

Catalogue (detailed)

Published works are advertised on the '[Buy](#)' page

Scores marked with a single asterisk can be sent by pdf or as hard copy by [emailing](#) this website. If these are also electro-acoustic, or mixed media works, CDs or DVDs can be sent on request

Sample electroacoustic works can be sent as mp3 files on request (marked E/A)

Some works, mostly earlier works, exist in manuscript form only and are in various stages of revision. It is hoped that all works on this list will eventually be available in digital form.

Please address any enquiries/comments to:
info@donaldbousted.co.uk

Works for Solo Instrument

Alone (1984) for solo oboe

3 mins

First performed at Burgh House in 1985 by Anne Glover

"Alone ... [is] beautifully wrought, tailored exquisitely to [its] essential decorative purpose."

Stephen Pettitt **The Times**

Three Miniatures (1984) for solo clarinet

4 mins

First performed at St. Mary's Bryanston Square, London in 1984 by Rodney Smith. Selected for the Cornelius Cardew Composition Prize in 1985

Fiddlers' Three (1991, rev. 1995) for solo violin*

6 mins

First performed at Burgh House by Arijit Chakravarty in 1991

Two Studies (1991) for piano*

4 mins

First performed at Leighton House, London by Jeremy Carter in 1991

The Dream (1992) for solo piano*

3 mins

First performed at Petersfield Library by Jeremy Carter in 1993 and widely since. Performed in Croatia and Czechoslovakia by Richard Meyrick in 1997. Performed at the Purcell Room, London by Andrew Ball in 1998.

A Woldgate Requiem (1993) for solo organ*

8 mins

First performed at Kingston-upon-Thames Parish Church by Kevin Bowyer in 1995 and subsequently at the St. Alban's International Organ Festival. Recorded by Kevin Bowyer on 'Premiere Recordings' (Cathedral Classics CC 003). Performed at the Huddersfield Contemporary Music Festival in 1999.

"... an impassioned work, with great drive and momentum ... the highlight of the concert."

The Organ

"It is indeed a powerful piece ... and finely crafted. A significant contribution to the repertoire, it certainly manages to convey the composer's ... intention most vividly." **Dr Gerald Gifford**

"... riveting power, searing economy and total emotional commitment." **Philip Cannon**

"... powerful piece." **BMS Journal**

Dance of Leilah: Dance of Lilith (1994) for piano solo*

11 mins

First performed at St. John's Smith Square by Philip Mead in 1995.

Five Canons (1997) for harpsichord or organ*

8-10 mins

First performed (at the harpsichord) by Kevin Bowyer at the Alhambra Theatre, Bradford in 1998.

Leda and the Swan (1998) for solo euphonium

4 mins

Four Comedic Studies (2001) for solo alto saxophone*

7 mins

First performed in Holland by William Raaijman including a concert at the Teylers Museum in April, 2003. First UK performance at UK MicroFest 1, October, 2005

24 Microtonal Studies (2005) for solo trumpet (*pub. Microtonal Projects Ltd*)

First performed by Stephen Altoft and Bruce Nockles at various times between 2001-5. Three studies were performed on BBC Radio 3 by Stephen Altoft in 2001. Recorded by Stephen Altoft in 2006 (see: www.microtonaltrumpet.com).

Yasser Describes his Polemic (and adds some footnotes) (2006) for solo 19-div trumpet*

4 mins

Written for Stephen Altoft as a part of his 'Yasser Collection' of short pieces for 19-div trumpet

The Black Hole (2006) for solo classical guitar and CD*

First performed by Donald Bousted at The Colourscape Festival, Clapham Common, 2006.

Works for Choir

Release (1981) for unaccompanied SSAATTBB

6 mins

Words by Marguerite Wood. Selected for the Essex Composers' Forum in 1991 where it was nominated 'best work' by Geoffrey Mitchell of the BBC Singers

Catalogue (detailed)

Works for Orchestra

Suite (1991) for orchestra

5 mins

The Juggling Jugglers - Underwater - The Men with Beards

The Jazzwoz (1993) for symphony orchestra

12 mins

Concerto (1995) for chamber orchestra with piano solo and string quartet concertante*

20 mins

Offerings from the Earth People (1998, solo arrangement, 2003) concerto in one movement for two recorders (sop., alt. and sop., alt., ten.) and string orchestra or solo recorder (sop and alto) and six solo strings (3 vlms, vla, 2 celli)*

13 mins

Written for Celia Ireland and Becky Davey; arrangement made for António Carrilho.

