

Universal Edition



Morton Feldman

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List of Works
Werkverzeichnis

1998

Morton Feldman

Morton Feldman

Morton Feldman was born in New York on January 12th 1926. At the age of twelve he studied piano with Madame Maurina-Press, who had been a pupil of Busoni, and it was she who instilled in Feldman a vibrant musicality. At the time he was composing short Scriabin-esque pieces, until in 1941 he began to study composition with Wallingford Riegger. Three years later Stefan Wolpe became his teacher, though they spent much of their time together simply arguing about music. Then in 1949 the most significant meeting up to that time took place - Feldman met John Cage, commencing an artistic association of crucial importance to music in America in the 1950s. Cage was instrumental in encouraging Feldman to have confidence in his instincts, which resulted in totally intuitive compositions. He never worked with any systems that anyone has been able to identify, working from moment to moment, from one sound to the next. His friends during the 1950s in New York included the composers, Earle Brown and Christian Wolff, the painters, Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg and the pianist, David Tudor. The painters in particular influenced Feldman to search for his own sound world, one that was more immediate and more physical than had existed before. This resulted in his experimentation with graphic notation, **Projection 2** being one of his earliest scores in this idiom. In these scores the players select their notes from within a given register and time structure. Because these works relied so heavily on improvisation Feldman was not happy with the freedom permitted to the performer, and so abandoned graphic notation between 1953 and 1958. However, the precise notation he used instead during this period he found too one dimensional and so returned to the graph with two orchestral works: **Atlantis** (1958) and **Out of Last Pieces** (1960). Soon after these a series of instrumental works appeared called **Durations** in which the notes to be played are precisely written but the performers, beginning simultaneously, are free to choose their own durations within a given general tempo.

1967 saw the start of Feldman's association with Universal Edition with the publication of his last graphically notated score, **In Search of an Orchestration**. Then followed **On Time and the Instrumental Factor** (1969) in which he once more returned to precise notation. From then on, with the exception of two works in the early 1970s, he maintained control over pitch, rhythm, dynamics and duration.

In 1973 the University of New York at Buffalo asked Feldman to become the Edgar Varèse Professor, a post which he was to hold for the rest of his life.

From the late 1970s his compositions expanded in length to such a degree that the second string quartet can last for up to five and a half hours. The scale of these works in particular has often been the cause for the controversy surrounding his works, but he would always be happy to attempt to explain his reasoning behind them:

“My whole generation was hung up on the 20-25 minute piece. It was our clock. We all got to know it, and how to handle it. As soon as you leave the 20-25 minute piece behind, in a one-movement work, different problems arise. Up to one hour you think about the form, but after an hour and a half it’s scale. Form is easy - just the division of things into parts. But scale is another matter. You have to have control of the piece - it requires a heightened kind of concentration. Before, my pieces were like objects; now, they’re like envolving things.”

Nine one-movement compositions by Feldman last for over one and a half hours each.

One of his last works, ***Palais de Mari*** from 1986, is unusual for a late composition in that it is only twenty minutes long. This came about from a request from Bunita Marcus, for whom it was written, for Feldman to sum up everything he was doing in the very long pieces and to condense that into a smaller piece. Knowing his sense of time, she asked for a ten minute work, knowing that it would probably be twice that length.

On September 3rd 1987 Morton Feldman died at his home in Buffalo aged 61.

Morton Feldman

Morton Feldman wurde am 12. Januar 1926 in New York geboren. Im Alter von zwölf Jahren studierte er mit der Busoni-Schülerin Madame Maurina-Press Klavier; ihr verdankt Feldman seine lebhaftige Musikalität. Bevor er 1941 bei Wallingford Riegger Komposition zu studieren begann, schrieb er kurze, von Scriabin beeinflusste Klavierstücke. 1944 wurde Stefan Wolpe sein Lehrer; sie verbrachten jedoch sehr viel mehr Zeit mit Diskussionen über Musik. 1949 fand dann die ausschlaggebende Begegnung statt: Feldman traf John Cage, und damit begann eine für die Entwicklung der amerikanischen Musik in den 50er Jahren entscheidende Zusammenarbeit. Cage war es, der Feldman Vertrauen zu

