

London
Sinfonietta

Teachers' Resource Pack

SOUNDSCAPES

**Exploring acoustic music and Simon
Bainbridge**



music
sound
foundation

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INTRODUCTION

LONDON SINFONIETTA

Monday 30 April 2007, 7:30 pm
Queen Elizabeth Hall

PROGRAMME

Simon Bainbridge *Music Space Reflection - Manchester London premiere*

Luciano Berio *Laborintus II (Homage to Dante)*

Anna Meredith *flak World premiere*

Diego Masson *conductor*

Sound Intermedia

Ryan Wigglesworth *piano conductor*

The London Sinfonietta performed a new work by Simon Bainbridge entitled *Music Space Reflection* in April 2007, this work was commissioned for the opening of a new building designed by architect Daniel Libeskind. Simon Bainbridge is one of Britain's leading composers.

About this pack

These materials have been produced to support teachers and their students who will be taking part in the London Sinfonietta project *Music Space Reflection*, in preparation to attending the above concert on April 30th 2007. This pack can also be used separately as an introduction to the composers in this concert and their composing styles and techniques. It has been framed to allow for maximum flexibility in its use. These materials begin with an introduction to the music of Simon Bainbridge, Luciano Berio and Anna Meredith followed by a range of possible activities for use in the classroom to help gain access to the ideas behind their compositions; appendices provide background reading, including simple biographies and musical output of all three of the composers to be heard in concert and some additional web references for further study.

This pack concentrates on a few key aspects of the work of the composers – textures and styles, playing and composing techniques. Instead of providing step by step lesson plans, the pack provides practical 'jumping off' points with a range of ways for exploring the musical aspects and ideas and of thinking about them. These ideas, among others, will then be explored at the teacher INSET afternoon on Thursday 1st March, in London.

Students will come to these activities with a range of levels of understanding and experience, and the teacher can control their use beginning with perhaps two or three of those ideas with the least able or experienced, and retaining the other ideas as extension activities. At the same time they allow senior students to explore ideas for themselves and think widely about all or most of the activities. In this pack there should be enough ideas and prompts in each activity to keep the most able student still thinking and developing, while each idea is simple enough in itself to engage younger and less experienced pupils.

Students can use any of these activities as projects in their examination work, regardless of which examination criteria they are required to meet. A simple statement about the musical learning is to be found at the end of each activity as guidance to the content and intended learning behind the activity. Also for those who may find it useful or relevant references to the objectives at KS3 have also been provided.

As part of the *Music Space Reflection* project, we hope these materials will help teachers to think broadly and innovatively about how to approach challenging music in the classroom and help to make it accessible to their pupils.

SIMON BAINBRIDGE - HIS MUSIC

Music Space Reflection will be given its London premiere at the Queen Elizabeth Hall in April. However, in preparing to hear this new work we have no music to work with. Therefore this pack looks at the features of the composer's output as a guide as to how he might react to the stimulus he has chosen to use – that of the buildings around the world of the architect, Daniel Libeskind.

Simon Bainbridge's music was recognised as having made an outstanding contribution to music in 1997 in the award of the Grawemeyer Prize for his orchestral work *Ad Ora Incerta (At an Uncertain Hour)* to poems by Primo Levi. This is a powerful setting of Levi's poems on his experience as a prisoner in Auschwitz. The small orchestral ensemble provides a melancholic and darkly rich sonority that Bainbridge called the 'landscape' to match the vivid directness and desolation of the poems. The Italian text is sung by a soprano soloist in Italian and avoids any sentimental or angst-ridden moods that the subject matter might suggest. Some of the settings are very pared down, almost minimalist.

Bainbridge's output is substantial, with large-scale pieces written for major orchestras such as the BBC Symphony Orchestra, BBC Philharmonic and the London Sinfonietta. Most of his other works are for smaller, mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group.

Some of the characteristics of his writing in some of his other key works which the pack may be able to point out include the following:

- *Intricate and sensuous textures*: in *Spirogyra*, 1970, his first success which led to range of commissions
- *Use of pedal notes, whole tone and chromatic scales*: in Four Primo Levi settings
- *Minimalist textures* in *Concertante in Moto Perpetuo*
- *Using a song tune to base an entire work upon*: in *Towards the Bridge*, 1999, using the tune Chelsea Bridge written in tribute to Duke Ellington.
- *Using mediaeval plainchant* in a similar way as the basis for *Chant*, written in 2002 to be performed in York Minster and using multi-layered amplification of 12 voices to reflect and complement the space
- *A fondness for American culture and be-bop*: in *Concertante in Moto Perpetuo* (1983) and *For Miles* (1994)
- *Great understanding of the technical demands of his voices and instruments*: for example, in the *Guitar Concerto 1998*
- *Contrasting timbres to achieve optimum colouring* of the text and accompaniment: *Four Primo Levi settings*
- *Stillness and reflection*: for example, in the *Guitar Concerto* and *Primo Levi songs*

All, or many, of these characteristics are likely to feature in some way in the new work *Music Space Reflection*.

The only works which have so far been recorded of Simon Bainbridge's music are *Ad Ora Incerta & Four Primo Levi Settings* - NMC D059, *Herbsttag* - USK 1224CD and *Henry's Mobile* - Virgin: 545217-2.

A complete work list can be found in the appendix I.