Selected by the spnm Reading Panel in 1999

the things we know (2001) concerto in one movement for percussion and chamber orchestra*

8 mins

Written for Petar Curic

in angel air (2006) concerto for quarter-tone trumpet and ensemble*

8 mins

Written for Stephen Altoft

Chamber Music (not electro-acoustic)

untitled (1979 rev. 2001) for four trumpets*

3 mins

First performed (original version) by students at Colchester Institute in 1979. First performed (revised version) by students on the BISOYC Inter-Cultural Youth Orchestra Exchange at St. Andrew's Church, Presteigne in 2003 directed by Stephen Altoft

Five Pieces for String Quartet (1986)

11 mins

Inflow - Flux - Interlude - Chords - Elegy

First Performed at the British Music Information Centre in 1986 by the Goldsmith's String Quartet. Toured in the UK by the Almira String Quartet in 1994-5

Five Songs for Jeanne La Pucelle (1987) for soprano and string quartet

16 mins

Mark my Words - Symbol of Love - Fille de Dieu - Symbols of Status and Power - Pray for Me

Words by Marguerite Wood. First Performed at the Purcell Room by Frances Lynch and the Goldsmith's String Quartet in 1987

Islands (1990) for flute and harp*

5 mins

First Performed at Burgh House in 1991 by Denise Dance (flute) and Fiona Clifton-Welker (harp) and widely since. Performed at the Composers' Guild of Great Britain 50th Anniversary Series by Rowland Sutherland and Hugh Webb (1995)

"A languid tone-painting of sun-bleached scenery."

The Hampstead and Highgate Express

Two Pieces for Alto Flute and Guitar (1990)*

5 mins

First Performed at Orleans House Gallery, Twickenham by Lucinda Bunce (flute) and Donald Bousted (guitar) and subsequently broadcast by them on Classic FM. Also performed by Nancy Ruffer (flt) and Steve Smith (gtr); Samantha Moore (flt) and Jane Phillips (gtr) and rarescale, Carla Rees (flt) and David Black (gtr). Arranged by Philippe Renard for tenor recorder (in 2000) and first performed in this arrangement by him, with Elisabeth Ehlacher (guitar), at the Royal College of Music, London in October, 2001: also performed by Renard/Ehlacher in France

"enjoyable music."

Colin Cooper **Classical Guitar**

Voices at Haworth (1992) for soprano, flute, viola and harp

11 mins

First Performed at the University of Huddersfield by the Firebird Ensemble conducted by Barrie Webb with Alison Wells, soprano, in 1993

The Calling (1994) for soprano, flute and harp*

8 mins

Words by Donald Bousted and Marguerite Wood. First Performed at the Purcell Room by Sheherazade in 1994

Dance Variations (1994) for guitar quartet*

8 mins

First Performed at the Guildhall, York in 1994 by the York Guitar Quartet

Rant (1994) for euphonium and piano*

7 mins

First Performed at the Birmingham Conservatoire by John Powell and Stewart Death in 1995 and widely since. Shortlisted by the spnm Reading Panel in 1995

"Musically outstanding."

TUBA Journal (USA)

"Rant ... represents some of the most exciting and innovative writing for the euphonium."

Steven Mead, Prof. of Euphonium at RCM, RNCM and Birmingham Conservatoire

The Rhythm-Spring (1996) for violin and piano*

4 mins

First Performed at the Purcell Room in December 2000 by Adam Summerhayes (violin) and Alan Brown (piano) and recorded by them on the Sargasso label; this performance and recording resulted from reaching the final stages of the first UK and Eire Composition Platform. Performed at the Huddersfield Contemporary Music Festival by David le Page and Dominic Saunders in November, 2001

Catalogue (detailed)

Tears (1997) for tuba quartet*

7 mins

Commissioned by Tubalaté with funding from The Arts Council of England. First performed at Harper Green School, Bolton in 1998 with four further performances at schools in the North West as part for Tubalaté's Music in Education Scheme. Recorded by Tubalaté in 2000. First broadcast on WGDR, Vermont, USA in January, 2001

Verses 1 (2001-5) (2 movements) for 19-division trumpet and percussion*

7 mins

Written as first repertoire for 19-division trumpet and percussion. Movement 1 first performed at the University of Iowa, USA on 5 September, 2003 by duo Contour, Stephen Altoft (trumpet) and Lee Ferguson (percussion), and in three other USA college recitals during September 2003. Movement 1 first performed in the UK at St. Laurence's Church, Ludlow in August, 2004 and first performed in Germany at Elisabeth Schneider Stiftung, Freiburg in January, 2005 by duo Contour. Movement 2 first performed at UK MicroFest 1 in October, 2005 and first performed in Germany at Elisabeth Schneider Stiftung, Freiburg in November, 2005.

