

(April 2017)

studies

- 1982–86 • University of Toronto (Bachelor of Music; studies in composition, violin, mathematics)
- 1987–8 • Juilliard School of Music, New York (Master of Music; studies in violin, contemporary music)
- 1989 • Banff Centre for the Arts, Canada (winter cycle residency, various master classes)
- 1991 • studies in computer music and composition at McGill University (Montreal, Canada)
- 2008–9 • postgraduate fellow of the Graduiertenschule für die Künste und die Wissenschaften, UdK Berlin

teaching, residencies

- 1997 • workshops and concert at University of Victoria (Canada)
- 1997–8 • residency as composer at Akademie Schloss Solitude, Stuttgart (Germany)
- 1999 • workshops and concert at Musikhochschule Münster (Germany)
- 1999 • Canada Council grant to reside and work in Berlin
- 2000–1 • seminars on Just Intonation for musicians at the Hochschule der Künste (Berlin, Germany)
- 2001 • workshops and concert at California Institute of the Arts (Valencia, CA, USA)
- 2004 • guest lecturer for composers at the Universität der Künste Berlin
- 2005 • guest lectures: HfM Hanns Eisler, Berlin; Escola Superior de Música de Catalunya, Barcelona; Hochschule für Musik und Theater Hamburg
- 2005– • lecturer at the Universität der Künste Berlin (Applied Acoustics and Intonation for Composers)
- 2006–7 • visiting professor of composition at the California Institute of the Arts
- five-month residency stipend at the Herrenhaus Edenkoben
- 2008–9 • guest lecture at Conservatoire de Paris
- 2010 • three-month residency stipend at the Villa Aurora (Los Angeles)
- guest lectures and concert at UC Santa Barbara and at CNMAT, UC Berkeley
- 2011 • one-year residency at the German Academy Villa Massimo (Rome)
- 2012 • guest lectures and concert at the Janáček Academy of Music and Performing Arts (Brno)
- organisation of the semester focus “Intonation” (guest lecture series, workshops, concerts) for klangzeitort, Institut für Neue Musik der HfM Hanns Eisler und UdK Berlin
- 2014 • Banff Centre School of Fine Arts, Canada (featured composer, winter artist residency program)
- 2015– • research lecturer (Composition, Intonation-theory) at the Universität der Künste Berlin

brief chronology of projects

- 1991–2 • work in Montreal with Malcolm Goldstein on experimental violin improvisation
- music/film collaborations co-produced with Peter Sabat
- 1992–7 • based in Toronto, developed a version of Harry Partch’s adapted viola for Just Intonation
- co-founded microtonal ensemble *Critical Band*, performances of American experimental music
- first compositions working with intonation (see Worklist); collaboration with John Oswald (*pier*)
- various projects, tours, performances with ensembles, member of ARRAYMUSIC, founded Sabat/Clarke (duo); Modern Quartet
- 1997–8 • residency at Akademie Schloss Solitude, Stuttgart (juror: Christian Wolff)
- collaborations and performances with Matteo Fargion, Chiyoko Szlavnic, Stephen Clarke (Ensemble Da Noi, Sabat/Clarke Duo); performances of own works at major festivals including Eclat (Stuttgart), Darmstadt, June in Buffalo
- 1999– • moved to Berlin
- 2000–2 • began collaboration with Wolfgang von Schweinitz: founding of PLAINSOUND MUSIC EDITION, development of the Helmholtz-Ellis JI Pitch Notation, continuing research into Just Intonation
- co-organised the Festival Neue Stimmungen ‘One does not find free vibrating air just anyplace’ (Musikinstrumenten-Museum, Philharmonie Berlin)
- 2002 • collaboration with Peter Sabat on the video production *Three For Magister Zacharias*, made at Skywalker Sound (California) and later presented as installation at MaerzMusik (2004)
- established Plainsound Orchestra (Berlin), ensemble for intonation research and new music; first performance at the festival “Intonations” (Podewil Berlin)
- 2003 • Plainsound Orchestra: portrait concert of music by Marc Sabat (Reihe 0, Schwarzenberg, Austria)
- 2004–6 • research into JI valve tunings of brass instruments (6-valve and 5-valve F-tubas, double horn); collaborations with Robin Hayward
- 2006 • residency at Herrenhaus Edenkoben, first collaborations with visual artist Lorenzo Pompa

