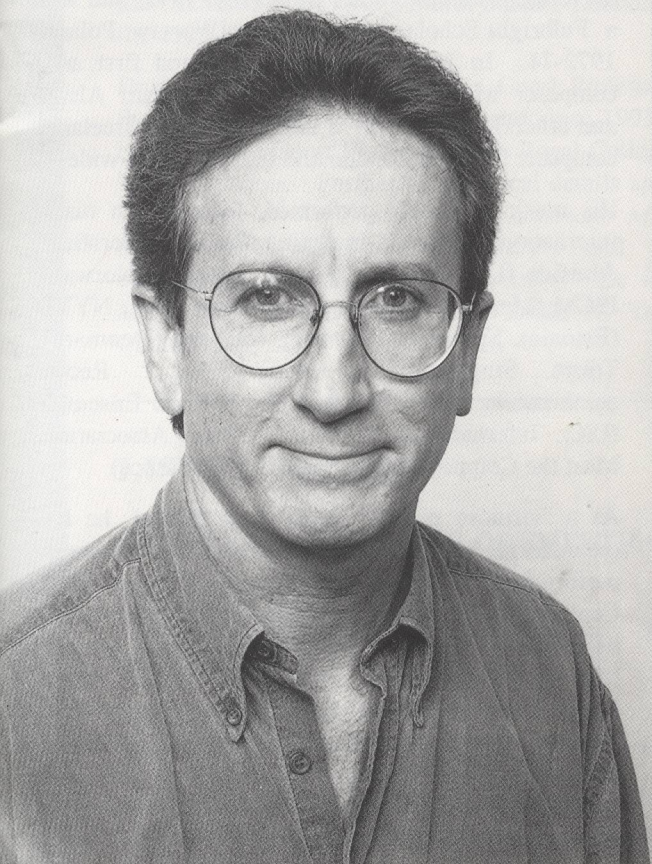


STEPHEN
MONTAGUE



UMP

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UNITED MUSIC PUBLISHERS

Stephen Montague was born in Syracuse, New York on 10 March 1943, but grew up in West Virginia and Florida. He studied piano, conducting and composition at Florida State University, received a doctorate from Ohio State University, 1972, and won a Fulbright Scholarship to work in Warsaw, Poland, 1972-74. In 1974 he came to England first as a composer with Strider Dance Co. (Richard Alston and others) but since 1975 has worked as a freelance composer based in London and touring world-wide.

His music is widely performed, featuring in major international festivals including Bath, Huddersfield, Almeida (UK), Bourges (France), Bergen (Norway), ISCM (Mexico), Bang on a Can (New York) NYFD (Estonia), Speculum (Norway), Musiana (Denmark), Tokyo, Singapore and Hong Kong. Recent commissions have come from the Hilliard Ensemble (UK), International Computer Music Association, Meet the Composer (USA) and ELCH (France).

As a "virtuoso pianist" [New York Times], he has recorded for all the major European radio networks, performed at Carnegie Hall, London's South Bank Centre, Paris's Centre Pompidou, and at numerous international festivals. In 1985 he formed the duo Montague/Mead Piano Plus, with pianist Philip Mead. They frequently tour Britain, Eastern and Western Europe, Scandinavia and North America performing and making recordings. He also collaborates with sculptor Maurice Agis providing multi-channel sound environments for Agis's giant inflatable sculptures **Colourspace** and **Dreamspace**.

He was a founder of Sonic Arts Network (UK), holding the posts of Chairman, Treasurer and Concerts Director and is currently Chairman of the Executive Committee of the Society for the Promotion of New Music (UK). He is the winner of the 1988 London Dance and Performance Award for Outstanding Creative Achievement in Music, a 1992

citation from the Mayor of Philadelphia for his contributions to new music and the Ernst von Dohnanyi Citation for Excellence in Composition. He was recently appointed Associate Composer with the Orchestra of St John's Smith Square, London, for the 1995-96 season.

During 1992 and 1995 he was a Guest Professor at the University of Texas at Austin and since 1993 has been Visiting Guest Professor at the Royal College of Music, London. Further biographical details appear in the *New Grove Dictionary of American Music*, *Baker's Biographical Dictionary* and the encyclopedia *Contemporary Composers*. He is an active bicyclist and the former Florida JC Tennis Champion.