seinen eigenen Ideen gab; daraus erwachsen völlig intuitive Kompositionen. Er arbeitete nie mit irgendwelchen identifizierbaren Systemen, sondern schritt von Augenblick zu Augenblick, von einem Klang zum nächsten. Während der 50er Jahre in New York gehörten zu seinen Freunden die Komponisten Earle Brown und Christian Wolff, die Maler Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock, Robert Rauschenberg und der Pianist David Tudor. Insbesondere die Maler beeinflussten Feldman bei seiner Suche nach einer eigenen, unmittelbaren und greifbaren Klangwelt. Daraus ergaben sich Experimente mit grafischer Notation: **Projection 2** gehört zu den frühesten derartigen Partituren. In diesen Werken wählen die Spieler ihre Noten aus vorgegebenen Registern und Zeitstrukturen. Feldman war jedoch mit den Freiheiten, die diese so stark von der Improvisation abhängigen Kompositionen den Interpreten zugestanden, nicht zufrieden und gab zwischen 1953 und 1958 die grafische Notation wieder auf. Doch die genaue Notation, die er in dieser Zeit an deren Stelle setzte, fand er wiederum zu eindimensional, und so kehrte er für zwei Orchesterwerke - **Atlantis** (1958) und **Out of Last Pieces** (1969) - zur Grafik zurück. Gleich nach diesen erschien eine Reihe von Instrumentalwerken mit dem Titel **Durations**, in denen die Tonhöhen genau festgelegt sind, die Interpreten aber gleichzeitig die Freiheit haben, ihre jeweils eigene Dauer - innerhalb eines vorgegebenen Grundzeitmaßes - wählen zu können.

1967 begann die Zusammenarbeit zwischen Feldman und der Universal Edition mit der Veröffentlichung seiner letzten grafisch notierten Partitur **In Search of an Orchestration**. Es folgte das Werk **On Time and the Instrumental Factor** (1969), in dem er erneut zur genauen Notation zurückkehrte. Mit Ausnahme von zwei Werken in den frühen 70er Jahren behielt er von nun an die Kontrolle über Tonhöhe, Rhythmus, Dynamik und Dauer bei.

1973 erreichte Feldman eine Anfrage der University of New York in Buffalo, die Edgar Varese-Proessur zu übernehmen; er hatte sie für den Rest seines Lebens inne.

Seit den späten 70er Jahren nahmen seine Kompositionen an Länge in einem solche Grade zu, dass das zweite Streichquartett bis zu fünfeinhalb Stunden dauern kann. Es war besonders der Umfang dieser Werke, der zu Kontroversen Anlass gab, doch Feldman war jederzeit glücklich, wenn er versuchen konnte, seine dahinter stehenden Gedanken zu erläutern:

“Meine ganze Generation hielt sich an die 20-bis 25-Minuten-Stücke. Das war unsere Uhr. Wir alle kannten sie und wussten mit dieser Uhr umzugehen. Sobald man aber einsätzliche 20-bis 25-Minuten-Stücke hinter sich lässt, entstehen andere Probleme. Bis zu einer Stunde Dauer denkt man über die Form nach, doch nach

eineinhalb Stunden zählt der Umfang. Form ist leicht - das ist einfach die Gliederung von Dingen in Teile, doch der Umfang ist eine andere Angelegenheit. Man muss das ganze Stück überblicken - dazu bedarf es einer erhöhten Art der Konzentration. Vorher waren meine Stücke wie Objekte; jetzt sind sie wie sich entwickelnde Dinge."

Neun einsätzliche Kompositionen von Feldman dauern länger als eineinhalb Stunden.

Eines seiner letzten Werke, **Palais de Mari** (1986), ist mit einer Dauer von zwanzig Minuten für eine späte Komposition ungewöhnlich kurz. Grund dafür war ein Auftrag von Bunita Marcus; für sie sollte er ein Werk schreiben, das alles, was er in den sehr langen Stücken gemacht hatte, zusammenfassen und in ein kürzeres einbringen sollte. Da sie seine Zeitvorstellung kannte, bat sie ihn um ein zehnminütiges Werk, ahnend, dass es wohl die doppelte Länge haben werde.

