

Oxford Composers shortlisted for British Composer Awards

Oxford University Press is delighted that three works by house composers were shortlisted for the 2010 BCA awards, one of the most prestigious music industry awards.



british composer awards

Presented annually, the British Composer Awards celebrate the wealth of UK and international composing talent. The awards are recognised as one of the highlights of

the year for composers, and all works premiered in the UK in the preceding year are eligible for nomination. Judging panels of leading professionals from the music industry rigorously assess the hundreds of nominated compositions to ensure that only the very best new work is shortlisted in the 13 categories.

The OUP publications shortlisted were Skempton's *Only the Sound Remains*, for solo viola and ensemble, Finnissy's *The Transgressive Gospel*, for baritone, jazz chanteuse, and ensemble, and McDowall's choral work *Deus, Portus Pacis*.

The British Composer Awards are presented by BASCA (the British Academy of Songwriters, Composers, and Authors), sponsored by PRS for Music, and are broadcast on BBC Radio 3. The 2010 winners were announced at a ceremony on 30 November 2010.

Cecilia McDowall becomes an Oxford House Composer

OUP is proud to announce the signing of Cecilia McDowall as a house composer.

Equally at home writing for professional musicians, amateurs, or children, McDowall's music is praised for its originality, directness and integrity, and as such has won many major awards; amongst which was the 2009 Grammy award for the Chandos recording, *Spotless Rose*, which features her three marian motets (*Ave Maria*, *Ave Regina*, and *Regina Caeli*) which are already published by OUP.



Cecilia McDowall

McDowall's varied catalogue includes instrumental and choral works, both sacred and secular. Recent publications by OUP include *Great Hills*, for two concertante flutes, solo violin, and strings, the large scale choral works *Magnificat* and *Ave Maris Stella, Falling Angels* for cello and piano, and *A Fancy of Folksongs*, for chorus and harp or piano.

OUP is looking forward to continuing to develop a successful publishing relationship with Cecilia McDowall.

CONTENTS

Page 2 and Page 3 Festival Performances 2010 Page 4 Oxford Operas Page 5 Constant Lambert Pages 6 Gabriel Jackson, Howard Skempton, and Michael Berkeley Page 7 Bob Chilcott and Wilberg's Requiem Page 8 Composer Portrait Concerts Page 9 Butler's 50th Birthday Page 10 Richard Causton Page 11 Michael Finnissy, Anthony Powers, and Gerald Barry Page 12 Zhou Long and Hilary Tann Pages 13 CD Listings Pages 14 and 15 New Titles on Hire and on Sale Page 16 Contact details

Festival Performances 2010

The music of Oxford composers was performed in a myriad of settings in vibrant music festivals across the length and breadth of the UK in 2010.

BBC Proms

SKEMPTON'S *Lento* was performed for the first time at the BBC Proms on 20 August. The orchestral work was included in a programme exploring Experimental traditions in music, performed by the BBC Scottish Symphony orchestra under the baton of Ilan Volkov.



'the pure heavenly chords of Howard Skempton's *Lento*, guileless yet mysterious.'

Ivan Hewett, *The Telegraph*

Jackson's *In Nomine Domini*, a BBC commission, was premiered in a Proms Saturday Matinee on 4 September. *In Nomine Domini*, for SATB, percussion, harp, and string quartet is a ten-minute contemplative setting of a poem by John Bradburne. It was performed by the BBC

Singers, Endymion, and the Arditti Quartet, conducted by David Hill at Cadogan Hall, London. Michael Emery of the BBC Singers has described the work as 'a contemporary reinterpretation of the musical form created by the Tudor John Taverner, becoming the most recent example of a musical form which began in the 16th Century.'

In Nomine Domini and *Lento* are on hire.

2

Sound Festival, Scotland

Red Note Ensemble invited Gabriel Jackson to write a new work for them to perform at the 2010 Sound Festival; North East Scotland's festival of new music. The resulting work, *Doonies Hill Antiphon*, draws its inspiration from three of the composer's interests: the poetry and potency of names, the mystery and magic of aviation, and the ornate, mellifluous music of the early Tudor period.

Doonies Hill Antiphon was premiered at Sound on 20 October, and then performed in Glasgow on 21 October, and Edinburgh on 22 October.



John Harris, Chief Executive and Co-Artistic Director of Red Note Ensemble, writes:

'When we commissioned Gabriel Jackson we asked him for something quite specific—a companion piece for John Adams's *Shaker Loops* in the version for seven solo strings that would also fit in a programme with Gavin Bryars's evocative *Jesus' Blood Never Failed Me Yet*. The result, *Doonies Hill Antiphon*, is a wonderful, evocative, and delicate piece of work, perfectly poised and fitting beautifully within the programme we had pre-arranged for it. We are delighted with the new piece

and to have struck up a new relationship with Gabriel. We will keep *Doonies Hill Antiphon* within our core repertoire for many years to come.'

Doonies Hill Antiphon is on hire.



Red Note Ensemble

Paul Cowan

Huddersfield and November Music Festivals

A joint commission from the New London Chamber Choir and Huddersfield Contemporary Music Festival, Michael Finnissy's *Gedächtnis-Hymne* was first performed at the November Music Festival in The Netherlands on 10 November. Written for SATB choir and saxophone quartet, the world premiere performance was given by the New London Chamber Choir and the Rascher Saxophone Quartet, conducted by James Weeks. The same performers gave the UK premiere on the final day of the 2010 Huddersfield

Contemporary Music Festival on 28 November. James Weeks described *Gedächtnis-Hymne* as 'starkly beautiful, a hymn to a world without God.'

Contact the Repertoire Promotion Department (details on page 16) for perusal of scores of *Gedächtnis-Hymne*.



City of London Festival

In 2010 the City of London Festival revisited the hugely popular Street Pianos project, devised by the artist Luke Jerram, in which a number of pianos were placed around London for the public to play throughout the duration of the Festival.



City of London Festival

Robert Pwko

This year the pianos were gathered together for a massed performance on the opening night of the festival before being dispersed to their sites around the City. CoLF commissioned Causton to rework Chopin's Nocturnes into a work for twenty-one pianos. Students from the Guildhall School of Music and Drama, the Junior Guildhall, and the Centre for Young Musicians gave an open-air performance of Causton's *Nocturne for 21 Pianos* on 21 June in the Guildhall Yard, London.

'The sound was eerie, ethereal, and enchanting.'

Richard Morrison, *The Times*

The study score of Causton's *Nocturne for 21 Pianos* will be on sale through OCR, and a set of performing materials will be on hire, early in 2011.



Presteigne Festival of the Arts

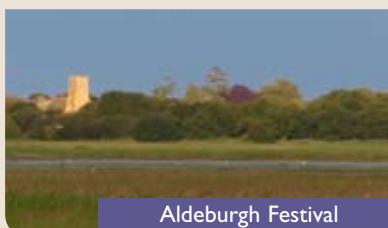
Comprising a carefully balanced mix of contemporary works and twentieth century classics, the 2010 Presteigne Festival programme brought works by Walton, Jackson, McDowall, Butler, and Vaughan Williams to its ever-enthusiastic audiences.

The Joyful Company of Singers, conducted by Peter Broadbent, performed Jackson's 2009 a cappella work *To Music* and Vaughan Williams's *Valiant-for-Truth* in a sold-out recital on 29 August. The Galliard Ensemble gave an electrifying rendition of Butler's *Down-Hollow Winds* on 31 August. McDowall's piano trio *The Colour of Blossoms*, and Walton's *Two Sitwell Songs* (part of a set of three songs drawn from Sitwell's *Façade* poems) were both performed on the first full day of the festival, 27 August, in St Andrew's Church, Presteigne.

