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Finnissy, Michael (Peter)

(*b* Tulse Hill, London, 17 March 1946). English composer and pianist. He was a foundation scholar at the RCM (1965–8) where he studied composition with Stevens and Searle and piano with Edwin Benbow and Ian Lake, followed by composition study in Italy with Vlad. He created the music department of the London School of Contemporary Dance, has taught at the Dartington Summer School, Winchester College, Chelsea College of Art , University of Sussex, Royal Academy of Music and Leuven University, and was musician-in-residence to the Victoria College of the Arts, Caulfield, Australia (1982–3). From 1990 to 1996 he was president of the ISCM. Since 1998 [*need to check*] he has been Professor of composition at Southampton University.
As an accomplished pianist associated with the virtuoso solo repertory, it is hardly surprising that the course of Finnissy's own creative development has been punctuated by significant piano works, as well as by hundreds of occasional pieces. The piano, for Finnissy, fulfils the gamut from sketch pad to full orchestra – from compact but expressive miniatures such as *Short but …* (1979) or *Cozy Fanny's Tootsies* (1992) through the solo piano accompaniment to his second opera, *Thérèse Raquin* (1992–2005) and *English Country-Tunes* (1977), an epic eight-movement solo cycle which established Finnissy internationally as a voice of originality and distinction, to his large-scale statements for piano such as *Folklore (1993-4)*, and his magnum opus, lasting five-and-a-half hours, *The History of Photography in* Sound (1995-2001). Equally important are his substantial sets of piano transcriptions: the *Verdi Transcriptions* (1972–2005), which in their revised and expanded version effect a transition between writhing modernist chromaticism in the earlier pieces to relatively unadorned homage in the final book, and his bittersweet sets of *Gershwin Arrangements* (1975–88) and *More Gershwin* (1989–90).

Finnissy's musical imagination is undoubtedly eclectic and has become increasingly so in the works written in the 1990s and 2000s. Many (though by no means all) of his early works, from *As when upon a trancèd summer night* (1966-8) to *alongside* (1979), are essentially abstract in nature, frequently contrasting starkly delineated categories of material, such as lines, chords and points, and making extensive use of extremes of register, dynamics and texture (presented as 'binary oppositions', drawing upon ideas from structural anthropology). As such, some of these works can be located within a post-1945 European high modernist lineage. Since the early 1980s, however, the majority of his music has made reference, explicit or otherwise, to a huge and diverse wealth of musical sources, invariably distorted and modified (using a variety of intuitive, post-serial and random techniques), sometimes to the point of unrecognizability. At first Finnissy drew upon material from folk music traditions, especially from Eastern Europe (for example in *Câtana* (1984)), the Mediterranean (*Duru-Duru* (1981)), Central and South Asia (*Dilok* (1982)), and Aboriginal Australia (*Banumbirr* (1982-6)). *Speak Its Name!* (1996) begins with a kaleidoscope of over a hundred diverse folk melodies, all playing at the same time. By contrast, *English Country-Tunes* does not quote actual folktunes but expresses Finnissy's ambiguous attitude to his own history by inventing a lyrical 'English' pastoralism, which it then destroys; this is one of several musical responses to his native land and culture. In all these cases, the presence of folk or folk-derived material symbolizes both some kind of 'innocent', 'original' response to music-making and the possibility of its corruption or obliteration in the modern world.

Other works formed essentially affectionate 'tribute' pieces (such as *Ives-Grainger-Nancarrow* (1974-80), *G.F.H.* and *B.S.* (1985-6), *Rossini* (1991), *John Cage* (1992), *Ethel Smyth* (1995) and

Judith Weir (2004)), freely adapting aspects of the named composers' works within his own idiom, whilst a further series of pieces represented often ambivalent perspectives upon major composers' output, frequently situated between homage and critique (*WAM* (1990-1), *Kapitalistisch Realisme (mit Sizilianische Männerakte und Bachsche Nachdichtungen)* (1999-2000), relating to Bach, Beethoven and Busoni, *ERIK SATIE like anyone else* (2002), *Mit Arnold Schoenberg* (2002), *SKRYABIN in itself* (2007-8)). Elsewhere he has drawn upon material from Machaut, Carver, Handel, Berlioz, Brahms, Debussy and many others. His frame of reference also extends to the music of black America, jazz and popular idioms: inspired by Tippett's *A Child of our Time*, he employs African-American spirituals in *Folklore* (1993-4) and *North American Spirituals* (1998), whilst works such as *Jazz* (1976), *Fast Dances, Slow Dances* (1978-9) or *That ain't Shit* (2004) demonstrate the influence of both jazz and Finnissy's own early work as a improviser for dance. *My Parents' Generation thought War meant something* (1999) constitutes his most intricately mediated comment on popular music (here abstracted from idioms from the 1930s and 40s), its relationship to religious and military traditions, and its role in contemporary society.

