

**numbered list of works**

(August 2018)

NOTE: The works are numbered both reverse-chronologically and in work groups:  
recently composed additions to previously commenced cycles obtain earlier numbers with added letters  
(e.g. *LIGHT GROUND* with parts 52a–52e).

- 62. *HANDS to MOUTHS* (2018), fixed media (Dhrupad voice recording, video), 18'  
(by Mareike Lee and Marc Sabat)
- 61. *Plainsound Duet* (2018), any two instruments or voices, 5'
- 60. *The Luminiferous Aether* (2018), orchestra 3333.4331.T-3perc-hp.strings, 20'
- 59. *Etude* (2017), pf, ca. 2'
- 58. *Part song* (2017), vn, cb, ca. 5'
- 57b. *Seeds of skies, alibis : Prologue* (2017), version for any voices and/or instruments and electronics, ca. 17'
- 57a. *Seeds of skies, alibis : Part One* (2017), 6 voices: Soprano Mezzo Countertenor Tenor Baritone Bass,  
electronic sounds, 30'
- 56c. *Sei Bach-Intonazioni per Violino Solo, Ia-Adagio* (2018), vn, vlc  
Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001  
intonation and accompanying cello composed by Marc Sabat
- 56b. *Sei Bach-Intonazioni per Violino Solo, IIa* (2017), 2 vns  
Sonata Seconda a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003  
intonation and accompanying second violin composed by Marc Sabat
- 56a. *Sei Bach-Intonazioni per Violino Solo, Ia* (2017), 2 vns  
Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001  
intonation and accompanying second violin composed by Marc Sabat
- 55. *Gioseffo Zarlino* (2015), at least 2 voices and/or instruments, ca. 4'
- 54. *Bob Gilmore, Elisabeth Smalt* (2015), vln, vla, 5'
- 54e. *LIGHT GROUND* (2018), installation with live performance and fixed media (audio, video), 70'  
(by Mareike Lee and Marc Sabat)
- 53d. *LIGHT GROUND* (2016), vn, va, 2 cb, prerecorded tanpuras, 70'
- 53c. *LIGHT GROUND* (2015), 22 tanpuras in various scordature (live version), 120'
- 53b. *LIGHT GROUND* (2015), 2 harpsichords, ca. 40'
- 53a. *LIGHT GROUND* (2014), 2 tanpuras in various scordature, prerecorded multichannel playback, 120' loop
- 52. *is land a part* (2014), cb, live electronics, playback, 25'
- 51. *Surface slips away* (2013/14), bsn, semi-acoustic steel-string gtr, vc, 40'
- 50b. *Swing in sweetest summer*, computer-generated track (2013), 12'17"
- 50a. *Swing in sweetest summer*, glissando-flute, computer-generated track \* (2Ch) (2013), 15'  
\* available as MaxMSP patch
- 49b. *Jean-Philippe Rameau*, version for string quartet (2012), ca. 15'
- 49a. *Jean-Philippe Rameau*, any three sustaining instruments (2012), ca. 12'
- 48. *LOSS / GAIN*, edition of 2 vinyl records to be played simultaneously (2011/14)  
(by Lorenzo Pompa and Marc Sabat)
- 47. *ERIK SATIE Vexations INTONATION* (2011) for any instruments which may be appropriately tuned
- 46. *Kaleidoskop für Gerd Lünenbürger*, strings: 4, 2, 2, 2, 0 (2011), 3'20"
- 45b. *Asking ocean*, string quartet: 2 vln, vla, vlc and ensemble of 18 instruments: 2 fl, ob, 2 cl, a sax, horn, 2 tp,  
tb, tuba, 2 perc, harp, hpsd/pf, vln, vla, vc (2016), 45'
- 45a. *Euler Lattice Spirals Scenery*, str qt (2011), 30'
- 44. *Hairy Hippy Happy*, hn, tenorbass tbn, 5-valve F tuba (2006–10), 15'
- 43. *Composition for La Monte Young (February 2010)*, two players, twice the same instrument, open duration
- 42. *2nd WAKE (for Bob)*, organ \*, computer (2009), 10'  
\* stochastic music for computer-controlled organ in 31-tone equal temperament controlled  
by a MaxMSP patch
- 41f. *Cucumber Serenades*, bass cl, alto fl, vla, viola choir (at least 1 player), electronic tones \*  
(2Ch) (2017), 16'
- 41e. *Cucumber Serenades*, sax, bass fl, violin choir (at least 1 player), electronic tones \* (2Ch) (2016), 16'
- 41d. *String Quartet 2 (Cucumber Variation)*, str qt, electronic tones \* (2 Ch) (2010), 25'  
\* available as prerecorded track or MaxMSP patch
- 41c. *Epistolae Cucumeris*, artist Ieporello edition with CD of *Cucumber Spiral Serenade* (2010)  
(by Lorenzo Pompa and Marc Sabat)

