

FABER *ff* MUSIC

*Colin Matthews*

COLIN MATTHEWS

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*List of Works*

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☐ denotes a commerical recording is available for this work, see p. 22 for full details

## 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 cornet; 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; chin.cym chinese cymbal; ch.dr chinese drum; chtpl.bl chinese temple block; 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 rivet 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 timbale; tpl.bl temple block; vib vibraphone; wdbl wood block; xyl xylophone; xylrim xylorimba

STRINGS vln violin; vla viola; vlc cello; db double bass

KEYBOARDS pno piano; cel celesta; synth synthesizer

OTHERS gtr guitar; bgtr bass guitar

All other instrument names are given in full.





# BIOGRAPHICAL NOTES

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COLIN MATTHEWS was born in London in 1946. He read Classics at the University of Nottingham, and then studied composition there with Arnold Whittall, and at the same time with Nicholas Maw. In the 1970s he taught at the University of Sussex, where he obtained a doctorate for his work on Mahler, an offshoot of his long collaboration with Deryck Cooke on the performing version of Mahler's Tenth Symphony. During this period he also worked at Aldeburgh with Benjamin Britten, and with Imogen Holst.

In 1975 his orchestral Fourth Sonata won the Scottish National Orchestra's Ian Whyte Award. Subsequent orchestral works include the widely performed *Night Music* (1976-7), Sonata no 5: *Landscape* (1977-81), and a First Cello Concerto, commissioned by the BBC for the 1984 Proms: these last two have been recorded by Unicorn-Kanchana. In 1989 *Cortège* was given its first performance by the Orchestra of the Royal Opera House under Bernard Haitink, and *Quatrain* by the London Symphony Orchestra and Michael Tilson Thomas. This was the first of a series of LSO commissions, followed by *Machines and Dreams*, for their 1991 Childhood Festival, *Memorial* in 1993 with Mstislav Rostropovich as conductor, and a Second Cello Concerto, for Rostropovich, in 1996. Matthews was Associate Composer with the LSO from 1992 until 1999. The orchestral version of *Hidden Variables* was a joint commission for the LSO and the New World Symphony Orchestra, who gave the American premiere in Miami under Michael Tilson Thomas in 1992; in the same year the Cleveland Orchestra gave the American premiere of *Machines and Dreams*. Collins Classics released a CD of Matthews' LSO commissions in 1996 to celebrate his 50th birthday.

The BBC commission *Broken Symmetry* was first performed by its dedicatees, the BBC Symphony Orchestra and Oliver Knussen, in March 1992, and repeated at the 1992 Proms. It was recorded in 1994, together with the Fourth Sonata and *Suns Dance*, by Deutsche Grammophon (a Grammy Award nomination); it forms the third part of the huge choral/orchestral *Renewal*, commissioned by the BBC for the 50th anniversary of Radio 3 in September 1996. *Renewal* gained the 1996 Royal Philharmonic Society Award for large-scale composition. The Dutch premiere of *Cortège* was given in December 1998 by the Concertgebouw Orchestra and Riccardo Chailly. The ballet score *Hidden Variables*, incorporating a new orchestral work, *Unfolded Order*, was commissioned by the Royal Ballet for the reopening of the Royal Opera House in December 1999.

Colin Matthews' chamber music includes three string quartets, two oboe quartets, *Divertimento* for double string quartet (1982), and a substantial body of piano music. Between 1985 and 1994 he completed six major works for ensemble: *Suns Dance* for the London Sinfonietta (1985, reworked for the Royal Ballet as *Pursuit*), *Two Part Invention* (1987), *The Great Journey* (1981-88) – recently re-released on NMC – *Contraflow*, commissioned by the London Sinfonietta for the 1992 Huddersfield Festival, and two commissions for Birmingham Contemporary Music Group, *Hidden Variables* (1989) and *... through the glass* (1994), the latter given its first performance under Simon Rattle, who also conducted it in 1998 at the Proms and in Salzburg. Matthews' music was featured at the Almeida Festival in 1988, at the Bath Festival in 1990, at Tanglewood in 1988, and in 1991, when he was visiting composer and teacher, and at the 1998 Suntory Summer Festival in Tokyo.

The year 2000 saw four major premieres: *Two Tributes* for the London Sinfonietta; *Pluto, the renewer*, an addition to Holst's *The Planets*, for the Hallé Orchestra and Kent Nagano, already performed throughout the world from the USA and Finland to Japan and the Netherlands; *Aftertones*, for the Huddersfield Choral Society; and *Continuum*, a large-scale work for soprano and ensemble commissioned by Birmingham Contemporary Music Group for Cynthia Clarey and Simon Rattle, with performances in London, Cologne, Brussels, Amsterdam, Vienna and Birmingham. This was followed in 2001 by a new *Horn Concerto*, given its first performance in the Royal Festival Hall by Richard Watkins and the Philharmonia Orchestra, conducted by Esa-Pekka Salonen.

Colin Matthews has recently been appointed Associate Composer with the Hallé Orchestra. Future commissions include works for the San Francisco Symphony Orchestra, Concertgebouw Orchestra and City of Birmingham Symphony Orchestra. He is active as administrator of the Holst Foundation, Chairman of the Britten Estate, and trustee of the Britten-Pears Foundation. He was a Council Member of the Aldeburgh Foundation from 1983-94, and retains close links with the Aldeburgh Festival and the Britten-Pears School, particularly as co-director with Oliver Knussen of the Contemporary Composition and Performance Course. He has long been a member of the Council of the Society for the Promotion of New Music, and was a director of the Performing Right Society from 1992-95. He is founder and Executive Producer of NMC Recordings, and has also produced recordings for Deutsche Grammophon, Virgin, Conifer, Collins, Bridge, BMG, Continuum, Metronome and Elektra Nonesuch (Gorecki's Third Symphony, for which he received a Grammy nomination).

In 1998 Colin Matthews was awarded an Honorary Doctorate by the University of Nottingham. He is currently Prince Consort Professor of Music at the Royal College of Music, a Governor of the Royal Northern College of Music, and Distinguished Visiting Fellow in Composition at the University of Manchester.

March 2002

Shorter and updated versions of these notes are available for use in concert programmes, please contact the Promotion Department to obtain copies.

# THE MUSIC OF COLIN MATTHEWS

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There are today more composers composing more music of a higher technical standard and greater stylistic variety than ever before. They come from any social background, might even have arrived at composing via other, apparently non-related academic disciplines. They write, moreover, for audiences of equal breadth and (despite those who would assert otherwise) unprecedented numbers. No longer is a composer's prime concern to please the church or a select group of moneyed aristocrats. Modern audiences, however, have another, arguably more demanding expectation. They crave to hear the voice of an individual. Composers are valued by their ability to communicate something meaningful in an original yet comprehensible way. It is a formidable job description.

Colin Matthews is one of those very few composers who has managed to fulfil these demanding requirements with an apparent ease. An original he certainly is, blessed with a turn of mind which means that each work has a manner – often a very surprising manner – all of its own. He compels us to listen because he is compelled to compose, and he is compelled to compose not by the fact of a commission but by the idea, the concept, that suggests itself to him.

The key to realising the idea is a natural quiet energy allied to a formidable technical fluency, something learned early from his composition teacher Nicholas Maw, who always advocated (and himself practices) the principle of getting the notes down and achieving the line as swiftly as possible. That explains Matthews's ability to achieve a feeling of spontaneity, of natural phrase and gesture, as well as his tendency to write fast, busy, but always very precise music. His work with Deryck Cooke on the performing version of Mahler's Tenth Symphony from the mid 1960s to the early 1970s demanded that he enter another composer's world. It took him to the very epicentre of a peculiarly self-searching art.

Conspicuously, however, his own art avoids the same variety of agonised internalism, though there are certainly some aspects of Mahler's aesthetic – textures and colours, parodying instincts – which often shine through.

Matthews's varied and busy life as an administrator might make some wonder if therefore the quality of his output has suffered. Not so. This quiet, friendly man, whatever the job in hand might be, plainly works with a burning, externally invisible intensity. The inspiration for his music comes from many sources, the titles themselves suggesting an unusually vivid imagination. They sometimes evoke natural phenomena: the energetic *Suns Dance* (1984-5); the Fifth Sonata for orchestra which he also called *Landscape* (1978-80); the early work for small orchestra *Night Music* (1976-7). Or they might refer to some kind of structure or process: *Broken Symmetry* (1991-2); *Renewal* (1995-6); *Hidden Variables* (1989); *Machines and Dreams* (1990), or a ceremonial: the monolithic orchestral pieces *Cortège* (1988) and *Memorial* (1992-3), pieces which have been aptly described as having been written in a way akin to a painter using a knife rather than a brush to apply the colour. But he also uses purely abstract labels: Sonata, Divertimento, Concerto, and (for an ingenious, pithy four-movements-in-one work) *Quatrain*. What each piece has in common with the rest is a sense of ongoing

process. That, however, is not the same thing as predictability or academic rigour. Rather, Matthews sets up possibilities, arguments, oppositions, conditions, and, like a scientist conducting a new experiment, stands back to watch the results. One senses that he himself is often surprised. Thus are tensions built.

His output includes a large number of chamber works, some of whose titles are strikingly quirky: *L, Bent...* (10 players, 1993) and *To Compose without the Least Knowledge of Music*, a wind sextet written in homage to Mozart in 1991, Mozart's bicentenary year are two such instances. Both are appealing miniatures. The three string quartets, however, are serious and substantial works, each a fine contribution to the genre's history. Indeed the First Quartet (1979) signalled for some the birth of the mature composer. There are also word settings, of which the most substantial are *The Great Journey*, a dramatic cantata for baritone and chamber ensemble (1981-8), a piece of impressive urgency which explores his ability to write equally vividly when resources are numerically limited, and the more recent *Continuum* (1999-2000), a forty-minute work for mezzo-soprano and chamber ensemble setting (and disrupting) texts by Rilke and Montale which has quickly come to be admired for its ravishing instrumentation, its subtle response to text (already glimpsed in the early experimental songs of *Un colloque sentimental* of 1971-1978), and its broad sweep.

Some have labelled Matthews an eclectic, and it is quite true that he does easily, sometimes ironically, adopt the mantle of others' manners – notably in the overt confrontations of expressionism and minimalism in *Hidden Variables*, or in the jokey references to Messiaen in *Machines and Dreams*. Yet he always makes his purpose clear. *Hidden Variables* is nothing so much as a philosophical discourse about order and chaos. *Machines and Dreams* is an updated toy symphony, written with the participation of young people in mind, yet also a work of substance, questioning as well as entertaining its players and listeners. What is impressive about Matthews's work is that there is no tyranny of any particular "ism". He is neither modernist nor minimalist nor postmodernist nor anything else, not rigidly. For each circumstance the appropriate manner, appropriated or not. The devices he uses – layered harmonies over extended pedals, melodies used as "seeds", intercutting techniques (whereby fragments of contrasting materials are set side by side, building a kinetic picture) – are employed with the sure touch of the craftsman he is. They are always the means, not the end.