Im Alter von einundsechzig Jahren starb Morton Feldman am 3. September 1987 in seinem Heim in Buffalo.

Stage - Bühnenwerke

- NEITHER** (1977) 50'
opera in one act text by Samuel Beckett
for soprano and orchestra
3(2/picc, 3/alto).3(3/eh).3(3/bcl).3.cbn - 3.3.3.1 -perc(4) -
hp(2), pft(/cel) - strings
Commissioned by Rome Opera
Premiere: 13 May 1977, Rome Opera
Martha Hanneman (sop), Marcello Panni (conductor),
Michaelangelo Pistoletto (stage direction)
Score and parts on hire
UE 16326 Score also on sale by special order
- SAMUEL BECKETT, WORDS AND MUSIC** (1987) 42'
music for a radio play
Music only published by UE
2 flutes, vibraphone, piano, violin, viola, cello
Premiere: March 1987
UE 19448 Score and parts on hire

Orchestra - *Orchester*

IN SEARCH OF AN ORCHESTRATION (1967) 8'

picc.2.2.eh.2.bcl.2.cbn - 2.3.3.1 - perc(4),hp,pft,cel - lower strings

Score and parts on hire

UE 15324 Score on sale

ON TIME AND THE INSTRUMENTAL FACTOR (1969) 8'

picc.2.af.2.eh.2.bcl.2.cbn - 2.3.3.1 - perc, hp, cel - strings

Premiere: 24 April 1971 by Dallas Symphony Orchestra,

Richard Dufallo (conductor)

Score and parts on hire

UE 15351 Score on sale

THE VIOLA IN MY LIFE IV (1971) 20'

solo viola - 2/(picc).2.eh.2.bcl.2 - 2.2.2.1 - perc(2), hp, cel(/pft) - strings

Commissioned by Venice Biennale

Premiere: 16 September 1971 in Venice

by l'Orchestre Philharmonique de l'ORTF, Karen Phillips (viola),

Marcello Panni (conductor)

Score and parts on hire

UE 15408 Score on sale

CHORUS AND ORCHESTRA I (1971) 15'

solo soprano - SSAATTBB chorus -

2/(picc).alto fl.2.eh.2.bcl.2 - 2.2.2.1 - perc(4), hp, pft(/cel) - strings

Commissioned by Westdeutscher Rundfunk

Premiere: 13 April 1973 at WDR by the Swingle Singers,

Kölner Rundfunkchor and Rundfunk-Sinfonie-Orchester,

Dorothy Dorow (soprano), Zdenek Macal (conductor)

Score and parts on hire

UE 15496 Score on sale

VOICE AND INSTRUMENTS (1972) 15'

solo soprano - piccolo, flute, oboe, clarinet, bass clarinet, bassoon,

horn, trumpet, trombone, timpani, celeste (/piano), harp, strings

Commissioned by Sender Freies, Berlin

Premiere: 14 March 1973 in Berlin by Sender Freies Berlin

Score and parts on hire

UE 15534 Score on sale by special order

CELLO AND ORCHESTRA (1972) 19'

solo cello - 3(/picc, 3/alt).3(3/eh).3.bcl.2.cbn - 2.4.3.1 -
perc, hp - strings

Dedicated to Siegfried Palm

Premiere: 19 April 1973 at Festival de Royan by
Sinfonieorchester des Saarländischen Rundfunks,
Siegfried Palm (cello), Hans Zender (conductor)

Score and parts on hire

UE 15495 Score on sale by special order

CHORUS AND ORCHESTRA II (1972) 22'

solo soprano - SSAATTBB chorus -
2(/picc, 2/alt).2(1/eh).2.bcl.2(2/cbn) - 2.2.2.0 -
hp, pft(/cel) - strings

Premiere: 5 January 1973 by the chorus and orchestra of
the Royal Academy of Music in London, Alan Hacker (conductor)