SIMON BAINBRIDGE – MUSIC SPACE REFLECTION

Simon Bainbridge's new work is actually a new series of pieces which have the generic title *Music Space Reflection*, and are designed to be performed around the world in several buildings designed by the international and immensely influential architect Daniel Libeskind.

What we do know about the piece is that some dramatic surround-sound live electronics will feature in the work and that the cross arts collaboration will be for an ensemble of 21 musicians. The surround sound electronics will be designed to produce feelings of the spaces. In writing about his new work Simon Bainbridge says he will be including the following elements and intentions:

- *'a fluid, modular type of construction where each of the musical building blocks correspond to a recurring aspect of Libeskind's architectural vision'*
- *'a vision of taking new music out of the concert into new architectural environments across the globe'*
- *a modular spatial sound frame which can be assembled in the buildings to build live music upon rather like that used for Chant.*

The other spaces it will definitely be performed in are the Imperial War Museum in Manchester, and at the Royal Ontario Museum in Toronto. The Queen Elizabeth Hall performance will be with screened pictures inspired by Libeskind's buildings.

SIMON BAINBRIDGE BIOGRAPHY

Simon Bainbridge was born in 1952 in London and was a student at the Royal College of Music followed by various higher courses of study. He has worked both in the US and Britain, including work at the National Theatre. The role of composer in residence and various fellowships provided a good grounding until the success of *Spirogyra* at an SPNM (Society for the Promotion of New Music) concert in the 1971 Aldeburgh Festival led to commissions. He has been Professor and Head of Composition at the Royal Academy of Music in London since 1999. In 1997 he was awarded the prestigious Grawemeyer Award for Music Composition for *Ad Ora Incerta*, an award offered in recognition of outstanding achievement. Such is his reputation in the musical world, his 50th birthday was celebrated at special events across the country, in Cheltenham, Huddersfield and London.

DANIEL LIBESKIND

Daniel Libeskind was born in Poland in 1946 and became an American citizen in 1965. He trained to a high level as a musician before leaving to train as an architect. He now has many iconic buildings to his name, including the Jewish Museum in Berlin and the master plan for the World Trade Centre site in New York. He is described as a 'contemporary deconstructivist' architect. In his own view *'architecture is seen as a spiritual domain, a realm that cannot be visualised, an area of invisible presence since it deals with the unspeakable. Without spiritual content and without a contribution to a deeper understanding of our Being, there can be no significance in any building'* This quote is lifted from an article written by Marc Schoonderbeek, who comments *'Libeskind does not search for a synthesis of solutions, rather he tries constantly to intensify the mystery'*.

His interests are in multi-dimensional spaces, urban design and a new way of talking about and developing architecture. His practice has built major cultural and commercial institutions, museums and concert halls, convention centres, universities, housing, hotels, shopping centres and residential work. He has also designed for opera. He has been much honoured and teaches in various university architecture departments and has spread his influence further across a new generation of architects and those interested in the future cultural development of cities.

LUCIANO BERIO – HIS MUSIC

Luciano Berio's musical interests were wide, from avant garde to jazz and rock music but with strong traditional roots. He liked to speak of '*the slow, majestic evolution of instruments across the ages*'. Some of his early work used serial techniques, extending the use of it beyond Schoenberg's, but finding a more relaxed version of its rigid forms quite quickly. His electronic work was ground breaking and the development of an emotional musical language through and with Cathy Berberian was unique. In his *Homage to James Joyce - Thema (Omaggio a Joyce)* (1958), one of the most influential works produced with her at Milan, he cut up and rearranged recordings of her voice earning himself the 'deconstructionist' label.

He loved literature and much of his output is influenced by literary concerns and experimental music theatre was very important to him. As well as James Joyce, he used tapes and readings from many other writers, with recorded ambient sounds and borrowings from the various folk and rock traditions, choreography, mime and acrobatics. In *O King (1968)*, he wrote for a small ensemble in memory of Martin Luther, and the voice(s) intones all the vowels and then the consonants which make up Luther King's name, and brings them all together at the end.

Other key works and elements of his music include:

- *Sequenza* – 14 works under the same title, each for different solo instruments
- *Chemins IV*, for eleven strings and oboe that uses very complex polyphony
- Arrangements and transcription were an important part of his repertoire plus, for example, the completion of a Schubert Symphony.
- Deconstructionist tendencies are found in many of his works – cutting up and rearranging the works of others as well as instrumental and/or vocal sounds.
- He mostly wrote for voice, strings, piano and flute
- An interest in jazz, walking bass lines evident in *Laborintus II*
- Electronic tracks for Italian radio and television (RAI): *Mimusique* No 1 (1953) – he became director of the RAI electronic studio after that.
- Collage techniques adding one idea on top of another
- Using the texts of others: such as Auden, Shakespeare, Barthes in his opera, *Un Re In Ascolto*

BERIO - LABORINTUS II

Laborintus II was written between 1963 and '65 to a libretto by Edoardo Sanguineti, a Dante scholar, and jointly commissioned by the French and Italian Radios to celebrate the 700th anniversary of Dante's birth. It is scored for tape, three female vocal soloists, a mixed choir of eight, a narrator and an ensemble including a jazz drummer. The piece also uses additional materials from Dante's *Divine Comedy*, the Bible, T. S. Eliot, and Ezra Pound. It is a typical Berio opera but with no story and is often pure theatre - a sequence of situations and dramatic poses which are spoken and then elaborated on by voices and instruments.