But the sense of something solid at the heart of his work – and no less in his impressive recent offerings, *Pluto, the renewer*, intended as an appendix to Holst's *The Planets* (2000), and the beautifully scored *Horn Concerto* (1997-2001) – shows that the craft is the servant of an irresistible inventive impulse. He is simply a composer who expresses himself with an amazing freedom and originality, with a refined and precise ear, moreover, for colour, and with an eagerness to explore each fork in the road of his illustrious career, the inventive spark always ready to ignite the flame.

Stephen Pettitt

# ORCHESTRAL

## Aftertones (1999-2000)

soprano solo, SATB chorus and orchestra  
(see under Choral)

## ❑ Broken Symmetry (1991-92)

orchestra

Duration 20 minutes

2(=picc).afl.2.ca.Ebcl.2.bcl.cbcl.2.cbsn - 6431 - timp - perc(4): 3 BD (one with foot ped)/2 TD/12 tom-t/3 tam-t/3 susp.cym/2 siz.cym/2 hi-hat/tamb/log drum/guio/ratchet/1 or 2 fishing rod reel/1 or 2 vibraslap/mcas/sleigh bells/4 tpl.bl/lujon/6 c.bell/2 anvil/2 brake drum/bell tree/t.bells/2 vib/2 glsp/crot - pno - harp - strings (pref 14.12.10.10.8 players)

Commissioned by the BBC

FP: 5.3.92, Barbican Hall, London: BBC Symphony Orchestra/  
Oliver Knussen

Third movement of *Renewal* (see under Orchestral)

Study score (fp) 0-571-55714-7 on sale, full score and parts for hire

## Canonic Overture: Arms Racing (1983)

orchestra

Duration 4 minutes

2222 - 2200 - timp - strings

Composed for London Regional CND

FP: 6.8.83, St James' Church, Piccadilly, London: CND Orchestra/

Oliver Knussen

Score and parts for hire

## ❑ Cello Concerto No 1 (1983-84)

cello and orchestra

Duration 28 minutes

2(=picc).afl(=picc).1.ca.2.bcl.cbcl.2 - 4231 - timp - perc(3): 9 tom-t/2 conga/3 BD/5 susp.cym/2 siz.cym/ch.cym/cyms/3 tam-t/2 tuned gong/bell plate/t.bells/bell tree/crot/mar/xyl/glsp - pno(=cel) - harp - strings (min 10.10.8.8.6 players)

Commissioned by the BBC

FP: 10.9.84, BBC Promenade Concert, Royal Albert Hall, London:

Alexander Baillie/BBC Symphony Orchestra/David Atherton

Score 0-571-50836-7 on sale, parts for hire

## Cello Concerto No 2 (1996)

cello and orchestra

Duration 27 minutes

2.2.Ebcl.1.bcl.2.cbsn - 4231 - timp - perc(3): 2 BD/4 tom-t/bongos/tam-t/susp.cym/siz.cym/tgl/tamb/lujon/log drum/2 c.bells/ratchet/vib/glsp/sleigh bells/sandpaper block/guio - harp - strings (pref 14.12.10.10.8 players)

Commissioned by the London Symphony Orchestra

FP: 17.9.96, Barbican Hall, London: Mstislav Rostropovich/

London Symphony Orchestra/Sir Colin Davis

Score and parts for hire

## Chiaroscuro (1990)

orchestra

Duration 16 minutes

1.afl.2.1.bcl.2 - 2100 - perc(1): vib/glsp/t.bells/2 tam-t - cel - harp - strings (ideally 10.8.6.6.4 players)

Commissioned by the City of London Sinfonia with funds made available by the Arts Council of Great Britain

FP: 8.8.90, BBC Promenade Concert, Royal Albert Hall, London:

City of London Sinfonia/Richard Hickox

Study score (fp) 0-571-55715-5 on sale, full score and parts for hire

## Broken Symmetry

"... a virtuoso musical machine of threatening power ... its sequence of trios and reprises ... careers

through the musical landscape in a sequence of vivid, violent images."

Financial Times (Andrew Clements) 10.3.92

"... vital, dark and energetic music ... there is a grittiness about the work, yet the span, unified by a slow, 12-note cantus firmus, is not unrelentingly aggressive; changes of mood and colour occur constantly, without disrupting a sense of sustained energy."

The Times (Stephen Pettitt) 30.7.92

## Cello Concerto No 1

"... a work of complete confidence and newness."

The Times (Paul Griffiths) 11.9.84

"The work itself surely confirms the emergence of an imposing talent – both in the richness and sophistication of orchestral detail and in its individual overall shape."

The Sunday Telegraph (Bayan Northcott) 16.9.84

## Cello Concerto No 2

"The ghosts of Mahler and Britten haunt the orchestral colouring: a halo of high violin sound surrounds the opening statement from the cello; the harp sets off the exquisitely beautiful first 'Song without Text'; menacing muted horns and growling trombones invade the Scherzo. Only in the rumbustious central movement is the full orchestra given its head, freed, by and large, from the restraint of accompanying."

The Independent (Annette Morreau) 20.9.96

"The tone is often austere, quietly tense. The cello opens by struggling against immovable string chords and funeral tam-tam beats, and is only pitted against the full orchestra in a brief pounding scherzo. The Songs are a drawing of breath, moments of respite for the soloist to gather his forces. Emotional release comes only in the finale when the soloist's hectoring line goads the strings into producing a lyrical, ecstatic melody."

The Guardian (Tim Ashley) 19.9.96

## Chiaroscuro

"... originally inspired by the concept of light and shade in painting and here translated into musical terms as a study of shifting densities of texture and dynamics, combinations of different metres, and blends of instrumental timbre, tautly worked into a piece of fascinatingly changing colours."

The Daily Telegraph (Geoffrey Norris) 10.8.90

## Cortège (1988)

*orchestra*

Duration 19 minutes

3(II=picc.III=afl+picc).2.3(II=Ebcl.III=bcl).2.cbsn - 4331 - timp - perc(3): glsp/3 BD/3 TD/3 tam-t/3 susp.cym/siz.cym/cyms/2 wood chime/vibraslap/2 log drum/lujon/mcas/crot/5 hand bells/7 t.bells - 2 harp - strings (min 12.10.8.8.6 players)

Commissioned by the David Cohen Family Charitable Trust for the Orchestra of the Royal Opera House, Covent Garden

FP: 17.2.89, Royal Opera House, London: ROH Orchestra/Bernard Haitink

Score 0-571-51291-7 on sale, parts for hire

## Divertimento (1982)

*double string orchestra*

Duration 21 minutes

(min 8.8.6.6.2 players)

FP: 21.6.86, Aldeburgh Festival, Snape Maltings: Britten-Pears Orchestra/Hugh Maguire

(see also under Chamber)

Score 0-571-50719-0 on sale, parts for hire

## Fanfare in Sea (1999)

*orchestra*

Duration 3 minutes

2.afl.2.2.bcl.2 - 4331 - perc(2): susp.cym/glsp/tom-t/sleigh.bells/tamb/tam-t/BD - timp - harp - strings

Commissioned by the Norfolk and Norwich Festival

FP: 6.10.99, Norfolk and Norwich Festival: Philharmonia Orchestra/

Paul Daniel

Score and parts for hire

## Hidden Variables (1989/1991)

 *orchestra*

Duration 13 minutes

2.afl.2.ca.2.bcl.2 - 4230 - timp - perc(2): wdbl/3 susp.cym/cyms/BD+cym/hi-hat/glsp/vib/BD+foot ped/tam-t/flexatone/mar - pno(=elec keyboard ad.lib) - harp - strings (min 24[vln div in 3].8.8.6)

This orchestral transcription was commissioned by the London Symphony Orchestra and the New World Symphony for Michael Tilson Thomas

FP: 12.9.92, Gstaad, Switzerland: London Symphony Orchestra/

Michael Tilson Thomas

(Precursor to **Unfolded Order** - see under Orchestral; see also under Chamber Ensemble)

Score 0-571-51794-3 on sale, parts for hire

## Horn Concerto (2001)

*horn and orchestra*

Duration 23 minutes

1.afl.2.1.bcl.2 - 4.2 flugel horn.2.1. - perc(2): vib/mar/glsp/tgl/siz.cym/tam-t/BD - harp - pno - strings

Commissioned by the Philharmonia Orchestra

FP: 22.4.01, Royal Festival Hall, London: Richard Watkins/

Philharmonia Orchestra/Esa-Pekka Salonen

Score and parts for hire

## Little Suite No 2 (1979)

*small orchestra*

Duration 8 minutes

1(=picc).ca(=ob).2.bcl.1 - 1100 - perc(1): glsp/susp.cym/tam-t/vib/2 gong - strings (22221 or 44441 players)

Study score (fp) 0-571-55717-1 on sale, full score and parts for hire

## M50 (1994-95)

*orchestra*

Duration 4 minutes

picc.2.2.ca.2.bcl.2.cbsn - 4331 - timp - perc(2/3): BD/4 tom-t/vibraslap/metal ratchet/susp.cym/siz.cym/hi-hat/tam-t/guio/glsp - harp - strings

FP: 19.3.95, Barbican Hall, London: London Symphony Orchestra/

Daniele Gatti

Score 0-571-51612-2 on sale, parts for hire

## Cortège

"... just as dramatic, but on a more menacing and darker scale, was Colin Matthews's **Cortège**.

From the opening bars of thudding timpani and wailing strings, this work enthralled the ear. His deployment of percussion was masterful. The strident drums imbued with a visceral tribalism formed the underlying driving force of the piece, while strings wailed and the brass barked above it."

The Scotsman (Susan Nickalls) 18.10.93

"... thrilling and full of passion."

Noordhollands Dagblad 21.12.98

"... it was revealed as a work of ambitious scale and daring conception, a dark-coloured, slow (and consistently) paced ritual whose pivots are common chords that become ever more prominent as the piece progresses to its climax, and whose form is very much a pulling-together of the seemingly disparate."

The Times (Stephen Pettitt) 20.2.89

## Hidden Variables

"Matthews dramatises the conflict between minimalism and modernism, caricatures the former quite mercilessly while hinting that he is not immune to its appeal, and confronts it with exuberant, almost derisive complexity. The piece has two climaxes: one pounding, brazen and vividly minimal, the second driving, dissonant, appalled."

Tempo (Michael Oliver) July 1996

"Matthews exults in cunning references to contemporary musical fads, but his work has its own dynamic originality."

The Daily Telegraph (Geoffrey Norris) 28.9.92

## Horn Concerto

"... a fine and beautiful work. While the horn floats its arching melodies, a tapestry of nocturnal, dream-like sounds is spread across the orchestra on muted strings, mellow flugel horns, a throbbing harp, a keening flute and more flurries from the off-stage horns."

The Sunday Telegraph (Michael Kennedy) 29.4.01

"The offstage horns launch a scherzo of typically Matthewsian fleetness, marked by crepuscular string writing and vehement interjections by the horn, now centre stage and often using 'natural' intonation. The climax comes with dramatic volleys from the offstage horns, suddenly visible on a balcony. One was left with a sense of the horns, both soloist and ensemble, as a kind of romantic or atavistic force that had passed right through the sophisticated modern(ist) orchestra, aided and abetted by the conductor ... Matthews' statement has a power and elegance that are quite his own."