Score and parts on hire

UE 15520 Score on sale

STRING QUARTET AND ORCHESTRA (1973) 22'

solo string quartet -
2picc(/fl).2(2/alt).2.eh.3(1/sop sax, 2/alt sax).bcl.2.cbn -
2.2.2.1 - perc(2), hp, pft, cel - strings

Commissioned by Michael Tilson Thomas and Buffalo
Philharmonic Orchestra

Premiere: 26 January 1975 in Buffalo by the Cleveland Quartet
with the Buffalo Philharmonic Orchestra, c. Michael Tilson Thomas

Score and parts on hire

UE 15599 Score on sale

PIANO AND ORCHESTRA (1975) 21'

solo piano - picc.3(2 & 3/alt).3.eh.3.bcl.3.cbn - 2.3.3.1 -
perc(2), hp, pft(/cel) - strings

Dedicated to Roger Woodward

Premiere: 22 November 1975 in Metz by Sinfonieorchester
des Saarländischen Rundfunks, Roger Woodward (piano),
Hans Zender (conductor)

Score and parts on hire

UE 16076 Score on sale

ORCHESTRA (1976) 18'

picc.3.3.eh.3.bcl.3.cbn - 2.3.3.1 -

perc(4), hp, 2pft(/cel) - strings

Commissioned by Musica Nova of Glasgow

Premiere: 18 September 1976 at Glasgow Musica Nova Festival

by Scottish National Orchestra, Elgar Howarth (conductor)

Score and parts on hire

UE 16511 Score on sale by special order

ELEMENTAL PROCEDURES (1976) 20'

solo soprano - SATB chorus -

picc.3.3.eh.3.bcl.3.cbn - 2.3.3.1 - perc(3), hp, 2cel(2/pft) - strings

Commissioned by Westdeutscher Rundfunk

Premiere: 22 January 1977 in Köln by the Kölner Rundfunk

Chor and Sinfonieorchester, Martha Hanneman (soprano),

Lothar Zagrosek (conductor)

Score and parts on hire

UE 16514 Score on sale by special order

OBOE AND ORCHESTRA (1976) 18'

solo oboe - 3.3.eh.3.bcl.3.cbn - 3.3.3.1 - perc(3), hp, pft(/cel) -
strings

Commissioned by the Holland Festival

Premiere: 2 June 1976 in Rotterdam by Hilversum Radio

Philharmonic Orchestra, Han de Vries (oboe),

Jean Fournet (conductor)

Score and parts on hire

UE 16508 Score on sale

FLUTE AND ORCHESTRA (1977/78) 35'

solo flute - 3(3/picc).3.eh.3.bcl.3.cbn - 3.4.4.1 - perc(3), hp, pft(/cel) -
strings

Commissioned by Saarländischer Rundfunk

Premiere: 19 May 1978 in Saarbrücken by Sinfonieorchester der

Saarländischen Rundfunks, Roswitha Staeger (flute),

Hans Zender (conductor)

Score and parts on hire

UE 16529 Score on sale by special order

VIOLIN AND ORCHESTRA (1979) 65'
solo violin - picc.3.3.eh.3(1/Eb)bcl.3.cbn - 3.3.4.1 -
perc(4), 2hp, 2pft - strings
Premiere: 12 April 1984 in Frankfurt by Radio Sinfonie-
Orchester Frankfurt, Paul Zukofsky (violin),
Christobal Halffter (conductor)
Score and parts on hire
UE 16382 Score on sale by special order

THE TURFAN FRAGMENTS (1980) 17'
2.2.2.2 - 2.2.2.0 - strings: 0.0.6.4.4
Commissioned by Swiss-Italian Radio
Premiere: 26 March 1981 by Swiss-Italian Radio
Score and parts on hire
UE 16495 Score on sale

COPTIC LIGHT (1986) 30'
4.4.4.4 - 4.4.4.1 - perc(4), timps, 2hp, 2pft -
strings: 18.16.12.12.10
Commissioned by the New York Philharmonic Orchestra
Premiere: 30 May 1986 in New York by New York Philharmonic
Orchestra, Gunther Schuller (conductor)
Score and parts on hire
UE 18435 Score on sale