Those of Finnissy's works drawing upon other musics should not generally be seen simply as pastiche (though that quality can indeed be found in his *Grieg Quintettsatz* (2007)); rather they constitute a critical reflection upon the role of history (both musical and wider history) upon consciousness and the listening experience, and the question of how one responds to archaic music in the modern world, as well as how certain key figures may have played a part in forming his own compositional personality. He invites contemporary audiences to re-evaluate their own musical heritages at the same time as exploring alternatives paths of development from those of European and American modernism, without wholly jettisoning the influence of either of the latter.

Politics – often a polemical kind – is central to Finnissy's work. Like Ives, an important precursor and influence, he believes that all music is, in some sense, 'programmatic', that is, it exists in a cultural context, it reflects the concerns of the composer and his or her culture Hence his interest in folk music (which is never 'abstract'); hence his increasingly overt espousal of gay themes in works such as *Unknown Ground* (1989–90), *Shameful Vice* (1994–5), *Seventeen Immortal Homosexual Poets*, (1997), *Un chant d'amour par JEAN GENET* (1999-2000) and *Molly House* (2004); hence other works with explicitly 'political' themes such as *Not Afraid* (1998) (about the Cable Street riots of 1936), *False notions of progress* (1997) (which includes visual representations from the *Communist Manifesto* of Marx and Engels), *Greatest Hits of all Time* (2003) (about the commodification of music), and *First/Second Political Agenda* (1989-2008); hence his Christian works, such as *Anima Christi* (1991) ,*The Liturgy of St Paul* (1991–5) and the two *Magnificat and Nunc Dimittis* (2006-7) as well as *This Church* (2001-), an exploration of the role of churches in terms of communities and society; and hence his active commitment as a pianist playing and commissioning new work from young composers, and as a distinguished teacher at all levels.

For all the diversity of Finnissy's output, various recurrent musical characteristics can be discerned: the use of monodic melody reminiscent variously of plainchant or folk musics; extravagantly ornate (with extensive use of grace notes) and sumptuous textures, especially in many of the piano works; Ivesian contrast between starkly different musical materials, as well as

frequent cross-cutting in the manner of cinematic montage, as well as other forms of superimposition, 'fades' in and out, dissolves and expressions of distance; a general emotional volatility including frequent eruptions contrasted with extreme stillness; extensive use of microtones; irregular and sometimes unpredictable rhythms, mostly eschewing regular metre other than for short sections; a harmonic language emerging in particular from a mixture of Scriabin and Schoenberg, extensively chromatic but generally conceived in terms of horizontal counterpoint. Finnissy's earlier piano works (*English Country-Tunes*, *all.fall.down* (1977), *Piano Concerto No. 4* (1978-96)) are notable for a type of frenetic virtuosity, which re-appears in many later compositions if less excessively. A great many of the chamber works, especially from the late-1990s and 2000s, feature unsynchronized parts with no score (*n* (1969-72), *Nobody's Jig* (1980-1), *In Stiller Nacht* (1990-7), *Kritik der Urteilskraft* (2001)), for performers to use and interact relatively freely, whilst in others the very material (sometimes graphic or otherwise indeterminate) can itself be interpreted with considerable latitude, including free choice of instruments (in the manner of Percy Grainger's 'elastic scoring'). These works form 'kits' from which many different performances can be elicited (*Post-Christian Survival Kit* (2003-5), *Déjà fait* (2006), *APRÈS-MIDI DADA* (2006)), and which can equally be performed by professionals or amateurs. An interest in theatre runs throughout his compositional career, drawing upon such sources as Japanese *No* (*Tsuru-Kame* (1971-3)), traditional English ritual, religious and popular theatre (*Circle, Chorus and Formal Act* (1973-), *Mysteries* (1972-9), *Vaudeville* (1983-7)) or contemporary experimental theatrical forms (*Bouffe* (1975), *The Undivine Comedy* (1985-), *Recent Britain* (1997)).

