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Recommended Citation

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Faculty Publications - Music. 36.

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Notes, Volume 71, Number 4, June 2015, pp. 644-671 (Article)

Published by Music Library Association

DOI: <https://doi.org/10.1353/not.2015.0078>



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PETER MAXWELL DAVIES'S VARIATIONS ON A THEME: A CATALOG OF THE "SEA" WORKS

BY JUSTIN VICKERS



Peter Maxwell Davies (b. 1934) ended his ten-year post as the United Kingdom's Master of the Queen's Music in 2014, concurrent with international celebrations of the composer's eightieth birthday. The desire to be surrounded by the sea underscored Davies's self-sought isolation on the Orkney Islands north of Scotland after a holiday there in July 1970. His initial move to the isle of Hoy in January 1971 was intended to provide respite from the near constancy of London's din, allowing him to compose in relative quiet and peace.¹ Yet it was in the seclusion and ostensible stillness of Orkney that the direction of Davies's future compositional voice was revealed to him: the sea. Replacing metropolitan cacophony with the provocative sonorities of the Pentland Firth, the North Sea, and the Atlantic Ocean, Davies has infused such surroundings into nearly one-third of his more than three hundred official opera. Davies's output is prolific by any benchmark, but it is the preponderance of the sea as the central inspirational and thematic material of his compositions that is staggering. In fact, for Davies, his geographic location and the sea are conjoined as a principal subject. This study thus aims to catalog Davies's compositions that owe their inspiration to the sea, and to his life on the Orkneys.

A distinct symbiosis exists for those who inhabit the Orkneys. Their lives are defined by a dependence on, submission to, and a relationship

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1. Mike Seabrook, *Max: The Life and Music of Peter Maxwell Davies* (London: Victor Gollancz, 1994), 128. As is well known, Davies developed a close and lifelong friendship from the early 1970s with Orcadian author and poet George Mackay Brown (1921–1996), with whom the composer would repeatedly collaborate. Davies wrote to Mackay Brown in December 1970 inquiring about a temporary residence in which to compose (pp. 127–28). Davies returned to the islands repeatedly, and ultimately purchased his home in the village of Rackwick (the small house named Bunertoon), which he restored, and into which he moved in 1974. The home initially had no electricity, but offered the perfect view of the waters that had first brought him to the Orkneys (pp. 143–44). Davies maintained numerous abodes in London until 1992 when he released the last of them in Kingsley House, and instead bought a flat in Edinburgh, thus relinquishing his English residency altogether (pp. 247–48). Davies now makes his home on the Orcadian island of Sanday.

with the sea, a life governed by a tacit understanding that their very existence is shaped by yielding to their environs. This synergy not only binds together the residents, but also creates an almost tribal sense of belonging, a desire to protect and provide for one another—remaining warily guarded of outlanders—equal to their surrender in thrall to the islands. As an individual focused on his passion for nature and music, and not particularly bothered with the trappings of success or materialism, Davies's motives for decamping to the archipelago were ultimately viewed with the welcome embrace of an otherwise insular people.² With this context in mind, it should come as no surprise that Davies's compositions are equally saturated with soundscapes, images, and subjects drawn directly from Orkney's eight-and-a-half millennia of history and culture.

One may consider imposing a division of Davies's Orcadian works into two categories—divorcing the compositions specific to the sea from those particular to the geography of Orkney—yet that creates a discordant and incomplete separation. Rather, if it is true that existence on the Orcadian islands necessitates reliance upon the sea; if the sea is the driving force behind commerce and livelihood on the islands; and if Davies implicitly and explicitly associates his compositional processes with Orkney, her environs, and the sea, then by extension any of Davies's compositions that are taken up with the Orkney Islands—its intense weather, living residents, historical figures, mythological elements, folkloric, runic, spiritually Orcadian, and Davies's wont for ecological-political and social commentary in his music—are similarly related to the sea. In addition to Davies's move to the Orkneys in 1970–71, these criteria and considerations chiefly informed the compilation of this catalog of works.³

Widespread attention has been devoted to Davies's multivalent compositional processes, and, indeed, dense theoretical analyses exist surrounding the technical construction of his remarkable productivity. The sea proves to be an evocative soundscape that Davies has explored and sought to express musically for more than half his life. Despite a relative

2. *Ibid.*, 247–48.

3. There are extensions that one might consider when compiling such a catalog. For instance, while *Throstle's Nest Junction*, op. 181 (1996), for orchestra, is not inspired by the sea, it is surely water-related. It owes its origins to the composer's childhood home in Lancashire, and the locales associated with the region of the Throstle Nest Mill on the south bank of the River Irwell, and the newer Manchester Ship Canal along with the Duke of Bridgewater's Canal. Nonetheless, such a work is not included in this sea-centric list; one can imagine that other such allowances may be found in the inspirational core of Davies's compositions. It should be stated that Davies was exposed to the sea, and to significant compositions by his predecessors that bear the sea's inspiration, long before he made his home in Orkney. Yet the pre-Orkney compositions—while they may share some rhetorical devices—are not directly addressed in this catalog. An examination of Davies's pre- and post-Orkney (potentially water-related and similar) musical gestures would be a welcome addition to the field of Davies studies.

dearth of monographs devoted to him, journal articles and extensive coverage in the press offer a host of Davies scholarship from specialists at the fore of British music research.⁴ The pivotal books devoted to Davies's compositions from the past three decades are biographical, heavily theoretical, or research-oriented.⁵ Abundant research remains to be done, however, with a decided focus on the "sea" works that have so preoccupied Davies for decades.⁶

In 2008, Nicholas Jones and Richard McGregor were commissioned to catalog his works afresh, converting "J" numbers into opus numbers.⁷ Resulting from the dissolution of Davies's association with Judith and Michael Arnold—his erstwhile agents and business managers, who embezzled more than £500,000 from the composer over a thirty-year period—the "J" numbers (coined as such for "Judy") that were previously published in Bayliss's *Annotated Catalogue*, Craggs's *Source Book*, and Smith's *Bio-Bibliography*, have been subsequently abandoned. It is therefore a welcome contribution to see Davies's compositional output extensively researched and cataloged with opus and WoO (*Werk ohne Opuszahl* = work without opus number) numbers by Jones and McGregor. As noted by them, considerable discussion with the composer went into determining on which work to bestow the first official opus number, deciding upon the Sonata for trumpet and piano dating from 1955; Davies ascribed this status to the work since the date of its composition, despite the existence of earlier works, and the lack of a specific and consistent

4. Leading contributors in the field of Peter Maxwell Davies research and commentary include David Beard, Michael Burden, Stewart Craggs, Roderic Dunnett, Kenneth Gloag, Philip Grange, Paul Griffiths, Grenville Hancox, Nicholas Jones, Joel Lester, Rodney Lister, Richard McGregor, Peter Owens, Stephen Pruslin, David Roberts, Philip Rupprecht, Mike Seabrook, Carolyn J. Smith, John Warnaby, and Arnold Whittall.

5. For biographical focus, see Paul Griffiths, *Peter Maxwell Davies*, Contemporary Composers, 2 (London: Robson Books, 1982); and Seabrook, *Max*. For theory and analysis, see David Roberts, "Techniques of Composition in the Music of Peter Maxwell Davies" (Ph.D. diss., University of Birmingham, UK, 1985); *Perspectives on Peter Maxwell Davies*, ed. Richard McGregor (Aldershot, Eng.; Burlington, VT: Ashgate, 2000); *Peter Maxwell Davies Studies*, ed. Kenneth Gloag and Nicholas Jones, Cambridge Composer Studies (Cambridge; New York: Cambridge University Press, 2009). For bibliographic resources, see Colin Bayliss, *The Music of Peter Maxwell Davies: An Annotated Catalogue* (Beverly, UK: Highgate, 1991); Carolyn J. Smith, *Peter Maxwell Davies: A Bio-Bibliography*, Bio-Bibliographies in Music, 57 (Westport, CT: Greenwood Press, 1995); and Stewart Craggs, *Peter Maxwell Davies: A Source Book* (Aldershot, Eng.; Burlington, VT: Ashgate, 2002). In addition to articles written on Davies and his music, of great benefit is the reemergence of the composer's Web site *MaxOpus*, at <http://www.maxopus.com> (accessed 25 February 2015). *MaxOpus* is now entirely owned by the composer, and maintained by his management company—Intermusica Artists' Management Ltd, London—offering a searchable works list, press coverage, thorough descriptions of the compositions frequently written by Davies himself, often-lengthy program notes, an up-to-date discography, and, among other boons to researchers and devotees alike, transcriptions of interviews with the composer.

6. See Justin Vickers, "Explorations on a Theme in the Symphonic Works of Peter Maxwell Davies: Seascapes from Symphonies no. 1 and 2 and the *Antarctic Symphony*," in *The Sea and the British Musical Imagination*, ed. Eric Saylor and Christopher Scheer (Boydell and Brewer, in preparation).

7. Nicholas Jones and Richard McGregor, "Peter Maxwell Davies's Opus and WoO Numbers: A New Work List," *Musical Times* 151, no. 1910 (Spring 2010): 53–86.

opus numbering system. Jones actively maintains the opus and WoO numbers for Davies's work list on the *MaxOpus* Web site.