Aldeburgh Festival

SKEMPTON'S *Song's Eternity* was commissioned by the Aldeburgh Festival and premiered on 20 June. The simple and reflective setting for unaccompanied upper voices of a poem by John Clare was performed by the Abbey Chapel Choir at Orford Church. In *Song's Eternity* Skempton uses fluid changes of time signature and unusual harmonic inflections to create a unique sound-world. The modest scoring and simple movement within the parts make the three-minute work accessible to all upper-voice or treble choirs.

Song's Eternity is on sale: 978-019-337181-1 £1.60



Aldeburgh Festival



Cheltenham Festival

JACKSON'S 40-part choral work *Sanctum est verum lumen* was included in a touring programme by the New London Chamber Choir, conducted by James Weeks in July 2010. The choir performed the work at the Diamond Light Synchrotron in Oxfordshire, the Cheltenham Music Festival, and at the Royal Society of Medicine in London.

In *Sanctum est verum lumen* Jackson has explored the myriad ways of combining 40 voices, resulting in a work which ranges from the gently luminous to fierce and dazzling.

Sanctum est verum lumen is on hire.

Spitalfields Festival

The London premiere of Martin Butler's solo piano work *Funerailles* was performed by William Howard at Shoreditch Church on 17 June. The recital was followed by an 'In Conversation' event with Martin Butler and William Howard.

Brighton Festival

Brighton Festival made a feature of Martin Butler's chamber music this year, with three of his works performed in the Pavilion Theatre in May. Counterpoise started the run of performances on 4 May with *Suzanne's River Song*, Thomas Carroll gave an assured performance of the solo cello work *Siward's River Song* on 21 May, and Camarilla Ensemble performed *Down-Hollow Winds*, which is fast becoming standard wind ensemble repertoire, on 17 May.

All three works are on sale as part of the OCR series.

Oxford Operas

Michael Berkeley and Ian McEwan's opera *For You*; European premiere in Rome

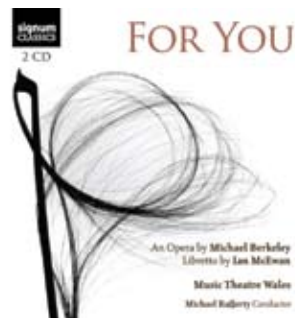
MICHAEL BERKELEY'S most recent opera *For You* received its European premiere at Teatro Olimpico in Rome, Italy on 25 November 2010, and was broadcast on Italian Radio (RAI) for the first time on the same day.

The premiere and a subsequent performance on 27 November were given by musicians from Orchestra Roma Sinfonietta, conducted by Vittorio Parisi, with a truly international cast of singers:

Joan—Piia Komi (soprano);
 Antonia—Virginia Kerr (soprano);
 Maria—Harriet Williams (mezzo-soprano);
 Charles—Hector Guedes (bass-baritone);
 Simon—Daniel Broad (baritone);
 Robin—Philip Sheffield (tenor).

A documentary was made of the rehearsal process and performances which was shown on Italian television in December 2010. Originally commissioned by Music Theatre Wales, *For You* is an opera which explores the frailty and

foibles of human behaviour and the venom and destruction that sexual jealousy inspires.



Signum Classics has recently released *For You* on a 2-disc set SIGCD208. Recorded live during Music Theatre Wales's premiere run of performances it has drawn rave reviews:

'Berkeley's third opera is a brilliant, dark psycho-comedy...The music, conducted here by Michael Rafferty, is energetic, deftly coloured and carefully

balanced, allowing the excellent voices, including Alan Opie's Frieth, to make their due mark.'

Sunday Times

'...it bristles with wit and lyricism, while giving other composers and librettists a lesson in how to drape operatic tradition in modern clothes.'

Financial Times



For You production in Rome

Accademia Filarmonica Romana

Zhou Long's *Madame White Snake* in Beijing

ZHOU LONG'S opera *Madame White Snake* was commissioned by Opera Boston and premiered in Boston, USA in February 2010. The opera has now shown that it has world-wide appeal having already received a second production; the Asian Premiere was given in Beijing, China, on 27 October 2010. *Madame White Snake* was included in the programme of the 2010 Beijing International Music



Festival, and was also filmed for broadcast on China National TV. The

performance was a glittering success and was very well received by the audience.

Based on a Chinese folk tale, *Madame White Snake* is Zhou Long's first opera.

'I feel this is my dream as a composer. That dream has come to fruition in *Madame White Snake*. This opera, I feel, is the summation of all my works in the past—chamber music, vocal pieces, orchestral, and choral.'

Zhou Long



Opera Boston

Clive Granger

Coming Up

Barry's opera, *The Intelligence Park* will be performed at the Irish Museum of Modern Art in Dublin on 18 May 2011. The highly anticipated concert performance will be given by the

Crash Ensemble, conducted by Richard Baker with an eminent line-up of soloists which will include Claire Booth, Roderick Williams, and Stephen Richardson.

Constant Lambert

60th Anniversary of his death, 2011

CONSTANT LAMBERT was a defining figure of British musical life in the 1920s. Not only was he a celebrated composer and arranger, he also made his name as a conductor and critic. Lambert had an immense knowledge, of and appreciation for, all arts. This was a trait which he shared with the great impresario Sergei Diaghilev, who commissioned Lambert to compose the music for *Romeo and Juliet*, the first British score written for the Ballet Russes. This venture marked the beginning of Lambert's commitment to the ballet world, leading in time to him co-founding the Royal Ballet.

Ninette de Valois (the other co-founder) said:

'His wisdom, his taste, his natural sense of directorship, made him a very great man at the centre of the English ballet scene.'

Lambert's passion for the rhythm and energy of dance had a great influence on his compositions. He was also one of the first composers to take a serious interest in jazz, particularly in the music of Duke Ellington and Florence Mills. The soulful voices of these musicians can be felt in Lambert's most famous piece, the jazz inspired *The Rio Grande*.

David Owen Norris explains:

'Of all the composers who incorporated ideas from jazz into their concert music, it was Lambert who best understood it, and as a result, wrote the best of the genre.'

The Rio Grande has enormous world-wide appeal. A recent example of this was a performance in October 2010 by the International Festival Chorus in the Forbidden City Concert Hall in Beijing, as part of the Beijing International Music Festival.

The 60th Anniversary of Lambert's death in August 2011 provides an opportunity to raise the profile of Lambert's body of work after an often understated legacy.

The anniversary celebrations were launched with a performance of Lambert's *Concerto for Piano Solo and Nine Players* on 28 September 2010 at Turner Sims Concert Hall in Southampton. Pianist David Owen Norris gave a vibrant and inventive performance of the work, exploring the jazzy elements of Lambert's concerto, as he explains:

'My recent Southampton performance with the Aurora Ensemble was the first time I have played these rhythms in accordance with an idea that's been growing on me for some time. Instead of looking to Stravinsky and his motor rhythms, I looked to Jazz and its lyricism, so that every bar is phrased. The audience, many of them familiar with the piece, agreed that this approach works marvellously.'

David Owen Norris will perform Lambert's *Concerto for Piano Solo and Nine Players* with the Orchestra of St. Paul's at the English Music Festival in May 2011. This is just one of many plans for performances in celebration of the life and works of Constant Lambert in 2011.