Rarely is a single work concerned only with one kind of music: *English Country-Tunes* contains both manic *Totentanz* and simple, decorated monody; *Speak its Name!* moves from multiple, simultaneous melodic fragments to a unison tune; *Unsere Afrikareise* (1998) shifts between distant allusions to representations of 'Africa' at the hands of 19th century French composers to wrenched pointillism in the manner of post-1945 serialism. His music can manifest a profound violence (which can in many cases be interpreted either as an expression of eruptive sexual energy or as overwhelming frustration and anger – or both)– as many of the works from the 1970s demonstrate – as well as a contemplative spirituality, as can be heard in much of his music from the early 1990s. He was for some time aligned with other exponents of the so-called 'new complexity', though this is a label he rejects (and has generally been eschewed by critics in more recent years); he argues that even the 'simplest' music can be 'complex' – hence his continuing commitment to music for amateurs and children, e.g. *East London Heys* (1985–6) and *Wee Saw Footprints* (1986–90).

Above all, his work is notable for its dramatic urgency and expressive immediacy, generosity of spirit and the through-going manner in which he continues to expand and enrichen his musical idioms. He is a unique voice in British music who has also been a major influence upon several successive generations of younger composers.

Works

Dramatic

music theatre unless otherwise stated

Forest, instrumentalists (concealed) in a forest, 1974-, under revision;Alice: version A, db, 1974–5, France, 26 March 1976, version B, vc, c1975, perf. Netherlands, version C, vc, perc, c1975,

Buffalo, NY, 15 Oct 1976; Mysteries 1–8 (Finnissy, after Towneley and other mystery plays, Lat., old Eng., Gaelic texts), 1972–9, perf. various; Circle, Chorus and Formal Act (Finnissy, after trad. Eng.), 1973-, under revision, London, The Place, 5 June 1973; Commedia dell'incomprehensibilie potere che alcune donne hanno sugli uomini (Finnissy, anon. early Eng.), 1973–5, Netherlands, 30 June 1977; Light Matter, voice, dancers, ensemble, 1973-; Orfeo (Ovid), 1974–5; Bouffe (for a person alone on stage), 1975, Hereford, 23 Aug 1986; Tom Fool's Wooing (Ibycus, E. Spenser, trad. Eng., Rom., Turkish, Gk. texts), 1975–8; Mr Punch (Finnissy, after trad. 18th- and 19th-century texts), 1976–7, rev. 1979, cond. P.M. Davies, London, Queen Elizabeth Hall, 8 Feb 1978 [first version]; Ohi! Ohi! Ohi!, 1978, London, Purcell Room, 21 Jan 1982; Vaudeville (W. The Undivine Comedy (op, 17 scenes, Finnissy, after Z. Krasinsky, F. Hölderlin, de Sade), 1985–, under revision, cond. Finnissy, Paris, Théâtre de la Bastille, 14 May 1988; Dust in the Road (TV score), 1986–8, BBC TV, 6 Dec 1992; Thérèse Raquin (op, Finnissy, after E. Zola), 1992–3, rev. 1997, Bury St Edmunds, 1 Oct 1993; Shameful Vice (op, 14 scenes, Finnissy, after letters and diaries of Tchaikovsky), 1994–5, Blackheath, 28 March 1995; Irma Cortez, bar, silent actors, ens, 1970-96; Recent Britain, cl, bn, vc, pf, cond., tape, 1997 ; L'Herbe, cl, gt, quarter-tone vib, nude actor, 2004; APRÈS-MIDI DADA, 2 keyboards, free ensemble, coffee-grinder, nude actors, 2006; Martha Gunn, 3 high-register wind instruments, water gongs, silent actors in and out of bathing-costumes, 2007; Mankind (op, Finnissy, after 15th Century morality play of same name), 2007-8

Instrumental

Orch: Song no.2, no.4, no.10, c1962–73; Pf Conc. no.1, pf, chbr orch, 1975, rev. 1983–4; Offshore, 1975–6; Pf Conc. no.2, pf, 2 a fl, str, 1975–6; Pathways of Sun and Stars, 1976; Alongside, chbr orch, 1979; Sea and Sky, 1979–80; East London Heys, str, 1985–6, version for str qt; Red Earth, 2 didjeridus, orch, 1987–8; Eph-phatha, 1988–9; Glad Day, 2 rec, 2 tpt, org, theorbo/hp, str, 1994; Speak its Name!, 1996; Ukarakteristisk marsj, military band, 1999; Giant Abstract Samba, cl, wind band, 2002; Zortziko, 2009; see SOLO VOCAL [Song no.3, 1962–73, World, 1968–74]

