

Morgan
Hayes

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Further information about the music of Morgan Hayes,
including a performance diary and news of recent works,
may be found at www.stainer.co.uk/hayes.html

September 2015

Morgan Hayes

Born in 1973, Morgan Hayes reflects the cultural pluralism of his generation in his open and relaxed attitude to many kinds of musical expression. At the same time, he has pursued a single-minded artistic vision that has won him admirers from among the ranks of enthusiasts for modernism as well as those of the broader musical community, and an impressive list of performances to date, in Argentina, Austria, Bulgaria, Denmark, Estonia, France, Germany, Holland, Italy, Japan, Poland, Russia, Switzerland and the USA, as well as in the United Kingdom.

A composer since the age of ten, he had already confidently laid the foundations of his own musical style by the time he won the Guildhall School of Music & Drama's coveted Lutoslawski Prize in 1995, following studies with Michael Finnissy, Simon Bainbridge and Robert Saxton. From each of these teachers he had acquired distinctive skills. Yet it is arguable that the essential decorum of his music – its innate sense of rhythmic poise and melodic profile – is already present in youthful essays such as *Only Jest* for piano (1991) or *Snapshots* (1994). Intensified through refinement of detail and of structure, it blossomed in his first widely acknowledged scores for ensemble, *Mirage* (1995) and *Viscid* (1996), the former evoking through an idiosyncratic blending of microtonality and exuberant rhythmical prose the harshly bright landscape of Israel, the latter a condition of matter graphically portrayed in musical terms likewise uniquely the composer's own.

Since then, in a series of ambitious pieces composed for many of Britain's leading new-music ensembles, Hayes has shaped and extended his musical vision to encompass a diversity of forms and expressive modes within a highly original musical language. For the glutinous aspect of *Viscid*, *Shellac* (1997) for piano and orchestra, substituted brightness and verve, echoes of which may be heard in the raw vibrations of *Slippage*, one of four remarkable pieces composed and premiered in 1999. Though separately conceived, together they amount to a summative statement of Hayes's still-developing language: languidly floating in *Alluvial*, with dominant timbres of piccolo and E flat clarinet; unstable and explosive in *Divided Nettings*; and light and luminous with a streak of obsessive insistency in *Buoy*. Add to these the blend of unusual colours in *Trio* (2000) for piano, violin and bass clarinet, and the intriguing 'mixed double' of contrabassoon and mandolin with strings in *Balustrades* (2001), plus the exuberant textual exchanges of two works for flexible orchestration premiered in 2000, *Boaz* and *Dislocated Chorales*, and the picture emerges of a composer whose breadth of imagination is a continuing source of fascination and musical discovery.

An accomplished pianist, Hayes has also composed an impressive oeuvre of solo music that brilliantly exploits the instrument's potential as catalyst and confessional in both intimate and virtuoso manner. Outstanding contemporary soloists including Andrew Ball, Stephen Gutman, Rolf Hind, Sarah Nicolls, Ian Pace and Jonathan Powell have each identified with facets of its wit, humour, nostalgia and playful energy, qualities also richly present in the piano parts of two vocal works, *No Glints in It* (2000) written for soprano Loré Lixenberg, and *My Compass* (2001), for soprano Sarah Leonard. An admirer of the quixotic artistry of Glenn Gould, not least his recording of the *Goldberg Variations*, Hayes in several keyboard works has turned to the music of Bach and that of other baroque masters including Rameau (in *Le Lardon*) and Purcell (in *Weaving*) as source-material for creative fission. This impulse for exchange and interchange with a strongly contrasting musical presence relates, in turn, to Hayes's fascination with the art of keyboard improvisation, and its extension to the applied musics of stage, dance and film.

As 2001–2002 Leverhulme Composer-in-Residence at the Purcell School, Hayes's major achievement was the 'Tatewalks' project, based on Musorgsky's *Pictures at an Exhibition*, and involving young composers in collaboration with the distinguished photographer Malcolm Crowthers and with the London Sinfonietta, who featured the work in the 2002 'State of the Nation' festival. In a continuing engagement with the visual arts, Hayes also provided music for the exhibition *Jacqueline Morreau: Reflections on Water Music* at the Morley Gallery in summer 2003 and further extended his range of reference with an iridescent transcription of Squarepusher's *Port Rhombus* for the South Bank Centre's 'Ether Festival' in March of that year.