Eleanor Geller

5



Publications:

Lambert's wonderful arrangements for piano duet of Walton's *Façade Suites* for orchestra will be re-published as part of the Oxford Contemporary Repertoire series in 2011. The duets are sure to become firm favourites with all fans of both Walton and Lambert.

Lambert's solo piano work, *Elegy*, will also be re-published in the OCR series early in 2011.

Philip Lane has arranged Lambert's *Trois Pièces Nègres* (for piano) into an orchestral suite. The orchestral work will be entitled *Suite Creole*, and will be published on hire in summer 2011.

Gabriel Jackson: Associate Composer to the BBC Singers

GABRIEL JACKSON'S first year as Associate Composer to the BBC Singers has been a resounding success. So far the appointment has led to the creation of two new works to enrich the choral repertoire, and the BBC Singers have also given the UK premiere of one of Jackson's previous works. It is clear that both Jackson and the Singers are reaping rich rewards from their collaboration.



In January 2010 the BBC Singers premiered *He maketh his angels spirits*, for choir and two organs, at St Giles Cripplegate, with organists Iain Farrington and Stephen Disley. The piece made wonderful use of the space of the church, with conversational play between the two organs and choir, interspersed with an heraldic soprano line sung by Emma Tring.

As part of the 2010 BBC Proms season the Singers, under the baton of David Hill, were joined by the Arditti Quartet and Endymion to premiere Jackson's *In Nomine Domini* as part of a concert of contemporary works at Cadogan Hall on 4 September.

In May 2010 the Singers performed the UK premiere of *A ship with unfurled sails* at the Perth Festival. The unaccompanied work is contemplative in style, with a clear, expansive melody. Setting, in English translation, a poem by Estonian poet Doris Kareva, Jackson skilfully conjures up a sense of the undulations of a ship

at sea through the lilting lines of the accompanying voices.

In Nomine Domini is on hire.

A ship with unfurled sails is on sale: 978-0-19-336924-5 £2.80



Gabriel Jackson

Malcolm Crowthers

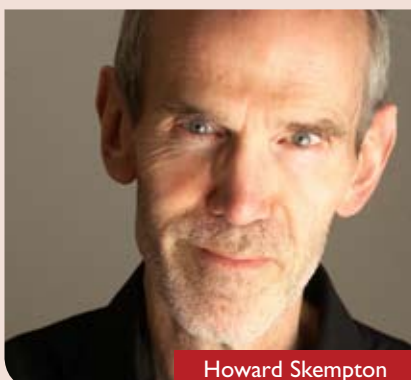
6

Howard Skempton: new Anthem premiered at Chester Cathedral

HOWARD SKEMPTON'S *To you, O Lord, I lift up my soul*, for SATB and organ, was premiered by Chester Cathedral Choir directed by Philip Rushforth on 22 December 2010. The premiere was broadcast live on BBC Radio 3.

This anthem adds to Skempton's growing catalogue of choral music, much of which has been recorded, notably on the two recent CD releases *The Cloths of Heaven* (Exon Singers, Matthew Owens, Delphian DCD34056) and *Into this World this Day did Come* (Choir of Gonville and Caius, Geoffrey Webber, Delphian DCD34075).

To you, O Lord, I lift up my soul will be published on sale in February 2011



Howard Skempton

Katie Vardkye

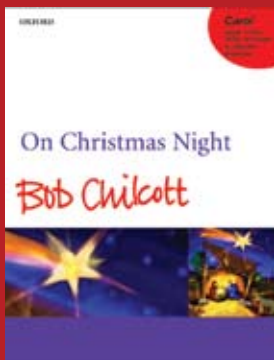


Berkeley Advent Carol premiered at Liverpool Cathedral

MICHAEL BERKELEY'S *Advent Carol* was premiered by Liverpool Cathedral Choir directed by David Poulter on Advent Sunday. The words are a setting of the poem of the same title by Dr Rowan Williams, Archbishop of Canterbury. First performed in the Advent Darkness to Light Service on 28 November 2010, the work was commissioned by the Dean of Liverpool Cathedral in gratitude to his mother Lady Williams after her 80th Birthday.



Chilcott *On Christmas Night*



BOB CHILCOTT'S new Festive work *On Christmas Night* received its first performance on 12 December 2010 at the University Church, Austin, Texas, by the University Church Choir, conducted by the composer.



The versatile new work is comprised of six new carol arrangements by Chilcott, which can be interspersed with gospel

readings to create a complete Six Lessons and Carols service. Each carol may also be performed individually, or the set may be performed without readings, giving choirs a range of performance options.

The vocal score of *On Christmas Night* will be published on sale in May 2011. Full score and instrumental parts are available on hire.

Chilcott in Germany

BOB CHILCOTT'S stunning new work *The Bread of Life* was premiered in Wittlich, Germany as part of the Mosel Musikfestival on 19 September 2010 by three award-winning German choirs: Consono, Ex-semble, and Camerata Musica Limburg. The inspiring twenty-minute work takes biblical texts on the subject of bread as both physical and spiritual sustenance, culminating in a beautiful and uplifting setting of *The Lord's Prayer*.

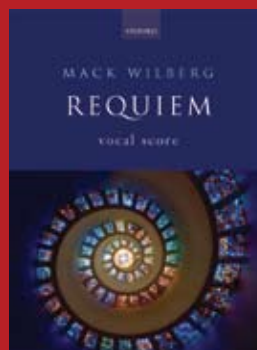
Chilcott travelled to Germany to work with the three choirs prior to the performance, an experience which was beneficial and enjoyable for choirs and composer alike. The high standard of singing, receptive approach to rehearsal, and the commitment of the choirs and musical directors created an exceptional performance. The audience clearly agreed, giving a standing ovation which lasted ten minutes.

The Bread of Life will be published in the Oxford Contemporary Repertoire Series in 2011.

UK premiere of Wilberg's Requiem



MACK WILBERG'S Requiem received its European premiere by the Billingham Choral Society in Billingham in November 2010. Scored for mezzo-soprano and baritone soloists, SATB, and full orchestra, Requiem was published in 2008 and has been performed regularly in the USA, where Wilberg lives. The 40-minute work was composed for the Mormon Tabernacle Choir, and has been recorded by the choir with Bryn Terfel and Frederica von Stade as soloists. Although composed with large forces in mind, this work is equally suited to the smaller numbers of performers available to choral societies.



Wilberg—**Requiem**
(mezzo-soprano and baritone soli, SATB, and full orchestra)

Duration: 40 minutes

Vocal score on sale
978-0-19-380454-8 £9.95

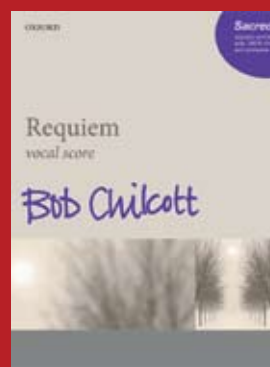
Full score and orchestral parts on hire.

Other recent Requiem setting by Oxford Composers:



Jackson—**Requiem**
(SATB with divisions, unaccompanied)

Duration: 30 minutes
978-0-19-336487-5 £10.95



Chilcott—**Requiem**
(soprano and tenor soli, SATB, and orchestra or ensemble)

Duration: 35 minutes

Vocal score on sale
978-0-19-336696-1 £9.95

Full score, orchestral, and ensemble parts on hire.