Chbr: Song no.6, fl, ob, hpd, vc, c1962–73; As when upon a trancèd summer night, 2 perc, pf, 3 vc, 1966, rev. 1968; Make-up, free instrumentation, 1968; Afar, fl, eng hn, 3 tpt, perc, cel, 1966–7; Untitled piece to honour Igor Stravinsky, fl/(fl, hp, va), 1967, rev. 1971; Song no.2, 2 fl, 2 ob, 2 cl, 2 bn, hn, 2 tpt, 3 vc, 1968, version for S, pf; Song no.4, 2 pf, 2 fl, 2 ob, 2 bn, 2 tpt, 3 vc, 1968; Transformations of the Vampire, cl, vn, va, 3 perc, 1968–71; n, 1–4 players, 1969, rev. 1972; Alice III, vc, perc/silent actor, 1970–75; Song no.10, pic, ob, eng hn, 2 cl, dbn, pf, elec org, 2 vc, 1971; Evening, a sax, hn, tpt, perc, hp, vc, db, 1974-, under revision; Lost Lands, cl, s sax, pf, gui, vn, 1977; Pf Conc. no.3, pf, ob, cl, 2 trbn, vc, db, 1978; Kagami-Jishi, fl, hp, 1979; Pavasiya, ob, ob d'amore, 1979; Pf Conc. no.5, pf, Mez, fl, ob, vib, 1980; Nobody's Jig, str qt, 1980–81; Jisei, vc, fl, ob, perc, pf, va, 1981; Keroiylu, ob, bn, pf, 1981; Pf Conc. no.7, pf, wind qnt, 1981; Aijal, fl, ob, perc, 1982; Banumbirr, fl, cl, pf, vn, vc, 1982, rev. 1986; Dilok, ob, perc, 1982; Independence Quadrilles, pf, vn, vc, 1982, rev. 1982, 1983, 1986, 1988, 1995; Mississippi Hornpipes, pf, vn, 1982, rev. 1997; Teangi, 11 insts, 1982; Ouraa, 11 insts, 1982–3; Australian Sea Shanties, set 3, 3/4 rec, 1983; Câtana, 9 insts, 1984; Delal, ob d'amore, perc, 1984, rev. 1988; Str Qt, 1984; 'above earth's shadow…', vn, 6 insts, 1985; Contretänze, fl, ob, cl, perc, vn, vc, 1985, rev. 1986; Str Trio, 1986; Quabara, didjeridu, perc, 1988; Obrecht Motetten I, 9 insts, 1988–9; Obrecht Motetten II, mand, gui, hp, 1988; Nowhere else to go, free ensemble, pre-recorded sound, 1989, rev. 2003; Obrecht Motetten III, va, 12 insts, 1989; Obrecht Mottetten IV, brass qnt, 1990; Kulamen Dilan, s sax, perc, 1990; WAM, pf, tr obbl inst, b obbl inst, 1990–1; Obrecht Motetten V, fl, 3 s sax, 3 tpt, 3 trbn, pf, db, 1991–2; Various Nations (19th-century children's book: *A Peep at Various Nations of the World*), nar, fl, cl, hn, perc, gui, vn, vc, 1992; Mars and Venus, 14 insts, 1993; Plain Harmony,