'...*Music, language and theatre were woven into a total experience...*' from the obituary in the Guardian.

The piece is led by a Speaker who carries most of the texts. Berio uses the other voices in a huge range of ways which are listed in the 4th activity for students on page 13. His demands on the players are high, with very precise instructions on the score. There are some strong and particularly noteworthy moments such as brass passacaglia like chords, wood block explosions with whip and brass, high flutes and flutter tonguing, jazz allusions on clarinet and trombone, long held crescendi on brass to explosions and electronic Dr Who-like noises. The 'madrigal' *Dolcissima morte* has several voices sustained in harmony plus a flute – a great contrast with the percussive sounds that have gone before.

LUCIANO BERIO BIOGRAPHY

Luciano Berio was born in Italy in 1925 and died in 2003. After conscription into the army during the war and a long term injury to his hand making him unable to continue to study the piano seriously, he studied composition at Milan Conservatory and his first major work was a suite for piano. Initially married to Cathy Berberian, a singer specialising in experimental music, he wrote copiously for her extraordinarily versatile voice.

Berio was a theorist, conductor, composer, and teacher, a range of roles which place him at the centre of avant garde music of the 20th century but at the same time he was seen as the least doctrinaire of all of them. He was hugely prolific and a pioneer of what was called the new music and became a very significant voice in the world of experimental, electronic and aleatoric music, working with many key names including, Boulez, Stockhausen, Ligeti, Cage, Dallapiccola and Kagel. He has worked a great deal in the United States, teaching among other places at the Julliard School where Steve Reich and Phil Lesh of the Grateful Dead were students of his. His interest in the relationship between the new and the traditional made him sometimes seem a bit of a traitor to the 'pure' avant garde.

He was much honoured, including the Leone d'Oro at the Venice Biennale and various honorary degrees. He won the Italian prize in 1966 for *Laborintus II*, the work to be heard in concert. He eventually became an American citizen and in 1994 he became Distinguished Composer in Residence at Harvard University, staying there until 2000. He was always active as a conductor and kept composing to the end of his life.

ANNA MEREDITH – HER MUSIC

The world premiere of Anna Meredith's new piece for ensemble and electronica-inspired live electronics is the third part of this London Sinfonietta concert.

A composer of 28, she says: *'I don't write the kind of music people expect when they see me'* and has shown very early on that she is capable of managing very large forces - writing punchy, dramatic, not to mention loud material. Reviews of her work have been very strong and supportive.

One recent commission is to write a new work for the Dutch big band De Ereprijs and her commission for the London Sinfonietta to be premiered on 30th April 2007 is described as follows:

'This piece will be exploring transitions through opposing qualities. The material will move through a series of opposites eg. light to dark, high to low, in and out, high-tech to lo-fi, bright to mellow, foreground to background and the evidence of these transformations will be as obvious as possible to the audience. It is this that appeals to me about electronica and dance – a transparency and structure, a shared anticipation and not trying to trick your listeners.'

She says her influences are *'20th century giants Edgar Varèse and Olivier Messaien, with a touch of contemporary Dutch part-minimalist Louis Andriessen'*.

ANNA MEREDITH BIOGRAPHY

As the BBC Scottish Symphony Orchestra's new Resident Composer she is making considerable waves in the new music scene. She writes for large forces and says about her work *Torque* *'With such a huge ensemble at my disposal, the potential to make a lot of noise is irresistible'*. She graduated from York University, followed by the Royal College of Music and is a clarinettist as well as composer. She has now also worked for the BBC Philharmonic, Radio 3 and 4, Aldeburgh Festival, won the tenth International Young Composers' Competition last year and is gaining new commissions all the time. She will also work in her new role with the BBC Scottish on community workshops developing a major work with adults and children in Glasgow's East End coming together for a major event with the Scottish Symphony Orchestra.

IDEAS AND ACTIVITIES FOR THE CLASSROOM

1. EXPLORING THE ACOUSTICS OF SPACES

Think about the acoustic characteristics of spaces:

- Resonance
- Echo
- Hard, reflective or absorbent surfaces
- Sustained sounds or sounds which fade quickly

Develop or choose three different short fragments of music which are likely to reveal some of the above characteristics and make sure you can play or sing them adequately.

Play or sing your snatches of music in various spaces in the school. Listen carefully to and analyse the effects. For example, try playing or singing them

- At the bottom of a stair well
- In a cupboard or very small room
- In a long corridor
- In the hall
- In the kitchen
- In a room with a carpet and upholstered chairs
- In a room without carpet and with hard backed chairs
- Next to the curtains on the hall stage if available
- Outdoors or in a courtyard
- Listening to the sound from anywhere with and without your hands over your ears

Where else in your buildings might have a noteworthy acoustic effect? Note the different effects that you hear if you are inside the space it's being played in or outside the space – the effects of distance and proximity. Is it the same as playing or singing loud or soft?