## MARC SABAT : Numbered Worklist

- 41b. *Cucumber Spiral Serenade* \*, gradually pitch-shifted music loop for violin solo accompanied by violin choir and electronic tones, audio (2Ch) (2010), 30'  
\* may be presented in a scenery with Lorenzo Pompa's sculpture *Set Candid* (2010); choir track to be projected over one normal loudspeaker, solo track over a highly-directional ultrasound "audio spotlight"
- 41a. *Cucumber Serenades*, solo vn, violin choir (at least 1 player), electronic tones \* (2Ch) (2009), 30'  
\* available as prerecorded track or MaxMSP patch
40. *Tristan, Isolde*, 2 pf (2009), 2'39b. *Garden Songs*, bass recorder, perc, dobro, prerecorded voice track (2012), 9' (text, voice performance: Wolfgang Betke)
- 39a. *Garden Songs*, a fl, perc, dobro, prerecorded voice track (2009), 9'  
(text, voice performance: Wolfgang Betke)
38. *eudaimonia*, pf (2009), 3'  
(co-composer: Stefan Bartling)
37. *De profundis clamavi ad te, Domine*, 3 low male voices, va, Partch adapted va, vc—each instrumentalist may sing (2008), ca. 10'
36. *Claudius Ptolemy*, vn or cb, vc (2008/17), ca. 5'
- 35d. *Lying in the grass, river and clouds*, solo pf, a fl/picc, ob d'amore, cl (A), bsn, hn, tbn, tba, perc, synth, 2 vn, va, vc, cb (5 str) (2012), ca. 40'  
(concert work, may optionally be performed as Part 4 of *wave piano scenery player*)
- 35c. *Wave Scenery*, paintings, MIDI-IO grand piano \*, loudspeaker with subwoofer, computer and pianist (2007), ca. 17.5 hours (Part 3 of *wave piano scenery player*)
- 35b. *to Damascus*, pf \*, loudspeaker with subwoofer, computer (2007), ca. 30'  
\* requires a MIDI-output acoustic piano and a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches  
(Part 2 of *wave piano scenery player*, may be performed as a solo work)
- 35a. *WAKE for JIM*, player-piano or computer-controlled piano with optional performer (2007), 5'  
(Part 1 of *wave piano scenery player*, may be performed as a solo work)
35. *wave piano scenery player*, scenery: paintings, MIDI-IO grand piano \*, loudspeaker with subwoofer, computer and pianist (2007–12), ca. 18 hours  
(by Lorenzo Pompa and Marc Sabat)
- 34b. *reminded again*, accordion, prerecorded track (2007), 74'
- 34a. *reminded again*, harmonium, prerecorded track (2007), 74'
33. *reminded of charlemagne palestine*, pf, vn, vc (2007, currently in revision), 25'
- 32b. *Father's suit and watch*, video ballet: video, audio (2ch), soprano voice, male voice (from among the instrumentalists), dancer/performer (optional), Partch adapted va, pf/synth (2009–11), 54'  
(by Lorenzo Pompa and Marc Sabat, remix: Michael Hynes)
- 32a. *Father's suit and watch*, video, audio (2ch) (2006)  
(by Lorenzo Pompa and Marc Sabat, remix: Michael Hynes)
- 31b. *al naharot Bavel*, bass/baritone voice, alto/mezzo-soprano voice, Partch adapted va, hn, tbn, tuba (2006/10), 6' (based on music by Harry Partch, free musical arrangement composed by Marc Sabat)
- 31a. *By the Rivers of Babylon*, solo male intoning voice, Partch adapted va, hn, tbn, tuba (2006), 6'  
(music by Harry Partch, arrangement by Marc Sabat)
- 30d. *Hand Me Down* (2013), CD edition: 99 tracks to be played in shuffle mode (an edited recording of *November 15, 1935 – Leaving Santa Barbara* performed by Lorenzo Pompa, voice and Marc Sabat, voice and violin)
- 30c. *Zap, Pole Moron*, artist book of *November 15, 1935 – Leaving Santa Barbara*, with score and drawings (2012)  
(by Lorenzo Pompa and Marc Sabat)
- 30b. *November 15, 1935 – Leaving Santa Barbara*, solo male intoning voice, second voice/vn (2007), 6'
- 30a. *November 15, 1935 – Leaving Santa Barbara*, solo male intoning voice, Partch adapted va, vn, va, vc (2006), 6' (words and melody notated by Harry Partch)
29. *Wonderful Scatter*, 6-valve F tuba \*, computer, loudspeaker with subwoofer (2005), ca. 100'  
\* requires sensors which transmit the tuba valve changes and a MaxMSP patch with multiple delay lines for each valve-combination
- 28b. *Spectral Canon No. 1 (for James Tenney)*, cb, computer \*, loudspeakers (2ch) (2005), ca. 10'  
\* requires a MaxMSP patch with 11 delay lines
- 28a. *Spectral Canon No. 1 (for James Tenney)*, 12 cb (2005), ca. 10'
- 27c. *AUTOMAT*, video, 2 vn (2007), 14'  
(video: *AUTOMAT* by Peter Sabat, music: *Duas Quintas* by Marc Sabat)
- 27b. *Les Duresses : a book of music in Just Intonation* (2004), ca. 40'  
*Intonation after Morton Feldman #1*, vn  
*Intonation after Morton Feldman #2*, vn  
*Two commas*, vn  
*Duas Quintas*, 2 vn