1st version: any insts, 2nd version: str qt, 1993; Quelle, sax qt, 1994; Traum des Sängers, cl, gui, vib, vn, va, vc, db, 1994; Sefauchi's Return, fl, ob, cl, pf, 1994; Violet, Slingsby, Guy and Lionel, tuba qt, 1995–6; Different Things, cl qt, 1996; Selected Movements of Great Masters, sax qt, 1996; In Stiller Nacht, pf trio, 1990–7; Sehnsucht, str qt, 1997; L'Union Libre, alto hrn, 2 pf, 3 ocarinas, va, accordion, 2 de-tuned zithers, 4 large drums, 1997; Multiple forms of constraint, solo vn, str trio, 1997; False notions of progress, 3 players, 1997; I'm on my Way, cl, bn, hn, tp, tb, perc, pf, vn, va, vc, cb, 1998; Domestic and Salon Pastimes, strings, pf, 1998-, under revision; Un chant d'amour par JEAN GENET, pf trio, 1999-2000; Marchel Duchamp, the Picabias and Apollinaire attend a performance of 'Impressions d'Afrique' by Raymond Roussel at the Théâter Antoine, speaking pf, fl, tbn, perc, 2nd pf, vc or similar, 1999-2000; Two Uncharacteristic Marches with a Trio, wind qt, 1999-2000; Bright future ignoring Dark Past, pf trio, 2000; Necessary and more detailed thinking, pf trio, 2000; Judgment in that day, ob, cl, vn, va, vc, pf, 2000; Casual Nudity, bfl, gtr, cb, pf, perc, 2000-1; Kreuzfidel Polka Op. 310 by Johann Strauss II, vn, vc, cb, pf, perc, 2000; Babylon, fl, cl, vn, va, vc, pf, perc, 1971-2001; Shady Love, hn, vn, vc, pf, perc, 2001; Regen beschreiben, afl, cl, vn, vc, pf, 2001; Smallish Foxtrot, fl, vn, va, cb, pf, perc, 2001; Open Window, tp, cb, pf, 2001; Ettelijke bange eenden, free instrumentation, 2001; 'k zal u, pf trio, 2001; Hoe weinig begrijpen wij, free instrumentation, 2001; D'Woaldbuama – Einleitung und Pastorale im Ländlerstyl nach Johann S, cl, vn, vc, cb, pf, perc, 2001; Kritik der Urteilskraft, fl, cl, vn, vc, pf, 2001; Á propos de Nice, pf trio, 2001-2; Onbevooroordeeld Leven, small orchestra or ensemble, 2000-02; Notre Dame Polyphony, 6 or 9 players, 2001-2; Amphithéâtre des Sciences Mortes, soloist, free ensemble, 2001-2; Alternative Readings, fl, vc, pf, 2002; Giant Abstract Samba, vl, vn, vc, pf, perc, 2002; Éros uranien, free ensemble, 2002-; Sorrow and its beauty, free ensemble, 2002-, under revision; Ceci n'est pas une forme, solo, vn, va, vc, pf, 2003; Springtime, fl, cl, vn, vc, pf, 2003; Greatest Hits of all time, ob solo, picc, cl, pf, perc, va, vc, db, 2003; Diamond Suburbia, afl, cl, vn, hp, pf, 2003; Blancmange, cl, gtr, phono-fiddle, pf, 2003; Seterjentes fridag, hardanger fiddle, keyboard, instrumental quartet, 2003; June, pf trio, 2003; Kann Liebe ewig bestehen?, afl, bcl, tb, vn, vc, pf, 2003; Six Sexy Minuets Three Trios, st qt, 2003; Post-Christian Survival Kit, free ensemble, 2004; Molly-House, free ensemble, 2004; Civilisation, str qt, 2004-, under revision; Judith Weir, vn, vc, pf, melodica, 2004; That ain't Shit, cl, vn, pf, optional drum kit, 2004; Marilyn, Brian, Mike and the cats, cl, pf, pre-recorded cats, 2004; Venice Vipers, solo vn, gt, vn, vc, hpschd, 2004; Vigany's Cabinet, free ensemble, 2004-5; Young Brethren, cl, bcl, vn, vc, pf, perc, 2005; Back on Earth, free ensemble, 2004-5; Manik Asie, fl, gt, perc, 2005; Scotch Tape, cl or vn, vc, pf, 2006; Déjà fait, free ensemble, 2006; Possession (du condamné), pf trio, 2006; Jive, vn, pf, 2006; Not envious of rabbits, free ensemble, 2006; Yso, free ensemble, 2007; Halbnackt, solo recorder, electric gtr, cb, vib, pf, 2006-7; Second String Quartet, 2006-7; Ho' Hoane, str qt, pf (or pf duet), 2007; Grieg Quintettsatz, str qt, pf; 2007; Clarinet Sonata, cl, pf, 2007; Violin Sonata, vn, pf, 2007; Bassoon Sonata, bsn, pf, 2007; Medea, fl, gtr, 1973-2008; D.O.S., 2 instruments, keyboard, 2008; Yob Cultcha (or 'Keep taking the Tabloids'), mand, vn, accdn, 2007-8; Third String Quartet, str qt, pre-recorded birdsong, 2007-9; Viitasaari, kantele, pf, 2 treble instruments, 2009; Piano Quartet in G minor, 1861, pf, vn, va, vc, 2009; Piano Quartet in A major, 1861-2, pf, vn, va, vc, 2009