LIST OF WORKS

ORCHESTRA/CHAMBER ORCHESTRA

- Voussoirs* (1970-72) 20'
4444/5431/7perc/str (12.10.8.8.7)/antiphonal SM
electronic tapes
- Sound Round* (1973) 20'
4333/4331/str (16.14.12.10.8)/digital delay EM
- At the White Edge of Phrygia* (1983) 19'
1111/1110/2perc/pno/str(1111 or str section) UMP
Commissioned by Academy of London Chamber
Orchestra.
- From the White Edge of Phrygia* (1984) 19'
2(picc).2.2.2/4231/timp.3perc/pno/str UMP
(Full orchestral version of *At the White Edge of
Phrygia*). Commissioned by Sadler's Wells Royal
Ballet, London, for the ballet *Median*, choreography
by Jennifer Jackson.

Prologue (1984) 11'
2222/4231/4 perc/pno.cel/str UMP
Commissioned by Sadler's Wells Royal Ballet,
London, for the ballet *Median* (Used with *From the
White Edge of Phrygia*).

Piano Concerto (1988) 25'
1111/1110/3perc/str UMP
(11111 or str section)/solo pno
Commissioned by the Almeida Festival, London, for
Yvar Mikhashoff.

WORKS WITH CHORUS OR VOCAL ENSEMBLE

Varshavian Spring (1973/80) 20'
2020/2020/2perc/str(20231)/SATB chorus EM

Sotto Voce (1976) open duration
graphic/text score: multiphonic chorus, EM
tape recorder, playback system

Tigida Pipa (1983/89) 9'30"
4,8,12 or 16 amplified voices (SATB) UMP
woodblocks and claves, electronic tape
Commissioned by Singcircle, London.

Boombox Virelai (1992) 9'
4 male voices UMP
Commissioned by the Hilliard Ensemble, UK.

WORKS FOR CHAMBER ENSEMBLE

The Eyes of Ambush (1973) open duration
1-5 instruments or voices, digital delay EM

Quiet Washes (1974) open duration
3trb/3 pianos or harps EM
(or pre-recorded versions)
Commissioned by Strider Dance Company, London,
Richard Alston, choreography.

Inundations I: Trio (1975) 20'
3 amplified pnos, 12 pianists, electronic tape EM

E Pluribus Unum (1976) open duration
graphic/text score for any chamber group EM
Written for the US Bicentennial.

Paramell VI (1981) 7'30"
pno/fl/cl/cello or perc UMP
(marimba, crotales, guiro, cymbals)
Commissioned by Option Band, Oxford, UK.

*String Quartet no. 1: in memoriam Barry
Anderson & Tomasz Sikorski* (1989-93) 22'
quartet, live electronics, tape UMP
Commissioned by National Studio for Electronic
Music/South Bank Centre, London.

Three Temperance Songs (1988) 16'
female voice/fl/cl/alto sax/bsn/ UMP
perc/accordion (or synth)/pno/optional tape
Commissioned by Relâche Ensemble and the New
Music America Festival, Miami, Florida.

*In Memoriam Barry Anderson
& Tomasz Sikorski* (1991) 22'
str quartet/2perc/tape/live electronics UMP

...Polymix (1986-93) open duration
any chamber ensemble of 8 or more instr. SM
Commissioned by the Performing Arts Council for
the Hong Kong Festival, 1993.

Wild Nights (1993) 6'30"
soprano, cl, vla, pno UMP
Commissioned by Plymouth Arts Centre for the
Composers' Ensemble, London.

String Quartet no. 2: Shàman (1993) 12'
quartet, tape, electronics UMP
Commissioned by The Smith Quartet, London.

Silence: John, Yvar & Tim (1994) 16'
 prepared str quartet, prepared piano, **UMP**
 2 tapes, live electronics
 Commissioned by the International Computer Music
 Association for the ICMC Festival, Århus, Denmark.

SOLO/DUO WORKS

Three Iberian Sketches (1970) 9'
 soprano, piano **SM**

Caccia (1974) 3'
 trb, piano, tape, amplification **EM**

Strummin' (1974/81) 13'
 piano strings, lighting, electronic tape **EM**
 Commissioned by Strider Dance Company, London.