Try writing or arranging a new space-appropriate composition entitled, for example:

- 'A song for the stairwell'
- 'Calling down the corridor'
- 'Kitchen clang'

LEARNING

| | |
|--|---|
| Key musical learning at all stages | Thinking about and using the characteristics of sounds and spaces. |
| KS3 programmes of study - key elements addressed in this exercise | <ul style="list-style-type: none"> • Controlling sounds – performing skills – 1c • Creating and developing – 2a • Responding and reviewing – 3c • Listening and applying knowledge – 4a, 4d |
| Other | Breadth of study – 5a, 5b |

• **SCALES, INTERVALS AND PEDAL NOTES**

- Think about scales – up and down. Use any instrument you like and work in pairs or alone.
- Make sure you can play and understand at least one **major** scale and a **minor** scale.
- Think about **pedal notes** – a single, unchanging note repeated over a long period. Try one very slow sustained note or a fast sound using a hard, percussive sound. These are excellent devices for binding together very simple music or giving a feeling of suspense or emptiness.



Now try playing **chromatic scales** – that is, every note on the piano or keyboard including the black notes, a semitone between each note. Play them up and down, fast and slow, legato and staccato, in short snatches or over several octaves. Now play some of the snatches over a pedal note – try a very high chromatic scale followed by a very low one and listen to the difference at different speeds – frantic or full of suspense. Try using one of the semitones as held intervals or as ‘pedal notes’.

Try a **whole tone scale** (see below) and be sure you understand the intervals properly - then try it over a very slow or repeated fast pedal note. Try and work out some intervals which exist in the whole tone scale and use them in sequence to see what their overall effect is.



Here is just one example of how such an exercise might work out: Play a very slow regular ‘drip’ sound high on a glockenspiel with a hard stick and slowly weave falling chromatic scales from the same note played by several instruments coming at different times. Bring the voice in on a low repeated note much later when your pattern is established.



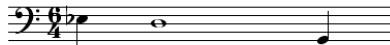
LEARNING

| | |
|--|---|
| Key musical learning at all stages | Developing practical understanding of scales, including chromatic and whole tone scales and the intervals which derive from them. |
| KS3 programmes of study - key elements addressed in this exercise | <ul style="list-style-type: none"> • Controlling sounds – performing skills – 1b • Creating and developing – 2a • Responding and reviewing – 3c • Listening and applying knowledge – 4a, 4b |
| Other | Breadth of study – 5a |

• **STILLNESS**

Below are a few short fragments of music similar to ones used by Simon Bainbridge in some of his work. Use

- at least two of them to construct a song including the words *'Time, Silence, Solitude, Waiting'*.
- Or
- some of them to set the poem by Primo Levi (a poet set by Simon Bainbridge) below.



Shema

You who live secure in your warm houses
Who return at evening to find hot food and friendly faces:

Consider whether this is a man, who labours in the mud
Who knows no peace, who fights for a crust of bread, Who dies at a yes or a no.

Consider whether this is a woman, without hair or name
With no more strength to remember, eyes empty and womb cold, As a frog in winter.

Consider that this has been: I commend these words to you. Engrave them on your hearts
When you are in your house, when you walk on your way, when you go to bed, when you rise.

Repeat them to your children. Or may your house crumble,
Disease render you powerless, your offspring avert their faces from you.

Translated by Ruth Feldman And Brian Swann

LEARNING

| | |
|--|---|
| Key musical learning at all stages | Using the same stimuli and devices as an established composer and using this to aid understanding of his work. |
| KS3 programmes of study - key elements addressed in this exercise | <ul style="list-style-type: none"> • Controlling sounds – performing skills – 1a, 1b • Creating and developing – 2b • Responding and reviewing – 3a, 3b • Listening and applying knowledge – 4b, 4c |
| Other | Breadth of study – 5b, 5e |

4. USING VOICES

Berio uses voices in his *Laborintus II* in an extraordinary range of ways. Look at this (not comprehensive) list.

- Spiky up and down
- Hummed
- Declaimed
- Shouted
- Laughing
- Babbling
- Screaming
- Growling
- Wailing
- Whispering
- Slow harmonies and – high and thin
- High instrumental like

Collect a small number of instruments and/or electronic stimuli together in a circle (eg. gong or glockenspiel, bass guitar, flute, woodblock). As a group, sit around them in a circle looking inwards. Make sure you are in a room that no one can see into from outside.

Use your voices together and in sequence using some of the following suggestions. You will need to watch each other very carefully and listen and respond quickly to whatever anyone else does. Make the sounds last a long time and/or repeat them a lot. With a whole class, it will have to be more directed than with a group of senior students working together.

Try some of these:

- Hum a sound, any sound and hold it as a continuous sound
- Decide on a consonant and gradually move in and out of the hum with it
- One or two people add a growl or a laugh occasionally
- One person uses one of the snippets of text in the box below and intones it against the background of sounds you've chosen – then much later another one of the text snippets – using an appropriate chanting or declamatory style according to mood
- Add an instrument or electronic sound as a drone or colour to bind the piece as it develops
- Use one or more of the other sounds above together or separately
- Finish with the final text and bring all the occasional noises and sounds to a slow and reflective ending
- Discuss the result in some length observing how it worked and what sounds you 'found' together which were interesting or fitted particularly well with the texts.