Ensemble - Ensemble

THE VIOLA IN MY LIFE I (1970) 10'
solo viola, flute, violin, cello, piano, percussion
Commissioned by the Pierrot Players
Premiere: 19 September 1970 in London by Pierrot Players,
Karen Phillips (viola), Sir Peter Maxwell Davies (conductor)
Score and parts on hire
UE 15395 Score on sale

THE VIOLA IN MY LIFE II (1970) 12'
solo viola, flute, clarinet, percussion, celeste, violin, cello
Premiere: 1970 in Rome
Score and parts on hire
UE 15400 Score on sale

- MADAME PRESS DIED LAST WEEK AT NINETY** (1970) 4'
 2 flutes, horn, trumpet, trombone, tuba (or bass clarinet),
 chimes, celeste, 2 cellos, 2 double-basses
 Dedicated to Madame Maurina-Press
 Premiere: 13 July 1970 in Hawaii by the Juilliard Ensemble,
 Dennis Russell Davies (conductor)
 Score and parts on hire
 UE 15373 Score on sale
- I MET HEINE ON THE RUE FÜRSTENBERG** (1971) 10'
 female voice, flute(/picc), clarinet(/bcl), percussion, piano,
 violin, cello
 Commissioned by the Fires of London
 Premiere: 2 June 1972 in Berlin
 Score and parts on hire
 UE 15470 Score on sale by special order
- THREE CLARINETS, CELLO AND PIANO** (1971) 8'
 3 clarinets, cello, piano
 Commissioned by the Matrix Ensemble
 Premiere: 16 March 1972 in London by Matrix
 UE 15492 Score and parts on sale by special order
- ROTHKO CHAPEL** (1971) 30'
 solo soprano, solo alto, SSAATTBB chorus
 solo viola, percussion, celeste
 Commissioned by the Menil Foundation
 Premiere: 9 April 1972 in Houston by members of the
 Corpus Christi Symphony, Karen Phillips (viola),
 Maurice Peress (conductor)
 Score and parts on hire
 UE 15467 Score on sale
- VOICES AND INSTRUMENTS** (1972) 11'
 SATB chorus - 2 flutes, cor anglais, clarinet, bassoon, horn,
 timpani, piano, double-bass
 Commissioned by the Dartington Summer School of Music
 Premiere: 11 August 1972 at Dartington by course members
 Score and parts on hire
 UE 15515 Score on sale by special order

VOICES AND INSTRUMENTS II (1972) 12'
3 female voices, flute, 2 cellos, double-bass
Score and parts on hire
UE 16001 Score on sale by special order

FIVE PIANOS (1972) duration variable
5 pianos(1/cel), players also hum
Commissioned by Berliner Musiktage
Premiere: 16 July 1972 in Berlin by John Cage, Cornelius
Cardew, Morton Feldman, Frederic Rzewski, David Tudor
UE 15499 Playing score on sale by special order

PIANOS AND VOICES (1972) duration variable
5 pianos, 5 female voices
Commissioned by the 1972 Munich Olympics
Premiere: 31 August 1972 in München by members of
Schola Cantorum Stuttgart with Cornelius Cardew,
Morton Feldman, Nicolaus A Huber, John Tilbury, Christian Wolff
UE 15500 Playing score on sale by special order

VOICES AND CELLO (1973) 7'
2 female voices, cello
Dedicated to the Five Centuries Ensemble
Premiere: 29 March 1974 in La Rouche-Courbon by the Five
Centuries Ensemble
UE 15576 Playing scores on sale by special order

FOR FRANK O'HARA (1973) 13'
flute(/picc and alto), clarinet, percussion (2 players), piano, violin, cello
Premiere: 5 December 1973 in New York by members of the
Center of the Creative and Performing Arts of the State University
of New York at Buffalo
Score and parts on hire
UE 15574 Facsimile on sale

INSTRUMENTS I (1974) 18'
alto flute(/picc), oboe(/eh), trombone, celeste, percussion (2 players)
Commissioned by the S.E.M. Ensemble
Premiere: January 1975 in Germany
Score and parts on hire
UE 16057 Score on sale