Composer Portrait Concerts

Skempton Portrait Concert by BCMG and Exaudi

BIRMINGHAM CONTEMPORARY MUSIC GROUP took the occasion of the premiere of a new work by Skempton to programme a full evening of his music on 27 February 2010. The ensemble was joined by Chris Yates as viola soloist for the world premiere of *Only the Sound Remains*, Skempton's new 35-minute work commissioned by Maurice Millward for BCMG. The vocal ensemble Exaudi also performed a selection of Skempton's jewel-like choral works. The concert was a sell-out success and drew an enthusiastic response from audience, performers, and critics:

'Only the Sound Remains... takes us on a characteristically gentle and meandering journey through the gamut of Skemptonesque landscapes, pausing every so often, as he says, to look at the flowers by the wayside. The tone is elegiac and ruminative, though humour and optimism are never far away.'

James Weeks, *The Guardian*

'A selection from Skempton's recent outpouring of choral pieces—every one setting their poetic texts, ranging from The Song of Solomon to WB Yeats, with totally clarity and tact—was interleaved with exquisite examples of his instrumental miniatures.'

Andrew Clements, *The Guardian*



8

Skempton Weekend at the Ikon Gallery

On the weekend of 10-12 September 2010 Skempton and the BCMG presented an exciting collaborative project with the Ikon Gallery in Birmingham. The project, *September Songs*, saw Skempton's music performed throughout the art gallery by Birmingham Contemporary Music Group soloists, mezzo-soprano Loré Lixenberg, and amateur musicians from Birmingham. Skempton selected works from the Ikon Gallery exhibition, *This Could Happen To You* as a visual backdrop for the musical performances, which took place continuously over the course of the weekend.

Skempton was keen to allow the music to unfold and overlap across the gallery's interconnecting levels and rooms, thereby giving rise to chance encounters, serendipitous collisions, and a wonderful and ebb and flow of sound.



Butler featured at Guildhall School of Music and Drama Festival of New Music

BUTLER'S music was featured at the Guildhall School of Music and Drama in July 2010. Students from the college performed a selection of Butler's piano and chamber works, including *On the Rocks*, *Funérailles*, *Rumba Machine*, *Down-Hollow Winds*, and *Sequenza Notturna*, and Ubu Ensemble programmed *Hootenanny* in their recital on 5 July 2010.

Raymond Yiu, who organised the festival, explains his love of Butler's music:

'Since I first heard Fixed Doubles and O Rio over a decade ago, Martin Butler's music has left a lasting impression on me. The expressiveness, the sophistication in handling instrumental colours, the skilful and often surprising ways of manipulating melodies, and a fascinating mixture of playfulness and seriousness; these are just some of the elements in Martin's music which captured my imagination.'

Royal Academy of Music features Richard Causton

RICHARD CAUSTON was the featured composer in the Royal Academy of Music's *Mainly New* series in the summer term 2010. As well as giving seminars and one-to-one composition tuition, Causton was invited to programme a recital of his own music and that of other composers who have influenced him.

The resulting Causton Portrait Concert was given by students from the RAM on 12 May 2010 in the David Josefowitz Recital Hall. The programme included two key chamber works by Causton, *As Kingfishers Catch Fire* and *Phoenix*, as well as movements from his song cycle *La Terra Impareggiabile* (including the world premiere of the second and fourth songs).

Coming Up:

Causton's music will be featured in one of the Philharmonia Orchestra's *Music of Today* concerts. *Phoenix* and *Chamber Symphony* will be performed by the Philharmonia Orchestra, conducted by Ryan Wigglesworth, at the

Royal Festival Hall on 17 February 2011.

The concert starts at 6pm and tickets are free. It will be recorded for broadcast on BBC Radio 3.

Butler's 50th Birthday, 2010

Martin Butler celebrated his 50th Birthday in 2010, an occasion which was marked by numerous performances of his music, particularly his chamber and piano works.

BUTLER'S work was featured at Dartington Summer School, where Butler taught for a week as well as giving a joint recital with the cellist Lowri Blake. Pianist Stephen Gutman performed Butler's *After Concord* in the Great Hall at Dartington on 4 August 2010, as well as including the same work in a recital at the Sixth International Bosnia Music Festival on 16 July. Other celebrations of Martin Butler's music took place at Brighton Festival, Spitalfields Festival, Presteigne Festival, and the Guildhall School of Music and Drama.

Most recently, two of Martin Butler's works for solo piano, *Funérailles* and *Rumba Machine*, were performed at the Purcell Room in the Park Lane Group New Year series of concerts. Jessica Zhu performed *Rumba Machine* on 13 January, and Alexander Soares included *Funérailles* in his recital on 14 January.

Sound and Music's INTO magazine marked Butler's 50th birthday with an extended appreciation from writer John Fallas, a section of which is reproduced here:

'Butler's initial involvement in music was as a pianist, a talent which nearly became a career path before he decided instead to concentrate on composition. Attendance at the Tanglewood Summer School in 1982 (a month after his graduation from the RNCM) followed by four years of postgraduate composition study at Princeton sealed an already burgeoning love



Martin Butler

Katie Vandeker

affair with America, and the relationship has borne fruit in a thread of Americana running through Butler's music right up to the present. The solo violin showpiece *Bluegrass Variations*, the celebration of Depression-era political activism in *Hootenanny*, the idyllic piano quintet *American Rounds*, and the more starkly pastoral *Down-Hollow Winds* all draw on a palette of folk music-derived materials and performing practices which put in their most recent appearance in the *Concerto for Soprano Saxophone and String Orchestra*, premiered at the 2009 Presteigne Festival.

'In 1988, back in the UK, Butler took a teaching post at the University of Sussex, where—with the exception of the academic year 1998–9, when he returned to Princeton—he has remained. And yet Butler's music is far from armchair tourism, its surface both more unassuming and more homogeneous than the self-conscious stylistic pluralism of fusion or crossover. The characteristic gestures, rhythms, and harmonies of Latin American dance or North American folk music are the object of a personal response, by a composer whose own voice – clean, clear, forthright but never forceful – sings out from every piece.'



After Concord (for piano solo) is published in the piano collection

Martin Butler: *Lucifer's Banjo and other pieces for piano*:
978-0-19-372402-0 £13.95

Oxford Contemporary Repertoire:

American Rounds (for violin, viola, cello, double bass, and piano) is on sale:

978-0-19-355785-7 £22.00

Down-Hollow Winds (for wind quintet) is on sale:
978-0-19-355741-3 £20.00

Funérailles (for piano solo) is on sale:
978-0-19-335673-3 £7.00

Rumba Machine (for piano solo) will be published in the OCR series early in 2011

In the Hire Library:

Concerto for Soprano Saxophone and Strings is on hire. A piano reduction will be published in the OCR series in 2011.

Hootenanny (for flute, 3 saxophones, horn, 3 trumpets, 3 trombones, piano, double bass) is on hire.

Causton commissioned for London Sinfonietta and Orchestra of the Age of Enlightenment collaboration REMIX

'A good composer does not imitate: he steals.' *Stravinsky*

THE LONDON SINFONIETTA and the Orchestra of the Age of Enlightenment joined forces for a weekend of music-making at Kings Place in October 2010. In a concert entitled *REMIX: Music as Theft* on 16 October the two ensembles showcased works based on older musical ideas. Stravinsky's *Pulcinella* with its modern, neo-classical take on Pergolesi's 18th Century classic was the inspiration for the concert programme.