Meanwhile, the successful premieres and recordings of the clarinet concerto *Dark Room* by Mark van de Wiel and the London Sinfonietta at the 2003 Bath Festival, and the violin-and-piano duo *Opera*, inspired by Italian director Dario Argento's *giallo* classic of that name and written for Darragh Morgan and Mary Dullea, signalled a new phase in the composer's creative development. *Lute Stop* for solo piano was premiered by Sarah Nicolls in December 2003 as part of the BMIC's 'Cutting Edge' season, and in August 2005, at the BBC Promenade Concerts, the composer's debut orchestral work *Strip*, played by the BBC Symphony Orchestra, conductor Joseph Swensen, was heard for the first time. Two other major works were heard the following year: the Violin Concerto, a Birmingham Contemporary Music Group 'Sound Investment' commission, premiered by the young Japanese soloist Keisuke Okazaki, and *Senedd Sound*, specially written for outdoor performance at Richard Rogers' new Welsh Assembly building in Cardiff, as the focus of the 2006 'Urban Legacies' conference.

The creative use of space as an element of musical form – in this case the unique interior of Christ Church, Spitalfields – was the inspiration for *Original Version*, premiered in June 2007. The same month saw Hayes's first contribution to the distinctively English medium of the string orchestra, with *Futurist Manifesto*, commissioned by the Munich Chamber Orchestra. With *Dances on a Ground*, commissioned by the Smith Quartet and premiered by them at the Artrix, Bromsgrove in February 2009, Hayes also engaged with a time-honoured medium of the classical string quartet through the no less venerable technique of the ostinato bass, taking a personal view of both that was transformed again in the arrangement made subsequently for the Composers Ensemble. And in *Völklinger Hütte*, impressions of the famous German steel foundry and UNESCO world heritage site were distilled into the musical essence of a hefty one-movement structure for piano trio given its first performance by the Fidelio Trio in February 2010.

Meanwhile, to the wry social observations of his earlier vocal works, the ironical musical responses to the texts of the operatic scena *Shirley and Jane*, based on the career of Dame Shirley Porter, produced while Hayes was composer-in-association with Music Theatre Wales in 2008, and *Dictionary of London*, his contribution to the NMC Songbook of 2009, added notes of satire and social comment. Satire as a comic mode subsumed within the autonomous workings of instrumental form was the subject of the Endymion-commissioned *Shatner's Bassoon* of 2009. And as if emboldened by his fresh encounter with words, Hayes answered the challenge of setting Latin *a cappella* in *E Vesuvio Monte*, an account of the destruction of Pompeii in AD 79 as related by Pliny the Younger, and premiered by EXAUDI at the 2010 Aldeburgh Festival.

The music of Morgan Hayes has been included in a number of recorded collections, and a CD devoted exclusively to his music, featuring the Violin Concerto, *Port Rhombus*, *Slippage*, and instrumental music for solo violin and for piano, was released on the NMC label (NMC D163) in October 2011.

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MUSIC FOR ORCHESTRA

Strip (2005)

12'

2 fl/piccs, 2 obs, 2 cls in A/E flat, 2 bsns, cbsn, 4 hns, 2 tpts in C, 3 tbns, tuba, perc(3), cimbalom, pf, harmonium/pf, hp, strings (minimum 14.12.10.8.6. players)

Commissioned by the BBC for the BBC Promenade Concerts

1st perf: BBC Symphony Orchestra, Joseph Swensen (cond), Royal Albert Hall, London, 25 August 2005. Simultaneous broadcast on BBC Radio 3

Score and parts available for rental, ref HL374

The commissioned pieces at this year's Proms have thus far been a mixed bag. But Strip, by the 32-year-old British composer Morgan Hayes, heard at last night's BBC Symphony Orchestra Prom, was certainly among the more striking.

Hayes conjured some interesting sounds – splintered pizzicati, twanging cimbalom, chords that melted into licks of melody, the whole glittery mass bound together by the breathy reediness of the harmonium.

But the piece's real fascination was its teasing suggestion that under all the variety lay just one thing, which was never said out loud. It made me want to hear the piece again, there and then.

Ivan Hewett, The Daily Telegraph, 26 August 2005

Strip, Morgan Hayes's first Proms commission, is also his first work for orchestra. Cutting your orchestral teeth at such a high-profile occasion should be daunting for any composer, but there is no trace of tentativeness in Hayes's intricate and highly wrought piece, which lasts about 12 minutes.