- VOICE AND INSTRUMENTS II** (1974) 9'
female voice, clarinet, cello, double-bass
UE 16026 Score and parts on sale by special order
- FOUR INSTRUMENTS** (1975) 6'
piano, violin, viola, cello
Commissioned by the Cantilina Players
Premiere: 18 January 1976 in New York Jewish Museum by
Cantilina Players
UE 16501 Playing score on sale by special order
- INSTRUMENTS II** (1975) 18'
flute/(picc and alto), oboe/(eh), clarinet/(bcl), trumpet,
trombone, tuba, percussion, harp, piano, double-bass
Commissioned by the Koussevitsky Foundation
Score and parts on rental
UE 16502 Score on sale by special order
- ROUTINE INVESTIGATIONS** (1976) 16'
oboe, trumpet, piano, viola, cello, double-bass
Dedicated to Marcello Panni and the Webern Ensemble
Premiere: 16 August 1976 in Italy
UE 16515 Playing score on sale by special order
- VOICE, VIOLIN AND PIANO** (1976) 5'
female voice, violin, piano
Commissioned by the Holland Festival
Premiere: 2 June 1976 by Roberta Alexander, Vera Beths
and Reinbert de Leeuw
UE 16506 Playing score on sale by special order
- INSTRUMENTS III** (1977) 20'
flute/(picc and alto), oboe/(eh), percussion
Premiere: 9 August 1977 in London by Eberhard Blum,
Nora Post and Jan Williams
UE 16526 Playing score on sale by special order
- WHY PATTERNS?** (1978) 35'
flute/(alto), piano, percussion
Premiere: 21 October 1978 in Berlin by Eberhard Blum,
Jan Williams and Morton Feldman
UE 16263 Score and parts on sale by special order

- STRING QUARTET (1979)** 100'
 2 violins, viola, cello
 Premiere: 4 May 1980 in New York by Columbia String Quartet
 UE 16385 Score and parts on sale by special order
- TRIO (1980)** 80'
 violin, cello, piano
 Premiere: 15 April 1984 in Köln by Clementi-Trio Köln
 UE 16401 Playing score on sale by special order
- BASS CLARINET AND PERCUSSION (1981)** 17'
 bass clarinet, 2 percussion(cymbals and gongs)
 Dedicated to Harry Sparnaay
 Premiere: 1 July 1982 in Middelburg by Harry Sparnaay,
 Renee Jonker and John Maij
 UE 17605 Playing score on sale by special order
- THREE VOICES (1982)** 90'
 3 sopranos or soprano and tape
 text by Frank O'Hara
 Dedicated to Joan La Barbara
 Premiere: 4 March 1983 in Valencia, California by Joan La Barbara
 UE 17634 Performing score on sale by special order
- STRING QUARTET II (1983)** 3-5 hours
 2 violins, viola, cello
 Commissioned by the Canadian Broadcasting Corporation
 Premiere: 4 December 1983 in Toronto by the Kronos Quartet
 UE 17650 Playing score on sale by special order
- CRIPPLED SYMMETRY (1983)** 90'
 flute(/bass flute), piano(/cel), percussion(vibraphone and glock)
 Premiere: March 1984 in Berlin by Eberhard Blum, Jan Williams,
 Nils Vigeland
 UE 17667 Playing score on sale by special order
- CLARINET AND STRING QUARTET (1983)** 45'
 clarinet, 2 violins, viola, cello
 Dedicated to Alan Hacker
 Premiere: 9 October 1983 in Newcastle by Alan Hacker and
 the Brodsky Quartet
 UE 17665 Score and parts on sale by special order