Pf (solo unless otherwise stated): 23 Tangos, 1968–98; Song no.5, 1966–7; Romeo and Juliet are Drowning, 1967, rev. 1973; Song no.8, 1967; Strauss-Walzer, 1967, rev. 1989; Song no.6, 1968, rev. 1996; Song no.9, 1968; Song no.7, 1968–9; Autumnall, 1968–71; Freightrain Bruise, 1972, rev. 1980; Snowdrift, 1972; Verdi Transcriptions (4 books), 1972–2005; Ives, 1974; Wild Flowers, 2 pf, 1974; Gershwin Arrangements, 1975–88; Jazz, 1976; all.fall.down, 1977; 3 Dukes Went A-

Riding, 1977, rev. 1996; English Country-Tunes, 1977, rev. 1982–5; Kemp's Morris, 1978; To & Fro, 1978, rev. 1995; We'll get there someday, 1978; Fast Dances, Slow Dances, 1978–9; Pf Conc. no.4, 1978–80, rev. 1996; Grainger, 1979; Short but ..., 1979; Nancarrow, 1979–80; Boogie-Woogie, 1980, rev. 1981, 1985, 1996; Liz, 1980–1; Pf Conc. no.6, 1980–1; Reels, 1980–1, rev. 1981; Free Setting, 1981, rev. 1995; White Rain, 1981; Hikkai, 1982–3; Australian Sea Shanties, Set 2, 1983; G.F.H./B.S., 1985–6; Taja, 1986; Wee Saw Footprints, 1986–90; Lylyly li, 1988–9; Pimmel, 1988–9; Stanley Stokes, East Street 1836, 1989, rev. 1994; More Gershwin, 1989–90; Can't Help Lovin' Dat Man, 1990; De toutes flours, 1990; My Love Is Like a Red Red Rose, 1990; New Perspectives on Old Complexity, 1990, rev. 1992; Sometimes I ..., 1990; Two of us, 1990; William Billings, 1990; Cibavit eos, 1991; French Piano, 1991; How dear to me, 1991; Rossini, 1991; Vanèn, 1991; Willow Willow, 1991; Cozy Fanny's Tootsies, 1992; John Cage, 1992; 9 Romantics, 1992; A solis ortus cardine, 1992; Wenn wir in höchsten Nöthen sind, 1992; ... desde que naçe, 1993; The larger heart, the kindlier hand, 1993; 'What the meadow-flowers tell me', 1993; Folklore, I–IV, 1993–4; Yvaroperas, 1993–5; Elephant, 1994; Violet, Slingsby, Guy and Lionel, 1994–6; Ethel Smyth, 1995; Georghi Tutev, 1996; his voice/was then/here waiting, 2 pf, 1996; Honky Blues, 1996; Meeting is pleasure, parting a grief, 1996; Tracey and Snowy in Köln, 1996; Tu me dirais, 1996; History of Photography in Sound, 1995–2002 – (containing Le démon de l'analogie, 2000; Le réveil de l'intraitable réálité, 1999; North American Spirituals, 1997-8; My Parent's Generation thought War meant something, 1999; Alkan-Paganini, 1997; Seventeen Immortal Homosexual Poets, 1997; Eadweard Muybridge – Edvard Munch, 1997; Kapitalistische Realisme (mit Sizilianische Männerakte und Bachsche Nachdichtungen), 1999-2000; Wachtend op de volgende uitbarsting van repressie en censuur, 2000, rev. 2002; Unsere Afrikareise, 1998; Etched Bright with Sunlight, 1999-2000); Enough, 2001; Deux Airs de Geneviève de Brabant (Erik Satie), 2001; Edward, 2002; Joh Seb Bach, 2003; Von Gloeden Postcards (can be with optional unspecified instruments), 2003-; Erscheinen ist der herrliche Tag, 2003; Eighteenth-Century Novels (Fanny Hill), 2pf, 2006; One Minute W..., 2006; First Political Agenda, 1989-2006; Zwei Deutsche mit Coda, 2006; Sonata for Toy Piano, 2006-7; Second Political Agenda (1. ERIK SATIE like anyone else; 2. Mit Arnold Schoenberg; 3 SKRYABIN in itself), 2000-8; Deux jeunes se prominent à travers le ciel 1929, pf duet, 2008; Stille Thränen, pf duet, 2009; Zortziko, pf duet, 2009

