging in grand gestures while maintaining his fabled control of detail. He has also pulled off a tremendous feat of stylistic integration, fusing the legacy of twentieth-century modernism with glimpses of a twenty-first-century tonality. Even the composer's most committed admirers are a little shocked: *Written on Skin* feels like the work of a genius unleashed...'

The New Yorker (Alex Ross),
25 March 2013

'Perhaps the most significant opera of this century... kaleidoscopic color and precision.'

Wall Street Journal (Heidi Waleson),
12 February 2018

Reviews

'Benjamin and Crimp have done it again... the writing is so lush, haunting and detailed – radiant one moment, piercingly dissonant the next – that you are continuously enveloped by the raucous beauty of the sounds...'

The New York Times
(Anthony Tommasini), 11 May 2018

'Refined, alive, virtuosic and particularly lyrical in its magnificent interludes...'

Le Monde (Marie-Aude Roux),
22 June 2018

'This haunting symbiosis of words and music seethes with violence and sensuality...'

Frankfurter Allgemeine Zeitung
(Gina Thomas), 14 May 2018

'Crimp's text is clear, poetic, dark, loaded and ambiguous... The music is characterized by a permanently emotional rawness.'

Het Parool (Erik Voermans),
26 June 2018

'The score doesn't cease for a moment to overpower the listener with its theatrical sense, virtuosic orchestral writing that teems with invention, its alluring atmospheres and sumptuous brilliance... a masterpiece.'

Classica (Pierre Flinois), May 2019

'His music is at once brilliantly clear and full of half-suggested meanings... gripping concentration, enough to make an audience hold its breath for long stretches.'

The Financial Times (Richard Fairman),
11 May 2018

'This complex and polysemous work enshrines Benjamin as one of the great opera composers of our time...'

El País (Luis Gago), 11 May 2018

'A different beast to Benjamin's last opera, yet it gets under one's skin with the same forensic precision.'

Opera (Erica Jeal), July 2018

'A tight and ingeniously constructed drama... a thrilling score.'

Opernglass (Michael Lehnert),
May 2019

'The pacing and balance are flawless... I can't think of a composer writing today who has the same ability to make the tiniest flourish or the simplest combination of instruments so richly expressive. There is no empty rhetoric in his music, no pointless excess...'

The Telegraph (Rupert Christiansen),
11 May 2018

'There's no doubt about it: Benjamin is one of the masters of contemporary opera.'

Le Soir (Serge Martin), 29 May 2019

LESSONS IN LOVE AND VIOLENCE (2015-17)

opera in two parts

c.90 minutes

Text: Martin Crimp (Eng)

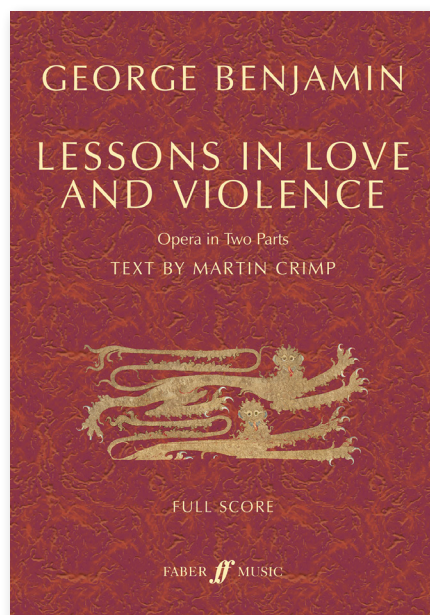
Singers: KING (Bar)/ISABEL (S)/GAVESTON/STRANGER (Bar)/MORTIMER (T)/BOY/YOUNG KING (High T/Haute-contre)/WITNESS 1/SINGER 1/WOMAN 1 (High Col S)/WITNESS 2/SINGER 2/WOMAN 2 (M)/WITNESS 3/MADMAN (BBar)

2(I+II=picc).2.ebcl.2(I=A+ebcl.II=A+basset horn).bcl.3(III=cbsn) – 4.2(I+II=ptpt).2.btrbn.cbtrbn.0 – perc(4): 2 crot/6 t.bells/2 gongs/4 timp/2 bongos/2 SD/talking drum/2 tombaks/2 TD/2 tumbas/BD/claves/5 tpl. bl/3 tgl/2 tamb/3 susp.cym/whip/2 pairs of machine cast/2 vibraslaps/4 guiros – 2 harps – cel – cymbalom – strings (suggested 10.8.8.8.6 double basses require low C extensions)

FP: 10.5.2018, Royal Opera House, London, UK: Stéphane Degout/Barbara Hannigan/Gyula Orendt/Peter Hoare/Samuel Boden/Jennifer France/Krisztina Szabó/Andri Björn Róbertsson/The Orchestra of the Royal Opera House/George Benjamin/dir. Katie Mitchell

Co-commissioned and co-produced by the Royal Opera Covent Garden London, Dutch National Opera Amsterdam, Hamburg State Opera, Opéra de Lyon, Lyric Opera of Chicago, Gran Teatre del Liceu Barcelona and Teatro Real Madrid