Electro-Acoustic Pieces/Installations

The Evolution of Line (1997) for amplified solo tenor recorder (*pub. Questions de Tempéraments*)

Commissioned by Philippe Bolton and first performed at Musicora 97, Paris by Philippe Renard in 1997. Performed widely in France, England, Switzerland, Germany and the USA. First broadcast on France Musique in March 1998

"explores the potential of Bolton's instrument to fascinating effect."

The Recorder Magazine

"wonderfully human vocal quality ... effective way in which the sections of the piece start low and soft, working their way up to high-pitched primal screams. It's form is simple and thoroughly logical."

The American Recorder

"gripping Rising lines of various speeds became exciting sound worlds through the input of live electronics"

Tibia

The Transfiguration of Marina (2000) for alto and tenor recorders, CD and video projection*

8 mins

First performed by Ensemble QTR – Kathryn Bennetts and Peter Bowman (recorders) with Mark Bromwich (sound projection) – at the Purcell Room in November 2000; the video, directed by Robert Pennant Jones, is based on final scenes of Shakespeare's late play Pericles

The Sleeper will Awake (2002) for 2, 19-division recorders and CD*

4 mins

Written as first repertoire for the 2, 19-division recorders made by Lewis Jones and Dave Armitage at the Centre for New Musical Instruments (CNMI) at London Metropolitan University

Slide (2002) for solo trumpet, CD and video projection*

20 mins

Written as first repertoire for the 12-, 19- and 24-division trumpet made by Dave Cowie at the Centre for New Musical Instruments (CNMI) at London Metropolitan University. Written in collaboration with the artist Gary O'Connor, Slide combines narrative, video, environmental sounds and live performance. First performed at London Metropolitan University by Bruce Nockes (trumpet) in June 2002. Toured by Stephen Altoft in the UK in November 2004 and performed at Wild Dog 3 in April, 2006

Harp (2002) installation for CD (E/A)

5 mins (looped in a 15 min. cycle)

Music for a restored 18th century harp. First performed at the London Metropolitan University's Summer Show, 2002

Clock (2002) installation for CD (E/A)

4 mins (looped)

Music for a restored 19th century carriage clock. First performed at the London Metropolitan University's Summer Show, 2002

she heard a song within her mother's voice (2002) for CD (E/A)

12 mins

An electro-acoustic piece based on spoken and sung vocal sounds. First performed at the London Metropolitan University in June, 2002

bathe bask breathe (2002) installation for CD (E/A)

14 mins

An installation based on the sound of water and inspired by the theme of deafblindness. First installed at the Kelvingrove Art Gallery and Museum, Glasgow, Scotland in November, 2002

A Memory Game (2002-5) for DVD or CD

13 mins

Based on recorded reminiscences from 5 old photos. Audio included as part of re.projects 'Resound' festival in June 2003. Film first screened at Take 291, London in 2005. Further screenings at the 4th Hull International Short Film Festival, 2005, Art Video Screenings, Västerås, Sweden and HypTV

Two Places by a River (2002-4) for DVD or CD

7 mins

Based on recordings of the river Thames. Audio included as part of re.projects 'Resound' festival in June 2003. Video first screened at St. Cyprian's Church, London in June, 2004. First screened in Ireland at Art Trail, Cork in 2005. Also screened at Take 291

Les Multiphoniques (2003) for solo recorder (alto and tenor) and CD*

8 mins

Written for, and dedicated to, Philippe Renard. First performed at the 20th 'Musikalischer Sommer in Ostfriesland und Groningen' festival, Germany, in July, 2004 by Andreas Böelen. First performed in France, in Orleans, by Philippe Renard in December 2004

Solo for Elisabeth (2003) for solo classical guitar and CD*

9 mins

Written for, and dedicated to, French guitarist Elisabeth Ehrlacher. First performed by Alan Thomas in spnm's Solo Spotlights series, Wapping, London in April, 2006

Catalogue (detailed)

In Preparation (2003) for Helder tenor blockflute, 4 spatially separated CD systems, domestic percussion and live art performance*
27 mins