At the time of this article's submission, Peter Maxwell Davies's catalog of more than 500 works contains 329 official opera.⁸ Davies has revealed that more than 100 of those find their inspiration in the sea and on Orkney.⁹ Of the officially designated opus numbers, nineteen have two versions; one has three versions; and one has four versions; seven opera have two additional numbers (e.g., op. 43, nos. 1 and 2); and there are nine "Royal" Carols for mixed chorus, op. 256, nos. 1–9 (2004–2012), gifts for H.M. Queen Elizabeth II. There are 179 works assigned WoO numbers, though eight exist with both *a* and *b* versions and arrangements; thus, there are several more works than a mere count of opus and WoO numbers would imply. In addition to forthcoming compositions to which opus numbers will be assigned, it is probable that in the years to come—following the model set forth by Jones and McGregor—additional WoO numbers may be assigned for further arrangements, compositions that are currently unpublished or unfinished, realizations, and ostensibly whole sketches.

My catalog of "sea" works identifies 108 compositions dating after Davies's move to Orkney. Of these works, only four belong to the group of compositions assigned WoO numbers; ninety-eight of the WoO date from before 1970, or pre-Orkney. Therefore, that primary distinction—when Davies moved to Hoy and was thus daily surrounded by and exposed to the sea—is key to the creation of this catalog. Moreover, Davies's fast and longstanding friendship with the quintessential Orcadian poet and author George Mackay Brown, with whom Davies frequently collaborated, connects any of Davies's Brown-related works with Orkney. The compilation of this catalog is not arbitrary, for in his own notes about his works, Davies identifies the compositions that owe their inspirational origin to the sea and Orkney.

After the title of the work, opus number, and year of completion, the catalog divides Davies's works into six genres: chamber orchestra, choral/vocal, instrumental, opera, orchestral, and works for young performers. Thereafter, two additional columns provide the ensemble specific to the genre, the number of movements (as relevant), source of text and author (as relevant), and the duration of the composition; the final

8. Davies's String Quintet was premiered on 18 March 2015 at Wigmore Hall, London, by the Nash Ensemble; and *Fanfare, Portsmouth* (2014) was premiered on 1 April 2015, and will presumably be assigned op. 330; the five-minute work is scored for 3 trumpets, 2 horns, 2 trombones with bass trombone, and tuba.

9. *MaxOpus* contains the published and self-authored composer's notes for nearly all of Davies's works. Hereinafter, quotations by Davies about his works are taken from this source, unless otherwise noted.

column provides instrumentation for each of the “sea” works. In addition to the aforementioned criteria, the catalog is arranged in order of opus number (and is largely chronological). The chronology is based on the year of completion and not the dates of specific premieres; in all cases the catalog defers to Jones and McGregor’s published opus and WoO numbers, and through the author’s consultation with Jones about works composed after the publication of the 2010 work list. Occasional points of unique interest are reflected in the catalog’s footnotes. (More about format is given in the catalog’s headnotes.)

As one drawn repeatedly to this subject, Davies’s musical evocations of a soundscape that is ever-changing is likewise one that can never be fully reified—yet its constancy attracts him again and again. Clearly the very sea that originally drew Davies to Orkney continues to serve as a creative inspiration that is correspondingly as mercurial. Moreover, the prevalence of the sea in Davies’s compositions further underscores that there are seemingly endless ways for the composer to approach this muse. It is evident that Davies’s recurrent return to the sea in his works reveals a biographical and topical magnetism, the research into which may produce a stimulating understanding of the composer when it is more fully explored. It is this author’s hope that the following catalog of sea-related works will serve as both a handlist and a point of departure for future researchers who examine the genesis, compositional process, and musico-theoretical construction that the sea occupies in Davies’s compositions.

It is impossible to hear Davies’s sea compositions without acknowledging the longstanding tradition that preceded them in Great Britain: from Frank Bridge’s *The Sea* and Edward Elgar’s *Sea Pictures*, to Ralph Vaughan Williams’s First Symphony and his *Sinfonia antarctica*, in addition to Ethel Smyth’s *The Wreckers* and Britten’s *Sea Interludes* from *Peter Grimes*. The following representative examples from the six genres in the catalog provide a starting point for greater study of Davies’s sea-inspired compositions. Moreover, in his own commentaries, Davies imparts the beginnings of a leitmotif that appears throughout the remainder of his career.

ORCHESTRAL

Without question, Davies’s early symphonic writing has been the subject of considerable scholarly attention. Yet the works bear necessary reference here for their foundational significance central to this catalog, and the twenty-six orchestral compositions that owe their creative germ to the sea and to Orkney. Davies’s First Symphony, op. 71 (1976), owes its origin to the Orkney period of his life. Yet, as Paul Griffiths has noted, Davies had been approaching extended orchestral works in a progression that anticipated his First, notably in *Worldes Blis*, op. 38 (1966–69).

"Orkney," Griffiths writes, "matched the interior landscape reached at the end of *Worldes Bliss*,"¹⁰ and thus the Scottish environment was inspiration enough for him to tackle his first formal symphonic endeavor. Davies's original program notes to the work do not assert an association with the sea, but rather focus on a justification of his belief that the "work could mark the possibility of the beginning of an orchestral competence."¹¹ His notes depict the construction of the work, replete with a cursory acknowledgment of the use of magic squares in its composition.¹² Yet, his "composer's note" on *MaxOpus* reveals that his First Symphony represented the original large-scale work "where the music was permeated by the presence of the sea and the landscape of this isolated place off the north coast of Scotland."¹³ Such a statement by the composer may indeed reflect a sort of revisionism on his part in an effort to embrace his association with Scotland, particularly because the demarcation of a pre- and post-Orkney Davies is not new unto itself. Nevertheless, this work marks one of the many instances of Orcadian evocations pinpointed in Davies's literature.

For his Symphony no. 2, op. 91 (1980), Davies notes: "At the foot of the cliff below my window the Atlantic and the North Sea meet, with all the complex interweaving of currents and wave shapes, and the conflicts of weather, that such an encounter implies." One is drawn into the massive seascape that Davies creates: from the heights of storms to placid calms viewed as if from a distance. The very mists of the rolling waves follow ascending scalar passages as the crests of whitecaps growing into crashing fortissimos and dissipating into near-soundless pianissimos alike. One is especially aware of his technical observation and study of wave-shapes explicated in the composition of his Second Symphony. In addition to architectural principles present in his two specific wave-types, Davies articulates these waves as having a "moving form, [and] static content of wave" and as a "static form, [with] moving content of wave." He further explains that Symphony no. 2 is

a direct response to the sounds of the ocean's extreme proximity, subtly permeating all of one's existence—from the gentlest of Aeolian harp vibrations as the waves strike the cliffs on the other side of the bay in calm weather, to explosive shudders through the very fabric of the house as huge boulders

10. Griffiths, *Peter Maxwell Davies*, 80. Griffiths also cites the preceding *Second Fantasia on John Taverner's In Nomine*, op. 23 (1964).

11. Quoted in "The Composer's Notes on his Works," in Griffiths, *Peter Maxwell Davies*, 159.

12. "magic square *n* (ca. 1704) : a square containing a number of integers arranged so that the sum of the numbers is the same in each row, column, and main diagonal and often in some or all of the other diagonals." *Merriam-Webster's Collegiate Dictionary*, 11th ed. (Springfield, MA: Merriam-Webster, 2003).

13. See also Kenneth Gloag's insightful chapter "Form and Genre in Davies's First Symphony," in *Peter Maxwell Davies Studies*, which also serves as a succinct historiography of the work's reception.

grind over each other directly below the garden during the most violent westerly gales.

Even barring such a description, one cannot help but hear hints of the orchestration and texture of Britten's *Sea Interludes*, regardless whether Davies's work is so often linked to the influences of Mahler and Sibelius (the former of equal import to Britten). Just as Britten did, Davies describes his compositional process as having been influenced by walking in nature. More powerful still is the image of Britten looking eastward to the North Sea from his home on Cragg Path in Aldeburgh, juxtaposed against that of Davies overlooking the force of the waters uniting around Orkney. The parallel is evocative enough on its own, but knowing that the elder composer was instrumental in helping Davies secure his Harkness Fellowship to study with Roger Sessions and others at Princeton University (1962–65) surely unifies these men's shared inspiration that lay beyond them in the sea's ever-churning and immense vista, regardless whether their musical idioms may have diverged from one another quite radically.¹⁴

Davies wrote at its premiere in 1984 that his Third Symphony, op. 119, may present to the listener his "most dynamic seascape to date," noting especially "the presence, through the whole work, of the sea." Even Davies's own descriptions of the work are ripe with sea imagery and terminology; he is thus courting the sea association, and expressing, in part, what he wishes listeners to hear. In much the same manner as the previous two symphonies, Davies's masterful contrasts of dynamic range and registral expanse create sound horizons that are experientially jarring upon first listening, and as disorienting as they are wondrous. But his comment clarifies that it was "only in the course of rehearsal and performance" that such recognition was apparent to him, suggesting that his impressions of sea surrounding Orkney are pervasive in his orchestration and in the variety of textures he creates. This remains one of the strongest statements that Davies has made about his active engagement with Orkney and the sea. It is particularly revelatory that he was not intentionally focused on its presence during the compositional period. If Orkney is so vividly ingrained into the fiber of Davies's being—as his writings would have us believe—it is therefore logical to expect that he sees and hears remnants of the sea in everything. Naturally, Davies is, especially with relation to this issue, the primary disseminator of his own narrative.