Texts that Berio uses in *Laborintus II* to use with the above

- *'In that part of my memory'*
- *'My eyes were wet with crying and I called upon death'*
- *'A grievous illness, for 9 days bitter anguish...I began to rage'*
- *'Nature takes her course from divine intellect... thus one finds life and the way forward'*
- *'Lasciate' (= Leave in Italian)*
- *'Music is all relation – as we see in harmonised words and songs'*
- *'This is the soul in its entirety when it listens'*

LEARNING

| | |
|--|---|
| Key musical learning at all stages | Using the voice in a wide range of ways and relating sounds appropriately to texts |
| KS3 programmes of study - key elements addressed in this exercise | a) Controlling sounds – performing skills – 1a, 1c b) Creating and developing – 2a, 2b c) Responding and reviewing – 3c d) Listening and applying knowledge – 4c, 4d |
| Other | Breadth of study – 5a, 5b, 5c, 5e |

Appendix I

SIMON BAINBRIDGE WORKLIST

ORCHESTRA

Scherzi (2000) - 2+pic+af1.2+ca.2+bcl.3/4430/5perc/hp.cel/man.gtr(amp)/str
Three Pieces for Orchestra (1998) - 2(pic)2(ca)2(bcl)2(cbn)/2220/3perc/hp.pf/str
Toccata for Orchestra (1992) - 3+pic.3.3+bcl.ssx+asx+tsx.3(cbn)/4430/4perc/amp pf.syn/str
Towards the Bridge (1999) - 0.0+ca.0+2asx(2af1)+2tsx(2af1)+barsx/4.4.3+btbn.0/perc.dms/db
Ad Ora Incerta - Four Orchestral Songs from Primo Levi (1994) - mezzo soprano, bassoon -
2(pic,af1)+2pic.2+ca.4(2bcl).cbn/4430/3perc/str(16.14.12.10.8)

ENSEMBLES OF VARIOUS SIZES

For Miles (1994) – solo trumpet - ob(ca)2cl/va.vc.db(C extension)
Landscape and Memory (1995) - 2(pic;pic,af1).ca.2(bcl).bn/1110/perc/hp.pf/str(4.0.2.2.1)
Paths and Labyrinths (2001) - 2ob.2ca.2bn.cbn
Guitar Concerto (1998) – solo guitar - 2(pic,af1)2(ca)2(bcl)0/0100/perc/hp/str(1.1.1.1.0)+fretless bass guitar
Voiles (2001) - solo bassoon and 12 strings
Cheltenham Fragments (2004) – for String Quartet
Clarinet Quintet (1993) – for clarinet in A and string quartet
Henry's Mobile (1995) – for viol consort
Henry's Rondeau (1995) - fl.ob.cl/tpt/pf
Kinneret Pulses (1992) - viol consort (tr.2t.2b)
Mobile - version for solo cor anglais and piano (1991) – for Cor anglais and piano
Mobile - version for solo viola and ensemble (1994) – for solo Viola, fl.2cl/hp
Three Duos (2005) - fl.sop/va.alt/hn.ten

SOLO WORKS (EXCLUDING KEYBOARD)

60 Seconds for Elliott (1996) – for Clarinet
Dances for Moon Animals (1999) – for Guitar

CHORAL AND VOCAL WORKS A CAPELLA AND ACCOMPANIED

Elphegus in carcere (1999) - SATB
Herbsttag (1993) - 2 antiphonal SATB choirs
Chant (1999) – SSSSAAAATTTT and 3(2pic).ca.3.1/0300/perc/str(12.6.6.2)
Eichá (1997) – SATB and 0.2+ca.0.2/0230
Four Primo Levi Settings (1996) - mezzo soprano and cl/pf/va
From an English Folk Song (1992) – Soprano and 2cl/va.vc
Orpheus (2006) - tenor, piano
'Tis Time I Think (1996) – Soprano and string quartet

OTHER

Landscape on Canvas (2005) - for 4 spatial groups and 2 conductors

Appendix II

LUCIANO BERIO WORKLIST

FOR THE STAGE:

Allez-hop for mezzo-soprano, 8 actors, dancers, orchestra, 1953-59, revised 1968;
Passaggio (texts by Sanguineti and the composer), soprano, 2 mixed choruses, small orchestra 1962;
Laborintus II (text by Sanguineti), 3 female voices, speaker, 8 actors, mixed chorus, fl, 3 cl (3rd + bass cla), 3 tpt, 3 trb, 2 hp, 2 clo, 2 cb, 2 perc, tape, 1963-65;
Opera (libretto: composer, Vittoria Ottolenghi), 4 soloists, 10 actors, 8 mixed voices, children's chorus, violin, orchestra, tape, 1969-70, revised 1977. *Melodramma*, *Air and E vó*, may be performed separately.
Per la dolce memoria di quel giorno (ballet), tape, 1974;
La vera storia (libretto by Italo Calvino, the composer), 9 soloists, mixed chorus, 8 mimes, dancers, acrobats, 2 ensembles, large orchestra 1977-78;
Un re in ascolto (libretto by the composer, after Calvino, WH Auden, FW Gotter, Shakespeare), 9 soloists, actor, mime, dancers, mixed chorus, large orchestra, 1979-82;
Naturale (ballet), viola, tam-tam, tape, 1985;
Compass (ballet-recital), piano, large orchestra, 1994;
Twice upon... (theatre without words), children's voices, ob, cl, cor, tpt, trb, vln, vla, kbd, 1994;
Vor, während, nach Zaide (commentary on an unfinished opera by Mozart), 1995;
Outis (texts by D. Del Corno, the composer), soloists, mixed chorus, orchestra, live electronics, 1995-96;
Cronaca del Luogo (text by Talia Pecker Berio), soloists, mixed chorus, orchestra, live electronics, 1998-99