Richard Causton was commissioned to write a new work based on Pergolesi's material using the same instrumental line-up as Stravinsky's *Pulcinella*. Unlike Stravinsky, Causton took a piece of Pergolesi's religious music as his starting point—the opening movement of the famous *Stabat Mater*.

Causton explained that he scored this music 'in dark, muted tones as if the

colour had been bleached out of the sound. Against this stately, measured music in the orchestra, a quintet of solo strings plays a modern commentary using the same material, like a simultaneous translation of the music into a contemporary idiom. Here Pergolesi's characteristic 'sighing' gestures are freed from both their measured pulse and tempered tuning—a reflection of our relative (musical) values against the fixed absolutism of Pergolesi's time.'

Cecilia McDowall's *Great Hills*, recently published on hire, is also inspired by Baroque music. The work is an inventive pastiche on Baroque style, written as a companion piece to Bach's *Brandenburg Concerto No.4*, and *Great Hills* is a concertante for two solo flutes, solo violin, and string orchestra, and is suitable for either amateur or professional performers.



Richard Causton

Photo: Katie Vandyck

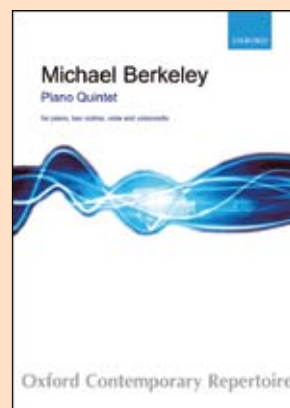
10

Berkeley's *Musical Chairs*: a gift for the founder of the Nash Ensemble

On 21 November 2010 the world-renowned Nash Ensemble celebrated the 70th birthday of its Founder and Artistic Director, Amelia Freedman CBE, with a birthday concert at the Wigmore Hall in London. The concert was broadcast on BBC Radio 3 on 23 November.

In a programme chosen by Amelia herself, the ensemble premiered seven new miniatures by some of her many composer friends, including Michael Berkeley. Berkeley's celebratory piece, *Musical Chairs*, is a lively three-minute work for flute (& piccolo), oboe, clarinet, horn, piano, violin, viola, and cello. It joins an illustrious list of 155 works commissioned by the Nash Ensemble since they were founded at the Royal Academy of Music.

Berkeley has enjoyed a long and fruitful relationship with the Nash Ensemble; his most recent other commission for the ensemble was *Piano Quintet* which was premiered at the Wigmore Hall in March 2009.



Piano Quintet (OCR) is on sale:
978-0-19-336455-4 £28.00

Score and parts for *Musical Chairs* are available on hire.

Finnissy's *Maldon* performed at Queen Elizabeth Hall

MICHAEL FINNISSY'S powerful and haunting *Maldon* was performed at London's Southbank Centre on 3 October 2010. A truly memorable performance of the work was given by Leigh Melrose (baritone solo) with the celebrated choral group Exaudi, and the London Sinfonietta, directed by James Weeks.

Before the performance at the Queen Elizabeth Hall Exaudi's director James Weeks said:

'We recorded *Maldon* for our first disc for NMC in 2004 and it remains one of my favourite Finnissy works for its astonishing dramatic and emotional impact. This will in fact be the first fully professional performance of the work, and I'm very excited to be making my London Sinfonietta debut with such a masterpiece.'

Maldon was originally commissioned by the village of Maldon in 1991, to celebrate the 1000th anniversary of the bloody battle that took place there between the Anglo-Saxons and the marauding Vikings. Finnissy's stunning work uses a modern English translation of an 11th Century account of the battle and sets it against a choral adaptation of a later 13th Century text, which ponders on the transience of earthly life. Together with the haunting and eerie sound of two off-stage trombones and percussionists, *Maldon* offers a unique insight into this barbaric event.

A recording of Finnissy's *Maldon* is available on NMC label: NMC D110 £12.99

Score and parts are available on hire.

Powers's *Nightsongs* toured in the UK

ANTHONY POWERS'S 2007 work for piano quartet, *Nightsongs*, received eight performances by the distinguished Schubert Ensemble during 2010. Previously performed in London, Cardiff, Hull, and Bristol by the ensemble, the most recent tour saw *Nightsongs* programmed in recitals at numerous venues across Scotland, Northern England, and the Midlands between February and April 2010.

The haunting, tender work is a restless evocation of the Ninfa Garden near Rome, a place of unique atmosphere and romantic beauty. As a way of representing the growth

and evolution of this garden from its original planting, Powers takes one of Monteverdi's best known madrigals, *Amor: Lamento della Ninfa*, as a musical source and develops it through his own distinctive music language.

This piece was commissioned by, and dedicated to, the Schubert Ensemble which gave its world premiere at the Purcell Room, London, in February 2008.

Nightsongs (OCR) is on sale: 978-0-19-336172-0 £16.00

11

Barry's *Beethoven* in London and Dublin



2010 saw both the London and Irish premieres of Gerald Barry's *Beethoven*, a 2007 commission from the Birmingham Contemporary Music Group's Sound Investment Scheme. In the work Barry sets Beethoven's desperate and, at some points absurd, love letters to his "Immortal Beloved", for bass voice and ensemble. The clever setting wonderfully captures the deeply tragic, yet in some ways prosaic, tone of the letters.

Beethoven received its world premiere in March 2008 in Birmingham, performed by the BCMG and Thomas Adès.

The London premiere saw Stephen Richardson (bass soloist) and the conductor Martyn Brabbins join forces with the London Sinfonietta for an electrifying performance on 17 March 2010 at the Queen Elizabeth Hall. The Irish premiere took place at the Hugh Lane Gallery, Dublin on 21 October 2010. The performance was

given by the Crash Ensemble, conducted by Paul Hillier, with Stephen Richardson taking the solo part once more.



Score and parts of Barry's *Beethoven* are on hire.

Singapore Symphony Orchestra tour Zhou Long's *Rhyme of Taigu*

In their first London performance for twenty years the Singapore Symphony Orchestra gave a vibrant, dynamic performance of Zhou Long's orchestral work, *Rhyme of Taigu*.

The work was summed up by Hilary Finch of The Times as:

'An explosive 12 minutes of drumming, juddering strings, temple bells, coiled clarinet solos, and trumpet tattoos, all in a patterning of relentless jazzy rhythms that seem to summon up the spectre of Gershwin.'

A clear hit with the packed audience at the Royal Festival Hall on the opening night of the Singapore Symphony

Orchestra's European tour, Zhou Long's composition is informed by a consciousness of Chinese history and culture.

The London performance took place on 11 October 2010, and the Singapore Symphony Orchestra then embarked on a European tour taking in Frankfurt, Munich, Leipzig, Berlin, and Dresden, performing Zhou Long's music in each location.

Score and parts for *Rhyme of Taigu* are on hire.



Zhou Long

12

Tann: *Some of the Silence*



Hilary Tann

Hilary Tann's latest work for saxophones is a slow movement for saxophone quartet, commissioned by the Lunar Saxophone Quartet. *Some of the Silence*, a 9 minute work, was premiered at the Wales Millennium Centre on 2 November 2010, where the Lunar Saxophone Quartet also launched their CD *These Visions* which includes the premiere recording of the work.

After attending the World Saxophone Congress in Thailand in 2009 where two of her works, *Shakkei* and *In the First Spinning Place* were performed, Tann became intrigued by the idea of exploring the beautiful sonorities of

saxophones played quietly: *Some of the Silence* is the result.