Born in 1973 and a former pupil of Finnissey, Saxton and Bainbridge, Hayes has impeccable modernist credentials, but though his music has a modernist intensity of detail it is neither austere nor abstract. The starting point for Strip was the National Theatre's production of Shakespeare's Pericles, which made a big impression on Hayes. The piece is also studded with allusions to other composers (and previous Proms commissions) that he admires. It makes for an incident-packed musical trip.

Andrew Clements, The Guardian, 27 August 2005

Finally, last night there was the first performance by the BBC Symphony and Joseph Swensen (filling in on short notice for an indisposed Sir Andrew Davis) of Strip, an orchestral piece by Morgan Hayes, which was a BBC Proms commission. Hayes is 32 years old, a former student of Michael Finnissey, Simon Bainbridge, and Robert Saxton. He's a composer I had heard a lot about (good stuff), but I had not before now heard any of his music. It's in a modernistic, not especially tonal style. Strip begins with a grid of non-tuned percussion music, over which is eventually suspended dissonant longish chords.

Eventually the percussion rhythms migrate into bass instruments and acquire pitches, and intense and active melodic lines flower, most memorably for two solo violins for a while. The building up of all that is really pretty impressive ... I'd like to hear the piece again, and to hear more of Hayes's music – soon.

Rodney Lister, www.sequenza21.com, 26 August 2005

MUSIC FOR STRING ORCHESTRA

Futurist Manifesto (2007)

10'

string orchestra (minimum 6.5.4.3.1. players)

Commissioned by the Munich Chamber Orchestra

1st perf: Munich Chamber Orchestra, Christoph Altstaedt (cond), Muffathalle, Munich, 12 June 2007

Score and parts available for rental, ref HL382

ENSEMBLE WORKS

Shatner's Bassoon (2009)

6'

cl in A, tpt in C, tbn, pf, vla, db

Commissioned by Endymion in celebration of its 30th anniversary

1st perf: Endymion, Quentin Poole (cond), Sound Census festival, Kings Place, London, 5 June 2009

Score and parts available for purchase, ref Y253, price £21.00

Morgan Hayes's Shatner's Bassoon, based on the satirist Chris Morris's infamous spoof about a time-warping drug, was equally absorbing: it really did seem to expand and elongate a single musical moment through several different dimensions.

Richard Morrison, The Times, 9 June 2009

A **Meno mosso** ♩ = 80

Cl. (A)

Tpt (C)

Tbn.

Pno

Vla

Db.

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Dances on a Ground (2009)

6'

cl in A, pf, vln, vcl, optional db

1st perf: Composers Ensemble and Huw Watkins (pf), St Catherine's Church, Vilnius, Lithuania, 22 May 2009

Score and parts available for purchase, ref Y261, price £12.00

For string quartet version, see page 12

Original Version (2007)

12'

2 fl/alto fl, ob, bass cl, tpt, tbn, perc(1), pf, 2 vlms, vla, vcl

Commissioned by the Spitalfields Festival: first work commissioned by Spitalfields New Music Commission Fund

1st perf: Endymion, Richard Baker (cond), Christ Church, Spitalfields, London, 18 June 2007

Score and parts available for rental, ref HL381

Original Version is an ambitious piece by the young British composer Morgan Hayes which sets up complicated interactions between three ensembles. Two violins high up in the gallery seemed like a pair of invisible chirruping birds; four melody instruments, stage left, tried to unsettle each other with obstreperous micro-tonal inflections; and a sextet, stage right, hurled in low-pitched, murky interjections.

Ivan Hewett, The Daily Telegraph, 20 June 2007

Senedd Sound (2006)

12'

picc, cl in E flat, bass cl, hn, tpt in C, tbn, perc(2)

Commissioned by Urban Legacies in partnership with Music Theatre Wales and with a Tippett Centenary Award from the Michael Tippett Musical Foundation

1st perf: Music Theatre Wales, Michael Rafferty (cond), steps of the Senedd, Cardiff Bay (outdoor performance), 5 October 2006

Score and parts available for rental, ref HL384

Port Rhombus (2003)

4'

picc, cor, bass cl, cbsn, hn, tpt, tbn, perc(1), pf/cel, 2 vlms, vla, vcl, db

Commissioned by the South Bank Centre for the Ether Festival

1st perf: London Sinfonietta, Stefan Asbury (cond), Royal Festival Hall, London, 8 March 2003

Score and parts available for rental, ref HL371

Morgan Hayes captured an elegiac melancholy in his transformation of Squarepusher's Port Rhombus.

Tom Service, The Guardian, 10 March 2003

I very much enjoyed Morgan Hayes's iridescent transcription of Squarepusher's Port Rhombus.