Full score 0-571-54109-7, vocal score 0-571-54054-6 and text 0-571-54055-4 on sale, full score and parts for hire ☺



Productions

Katie Mitchell

Royal Opera House, Covent Garden (2018); De Nederlandse Opera (2018); Hamburg State Opera (2019); Opéra de Lyon (2019); Lyric Opera of Chicago (2020); Gran Teatre del Liceu Barcelona and Teatro Real Madrid (2021)

Florentine Klepper
Theater St Gallen (2020)

ORCHESTRA

Ringed by the Flat Horizon (1979-80)

orchestra

20 minutes

3(II+III=picc).2.ca.3(II=E♭cl.III=bcl).2.cbsn – 4.tpt in D.2.3.1 – perc(5): 4 timp/SD/siz.cym/BD/5 tpl.bl/5 bongos/glass chimes/whip/5 susp.cym/glsp/tam-t/tgl/vib/xyt/t.bells/cyms – cel – pno – harp – strings (pref. 16.16.12.10.8)

FP: 5.3.1980, Cambridge, UK: CUMS Orchestra/Mark Elder

London Premiere: 25.8.1980, BBC Promenade Concert, Royal Albert Hall, London, UK: BBC Symphony Orchestra/Mark Elder

Written for the Cambridge University Musical Society

Study score 0-571-51078-7 on sale, full score and parts for hire ☉

Jubilation (1985)

orchestra and mixed children's groups

10 minutes

picc.2(II=picc).2.ca.2.bcl.2.cbsn – 4.ptpt.2.3.0 – perc(4): BD/crot/t.bells/4 susp.cym/mar/gong/glsp/TD/vib/tam-t/timp – harp – pno – synth (yamaha DX7(II)D or F-D) – strings(vln=3 equal parts: min. 8.8.8)

Extra groups: 10 soprano recorders (3=garklein).10 descant recorders (3=garklein) – 7 steel drums – 4 hn.4 trbn.3 tpt.ptpt – choir (approx 60-100 children's voices) – perc (min. 10): 6 pairs of claves/4 pair large cyms

FP: 16.9.1985, Royal Festival Hall, London, UK: London Schools Symphony Orchestra/George Benjamin

Commissioned by the Inner London Education Authority with funds provided by them and the Arts Council of Great Britain

Score 0-571-51005-1 on sale, parts for hire

Sudden Time (1989-93)

large orchestra

15 minutes

4(all=picc+af).2(=garklein recorder).ca.2(II=B♭+A).bcl.2.cbsn – 4441 – timp – perc(5): 4 sets sleigh bells/9 tpl.bl/2 whip/2 vib(+db bow)/2 susp.cym/5 tamb/10 mini-tabla/2 glsp/4 guiro/5 bongo/16 crot/3 tom-t/2 BD/2 rototom – pno – 2 harp – strings (14.12.10.8.6)

FP: 21.7.1993, Meltdown Festival, Queen Elizabeth Hall, London, UK: London Philharmonic Orchestra/George Benjamin

Score 0-571-51521-5 on sale, parts for hire. Errata slip required with full score ☉

Palimpsests (2000-02)

orchestra

c. 19 minutes

4(all=picc, IV=af).0.4(IV=cI in A, III+IV=bcl).0.cbsn – 3.4(II=ptpt).btpt.1.btrbn.1 – perc(3): 2 xyl/5 SD/2 whip/2 vib/2 vibraslap/2 BD/tgl/3 tpl.bl/2 congas/5 bongos/4 c.bells – pno(=cel) – 2 harp – 5 vln.3 vla.8 db

FP Palimpsest I: 2.2.2000, Barbican Hall, London, UK: London Symphony Orchestra/Pierre Boulez.

First complete performance: 5.10.2002, LSO 'By George' Festival, Barbican Hall, London, UK: London Symphony Orchestra/Pierre Boulez

Palimpsest I was commissioned by the London Symphony Orchestra, Konzerthaus Wien, Kölner Philharmonie, Carnegie Hall, Société Philharmonique de Bruxelles and Bruxelles 2000, Salzburger Festspiele, Musikfestwochen Luzern and Edinburgh International Festival for Boulez 2000

Score 0-571-52202-X on sale, parts for hire ☉

Dance Figures (2004)

nine choreographic scenes for orchestra

15 minutes

Picc(=fl3).2 fl(II=picc2).2.E♭cl.2 cl(II=E♭, II=B♭, A+bcl).bcl.2.cbsn – 4231 – timp – perc(4): 15 tpl.bl(large-very small)/2 guiros(large & small)/tam-t/2 ratchet/BD/2 SD(medium & very small)/glsp/cyms(small)/2 anvils/fishing-rod reel/2 cencerros (middle C + low A)/vib/whip/vibraslap/tamb/2 log drums/alarm bell – harp – cel – strings (min. 12.12.10.8.6[= 3 basses with extensions to C])