Written for Rachel Barnes. First performed at St. Cyprian's Church, London in September, 2003 with Rachel Barnes (blockflute) with a parallel performance of 'folding' (live art performance) by Barbara Dean. Performed at Wild Dog 3 in April, 2006 and, in a new version for DVD, at the Northern Recorder Course in May, 2006

broader than Broadway (2003) an installation of text and audio in collaboration with Gary O'Connor (catalogue available: text and 22 minute CD, *Tutti*)
CD 22 mins

A site-specific installation of audio and text inspired by archive material. The work responds to historical and contemporary aspects of life on Broadway Market. These responses address perception of historical data; questioning value, meaning and method. Number seventy-seven is viewed as a shop space (which it was since the 1830s, prior to becoming a gallery) which plays host to a range of intriguing characters. Some of these characters are documented in the fragmented play 'Bassett's Broadway Play' which is referred to in the catalogue. Descriptions of customers comings and goings have been recorded, by hand, on a till roll that slowly spools through a mechanical device. This is read, one word at a time, by a small camera that relays the information to a CCTV monitor positioned in a separate space. The audio transmits a secret, whispered narrative in one space and a concise remembrance in the other, each defused by tiny exciters (the components used in flat speakers) attached to the wooden floor and to glass panes positioned within both spaces. *broader than Broadway* was installed at seven contemporary art 15-26 October, 2003. It was part of f-est 2003. The exhibition was supported by NXT plc, seven contemporary art and W.C. Benstead & Son. The CD was broadcast on Swedish Radio in 2004.

In Your Dreams (2004) for 19- and 24-division trumpets; percussion 'kit' comprising wooden board, minidisc case (with disc enclosed), cough sweet tin (with chain inside) and piccolo wood block; DVD (with PA sound track) and 2 further CDs which are transmitted through 2 pairs of NXT transducers. The DVD is based on a performance by the live artist Barbara Dean in which she washes a floor with her hair.*
17 mins

Written for duo Contour (Stephen Altoft, trumpets and Lee Ferguson, percussion) and first performed by them at Elisabeth Schneider Stiftung, Freiburg, Germany on 24 January, 2005. First performed in the UK at UK MicroFest 1 in October, 2005.

Touch (2005) for recorders (great bass, sop. and alto); guitar; harpsichord, stereo PA; 3 further CDs; live video mixing*
26 mins

Written for French ensemble, Ensemble Gabriel (Philippe Renard, recorders; Elisabeth Erlacher, guitar and Anne Terrasse, harpsichord) with live video mixing by Anne Robinson (commission applied for in 2006)

Slice through the Night (2006)
7 mins

A collaboration with visual artist Anne Robinson. Electro-Acoustic score based on a recording of the Scottish folk song 'Mountains of Mourne' with live video mixing. First performed at Lounge Gallery, London in July, 2006

The Black Hole (2006) for solo classical guitar and CD*

First performed by Donald Boustead at The Colourscape Festival, Clapham Common, 2006.

Dear Mother ... (2007) for CD
c.25 mins

A project devised by the live artist Janina Moninska and funded by Arts Council England. First performed at POSK Theatre Hammersmith and later at Oxford House Theatre, Bethnal Green. This on-going project is documented at www.janinamoninska.com. Boustead's contribution includes the 20 minute 'Cloud Music' plus other audio and video.

Films and works with Film

The Transfiguration of Marina (2000) for alto and tenor recorders, CD and video projection*
8 mins

First performed by Kathryn Bennetts and Peter Bowman (recorders) with Mark Bromwich (sound projection) at the Purcell Room in November 2000; the video, directed by Robert Pennant Jones, is based on final scenes of Shakespeare's late play Pericles

Slide (2002) for solo trumpet, CD and video projection*
20 mins

Written as first repertoire for the 12-, 19- and 24-division trumpet made by Dave Cowie at the Centre for New Musical Instruments (CNMI) at London Metropolitan University. Written in collaboration with the artist Gary O'Connor, Slide combines narrative, video, environmental sounds and live performance. First performed at London Metropolitan University by Bruce Nockes (trumpet) in June 2002. Toured by Stephen Altoft in the UK in November 2004 and performed at Wild Dog 3 in April, 2006

A Memory Game (2002-5) for DVD or CD
13 mins

Based on recorded reminiscences from 5 old photos. Audio included as part of re.projects 'Resound' festival in June 2003. Film first screened at Take 291, London in 2005. Further screenings at the 4th Hull International Short Film Festival, 2005, Art Video Screenings, Västerås, Sweden and HypTV.