Paul Driver, The Sunday Times, 16 March 2003

Alluvial (1999) 6'
picc/alto fl, cl in E flat/bass cl, perc(1), pf, vln, vcl, db

1st perf: IXION, Michael Finnissy (cond), The Warehouse, London, 30 September 1999
Score and parts available for rental, ref HL341

Divided Nettings (1999) 6'
fl, ob, cl/bass cl, bsn, hn, hp, 2 vlms, vla, vcl

Commissioned by the Hoxton Festival

1st perf: Brunel Ensemble, Christopher Austin (cond), Almeida Theatre, London, 4 July 1999

Score and parts available for rental, ref HL336

I especially admired Morgan Hayes's very intense Divided Nettings.

Keith Potter, The Independent, 7 July 1999

Buoy (1999) 6'
fl/picc/alto fl, cl/bass cl, pf, vla, vcl

Commissioned by the Brighton Festival for the Composers Ensemble

1st perf: Composers Ensemble, Church of St Nicholas, Brighton, 15 May 1999

Score and parts available for rental, ref HL334

Buoy by Morgan Hayes (whose Viscid for 15 players had already caught my attention) is intensely dramatic, a work of gestural, almost tactile images which ends in a strangely beautiful microtonal limbo.

Steve Lomas, classicalsource.com, January 2002

Slippage (1999) 8'
fl, ob, cl, pf, vln, vla, vcl, db

Commissioned for the State of the Nation Festival by the London Sinfonietta

1st perf: London Sinfonietta, Martyn Brabbins (cond), State of the Nation weekend, Queen Elizabeth Hall, London, 10 April 1999

Score and parts available for rental, ref HL333

There is much more ... to a piece such as Slippage – a microtonal, complexly rhythmic octet in which an eruptive piano solo slips out of the 'geological' layers in which it had been embedded – than deft scoring. [Morgan Hayes's] idiom with its skewed interplay of lines evokes that of his teacher Michael Finnissy but only as a background against which a new harmonic sweetness and approach to form define themselves.

Paul Driver, The Sunday Times, 18 April 1997

Viscid (1996, revised 1997) 10'
fl/picc/alto fl, ob/cor, cl in A/E flat/bass cl, bsn/cbsn, hn, tpt, tbn, perc(2), pf/cel,
2 vlms, vla, vcl, db

Commissioned by the Brunel Ensemble and the Park Lane Group

1st perf (original version): Brunel Ensemble, Christopher Austin (cond), PLG Young Artists Series, Purcell Room, London, 5 January 1997

1st broadcast (revised version): Brunel Ensemble, Christopher Austin (cond), BBC Radio 3, 8 January 1999

Score and parts available for rental, ref HL318

... the music had been powerfully imagined, with glamorous sounds, big gestures, and a suggestion of Birtwistle reheard through a glass darkly. For me this was the evening's real discovery, not so much for what it was as for what it promised.

Michael White, The Independent on Sunday, 12 January 1997

Hayes is still just 23, but in his Viscid he already exhibits a remarkably accomplished grasp of technique and an original ear for content. Played with full commitment by the Brunel players, this sinuous work created a fascinating musical representation of its title, full of note-bending and microtones of youthful vitality.

Matthew Rye, The Daily Telegraph, 11 January 1997

The single movement ... is a poetic flow of often quarter-tonal melodic ideas, thickening and thinning, underpinned by more solid harmony, inflected by prepared piano and tuned percussion, and coming to a sudden, but satisfying, halt.

Paul Driver, The Sunday Times, 12 January 1997

The new work was Viscid ... a great title and a promising piece, unfolding tangled skeins of melody over dark block chords.

Andrew Clements, The Guardian, 7 January 1997

Mirage (1995) 10'
ob/cor, sop sax, 2 ten tbns, perc(2), pf, vln, vla, vcl, db

1st perf: Members of the BBC Philharmonic Orchestra, Martyn Brabbins (cond), BBC Young Composers Workshop, January 1996

Score and parts available for rental, ref HL316

Snapshots (1994) 5'
fl, cl, vln, vcl, pf

1st perf: students of the Guildhall School of Music & Drama, Christopher Austin (cond), Music Hall, Guildhall School of Music & Drama, London, 22 November 1994

Score and parts available for purchase, ref Y141, price £16.00

WORKS FOR SOLO INSTRUMENT AND ENSEMBLE

Violin Concerto (2006)

16'

solo violin, fl/picc, cor, cl in B flat/E flat/bass cl, bsn/cbsn, hn, tpt in C, tbn, perc(1), hp, pf, 2 vlms, vla, vcl, db

Commissioned by Birmingham Contemporary Music Group with financial assistance from Arts Council England, West Midlands and investors through BCMG's Sound Investment scheme

1st perf: Keisuke Okazaki (violin), Birmingham Contemporary Music Group, Franck Ollu (cond), CBSO Centre, Birmingham, 9 May 2006

Score and parts available for rental, ref HL378

There are sparky collisions, mysterious moments of mechanical repetition and a pervasive sense of unease ...