FOR ORCHESTRA:

Concertino, clarinet, violin, small orchestra (harp, celesta, strings), 1950, revised 1970;
2 Pezzi, 1951 (arrangement of work for violin, piano);
Variazioni, 1953-54;
Nones, 1954;
Divertimento, 1957 (collaboration with Bruno Maderna);
Serenata, flute, small orchestra, 1957;
Alleluja II, 1956-58;
Tempi concertati, flute, violin, 2 pianos, small orchestra, 1958-59;
Chemins I, harp, large orchestra, 1965 (based on material from *Sequenza II*);
Chemins II, viola, small orchestra (flute, clarinet, trombone, harp, electronic organ, 2 percussion, viola, cello), 1967 (based on material from *Sequenza VI*);
Chemins III, viola, large orchestra, 1968 (based on material from *Chemins II*);
Chemins IIb, 1969 (based on material from *Sequenza VI*); *Bewegung*, large orchestra, 1971, revised 1983;
Chemins IIc, bass clarinet, orchestra, 1972 (based on material from *Sequenza VI*);
Concerto, 2 pianos, large orchestra, 1972-73;
Eindrücke, large orchestra, 1973-74;
'Points on the curve to find...', piano, small orchestra, 1973-74;
Chemins IV, oboe/soprano sax., 11 strings, 1975, revised 2000 (based on material from *Sequenza VIIa*);
Il ritorno degli snovidenia, cello, small orchestra, 1976-77;
Encore, large orchestra, 1978, revised 1981;
Entrata, large orchestra, 1980;
Accordo, 4 wind ensembles, 1981;
Corale su Sequenza VIII, violin, small orchestra (2 cor, 23 strgs), 1981;
Fanfara, 1982;
Requies, 1983-84;
Voci (Folk Songs II), vla, 2 ensembles, 1984;
Formazioni, large orchestra, 1986;
Concerto II (Echoing Curves), piano, 2 orchestras, 1988;
Festum, large orchestra, 1989;

Continuo, large orchestra, 1989;
Chemins V, gtr, orchestra, 1992 (based on material from *Sequenza XI*);
Re-call, small orchestra 1995;
Notturmo, string orchestra, 1995 (arrangement of *Notturmo [Quartetto III]*);
Kol Od (Chemins VI), trumpet, orchestra, 1996 (based on material from *Sequenza X*);
Récit (Chemins VII), alto saxophone, orchestra, 1996 (based on material from *Sequenza IXb*);
Ekphrasis (Continuo II), large orchestra, 1996;
Alternatim, clarinet, viola, orchestra, 1997;
Solo, trombone, orchestra, 1999

CHAMBER MUSIC:

2 Pezzi, violin, piano, 1951 (also arranged for orchestra, 1951);
Quartetto, string quartet, 1955;
Sequenza I, flute, 1958; **Sequenza II**, harp, 1963;
Sincronie, string quartet, 1963-64;
Sequenza V, trombone, 1966;
Gesti, alto recorder, 1966;
Sequenza VI, viola, 1967 (also arranged for cello, 1981);
Sequenza VIIa, oboe, 1969 (also arranged by Claude Delangle as *Sequenza VIIb*, soprano saxophone, 1993);
Memory, electric pf, electric harpsichord, 1970, revised 1973;
Autre fois (berceuse canonique pour Igor Stravinsky), flute, clarinet, harp, 1971;
Linea, 2 pianos, vibraphone, marimba, 1973;
Sequenza VIII, violin, 1975-76; *Pas de quoi*, ensemble, 1977;
Les mots sont allés..., cello, 1976-78;
Sequenza IXa, clarinet, 1980 (also arranged by Rocco Parisi as *Sequenza IXc*, bass clarinet, 1997);
Sequenza IXb, alto saxophone, 1981;
Duetti per due violini, 2 violins, 1979-83 (select sections from the 34 duos may be performed separately as *10 Ausgewählte leichte Duos*, 1979-81);
Lied, clarinet, 1983;
Sequenza X, trumpet, piano resonances, 1984;
Call (St. Louis Fanfare), cor, trpt, trb, tuba, 1985, revised 1987;
Ricorrenze, fl, ob, cl, cor, fag, 1985-87;
Sequenza XI, guitar, 1987-88;
Psy, double bass, 1989;
Notturmo (Quartetto III), string quartet, 1986-93 (also arranged for string orchestra, 1995);
Brin, guitar, 1994 (arrangement by Bruce Charles of last of *Six Encores*);
Sequenza XII, bassoon, 1995;
Sequenza XIII (Chanson), accordion, 1995;
Glosse, string quartet, 1996;
Korót, 8 celli, 1998;
Sequenza XIV, cello, 2002

FOR CHOIR:

Magnificat, 2 sopranos, mixed chorus, winds, 2 pianos, percussion, 1949;
Sinfonia (texts by composer, Lévi-Strauss, Beckett, graffiti), 8 mixed voices, large orchestra, 1967-69 (uses *O King*);
Cries of London, 6 mixed voices, 1973-74 (also arranged for 8 mixed voices, 1975);
Coro (texts by Neruda, songs from various cultures), 40 mixed voices, orchestra, 1975-76;
Canticum novissimi testamenti (texts from New Testament, Sanguineti), 8 mixed voices, 4 cl, 4 sax, 1989;
There is no tune (text by Talia Pecker Berio), small mixed chorus, 1994;
Shofar (text by Paul Celan), mixed chorus, orchestra, 1995;
Hör (text by Celan), mixed chorus, large orchestra, 1995

FOR VOICE:

4 Canzoni popolari, female voice, piano, 1946-47, revised 1973 (2 songs later used in *Folk Songs*);
Opus Number Zoo (text by Rhoda Levine, spoken by players), fl, ob, cl, cor, fag, 1950-51, revised 1970;
El mar la mar (text by Rafael Alberti), soprano, mezzo-soprano, flute (+ piccolo), 2 cl (bass cl), harp, clo, cb, accordion, 1952, revised 1969;
Chamber Music (text by James Joyce), female voice, cl, harp, clo, 1953;
Circles (text by E.E. Cummings), female voice, harp, 2 percussion, 1960;
Folk Songs, mezzo-soprano, fl(+picc), cl, harp, vla, clo, 2 perc, 1964 (includes 2 songs from *4 Canzoni popolari*; also arranged for mezzo-soprano, orchestra, 1973);
Sequenza III (text by Markus Kutter), female voice, 1966;
O King (text by composer), mezzo-soprano, fl, cl, vln, clo, pf, 1967-68 (later incorporated into *Sinfonia*);
Air (text by Striggio), soprano, orchestra, 1969 (section from *Opera*; may be performed separately; also arranged for soprano, vln, vla, clo, pf, 1970);
Melodramma, tenor, fl, cl, vln, clo, cb, pf, elec.organ, perc, 1970 (from *Opera*; performed separately);
Agnus, 2 sopranos, 3 clarinets, electronic organ obbligato, 1971;
Recital I for Cathy (text by composer), mezzo-soprano, small orchestra (17 players), 1972;
E vó, soprano, small orchestra (14 players), 1972 (excerpt from *Opera*; may be performed separately);
Calmo (texts by Homer, Sanguineti, Saadi), mezzo-soprano, small orchestra, 1974, revised 1989;
Epiphanies (texts by Machado, Brecht, Sanguineti, Joyce, Proust, Claude Simon), female voice, large orchestra, 1991-92;
Alois (text by Brendel), baritone, orchestra, 2001

FOR PIANO:

Petite Suite, 1947;
Cinque Variazioni, 1952-53;
Sequenza IV, 1966;
Rounds, 1967 (arrangement of work for harpsichord);
6 Encores, 1965-90;
Erdenklavier, 1969;
Luftklavier, 1985;
Feuerklavier, 1989; *Brin*, 1990;
Leaf, 1990] may be performed separately;
Brin also arranged by Bruce Charles for guitar, 1994); *Sonata*, 2001

FOR ORGAN:

Fa-Si, 1975

FOR HARPSICHORD:

Rounds, 1965 (also arranged for piano, 1967)

ELECTROACOUSTIC:

Mutazioni, tape, 1955-56;
Perspectives, tape, 1957;
Thema (Omaggio a Joyce), tape, 1958;
Différences, flute, clarinet, harp, viola, cello, tape, 1958-59, revised 1967;
Momenti, tape, 1960;
Visage, tape, 1961;
Chants parallèles, tape, 1975;
Ofanim (text from Old Testament), female voice, 2 children's choruses, 2 cl, 2 cor, 2 trb, tape, live electronics, 1988, revised 1997;
Altra voce (text by Talia Pecker Berio), mezzo-soprano, alto flute, live electronics, 1999

RADIO PRODUCTIONS:

A-Ronne (radiophonic documentary, text by Sanguineti), 8 actors, 1974 (arranged for 5 actors, 1975);
Il diario immaginario (radio opera, libretto by Sermonti, Diemoz), tape, 1975

ARRANGEMENTS:

Variazioni (Mozart), 2 basset horns, strings, 1956

Il combattimento di Tancredi e Clorinda (Monteverdi), sop, ten, bari, 3 vla, clo, cb, harpsichord, 1966;

Le grand lustucru (Kurt Weill), mezzo-soprano, ensemble, 1967, revised 1972, 1993;

Surabaya Johnny (Kurt Weill), mezzo-sop, fl, cl, tpt, gtr, vln, viola, clo, cb, perc, 1967, revised 1972, 1993;

Ballade von der sexuellen Hörigkeit (Kurt Weill), mezzo-sop, cl, bass cl, vln, vla, clo, cb, accordion, vibraphone, 1967, revised 1975, 1993;

The Modification and Instrumentation of a Famous Hornpipe as a Merry and altogether Sincere Homage to Uncle Alfred (Purcell), flute/oboe, clarinet, viola, cello, harpsichord, percussion, 1969;

Quattro Versioni originali della 'Ritirata Notturna di Madrid' (Boccherini), large orchestra, 1975;

Siete Canciones populares españolas (de Falla), mezzo-soprano, orchestra, 1978;

Opus 120 No. 1 (Brahms), clarinet/viola, orchestra, 1984-86, revised 1990;

Fünf Frühe Lieder (Mahler), baritone, orchestra, 1986;

Sechs Frühe Lieder (Mahler), baritone, large orchestra, 1987;

Wir bauen eine Stadt (Hindemith), children's voices, piano 4 hands/orchestra, 1987;

Rendering (Schubert), 1988-89;

Otto Romanze (Verdi), tenor, orchestra, 1990;

Contrapunctus XIX from *Die Kunst der Fuge* (JS Bach), small orchestra 2001

Appendix III

ANNA MEREDITH WORKLIST

This work list is of course short but prolific, with several premieres this year – plus several high profile concerts in the Hague, Edinburgh, Barbican, Glasgow, Frankfurt and radio 3 in March 2005 etc.