FP (concert): 19.5.2005, Orchestra Hall, Symphony Center, Chicago, IL, USA: Chicago Symphony Orchestra/Daniel Barenboim

FP (stage): 17.5.2006, Théâtre Royal de la Monnaie, Brussels, Belgium: Orchestre symphonique de la Monnaie/Kazushi Ono/chor. Anne Teresa De Keersmaeker (Rosas)

Commissioned by Théâtre Royal de la Monnaie/Koninklijke Muntchouburg, the Chicago Symphony Orchestra, for MusicNOW, the new music chamber series of the Chicago Symphony Orchestra (with the generous support of the Mrs Harold C Smith Fund for New Music) and Strasbourg Musica

Score 0-571-52532-6 on sale, parts for hire ☉

Ringed by the Flat Horizon

'It has a mastery many labour half a life-time to acquire.'

The Observer (Peter Heyworth),
31 August 1980

'Some of the most startlingly precise storm music ever written... an original and convincing musical logic.'

Boston Globe (Richard Dyer),
September 1987

'Arresting for its power and menace'

The Age (Clive O'Connell),
12 September 1994

'Intense and disturbing... a great work from a composer who ammasses inherited knowledge and shows, in turn, his own genius.'

El Pais (Luis Suñén), 28 November 2005

Sudden Time

'Pure Benjamin: translucence, kaleidoscopic colouring...'

The Daily Telegraph (Matthew Rye),
10 June 2003

'A brilliant fantasy... capricious and fascinating.'

Haagse Courant, 23 March 1996

'Complex music – but never complicated. One thinks of Sibelius's ability to manage many simultaneous events... a marvellous sonic voyage, dense and infinitely renewing.'

Le Monde (Renaud Machart),
August 1994

'The writing was sometimes as transparent as a butterfly's wings, at others richly sharp.'

Hufvudstadsbladet, August 1999

Palimpsests

'Music of immense subtlety and fascination.'

Daily Telegraph (Ivan Hewett),
24 July 2004

'Magnificent, opulent, dynamic orchestral music for the present.'

Junge Welt (Stefan Siegert), March 2019

'Gripping and lucid, this is marvellous and disturbing music.'

The Evening Standard (Brian Hunt),
7 October 2002

Dance Figures

'A dazzling parade of images. The virtuosity of the music and its scoring are remarkable.'

The Guardian (Andrew Clements),
1 April 2008

'Vibrantly colored... Benjamin's music grabs our attention from all directions, but he makes sure that we feel a sense of underlying logic.'

Chicago Sun Times (Wynne Delacoma),
21 May 2005

A Mind of Winter

'In sheer precision and beauty of sound, this is wonderfully impressive...'

The Observer (Stephen Walsh),
24 January 1982

'A beautiful piece... the handling of colors, the command of textures, and the subtlety of harmonies are almost uncannily fine.'

The New Yorker (Andrew Porter),
21 December 1987

Sometime Voices

'Refined aural sensibility and meticulous craftsmanship... A haunting soundscape of shifting metres, cross-currents of orchestral breath and vibration, baffling fragments of calling and humming voices...'

The Times (Hilary Finch), 6 May 2003

'A mystical masterpiece.'

The New York Times (Anthony Tommasini), 28 July 1999

Duet

'Like no other concerto in the repertoire... music of startling concentration... There was a physical sense of the music being wrenched into another dimension.'

The Guardian (Tom Service),
2 September 2008

Dream of the Song

'Perfectly structured music of great beauty...'

NRC Handelsblad (Joe Stack),
28 September 2015

'Unmistakably a major, profoundly beautiful work.'

The Guardian (Andrew Clements),
20 March 2016

'The precisely imagined writing for orchestra is a marvel of cool sensuality.'

Boston Globe (Jeremy Eichler),
26 July 2016

'It follows a path from a frenetic, violent and intense first movement to a conclusion whose poetic force is overwhelming... a masterpiece.'

Le Monde (Renaud Machart),
30 September 2016

Three Inventions

'Utterly new and original; it is dazzling... A first-rate piece.'

Daily Telegraph (Philip Hensher),
21 November 1995

'Full of paint and shards of stained glass, and wonderful moments in which distant, sombre pronouncements from the brass make themselves heard through clouds of sparks and smoke.'

LA Weekly (Alan Rich),
27 November 1998

SOLOIST AND ORCHESTRA

A Mind of Winter (1981)

soprano and orchestra

10 minutes

Text: Wallace Stevens – The Snowman (Eng)

2 picc(both=fl).1.ca(=ob).2.2 – 2.ptpt.1.0.0 – perc(1): 3 susp.cym/2 tgl/SD – strings (66442)

FP: 26.6.1981, Aldeburgh Festival, Snape Maltings, Snape, UK: Teresa Cahill/Scottish Chamber Orchestra/Jerzy Maksymiuk

Written for the Scottish Chamber Orchestra and the 1981 Aldeburgh Festival

Score 0-571-51162-7 on sale, parts for hire ©

Sometime Voices (1996)

baritone solo, SATB chorus and orchestra

c.10 minutes

Text: William Shakespeare – The Tempest Act III scene 2 (Eng.)