## MARC SABAT : Numbered Worklist

- 27a. *Morton Feldman Composition 1984 INTONATION Marc Sabat 2012*, vn, ca. 15'
26. *Artificial Music for Machines*, pf \*, computer, loudspeakers (2ch) (2002), 11'  
(variations on Arnold Schoenberg's *Präludium* from *Suite, op. 25*)  
\* requires a MIDI-output acoustic piano and a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches
- 25d. *John Jenkins* (rev. 2011), 2-manual hpsd and six instruments (open), ca. 15'
- 25c. *John Jenkins* (2003), 2-manual hpsd, vn, Parch adapted vla, vc, ca. 15'
- 25b. *John Jenkins* (2001), 2-manual hpsd, ca. 15'
- 25a. *John Jenkins* (2001), 2-manual hpsd and six instruments (open), ca. 15'
24. *Johann Sebastian Bach RICERCAR Musikalisches Opfer 1*, INTONATION for any (3) instruments voices and/or computer sounds (2001 rev. 2011)  
(co-composer: Wolfgang von Schweinitz)
23. *'Hope'*, male and female singing voices, b fl, cl, pf, vn, va, vc (2000), 8' (text: Philostratus, English translation by Christian Wolff)
22. *YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)*, prepared pf, vn, amplified voices of the two performers, preferably male and female (2000), ca. 30'  
(co-composer: Matteo Fargion)
21. *Idyllily*, solo strings: 6 vn, 2 va, 2 vc, cb, optional voices (2000), 13'  
(co-composers: Martin Arnold, John Oswald, Richard Wagner)
20. *4 piano inventions*, pf (1999), 9'
19. *Backyard summer patio*, b cl, perc, pf (1999), 9'
18. *Three Fleshy Loves*, cl/b cl, pf, vn, vc (1998), 19'
- 17c. *Erbsen*, 5 recorder-players (alternating bass, tenor, alto, soprano, sopranino) (2009), 10'
- 17b. *Erbsen*, 1 recorder-player (alternating on bass, tenor, alto, soprano), prerecorded track (2009), 10'
- 17a. *Everlasting sweet peas*, 3 vns (1998), 10'
16. *Modernes Kaufhaus*, cl/b cl, tbn, muted pf, vc (1998), 11'
15. *Trio for piano violin cello*, pf \*, vn, vc (1998), 17' \* optionally retuned in Just Intonation
14. *New shoes, without laces*, monodrama for female speaker/performer, perc, acc, vn, vc (1998), ca. 23'  
(text: Nicolas Fernandez)
- 13c. *Change in your pocket*, video, audio (2ch) (2002), 12'  
(video: Peter Sabat)
- 13b. *Change in your pocket*, 2 videos with audio (1998), 12'  
(video and co-artist: Nicolas Fernandez)
- 13a. *Change in your pocket*, string instrument (vn, va, vc, or cb) and delay (1997), ca. 10'
12. *Mein Mantel ist weg*, whistling, sopr/alto sax, pf/amplified clavichord, vn, e bass (1997), 10'
11. *You & Mr Mason*, 11 pf (1997), 10'
10. *An Opera*, vn, marimba or amplified clavichord (1997), ca. 200'  
(co-composer: Matteo Fargion; text: Emmett Williams)
9. *Air—Spit—Tune*, soprano, va (optional) (1997 rev. 2013), ca. 8'
- 8b. *Three For Magister Zacharias*, video, audio (5ch) (2002), 25'  
(video and co-artist: Peter Sabat)
- 8a. *For Magister Zacharias*, pf \* (1997), ca. 9'  
\* optionally amplified Steinway or similar piano mechanism
7. *Nocturne*, pf (1996), 7'
6. *pier*, 3 or more ships' horns (1996), 5'  
(co-composer: John Oswald)
5. *Quiet Winter*, vn solo, 2 cl, 3 sax, vn, vc, cb (1996), ca. 20'
4. *For Michael Baker (Composition for High Trumpet and Bass Drum)*, tp, perc (1996), 3'
3. *2 piano studies*, pf (1995), ca. 9'
2. *Beautiful city*, str qt (1994), ca. 15'
1. *3 Chorales for Harry Partch*, vn, va (1993), ca. 6'