Fem ukarakteristisek marsjer med tre tilføyde trioer, 2 pf, 2008-9
Other solo inst: Song no.11, b cl, c1962–73; Xunthaeresis, org, 1967; First Sign a Sharp White Moon, as If the Cause of Snow, a fl, 1968, rev. 1975; Alice I, db, 1970–75; Alice II, vc, 1970–75; Song no.13, vn, 1971; Song no.12, b cl, 1972–3; Ru Tchou (The Ascent of the Sun), drummer, 1975; Song. no.17, gui, 1976; Song no.18, db, 1976; Doves Figary, vc, 1976–7; All the trees they are so high, vn, 1977; Runnin' Wild, ob/sax/cl/b cl, 1978; Hinomi, perc, 1979; Sikangnuqa, fl, 1979; Moon's going down, ob/sax/b cl/1v, 1980; Andimironnai, vc, 1981; Stomp, pf accdn, 1981; Terekkeme, hpd/pf, 1981, rev. 1990; Yalli, vc, 1981; Gerhana, perc, 1981–2; Cirit, cl, 1982; Marrngu, E♭ -cl, 1982; Sepevi, db, 1982–3; Ulpirra, b fl, 1982–3; The Eureka Flag, pic, 1983; Uzandara, cl, 1983; Obrecht Motetten III, va, 1989; Ének, vn, 1990; 2 Scenes from Shameful Vice, hp, 1995 [based on op]; Confusion in the service of discovery, mandolin & 2 pre-recorded mandolins, 2000; Organ Symphony No. 1, 2002-3; Organ Symphony No. 2, 2003-5; So sing to me of Heaven, org, 2005-7; Organ Symphony No. 3, 1962-4, rev. 2008-9; Organ Symphony No. 4, 2006-8; Bryd frem mit hjertes trang, org, 2009; En krybbe er hans første eie, org, 2009

Choral

Cipriano (P. Calderón de la Barca), T, 9vv, SATB, 1974; Australian Sea Shanties, set 1 (trad.), SAB, 1983; Ngano (trad. Venda), Mez, T, double SATB, fl, 2 perc, 1983–4; Haiyim (Hebrew), SATB, 2 vc, 1984; Maldon (Finnissy, after anon. Anglo-Saxon: *The Battle of Maldon*), Bar, SATB, 2 trbn, 2 perc, org, 1990; Anima Christi (Medieval Lat. poem), Ct/A, SATB, org, 1991; 'Western Wind' Kyrie, SATB or soli, 1991; 7 Sacred Motets, SATB/4 solo vv, 1991; The Cry of the Prophet Zephaniah, Bar, TB, 2 tpt, 2 trbn, 2 vc, 1992-, under revision; Vertue (G. Herbert), SA, pf, 1993; Golden Sleep (Homer: *Iliad*, trans. A. Pope), T, Bar, SATB, 1996; Palm Sunday, SATB, gtr, vib, pf, cb, 1999-2003; This Church, solo voices, chorus, ensemble, 2001-, under revision; Voluala, SATB, org, 2004; Magnificat and Nunc Dimittis, SSATB, 2006; Visualise Love, SATB, piano duet, 2006; Comfortable Words, SATB, org, 2006; Second Magnificat and nunc Dimittis, SATB, org, 2007; Nine Anthems and a Psalm, mixed chorus, ensemble, under revision, 2008-;