- 2007 • performances and recordings with Aki Takahashi (piano) and Rohan de Saram (cello)
- 2007 • sculpture *wave piano scenery player* (Pompa/Sabat) commissioned by the SWR to open the Donaueschinger Musiktage
- 2008–9 • video and music work *AUTOMAT* (Peter Sabat/Marc Sabat) presented at Carnegie Hall, New York
- 2008–9 • began development of a computer music instrument (Micromæloleon) capable of making intonation decisions in real time
- 2009 • video ballet *Father's suit and watch* (Pompa/Sabat) presented at the KlankKleurFestival Amsterdam
- 2009 • collaboration with text performer Wolfgang Betke, *Garden Songs*, premiered at American Dreams Festival Mouvement, Saarbrücken (Saarländische Rundfunk)
- 2010 • CD release *wave piano scenery player* (World Edition)
- 2010 • Pompa/Sabat sculpture and artist edition (Ieporello/CD) *Epistolae Cucumeris* exhibited at the Akademie der Künste Hanseatenweg, Berlin
- 2011 • residency in Rome at the Accademia Tedesca Villa Massimo; various projects including concert at Museo Casa Scelsi, composer portrait at Villa Massimo, and final concert with Ensemble Modern
- 2011 • Portrait concert, ISCM Basel (complete works for piano solo played by Daan Vandewalle)
- 2011 • Pompa/Sabat performances of *FSW* and *Leaving Santa Barbara* (The Stone, New York); LP dubplate edition *Loss / Gain*
- 2012 • composition and premiere (Bludenzer Tage zeitgemäßer Musik) of *Lying in the grass, river and clouds* (Daan Vandewalle: piano, Ensemble Contrechamps, Michael Wendeberg: direction)
- 2012 • Pompa/Sabat artist edition *Zap, Pole Moron*
- 2013 • Pompa/Sabat exhibition and artist edition (CDR) *Hand Me Down* (Remise Bludenz, Austria)
- 2014 • Double portrait "Zahl_Zeichen_Klang" with Alexander Moosbrugger, IGM Linz
- 2014 • LP release *Les Duresses* (care of editions, Berlin)
- 2015 • composition and premiere of *is land a part* for contrabass (Frank Reinecke) and computer (musica viva, Bayerischer Rundfunk München)
- 2015 • first collaborations with JACK Quartet (allmeinde commongrounds, Lech; Ottawa Chamberfest)
- 2015 • studio recordings of *Light Ground* (Catherine Lamb, tanpura) and *Surface slips away* (ORF Wien with Trio al'ud: Elise Jacobberger, Magnus Andersson, Rohan de Saram)
- 2016 • performances and compositional collaborations with Catherine Lamb
- 2016 • New York premiere of *Euler Lattice Spirals Scenery* (JACK Quartet, NY Phil @ 92nd Street Y)
- 2016 • installation *Light Ground* in collaboration with Mareike Lee (first presentation featuring the Plainsound Orchestra at Kunst-Werke Berlin, 30 April 2016)
- 2017 • premiere (Ultraschall, Berlin) of *Asking ocean* (Sonar Quartett, Ensemblekollektiv Berlin, Bas Wiegers: conducting)
- 2017 • CD release *Harmony* (another timbre), concert in Cafe Oto London

editions

- 1998 • Marc Sabat: *Field Recordings* (compilation, Plainsound Edition)
- 1999 • Marc Sabat: *Chamber Music* (compilation, Plainsound Edition)
- 1999 • James Tenney: *Music for violin & piano* - Sabat/Clarke (hat [now] ART 120)
- 2000 • Morton Feldman: *Complete music for violin and piano* - Sabat/Clarke (mode records 82/3)
- 2003 • Nicolas Fernandez/Marc Sabat/Peter Sabat: *Change in your pocket* – (Plainsound Edition)
- 2003 • Maria de Alvear: *Thinking* - Sabat/Clarke (World Edition)
- 2003 • Christian Wolff: *Complete music for violin and piano* - Sabat/Clarke (mode records 126)
- 2004 • Marc Sabat/Peter Sabat: *Three For Magister Zacharias* – 5-ch audio (Plainsound Edition)
- 2005 • Marc Sabat: *YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)* (compilation, Plainsound Edition)
- 2006 • Lorenzo Pompa/Marc Sabat: *Father's suit and watch* – video-ballet (Plainsound Edition)
- 2008 • Marc Sabat: *Artificial Music for Machines* (compilation, Plainsound Edition)
- 2010 • Lorenzo Pompa/Marc Sabat: *Epistolae Cucumeris* (300 signed copies, Plainsound Edition)
- 2010 • Lorenzo Pompa/Marc Sabat: *wave piano scenery player* (World Edition 0016)
- 2010 • Morton Feldman: *Trio* (mode records 216)
- 2011 • Marc Sabat: *Erbesen*—part of the compilation *electronic counterpoint* by Lucia Mense (satelita 004)
- 2011 • Lorenzo Pompa/Marc Sabat: *Loss & Gain* (double LP, edition of 3, Plainsound Edition)
- 2012 • Lorenzo Pompa/Marc Sabat: *Zap Pole Moron* (Plainsound Edition/Villa Massimo)
- 2013 • Lorenzo Pompa/Marc Sabat: *Hand Me Down* (CDR multiple, Plainsound Edition)
- 2014 • Marc Sabat: *Les Duresses* (LP/Download, Andrew McIntosh, care of editions)
- 2014 • Marc Sabat: *Modernes Kaufhaus* (Gnarwhallaby, Populist Records)
- 2017 • Marc Sabat: *Harmony* (JACK Quartet, another timbre 109)
- 2017 • Marc Sabat: *Nature* (mode)
- upcoming • Alexander Moosbrugger / Marc Sabat: *Tasten stimmen* (TBA)