The Sunday Times (Paul Driver) 29.4.01



## ❑ **Machines and Dreams (1990)**

*toy instruments and orchestra*

Duration 15 minutes

picc.2.2.ca.2.bcl.2.cbsn - 4331 - timp - perc(2/3): BD/hi-hat/cyms/  
2 susp.cym/2 anvil/4 tom-t/tgl/tamb/(vibraslap)/vib/2 tam-t/glsp  
(flexatone)/ratchet or guiro/siz.cym - pno - harp - strings -  
toy instruments: 4 toy pno/ch.bar/motor horns/sirens/fishing-rod reel/  
metronomes/2 toy guns/bird calls/noise machines/party poppers -  
football hooligans

Commissioned by the London Symphony Orchestra for the opening  
concert of their 1991 Childhood Festival

FP: 24.1.91, Barbican Hall, London: London Symphony Orchestra/  
Michael Tilson Thomas

Score (fp) 0-571-55718-X on sale, parts for hire

## ❑ **Memorial (1992-93)**

*orchestra*

Duration 18 minutes

picc.2.2.ca.3(II=Ebcl.III=bcl).2.cbsn - 4331 - timp -perc(4): crot/glsp/vib/  
metal chimes/lujon/5 tuned gong/bell tree/sleigh bells/2 siz.cym/  
handbells/2 springcoils/2 brake drum/susp.cym/3 bell plates/mark tree/  
brass bells/3 tam-t/t.bells - pno - harp - strings (10 vln.10 vla.10 vlc.8 db)

Commissioned by the London Symphony Orchestra for the opening  
concert of Mstislav Rostropovich's 1993 Festival of Britten

FP: 25.2.93, Barbican Hall, London: London Symphony Orchestra/  
Mstislav Rostropovich

Score (fp) 0-571-55719-8 on sale, parts for hire

## **Metamorphosis (1995-96)**

*SATB chorus and orchestra*

(see under Choral)

## **Monody (1987)**

*orchestra*

Duration 20 minutes

3(III=picc).2.2.bcl.(cbcl).2.cbsn - 4.2(I=picc tpt ad lib).3.1 - timp - perc(3):  
vib/3 BD/3 susp.cym/hi-hat/tpl.bl/xyl/6 tom-t/(siz.cym)/tam-t/gong/  
glsp/6 rototom/4 t.bells/claves/mcas - pno - harp (2, ad lib) - strings  
(min 12.10.8.8.6 players)

Commissioned by the Schools Music Association (North Region) for the  
Northern Junior Philharmonic Orchestra

FP: 25.7.87, City Hall, Newcastle:

Northern Junior Philharmonic Orchestra/Elgar Howarth

Score 0-571-51061-2 on sale, parts for hire

## **Night Music (1976-77/99)**

*small orchestra*

Duration 19 minutes

2.2(II=ca).2(II=bcl).2 - 2(1)00 - timp(=rototom or tom-t+glsp) - strings  
(min 4.4.3.3.2 players)

Commissioned by the Apollo Chamber Orchestra

FP: 22.5.77, St John's Smith Square, London: Apollo Chamber Orchestra/  
Andrew Massey

Score on sale (new edition in preparation), parts for hire

## ❑ **Pluto, the renewer (2000)**

*large orchestra*

Duration 6 minutes

picc.2.af.2.ca.bob.3.bcl.3.cbsn - 6.4.3.tnr tuba.tuba - timp(2) - perc(4): glsp/  
crot/bells/TD/BD/susp.cym/cyms/tam-t/tgl - 2 harp - cel - organ -  
(offstage female chorus in 7 parts) - strings

Commissioned by the Hallé Concerts Society for performance with Holst's  
*The Planets*

FP: 11.5.00, Bridgewater Hall, Manchester: Hallé Orchestra/Kent Nagano

Score 0-571-52074-X on sale, parts for hire

## **Machines and Dreams**

"... a latter-day Toy Symphony in some respects combining a range of musical toys - miniature pianos, car hooters, bird calls, electronic games, football rattles - with a full symphony orchestra ... full of broad as well as sly humour ... The 'machines', musical and mechanical, dominate three sections; between them are two short 'dream' interludes, wispy nocturne and fleeting scherzo. It makes a satisfying and imaginative diversion, without any hint of condescension."

Financial Times (Andrew Clements) 26.1.91

## **Memorial**

"... the most staggering orchestral work I have heard this decade. Concentrated, intense, and turbulent, this piece contains more substance and craft than many a repertoire bemoth. Hear it and be amazed and enriched."

Chris Dench, Soundscapes, October 1996

"... slow speeds and dense textures held across solemn pedal ostinati and perforated by great gashes of abrasive bass and woodwind colour. If that sounds a familiar formula, there are indeed aspects of the score where Gorecki meets Britten's 'Sinfonia da Requiem'."

The Independent on Sunday

(Michael White), 28.2.93

## **Monody**

"A powerful atmospheric evocation in which contrast and climax are reached texturally rather than rhythmically or thematically and the highlights and cloudings seem like changes of weather ..."

The Independent (Raymond Monelle)

27.7.87

## **Night Music**

"... the total effect was evocative, atmospheric, solemn."

The Independent (Raymond Monelle)

20.1.88

"... a strong sense of atmosphere is maintained - of poetic feeling seeping upwards, so to speak, from the lower depths."

The Sunday Telegraph 20.11.83

## **Pluto, the renewer**

"... a lightning-fast scherzo that grows out of the dying moments of the preceding Neptune and finally evaporates as mysteriously as it started."

The Guardian (Andrew Clements) 29.6.01

"... this brilliantly artful six-minute score ... with the barely perceptible breathing of trombones, bass woodwind and strings, and a flurry of solar wind from the violins, Matthews forges a filigree identity for *Pluto, the renewer*, while picking up on the asymmetrical pulsings and warlike stridings of Holst's own cosmology."

The Times (Hilary Finch) 25.7.00

## Prometheus Fragment (1989)

twelve part chorus and small orchestra  
(see under Choral)

## Renewal (1995-96)

large orchestra with chorus

I Intrada, II Threnody, III Broken Symmetry, IV Metamorphosis

Duration 54 minutes

2(=picc).afl.2.ca.Ebcl.2.bcl.cbcl.2.cbsn - 6431 - timp - perc(4): 2 hi-hat/tgl/  
3 BD+1 with foot.ped/12 tom-t/2 TD/3 tam-t/3 susp.cym/6 c.bells/crot/  
lujon/2 vib/2 glsp/tamb/2 siz.cym/log drum/guio/ratchet/mcas/  
1 or 2 fishing rod reels/1 or 2 vibraslap/sleighbells/4 tpl.bl/2 anvil/t.bells

2 brake drum/bell tree - pno(=cel) - harp - strings (pref min 14.12.10.10.8)

Commissioned by the BBC for the 50th anniversary of Radio 3

FP: 29.9.96, Royal Festival Hall, London:

BBC Symphony Orchestra and Chorus/Andrew Davis

Full score, vocal score and parts for hire

## Rübezahl Overture: after Mahler (1999)

orchestra

Duration 6 minutes

2.2.2.bcl.2 - 4231 - timp - perc(1): tgl/cym/BD - strings

FP: 1/4/99, BBC Maida Vale Studios: BBC Symphony Orchestra/

Martyn Brabbins

Score and parts for hire

## □ Sonata No 5: Landscape (1978-80)

orchestra

Duration 30 minutes

3(II+III=picc).2.ca.2.bcl(=cl).cbcl.3 - 4331 - timp - perc(4): 8 tom-t/bongos/  
t.mil/2 TD/2 BD/4 susp.cym/cyms/hi-hat/2 tgl/1 or 2 gong/2 tam-t/  
cast/claves/3 tpl.bl/2 slapstick/mcas/c.bell/2 glsp/crot/vib/mar -  
2 harp - strings (min 12.12.8.8.6 players)

FP: 17.11.83, BBC Invitation Concert: BBC Symphony Orchestra/

Mark Elder

Score 0-571-50658-5 on sale, parts for hire

## Three Preludes (Debussy) (2001)

orchestrated by Colin Matthews

I Ce qu'a vu le Vent d'Ouest, II Feuilles mortes, III Feux d'artifice

Duration 10 minutes

2(I+II=picc).afl.2.ca.2(I+II= Bb+A).bcl.2.cbsn - 4331 - timp - perc(3): BD/  
tgl/cyms/2 susp.cym/tam-t/glsp/xyl/2 crot - 2 harps - cel - strings

Commissioned by the Hallé Concerts Society

FP: 11.10.01, Bridgewater Hall, Manchester: Hallé Orchestra/Mark Elder

Score and parts on hire

## Three Machines (1991)

toy instruments and small orchestra

Duration 10 minutes

2222 - 221(1) - timp - perc(2/3): BD+foot ped/hi-hat/cyms/2 susp.cym/  
2 anvil/4 tom-t/tamb/(vibraslap)/2 tam-t/(flexatone)/ratchet or guio/  
glsp - pno - strings - toy instruments: 4 toy pno/ch.bar/motor horn/  
sirens/fishing rod reel/metronomes/2 toy guns/bird calls/  
noise machines/party poppers - football hooligans

FP: 28.3.92, Severance Hall, Cleveland, USA: Cleveland Orchestra/

Mathis Dulack

Shortened version of *Machines and Dreams* (see under Orchestral)

Score and parts for hire

## Threnody (1995-96) in memoriam Toru Takemitsu

piano, harp and strings

Duration 12 minutes

strings (10.10.10.10.8 players)

Commissioned by the BBC for the 50th anniversary of Radio 3

FP: 29.9.96, Royal Festival Hall, London: BBC Symphony Orchestra

Oliver Knussen

Second movement of *Renewal* (see under Orchestral)

Score and parts for hire

## Renewal

"... it's the third movement which continues to hold the fascination. It's an astonishing display of variety and inventiveness within a single range of very fast tempos ... The whole immense work deserves to be heard again ..."

The Daily Telegraph (Philip Hensher)

5.10.96

"He has ... brought musical architectonics to a personal pitch of mastery. He finds much of freshness and power to say within the sort of exploration of formal symmetries and their deliberate undermining that has often been the business of composition."

The Sunday Times (Paul Driver) 6.10.96

## Sonata No 5: Landscape

"Conceived as a journey from darkness to light in a sequence of three great waves of sound, the piece emerges as a kind of ultimate athematic phantasmagoria of violent expressionistic gestures and sumptuous orchestral textures."

The Independent (Bayan Northcott) 12.12.86

"Matthews calls the processes in Landscape 'the irrational logic of a dream'. It might otherwise be described as an instinctive but masterful reinterpretation of sonata principles, surprisingly mellow in its execution and always rich in colour."