Two Places by a River (2002-4) for DVD or CD
7 mins

Based on recordings of the river Thames. Audio included as part of re.projects 'Resound' festival in June 2003. Video first screened at St. Cyprian's Church, London in June, 2004. First screened in Ireland at Art Trail, Cork in 2005. Also screened at Take 291.

The Birds (2004) for DVD
1 min

A 1 minute video commissioned by Host Artist's Group, Sheffield and first screened at the Showroom Cinema, Sheffield in November 2004. Also shown at the Falmouth Film Festival, Cornwall; Side Cinema, Newcastle; BBC Big Screen, Liverpool and le festival international du premier film, Annonay, France. Released on a limited edition DVD by Host (2004). Selected as part of 'Wait' (2006) funded by the Arts Council of England.

Catalogue (detailed)

In Your Dreams (2004) for 19- and 24-division trumpets; percussion 'kit' comprising wooden board, minidisc case (with disc enclosed), cough sweet tin (with chain inside) and piccolo wood block; DVD (with PA sound track) and 2 further CDs which are transmitted through 2 pairs of NXT transducers. The DVD is based on a performance of 'Deliverance' by the live artist Barbara Dean in which she washes a floor with her hair.

17 mins

Written for duo Contour (Stephen Altoft, trumpets and Lee Ferguson, percussion) and first performed by them at Elisabeth Schneider Stiftung, Freiburg, Germany on 24 January, 2005. First performed in the UK at UK MicroFest 1 in October, 2005

The Night which took the Appearance of Day (2006)

10 mins

Film featuring the voice and thoughts of the philosopher Jonathan Reé in the context of an English garden in Summer. Six 'scenes' are set to a poly-microtonal score for quarter-tone guitar played by the composer and electronics. First broadcast on HypTV (Sky TV) in 2006.

Catalogue (detailed)

Tracking (2005) for DVD (silent)

3 mins

First screened at Cafe Gallery Projects, London in August, 2005. Selected by SuperShorts, 2005 for screening in London's West End and for the SuperShorts UK tour. Selected for Loop, Barcelona, 2005.

Verses 2 (2001-5) (2 movements) for 19-division trumpet, percussion and DVD*

15 mins

2 movements written as first repertoire for 19-division trumpet, percussion and DVD. Movement 1 first performed at the Bangor New Music Festival, 2006 by duo Contour; first complete performance at the Colourscape Festival, Clapham Common, in 2006.

Autointrospective (2005) for DVD Self Portrait in film with a polymicrotonal score

3 mins

Selected by VideoChannel in 2005 and screened as part of the 'Self-Portrait' collection in USA, Chile, Russia and Palestine (2005-6) curated by Wilfried Agricola de Cologne

A Young Girl Goes to Sea (2005)

7 mins

Film by Anne Robinson. Electro-acoustic score with quarter-tone guitar. First screened at Greenwich Picture House in 2005.

The Night which Took the Appearance of Day (2006) for DVD

10 mins

A multi-layered music video in which nature is considered as the subject of art and music in the context of evocative images of an English garden in Summer. Features the voice and thoughts of the philosopher Jonathan Rée accompanied by a microtonal score for quarter-tone guitar. First screened on HypTV in 2006

Slice through the Night (2006)

7 mins

A collaboration with visual artist Anne Robinson. Electro-Acoustic score based on a recording of the Scottish folk song 'Mountains of Mourne' with live video mixing. First performed at Lounge Gallery, London in July, 2006

Works for Recorders

Dla ba 'n de da (1986 rev. 2001-2) for solo tenor recorder*

2 mins

First performed by Rachel Barnes at St. Cyprian's Church, London in November 2002

Two Responses to Silence (1985 rev. 1998) for solo tenor recorder (*pub. Orpheus*)

3 mins

First performed by Celia Ireland at Birkenhead 6th Form Centre in November, 1998. First London Performance by Rachel Barnes at St. Cyprian's Church in November, 2002.

"a thread of stillness through an otherwise busy texture of complex rhythm ... precisely notated. Throughout, the work manages to juxtapose intense activity with moments of repose whilst demanding complete concentration to allow the spaciousness of the silence to become part of the work's fabric. A rewarding work to play, it will find its way into the repertoire of many good players."

The Recorder Magazine

"Essentially post-Webern in concept, it employs a quasi-serial procedure and a high degree of range pointillism in its pitch structure ... interesting solo work."