3(all=picc.III=af).3.3(III in A=bcl).2.cbsn – 4.3(I=ptpt).3.1 – timp – perc(4): 3 xyl/timp/tam-t/2 BD/3 glsp – cel – 2 harp – mandolin – banjo – strings

FP: 11.9.1996, Bridgewater Hall, Manchester, UK: William Dazeley/Hallé Orchestra and Choir/Kent Nagano
Commissioned for the opening concerts of the Bridgewater Hall, Manchester by the Hallé Orchestra with funds from the Arts Council of England and Royal Mail

Full score 0-571-51980-6 and vocal score 0-571-52050-2 on sale, parts for hire ©

Duet (2008)

piano and orchestra

c.12 minutes

2(II=picc).2.3(III=bcl).2(II=cbsn) – 2231 – timp – perc(3): xyl/t.bells/mar/claves/BD/3 tpl.bl/cym – harp – cel – strings (0.0.8.8.6)

FP: 30.8.2008, Lucerne Festival, KKL, Lucerne, Switzerland: Pierre-Laurent Aimard/Cleveland Orchestra/Franz Welser-Möst

Commissioned by Roche for the Lucerne Festival

Score on sale 0-571-53469-4, parts for hire ©

Dream of the Song (2014-15)

countertenor, female chorus and orchestra

20 minutes

Texts: Solomon Ibn Gabirol and Samuel HaNagid, trans. Peter Cole (Eng.) Federico García Lorca (Spanish)

2 ob – 4 hn – perc(2): glsp/2 vib/2 gongs/2 cyms – 2 harps – strings (12.12.10.8.6)

FP: 25.9.2015, Het Concertgebouw, Amsterdam, Netherlands: Bejun Mehta/Netherlands Chamber Choir/Royal Concertgebouw Orchestra/George Benjamin

Commissioned by the Royal Concertgebouw Orchestra Amsterdam, BBC Symphony Orchestra, Boston Symphony Orchestra and Festival d'Automne a Paris

Full score 0-571-53887-8 on sale, vocal score and parts for hire ©

CHAMBER ORCHESTRA

Three Inventions for Chamber Orchestra (1993-95)

chamber orchestra of 24 players

15 minutes

2(I=picc.II=picc+af).1(=ca).2(I=Bb+A.II=Bb+bcl).bcl(=cbcl).1(=cbsn) – 2.1(=flhn+ptpt).1(=euph).0 –

perc(2): 2 vib/glsp/5 cym/crot/3 bongos/wash board/2 mini SD/2 BD/4 gongs/2 tam-t – pno(=cel) – harp – 3 vln(III=vla).2 vla.2 vlc.2 db

FP: 27.7.1995, Salzburg Festival, Mozarteum, Austria: Ensemble Modern/George Benjamin

Commissioned by Betty Freeman for the 75th Salzburg Festival

Score 0-571-51702-1 on sale, parts for hire

ENSEMBLE

Octet (1978)

ensemble of 8 players

10 minutes

fl(=picc).cl – perc(1): xylrim/glsp/crot/2 susp.cym/tgl/2 tpl.bl – cel – vln.vla.vlc.db

FP: 24.2.1979, Purcell Room, London, UK: Redcliffe Ensemble/Edwin Roxburgh

Written at the request of Francis Routh for the Redcliffe Concerts of British Music

Score 0-571-50808-1 on sale, parts for hire ☉

At First Light (1982)

ensemble of 14 players

20 minutes

1(=afl+picc).1.1(=bcl).1(=cbsn) – 1.1(=ptpt)1.0 – perc(1): 4 susp.cym/2 tgl/2 crot/gong/vib/guiro/mcas/

whip/tpl.bl/ping-pong ball/flat-bottomed drinking glass/large newspaper/tam-t/SD – pno(=cel) – 2 vln.vla.vlc.db

FP: 23.11.1982, St John's Smith Square, London, UK: London Sinfonietta/Simon Rattle

Commissioned by the London Sinfonietta with funds provided by the Arts Council of Great Britain

Score 0-571-50718-2 on sale, parts for hire ☉

Fanfare for Aquarius (1983)

ensemble of 15 players

1 minute

1(=picc).1.1.1 – 1110 – perc(1): crot/tamb/2 bongo/whip/cyms – pno – harp – 2 vln.vla.vlc.db

FP: 18.10.1983, Queen Elizabeth Hall, London, UK: Aquarius/Nicholas Cleobury

Written for the first concert given by Aquarius

Score and parts for hire

Antara (1987)

ensemble of 16 players and electronics

20 minutes

2 solo fl(=picc) – 2 trbn(tenor+bass) – perc(2): 12 anvil/2 spring coil/4 t.bells/4 siz.cym/4 SD/2 TD/BD/7 mcas – 2 KX88 Yamaha computerized keyboards – 3 vln.2 vla.2 vlc.db