The Times (Stephen Pettitt) 18.11.83

## Three Preludes

"... an orchestration in the richest sense, going far beyond the confines of piano texture to produce a stunning new work. The virtuosic 'Ce qu'a vu le Vent d'Ouest' received especially extravagant treatment, with vivid colouring that never became eccentric. The result was so effective it is only surprising that Debussy did not think of it first."

The Guardian (Pauline Fairclough) 13.10.01

"In the first performance of his [Matthews] exquisitely coloured scoring of Debussy's piano Preludes, Matthews's own voice manages to be evident in these immaculately crafted miniatures with their elusive, understated qualities and extraordinary orchestral sonorities."

The Independent (Lynne Walker) 17.10.01



**Toccata Meccanica (1984)***orchestra*

Duration 10 minutes

2(I=picc ad lib).2.2.(bcl).2 - 423(1) - timp - perc(1/2): tam-t/glsp/cyms/  
2 susp.cym/ratchet/BD/tgl/(siz.cym) - (pno) - (harp) - stringsCommissioned by the National Federation of Music Societies in its Jubilee  
Year, with funds made available by the Arts Council of Great BritainFP: 30.3.85, Northampton: Northampton Symphony Orchestra/  
Graham Mayo*(see also under Symphonic Wind Band)*

Score 0-571-50978-9 on sale, parts for hire

**Unfolded Order (1999)***orchestra*

Duration 13 minutes

2.afl.2.ca.2.bcl.cbcl.2 - 4231 - timp - perc(2) BD/susp.cym/glsp/vib/mar/  
tam-t/siz.cym/mar/glsp - pno(=cel) - harp - stringsCommissioned by the Royal Ballet for the opening of the new Opera  
HouseFP: 8.12.99, Royal Opera House, London: Royal Ballet/ch. Ashley Page/  
Orchestra of the Royal Ballet/Andrea QuinnA sequel to **Hidden Variables** (see under Chamber Ensemble and Orchestral)

Score and parts for hire

**CHORAL****Aftertones (1999-2000)***soprano solo, SATB chorus and orchestra*

Duration 26 minutes

Text: Edmund Blunden (English)

2.2.2.bcl.2 - 4231 - timp - perc(2): cyms/susp.cym/tam-t/TD/BD - harp -  
stringsCommissioned by The Huddersfield Choral Society with financial support  
from the Friends of The Huddersfield Choral Society, RMC Panel  
Products, Barclays Bank plc, Dent Steel, JT Ellis & Co Ltd, Chadwick  
Lawrence, Nichol & Pratt, Grant Thornton and Astra Zeneca plcFP: 20.05.00, Huddersfield Town Hall, Huddersfield: Ruby Philogene/  
Huddersfield Choral Society/English Northern Philharmonia/  
Martyn Brabbins

Full score, vocal score and parts for hire

**Metamorphosis (1995-96)***SATB chorus and orchestra*

Duration 13 minutes

Text: Ovid Metamorphoses Book XV (Latin)

picc.1.afl.2.ca.Ebcl.2.bcl.(cbcl).2.cbsn - 6(V+VI ad lib).4.3.1 - timp - perc(4):  
2 BD/3 tam-t/susp.cym/siz.cym/tgl/log drum/guero/lujon/sleighbells/  
mcas/fishing rod reel/bell tree/t.bells/vib/2 glsp/crot - pno(=cel) - harp -  
strings

Commissioned by the BBC for the 50th anniversary of Radio 3

FP: 29.9.96, Royal Festival Hall, London:

BBC Symphony Orchestra and Chorus/Oliver Knussen

Fourth movement of **Renewal** (see under Orchestral)

Full score, vocal score and parts for hire

**Prometheus Fragment (1989)***twelve part chorus and small orchestra*

Duration 3 minutes

Text: Aeschylus Prometheus Bound 431-5 (Greek)

perc(1): tam-t/susp.cym - strings

FP: 9.4.89, Queen Elizabeth Hall, London: Holst Singers/  
City of London Sinfonia/Hilary Davon WettonScore (fp) 0-571-55450-4 and vocal score (fp) 0-571-55451-2 on sale, parts for  
hire**Renewal (1995-96)***large orchestra with chorus**(see under Orchestral)***Aftertones**

"... the score ... seemed to bid fare for a place within a hallowed British tradition. It is the vision of a beloved landscape blasted by association with the field of France that gives an original slant of the poems chosen by Matthews, and gives the significantly titled **Aftertones** its interestingly different perspective from the War Requiem."

The Sunday Times (Paul Driver) 28.5.00

"... vivid, striking and cast in an accessible, harmonically consistent idiom. The jewel of this triptych is the middle movement with its translucent orchestration and echoes of Tippett and Purcell."

Yorkshire Post (Robert Cockcroft) 22.5.00

"Matthews is the sort of contemporary composer who, while embracing many features of today's musical language, is still able to communicate directly to his audience ... From the powerful opening threnody, via the Mahlerian 'Interlude' for string and harp to the ravishing simplicity of the closing bars for unaccompanied chorus, the work abounds with arresting touches (Matthews' orchestration is especially vivid)."

Huddersfield Daily Examiner  
(Adrian Smith) 22.5.00

## ❑ A Rose at Christmas (1990)

*for unaccompanied double chorus*

Duration 3 minutes

Text: William Shakespeare (English)

Commissioned by the BBC for the BBC Singers

FP: 21.12.90, St Albans Church, Birmingham: BBC Singers/Simon Joly

Score (fp) 0-571-55410-5 on sale

## Second Hand Flames (1982)

*Vocalise for SSATB voices*

Duration 8 minutes

Text: vowel sounds

Commissioned for the London Sinfonietta Voices by the Bath Festival

FP: 31.5.82, Bath Festival: London Sinfonietta Voices

Score (fp) 0-571-55411-3 on sale

## Second Hand Flames

"... Matthews generates a sustained span from the most subtly coloured cross-pulsations ... the hushed ending proved memorable in its growing simplicity."

The Sunday Telegraph (Bayan Northcott) 6.7.82

# CHAMBER ENSEMBLE

## ❑ Cantata on the Death of Anthony (1989)

*soprano and ensemble of five players*

Duration 4 minutes

Text: after Dion Cassius (English)

Ebcl.bcl - vla.vlc.db

FP: 13.5.89, Brighton Festival: Mary Wiegold/Composers Ensemble/John Woolrich

Playing score (fp) 0-571-55362-1 on sale

## Ceres (1972/85)

*ensemble of nine players*

Duration 15 minutes

3 fl - perc(2): vib/bells - harp - 2 vlc.db

FP: 15.12.72, Sussex University: Music Faculty Ensemble/Colin Matthews

Score (fp) 0-571-55571-3 on sale, parts for hire

## Continuum (1997-2000)

*mezzo-soprano and ensemble of twenty three players*

Duration 40 minutes

Text: Rainer Maria Rilke/Eugenio Montale (French/Italian/English)

1.afl.0.ca.1.2bcl.1(=cbsn) - 2.1(in C).1.0 - perc (2): vib/glsp/crot/2 tgl/

3 tuned gongs/susp.cym/2 metal bars/2 tam-t - harp - pno - 20321

Commissioned by Birmingham Contemporary Music Group with financial assistance from the National Lottery through the Arts Council of England, and BCMG's Sound Investment Scheme

FP: 10.10.00, Barbican Hall, London: Cynthia Clarey/

Birmingham Contemporary Music Group/Sir Simon Rattle

Score and parts for hire

## Continuum

"Much of the setting is displayed against a lush instrumental backdrop full of incident and interest, with ghosts of French impressionism floating in the wings. The result is that the work is eminently approachable, for all the obscure imagery of the poems."

The Daily Telegraph (Matthew Rye) 12.10.00

"... a remarkable new work ... The opening stanzas of Montale's *Crisalide* elicit music of extraordinary subtlety from Matthews, their rich and recondite imagery reflected in a languorous, exquisitely crafted canzonas ... Later, syncopations create a marvellous dragging effect and the scoring becomes ever more dazzling as the work proceeds to its close."

The Times (Barry Millington) 16.10.00

"... a fecund vision of musical continuity. The work's structure is striking. Two settings of poems by Montale, and two epigrams by Rilke, are disrupted and fused by instrumental sections in a continuous, 40-minute span ... Matthews creates a kaleidoscope of skirling rhythmic impetus ... an apparently definitive performance, balancing the beauty and expressiveness of Matthews's soundworld."

The Guardian (Tom Service) 12.10.00

"... it matches the scale of a symphony or cantata, yet resembles neither ... Matthews can handle grandeur and intimacy with equal skill."

The Observer (Fiona Maddocks) 15.10.00

## Contraflow (1992)

*ensemble of fourteen players*

Duration 12 minutes

1(=afl+picc).1(=ca).1(=bcl).1(=cbsn) - 1110 - perc(1): BD (with foot ped)/hi-hat/4 tom-t/3 tam-t - pno - 2 vln.vla.vlc.db

Commissioned by the London Sinfonietta and the Huddersfield Festival with funds from the Arts Council of Great Britain

FP: 29.11.92, Huddersfield Festival, St Paul's Hall: London Sinfonietta/Diego Masson

Score (fp) 0-571-55572-1 on sale, parts for hire

## Contraflow

"... 12 tightly packed minutes in this composer's exhilarating new vein of hard-edged discourse ... The personality of the Sinfonietta - both in its individual talents and their corporate combination - seems to have directly impinged on the bracing yet engaging character of the argument, not to mention the beautifully achieved climactic slowing towards reconciliation and repose."