14. Arnold Whittall brilliantly examines various perspectives central to Britten and Davies in "Cross-Currents and Convergencies: Britten, Maxwell Davies and the Sense of Place," *Tempo: A Quarterly Review of Modern Music* 204 (April 1998): 5–11.

CHORAL/VOCAL

Davies has composed twenty vocal and choral works that contribute to his sea output. These compositions provide incredible insight into Davies's compositional process, for they not only marry the individual soundscapes generated by his chosen inspirational source, but they also have the benefit of being text-driven, thus revealing both the signifier and the signified. *Westerlings*, op. 73a (1977), is a SATB choral work that sets texts expressly penned by George Mackay Brown for the piece. The four songs are each introduced by a seascape that is produced to great effect by nonsensical vocables, both sung and hummed. *Westerlings* concludes with a choral setting of the Pater Noster in traditional Orkney Norn (a Norwegian dialect indigenous to Orkney). The composition of the nine movements immediately preceded Davies's *A Mirror of Whiteness Light*, op. 75 (1977), for instrumental ensemble, which was inspired during the composition of the choral cycle. For that reason, "the two works have thematic and harmonic material in common," Davies divulges, noting that like *Mirror*, "*Westerlings* is permeated by the sound of the sea."

The cantata *Solstice of Light*, op. 83 (1979), is for tenor, SATB chorus, and organ, and its fourteen movements run approximately forty-five minutes. Premiered within three years of Britten's death, and with a tenor soloist holding pride of place—particularly when the tenor was Neil Mackie, protégé of Peter Pears—it is certainly understandable why the work would be likened to the elder composer's style and works. Paul Driver cites "echoes" that are especially notable at the "*Brittenish* questioning: 'Why should the hands be red always with battle?'"¹⁵ Indeed, there are moments, and why not? Nevertheless, Davies's composition stands on its own as a unique contribution to his output; significant on its own merits, not for any overtone it may have with Britten. The varying tritone modality in *Solstice of Light*—that which would be much discussed by Davies in the context of dominant arguments—creates a sense of seeking within the light that leaves the listener waiting for resolution, looking for light itself.¹⁶ Davies plays with such expectations by imbuing the work with suspended harmonies that delay gratification, insisting on the audience's patience.

George Mackay Brown composed poetry for Davies after the author's participation in the first two St. Magnus Festivals in 1977 and 1978. Brown recounts, "It occurred to me the 1979 Festival would be a rather bleak time for me personally with my verse and prose not involved. As

15. Paul Driver, "Extended Note," *MaxOpus*.

16. Nicholas Jones, "Dominant Logic: Peter Maxwell Davies's Basic Unifying Hypothesis," *Musical Times* 143, no. 1878 (Spring, 2002): 37–45. Jones specifically discusses Davies's Symphonies no. 3 and no. 6, but the argument extends to numerous works, as his article suggests.

much out of selfishness, then, as to give delight I sat down one summer morning and began to write the words of *Solstice of Light*.¹⁷ After giving Davies the series of poems, Brown did not hear the fully realized work until the festival. Brown continues: “For me it was one of the most deeply moving experiences I have ever had from a work of art. It was an exquisite, precise intermingling of music and verse.”

YOUNG PERFORMERS

Like Britten before him, Davies esteems the musical sensibilities—and sensitivities—of children in his compositional output, writing music for youth that is neither condescending nor trite.¹⁸ Davies has consistently believed in the necessity of composing works for children that elevate their status as young performers, and do not condescend to their youth. Among Davies’s sea-related works, there are thirteen for young performers. Davies was music master for three years (1959–62) at Cirencester Grammar School in Gloucestershire, where, from the very beginning, he stressed the importance of composing for his young students. Davies has maintained contact with many of these young musicians, admitting that he learned a great deal from such routine interactions.

At the fore of this group of works—and one that explicitly emphasizes the folkloric and mythological history of Orkney—is *The Two Fiddlers*, op. 78a (1978), an opera in two acts that comes in under an hour. Davies wrote his own libretto, transforming George Mackay Brown’s version of an Orcadian folktale bearing the same title. Because he was writing for young performers—a challenge that he notes with relish—with a folktale as its basis, Davies felt it obligatory to enfold folklike melodies into the work’s soundscape. In addition to fiddle music, Davies included a bagpipe as well. The work predates the orchestral *An Orkney Wedding, with Sunrise*, op. 120a (1984), although one can easily imagine a pairing of the two in the programming of a festival, and at the time of composition Davies had yet to compose for bagpipe. The opera tells the story of two fiddlers who encounter the king and queen of the trolls. The music Davies creates to distinguish between the world of the humans and that of the trolls is, respectively, distinctly tonal, and inharmoniously edgy and abrasive.

Davies has also composed the lengthy song cycle for children’s voices, the *Songs of Hoy*, op. 102 (1982); *First Ferry to Hoy*, op. 121 (1985), for

17. George Mackay Brown, “Note by the Poet,” *MaxOpus*.

18. A handful of Britten’s works in this genre include the stage works *The Little Sweep*, op. 45 (1949), and *Noye’s Fludde*, op. 59 (1958); choral works *Psalm 150*, op. 67 (1962), *King Herod and the Cock* (1962), and *The Twelve Apostles* (1962); and the orchestral *Welcome Ode*, op. 95 (1976). Additionally, one cannot leave out *The Young Person’s Guide to the Orchestra*, op. 34 (1945), which was intended to introduce children to the various instruments, sections, and sounds of the orchestra.

four-part youth chorus, recorder and percussion bands, and instrumental ensemble; *The Peat Cutters*, op. 122 (1985), a cantata for trebles, four-part youth chorus, and brass band; and the musical theater piece *A Selkie Tale*, op. 154 (1992). Each of these works esteems involvement within the communities in which they are prepared and performed. The staging of Britten's *Noye's Fludde* in Wes Anderson's 2012 film *Moonrise Kingdom* effectively imparts the correspondingly earnest nature with which Davies creates compositions for youth.

OPERA

Davies composed two chamber operas that are connected to the sea. The compositional themes are implicit and explicit, respectively. *The Martyrdom of St. Magnus*, op. 72 (1976), is in nine scenes; and *The Lighthouse*, op. 86 (1979), is in one act with a prologue. The libretto for *The Martyrdom of St. Magnus* is based on the twelfth-century portions of Brown's novel *Magnus* (1973), and pivots into a present-day prison cell of a totalitarian state (and not the Nazi prison camp holding Lutheran theologian Dietrich Bonhoeffer, as in Brown's novel). Like Brown, Davies explores universal themes of right and wrong, prayerfulness in the midst of strife, and hope in the throes of injustice. St. Magnus is, in fact, Magnus Erlendsson, the martyred Earl of Orkney; hence the opera's implicit association with the sea and Orkney.

The Lighthouse, Davies's stark and claustrophobic three-man opera, is based on a historic event involving the mysterious disappearance of the three lighthouse-keepers at Eilean Mòr in the Flannan Isles of the Outer Hebrides. In this opera, Davies extends the tradition of the mysteries and ferocity of the sea—and indeed tense psychological dramas set against its backdrop—that have been explored in many British operas, notably Smyth's *The Wreckers*, Vaughan Williams's *Riders to the Sea*, and Britten's *Peter Grimes* and *Billy Budd*. Seclusion shrouds Davies's *The Lighthouse* as much as the inherent secrets of its lighthouse keepers and their enigmatic demise. While writing his own libretto, Davies describes having been situated in his own home in Rackwick on Hoy, set atop a cliff overlooking the sea, imagining much the same scenario that he suggests the lighthouse keepers were experiencing in the Flannan Isles lighthouse. "It was very stormy and very dramatic and I think it all helped in setting the atmosphere. I used a lot of noises from storms and from the sea in the work and I think the whole thing is quite rightly permeated by tensions which arrive out of extreme storm conditions at sea."¹⁹

19. Transcribed by the author from an interview for the English Touring Opera production of *The Lighthouse*, which is available on *MaxOpus*.

INSTRUMENTAL

Davies has produced forty instrumental works on sea themes, for soloist, solo instrument with small ensemble, or chamber ensemble. In the bay before his window on Orkney, Davies saw a “crucible” that resulted in *A Mirror of Whitening Light*, op. 75 (1977), for instrumental ensemble.²⁰ Davies describes a “two-fold light” that the sun creates, not just in its shining down from above, but in the reflection of his window at his desk: “an extraordinary shimmering edge (sometimes quite literally a rainbow edge) on everything that you see.” Pondering the various conditions, then, of light, and all of its permutations, Davies built a magic square from the plainsong *Veni Sancte Spiritus*, and followed the emerging shapes that unfolded before him.

Based programmatically on a poem by Charles Senior—a poem that is conspicuously charged with descriptions of the sea—Davies composes each movement of *Image, Reflection, Shadow*, op. 105 (1982), with those very terms as the starting point for his compositional process. The work is just under forty minutes—thus longer than his Fifth Symphony—and is intended as a sequel to his *Ave Maris Stella*, op. 63 (1975).