ORCHESTRAL

Noisy - premiered in the Barbican in November 06: picc/2/3/2/B.Cl/2/cbsn/ 4/3/3/1/timp/2 perc/
Torque - 3(2dbl A.Fl 3dbl picc)/3(3dbl C.A)/2/B.Cl/2(2dbl C.Bsn)/ 4/2/3/1/ timp/2 perc/strings

CHAMBER

Downhaul - 1/1/1/b.cl/1(dbl c.bsn) 1/2/1/0 2/1/2/1 2xperc 2x pno
Fringeflower – premiered at Cheltenham festival in July 06 - 2(picc)/2/2/2 4/2/0/0 timp strings
Music for ravens for string quartet
Writing on the wall - flexible instrumentation - conceived for gtr, vln and vcl
Camberwell music - written with Emily Hall - a muSE5 production - flexible instrumentation
Four to the floor for bass clarinet quartet
One step forward - written with Emily Hall - a muSE5 production for brass dectet - also arranged for brass quintet
Songs for the M8 for string quartet
In bloom - picc/clt/2sop. sax/2hrn/tpt/2tbn/tuba/e.gtr/b/gtr/drumkit/pno
Zugwang - 1/1/1/1 1/1/1/0 1/ 2/1/1/1 perc
Fly by night - sop, vln, vcl and pno
Decepticon - S/S/A trio and ensemble - picc/clt/2sop. sax/2hrn/tpt/2tbn/tuba/e.gtr/b/gtr/drumkit/pno
A blue true dream of sky - Clt, vln, vla and vcl
The Seventh Door - 1/0/1/1 0/1/0/0 1/1/1/1

DUOS

Hex I & Hex II - violin and cello
Apollo - percussion duo

SOLOS

Live solo cello with 7 pre-recorded cello parts
Charged - solo violin
Axeman - solo Bassoon with electric guitar pedal and amplification

VOCAL

Four space songs - childrens chorus with 24 hand bells pitched C-C (2 sets)
Decepticon - S/S/A trio and ensemble, 2 flt/clt/2 sax tpt/2/hrn/2tbn/tuba/ e.gtr/b.gtr/pno/perc
Yosemite - four John Muir miniatures (Text John Muir) childrens choir, alto sax, flute, 2 vln and vcl

Appendix IV

USEFUL WEBSITES FOR FURTHER STUDY

SIMON BAINBRIDGE

Biographies and worklists

www.chesternovello.com/default.aspx?TabId=2431&State_2905=2&ComposerId_2905=60
en.wikipedia.org/wiki/Simon_Bainbridge
www.nmcrc.co.uk/?page=composers/composer.html&id=5
www.ump.co.uk/bainbridge.htm
<http://209.218.170.3/composers/bainbridge/bio.html>

LIBESKIND

Daniel Libeskind home page and personal statements

www.daniel-libeskind.com/daniel/index.html
www.daniel-libeskind.com/

Pictures and descriptions of Libeskind buildings and projects

www.GreatBuildings.com/buildings/Food_Theater_Cafe.html
Beyond the Wall exhibition www.nai.nl/libeskind/index.html
World Trade Centre designs
www.renewnyc.com/plan_des_dev/wtc_site/new_design_plans/selected_design.asp

LUCIANO BERIO

Universal Edition Berio page including sound clips of *O King*, *Quattro versioni originali della Ritirata Notturna di Madrid di L. Boccherini*, *Altra voce*, *Korót*. Plus several score pages for study purposes.

www.universaledition.com/truman/en_templates/view.php3?f_id=564&spr=en

Obituaries

news.bbc.co.uk/1/hi/entertainment/music/2942454.stm BBC
<http://arts.guardian.co.uk/news/obituary/0,12723,965393,00.html>

Biographies, reviews and analysis

www.sospeso.com/contents/composers_artists/berio.html
www.answers.com/topic/luciano-berio
<http://composers21.com/compdocs/beriol.htm>
www.ictus.be/Documents/laborintus.html

ANNA MEREDITH

Anna Meredith's home website

Includes full orchestral samples of torque, ex 1, The Seventh Door and Zugzwang to listen to.
www.annameredith.co.uk/

Reviews and notices of her work

<http://thescotsman.scotsman.com/s2.cfm?id=703562004>
www.londonsinfonietta.org.uk/btp/anna_meredith.htm

ABOUT THE WRITER

These materials were written by Anice Paterson, commissioned by the London Sinfonietta. After 20 years teaching music and performing arts in schools, she was Music Adviser for Leicestershire Education Authority, Chair of the National Association of Music Educators (NAME) and for five years before her recent retirement was responsible for the production of all publications for NAME. She continues to be a practising musician and guide to young teachers.