FP: 25.4.1987, Espace de Projection, IRCAM, Paris, France: Ensemble InterContemporain/George Benjamin

Commissioned by IRCAM for the 10th anniversary of the Pompidou Centre

Score 0-571-51071-X on sale, parts for hire ☉

Upon Silence (1990)

mezzo-soprano and 5 viols

10 minutes

Text: William Butler Yeats – The Long Legged Fly (Eng)

1 treble viol(=bass viol).2 tenor viol.2 bass viol

FP: 30.10.1990, Queen Elizabeth Hall, London, UK: Susan Bickley/Fretwork/George Benjamin

Written for Fretwork

Facsimile score 0-571-51251-8 on sale, parts for hire ☉

version for mezzo-soprano and string ensemble of 7 players (1991)

2 vla.3 vlc.2 db

FP: 21.3.1992, Opéra Bastille, Paris, France: Susan Bickley/Ensemble Musique Oblique/George Benjamin

Commissioned by the Opéra Bastille, Paris

Score 0-571-51578-9 on sale, parts for hire ☉

Olicantus (2002)

ensemble of 15 players

4 minutes

2 fl.2 bcl(l=c) – 2 hn – perc(2): vib/t.bells – cel – harp – 2 vln.vla.vlc.db

FP: 12.6.2002, Queen Elizabeth Hall, London, UK: London Sinfonietta/George Benjamin

Written as a surprise 50th birthday tribute to Oliver Knussen

Score 0-571-52431-1 on sale, parts for hire ☉

Into the Little Hill (2006)

lyric tale in two parts for soprano, contralto and ensemble of 15 players

See page 4

Octet

'The sheer technical aplomb of the work continues to amaze. Benjamin wrote it when he was eighteen; the beautifully dappled structure and wonderfully imagined effects seem to evidence a far deeper maturity.'

Financial Times (Andrew Clements),
24 February 1987

At First Light

'He has found a way to translate qualities of silvery light into sound... The orchestra is small, but the range of colour and sonority is large... It is sensuously immediate yet full of unexplained mysteries.'

The Boston Globe (Richard Dyer),
28 July 1999

'An incredible sense of timbre... a masterpiece.'

Salzberger Nachrichten (Reinhart Kannonier), 30 March 1991

'The refinement of colours verges on the unbelievable.'

Het Parool (Erik Voermans), March 1992

Antara

'Remarkable for its intricate facture; for its bizarrely effective scoring; and for its crabbed but powerful coherence of form... The work had a wonderfully dense, dynamic impact.'

The Sunday Times (Paul Driver),
20 February 1994

Upon Silence

'I am struck by its accomplishment and potent imagination. The voice, now languid, now darling, hovers over and around the viols.'

The Times (Tess Knighton),
28 October 1996

'A remarkable work where Benjamin has found a newly expressive sound world – rasping colours in rich dissonant chords, pizzicato and tremolo effects. And in his use of the voice in hesitant parlando style, the claustrophobic nature of the poem is decisively captured.'

The Independent (Annette Morreau),
30 October 1996

Olicantus

'A type of lyrical intermezzo with a ruminative, questioning tone. It feels more like chamber music than music for chamber orchestra.'

Süddeutsche Zeitung (Wolfgang Schreiber), August 2008

Sonata for Violin and Piano

'The personality is already formed and what outside influence there is thoroughly absorbed.'

The Times (Gerald Lerner), 15 July 1998

Piano Sonata

'Benjamin's creative *joie de vivre* is communicated with a fine perception of effective piano sonority and is supported by a strong sense of formal proportion.'

The Musical Times, September 1980

Flight

'Flight must surely be seen as the successor to Debussy's *Syrinx*. It displays fully the flute's compatibility with freedom and fantasy. It's virtuosic by nature, but begins and ends with mellow, low-register glissandi.'

BBC Music Magazine (Kate Sherriff), October 1995

Sortilèges

'Fresh, beautifully constructed, harmonically bewitching, and sensitively written for the instrument.'

The New Yorker (Andrew Porter), 12 May 1986

Three Studies

'Not just impressive: they seemed to enter the repertoire before one's very ears.'

The Sunday Times (Paul Driver), 9 February 1986

Viola, Viola

'A totally gripping world. The lines cross with bewildering complexity, creating an extraordinary *trompe l'oreille*; it's as if a whole orchestra of strings is there, each with its own sharply defined musical line.'

The Guardian (Andrew Clements), 14 March 2000

'A compositional tour de force.'

Politiken (Jon Jacoby), 18 December 2003

Shadowlines

'Masterly... Each of them stretches the old canon-form in some different way, superbly conceived in terms of everything that Aimard can do best: which is a lot. It has the transparent density, variety and concision of a Haydn symphony ... it's far more than a brilliant academic-pianistic exercise.'