Financial Times (Max Loppert) 4.12.92

## Divertimento (1982)

*double string quartet*

(see under Chamber and also Orchestral)

## Elegeia (1998) in memory of Chris van Kampen

*ensemble of fifteen players*

Duration 7 minutes

afl.ca.bcl.cbsn - hn.tpt.trbn - tam-t - pno - harp - 2 vln.vla.db

Second of *Two Tributes* (see below under Chamber Ensemble)

Score and parts for hire

## ❑ Fuga (1988)

ensemble of eight players

Duration 11 minutes

afl(=picc).cl(=bcl) - hn - perc(1): 4 tom-t/tam-t/crot or glsp - pno - vla.vlc.db

FP: 23.11.88, Huddersfield Festival, St Paul's Hall: Anemone/Glyn Evans

Instrumental version of Part III of *The Great Journey* (see below)

Score 0-571-51438-3 on sale, parts for hire

## ❑ The Great Journey (1981-88)

baritone and ensemble of eight players

Duration 50 minutes

Text: Alvar Nunez Cabeza de Vaca (17th Century English)

fl(=picc+afl).cl(=bcl) - hn - perc(1): 5 tom-t/4 rototom/2 tam-t/boobams/7 crot/vibraslap/susp.cym/siz.cym/cabaca/waterphone - pno - vla.vlc.db

Commissioned by Dr Robert Waterhouse

FP: 12.6.88, Almeida Festival, London: David Wilson-Johnson/

Nash Ensemble/Lionel Friend

Score (fp) 0-571-55364-8 on sale, parts for hire

## Hidden Variables (1988-89)

ensemble of fifteen players

Duration 13 minutes

1.1.1.bcl.1 - 1100 - perc(1): BD+foot ped/hi-hat/wdbl/(tam-t)/flexatone/vib/glsp/(mar) - pno(= elec keyboard ad lib) - harp - 2 vln.vla.vlc.db

Commissioned by Birmingham Contemporary Music Group with financial assistance from West Midlands Arts and the Michael Tippett Foundation

FP: 14.5.89, Adrian Boulton Hall, Birmingham:

Birmingham Contemporary Music Group/Peter Donohoe

Score 0-571-51187-2 on sale, parts for hire

## The journey ends here (2001)

cello and ensemble of seventeen players

Duration 6 minutes

afl.ca.cl.bcl.cbsn - hn.tpt.tbn - perc(1): 2 tam-t - harp - pno - 2 vln.2 vla.vcl.db

Written for Simon Clugston to mark his departure as Artistic Director from Birmingham Contemporary Music Group

FP: 30.10.01, CBSO Centre, Birmingham: Ulrich Heinen/

Birmingham Contemporary Music Group/Pierre-André Valade

Score and parts for hire

## L, bent ... (1993)

ensemble of ten players

Duration 4 minutes

1.1.0.bcl.1 - 1000 - pno - vln.vla.vlc.db

Written for Speculum Musicae at the request of Oliver Knussen

FP: 10.3.93, Merkin Hall, New York, USA: Speculum Musicae/

Oliver Knussen

Score (fp) 0-571-55565-9 on sale, parts for hire

## Little Continuum (1999) for Elliott Carter

ensemble of sixteen players

Duration 4 minutes

afl.ca.cl.bcl.bsn - hrn.tpt.trbn - perc(1): vib - harp - piano - 2vln.vla.vlc.db

First of *Two Tributes* (see below under Chamber Ensemble)

Score and parts for hire

## ❑ Night's Mask (1984)

soprano and ensemble of seven players

Duration 11 minutes

Text: Fernando Pessoa (English)

afl(=picc).bcl(=cl) - hn - pno - harp - vla.vlc

Commissioned by Patrizia Kwella

FP: 11.6.84, Aldeburgh Festival: Patrizia Kwella/

English Chamber Orchestra Ensemble/Oliver Knussen

Score (fp) 0-571-55365-6 on sale, parts for hire

## The Great Journey

"What is impressive is the wonderfully varied and evocative scoring, which beautifully suggests the haunting but alien atmosphere of the Everglades..."

The Observer (Stephen Walsh) 13.11.83

"... the exemplary David Wilson-Johnson brought home just how skilfully Matthews treads a tightrope between natural speech rhythms and lyrical expansiveness while the evocative detailing of the accompaniment, often of extreme speed and delicacy, proved a perpetual fascination."

The Independent (Bayan Northcott) 14.6.88

"... the writing is energetic, skilful, imaginative, and organic, as Matthews's music always is ..."

The Times (Stephen Pettitt) 14.6.88

## Hidden Variables

"... cast in a kind of variations form ... because the variations overlap, however, Matthews is able to vary the momentum by the discrete and gradual introduction of patches of tinkling minimalism."

The quick tempo is sustained but, confined to the repetitive rhythmic figuration and static harmonies of these passages, progress is effectively halted until it is abruptly set in motion again.

Difficult though it must be to achieve such an amalgam of styles, Matthews does it here with much wit and imagination ..."

The Guardian (Gerald Larner) 15.5.89

"... a set of variations predominantly fast in tempo, and bound together by insistent rhythmic pulses, around which he weaves diaphanous webs of string and wind arpeggios. He makes brilliant contrasting use of the two brass instruments, brooding sonorously here, erupting explosively there. Piano and harp supply a glittering patina of sound, particularly in the passages where the composer 'lapses' into minimalist major keys ... the effect is enthralling ..."

The Guardian (Hugh Canning) 26.6.89

## Night's Mask

"This quiet and introspective work takes its general feeling from the opening words, 'We are born at sunset and we die ere morn' ... it is fascinating how Matthews can use, almost entirely, dark and subtly shifting colours, the one shaft of light quite dazzling in its radiance."

Tempo (David Denton) January 1998

"... arching vocal phrases, doubled and echoed by flute and horn within the sombre ominous textures that Matthews contrasts with such perfection."

The Independent (Nicholas Williams) 9.7.90

"Delicate washes of sound are matched to some quite angular line-drawing within an idiom whose frontiers extend from Britten to Berg."

The Observer (Peter Heyworth) 17.6.84



**Palinode (1999)***ensemble of nine cellos*

Duration 10 minutes

FP: 22.6.99, St John's Smith Square, London: Bremen Cello Ensemble/  
Alexander Baillie*(see also under Instrumental)**Score and parts for hire***Pursuit (1987)***ballet for sixteen or seventeen players*

Duration 25 minutes

picc(=afl).ob.bcl.cbcl.(asax ad lib) - hn - perc(1): 2 gong/tam-t/bell tree/  
crot - 4 vln.2 vla.2 vlc.2 db

Commissioned by the Royal Ballet

FP: 22.7.87, Royal Opera House, London: Royal Ballet/chor. Ashley Page/  
Royal Opera House Orchestra/Isaiah JacksonExtended version of *Suns Dance* (see below)*Score and parts for hire***Strugnell's Haiku (1989)***voice and ensemble of five players*

Duration 3 minutes

Text: Wendy Cope (English)

Ebcl.bcl.vla(=3 tam-t).vlc.db

FP: 14.11.90, Hornsey School, London: Mary Wiegold/  
Composers Ensemble/John Woolrich*(see also under Vocal)**Score and parts for hire***☐ Suns Dance (1984-85)***ensemble of ten players*

Duration 17 minutes

picc.ob.bcl.cbsn - hn - 2 vln.vla.vlc.db

Commissioned by the London Sinfonietta

FP: 30.10.85, Music of Eight Decades Series, Queen Elizabeth Hall, London:  
London Sinfonietta/Oliver Knussen*See also Pursuit (see under Chamber Ensemble)**Score 0-571-50993-2 on sale, parts for hire***... through the glass (1994)***ensemble of sixteen players*

Duration 16 minutes

afl.ca(=ob).cl.bcl(=Ebcl ad lib).bsn(=cbsn) - 2 hn.tpt- perc(1): BD/4 tom-t/  
vibraslap/susp.cym/hi-hat/tam-t/vib/mar - pno - harp - 2 vln.vla.vlc.dbCommissioned by Birmingham Contemporary Music Group with financial  
assistance from West Midlands Arts and Sound Investors through BCMG's  
Sound Investment Scheme

FP: 20.11.94, Adrian Boulton Hall, Birmingham:

Birmingham Contemporary Music Group/Simon Rattle

*Score 0-571-51921-0 on sale, parts for hire***Two Part Invention (1987-88)***ensemble of nineteen players*

Duration 18 minutes

fl(=picc).afl(=picc).ob.2 cl.2 bcl.bsn - 1211 -perc(2): 2 anvil/spring coils/  
crot/4 tam-t/bell tree/2 vib/2 glsp/tgl/2 siz.cym/t.bells/hand bells -

pno - harp - amplified vlc.db

Commissioned by Music Projects, London

FP: 11.6.88, Almeida Festival, London: Music Projects/Richard Bernas

*Score (fp) 0-571-55721-X on sale, parts for hire***Two Tributes (1999)***ensemble of sixteen players*

I Little Continuum, II Elegia

Duration 11 minutes

afl.ca.cl.bcl.bsn - hn.tpt.trbn - perc(1): vib/2 tam-t- harp - pno -  
2 vln.vla.vlc.dbFP: 24.5.00, Queen Elizabeth Hall, London: London Sinfonietta/  
Oliver Knussen*Score and parts for hire***Suns Dance***"The immediate and lingering impression of this 17-minute piece is its extraordinary energy, which seems to be limitless and has as its source the harmonic and rhythmic vigour of its generating motivic ideas and the imaginative, unusual tonal combinations ... a fabric of intricate, nervy detail, shot through with vibrant colours and with arrestingly elaborate instrumental activity, which, though it whizzed by at the most exhilarating speed, had a clear sense of direction and structure."*

The Daily Telegraph (Geoffrey Norris)

31.10.85

*"... a virtuoso stunner of a piece."*

The Times (Paul Griffiths) 25.3.88

**... through the glass***"... its neo-romantic sweetness and confidence develop into coherent variations with strongly melodic distinction."*

The Evening Standard (Tom Sutcliffe)

11.8.98

*"The opening section is a long and defiantly emphatic monody, a near unison involving all 13 of the strings and wind, and illuminated with added splashes of colour from piano, harp and percussion. A tender little chorale on muted strings then goes on ... to a heroically scored grandioso at the end"*

The Times (Gerald Lerner) 23.11.94

**Two Part Invention***"... the first of this work's two parts is a vivid display of manically interacting traces and patterns. At its height, an amplified cello seizes the foreground and temporarily everything else freezes. What follows is a song of enormous length, growing in intensity, and this time the culmination is held back to bursting point so that the rapid music breaks out again with a surging sense of release."*

The Independent (Robert Maycock) 24.3.90

**Two Tributes***"... again Matthews has come up with some brilliant imagined music. The first tribute ... is intended to form part of a larger continuum. Matthews invests much of his music with enormous energy and momentum, but even though there are lots of notes, each seems relevant. The second piece ... is darkly reflective."*

artspages.com (Stephen Pettitt) May 2000

# CHAMBER

## 23 Frames (1994)

chamber ensemble of four players

Duration 12 minutes

hn.vla.vlc.pno

Commissioned by the Nash Ensemble with funds from the London Arts Board

FP: 28.2.95, Durham University: Nash Ensemble

Score (fp) 0-571-55469-5 on sale, parts for hire

## Divertimento (1982)

double string quartet

Duration 21 minutes

Commissioned by Sir Peter Pears for the Aldeburgh Festival

FP: 23.6.82, Aldeburgh Festival, Blythburgh Church: Divertimenti/

Oliver Knussen

(see also under *Orchestral*)

Score (fp) 0-571-55539-X on sale, parts for hire

## Elegiac Chaconne (1997) in memoriam Berthold Goldschmidt

chamber ensemble of five players

Duration 7 minutes

afl.bcl - pno - vla.vlc

FP: 16.7.97, Cheltenham Festival, Pittville Pump Room: Nash Ensemble

Score and parts for hire

## □ Five Concertinos (1989-90) for Henri Dutilleux

wind quintet

Duration 10 minutes

afl(=picc).ob.Ebcl(=bcl).bsn.hn

Commissioned for Ensemble InterContemporain by the Bath Festival with funds made available by the Arts Council of Great Britain

FP: 3.6.90, Bath Festival, Tippet Centre: Ensemble InterContemporain

Score 0-571-51508-8 and parts (fp) 0-571-55564-0 on sale

## Oboe Quartet No 1 (1981)

oboe and string trio

Duration 10 minutes

Commissioned by the University of Nottingham for their centenary year

FP: 29.11.81, Music Studio, University of Nottingham:

Paul Goodwin (oboe)/Russell Keable/Catherine Dendy/Jonathan Cane

Score 0-571-50704-2 and parts 0-571-50692-5 on sale

## Oboe Quartet No 2 (1988-89)

oboe and string trio

Duration 9 minutes

FP: 9.2.90, Purcell Room, London: Berlin Oboe Quartet

Score 0-571-51618-1 and parts (fp) 0-571-51781-1 on sale

## Pli de lin (1965/94)

soprano and piano quintet

Duration 8 minutes

Text: Tom Paulin (French)

pno - 2 vln.vla.vlc

Commissioned by the University of Nottingham for the opening of the Djanogly Recital Hall

FP: 21.10.94, University of Nottingham: Patrizia Kwella/Mervyn Cooke/

Allegri String Quartet

Score (fp) 0-571-55366-4 on sale, parts for hire

## A Quick Start (2001)

brass quintet

Duration 3 minutes

Commissioned by the Fine Arts Brass Ensemble

FP: 19.11.01, Crucible Theatre, Sheffield: Fine Arts Brass Ensemble

Score and parts for hire

## 23 Frames

"... [23 Frames] packed memories of Schubert, Scriabin and others into a breathtaking spring ..."