With the first of the *Naxos Quartets*, Davies wrote that “although filtering the extraordinary light, weather and seascape of Orkney through the comparatively restricted medium of the string quartet was of huge interest, it was architectural challenges which preoccupied [him] in the first Naxos Quartet, in three movements.”²¹ Unique among the *Naxos Quartets*, therefore, is no. 5, subtitled *Lighthouses of Orkney and Shetland*, op. 253 (2004), for its specific connotation to the sea and its explicit setting. In his composer’s note, Davies’s references the “dramatic nocturnal sweep of a lighthouse beam across different textures of sea and shore.” There is an almost playful opening to the work that practically maps the shoreline from the perspective, one may assume, of lighthouse or from sea. The two movements of the twenty-five-minute work are a Largo and a Lento, one serving either each of the lighthouses or the perspective from the sea itself. “In Orkney or Shetland you can usually see several lighthouses at the same time when out at sea,” Davies relates. The Largo’s playfulness acquiesces to the craggy rocks and cliffs of the shore and the water’s turbulent layers, then quietly releasing itself to the highest, or farthest, reach of the lighthouse’s beam. The Lento begins almost mournfully, slowly developing the substance of the first movement, be-

20. Davies writes in his composer’s note about looking out of his window onto the bay before him: “There, the bay is in fact like a crucible of ever-changing miraculous light.”

21. Davies, liner notes to *Naxos Quartets nos. 1 and 2*, Maggini String Quartet (Naxos 8.557396 [2004]), CD.

fore being interrupted by climactic counterpoint that similarly yields to momentary serenity. When that placidness is disturbed, the quartet grinds dramatically through registral peaks and valleys, just as the sea churns before culminating in a warning call from the lighthouse. Peace is restored in sustained upper strings over pizzicato cello that fades into the mists, as the light at daybreak.

The Last Island, op. 301 (2009), is a string sextet that seeks to capture in its twelve minutes a sense of the last of a pair of islands off the coast of Sanday, accessible only at low tide, and, Davies notes, "reputed to be the resting place of hundreds of shipwrecked mariners who have perished on the rocks through the centuries." Yet again, Davies is held in the sway of his surroundings, a place that he can seemingly respond to only musically, but which he cannot escape. The island is "strangely threatened with menace, even on the brightest of days," writes Davies, notwithstanding its indigenous flora and bird life. While the genesis of the work was those "most intriguing of bird and sea sounds," Davies further admits that he relegated the composition's structure to a ninefold lunar magic square.

Sea Orpheus, op. 303 (2009), is based on the eponymous poem of George Mackay Brown, and is scored for piano, flute, violin, and strings. The twenty-minute work was premiered at Carnegie Hall in 2010 as a companion piece to Bach's Fifth Brandenburg Concerto. Brown's poem reimagines the Orpheus myth on coastal Scotland, and one can easily superimpose the many themes prevalent in Davies's compositions by a programmatic reading of the poem in tandem with a close listening of the music.²²

CHAMBER ORCHESTRA

Davies has composed six chamber-orchestra works related to the sea. The *Sinfonietta Accademica*, op. 112 (1983), is the third of the "chamber orchestra trilogy," including the cantata *Into the Labyrinth*, op. 111 (1983), and *Sinfonia Concertante*, op. 106 (1982). The three-movement *Sinfonietta Accademica* is more than thirty minutes in length, and owes its origin to an afternoon when Davies had played harmonium for a small church in Hoy. After the service, Davies walked the churchyard and observed the centuries of gravestones, and in what he describes on *MaxOpus* as a potential moment of sentimentalism, he "thought of the lives and deaths encompassed here, expressed through hundreds of years of music in the church." Consequently, Davies turned to plainsong, selecting the requiem text *Dies Irae* and the Easter text *Victimae Paschali Laudes*; hence

22. The George Mackay Brown poem is reproduced on *MaxOpus*.

both death and resurrection. The work shares a sense of being at once “an Orkney dance” and synchronously “an *evocation* of the island land and seascape.”

The result of a commission for ten concertos shared by the Strathclyde Regional Council and the Scottish Chamber Orchestra, the second and the penultimate of the *Strathclyde Concertos* are the only two of the ten that emerge from the cycle with an explicit relation to the sea: *Strathclyde Concerto* no. 2, op. 131 (1987), and *Strathclyde Concerto* no. 9, op. 170 (1994). Stephen Pruslin writes that op. 131 owes its melodic gestures to lively “images of bird-flight,” while also generated by the perspective from Davies’s home overlooking the sea bay.²³ Davies’s note, conversely, describes op. 170 as developing from the “infinite variety of shading within the winter greys” in Orkney, “where all light is reflected back from the sea three hundred feet below the house.” Such a range of colors as he depicts are “clearest in the slow, quiet sections which constantly interrupt the concerto’s flow, opening like a ‘laconismus lachrymabundus’ in stormy weather.”

Never one to shy away from political or ecological issues in his music, Davies’s *Last Door of Light*, op. 293 (2008), addresses them head-on. A twenty-minute chamber orchestra work, *Last Door of Light* is intensely psychological, and serves as a philosophical acceptance, of sorts, of the effects that global warming will ultimately have: “We know that with climate change, the house will sooner or later be drowned—most of the large, flat island is due to disappear.” The title derives from a line in the George Mackay Brown poem “Thorfinn,” which illustrates the turning of a “salt key” in the “last door of light.” Musically, Davies incorporates a tune that he wrote in the 1970s, but which he had never used, that he describes as something that “could almost be an Island folk melody.” The work concludes with the plainsong fragment *Lumen Congitiones*, which Davies manipulates with a seven-by-seven magic square.

Premiered in November 2013, Davies’s *Concert Overture: Ebb of Winter*, op. 326, is a substantive quarter-hour work for chamber orchestra, that was received with as much acclaim for its substance as for the relief that the composer had survived health turmoil. Davies describes that it “is the music of a mature composer, and it will present difficulties, but I tried to make it a celebratory piece.”²⁴ The composition was the result of Davies’s daily walks on the beach at his home, which he admits to doing every day, and his observation of the sea and the beach. Despite a calmness elsewhere, the inherent darkness of portions of the piece was “as if the

23. Stephen Pruslin, “Extended Note I” (1996), *MaxOpus*.

24. Transcribed by the author from a preconcert talk given by Davies for the premiere on 9 November 2013 by the Scottish Chamber Orchestra, which commissioned the work.

music knew something that I didn't know," Davies confesses, because it was immediately prior to his admittance to hospital and the subsequent diagnosis of leukemia. Nevertheless, the work is poignantly introduced by horns and ripe with the Scots snap, now a hallmark of so much of Davies's output.

CONCLUSION

The occasion of Davies's eightieth birthday on 8 September 2014 was cause for international celebration long preceding the actual date itself. Such fêting is evident in the 2014 BBC Proms' programming of the broadest swath of Davies's most celebrated compositions, extending northward to the St. Magnus Festival, and to orchestras and concert halls on the continent and in the United States.²⁵ Davies successfully overcame a battle with leukemia in 2013. Yet during that very encounter, he saw to the completion of his Symphony no. 10, *Alla ricerca di Borromini*, op. 327 (2013), and its February 2014 premiere, in addition to adding two further works to his long list of compositions: *Fanfare: Saffron Walden*, op. 328 (2013), for brass; and *A Wall of Music*, op. 329 (2014), for organ, brass, and children's choir.²⁶

Davies is a composer whose life embodies fixed binary positions that he proudly embraces. Queen Elizabeth II conferred the title of Master of the Queen's Music onto Davies despite his outspoken antimonarchist views, and correspondingly as an atheist. Davies had criticized the monarchy and the government for decades, yet he holds a knighthood, and succeeded Malcolm Williamson as the first Master of the Queen's Music to hold a fixed term. Moreover, in 2014 Sir Peter was also appointed Member of the Order of the Companions of Honour in the New Year Honours List, a proper conclusion to his tenure as Master of the Queen's Music.²⁷ He has humbly—if self-deprecatingly—deferred his many accomplishments as beneficial not for himself but for all of the

25. In Michael White's 23 January 2009 column in the *New York Times*, Davies comments retrospectively: "I spent 18 months being 70," he said, "traveling the world for celebrations and thinking, 'You might as well enjoy this.' Which I did. But I can't take off another 18 months so soon, so I've been telling people to hold fire till I'm 80." Indeed, the world's stages and marquees lit quite a fire in Davies's honor.

26. Davies's magnificent Symphony no. 10: *Alla ricerca di Borromini*, op. 327 (2013), was premiered by the London Symphony Orchestra on 2 February 2014. Yet apart from a *New York Times* reference to the work's liquid architecture, it is taken up with a regaling of Italian architect Borromini's life and death in the Renaissance. But if one pulls at its textures, even slightly, one sees and hears equally Orcadian elements and evocations as those present in his admittedly sea-derived compositions. Perhaps on further hearing, Davies will confess to recognizing such.