Andrew Clements, The Guardian, 11 May 2006

Such a title might seem unexpected in an age that prefers to cover its generic tracks, but Hayes is explicit in his description of the work as a dialogue with concerto form: one that is itself centred on the relationship between the one and the many, unfolded in a single movement that embodies a wide range of discourse over its 16-minute span.

Richard Whitehouse, classicalsource.com, May 2006

Dark Room (2003)

12'

solo clarinet in A, fl/picc, ob, bsn/cbsn, hn, tpt, tbn, perc(1), hp, pf, 2 vlms, vla, vcl, db

Commissioned by Jouko Heikura for Mark van de Wiel

1st perf: Mark van de Wiel (clarinet), London Sinfonietta, Martyn Brabbins (cond), Assembly Rooms (Bath International Music Festival), Bath, 30 May 2003

Score and parts available for rental, ref HL356

The sensuality ... was supplied by music by other composers, most notably Morgan Hayes's Dark Room – a sexy, very operatic clarinet concerto.

Tim Ashley, The Guardian, 16 February 2004

... Morgan Hayes's teeming but also convincingly evolving Dark Room for clarinet and ensemble.

Keith Potter, The Independent, 20 February 2004

Morgan Hayes's Dark Room, formally a short clarinet concerto, was a luscious wash of decaying and emerging patterns, inspired by the crumbling mansions of Tangier and the hardening images of developing photographs.

H. E. Elsom, ConcertoNet.com, February 2004

Balustrades (2001)

7'

solo contrabassoon, mandolin, 2 vlms, vla, vcl, db

Commissioned by the London Sinfonietta with funds from the RVW Trust

1st perf: London Sinfonietta, Peter Wiegold (cond), Queen Elizabeth Hall, 21 April 2001

Score and parts available for rental, ref HL351

Shellac (1997)

13'

solo piano, fl/picc, ob/cor, cl in B flat/A/E flat/bass cl, bsn/cbsn, 2 hns, tpt, tbn, perc(2), hp, cel, 2 vlms, vla, vcl, db

Commissioned by the European Discoveries Festival

1st perf: Ian Pace (pf), Athelas Sinfonietta Copenhagen, Giordano Bellincampi (cond), Church of Our Most Holy Redeemer, London EC1, 17 November 1997

1st broadcast perf: Rolf Hind (pf), Athelas Sinfonietta Copenhagen, Giordano Bellincampi (cond), Danish Radio Concert Hall, Copenhagen, 23 November 1997

Score and parts available for rental, ref HL319

... a complexity bringing Hayes's teacher Michael Finnissy to mind yet in a 'languid' stretch of two-part writing also suggesting the rubato ease of a Chopin or Fauré. An engagingly classical use of repeat marks further qualifies the impression of modernist toughness and tautness made by this highly promising score.

Paul Driver, The Sunday Times, 23 November 1997

WORKS FOR FLEXIBLE INSTRUMENTATION

Boaz (2000)

5'–10'

Flexible instrumentation

1st perf: Sharp Edge (Members of the Royal Philharmonic Orchestra), Peter Wiegold (cond), The Warehouse, London, 23 November 2000

Score (with permission to photocopy) available for purchase, ref Y187, price £12.00

Dislocated Chorales (2000)

11'

Eight groups of instruments

Commissioned by CoMA (Contemporary Music for All)

1st perf: Members of the CoMA residential course, Bretton College, Wakefield, West Yorkshire, Simon Foxley (cond), 28 July 2000

Score and 1 of each part (24 parts) available for purchase, ref Y180, price £57.00

INSTRUMENTAL CHAMBER MUSIC

Völklinger Hütte (2011)

6'

violin, cello, piano

1st perf: The Fidelio Trio (Darragh Morgan, violin, Robin Michael, cello, Mary Dullea, piano), The Forge, Camden Town, London, 20 February 2012

Score and parts available for purchase, ref Y285, price £8.25

Morgan Hayes's Völklinger Hütte was this concert's novelty (a world premiere, in fact), its sometimes brutal effects – particularly its pizzicato attacks and rhythmic propulsion – being partly inspired by a dilapidated ironworks in the Saarland town of Völklingen. The Fidelio Trio's precision was impressive here – as much in its scintillating surfaces as in the occasional glints of humour.