The Independent (Nicholas Williams)

11.3.95

## Divertimento

"... a piece which lengthens the list of splendid British music for strings ... there's no denying the skill, industry and imagination that went into its making, not to mention the quality of its ingredients."

The Boston Globe (Richard Dyer) 5.8.91

"The work's harmonic world is also explored with professional confidence, if also sometimes with quirkiness, the style being one of a tonality extended far enough to stop anyone worrying whether key centres are in sight or not ... and ends with one of Matthews's most striking inventions: a line which begins at the bottom of one of the cellos and then quickly stirs itself, gathering in octaves all the other instruments before the final chord ..."

The Times (Paul Griffiths) 24.6.82

## Oboe Quartet No 1

"... the sharp, finely detailed reactions of the oboe and the three strings were as subtle as the music itself in its ingenious meshing of a skilfully plotted textural variety and a naturally self-generating sense of creative continuity."

The Daily Telegraph (Robert Henderson)

18.4.84



**Rainbow Studies (1977-78)***chamber ensemble of five players*

Duration 17 minutes

fl(=picc).ob(=ca).cl(=bcl).bsn - pno

Commissioned by the New MacNaghten Concerts

FP: 5.7.78, St Bartholomew-the-Great, London: Koenig Ensemble/

Jan Latham Koenig

Score (fp) 0-571-55574-8 on sale, parts for hire

**Specula (1976)***chamber ensemble of four players*

Duration 12 minutes

fl - perc(1): vib/mar/glsp - harp - vla

FP: 15.12.76, BBC Studios, Edinburgh: New Music Group of Scotland/

Edward Harper

Score (fp) 0-571-55575-6 on sale, parts for hire

**String Quartet No 1 (1979)**

Duration 27 minutes

Commissioned by Imogen Holst for the Aldeburgh Festival

FP: 7.6.80, Aldeburgh Festival, Blythburgh Church:

Fitzwilliam String Quartet

Score 0-571-50693-3 and parts (fp) 0-571-55503-9 on sale

**String Quartet No 2 (1985/89)**

Duration 15 minutes

Commissioned by Southern Arts on behalf of the regional Contemporary Music Circle

FP: 16.2.86, Mason Croft Hall, Stratford-upon-Avon:

Endellion String Quartet

FP (rev): 7.6.90, Bath Festival, Christ Church: Endellion String Quartet

Score (fp) 0-571-55504-7 and parts (fp) 0-571-55505-5 on sale

**String Quartet No 3 (1993-94)**

Duration 35 minutes

FP: 14.6.94, Aldeburgh Festival, Snape Maltings Concert Hall:

Brindisi String Quartet

Score 0-571-51763-3 and parts (fp) 0-571-55468-7 on sale

**Three Interludes (1994)***clarinet, viola and piano*

Duration 7 minutes

FP: 4.7.94, Cheltenham Festival, Pittville Pump Room:

Composers Ensemble

Piano score and parts 0-571-51689-0 on sale

**Three Part Chaconne (1989)***string trio and piano left hand*

Duration 9 minutes

Commissioned by the Nash Ensemble for their 25th anniversary season with financial assistance from IBM UK Ltd.

FP: 24.2.90, Wigmore Hall, London: Nash Ensemble

Score (fp) 0-571-55576-4, piano score and parts (fp) 0-571-55577-2 on sale

**To Compose Without the Least Knowledge of Music: after Mozart (1991)***wind sextet*

Duration 6 minutes

fl.ob.cl.bcl.bsn.hn

Commissioned by the New MacNaghten Concerts

FP: 15.3.91, Blackheath Concert Hall, London: Composers Ensemble

FP (rev): 4.8.91, Theatre Concert Hall, Tanglewood, USA:

Fellows of the Tanglewood Music Center

Score (fp) 0-571-55578-0 on sale, score and parts (fp) 0-571-56344-9 on sale

**String Quartet No 1***"... a superb, ambitious new string quartet from Colin Matthews, numerically his first but so confident one finds it hard to believe that."*

The Guardian (Edward Greenfield) 9.6.80

*"... with the large-scale integration of these influences in his String Quartet No 1, commissioned for the start of this year's Aldeburgh Festival, it sounds as though 'promising' will now have to be replaced by 'masterly'."*

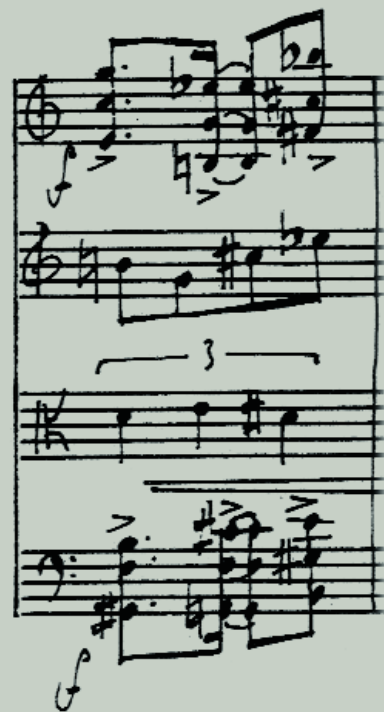
The Sunday Telegraph (Bayan Northcott) 15.6.80

**String Quartet No 2***"Matthews, like Britten, has the gift of creating crisply memorable material on which to argue, and he was right to capitalise on that in this kaleidoscope whirl of invention ..."*

The Guardian (Edward Greenfield) 23.11.90

**String Quartet No 3***"This large, five-movement structure moves from a reminiscence of Beethoven's Les Adieux sonata through some spectacular fast music to a slow finale of Palestrina-ish concentration and is, I believe, a masterpiece."*

The Sunday Times (Paul Driver) 19.6.94





**Triptych (1984)***Tripartite Inventions for piano quintet*

Duration 6 minutes

Commissioned by the Schubert Ensemble

FP: 30.5.84, Wigmore Hall, London: Schubert Ensemble

Score (fp) 0-571-55579-9 on sale, parts for hire

**INSTRUMENTAL****Piano****Berceuse and Sarabande (1978-79)***from Suite for Piano*

Duration 8 minutes

Berceuse was commissioned by Geoffrey Petter

FP (Berceuse): 11.11.78, Wigmore Hall, London: Hugh Petter

0-571-50613-5 on sale

☐ **Eleven Studies in Velocity (1987)***piano*

Duration 15 minutes

Commissioned by the Finzi Trust with funds from Southern Arts

FP: 2.10.87, Wigmore Hall, London: William Howard

0-571-51111-2 on sale

☐ **Five Studies (1974-76)***piano*

Duration 12 minutes

FP(complete): 14.5.76, Purcell Room, London: Hugh Petter

0-571-50517-1 (fp) on sale

☐ **Rameau Variation (1999)***piano*

Duration 2 minutes

FP: 23.9.99, Purcell Room, London: Stephen Gutman

On special sale from the Hire Library

☐ **Rosamund's March (1997)***piano*

Duration 1 minute

Score on sale from ASBRSM publishing (part of Spectrum vol. 2)

**Suite for Piano (1977-79)***piano*

I Toccata, II Nocturne, III Scherzo, IV Berceuse, V Sarabande

Duration 20 minutes

FP complete: 15.12.83, Hong Kong University: William Howard

0-571-50613-5 (Berceuse and Sarabande) and 0-571-50555-4 (Toccata,

Nocturne and Scherzo) on sale

**Toccata, Nocturne and Scherzo (1977)***from Suite for Piano*

Duration 12 minutes

Commissioned by Geoffrey Saba with funds provided by the Arts Council

0-571-50555-4 on sale

**Strings****Cadenza to Haydn's Cello Concerto in C (1990)***solo cello*

FP: Autumn 1990, Albert Hall, Nottingham: Alexander Baillie/

East of England Orchestra/Malcolm Nabarro

0-571-55293-5 (fp) on sale

**Cadenzas to Haydn's Cello Concerto in D (1996)***solo cello*

FP: October 1996, Orford Church, Suffolk: Alexander Baillie/

Britten-Pears Orchestra/Steuart Bedford

Score on special sale from the Hire Library

**Eleven Studies in Velocity***"... boldly virtuoso Studies."*

Gramophone (Michael Oliver) January 1996

"... fast music of individuality and wit; the fact that they may be performed in (almost) any order adds an extra dimension to their whimsical but frequently inspired play with familiar materials and textures. They should be widely taken up."

Musical Times (Keith Potter) October 1987

**Five Studies**

"Matthews's pieces explore various compositional gambits as much as they test diverse pianistic skills. Indeed, it is surprising that the same composer should have produced within two years an utterly simple chain of chord progressions, a spirited toccata, an essay in rippling slow and still harmony, a display of quirky rhythmic exchanges and a gentle offshoot from Steve Reich. What stamps the set, however, is the sure harmonic sense unimintimidated by tonality ..."