Some of the Silence is based on a haiku by John Stevenson. The Lunar Saxophone Quartet have already performed the new work in eight recitals around the UK, and its quiet beauty has been greatly admired.

Some of the Silence will be available on sale in the OCR series in 2011. It will expand the catalogue's list of saxophone quartets which currently comprises works by Barry, Erkoreka, and Jackson.

The CD *These Visions*, which includes *Some of the Silence*, is available on Signum Records SIGCD233.

Appointments

OUP is delighted that **Rebecca Dawson** has taken on the role of Head of Repertoire Promotion.

Becky brings a wealth of experience in new music publishing to the Repertoire Promotion team having been Promotion manager at Universal Edition, London, for eight years.

In June 2010 **Oliver Fitzgerald** took over the role of Repertoire Promotion Assistant, replacing Naomi Burgoyne.

Ollie's experience in music rights as well as his internships working at record labels and in artist management will be an asset to the Repertoire Promotion team.

Ollie and Becky are both based in the Oxford offices, where they join Griselda Sherlaw-Johnson (Choral Promotion Specialist) and Anwen Greenaway (Promotion Manager).

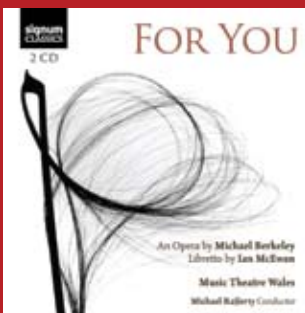
CD LISTINGS



Berkeley

Fierce Tears

Fierce Tears I; Fierce Tears II; Second Still Life
James Turnbull (oboe), Claire Jones (harp),
Huw Watkins (piano)
Quartz, QTZ2081



For You

For You
Alan Opie (baritone), Christopher
Lemmings (tenor), Rachel Nicholls
(soprano), Helen Williams (soprano),
Jeremy Huw Williams (baritone),
Allison Cook (mezzo-soprano),
Music Theatre Wales Ensemble,
Michael Rafferty (conductor)
Signum, SIGCD 208

Butler

Sound Census

Hunding
Endymion
NMC, NMC D160

Finnissy

Greatest Hits of All Time

Greatest Hits of All Time (Finnissy); *Garland*
(Skempton)
Christopher Redgate (oboe), Ensemble
Exposé, Kreutzer Quartet
Divine Art, MSV 28513

Hoddinott

Landscapes—Song Cycles and Folksongs

Landscapes; Six Welsh Folksongs
Claire Booth (soprano), Nicky Spence
(tenor), Jeremy Huw Williams (baritone),
Andrew Matthews-Owen (piano), Michael
Pollock (piano)
British Music Society, BMS437CD

* *Gramophone Magazine*
Recommended Recording, December 2010



Jackson

Contemporary British Organ Music Volume 1 – Gabriel Jackson and Laurence Crane

*Comeragh Litanies; Aquarius with Quartz and
Copper; St Asaph Toccata*
Michael Bonaventure (organ), Mark
O'Keefe (trumpet)
SFZ Music, SFZ M0410

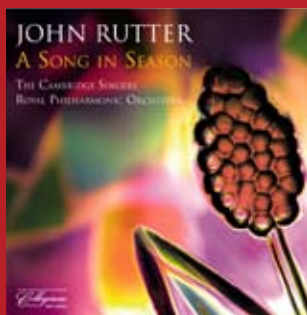
'This is an exciting compilation
of music...' Bob Briggs, *Music Web
International*

Minimal Piano Collection Volume X-XX

Rhapsody in Red (on CD XI)
Jeroen van Veen (piano)
Brilliant Classics, MDT9171

Choral Evensong Tewkesbury Abbey

Magnificat and Nunc Dimittis (Tewkesbury
Service) (Jackson); *Valiant for Truth*
(Vaughan Williams)
Carleton Etherington (organ), The Abbey
School Choir, Tewkesbury, Benjamin
Nicholas (director)
Delphian, DCD34019



Rutter

A Song in Season

*Wells Jubilate; Look to the Day; To every thing
there is a season; Carol of the Magi; O Lord,
thou hast searched me out; Most Glorious
Lord of Life; Look at the world; Veni Sancte
Spiritus; Lord, thou hast been our refuge; I am
with you always; The King of Bliss; Winchester
Te Deum*
The Cambridge Singers, Royal
Philharmonic Orchestra, John Rutter
(conductor)
Collegium Records, COLCD135



Skempton

Bolt from the Blue—Music for piano and voices

*Starlight; Guitar Caprice; Horham; Lyric Study;
Liebeslied; Memorial Prelude; Five Poems
of Mary Webb; The Mold Riots; Resister;
Emerson Songs; Three Nocturnes; Leamington
Spa; The Durham Strike; Music; Two Poems of
Edward Thomas; Four by the Clock; Bolt from
the Blue; Monogram; Decision Time; Sweet
Chariot; Well, well, Cornelius; He Wishes for
the cloths of Heaven*
Daniel Becker (piano), Exaudi,
James Weeks (conductor)
MODE, Mode226

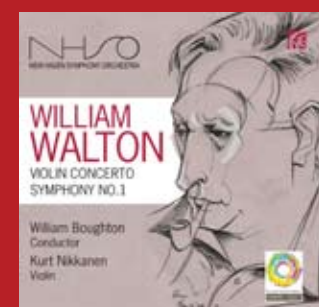
'Howard Skempton: *Bolt From
the Blue* (Mode). New works for
piano and voices by the British
composer and a modern-day
Satie who exemplifies less is more
with extraordinarily simple music
that resonates with unspeakable
beauty and immediacy.'

Mark Swed, *LA Times*

Tann

These Visions

Some of the Silence
Lunar Saxophone Quartet
Signum, SIGCD 233



Walton

William Walton

Violin Concerto; Symphony No. 1
Kurt Nikkanen (violin), New Haven
Symphony Orchestra, William Boughton
(conductor)
Nimbus Records, NI6119

* *Gramophone Magazine* Critic's Choice 2010

'The *Violin Concerto* (Walton) is
surely one of the 20th century's
finest romantic concertos and
is marvellously well played here
by the American violinist Kurt
Nikkanen.' Michael Kennedy, *Sunday
Telegraph*

New Titles on Hire and on Sale

Please note: **OCR** denotes a title that is published as part of the Oxford Contemporary Repertoire series, and should be ordered direct from our specialist supplier Goodmusic Publishing (contact details on page 16).