Edward Bhesania, The Strad, May 2012

Dances on a Ground (2009)

6'

string quartet

Commissioned by Bromsgrove Concerts with financial assistance from Arts Council England

1st perf: Smith Quartet, Artrix, Bromsgrove, 27 February 2009

Score and parts available for purchase, ref Y248, price £11.00

For ensemble version, see page 7.

The evening's other component was provided by the Wu Quartet – a capable ensemble that brought a stealthy humour and a teasing sense of anti-climax to Morgan Hayes's Dances on a Ground.

Richard Whitehouse, classicalsource.com, January 2010

The Wu String Quartet caught the capering, anarchic energy of Morgan Hayes's Dances on a Ground very well.

Ivan Hewett, The Daily Telegraph, 14 January 2010

Lucky's Dream (2008)

3'

solo violin

1st perf: Keisuke Okazaki, Tokyo Opera City Recital Hall, Tokyo, Japan, 22 April 2008

1st UK perf: Darragh Morgan, Schott Recital Room, Bauer & Hieber, London, 5 February 2009

Copies available for purchase, ref Y274, price £3.50

Lucky's Speech (2006)

3'

solo violin

1st perf: Darragh Morgan, The Picture Gallery, Royal Holloway College, University of London, 15 November 2006

Copies available for purchase, ref Y237, price £3.50

Inspired by the moment in Beckett's Waiting for Godot when the hitherto silent character Lucky suddenly pours forth the torrential stream of gibberish, this is a two-minute piece for unaccompanied violin, almost in the style of a cadenza. Written in 2006 for the violinist Darragh Morgan, it has plenty to challenge any advanced violinist; quick leaps abound, as do sudden harmonics, arabesques, fourths, sixths, and some near impossible stretches in pizzicato ... while it is intentionally disjointed, this is a very structured and calculated stream of gibberish that has variety and much that sounds brilliantly resonant on the violin.

David Angel, Music Teacher, March 2008

Opera (2003)

7'

violin and piano

1st perf: Ensemble Lonba, CETC at Teatro Colon, Buenos Aires, Argentina, 15 March 2003

1st UK perf: Darragh Morgan (violin), Mary Dullea (piano), Bush Hall, London, 26 June 2003

Score and part available for purchase, ref H448, price £7.00

(See page 18 for reviews.)

Three Buoys (2002)

7'

violin, viola, piano

1st perf (original version): Amir Bisengaliev (violin), Daniel Palmizio (viola), Morgan Hayes (piano), The Purcell School, 13 June 2002

1st perf (revised version): IXION, De IJsbreker, Amsterdam, 5 September 2002

Parts available for purchase, ref Y198, price £8.75

Trio (2000)

8'

piano, violin, bass clarinet

Commissioned by Cheltenham Contemporary Concerts for Topologies with funds from South West Arts

1st perf: Members of Topologies (Ian Pace, piano, Darragh Morgan, violin, Guy Cowley, clarinet), Cheltenham Town Hall, 17 January 2000

Score and parts available for purchase, ref AC177, price £20.25

Totem (1991)

1½'

solo clarinet

1st perf: Douglas Mitchell, Clare Hall, Cambridge, 26 October 2002

Copies available for purchase, ref Y214, price £3.50

WORKS FOR SOLO PIANO

Strides Book 2 (2007)

5'

five pieces for solo piano

1st complete perf: Catherine Gordeladze, The Gasteig, Munich (Winners & Masters Series), 21 April 2007

Copies available for purchase, ref Y236, price £6.50

... five short and pithy pieces to add to the three already published in Book 1. These are fascinating: so concise and well crafted, abrasive but still attractive, rhythmically challenging but intensely lyrical.

John York, Piano, March/April 2009

Strides Book 1 (2006)

5'

three pieces for solo piano

Copies available for purchase, ref Y229, price £6.50

... there is nothing slight about this composer's work. If you like music which might have influences/references coming as easily from Bach or Purcell as from Webern or the Aphex Twin, with a feeling of floating fragments, sometimes tonal, sometimes not, and an overall feeling of a post-modern play ... you will like this. ... The pieces are relatively minimalist and not too demanding technically, so this represents an exciting chance to be able to share in the British 'New Wave' of composition without having to work at the score for hours and hours.