27. Davies's successor is no less striking: Scottish-born Judith Weir, CBE, is the first female composer to hold the post of Master of the Queen's Music. News of Weir's appointment had been circulating for weeks leading up to the unofficial announcement in the U.K. press on Sunday, 29 June 2014. In a private audience with the queen at Buckingham Palace on 22 July 2014, Weir was joined by the outgoing Davies, and assumed her role; Davies was invested with the CH on the same day. Weir's tenure presents the

arts. In recent years, Davies has softened his views of the Crown and even admitted that Her Majesty has quite an ear for music, and possessed a quality to which Davies was immediately drawn: the keen desire to learn. Having completed his service to the queen, he must now continue his post as amanuensis of the sea.

ABSTRACT

Since 1971, Peter Maxwell Davies (b. 1934) has lived on the Orkney Islands north of Scotland. This adopted homeland and the sea surrounding it have influenced a preponderance of the composer's output since his arrival. As of 2015, from the former Master of the Queen's Music's 330 official opera, one-third owe their inspirational genesis to the sea and the Orcadian archipelago that Davies calls home. The 108 discrete works that are sea-themed fall into six genres: chamber orchestra, choral/vocal, instrumental, opera, orchestral, and compositions for young performers. Through Davies's personal writings, it is clear that he implicitly and explicitly associates his compositional processes with Orkney, her environs, and the sea. The author asserts that by extension, any of Davies's compositions that are taken up with the Orkney Islands—its intense weather, living residents, historical figures, mythological elements, folkloric, runic, spiritually Orcadian, and Davies's wont for ecological-political and social commentary in his music—are similarly related to the sea. Because geographic location and the sea function as a principal subject, the premise of this study is to provide a catalog of Davies's compositions that owe their origin to the sea, and to his life on the Orkneys. The author offers the catalog in an effort to foster additional examinations of Davies's compositions through this thematic lens. Considerable additional study of this prolific composer's output is warranted; the author hopes greater attention is given to this thalassic corpus of Davies's output.

daunting yet realistic probability of composing music to commemorate the passing of England's longest-serving monarch; followed by the coronation of the longest-serving heir apparent, H.R.H. Charles, Prince of Wales, who will ascend as H.M. King Charles III. Moreover, Weir may have an opportunity to use her role to provide music that may seek to mend the relationship between Scotland and England. Early in Weir's career, she worked with Davies during the period of the premieres of the *Strathclyde Concertos* with the Scottish Chamber Orchestra, going into the schools and working with music education programs to prepare children and young adults to understand and engage with the works that Davies had composed.

A CATALOG OF PETER MAXWELL DAVIES'S "SEA" WORKS

BY JUSTIN VICKERS

Format: For large ensembles, standard orchestral score-order is utilized: first four numbers representing the number of woodwind players (flutes, oboes, clarinets, bassoons), second four numbers representing the number of brass players (trumpets, horns, trombones, tubas), followed by strings ("str," which may be subdivided by numbers of *vn.vla.vlc.db* players). Dashes separate families of instruments; periods separate instruments in the same family; slashes separate multiple instruments played by a single performer (e.g., percussionists). Soloists are listed first. When there is a designated auxiliary instrument, its abbreviation is added in score order. When an instrumentalist *doubles* on an auxiliary instrument (e.g., a flutist doubling on piccolo), a roman numeral indicates which player performs the doubling, with an equal sign connecting that player with abbreviation for the doubling instrument. Thus, for the Sixth Symphony (no. 58):

2(II=aff).picc.2.corA.2.bcl.2.dbn-4.3.3.1-
 timp.perc(5);g/ssp/mba/crot/2wdbl(sm,v.sm)/
 tamb/SD/2BD(sm,v.lg)/2susp.cym(sm,lg)/
 cyms/rainsticks-cel-hp-str

identifies an ensemble of 2 flutes (2d doubling alto flute), piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon - 4 trumpets, 3 horns, 3 trombones, tuba - timpani, 5 percussionists (playing glockenspiel/marimba/crotales/2 wood blocks (small, very small)/ tambourine/ side drum/2 bass drums (small, very large)/2 suspended cymbals (small, large)/ clashed cymbals/rainsticks - celesta - harp - strings.

Abbreviations (alphabetical): A=alto/contralto - acc=accordion - Acl=clarinet in A - afl=alto flute - asax=alto saxophone - B=bass - Bar=baritone - bcl=bass clarinet - BD=bass drum - bjo=banjo - bl=block - bn=bassoon - brbn=bass trombone - cel=celesta - Chin=Chinese - cl=clarinet - corA=cor anglais - crot=crotales - cym=cymbal(s) (clashed) - cym=cymbal (single) - db=double bass - dbn=contrabassoon - dr=drum - Ecl=clarinet in E \flat - euph=euphonium - fl=flute - flex=Flexatone - g/ssp=glockenspiel - gtr=guitar - hi=high - hn=horn - hp=harp - hpd=harpichord - kbd=keyboard - lg=large - mand=mandolin - mba=marimba - med=medium - Ms=mezzo-soprano - ob=oboe - org=organ - pft=piano - picc=piccolo - rec(s)=recorder(s) - S=soprano - SD=side drum - sm=small - str=strings - susp=suspended - T=tenor - tamb=tambourine - tam-t=tam-tam - t.bells=tubular bells - TD=tenor drum - tba=tuba - timp=timpani - tpl.bl=temple block - tpt=trumpet - trbn=trombone - trbn=tenor trombone - v.sm=very small - v.lg=very large - vla=viola - vlc=violoncello - vln=violin - wdbl=wood block - ww=woodwind(s), generally recorders in a children's piece - xyl=xylophone

No. Work, Opus No. (Year of Completion)	Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
1. <i>Hymn to St. Magnus</i> , op. 53 (1972)	Instrumental	Instrumental ensemble with mezzo-soprano obbligato in four movements; Twelfth-century Orcadian hymn from St. Magnus Cathedral, Kirkwall (Latin); 37'	fl.cl (basset cl)–perc(1):4timp/glsp/crot/Chin.cym/mba/6nipple gongs/4large bells/tam-t/susp.cym/BD and foot cym/h.bells–pft(=hpd, cel)–vla.vlc
2. <i>Stone Litany: Runes from a House of the Dead</i> , op. 57 (1973)	Choral/Vocal	Mezzo-soprano and orchestra; Viking runic inscriptions on the walls of Maeshowe tomb, Orkney (Orkney Norm, a dialect of Old Norse); 20'	Ms–1.picc.0.1.E♭cl(=bcl).1.dbn–2.2.2.1–timp.perc(5):glsp/glasses/mba/flex/2 wine or brandy crot/bell tree/2wdbl/2tpl.bl/2maracas/tabor/rototoms/BD/3nipple gongs/t.bells/Chin.cym/susp.cym (with db bow)/anvil/tam-t–cel–hp–str
3. <i>Fiddlers at the Wedding</i> , op. 58 (1973)	Choral/Vocal	Cycle of seven songs for mezzo-soprano and instrumental ensemble; George Mackay Brown (<i>Fishermen with Ploughs</i>); 19'	Ms–afl–gr.mand.perc(1):5 brandy bowls placed on pedal timp/bongo/mba/crot/Chin.cym/deep nipple gong/bell tree/wdbl / glass wind chimes/sandpaper bl
4. <i>The Kestrel Paced Round the Sun</i> , op. 65 (1975)	Instrumental	Flute solo; 4'	Fl
5. <i>The Seven Brightnesses</i> , op. 66 (1975)	Instrumental	Clarinet solo; 4'	Cl
6. <i>The Blind Fiddler</i> , op. 67 (1975)	Choral/Vocal	Song-cycle for mezzo-soprano and instrumental ensemble; George Mackay Brown; 43'	fl(=picc/afl).cl (basset cl)(=bcl)–timp–perc(1):mba/2wdbl/Chin.cym/2tpl.bl/spoons/maracas/tabor/castanet machine/2susp.cym/bell tree/bones/crot/rototoms/Japanese temple gong placed on pedal timp/nipple gong/antique cym–gr–hpd(=cel)–vln.vlc
7. <i>Stacie's Ferry to Hoy</i> , op. 69 (1975)	Instrumental	Piano solo; 3'	pft
8. <i>Symphony no. 1</i> , op. 71 (1976)	Orchestral	Orchestra in four movements; 58'	2(II=picc).picc(=afl).2.corA.2.bcl.2.dbn–4.3.3.0–timp.perc(4):marimba/t.bells/flexatone/glsp/crot–hp–cel–str