Financial Times (David Murray), 19 February 2003

CHAMBER/INSTRUMENTAL

Sonata for Violin and Piano (1977)

23 minutes

FP: 27.5.1977, Westminster School, London, UK: Charles Peebles/George Benjamin

First professional performance: 16.3.1996, Römerbad-Musiktage, Badenweiler, Germany: Irvine Arditti/Pierre-Laurent Aimard

Piano score and part 0-571-51758-7 on sale ☉

Piano Sonata (1977-78)

c.21 minutes

FP: 18.5.1978, Studio 105, Radio France, Paris, France: George Benjamin

Score 0-571-50578-3 on sale ☉

Flight (1979)

solo flute

8 minutes

FP: 21.3.1980, Studio 105, Radio France, Paris, France: David Lodéon

Score 0-571-50596-1 on sale ☉

Sortilèges (1981)

solo piano

11 minutes

FP: 15.7.1982, Cheltenham International Festival, UK: Paul Crossley

Written for Paul Crossley to a commission from Northern Arts with funds provided by the Arts Council of Great Britain

Score 0-571-50671-2 on sale ☉

Three Studies (1982-85)

Fantasy on Iambic Rhythm (1985); Meditation on Haydn's Name (1982); Relativity Rag (1984)

solo piano

18 minutes

FP Meditation on Haydn's Name: 31.3.1982, BBC Radio 3: John McCabe. First Concert Performance:

15.7.1982, Cheltenham Festival, UK: Paul Crossley

FP Relativity Rag: 23.11.1984, Cardiff Festival, UK: George Benjamin

FP complete: 4.2.1986, Queen Elizabeth Hall, London, UK: George Benjamin

Meditation on Haydn's Name commissioned by the BBC to celebrate the 250th anniversary of Haydn's birth

Scores 0-571-50948-7 (*Fantasy on Iambic Rhythm*) and 0-571-50848-0 (*Meditation on Haydn's Name and Relativity Rag*) on sale ☉

Viola, Viola (1997)

viola duo

c.9 minutes

FP: 16.9.1997, Tokyo Opera City Concert Hall, Japan: Yuri Bashmet/Nobuko Imai

Commissioned by the Tokyo Opera City Foundation of which the Artistic Director was Toru Takemitsu for the opening of Tokyo Opera City Concert Hall

Study score 0-571-51820-6 and playing score 0-571-51906-7 on sale ☉

Shadowlines (2001)

six canonic preludes for piano

15 minutes

FP: 13.2.2003, LSO 'By George' Festival, Barbican Hall, London, UK: Pierre-Laurent Aimard

Happily commissioned by Betty Freeman

Score 0-571-52248-3 on sale ☉

Three Miniatures for Solo Violin (2001-2)

7 minutes

FP A Lullaby for Lalit: 21.1.2002, Mumbai, India: Jagdish Mistry

FP complete: 8.3.2002, Römerbad-Musiktage, Badenweiler, Germany: Irvine Arditti

FP revised, extended version: 22.6.2002, Aldeburgh Festival, Jubilee Hall, Aldeburgh, UK: Irvine Arditti

Score 0-571-52202-5 on sale ☉

Piano Figures (2004)

ten short pieces for piano

14 minutes

FP: 18.5.2006, Philharmonie, Luxembourg: Pierre-Laurent Aimard

Commissioned by Etablissement public Salle de Concerts Grande-Duchesse Joséphine-Charlotte – Philharmonie Luxembourg

Score 0-571-52959-3 on sale ☉

Two or Four (2010)

piano piece for two and/or four hands

2 minutes

FP: 12.7.2010, Klavier Festival Ruhr, Pierre-Laurent Aimard/Mire Neumann

Commissioned by the Klavier Festival Ruhr

Score on special sale from the Hire Library ☉

BRASS BAND

Altitude (1977)

brass band

9 minutes

scrt.rcrt.4 solo crt.4 crt.3 hn.2 bar.2 trbn.btrbn. 2 euph.2 tuba(Eb).2 tuba(BBb) – perc (3): 2 timp/tam-t/2 susp.

cym/cyms/xyl/(mar)/t.bells/glsp/SD/BD/tgl

FP: 12.5.1979, York University, York, UK: Grimethorpe Colliery Band/Elgar Howarth

Written for Elgar Howarth and the Grimethorpe Colliery Brass Band

Score and parts for hire ©

CHORAL/VOCAL

A Mind of Winter (1981)

soprano and orchestra

10 minutes

see page 8

Upon Silence (1990)

mezzo-soprano and 5 viols or mezzo-soprano and string ensemble of 7 players

10 minutes

see page 9

Sometime Voices (1996)

baritone solo, SATB chorus and orchestra

c.10 minutes

see page 8

Dream of the Song (2014-15)

countertenor, female chorus and orchestra

20 minutes

see page 8

ELECTRONIC

Panorama (1985)

tape piece (stereo)

3 minutes

FP: 14.11.1985, IRCAM, Paris, France

Permission for use in public performance should be sought from the recording company Nimbus Records ©