publications

- 2005 • *The Extended Helmholtz-Ellis JI Pitch Notation: eine Notationsmethode für die natürlichen Intervalle* (in "Mikrotöne und Mehr: Auf György Ligeti's Hamburger Pfaden", herausgegeben von Manfred Stahnke, von Bockel Verlag, Hamburg)
- 2006 • *Towards an Expanded Definition of Consonance: Tuneable Intervals on Horn, Tuba and Trombone* (with Robin Hayward, to be published by the Staatliches Institut für Musikforschung, Preussischer Kulturbesitz Berlin, ed. Timour Klouche & Thomas Noll)
- 2007 • *Three Crystal Growth Algorithms in 23-limit Constrained Harmonic Space* (Contemporary Music Review, Volume 27 Part I, 2008, "The Music of James Tenney"; also published in a German-language version in *Musiktexte* 112, February 2007, Köln)
- 2008 • *An algorithm for real-time harmonic microtuning* (5th Sound and Music Computing Conference, Berlin)
- 2009 • *On the Notation and Performance Practice of Extended Just Intonation* (Smith Publications, Baltimore)
- 2010 • *Some Reflections about Sound, Music and Art* (Positionen—Texte zur aktuellen Musik 84, August 2010, Mühlenbeck)
- 2011 • *Stay Still / Still Stehn* (Positionen 89, November 2011)
- 2012 • *Färbungen im chromatischen Feld—Intonationen nach Morton Feldman* (*Musiktexte* 133, May 2012)
- *Shadings in the Chromatic Field: Intonations after Morton Feldman* (*Search Journal for New Music and Culture*, Issue 9, Fall 2012)
- 2014 • *KunstMusik 16/17* (Maria de Alvear World Edition, Köln) "INTONATION"
- 2015 • *Musik, die wir wirklich brauchen. Ben Johnstons Pantonalität am Beispiel seiner Streichquartette* (*MusikTexte* 144, February 2015)
- *Pantonalität generalized: Ben Johnston's artistic researches in extended just intonation* (*Tempo*, Volume 69, Issue 272, April 2015)
- 2016 • *Three Tables for Bob* (*Tempo*, Volume 70, Issue 278, October 2016)
- 2017 • *Aufzeichnungen zur Evolution der Harmonie / Sketching the Evolution of Harmony* (Positionen 110, February 2017)

interviews / features

- 2008 • *Marc Sabat's Musik für Menschen und Maschinen* by Matthias Entress, 60-minute feature for DeutschlandRadio Berlin
- 2009 • *An Interview with Marc Sabat* by Daniel Vezza
- 2010 • *Lautstrom 1: with Marc Sabat* by Anna Bromley and Jeremy Woodruff, 60-minute feature for reboot.fm
- 2012 • *Intonation ist Komposition* by Thomas Groetz, 60-minute feature for Bayerischer Rundfunk
- 2013 • *Plainsound Music Edition* by Friederike Kenneweg, 60-minute feature for SWR
- 2015 • *Marc Sabat* by Friederike Kenneweg, 60-minute feature for DeutschlandRadio Berlin (Redaktion: Carolin Naujocks)
- 2016 • *Marc Sabat: music beyond music* by Nick Storrington (Musicworks #125, Summer 2016)
- 2017 • *Across The Great Divide: New Experimental Music from Canada* by Timothy Rutherford-Johnson (The WIRE 397, March 2017)