The American Recorder

Four Pieces (1989) for Two Alto Recorders (*pub. Orpheus*)

9 mins

First performed at Kent Music School by Kathryn Bennetts and Peter Bowman in 1989 and widely since. Selected for the North East New Music series 'The Recorder Reborn' in 1998. Also performed by Becky Davey and Celia Ireland.

"Eclectic mix of Mediaeval, minimal and jazz elements ... Hocket, a strange yet delightful movement with fascinating rhythmic shifts ... rewarding if executed well ... interesting and attractive ... well thought out integral harmonies and visceral rhythms."

The American Recorder

"The highlight of the programme could have been, judging by the tumultuous applause, Sonorities by Donald Boustead, its slow, slow oscillation of notes touching each other was quite something."

Kent and Sussex Courier

"Serenely ... minimalistic ... mesmerizing ... a patchwork of unrelenting passagework tossed from player to player."

The Recorder Magazine

"An eclectic work in an avant-garde idiom ... able to communicate directly to the audience."

Kent and Sussex Courier

Pieces for Dorothy (Part One) (1991) for two recorders (soprano and alto) and harpsichord (*pub. Orpheus*)

5 mins

In the Garden - On Hay Bluff - The Big Hallelujah

First performed at Orleans House Gallery by Kathryn Bennetts and Peter Bowman (recorders) and Yeo Yat-Soon (harpsichord) in 1991.

"poignant and uncomplicated ... inspired by Boustead's experiences as a new parent ... accessible both rhythmically and musically ... broad, static melodies."

The Recorder Magazine

"Simple and easily accessible ... pleasing sonorous ambience ... somewhere between impressionism and minimalism."

The American Recorder

"three delightful pieces."

Cinnamon Sticks

This is Hell (1993) for two alto recorders*

10 mins

"It requires both players to have an extraordinary virtuosic command of quarter-tone fingerings ... the most demanding microtonal work extant."

The American Recorder

Three Virtuoso Pieces (1995) for two alto recorders*

9 mins

First Performed at St. Paul's, Huddersfield by Kathryn Bennetts and Peter Bowman in 1996 and widely since, including two concerts in Germany in June 1996

Catalogue (detailed)

A Journey Among Travellers (1995-6) for two alto recorders*

25 mins

Curve - Colours - Melody - High - Sonata - Double - Still - Decent - Racket

First complete performance at St. Paul's Huddersfield by Kathryn Bennetts and Peter Bowman in May, 1998. Performed at the Berkeley Music Festival, California in June 1998. Also performed at the British Music Centre, Canterbury Christ Church College, the ERTA Symposium on Contemporary Music for recorder in Germany and many other venues in the UK. Recorded to CD by Bennetts and Bowman in 1998 (QTR CD-0798). Sonata was first broadcast on Radio Netherlands in December, 1999. Broadcast on 49/32 Radio (USA) in 2001. Performed at UK MicroFest 1 by Rachel Barnes and Natasha Powell in October 2005.

"Bousted has attempted to develop a new 'tonality' and sound world for the instrument through a carefully worked out quarter-tone system ... all nine movements are contrasting in character This work is an excellent addition to our contemporary repertoire."

The Recorder Magazine

"the recording is compelling and ought to hold a place in every contemporary recorder player's collection." (CD)

The Recorder Magazine

"the sounds are uncanny, wild and a million miles from your expectations."

The British Harry Partch Society

Pieces for Dorothy (Part Two) (1995) for two recorders (soprano and alto) and harpsichord (*pub. Orpheus*)

5 mins

Bikes - Are They Angels - Growing

"imaginative changes in mood and texture ... a worthwhile challenge."

The Recorder Magazine

Study in Transforming Curves (1997) for solo alto recorder (*pub. Moeck*)

3 mins

Published, as an extended study, in The Quarter-Tone Recorder Manual. First performed in the UK at Little Benslow Hills, Hitchin and in Germany at the 1st International Recorder Symposium of Stuttgart by Kathryn Bennetts. Also performed at the University of Huddersfield.

Five Quarter-Tone Pieces (1997) for solo alto and tenor recorders*

16 mins

Nos 1 and 3 first performed at the British Music Information Centre by Rachel Barnes in 1998. No.2 first performed by Rachel Barnes at the British Music Information Centre in 2000. Performed by Rachel Barnes at State of the Nation and London Guildhall University in 2002.

"a prominent recent contribution to the repertoire ... a charming bird-like quality in number two and some effective quarter-tone writing in number three."