Solo vocal

2 or more vv: Jeanne d'Arc, high S, T, 15 insts, 1967–71; World (Miaskovsky, Hölderlin, A. Rimbaud, W. Blake, A. Tennyson, G. Hopkins, Dante), high S, S, Mez, T, Bar, B, orch, 1968–74; Tsuru-Kame (Kineya Rokuzaemon X), S, 3 female vv, fl, 2 perc, cel, va, opt. 3 dancers, 1971–3; Kelir (trad. Javanese), 2 S, A, T, Bar, B, 1981; Soda Fountain, S, Mez, C, T, 1983; Liturgy of St Paul (Lat. mass, Eusebius, Bible: *Acts*), Ct, 2 T, Bar, org, 1991–5; Celi (Hildegard of Bingen), 2 S, fl, ob, trbn, perc, db, 1984-97; Descriptive Jottings of London, 3 vv, accdn, pf, 2003; Now, 2S, 2A, 2T, 2B, 2005; Dust, voice(s), cl, electric gtr, accdn, pf, 2008; The Transgressive Gospel, 2 voices, vn, va, vc, accdn, cimbalom, pf, 2008-9;

1v: Song no.3, S, small orch, c1962–73; Le dormeur du val (Rimbaud), Mez, 7 insts, 1963–4, rev. 1966, 1968; From the Revelations of St John the Divine, high S, fl, 2 vn, 2 va, 2 vc, 1965, rev. 1970; Horrorzone (T. Tasso), S, fl, eng hn, vib, pf, 1965–6, rev. 1971, 1987; Song no.1 (Tasso), S, 1966, rev. 1969–70; Song no.3 (A. Blok), S, eng hn, hn, pf, elec org, 1969; Folk Song Set (Finnissy, after trad. Eng.), 1v, (eng hn, cl, flugelhorn, perc, str qnt)/(fl, cl, pf, str trio)/(fl, ob/eng hn, pf, perc), 1969–70, rev. 1975–6; Song no.11, S, cl, 1969–71; Irma Cortez, Bar, bn, perc, accdn, pf, hp, vn, db, 1970–71, rev. 1996;; Song no.14, S, 1974; Song no.15, S, 1974; Song no.16, S, 1976; Mine Eye Awake (W. Shakespeare), S, pf, 1977; Goro (Kineya Rokuzaemon X), T, a fl, cl, hp, str trio, 1978; Mountainfall, Mez, 1978; Sir Tristran (Malory, Beroul, T. d'Angleterre, M. de France), S, cl, vn, va, vc, pf, 1978; ... Fairest noonday ... (Hölderlin), T, pf, 1979; Talawva, mezz, fl, ob, perc, pf, 1979-, under revision; Green Bushes (Finnissy, after Eng. trad.), C, pf, 1980; Lord Melbourne, S, cl, pf, 1980; Duru-Duru (Sardinian trad.), Mez, fl, perc, pf, 1981; Anninnia (Sardinian trad.), S, pf, 1981–2; Warara (Aboriginal circumcision ritual), S, fl, cl, perc, vn, vc, 1982; Lyrics and Limericks, 1v, pf, 1982–4; Botany Bay (Australian trad.), Mez, fl, ob/cl, 1983, rev. 1989; Cabaret Vert (Rom. trad.), Mez, fl, eng hn, perc, 1985; Catchpenny Rhymes, voice, pf, 1986-, under revision; Beuk o'Newcassel Sangs, S, cl, pf, 1988; Judith Weir: Songs from the Exotic (On the Rocks) (4 songs, trad. Serb., Sp., Gael.), S, cl, pf, 1989; Unknown Ground (various texts), Bar, pf trio, 1989–90; Same as We (J. Joyce: *Finnegans Wake*), 1st version: S, tape, 2nd version: Mez, a fl, cimb, 1990; The Cambridge Codex (Medieval anon.), S, fl, 2 bells, vn, vc, 1991; 2 Motets, Ct, gui, 1991; 3 Motets, 2 Interludes, S, str trio, 1991; Blessed be (Bible: *Matthew*), 1st version: S, pf, db, 1992, 2nd version: T, fl, hn, gui, hp, vc, 1995, 3rd version: S, rec, pf, 1996; Silver Morning (A.E. Housman), T/Bar, pf trio, 1993; Not Afraid, Bar, speaking pf; 1998; Salomé, S, pf, 2002; Whitman, sop, pf, 1980-2005; Brighton, T, str qt, 2005-6; Caithness with Descants, sop, recorder, pf, 2007; Medea, bar, fl, hp, 1973-2008; Outside Fort Tregantle, bar, pf, 2007-8; En krybbe er hans første eie, sop, cl, gtr, vc, pf, perc, 2009;

see also CHBR [Pf Conc. no.5, 1980], OTHER SOLO INST [Moon's going down, 1980]

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See also: Expressionism, §5: The end of Expressionism?; New Complexity