Financial Times (Paul Griffiths) 17.5.76

## Calmo (1999)

*viola and piano*

Duration 6 minutes

FP: 10.01.00, Park Lane Group Young Artists Series, Purcell Room,

London: Lawrence Power/Simon Crawford-Phillips

*Piano score and part on special sale from the Hire Library*

## Capriccioletto (1998)

*violin and piano*

Duration 2 minutes

FP: 2.9.98, Saitama Arts Theatre, Tokyo, Japan: Chizuru Yamamoto/

Ichiro Nodaira

*Can be performed with Omaggio, Chaconne with Chorale and Moto Perpetuo*

*Piano score and part 0-571-52027-8 on sale (with Omaggio)*

## Chaconne with Chorale and Moto Perpetuo (1988)

*violin and piano*

Duration 6 minutes

FP (Chaconne): 21.3.88, Wigmore Hall, London: Rebecca Hirsch/

John Lenehan

FP (Moto Perpetuo): 10.6.88, Almeida Festival, London:

Rebecca Hirsch/John Lenehan

*Can be performed with Capriccioletto and Omaggio*

*Piano score and part 0-571-51158-9 on sale*

## Five Duos (1985)

*cello and piano*

Duration 12 minutes

FP: 29.9.87, Purcell Room, London: Richard May/Michael Dussek

*Piano score and part 0-571-51627-0 on sale*

## Introduction, Chaconne & Corrente (1999)

*solo guitar*

Duration 5 minutes

FP: 13.12.99, Wigmore Hall, London: David Starobin

*On special sale from the Hire Library*

## Little Suite (1979)

*solo harp*

Duration 5 minutes

FP: 27.12.80, Wigmore Hall, London: Osian Ellis

*0-571-50624-0 on sale*

## Omaggio (1990-93)

*violin and piano*

Duration 4 minutes

FP: 24.2.93, Trinity College, London: Andrew Ball/Sophie Langdon

*Can be performed with Capriccioletto, Chaconne with Chorale and Moto Perpetuo*

*Piano score and part 0-571-52027-8 on sale (with Capriccioletto)*

## □ Oscuro (1999)

*viola and piano*

Duration 4 minutes

*Piano score and part on special sale from the Hire Library*

## □ Palinode (1992)

*solo cello*

Duration 10 minutes

Commissioned by Pamela Hind O'Malley with funds from Eastern Arts

FP: 29.7.92, Cambridge Festival, St Edward's Church:

Pamela Hind O'Malley

*(see also under Chamber Ensemble)*

*0-571-51340-9 on sale*

## Partita (1975/98)

*solo violin*

Duration 8 minutes

FP: 7.1.76, Birmingham Arts Lab: Christopher Rowland

FP (rev) Dec 98: Saitama Arts Theatre, Tokyo: Chizuru Yamamoto

*0-571-51979-2 on sale*

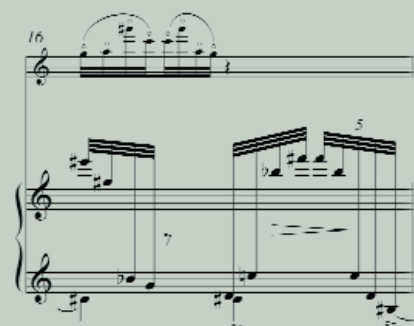
## Calmo

"The plum piece was **Calmo** ... Fireworks were put aside; Matthews accepted the viola's shy disposition, and drew out long singing lines, flecked with mild syncopation."

The Times (Geoff Brown) 13.1.00

"... Matthews made the most of the viola's haunted, shadowy tones in a gentle, elegiac mediation."

The Daily Telegraph (Laurence Hughes) 10.1.01



## Palinode

"Colin Matthews's **Palinode**, the best music on the disc, is an eloquent and dramatic set of variations using double-stopping almost throughout."

International Record Review (Michael Oliver) July/August 2001

## ❑ **Three Enigmas (1985)**

*cello and piano*

Duration 10 minutes

Commissioned by Alexander Baillie with funds made available from the Arts Council of Great Britain

FP: 10.12.85, Stamford Arts Center, Connecticut, USA: Alexander Baillie/Piers Lane

*Piano score and part 0-571-51297-6 on sale*

## **Woodwind**

### **Duologue (1991)**

*oboe and piano*

Duration 12 minutes

Commissioned by Nicholas Daniel and Julius Drake

FP: 16.6.91, Wigmore Hall, London: Nicholas Daniel/Julius Drake

*Piano score and part 0-571-51707-2 on sale (with Night Spell)*

### **Five Untitled Pieces (1987-89)**

*solo flute/piccolo*

Duration 7 minutes

FP(no's I-IV): 8.10.87, British Music Information Centre, London:

Laura Chislett

*0-571-55309-5 (fp) on sale*

### **Little Pavane (1999)**

*flute and piano*

Duration 3 minutes

*Piano score and part on sale 0-571-51915-6 (in Unbeaten Tracks)*

### **Night Spell (1992)**

*oboe and piano*

Duration 5 minutes

FP: 2.2.93, BBC Pebble Mill, Birmingham: Nicholas Daniel/Julius Drake

*Piano score and part 0-571-51707-2 on sale (with Duologue)*

### **Three Studies (1989)**

*for clarinet/bass clarinet and piano*

Duration 10 minutes

cl(=bcl+Ebcl ad lib)

FP: 13.5.92, Dartington Hall: Edward Pillinger/Suzanne Cheetham

*Piano score and part (fp) 0-571-55315-X on sale*

## **SYMPHONIC WIND BAND**

### **Intrada (1995-96) for Hans Werner Henze**

*wind, brass and percussion*

Duration 8 minutes

picc.fl.af1.2 ob.ca.Ebcl.2 cl.bcl.cbcl.2 bsn.cbsn - 6 hn.4 tpt(off stage).3 trbn.

tuba - timp - perc(4): 2 BD/12 tom-t/2 TD/3 tam-t/3 susp.cym/2 hi-hat/

4 c.bells/lujon/t.bells/vib/2 glsp/crot - pno

Commissioned by the BBC for the 50th anniversary of Radio 3

FP: 29.9.96, Royal Festival Hall, London: BBC Symphony Orchestra/

Oliver Knussen

*First movement of **Renewal** (see under Orchestral)*

*Score and parts for hire*

## ❑ **Quatrain (1989)**

*wind, brass and percussion*

Duration 10 minutes

3 fl.3 ob.Ebcl.2 cl.bcl.(cbcl).2 bsn.cbsn - 4432 - perc(3): spring coil/vib/

4 brake drum/3 susp.cym/siz.cym/tgl/t.bells/2 glsp/4 anvil/4 gong/

bell tree/lujon/handbells/tam-t

Commissioned by the London Symphony Orchestra with funds provided by Shell UK

FP: 29.8.89, Teatro Municipal Victoria Eugenia, San Sebastian, Spain:

London Symphony Orchestra/Michael Tilson Thomas

*Study score (fp) 0-571-55720-1 on sale, full score and parts for hire*

## **Three Enigmas**

*"... absorbing miniatures which play quirky games with listener's formal expectations in music bediating between turbulence and repose."*

Tempo (Anthony Bye) April 1995

*"With its low, quiet, premonitory repeated staccatos, thrumming pizzicatos, and double-stopped figures straining to outline a melodic arch, this short movement - less than four minutes long - brings to mind the sharply-etched solo proclamations in Benjamin Britten's Symphony for Cello and Orchestra. Although **Three Enigmas** totals just under ten minutes long, music so concentrated and so fraught with implication has more impact than many much longer pieces."*

American Record Guide (Lehman)

May/June 1999

## **Quatrain**

*"... a lucid, ferociously taut construction in a single well-sectioned movement, centred upon a kind of chant. It is 'terrific' in the old-fashioned sense, but it also shows Matthews at the height of his craftsmanly powers. For all its deliberate stridency, there is no phrase in **Quatrain** without an exact point ..."*

Financial Times (David Murray) 20.9.89

*"... raucous, modern, tone-crunching ... aggressive, in-your-face music."*

Sun-Sentinel (Lawrence A. Johnson)

31.10.00



## **Toccata Meccanica (1984, trans 1993)**

*for symphonic wind band*

Duration 10 minutes

picc.2 fl.2 ob.Ebcl.3 cl.bcl.(cbcl).ssax.2 asax.tsax.bsax.2 bsn.(cbsn) -  
4 hn.3 crt.2 tpt.3 trbn.euph.tuba - timp - perc(3): BD/2 susp.cym/siz.cym/  
cyms/tam-t/tgl/fishing rod reel/4 tom-t/glsp - (harp) - (string bass)

Originally composed in 1984 as an orchestral piece. This version for symphonic band was commissioned for the 1993 BASBWE Conference with funds made available by the School of Wind and Percussion at the Royal Northern College of Music

FP: 17.9.93, Royal Northern College of Music, Manchester:

Royal Northern College of Music Wind Band/Timothy Reynish

(see also under *Orchestral*)

Score 0-571-55279-X on sale, parts for hire

## **VOCAL**

### **Aubade (1990)**

*high or low voice and piano*

Duration 4 minutes

Text: Paul Auster (English)

Commissioned by the BP Peter Pears Award

FP: 14.10.90, Sadlers Wells Theatre, London: David Mattinson/

Malcolm Martineau

*high voice* 0-571-55360-5 (fp) on sale

*low voice* 0-571-55361-3 (fp) on sale

### **Cantata on the Death of Anthony (1988-89)**

*soprano and ensemble of five players*

(see under *Chamber Ensemble*)

### **Continuum (1999-2000)**

*mezzo-soprano and ensemble of twenty three players*

(see under *Chamber Ensemble*)

### **Five Sonnets to Orpheus (1975-76)**

*tenor and harp*

Duration 20 minutes

Text: Rainer Maria Rilke (English)

FP: 1.6.77, Wigmore Hall, London: Peter Pears/Osian Ellis

0-571-55363-X (fp) on sale

### **The Great Journey (1981-88)**

*baritone and ensemble of eight players*

(see under *Chamber Ensemble*)

### **Night's Mask (1984)**

*soprano and ensemble of seven players*

(see under *Chamber Ensemble*)

### **Pli de lin (1965-94)**

*soprano and piano quintet*

(see under *Chamber*)

### **Shadows in the Water (1978-79)**

*high voice and piano*

Duration 10 minutes

Text: Thomas Traherne (English)

FP: 11.6.80, Aldeburgh Festival: Peter Pears/Steuart Bedford

0-571-55367-2 (fp) on sale

### **Strugnell's Haiku (1989)**

*voice and piano*

Duration 3 minutes

Text: Wendy Cope (English)

FP: 15.9.89, BBC Maida Vale Studios, London: Linda Hirst/John Lenehan

(see also under *Chamber Ensemble*)

0-571-51173-2 on sale

### *Five Sonnets to Orpheus*

"Matthews takes a great risk in setting the lavishly complex sonnets of Rainer Maria Rilke, with their remote, mystical aestheticism, in a simple, almost child-like way. It is all too easy to limit and confine the range of such poetry, but the control and insight of Matthews' response removed many doubts."

Financial Times (Nicholas Kenyon) 2.6.77

### *Shadows in the Water*

"Colin Matthews setting of Thomas Traherne, simple, entirely syllabic with a spare and understated piano accompaniment, was written as a birthday present for Sir Peter Pears."

It is unpretentious and carefully written ... confining itself largely to the middle register of the voice ..."