Berkeley

Musical Chairs

3'
For ensemble:
picc, fl, ob, cl, hn, pn, vn, va, vc
Score and parts on hire

Piano Quintet **OCR**

978-0-19-336455-4
15'
Piano quintet: piano, violin I,
violin II, viola, cello
£28.00

Three Songs to Children **OCR**

978-0-19-345168-1
10'
Soprano or tenor and piano
£4.00

Butler

Rumba Machine **OCR**

978-0-19-337743-1
6'
Piano
£4.00

Scarlatti Arrangements **OCR**

978-0-19-337174-3
Sonata in D k.119 2 ½'
Sonata in E k. 215 4 ½'
Piano quintet: piano, violin, viola,
cello, doublebass
£18.00

Causton

Dark Processional

5'
Chamber orchestra and string
quintet:
2 fl, 2 ob, 2 bn, 2 hn, tpt, tbn, str
(4.4.3.2.1.), string quintet (2 vn,
va, vc, db)
Score and parts on hire

Fantasia and Air **OCR**

978-0-19-337176-7
8'
Violin
£TBC

Nocturne for 21 Pianos **OCR**

978-0-19-337574-1
45'
For 21 pianos
Study score on sale £8.00
Set of performing materials on
hire

Chilcott

Like a Singing Bird

978-0-19-337232-0
4'
Unison children's choir, SATB,
and piano (a version for SA is
also available)
£3.35



Requiem

978-0-19-336696-1
35'
Soprano and tenor solo, SATB,
and orchestra or small ensemble
Orchestra: 2 fl, 2 ob, 2 cl, 2 bn, 2
hn, 2 tpt, timp, str
Small ensemble: fl, ob, cl, hn, timp,
org
£9.95 (vocal score)
Instrumental accompaniments
on hire

The Rose in the Middle of Winter

978-0-19-337022-7
2 ½'
SSAATTBB unaccompanied
£3.35

Salisbury Motets (from Salisbury Vespers)

978-0-19-336884-2
16'
SATB and organ, brass & organ,
or ensemble
£4.95 (vocal score)
Instrumental accompaniments
on hire

The Song of the Stars

978-0-19-336945-0
4'
SA & SSAA unaccompanied
£3.35

Swimming over London

978-0-19-336991-7
3'
Tenor solo and SATB (double
choir optional) unaccompanied
£3.65

Erkoreka

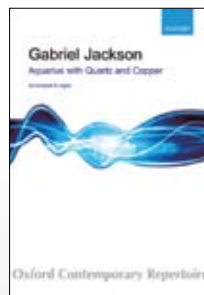
Ilargi **OCR**

978-0-19-337177-4
6'
Viola
£4.00

Finnissy

Second Magnificat and Nunc Dimittis **OCR**

978-0-19-337691-5
9'
SATB and organ
£4.00



Jackson

Aquarius with Quartz and Copper **OCR**

978-0-19-337366-2
7'
Trumpet and organ
£7.00

Doonies Hill Antiphon

10'
For string ensemble:
3 vn, va, 2 vc, db
Score and parts on hire

In Nomine Domini

10'
SATB and ensemble:
percussion, harp, and string
quartet
Score and parts on hire

Jesu, rex admirabilis NH67 **OCR**

978-0-19-337164-4
5'
SATB and organ
£4.00

The Land of Spices NH66 **OCR**

978-0-19-337165-1
4'
Trebles and organ
£4.00

Lambert

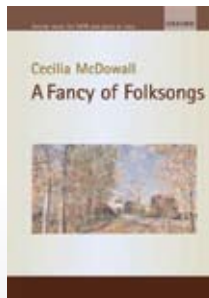
Elegy **OCR**

978-0-19-337722-6
5'
Piano
£4.00

McDowall

Falling Angels **OCR**

978-0-19-337166-8
8'
Cello and piano
£5.00



A Fancy of Folksongs

978-0-19-336876-7 (vocal
score); 978-0-19-336875-0 (harp
part)
11'
SATB and harp or piano
£8.00 (vocal score); £4.50 (harp
part)

Great Hills

12'
2 flutes, violin, and strings
Score and parts on hire

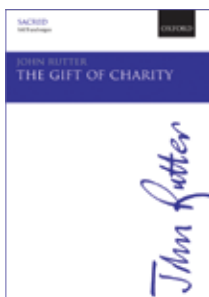
Rutter

Carol of the Magi

978-0-19-337007-4 (vocal score);
978-0-19-337008-1 (cello part)

4'
SATB, optional baritone solo,
cello, and organ or strings
£2.80 (vocal score); £2.80 (cello
part)

Instrumental accompaniments
on hire



The Gift of Charity

978-0-19-337645-8

3 ½'
SATB and organ
£2.20

The King of Blis

978-0-19-337009-8

4'
SATB unaccompanied
£3.35

Most Glorious Lord of Life

978-0-19-337646-5

5'
SATB and organ or brass
ensemble:
2 tpt, hn, tbn, tba, timp (opt), org
£2.20 (vocal score)
Instrumental accompaniments
on hire

Suite Lyrique (hire materials)

18'
Solo harp and strings
Score and parts on hire
Harp part and study score will
be available to buy early in 2011

Skempton

Only the Sound Remains

35'
Viola and ensemble:
fl, ob, cl, bn, hn, tpt, tbn, perc (vib,
glock, mba), hp, guitar, pn, 2 vln,
vc, db
Score and parts on hire

Song's Eternity NH76

978-0-19-337181-1

3 ½'
SS unaccompanied
£1.85

Tann

In the First, Spinning Place

(piano reduction) **OCR**

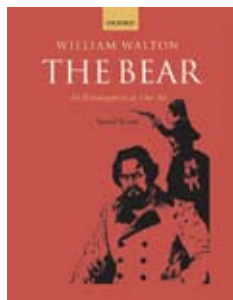
978-0-19-336910-8
12'
Alto saxophone and piano
£9.00

Some of the Silence **OCR**

978-0-19-337692-2

9'
Saxophone quartet
£8.00

Walton



Walton Edition Volume 2

The Bear

General Editor: David Lloyd-Jones
Volume Editor: Michael Burden
978-0-19-338443-9 (full score);
978-0-19-336614-5 (vocal score)
50'

An opera in one act for 3 solo
voices and chamber orchestra:
fl (+picc), ob (+ca), cl, bn, hn, tpt,
tbn, 2 perc, hp, pn, str quintet or
full str

£135.00 (full score), £25.00
(vocal score)

Score and parts on hire



Walton Edition Volume 22

Film Suites

General Editor: David Lloyd-Jones
Volume Editor: James Brooks
Kuykendall
Contents: *Henry V Suite*; *Hamlet
Funeral March*; *Hamlet and
Ophelia*; *Richard III Prelude*; *Richard
III A Shakespeare Suite*; *Battle of
Britain Suite*
978-0-19-336173-7
£155.00

Walton arr. Lambert

Façade Suite No. 1 **OCR**

Contents: *Polka*; *Valse*; *Swiss
Jodelling Song*; *Tango-Pasodoblé*;
Tarantella Sevillana
978-0-19-337741-7
Piano duet
£8.00

Façade Suite No. 2 **OCR**

Contents: *Fanfare*; *Scotch
Rhapsody*; *Country Dance*; *Noche
Espagnola*; *Popular Song*; *Fox-Trot*
978-0-19-337742-4
Piano duet
£8.00

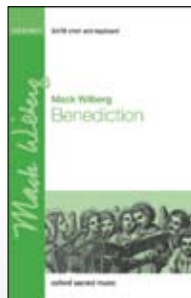
Wilberg

Amazing Grace!