The Recorder Magazine

The Evolution of Line (1997) for amplified solo tenor recorder (*pub. Questions de Tempérements*)

Commissioned by Philippe Bolton and first performed at Musicora 97, Paris by Philippe Renard in 1997. Performed widely in France, England, Switzerland, Germany and the USA. First broadcast on France Musique in March 1998

"explores the potential of Bolton's instrument to fascinating effect."

The Recorder Magazine

"wonderfully human vocal quality ... effective way in which the sections of the piece start low and soft, working their way up to high-pitched primal screams. It's form is simple and thoroughly logical."

The American Recorder

"gripping Rising lines of various speeds became exciting sound worlds through the input of live electronics"

Tibia

The Quarter-Tone Recorder Manual (1997) (*pub. Moeck*)

alto recorder

Kathryn Bennetts, Donald Bousted and Peter Bowman

A book which aims to standardise quarter-tone notation and fingering for the recorder. It contains 30 short studies (all written by Donald Bousted) including A Study in Transforming Curves

"A gradus ad Parnassum for recorder players ... a beautifully produced manual. It is the first of its kind for the recorder ... a powerful path towards the quartertone dimension of sound."

Johnny Reinhard American Recorder

"The studies are characterful and serve their purpose admirably ... Refreshingly doctrinaire-free ... this book should be in the library of every recorder player."

John Turner **The Recorder Magazine**

Twelve Short Quarter- and Eighth-Tone Pieces (1997-8) for solo alto and tenor recorders*

16 mins

Dialogue and Slow Ascent - Trem - Blind Mice - Static Shapes with Twiddles - An Unhealthy Obsession with Snakes - The Cave - Serial Killer - The Interval-Trickster Bird - Monograph - Eighth-Tone Riff - Vanish! - Hornpipe/Fantasy

Dialogue, Slow Ascent, Trem and Vanish first performed by Philippe Renard at the Royal College of Music in September 1998.

Three Exotic Canons (1997-8) for two recorders (alt., sop., ten. and alt., ten.)*

6 mins

Leaves Fall; Winter Comes (1998) for alto recorder and piano/harpsichord (*pub. Orpheus*)

4 mins

Looking at a Van Gogh - Summer's Outing - Driving Home in the Rain - Lime-Green Medicine - Procession of the Yellow Feet

Early grade recorder music. Looking at a Van Gogh and Driving Home in the Rain selected for the Associated Board Treble recorder Syllabus (Grades 1 and 2 respectively) in 1999

"full of interest and fun ... excellent pieces which are a welcome addition to the repertoire."

The Recorder Magazine

"quite wonderful little pieces ... highly recommended."

Cinnamon Sticks

Whale Song (1998) for two renaissance recorders (alt., ten. and bass, alt.) (*pub. Orpheus*)

8 mins

First performed in a special amplified version at the Colourscape Festival, York, UK by Kathryn Bennetts and Peter Bowman (recorders) with Lawrence Casserley (live electronics) in 1999. First acoustic performance at St. Martin's within Ludgate, London in 1999. First performed in Germany in September 2000 at the ERTA International Conference of the Recorder and Multi-Media performed by Kathryn Bennetts and Peter Bowman with Mark Bromwich (live electronics)

"plainsong-like music ... complex rhythmic interweaving ... flowing central section. A highly intense work, which will, I'm sure, find favour ..."

The Recorder Magazine

Catalogue (detailed)

Offerings from the Earth People (1998, solo arrangement, 2003) concerto in one movement for two recorders (sop., alt. and sop., alt., ten.) and string orchestra or solo recorder (sop and alto) and six solo strings (3 vlns, vla, 2 celli)*
13 mins

Written for Celia Ireland and Becky Davey; arrangement made for António Carrilho.
Selected by the spnm Reading Panel in 1999

The Transfiguration of Marina (2000) for alto and tenor recorders, CD and video projection*

8 mins

First performed by Ensemble QTR – Kathryn Bennetts and Peter Bowman (recorders) with Mark Bromwich (sound projection) – at the Purcell Room in November 2000; the video, directed by Robert Pennant Jones, is based on final scenes of Shakespeare's late play *Pericles*

New Horizon (2000) for alto recorder and piano/harpsichord (*pub. Orpheus*)

5 mins

Double Dance - Head Over Heels (in Love) - Boats - Swaying in the Morning Mist - Serious Rap

Early grade recorder music.