Neil Sissons, Sheet Music Review, March/April 2007

Lute Stop (2003, revised 2011)

6'

1st perf: Sarah Nicolls, The Warehouse, London, 12 December 2003

Copies available for purchase, ref Y215, price £6.50

This is a big and difficult recital work, inspired by the playing of Gould and Weissenberg and commissioned by the outstanding Sarah Nicolls (for whom these challenges seem to be nothing!). It's clever, brittle, avant-garde and user-friendly ...

John York, Piano, November/December 2004

Birthday Capriccio (2000)

2'

Written for Malcolm Williamson on the occasion of his 70th birthday

1st perf: Antony Gray, Wigmore Hall, London, 21 November 2001

Copies available for purchase, ref AC191, price £4.25

Wigmore Hall (1999) 2'

1st perf: Andrew Ball, Guesten Hall, Avoncroft Museum of Historic Buildings, Bromsgrove, 12 February 2003

Copies available for purchase, ref Y190, price £4.25

Le Lardon (Variation on a Theme by Rameau) (1999) 3'

Commissioned by Stephen Gutman for his Enfants de Rameau project

1st perf: Stephen Gutman, Purcell Room, London, 23 September 1999

Copies available for purchase, ref AC173, price £6.80

Puppet Theatre (1999, revised 2010) 6'

1st perf: Ian Pace, Conway Hall, London, 8 October 1999

Copies available for purchase, ref Y174, price £6.50

Conway Hall (1998) 1½'

1st perf: Ian Pace, Cheltenham Town Hall, Cheltenham, 16 November 1998 (Cheltenham Contemporary Concerts Series)

Copies available for purchase, ref AC165, price £4.25

Five Distressed Surfaces (1991–98)

- | | | |
|---|-----------------------|-----|
| 1 | Chipped Marble | 4' |
| 2 | Flaking Yellow Stucco | 2' |
| 3 | Corrugated | 2' |
| 4 | Weaving | 5' |
| 5 | Only Jestng | 2½' |

1st perf (1, 3 and 4): Ian Pace, Cheltenham Town Hall, 16 November 1998 (Cheltenham Contemporary Concerts Series). 1st perf (2): Michael Finnissy, Small Hall, Union of Composers, Moscow, 28 November 1997. 1st perf (5): Joanna MacGregor, Young Composers' Award Workshop, Huddersfield Contemporary Music Festival, 27 November 1991

1st broadcast perf (5): Michael Finnissy, Sofia New Music Festival, October 1996 (Radio Bulgaria)

Copies available for purchase, ref H407, price £9.25

... *Morgan Hayes' piano works, Flaking Yellow Stucco and Le Lardon, were elegantly explosive in [Stephen] Gutman's performances.*

Tom Service, The Guardian, 24 October 2000

CHORAL WORKS

E Vesuvio Monte (2010) (Pliny the Younger) 4'
SSAATTBB

1st perf: EXAUDI, James Weeks (cond), Aldeburgh Festival, Orford Church, 20 June 2010

Score and parts available for purchase, ref Y275, price £2.70

Words from a first-century poet describing a volcanic explosion seemed extraordinary for a choral setting – or did he have Iceland in mind? Whatever the inspiration EXAUDI demonstrated extraordinary vocal skill in a musical eruption.

Michael Drake, Eastern Daily Press, 21 June 2010

Japanese Sweet (2006) (Traditional Japanese) 2'
unison voices, hand-held percussion and piano

1st perf: New London Children's Choir, Ronald Corp (cond), LSO St Luke's, London, 9 November 2006

Copies available for purchase, ref Y235, price £2.60

The Sunday afternoon concert in Orford Church was another quintessential Aldeburgh event, a series of small, concentrated utterances, including several very challenging new pieces. Among them was Morgan Hayes's setting of a Japanese poem, with a clangingly dissonant piano part that cut against the choir's melody at every point. But here, as everywhere, the choir seized the challenge with relish.