978-0-19-337517-8

6'
SATB and organ or orchestra:
3 fl (picc), 2 ob, 2 cl, 2 bsn, 4
hn, 3 tpt, 3 tbn, tba, timp, perc,
bagpipes (opt), hp, org, str
£2.20 (vocal score)

Orchestral accompaniment on
hire



Benediction

978-0-19-337223-8

2 ½'
SATB and keyboard or orchestra:
2 fl, ob, 2 cl, 4 hn, hp, str
£1.85 (vocal score)
Orchestral accompaniment on
hire

Brother James's Air

978-0-19-337224-5

4 ½'
SATB and keyboard or orchestra:
2 fl, 2 ob, 2 cl, 2 bn, 4 hn, str
£2.15 (vocal score)
Orchestral accompaniment on
hire

Down to the River to Pray

978-0-19-337518-5

6'
SATB and piano four-hands or
orchestra:
picc, 2 fl, 2 ob, 2 cl, 2 bn, 4 hn, 3
tpt, 3 tbn, tba, timp, 2 perc, banjo
(opt), str
£2.60 (vocal score)
Orchestral accompaniment on
hire

Zhou Long

The Emperor's New Suit **OCR**

978-0-19-974075-8

2 ½'
Baritone and piano
£4.00

Madame White Snake

160'

An opera in 4 Acts for 4 solo
voices, SATB, Children's Choir,
and orchestra:
Chinese fl, fl (+picc), ob, 2 cl
(II+bcl), 2 bn (II+cbn), 2 hn, 2 tpt,
tbn, timp, 2 perc, hp, erhu, str
Score and parts on hire

CONTACT DETAILS

Contact us worldwide

Oxford University Press

UK

Repertoire Promotion:

Music Department, Oxford University Press,
Great Clarendon Street, Oxford OX2 6DP
Tel.: +44 (0)1865 355 021
Fax: +44 (0)1865 355 060
E-mail: repertoire.promotion.uk@oup.com
Website: www.oup.com/uk/music/repprom

Rebecca Dawson, Head of Repertoire
Promotion
Anwen Greenaway, Promotion Manager
Oliver Fitzgerald, Promotion Assistant

Sales & Marketing, Editorial, & Copyright:
Music Department, Oxford University Press,
Great Clarendon Street, Oxford OX2 6DP
Tel.: +44 (0)1865 353 267
Fax: +44 (0)1865 355 060
E-mail: music.enquiry.uk@oup.com

Music Hire Library:

Music Department, Oxford University Press,
Great Clarendon Street, Oxford OX2 6DP
Tel.: +44 (0)1865 353 323 / 699
Fax: +44 (0)1865 355989
E-mail: music.hire.uk@oup.com

To order music, please contact:

Oxford University Press, Music Group,
North Kettering Business Park, Hipwell Road,
Kettering, Northants, NN14 1UA
Tel.: +44 (0)1536 452630
Fax: +44 (0)1865 313473

To order Oxford Contemporary Repertoire titles, please contact:

Goodmusic Publishing, PO Box 100,
Tewkesbury, GL20 7YQ
Tel.: +44 (0)1684 773 883
Fax: +44 (0)1684 773 884
Website: www.goodmusicpublishing.co.uk

Music Agents

AUSTRALIA & NEW ZEALAND*, CHINA, HONG KONG, INDONESIA, KOREA, MALAYSIA, PHILIPPINES, SINGAPORE, TAIWAN, THAILAND

Hal Leonard Australia, 4 Lentara Court,
Cheltenham 3192, Victoria, Australia
Tel.: +61 3 9585 3300
Fax: +61 3 9585 3399
Email: aussclassical@halleonard.com

AUSTRIA* Universal Edition A.G.,
Forsthausgasse 9, A-1200 Wien, Austria
Tel.: +431 33723 277
E-mail: freisitzer@universaledition.com

CANADA* Counterpoint Music Library
Services Inc, 42 Frater Avenue, Toronto, ON
M4C 2H6, Canada
Tel.: +1 416 696 5377
E-mail: library@cpmusiclibrary.ca

CROATIA* ZAMP, Hire department, Hrvatsko
Društvo Skladatelj, Berislaviceva 7/2, 10000
Zagreb, Croatia
Tel.: +385 1 48 16 909
E-mail: Suzana.Markovic@hds.hr

CZECH REPUBLIC

Grand right works (opera, ballet, musical stage
works)*

DILIA, Krátkého 1, 190 03 Prague 9, Czech
Republic
Tel.: +420 283 891 587
E-mail: info@dilia.cz

Concert works in hire catalogue*
CESKY ROZHLAS - APF Division, Rimska 13,
120 99 PRAHA 2, Czech Republic
Tel.: +420 221 553 361
Email: kzizkova@rozhlas.cz

FRANCE* Editions Mario Bois, 19 rue de
Rocroy, 75010 Paris, France
Tel.: +33 1 4282 1046
E-mail: editions@mariobois.com

GERMANY & SWITZERLAND* Boosey &
Hawkes / Bote & Bock GmbH, Landgrafenstr.
14, D-10787 Berlin, Germany
Tel.: +49 30 25001360
E-mail: volker.borchert@boosey.com

ISRAEL* Samuel Lewis, 43 Herzliya Heights, 4
El-AI Street, Herzliya B' 46588, Israel
Tel./Fax: +97 2 99553017
E-mail: samlewis@zahav.net.il

ITALY* Casa Ricordi, Via Liguria 4, Frazione
di Sesto Uteriano, IT-20098 San Giuliano,
Milanese (MI), Italy
Tel.: +39 02 98813 1
E-mail: rental.ricordi@umusic.com

JAPAN

Music Supply, Tokyo Ltd., 4-5-12 Hakusan,
Bunkyo-Ku, Tokyo 112-0001, Japan
Tel.: +81 3 3947 9664
E-mail: music-supply@netemail.ne.jp

Yamaha Music Media Corporation,
5F, 3-19-10, Takada, Toshima-ku,
Tokyo 171-0033, Japan
Tel.: +81-3-6894-0236
Fax: +81-3-6894-0243
E-mail: atsuko_ishigaki@gmx.yamaha.com

Pana Musica, 3-2-3 Kaiden Nagaokakyo,
Kyoto 617-0826, Japan
Tel.: +81 7 5952 8762
Fax: +81 7 5951 8762
E-mail: office@panamusica.co.jp

NETHERLANDS & BELGIUM* Albersen
Verhuur, Fijnjekade 160, 2521 DS Den Haag,
The Netherlands
Tel.: +31 70 345 08 65
Fax: +31 70 361 45 28
E-mail: hire@albersen.nl

POLAND* PWM Edition, ul. Fredry 8, 00-097
Warsaw, Poland
POLAND
Tel.: +48 22 635 35 50
E-mail: hire@pwm.com.pl

PORTUGAL* Intermusica, Av. Almirante Gago
Coutinho, 28 - B, 1000-017 Lisboa, Portugal
Tel.: +351 217 277 214
Fax: +351 217 277 213
E-mail: info@intermusica.pt

**SCANDINAVIA & THE BALTIC STATES
(DENMARK, ESTONIA, FINLAND, LATVIA,
LITHUANIA, NORWAY, and SWEDEN)***
LM Edition AB, Industrigatan 2A 10tr, 112 46
Stockholm, Sweden
Tel.: +46-8-6463420
Fax: +46-8-6639235
E-mail: lars.mollerstedt@lmedition.se

SLOVAKIA* Music forum v.o.s, Palackeho 2,
811 02 Bratislava, Slovakia
Tel.: +421 2 5443 0998
E-mail: music.forum@stonline.sk

SLOVENIA* Edicije DSS, Društvo slovenskih
skladateljcev, Trg Francoske Revolucije 6, SI -
1000 Ljubljana, Slovenia
Tel.: +386 (0)1 241 56 60
E-mail: edicije@drustvo-dss.si

SPAIN* Monge y Boceta Asociados Musicales
SL, Goya 103 - Sotano Dcha., 28009 Madrid,
Spain
Tel.: +34 91 4316505
E-mail: myb@mongeyboceta.com

USA, CENTRAL & SOUTH AMERICA*
C. F. Peters Corporation, 70-30 80th Street,
Glendale, NY 11385, USA
Tel.: +1 718 416 7821
E-mail: rentals@cfpeters-ny.com

* sole hiring agent

non-exclusive hire agent