"Bousted's ear for colour and texture is very acute "

The American Recorder Magazine

Rachel's Dance Track (2001) for soprano recorder and spinet (or CD)*

7 mins

First performed by Rachel Barnes (recorder) and Claire Williams (spinet) at Goldsmith's College, London in September, 2001.

Also performed by Andreas Bohlen (recorder) and Ere Lievonen (harpsichord) in 2 concerts at the Sweelinck Conservatory, Amsterdam in 2004

The Sleeper will Awake (2002) for 2, 19-division recorders and CD*

4 mins

Written as first repertoire for the 2, 19-division recorders made by Lewis Jones and Dave Armitage at the Centre for New Musical Instruments (CNMI) at London Metropolitan University

Les Multiphoniques (2003) for solo recorder (alto and tenor) and CD*

8 mins

Written for, and dedicated to, Philippe Renard. First performed at the 20th 'Musikalischer Sommer in Ostfriesland und Groningen' festival, Germany, in July, 2004 by Andreas Böelen. First performed in France, in Orleans, by Philippe Renard in December 2004

In Preparation (2003) for Helder tenor blockflute, 4 spatially separated CD systems, domestic percussion and live art performance*

27 mins

Written for Rachel Barnes. First performed at St. Cyprian's Church, London in September, 2003 with Rachel Barnes (blockflute) with a parallel performance of 'folding' (live art performance) by Barbara Dean. Performed at Wild Dog 3 in April, 2006 and, in a new version for DVD, at the Northern Recorder Course in May, 2006

Touch (2005) for recorders (great bass, sop. and alto); guitar; harpsichord, stereo PA; 3 further CDs; live video mixing*

26 mins

Written for French ensemble, Ensemble Gabriel (Philippe Renard, recorders; Elisabeth Erlacher, guitar and Anne Terrasse, harpsichord) with live video mixing by Anne Robinson (commission applied for in 2006)

Educational

The Quarter-Tone Recorder Manual (1997) (*pub. Moeck*)

alto recorder

Kathryn Bennetts, Donald Bousted and Peter Bowman

A book which aims to standardise quarter-tone notation and fingering for the recorder. It contains 30 short studies (all written by Donald Bousted) including A Study in Transforming Curves.

"A gradus ad Parnassum for recorder players ... a beautifully produced manual. It is the first of its kind for the recorder ... a powerful path towards the quartertone dimension of sound."

Johnny Reinhard **American Recorder**

"The studies are characterful and serve their purpose admirably ... Refreshingly doctrinaire-free ... this book should be in the library of every recorder player."

John Turner **The Recorder Magazine**

Leaves Fall; Winter Comes (1998) for alto recorder and piano/harpsichord (*pub. Orpheus*)

4 mins

Looking at a Van Gogh - Summer's Outing - Driving Home in the Rain - Lime-Green Medicine - Procession of the Yellow Feet

Early grade recorder music. Looking at a Van Gogh and Driving Home in the Rain selected for the Associated Board Treble

recorder Syllabus (Grades 1 and 2 respectively) in 1999.

"full of interest and fun ... excellent pieces which are a welcome addition to the repertoire."

The Recorder Magazine

"quite wonderful little pieces ... highly recommended."

Cinnamon Sticks

New Horizon (2000) for alto recorder and piano/harpsichord (*pub. Orpheus*)

5 mins

Double Dance - Head Over Heels (in Love) - Boats - Swaying in the Morning Mist - Serious Rap

Early grade recorder music.

"Bousted's ear for colour and texture is very acute "

The American Recorder Magazine

Works for Film, Stage and TV

The King's Clown (Tower Theatre, 1982)

incidental music and song

c.15 mins

Music to the play *The King's Clown* by David Vando. Commissioned by Robert Pennant Jones for the Tower Theatre, London

Catalogue (detailed)

Link Titles (BBC, 1990)

Theme Tune

1 min

Title music for a BBC Education programme. Commissioned by Paul Ashton for BBC TV

The Hospice (Huddersfield University, 1991)

Titles and Links

c. 4 mins

Title music and links for an advertising video about a hospice in Huddersfield. Commissioned by the University of Huddersfield Dept of New Media

Fathers and Daughters (Feature Film Pilot, 2002)

Background Music

c.6 mins

Written for a film demo. Commissioned by Robert Pennant Jones. Full production due to start 2003 starring Derek Jacobi

The Willow Song (The Rosemary Branch, 2006)

3 mins

Song for Othello. Commissioned by Robert Pennant Jones

Catalogue enquiries: info@donaldbousted.co.uk