<p>9. <i>The Martyrdom of St. Magnus</i>, op. 72 (1976)²⁸</p>	<p>Opera</p>	<p>Nine scenes; Libretto by Peter Maxwell Davies, after <i>Magnus</i>, the novel by George Mackay Brown, and his translation (in <i>An Orkney Tapestry</i>) of a poem from Njal's <i>Saga</i>; 82'</p>	<p>Ms.T.2Bar.B-fl(=picc)/af1.cl(=bcl)- hn.2tp1-perc(1).mba/g1sp/crot/2SD/ rototoms/2BD/pedal timp/2Chin.cym/ 2susp.cym (bowed)/Burmese nipple gongs/2japanese gongs/tam-t (with soapdish)/blackboard/sandpaper/3 pairs claves (played by singers off-stage)/flex/ railway whistle-kbds(1):hpd/kbd carillon (or cel)/cel/autoharp (or zither) /upright pft-grt(=tabor)-vla.vlc .db SATB</p>
<p>10. <i>Westertings</i>, op. 73a (1977)</p>	<p>Choral/Vocal</p>	<p>Four songs and a prayer for SATB chorus in nine movements; George Mackay Brown and the traditional Orkney Norm Pater Noster; 18' SATB chorus and organ; 3' Piano solo; unpublished MS</p>	<p>SATB-org pft</p>
<p>11. <i>Norm Pater Noster</i>, op. 73b (1977)</p>	<p>Choral/Vocal</p>	<p>Orkney Norm Pater Noster; 18'</p>	<p>SATB-org</p>
<p>12. <i>Ice Walk in Sheldon's (Borrowed) Boots</i>, WoO 130 (1977)</p>	<p>Instrumental</p>	<p>SATB chorus and organ; 3'</p>	<p>SATB-org</p>
<p>13. <i>Runes from a Holy Island</i>, op. 74 (1977)</p>	<p>Instrumental</p>	<p>Instrumental ensemble; 11'</p>	<p>af1.cl-perc-cel-vla.vlc</p>
<p>14. <i>A Mirror of Whitenig Light</i>, op. 75 (1977)</p>	<p>Instrumental</p>	<p>Instrumental ensemble; 22'</p>	<p>1(=picc).1(=corA).1.1-1.1.1.0-perc(1); crot/g1sp/mba-cel-str:1.1.1.1.1</p>
<p>15. <i>Little Quartet no. 1</i>, op. 77 no. 1 (1982)</p>	<p>Instrumental</p>	<p>String quartet in three movements; 9'</p>	<p>2vln.vla.vlc</p>

²⁸. Commissioned by the BBC for the Silver Jubilee of H.M. Queen Elizabeth II.

No. Work, Opus No. (Year of Completion)	Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
16. <i>The Two Fiddlers</i> , op. 78a (1978)	Young Performers	Opera in two acts for young performers; Libretto by Peter Maxwell Davies, based on <i>The Two Fiddlers</i> , the children's short story by George Mackay Brown; 50'	5 singing roles and chorus (all to be performed by children) 2.1.2.1-1-2.1.0-timp.perc(6);2glspl/marimba/xylo/4tpl.bl/2wdbl/2brandy glasses/SD/BD/tam-t/4 susp.cym/cyms/choke cym/tamb/flex./referee's whistle/swanee whistle/football rattle/guero/nightingale/beaters and scrapers including a pair of knitting needles/vln bows/plastic soapdish/brushes-pft(=metronome/ plectrum)-2vln (to be played by the singers of <i>The Two Fiddlers</i> if possible)-str quintet or small str orch-bagpipes (optional) picc.bcl-perc(1);4tpl.bl/2wdbl/BD with pedal/SD/maracas-pft-solo vln.vlc Ms.Bar.2.af1(=picc).2.corA.2.bcl.2.dbn-4.3.2.0-timp.perc(5);mba/very large BD/glspl/crot/small Chin.cyms (suspended)/maracas/slapstick/claves/small resonant metal bowl on kettledrum (ideally a Japanese temple gong)/rototom/2flex, tam-t (with plastic soap dish)-cel-str Solo T-SATB-org
17. Dances from <i>The Two Fiddlers</i> , op. 78b (1978)	Instrumental	Arranged for violin and instrumental ensemble; 10'	
18. <i>Black Pentecost</i> , op. 82 (1979)	Choral/Vocal	Mezzo-soprano, baritone, and orchestra in four movements; George Mackay Brown; 53'	
19. <i>Solsstice of Light</i> , op. 83 (1979)	Choral/Vocal	Cantata for tenor, SATB chorus and organ in fourteen movements; George Mackay Brown; 46'	
20. <i>Orkney Strathspey and Reel Society's Silver Jubilee Salute</i> , WoO 134 (1979) ²⁰	Instrumental	Davies's arrangement of a composition by Ronald Aim; unpublished MS	fl(=picc).cl-hn-perc(1)-pft(opt. cel)-vln.vlc

²⁰ Written by Ronald Aim for H.M. Queen Elizabeth II and H.R.H. Prince Philip the Duke of Edinburgh in September 1978 and subsequently arranged for The Fires of London, conducted by Aim.

21. *Kirkwall Shopping Songs*, op. 85 (1979)
 Young Performers
 Young voices and instruments of six songs and three interludes; Peter Maxwell Davies; 16'
 Children's voices (5–8 years old)–recorders (at least 4 players)–tuned perc (at least 4 players); glsp/xyl/chime bars etc–untuned perc (at least 4 players); tamb/3 susp.cym/SD/BD–pft
 T.Bar.B–1(=picc/af), 0.1(=bcl).0–1.1.1.0–pft(=cel)/out-of-tune upright pft/flex/referee's whistle–perc–gr(=bjo/BD)–str:1(tam+).0.1(flex).1.1
 Voice (narrator)–pft
22. *The Lighthouse*, op. 86 (1979)
 Opera
 One act with prologue; Libretto by Peter Maxwell Davies, based on *A Star for Seaman* by Craig Mair; 72'
 For singer *or* reciter and piano; Peter Maxwell Davies; 25'
 Piano interlude from *The Yellow Cake Revue*; 5'
23. *The Yellow Cake Revue*, op. 88 (1980)³⁰
 Instrumental
 Piano interlude from *The Yellow Cake Revue*; 3'
24. *Faraeall to Stromness*, op. 89 no. 1 (1980)³¹
 Instrumental
 Instrumental ensemble; 3'
 Orchestra in four movements; 55'
25. *Yesnaby Ground*, op. 89 no. 2 (1980)³²
 Instrumental
 Instrumental ensemble; 3'
 Incidental music to a play in ten scenes by George Mackay Brown
 Guitar solo; 9'
 Instrumental ensemble; 6'
 Unaccompanied SAA children's chorus; Peter Maxwell Davies; 12'
26. *A Welcome to Orkney*, op. 90 (1980)
 Instrumental
 Instrumental ensemble; 3'
27. *Symphony no. 2*, op. 91 (1980)
 Orchestral
 Orchestra in four movements; 55'
28. *The Well*, op. 94 (1981)
 Instrumental
 Instrumental ensemble; 3'
 Incidental music to a play in ten scenes by George Mackay Brown
 Guitar solo; 9'
 Instrumental ensemble; 6'
 Unaccompanied SAA children's chorus; Peter Maxwell Davies; 12'
29. *Hill Runes*, op. 96 (1981)
 Instrumental
 Instrumental ensemble; 6'
30. *The Bairns of Brugh*, op. 97 (1981)
 Young Performers
 Masque for children's voices and instruments;
 Peter Maxwell Davies; 25'
31. *Seven Songs Home*, op. 101 (1981)
 Young Performers
 Masque for children's voices and instruments;
 Peter Maxwell Davies; 25'
32. *Songs of Hoy*, op. 102 (1982)
 Young Performers
 Masque for children's voices and instruments;
 Peter Maxwell Davies; 25'

30. *The Yellow Cake Revue* is Davies's ecological-political commentary on the threat of uranium mining in the Orkneys. The first performance by the dedicatee Eleanor Bron accompanied by Davies was originally titled *Uranium Songs*.

31. Multiple arrangements of *Faraeall to Stromness* exist and are published by Boosey & Hawkes, including those for four bassoons (Fraser Jackson), solo guitar (Timothy Walker), two guitars (Gerald Garcia), and cymbalom and guitar (Allan Neave) and for cymbalom and violin (Gregory Knowles).

32. *Yesnaby Ground* has likewise been arranged for guitar (Allan Neave) and for cymbalom and violin (Gregory Knowles); published by Boosey & Hawkes.

No. Work, Opus No. (Year of Completion)	Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
33. <i>Sea Eagle</i> , op. 103 (1982)	Instrumental	Horn solo; 9'	hn
34. <i>Image, Reflection, Shadow</i> , op. 105 (1982)	Instrumental	Instrumental ensemble; 37'	l(=pic/afl).cl(=bcl).pft=cimbalom-vln.vlc
35. <i>March: The Pale Star</i> , op. 108a (1981)	Instrumental	Brass quintet; 4'	2tptr. hn. trbn. tba
36. <i>Island of the Saints</i> , op. 110 (1983)	Instrumental	Instrumental ensemble; Incidental music to a play by George Mackay Brown	fl.ob.cl-hn-pft-vlc
37. <i>Into the Labyrinth</i> , op. 111 (1983) ³³	Choral/Vocal	Cantata for tenor and chamber orchestra in five movements; George Mackay Brown, from his play <i>The Well</i> ; 32' For orchestra; 32'	T-2.2.2.2-2.2.0.0-str
38. <i>Sinfonietta Accademica</i> , op. 112 (1983) ³⁴	Chamber	Orchestra in four movements; 58'	2.2.2.2-2.2.0.0-str
39. <i>Symphony no. 3</i> , op. 119 (1984)	Orchestra	Orchestra with solo bagpipes; 14'	3(II=afI,III=picc).2.corA.2.bcl.2.dbn- 4.3.3.1-timp-str
40. <i>An Orkney Wedding; with Sunrise</i> , op. 120a (1984)	Orchestral	Version for chamber orchestra with solo bagpipes; 13'	2.2.2(II=bcl).2-4.2.2.1-timp.perc(4): susp.cym/swance whistle/slap stick/ BD/SD/1g tamb/4wdbl/cyms/gfsp/ mba/crot-Highland bagpipes-str
41. <i>An Orkney Wedding; with Sunrise</i> , op. 120b (1986)	Chamber Orchestra	SATB youth chorus, recorder and percussion bands, and instrumen- tal ensemble in nine movements; Peter Maxwell Davies; 16'	2.2.2(II=bcl).2-2.2.2.0-timp.perc(1): gfsp/4wdbl/tamb/SD/pedal BD/susp .cym/cyms-Highland bagpipes-str
42. <i>First Ferry to Hoy</i> , op. 121 (1985)	Young Performers		SATB-1(=afI).1.1.1-1.1.1.0-perc(1): gfsp/crot/bell tree/BD-cel-str: 1.1.1.1.1

33. Intended to be the innermost work of a triptych for chamber orchestra – between *Sinfonia Concertante*, op. 106, for wind quintet and orchestra, and *Sinfonietta Accademica*, op. 112 – denoted as choral/vocal because it is a text-driven work.