Introduction (1976) 4'
 voice, acoustic feedback, tape **SM**

Inundations II: 'Willow' (1976) 17'
 soprano, piano, electronic tape **EM**
 Written for Sigune von Osten, Germany.

Paramell I (1977) 7'30"
 muted trb, muted piano **EM**
 Commissioned for James Fulkerson, UK

Quintet (1978) open duration
 graphic/text score for any instrument and **SM**
 pre-recorded 4-channel tape
 Written for Philip Mead, UK

Trio (1978) open duration
 graphic/text score for any instrument and **SM**
 pre-recorded stereo tape

Paramell IV (1979) 17'
 tuba or bass trb, electronic tape **EM**
 Commissioned by Melvyn Poore, UK.

Gravity's Rainbow (1980) 16'
 fl, live electronics, tape **SM**
 Commissioned by Kathryn Lukas, London.

Paramell III (1981) 13'
 solo piano, chorus (audience humming), **EM**
 pre-recorded cassette inside piano
 Commissioned by Philip Mead, UK.

Paramell V (1981) 7'30"
 2 pianos **UMP**
 Commissioned by Mats Persson and
 Kirsten Scholz, Stockholm, Sweden

Paramell Va (1981) 7'30"
 solo piano **UMP**
 Arranged from *Paramell V* for Philip Mead.

Duo (1982) open duration
 graphic/text score for any instrument **SM**
 and pre-recorded tape
 Written for John King, New York.

Tongues of Fire (1983-90) 23'
 piano, live electronics, tape **SM**
 Commissioned by Philip Mead, UK.

Haiku (1987) 13'
 piano, flanger, electronic tape **UMP**
 Commissioned by Philip Mead, UK.

Behold A Pale Horse (1990) 10'
 solo organ (also arr. for organ and 7 brass) **UMP**
 Commissioned by Christopher Bowers-Broadbent.

After Ives... (1991-93) 26'
 piano, tape **UMP**
 (optional fl, str quartet, live electronics)
 1. *What a Friend We Have in Jesus*
 2. *Songs of Childhood* 3. *Wayfaring Stranger*
 4. *Shall We Gather at the River*
 5. *The Grand Tour* 6. *Forever, J.P.S.*

Vlug (1992) 6'
fl, tape, live electronics UMP
Commissioned by Jos Zwaanenburg, Netherlands.

Aeolian Furies (1993) 8'
solo accordion UMP
Commissioned by "Meet the Composer"
for Guy Klucevsek, New York.

Phrygian Tucket (1994) 13'
solo harpsichord, tape UMP
Commissioned for Elisabeth Chojnacka.

ELECTRO-ACOUSTIC WORKS

A Presto Patch (1973) 8'
electronic tape SM
Realised at the Studio for Experimental Music, Polish
Radio, Warsaw.

Scythia (1981) 22' 30"
2-channel electronic tape SM
Commissioned by Maédée Duprés Dance Co, London
and realised at the IPEM/BRT Studio, Ghent.

Quartet (1982) open duration
4-channel pre-recorded tape (graphic/text) SM
Written for Susan Rockford, New York.

Slow Dance on a Burial Ground (1982-4) 24' 33"
2-channel concrète tape SM
Commissioned by IPEM/Belgian Radio and
realised at the IPEM/BRT Studio, Ghent.

Bright Interiors (1992) open duration
multi-channel tape - sound installation SM
for Maurice Agis' *Colourspace*.

STAGE, DRAMATIC AND DANCE WORKS

Largo con moto (1975) open duration
graphic/text score for dancer and tape EM

Criseyde (1976) 20'
theatre piece for soprano playing ocarina, EM
slide, tape
Written for Sigune von Osten, Germany.

Into the Sun - ballet (1977) 55'
4-channel tape/perc/prepared piano EM
Commissioned by Northern Ballet Theatre,
Manchester, UK; Terry Gilbert, choreography.