Financial Times (Andrew Clements) 14.6.80



**Un colloque sentimental (1971/8)***song cycle for medium voice and piano*

Duration 20 minutes

Text: Paul Verlaine, Charles Baudelaire and Gerard de Nerval (French)

The two Baudelaire settings are performable separately

FP: 7.9.78, Queen Street Galleries, Sydney, Australia: Hartley Newnham/

Nicholas Routley

0-571-50575-9 on sale

**ARRANGEMENTS and ORCHESTRATIONS****Beethoven: Five Variations on the National Song, Rule Britannia***orchestra (1997)*

Duration 5 minutes

2.2.2.bcl.2 - 4230 - timp - perc(1): tgl/susp.cym/cyms/BD - strings

FP: 9.7.97, Kerkrade, Netherlands:

Royal Liverpool Philharmonic Orchestra/Carl Davis

Score and parts for hire

**Berlioz: Serenade, Hymn and Toccata***small orchestra, (1978)*

Duration 10 minutes

1(=picc).1.1(=bcl).1 - 1100 - strings

FP: 28.5.78, Purcell Room, London: Apollo Chamber Orchestra/

Andrew Massey

Study score (fp) 0-571-55639-6 on sale, full score and parts for hire

☐ **Britten: Movement for Clarinet and Orchestra***orchestrated for clarinet and orchestra (1990)*

Duration 6 minutes

2.2.0.bcl.2 - 4230 - timp - perc(1): SD/susp.cym/glsp - harp - strings

FP: 7.3.90, Barbican Hall, London: Michael Collins/

Britten-Pears Orchestra/Tamas Vasary

Score and parts for hire

☐ **Britten: Overture to Paul Bunyan***orchestrated for full orchestra (1978)*

Duration 5 minutes

2(II=picc).1.2.bcl.1 - 2221 - timp - perc(2/3): BD/SD/cyms/tamb/tgl/

(TD) - (pno) - (harp) - strings

FP: 6.8.78, Royal Albert Hall, London:

European Community Youth Orchestra/James Judd

Score 0-571-50571-6 on sale, parts for hire

☐ **Britten: Praise We Great Men***SATB chorus (with four soloists) and orchestra (1977)**orchestrated from Britten's fragment by Colin Matthews*

Duration 7 minutes

Text: Edith Sitwell (English)

3(II+III=picc).2(II=ca).2(II=bcl).2 - 4.2.(2/1).0 - timp - perc(2): BD/cyms/

vib/glsp - pno - harp - strings

FP: 11.8.85, Snape Maltings Concert Hall: Marie McLaughlin/

Heather Harper/Phillip Langridge/Richard Jackson/

Philharmonia Orchestra and Chorus/Mstislav Rostropovich

Full score, vocal score and parts for hire

☐ **Britten: Temporal Variations***orchestrated for oboe and string orchestra (1994)*

Duration 15 minutes

FP: 12.6.94, Aldeburgh Festival, Snape Maltings Concert Hall:

Nicholas Daniel/English Chamber Orchestra/Steuart Bedford

Score 0-571-51502-9 on sale, parts for hire



## ARRANGEMENTS

### **Bull, Byrd, Dowland: Dowlandia**

*ensemble of fifteen players (1997)*

Duration 11 minutes

1(=afl+picc).1(=ca).bcl(=Ebcl).cbsn(=bsn) - 1.flhn.1.0 - perc(1): BD/TD/  
tam-t/susp.cym/4 Burmese gongs/glsp - pno - harp - strings

FP: 18.4.98, Queen Elizabeth Hall, London:

Birmingham Contemporary Music Group/Nicholas Kok

*Score and parts for hire*

### **Debussy: Trois Poèmes de Stéphane Mallarmé**

*mezzo-soprano and chamber ensemble (1998)*

Duration 10 minutes

Text: Stéphane Mallarmé (French)

2 fl.2 cl(II=bcl) - 2 vln.vla.vlc - pno

FP: 9.3.99, Purcell Room, London: Claron McFadden/Nash Ensemble/

Lionel Friend

*Score and parts on hire*

### **Debussy: Three Preludes**

*orchestra (2001)*

*(see under Orchestral)*

### **Mussorgsky: Marriage**

*One-act opera in four scenes chamber orchestra (1981)*

*orchestrated by Colin Matthews and Oliver Knussen*

Duration 35 minutes

Text: Nikolai Gogol/Stephen Oliver (Russian/English)

2121 - 2000 - strings

FP: 12.12.81, Bloomsbury Theatre, London: Nexus Opera/Divertimenti/

Lionel Friend

*Full score, vocal score and parts for hire*

### **Purcell: Fantazia XI**

*string orchestra (1994)*

Duration 6 minutes

FP: 18.6.94, Aldeburgh Festival: Suffolk Youth Sinfonia/Stefan Asbury

*Score and parts for hire*

### **Purcell: Fantazia XIII**

*ensemble of four players (1995)*

Duration 5 minutes

cl.vln.vlc.pno

FP: 16.6.95, Aldeburgh Festival, Snape Maltings Concert Hall:

George Pieterse/Vera Beths/Anner Bylsma/Reinbert de Leeuw

*Score and parts for hire*

### **Purcell: Fantazia XIII**

*string quartet (1995)*

Duration 5 minutes

*Playing score for hire*

### **Schumann: Mondnacht**

*oboe and string trio (1990)*

Duration 4 minutes

ob.vln.vla.vlc

*Score and parts (fp) 0-571-56065-2 on sale*

### ☐ **Trad: La Virgen Lava Panales**

*voice and orchestra (1985)*

Duration 4 minutes

Text: traditional, translated by John Dobbs (Eng)

ca - harp - strings

Commissioned by Carl Davis

FP: December 1985, Barbican Centre, London: Kiri Te Kanawa/

Philharmonia Orchestra/Carl Davis

*Score and parts for hire*





## WORKS WITH OTHER PUBLISHERS

### ❑ **Britten: A Charm of Lullabies**

*arranged and orchestrated by Colin Matthews (1990)*  
*Available from Boosey & Hawkes*

### **Five Operetta Excerpts**

*(J. Strauss, Lehar, Kalman, Wolf-Ferrari) (1985)*  
*arranged for two voices and chamber ensemble*  
*Available from Josef Weinberger Ltd.*

### ❑ **Fourth Sonata**

*orchestra (1974/5)*  
*Available from Novello & Co Ltd.*

### ❑ **Holst: The Dream-City**

*Ten poems of Humbert Wolfe (1983)*  
*arranged and orchestrated by Colin Matthews*  
*Available from Novello & Co Ltd.*

### ❑ **Mahler: Seven Early Songs**

*voice and orchestra (1964)*  
*orchestrated by Colin and David Matthews*  
*Available from Josef Weinberger Ltd.*

### ❑ **March, Nocturne & Waltz**

*piano trio (2000)*  
Written for the Chamber Music 2000 project in collaboration with the Schubert Ensemble  
*Score and parts available on sale from the British Music Information Centre*

### **Tosca Revisited**

*chamber orchestra (after Puccini) (1978)*  
*Available from Novello & Co Ltd.*

### **Schubert: Ellens drei Gesänge**

*voice and chamber ensemble (1984)*  
Text: Walter Scott (German)  
Duration 19 minutes  
1111 - 1100 - string quintet  
FP: 26.7.84, City of London Festival: London Sinfonietta/Felicity Palmer  
*Available from Colin Matthews*

### **Six Tunes for Lucy**

*piano (1989)*  
*Available from Novello & Co Ltd.*

### **Boosey & Hawkes**

295 Regent Street  
London W1V 2JH  
tel. 020 7580 2060  
fax. 020 7637 3490  
e-mail: composers.uk@boosey.com

### **Novello & Co Ltd.**

8-9 Frith Street  
London W1D 3JB  
tel. 020 7434 0066  
fax. 020 7287 6329  
e-mail: promotion@musicsales.co.uk

### **Josef Weinberger Ltd.**

12-14 Mortimer Street  
London W1T 3JJ  
tel. 020 7580 2827  
fax. 020 7436 9616  
e-mail: general.info@jwmail.co.uk

# DISCOGRAPHY

## **Cantata on the Death of Anthony; Strugnell's Haiku**

Mary Wiegold/Composers Ensemble/Dominic Muldowney  
NMC D003

## **Cello Concerto No 1; Sonata No 5: Landscape**

Alexander Baillie/London Sinfonietta/John Carewe  
Berlin Radio Symphony Orchestra/John Carewe  
Unicorn Kanchana UKCD 2058 (no longer available)

## **Eleven Studies in Velocity**

Nicholas Unwin  
Metier MSVCD 92009 FP

## **Five Concertinos**

Haffner Wind Ensemble  
Ensemble Music Label EML 006

## **Five Studies**

Anthony Goldstone  
Gamut GAM CD 526

## **Fourth Sonata; Suns Dance; Broken Symmetry**

London Sinfonietta/Oliver Knussen  
Deutsche Gramophon 447 067 2

## **The Great Journey; Night's Mask; Fuga**

David Wilson-Johnson/Patrizia Kwella/The Nash Ensemble/Lionel Friend  
NMC D033 (previously released on Virgin Classics)

## **Oscuro**

Paul Silverthorne/John Constable  
Black Box BBM 1058

## **Palindrome**

Lowri Blake  
Lowri Records LOWRI 2003

## **Pluto, the renewer**

Hallé Orchestra/Ladies of the Hallé Choir/Mark Elder  
Hyperion CDA67270

Royal Scottish National Orchestra/David Lloyd-Jones

Naxos 8.555776

## **Quatrain; Memorial; Hidden Variables; Machines and Dreams**

London Symphony Orchestra/Michael Tilson Thomas  
Collins Classics 14702

## **Rameau Variation**

Stephen Gutman  
Metier MET CD 1052 (available summer 2002)

## **Rosamund's March**

Thalia Myers  
NMC D057

## **A Rose at Christmas**

The Ionian Singers/Timothy Salter  
Usk Recordings USK 1224 CD

## **Three Enigmas**

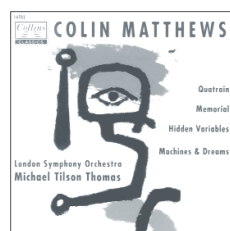
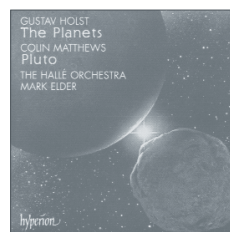
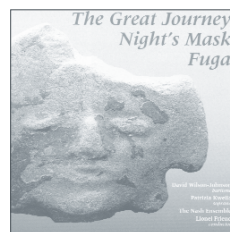
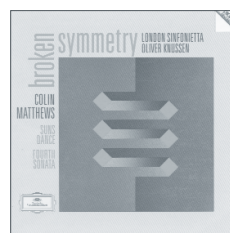
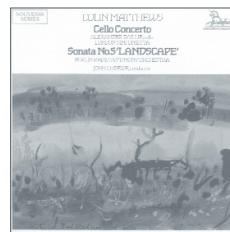
Alexander Baillie/Andrew Ball  
NMC D019

## **Variation on 'Sumer Is Icumen In'**

BBC Symphony Orchestra/Jac van Steen  
NMC D062

## **Waltz; March**

The Schubert Ensemble  
NMC D075



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Handwritten musical score for a symphony orchestra. The score includes staves for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Trumpet), strings (Violin, Viola, Violoncello, Double Bass), and percussion (Tympani, Snare Drum, Cymbals, etc.). The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. A large 'P' in a circle is at the bottom center.

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Photo credit: Maurice Foxall  
Printed in England March 2002  
ISBN 0-571-59987-7

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