TRANSCRIPTIONS

Henry Purcell – Fantasia VII

transcribed for chamber ensemble of 4 players in 1995

5 minutes

cl.vln.vlc.cel (see range in score)

FP: 16.6.1995, Aldeburgh Festival, Snape Maltings, Snape, UK: George Pieteron/Vera Beths/Anner Bylisma/

Reinbert de Leeuw

Score 0-571-51731-5 on sale, parts on special sale from the Hire Library ©

Nicolas De Grigny – Récit de tierce en taille

transcribed for orchestra in 2004

5 minutes

4 picc(all=af).ca.3.bcl.cbsn – 3.4.btpt.2.1 – perc(3): 2 glsp/BD – cel – 2 harp – 5 vln.3 vla.8 db

NB Same instrumentation as *Palimpsests* (plus cor anglais)

FP: 23.7.2004, BBC Proms, Royal Albert Hall, London, UK: Ensemble Modern/George Benjamin

Written for the 2004 BBC Proms

Score 0-571-52392-7 on sale, parts for hire

J.S. Bach – Canon & Fugue from The Art of Fugue

transcribed for ensemble of 9 players in 2007

6½ minutes

fl – 2hn – 3 vln.2 vla.vlc

FP: 16.12.2007, Cité de la Musique, Paris, France: Orchestre de Paris/Christoph Eschenbach

Commissioned by the Orchestre de Paris

Score and parts for hire

Three Miniatures

'Brimful of character, these little pieces are a real gem for the repertoire.'

The Independent (Keith Potter),
31 May 2005

'Beautifully constructed essays in restraint.'

The Guardian (Tom Service),
24 June 2002

'An expert in characterisation, Benjamin deploys rigorous and imaginative polyphony.'

Libération (Eric Dahan),
24 November 2006

Piano Figures

'Each one instantly conjures a particular expressive landscape, often linked to a particular technical challenge.'

BBC Music Magazine (Ivan Hewett),
May 2010

Altitude

'Scintillating.'

Gramophone, January 2009

Fantasia 7 after Purcell

'The Fantasia sounded completely unusual in Benjamin's adaptation: strange, lacerated and frayed. Wonderful evidence of Purcell's modernity.'

Die Welt (Stephan Hoffmann),
22 March 1996

Récit de tierce en taille

'The orchestration, though undertaken later [than *Palimpsests*], is an effective prequel, both in terms of methodology and sonority.'

The Guardian (Tim Ashley),
26 July 2004

'Inventively orchestrated...

An ideal concert opener, this: short, distinctive and beckoning.'

The Times (Geoff Brown), 26 July 2004

'It took something already pungently ornate and highly coloured and made it even more so, evoking the richly coloured stops of a French Baroque organ without ever stooping to imitation.'

The Telegraph (Ivan Hewett),
27 July 2004



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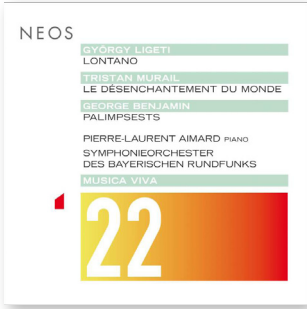
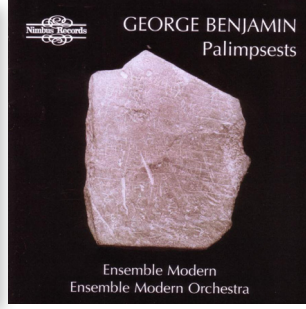
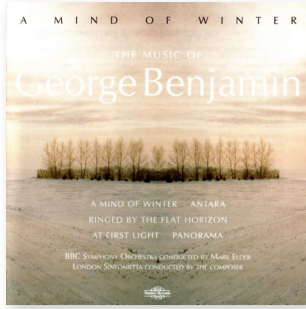
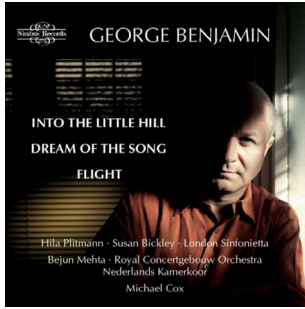
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Altitude
2008 Foden's Richardson Band/Tovey NMC 142

Antara
1990 London Sinfonietta/Benjamin Nimbus NI5167

At First Light
1987 London Sinfonietta/Benjamin Nimbus NI5643
1990 Le Nouvel Ensemble Moderne/Vaillancourt UMM 102
1995 Tokyo Sinfonietta/Kokaji TS95001
2004 Ensemble Modern Orchestra/Benjamin Nimbus NI5732

Dance Figures
2008 BBC Symphony Orchestra/Knussen Nimbus NI5828
2010 New York Philharmonic Orchestra/Robertson (download only) NYP20100117

Dream of the Song
2016 Mehta/Netherlands Kamerkoor/Royal Concertgebouw Orchestra/
Benjamin RCO Live RCO16003
Nimbus NI5964