RECORDINGS

*From the White Edge of Phrygia,
String Quartet no. 1, Haiku, Tigida Pipa*
Continuum Records, London, CCD 1061

Slow Dance on a Burial Ground
Paramell I, Paramell Va
VR 2041, Lovely Music label, New York 260 West
Broadway, NYC 10013

Paramell VI (CD single)
Relâche Enterprises, 11 South Strawberry Street,
Philadelphia, PA 19106

TELEVISION

The West of the Imagination (1986)
Music for a 6-part drama/documentary series on PBS
(USA), KERA-TV, Dallas, Texas.
David Kennard, director.

Publishers' abbreviations

UMP United Music Publishers, London.

EM Edition Modern, Rhodterstrasse 26
D-76185 Karlsruhe, Germany.
(UK representation by UMP).

SM Unpublished works: enquiries to UMP.

Stephen Montague: Press comments

"The excitement generated in the packed hall at Stephen Montague's entertaining 50th Birthday concert [South Bank Centre, London] indicated how, in the right compositional hands, advanced electroacoustics can be appealing whilst sophisticated, fun while complex. The programme featured a feast of new works and arrangements delivered with panache and good humour. As both a leading contemporary pianist and composer, Montague inhabits a vivid aural soundscape. His distinctive minimalism evokes an electroacoustic sound world of remarkable colour and beauty, its new effect of sound and substance conveyed with immediacy and directness." **TEMPO (UK)**

"...the second half of the concert consisted of one work, Montague's *From the White Edge of Phrygia*, a virtuoso orchestra tour de force which left the audience shouting bravos, bringing the composer and conductor back on stage eight or nine times."

SUDEUTSCHE ZEITUNG (Stuttgart, Germany)

"An applause meter would have crowned Stephen Montague's *At the White Edge of Phrygia*... played with lightning speed by (Montreal based) Le Nouvel Ensemble Moderne. An American expatriate in England, Montague is a superb postminimalist..."

THE VILLAGE VOICE (New York)

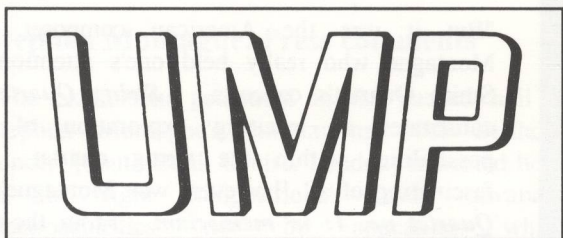
"Some of the highlights ? Perhaps heading the list was the Buffalo Philharmonic in a performance of *From the White Edge of Phrygia* by American-born British composer Stephen Montague... the Buffalo Philharmonic gave an electrifying performance of a stunning work." **MUSICAL AMERICA (USA)**

"It was a treat at the end of this recital to hear Stephen Montague's dreamy *Haiku*, a sort of Asiatic song without words." **THE GUARDIAN (UK)**

"But it was the American composer Stephen Montague who really held one's attention at the Smith Quartet's concerts... *String Quartet no. 2* constitutes an exciting exploration of timbral possibilities within the string quartet... Most fascinating of all [however] was Montague's *String Quartet no. 1: in memoriam*. From the peaceful opening sounds of wind and breathing, Montague expands into an incredible sound universe, violent and nerve-tingling, then almost painful shrieking when the string quartet and electronics, in spite of their differences, work tightly together as one. *In memoriam* finishes as if the musicians are going away. Rising to their feet, their backs to the audience, they play a few faint, muted sounds. This is electronic music of the highest calibre, and one of the works from Musiana 93 that left the deepest impression." **DANSK MUSIK TIDSSKRIFT**

"Verses of an anonymous medieval song... accompanied by a collage of clicks, hisses and buzzes impersonating the violent delivery of New York rap [and] the boom box. Reciting the tale of a girl too naive to be wooed, [*Boombbox Virelai*] was touching and immediate, its ironic method emphasised by a fleet-footed pulse making it the [Hilliard Ensemble] recital's show-piece..." **THE INDEPENDENT (UK)**

"Stephen Montague's *Tigida Pipa* [performed by Major Road Theatre Co.]...is a virtuoso ritual for percussionists-cum vocalists. Ebullient and inventive far beyond the Steve Reich school of minimalism... It is also substantial, because it explores and metamorphoses thereby presenting similar material in changing lights. Ten house points for this unprogrammed extra." **OPERA magazine (UK)**



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