34. The third of the “chamber orchestra trilogy” including opp. 106 and 112.

43. *The Pent Cutlers*, op. 122 (1985)
 Young Performers
 Cantata in five movements for SA children's chorus, SATB youth chorus, and brass band; Peter Maxwell Davies; 25'
 SATB-perc:BD/v.lg BD/susp.cym/cyms/tam-t
 Solo vln-2.2.2.2-2.2.0.0-timp-str
44. *Concerto for Violin and Orchestra*, op. 123 (1985)
 Orchestral
 Violin and orchestra in three movements; 30'
 2(I=picc,II=af) 2.2(II=bcl)2-2.2.2.0-timp-str
 AATBBB or SATBBB
45. *Jimmack the Postie*, op. 124 (1986)
 Orchestral
 Concert overture; 9'
 AATBBB or SATBBB
46. *House of Winter*, op. 125 (1986)
 Choral/Vocal
 Cycle of four songs for unaccompanied chorus or vocal sextet; George Mackay Brown (*Christmas Poems*); 10'
 AATTBB or SATBBB
47. *Sea Runes*, op. 126 (1986)
 Choral/Vocal
 Miniature cycle of six songs for unaccompanied chorus or vocal sextet; George Mackay Brown (*Fishermen with Ploughs*); 3'
 AATTBB or SATBBB
48. *Strathclyde Concerto no. 2*, op. 131 (1987)
 Chamber Orchestra
 For cello and orchestra in three movements; 33'
 Solo vlc-2(II=picc) 2.1.bcl 2-2.2.0.0-timp-str
49. *Concerto for Trumpet and Orchestra*, op. 132 (1988)
 Orchestral
 Trumpet and orchestra in three movements with no break; 30'
 Solo tpt-2.af1.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(4).mba/glsp/crot/v.lg BD/tamb/ bell tree-str
50. *A Selkie Tale*, op. 154 (1992)
 Young Performers
 Music-theatre work for children (7-11 years old) to play and sing; Libretto by Peter Maxwell Davies; 25'
 Named roles, chorus-ww-tp-tuned and unpitched perc-pft-vln.db
51. *The Turn of the Tide*, op. 155 (1992)
 Young Performers
 For orchestra, children's chorus, and young instrumentalists and composers (5 groups) in six multi-division movements; 25'
 2(II=picc) 2.2E:cl(II=bcl) 2(II=dbn)-2.2.3.1-timp.perc(1)-hp-str
52. *Seven Summer Songs*, op. 158 (1993)
 Young Performers
 Song cycle for unison children's voices and children's instrumental ensemble; Peter Maxwell Davies; 20'
 children's chorus-rec (or vlms)-tuned perc(6)-unpitched perc(4)-pft

No. Work, Opus No. (Year of Completion) Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
53. <i>A Spell for Green Cam: The MacDonald Dances</i> , op. 161 (1993)	Violin and orchestra; 20'	Solo vln-2(II=picc).2.1(=Ac).bcl.2(=dbn)-2.2.2(optional).0/ timp.perc (1 optional):tamb/gfsp/crot/BD/bell tree-str SATB
54. <i>A Hoy Calendar</i> , op. 165 (1994)	Unaccompanied SATB chorus; George Mackay Brown	Choral/Vocal
55. <i>Symphony no. 5</i> , op. 166 (1994)	<i>Fishermen with Ploughs</i> ; 4' Orchestra in one movement; 26'	Orchestral
56. <i>Strathclyde Concerto no. 9</i> , op. 170 (1994)	For six woodwind players and movements (played without a break); 25'	Chamber Orchestra
57. <i>The Beltane Fire</i> , op. 171 (1995)	Choreographic poem for orchestra in five scenes; 37'	Orchestral

Solo vln-2(II=picc).2.1(=Ac).bcl.2(=dbn)-2.2.2(optional).0/ timp.perc (1 optional):tamb/gfsp/crot/BD/bell tree-str SATB

2(II=af).picc.2.corA.2.bcl.2.dbn-4.3.1-timp.perc:mba/gfsp/crot/flex/2BD(sm, lg)/cym/susp.cym/tamb-cel-hp-str picc.af1.corA.E>cl .bcl.dbn-str

3(III=picc/af).2.corA.2.bcl.2.dbn-4.3.1-perc(6):clash.cym/tamb/sm susp.cym/jingling.johnny*/guiro/sm wdbl/sm,lg tpl.bl/v.lg BD/gfsp/lg susp.cym/sm basque dr/sm tamb/knife/ tamb/ mba/sm BD/crot/bell ("tunny church bell")/ flex/bodhran/bunch of small keys/2 maracas/SD/sm rainsticks** /TD/sm Chin.susp.cym/ light plastic carton/sm ratchet/tam-t/lg wdbl/lg tam-t (scrapped with plastic soapdish)/timp-hp (or clarsach if available)-cel-str (vln solo part to be played on folk vln if available) *a bell-tree **cactus with spine removed, filled with dried peas

58. *Symphony no. 6*, op. 176 (1996)³⁵
Orchestral
Orchestra in three movements; 48'
2(II=af1).picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(5):gisp/mba/crot/2wdbl(v.sm, sm)/tamb/SD/2BD(sm, v.lg)/2sus.cym(sm.lg)/cym/s/rainsticks-cel-hp-str
2.picc.2.corA.2.bcl.2.dbn-4.3.3.0-timp.perc(2):gisp/crot-cel-str
59. *Orkney Saga I: Fifteen keels laid in Norway for Jerusalem-farers*, op. 185 (1997)³⁶
Orchestral
Orchestra; 20'
2.picc(=af1).2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(5):gisp/crot/mba/handbells/2wdbl(sm.lg)/SD/TD/BD/tam-t/2sus.cym(sm.lg)-hp-treble voices-str
60. *Orkney Saga II: In Kirkwall, the first red Saint Magnus Stones*, op. 189 (1997)
Orchestral
Orchestra; 20'
picc.2(II=af1).2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3):gisp/crot/mba-hp-str
61. *A Reel for Seven Fishermen*, op. 190 (1998)³⁷
Orchestral
Tone poem for orchestra in three movements; 30'
62. *Maxwell's Reel, with Northern Lights*, op. 191 (1998)
Orchestral
Tone poem for orchestra; 12'
2(II=picc).2.corA.2bcl.2.dbn-4.3.3.1-timp.perc(3):gisp/mba/crot/flex/sm and lg susp.cym/TD.sm BD.v.lg BD-hp-str
63. *An Orkney Tune*, op. 192 (1998)
Young Performers Piano solo for children; 2'
64. *Sea Elegy*, op. 194 (1998)
Choral/Vocal
Cantata for SMS TBar soli, SATB chorus and orchestra in four movements; George Mackay Brown, "Four Elegies" (*Winterfold*); 16'
S.Ms.T.Bar-SATB-2(II=picc,II=af1).2.2.bcl.2(II=dbn)-2.2.2.0-timp.perc(1)-str
65. *Temenos, with Mermaids and Angels*, op. 198 (1998)
Orchestral
Flute and orchestra; 20'
Solo fl-0.0.2.bcl.2.dbn-2.2.2.0-timp.perc(2)-str
66. *Orkney Saga III: An Orkney wintering, Stone poems in Orkahoiv: "great treasure . . ."*, op. 199 (1999)
Orchestral
Alto saxophone and orchestra; 18'
Solo asax-picc.2.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(3):gisp/SD/crot/TD/mba/BD/tamb-str
67. *Trumpet Quintet*, op. 200 (1999)
Instrumental
Trumpet and string quartet; 28'
tpf/vln.vln.vla.vlc

35. *Symphony no. 6* is designated as sea-related because it is in memory of Davies's longtime friend and collaborator George Mackay Brown.