Duet
2011 Helmchen/Junge Deutsche Philharmonie/Zagrosek EMCD-018
2013 Aimard/Mahler Chamber Orchestra/Benjamin Nimbus NI5885

Fantasia 7 after Henry Purcell
2019 Berkeley Ensemble Resonus Classics RES10243

'Fantasy on Iambic Rhythm' from Three Studies
2004 George Benjamin Nimbus NI5713
2014 Peter Hill Delphian DCD34141

Flight
1995 Ingrid Culliford Lorell LNT107
2017 Michael Cox Nimbus NI5964

Into the Little Hill
2008 Kosi/Summers/Ensemble Modern/Ollu Nimbus NI5828
2017 Plitmann/Bickley/London Sinfonietta/Benjamin Nimbus NI5964

Lessons in Love and Violence
2018 DVD Degout/Hannigan/Orendt/Hoare/Boden/France/Szabó/Björn
Róbertsson/Orchestra of The Royal Opera House/Benjamin/dir. Mitchell
Opus Arte OABD7199D
2019 Degout/Hannigan/Orendt/Hoare/Boden/France/Szabó/Björn
Róbertsson/Netherlands Radio Philharmonic Orchestra/Benjamin
Nimbus NI5976

'Meditation on Haydn's Name' from Three Studies
2004 George Benjamin Nimbus NI5713
2015 Benjamin Hochman Avie AV2327

A Mind of Winter
1987 Walmsley-Clark/London Sinfonietta/Benjamin Nimbus NI5643

Octet
1997 London Sinfonietta/Benjamin Nimbus NI5505

Olicantus
2004 London Sinfonietta/Benjamin London Sinfonietta SINFCD12004
2004 Ensemble Modern Orchestra/Knussen Nimbus NI5732
2005 Orchestre Symphonique de la Monnaie/Ono
Warner Classics 2564602442

Panorama
1994 Nimbus NI5643

Palimpsests
2004 Ensemble Modern Orchestra/Benjamin Nimbus NI5732
2016 Symphonieorchester Des Bayerischen Rundfunks/Benjamin
NEOS 11422

2018 Berliner Philharmoniker/George Benjamin
(streaming only) from Berliner Philharmoniker's Digital Concert Hall

Piano Figures
2012 George Benjamin Nimbus NI1528

Piano Sonata
1991 George Benjamin Nimbus NI5713

'Relativity Rag' from Three Studies
2004 George Benjamin Nimbus NI5713

Ringed by the Flat Horizon
1987 BBC Symphony Orchestra/Elder Nimbus NI5643

Shadowlines
2004 Pierre-Laurent Aimard Nimbus NI5713
2008 DVD Pierre-Laurent Aimard Medici Arts 2055798
2013 George King Odradek Records ODRCD308
2013 Marino Formenti Col Legno WW1CD20406
2015 Gilles Vonsattel Honens 201501CD

Sometime Voices
2008 Henschel/Rundfunkchor Berlin/Deutsches Symphonie-Orchester Berlin/
Nagano Nimbus NI5828

Sortilèges
2002 Markus Bellheim Editions Jade 198 775-2
2007 Prodromos Symeonidis Telos Records TLS107

Sudden Time
1994 London Philharmonic Orchestra/Benjamin Nimbus NI5505
2000 Ensemble Modern Orchestra/Benjamin Ensemble Modern Medien

Three Inventions for Chamber Orchestra
1997 London Sinfonietta/Benjamin Nimbus NI5505
2000 Ensemble Modern Orchestra/Benjamin
Ensemble Modern Medien 002 and Nimbus NI5731

Three Miniatures for solo violin
2010 Jagdish Mistry Ensemble Modern Medien 013
2015 Tamsin Waley-Cohen Signum Classics 416
2016 Diego Tosi Solstice SOCD318

Two or Four
2014 Lorenzo Soulès/Tamara Stefanovich Avi Music AVI8553218

Upon Silence (viol version)
1997 Bickley/Fretwork/Benjamin Nimbus NI5505
2017 Breton/Sit Fast Evidence Classics 034

Upon Silence (string version)
1997 Bickley/London Sinfonietta/Benjamin Nimbus NI5505

Viola, Viola
1997 Garth Knox/Ralf Ehlers octobre en normandie OC 002
2000 Susan Knight/Genevieve Strosser Ensemble Modern Medien 002
2003 Sachiko Suda/Shota Yanase BIS 1379/1380
2004 Tabea Zimmermann/Antoine Tamestit Nimbus NI5713
2012 Hsin-Yun Huang/Misha Amory Bridge 9387
2018 Richard Yongjiae O'Neill/Soo-Min Lee DG 0763038

Written on Skin
2013 Purves/Hannigan/Mehta/Loeb/Clayton/Mahler Chamber Orchestra/
Benjamin Nimbus NI5885
2014 DVD Purves/Hannigan/Mehta/Simmonds/Clayton/Orchestra of the
Royal Opera House/Benjamin/dir. Mitchell
Opus Arte OA1125D