Ivan Hewett, The Daily Telegraph, 20 June 2007

Citizen Vain (2000) (John Moysen) 3'
male voices and piano duet

Commissioned by the London Gay Men's Chorus through a generous gift from the Corner Veterinary Clinic

1st perf: London Gay Men's Chorus, Piccadilly Theatre, 18 June 2000

Copies available for purchase, ref AC178, price £2.60

VOCAL CHAMBER MUSIC

Handbag (2000) (Ruth Fainlight) 3'
soprano, cl, bass cl, vla, vc, db

1st perf: Mary Wiegold (soprano), Composers Ensemble, Peter Wiegold (cond), The Warehouse, London, 1 November 2001

Score and parts available for purchase, ref Y186, price £17.00

WORKS FOR SOLO VOICE

Dictionary of London (2009) (Charles Dickens Jr) 3'
soprano and piano

Commissioned by NMC in celebration of its 20th anniversary

1st perf: Loré Lixenberg (soprano), Jonathan Powell (piano), Kings Place, London,
3 April 2009

Copies available for purchase, ref Y246, price £4.50

My Compass (2001) (Matthew Green) 2'
soprano and piano

1st perf: Sarah Leonard (soprano), Stephen Gutman (piano), Hoxton Hall, London,
15 July 2001

Copies available for purchase, ref Y188, price £4.50

No Glints in It (2000) (Anne Rouse) 9'
soprano and piano

- I Move
- II Pick-up in Soho
- III Glass
- IV Creek

1st perf: Loré Lixenberg (soprano), Dominic Saunders (piano), King's College,
London, 23 October 2000

Copies available for purchase, ref AC185, price £13.00

DISCOGRAPHY

Morgan Hayes: Violin Concerto & Other Works

Keisuke Okazaki (violin), Jonathan Powell (piano), Esbjerg Ensemble, Christopher Austin (cond)

Lucky's Dream	Lucky's Speech
Lute Stop	Port Rhombus
Puppet Theatre	Slippage
Strides Book 1	Strides Book 2
Violin Concerto	Three Distressed Surfaces (Corrugated, Flaking Yellow Stucco, Chipped Marble)

NMC D163

Buoy

Composers Ensemble, Peter Wiegold (cond)

NMC D076

Dark Room

Mark van de Wiel (clarinet), London Sinfonietta, Martyn Brabbins (cond)
London Sinfonietta Label SINFCD2-2006

Dictionary of London

Loré Lixenberg (soprano), Jonathan Powell (piano)
NMC D150

Opera

Darragh Morgan (violin), Mary Dullea (piano)
NMC D108

... and a sinister-comic fascination in Morgan Hayes' Opera, which is much the best piece on the CD.

Ivan Hewett, BBC Music Magazine, August 2006

... violin and piano dart in and out of each other's patterns like children on speed playing hopscotch. It makes an exhilarating conclusion to the disc.

Peter Quantrill, The Strad, July 2006

Perhaps the other two most impressive pieces [besides the Powell and Harrison] are Joseph Phibbs's early Fantasia and the Morgan Hayes composition, Opera, from which the anthology takes its title. That title comes in turn from a film by Dario Argento, and much that Hayes has to say about the movie – 'sophisticated melodrama ... stylised violence ... prowling camerawork ... heightened awareness' – applies to his music. The piece has its own vein of melody, moving through unisons in which the instruments shadow one another ('prowling camerawork') and more fully lit passages.

Paul Griffiths, Words and Music, April 2006

Morgan Hayes draws on Italian film director Dario Argento in a piece whose abrupt yet logical alternation of moods outlines an abstract scenario of vividly imaginative scope.

Richard Whitehouse, Gramophone, September 2006

... inspired by 'the stylised violence, prowling camerawork and abrupt jump-cutting' of the films of Italian director Dario Argento, it lends its title to the disc and may just be the best piece on it. Taut, nervy and neo-Expressionist, this is a compelling work whose sudden dislocations of texture, shape and direction are centrifugal forces that threaten to tear it apart but that lead instead to a grotesque, boogie-like conclusion whose ghoulishness is wonderfully effective.

Christopher Ballantine, International Record Review, October 2006

Shatner's Bassoon

Endymion, Quentin Poole (cond)
NMC D160

ALPHABETICAL LIST OF WORKS

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<i>Boaz</i>	11	<i>No Glints In It</i>	17
<i>Buoy</i>	8	<i>Only Jestng</i>	15
<i>Chipped Marble</i>	15	<i>Opera</i>	13
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<i>Conway Hall</i>	15	<i>Pick-up in Soho</i>	17
<i>Corrugated</i>	15	<i>Port Rhombus</i>	7
<i>Creek</i>	17	<i>Puppet Theatre</i>	15
<i>Dances on a Ground</i>	7, 12	<i>Senedd Sound</i>	7
<i>Dark Room</i>	10	<i>Shatner's Bassoon</i>	6
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<i>Dislocated Chorales</i>	11	<i>Slippage</i>	8
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