36. Originally named *Sails in St Magnus I*.

37. Inspired by George Mackay Brown's eponymous poem.

No. Work, Opus No. (Year of Completion)	Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
68. <i>Songs of Sunday</i> , op. 201 (1999)	Young Performers	Song cycle for children's voices and instruments; unpublished MS	children's voices—vlns—recs—perc
69. <i>Litany – for a Ruined Chapel between Sheep and Shore</i> , op. 202 (1999)	Instrumental	Trumpet solo in three movements; 11'	tp
70. <i>High on the Slopes of Terror</i> , op. 204 (1999)	Orchestral	Orchestra; 20'	picc.2.2.corA.2.bcl.2–4.3.3.1–tmp. perc(3): 2susp.cym(sm.lg)/v.lg BD/ tamb/glsp/SD/cyms–str
71. <i>Orkney Saga V: Westernly Gale in Biscay, Salt in the Bread Broken</i> , op. 210 (2000) ³⁸	Orchestral	SATB chorus and orchestra in three movements; The Vulgate and Roman Missal (Latin); 14'	chorus(SATB)—picc.2.2.corA.2.bcl.2.dbn— 4.3.3.1–tmp.perc(4):mba/tamb/SD/ 2BD(sm.v.lg)/2susp.cym(sm.lg)/cym/ susp.Chin.cym/v.lg nipple gong—str SSAA
72. <i>A Dream of Snow</i> , op. 212 (2000)	Young Performers	Five unaccompanied songs for SSAA children's choir; George Mackay Brown (<i>Following a Lamb</i>); 12'	SATBB—org(pft)
73. <i>Una balena Azzurra (A Blue Whale)</i> , op. 213 (2000)	Choral/Vocal	SATBB chorus, with optional and organ or piano accompaniment; an Italian translation of George Mackay Brown's "A Hoy Calendar" (<i>Fishermen with Ploughs</i>); 4'	
74. <i>Sighs upon the Glacier</i> , WoO 171 (2000)	Instrumental	Piano solo; unpublished MS	pft
75. <i>Antarctic Symphony (Symphony no. 8)</i> , op. 215 (2000)	Orchestral	Orchestra in one continuous movement; 40'	picc.2.2.corA.2.bcl.2.dbn— 4.3.3.1–tmp(=japanese temple gong/2cym).perc(4):xyl/glsp/mba/

38. There is not an *Orkney Saga IV*; nor has there been another addition to this planned fourteen-part, large-scale series.

cro/t.bells/bell tree/v.sm hi wdbl/
tamb/SD/2BD (sm,v.lg)/Chin. cym/s/
cym/s/4susp.cym (v.sm,sm,med.lg)/nipple
gong/tam-t (with plastic soapdish)/tuned
brandy glasses (with water)/2sm pebbles/
football rattle/biscuit tin (filled with bro-
ken glass)/3 lengths of builder's scaffold-
ing(sm,med.lg)-hp-cel-str
db
I(=picc).1.1.asax.1(=dbn)-1.1.1.0-timp.
perc(1)-pft-str
two-part male voices-fl.c.l.bn-2tpts.tba.
euph-acc-pft-perc:BD-vlins(+solo vln)

3 vln lines for children-5 str lines
(1.1.1.1.1) for adults
female vocal quartet

Solo Ms-2(II=af).2.1.bcl.1.dbn-2.2.0.0-
timp-str
vln.vlc.pft

fl(=af).ob.bn-hn-vln.vla.db
SATB-pft

SATB-pft

76. *Lux in Tenebris*, op. 218 (2001) Instrumental
77. *Crossing Kings Reach*, op. 220 (2001) Instrumental
78. *Barriers*, op. 221 (2001)³⁹ Instrumental
79. *Six Sunday Tunes*, op. 222 (2001) Young Performers
80. *A Calendar of Kings*, op. 228 (2002)⁴⁰ Choral/Vocal
81. *A Dance on a Hill*, op. 230 (2002) Choral/Vocal
82. *Piano Trio: A Voyage to Fair Isle*, op. 232 (2002) Instrumental
83. *Seven Skies of Winter*, op. 238 (2003) Instrumental
84. *Sleep by Circle*, op. 240 (2003) Choral/Vocal
85. *The Kestrel Road*, op. 243 (2003) Choral/Vocal
- Double bass solo; 4½'
Instrumental ensemble; 18'
Incidental music for a play by Alan Plater; six pieces of varying length
Children's violin group in three parts; 12'
Vocal quartet; George Mackay Brown; 6'
Mezzo-soprano and orchestra; George Mackay Brown; 23'
Piano, violin and cello; 19'
Instrumental ensemble; 18'
SATB chorus and piano in six continuous movements; George Mackay Brown
(*Fishermen with Ploughs*); 13'
SATB chorus and piano in seven movements; George Mackay Brown; 18'

³⁹. Based on the building of Orkney's Italian Chapel.

⁴⁰. Written for The Anonymous 4.

No.	Work, Opus No. (Year of Completion)	Genre	Ensemble, No. of Movements, Text Source, Duration	Instrumentation
86.	<i>Between Ebb and Flow</i> , WoO 176 (2003)	Instrumental	Piano solo; unpublished MS	pft
87.	<i>Naxos Quartet No. 5: Lighthouses of Orkney and Shetland</i> , op. 253 (2004)	Instrumental	String quartet in two movements; 25'	2vlm.vla.vlc
88.	<i>A Winter Lamb</i> , op. 256 no. 9 (2012)	Choral/Vocal	SATB chorus; 3'	SATB
89.	<i>St Bartholomew's Prayer</i> , op. 261 (2005)	Choral/Vocal	SSATB chorus; 2'	SSATB
90.	<i>Kettletoft Inn</i> , op. 271 (2006)	Instrumental	For Northumbrian bagpipes, cor anglais, and string quartet; 20'	Northumbrian bagpipes—corA— 2vlm.vla.vlc.db
91.	<i>Port Lockroy, Antarctica</i> , op. 278 (2007)	Orchestral	Orchestra; 11'	picc.1.af1.2.corA.2.2.bcl.2-4.2.3.1- timp.perc:glsp/mar/2susp.cym/ Chin.cym/TD/BD/wdbl—hp—cel—str 6wlc bcl—str
92.	<i>A Little Travie Music</i> , op. 279 (2007)	Instrumental	Ensemble for six cellos; 6'	pft
93.	<i>The Seas of Kirk Swarf</i> , op. 281 (2007)	Orchestral	Bass clarinet and string orchestra; 16'	bcl—str
94.	<i>Three Sunday Places</i> , op. 287 (2007); "The Knowes o' Yarrow," no. 1 (2005); "The Waters of Woo," no. 2; "Kettletoft Pier," no. 3	Instrumental	Piano solo, 7'	pft
95.	<i>String Trio</i> , op. 290 (2008)	Instrumental	Violin, viola and cello; 15'	vlm.vla.vlc
96.	<i>Gray's Pier</i> , op. 291 (2008)	Choral/Vocal	SSA youth choir; 3'	SSA
97.	<i>Last Door of Light</i> , op. 293 (2008)	Chamber Orchestra	For chamber orchestra; intense meditation on climate change; 20'	1.2.0.2-2.2.0.0-timp-str(7.6.5.4.3)
98.	<i>Violin Concerto no. 2, Fiddler on the Shore</i> , op. 299 (2009)	Orchestral	Violin and orchestra; 25'	Solo vln-2(=picc).2.2.bcl.2.dbn-4.3.2. brbnn.0-timp.perc(3)—str(14.12.10.8.6)

99. *The Sorcerer's Mirror*, op. 300 (2009)⁴¹ Choral/Vocal
Orchestra, SATB chorus with treble solo in five movements; 16'
100. *The Last Island*, op. 301 (2009) Instrumental
String sextet; 12'
101. *Overture, St. Francis of Assisi*, op. 302 (2009)⁴² Orchestral
Orchestra; part of a work now lingering some thirty years, Davies decided that since he will not complete the opera, he ought at least release the overture; related to the *Trumpet Concerto*; 12'
102. *Sea Orpheus*, op. 303 (2009)⁴³ Instrumental
Piano, flute, violin and strings; 20'
103. *Blake Dreaming (Goodison Quartet no. 5)*, op. 304 (2010) Instrumental
String quartet and baritone; 10'
104. *Stormwatch, Stormfall*, op. 308 (2011) Instrumental
Horn trio; 20'
105. *A Reel of Spindrift, Sby*, op. 309 (2011) Orchestral
Youth orchestra; 10'
106. *A Postcard from Sunday*, op. 318 (2012) Instrumental
Piano solo; 3½'
107. *Concerto Accademico*, op. 319 (2012) Chamber
For string orchestra and string quartet; 20'
108. *Concert Overture: Ebb of Winter*, op. 326 (2013) Chamber
For chamber orchestra; 15'
- 2.2.2(I=Acl).2.dbn-4.2.3.0-imp-str
2vln.2vla.2vlc
picc.2.2.corA.2Acl.bcl.dbcl.2.dbn-
4.3.2.btrbn.1-imp.perc(3);g/ssp/crot/
mba-str
fl-vln-pft-str
Bar-2vln.vla.vlc
hn-vln-pft
2.2.2.2-2.2.0.0-perc:susp.cym/SD/tamb-
str
pft
2vln.vla.vlc-str
2(II=picc).2(II=corA).2(II=bcl).2(II=
dbn)-2.2.0.0-imp(=g/ssp)-str

41. Commissioned to mark the 800th anniversary of the founding of Cambridge University.

42. Part of a work now lingering some thirty years, Davies decided that since he may never complete the opera, he ought to at least release the overture; related to the *Trumpet Concerto*.

43. Takes its inspiration (and title) from a poem by George Mackay Brown.