- FOR PHILIP GUSTON** (1984) 4 hours
 flute(/alto), piano(/cel), percussion (glock, vibraphone, marimba, chimes)
 Premiere: 21 April 1985 in Buffalo by Eberhard Blum, Jan Williams, Yvar Mikhashoff
 UE 17967 Playing score on sale by special order
- PIANO AND STRING QUARTET** (1985) 70'
 piano, 2 violins, viola, cello
 Commissioned by New Music America Festival
 Premiere: 2 November 1985 in Los Angeles by Aki Takahashi and the Kronos Quartet
 UE 17972 Playing score on sale by special order
- VIOLIN AND STRING QUARTET** (1985) 90'
 solo violin, 2 violins, viola, cello
 Commissioned by Westdeutscher Rundfunk
 UE 17968 Playing score on sale by special order
- FOR STEFAN WOLPE** (1986) 38'
 SATB chorus and 2 vibraphones
 Commissioned by the University of Wisconsin
 Premiere: 30 April 1987 by University of Wisconsin
 UE 17360 Score, vocal score and parts on sale
- FOR SAMUEL BECKETT** (1987) 60'
 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, harp, piano, vibraphone, 2 violins, viola, cello, double-bass
 Commissioned by the Holland Festival
 Premiere: 12 June 1987 in Amsterdam by the Schönberg Ensemble
 Score and parts on rental
 UE 18524 Score on sale by special order
- PIANO, VIOLIN, VIOLA, CELLO** (1987) 75'
 Commissioned by the Xenakis Ensemble
 Premiere: 4 July 1987 in Middelburg by the Xenakis Ensemble
 UE 18751 Playing score on sale by special order

Solos and Duets - *Solo und Duett*

- ONLY** (1946) 1'
solo female voice Text Rainer Maria Rilke
UE 16519 Score on sale
- THE VIOLA IN MY LIFE III** (1970) 6'
viola and piano
UE 15402 Score with part on sale
- PIANO** (1977) 25'
solo piano
UE 16516 Score on sale by special order
- SPRING OF CHOSROES** (1978) 12'
violin and piano
Dedicated to Paul Zukofsky
Commissioned by the McKim Fund of the Library of Congress
UE 16530 Playing score on sale by special order
- PRINCIPAL SOUND** (1980) 20'
solo organ
Commissioned by the International Contemporary Organ Festival
Premiere: 19 July 1981 in Hartford
UE 18610 Score on sale
- TRIADIC MEMORIES** (1981) 90'
solo piano
Premiere: 5 October 1981 in London by Roger Woodward
UE 17326 Score on sale
- PATTERNS IN A CHROMATIC FIELD** (1981) 90'
cello and piano
Premiere: 4 July 1982 in Middelburg by Florian Kitt and
Harald Ossberger
UE 17327 Playing score on sale by special order
- FOR JOHN CAGE** (1982) 75'
violin and piano
Premiere: 13 March 1982 in New York by Paul Zukofsky and Aki Takahashi
UE 17623 Playing score on sale by special order

FOR BUNITA MARCUS (1985) 75'
solo piano
Premiere: 29 June 1985 in Middelburg by Aki Takahashi
UE 17966 Score on sale

FOR CHRISTIAN WOLFF (1986) 120'
flute and piano(/cel)
Premiere: 23 July 1986 in Darmstadt by Eberhard Blum
and Nils Vigeland
UE 18475 Playing score on sale by special order

PALAIS DE MARI (1986) 20'
solo piano
Commissioned by Bunita Marcus
Premiere: 20 November 1986 in New York by Bunita Marcus
UE 30238 Score on sale

FANFARES: NEW TRUMPET PIECES FOR YOUNG PLAYERS
album for solo trumpet ed. Edmund Tarr
UE 19060 Score on sale

Video - Video

MORTON FELDMAN
Video of the 1986 Darmstadt lecture
UE 45010 VHS/Pal
Available by mail order from
Universal Edition (London) Ltd
48 Great Marlborough Street
London W1V 2BN
United Kingdom
Tel: +44 171 437 5203
Fax: +44 171 437 6115

ORCHESTRA WITH INSTRUMENTAL
SOLOIST(S)

STAGE

Cello and Orchestra	7	Neither (opera)	5
Flute and Orchestra	8	Samuel Beckett, Words and Music	5
Oboe and Orchestra	8	(music for a radio play)	
Piano and Orchestra	7		
String Quartet and Orchestra	7	INSTRUMENTAL ENSEMBLE (FIVE OR MORE PLAYERS)	
Viola in My Life IV, The	6		
Violin and Orchestra	9		

VOICE(S) AND ORCHESTRA

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