**reverse chronological list of compositions with premiere dates**

(August 2018)

in progress: *Guitar and String Quartet*

Seth Josel / Canada Council 2018

2018 *LIGHT GROUND* (installation with live performance and fixed media: audio, video) 70'  
 commissioned by the City of Magdeburg (Kulturbüro Gesellschaftshaus)  
 premiered by Marianne Svasek and Solistenensemble Kaleidoskop  
 first showing on September 8 2018

*HANDS to MOUTHS* (fixed media installation: Dhruvad voice recording, video)  
 commissioned by the Kunstmuseum Kloster Unser Lieben Frauen Magdeburg  
 first showing September 8 2018-January 2019

*Sei Bach-Intonazioni per Violino Solo, Ia-Adagio* (violin and cello)  
 Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001  
 intonation and accompanying cello composed by Marc Sabat  
 premiered by Sara Cubarsi-Fernandez and Tal Katz,  
 Detect Classic Festival, Funkhaus Nalepastrasse, Berlin, 4 August 2018

*Plainsound Duet* for two instruments or voices  
 premiered by Rebecca Lane and Evelyn Saylor, Kunstpunkt Berlin, 24 June 2018

*The Luminiferous Aether* for orchestra (3.3.3.3-4.3.3.1-1.3.hp-str)  
 commissioned by BBC Radio 3 and premiered by the BBC Scottish Symphony,  
 conducted by Ilan Volkov,  
 BBC Tectonics Festival 2018, Grand Hall, Glasgow, 6 May 2018

2017 *Etude* (pf) ca. 2'

*Part song* (vn, cb) ca. 5'

*Cucumber serenades (Gurkenlieder)*  
 (alto flute, bass clarinet, viola solo, viola choir, electronic tones) 16'  
 premiered by Ensemble for New Music Tallinn in Ackerstadtpalast, Berlin, 21 October 2017

*Seeds of skies, alibis : Prologue* (any voices and/or instruments and electronics) ca. 17'  
 &

*Seeds of skies, alibis Part One* (6 a capella voices and electronics) ca. 30'  
 text: Uljana Wolf  
 Ekmeles Vocal Ensemble, New York / Canada Council 2017  
 premiered in Crypt of the Church of the Intercession, New York City, 22 February 2018

*Sei Bach-Intonazioni per Violino Solo, IIa* (2 violins)  
 Sonata Seconda a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003  
 intonation and accompanying second violin composed by Marc Sabat

*Sei Bach-Intonazioni per Violino Solo, Ia* (2 violins)  
 Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001  
 intonation and accompanying second violin composed by Marc Sabat  
 premiered by Sara Cubarsi-Fernandez and Madeline Falcone,  
 Mount St. Mary University, Los Angeles, 24 March 2018

*Claudius Ptolemy* (cb, vc)

## MARC SABAT : compositions / first performances

- 2016 *Asking ocean* (string quartet: 2 vn, vla, vlc and ensemble of 18 musicians:  
(2 fl, ob, 2 cl, a sax, horn, 2 tp, tb, tuba, 2 perc, harp, hpsd/pf, vn, vla, vc) ca. 45'  
premiered by Sonar Quartett and Ensemblekollektiv Berlin, Bas Wiegers conducting, at  
Heimathafen Neukölln, Berlin during the Festival Ultraschall, 19 January 2017
- LIGHT GROUND* (vn, vla, 2 cb and recorded tanpuras) 70'  
premiered by Plainsound Orchestra (Marc Sabat, Catherine Lamb, Andrew Lafkas, Koen Nutters)  
at Kunst-Werke Berlin, 30 April 2016
- 2015 *Gioseffo Zarlino* (at least 2 voices and/or instruments) ca. 4'  
premiered by Plainsound Orchestra (Marc Sabat, Catherine Lamb)  
at MIC-Fest 2016, Georg-Neumann Saal, Jazzinstitut Berlin, 13 February 2016
- LIGHT GROUND* (version for 2 harpsichords) ca. 40'
- LIGHT GROUND* (version for 22 tanpuras in various scordature, played live) 120'
- Bob Gilmore, Elisabeth Smalt* (violin, viola) 5'  
composed for Elisabeth Smalt in memory of Bob Gilmore  
first part premiered by Diamanda Dramm and Elisabeth Smalt, Splendor Amsterdam, 6 June 2015  
complete version premiered by Benjamin Gilmore and Hannah Shaw, City University London,  
2 March 2016
- 2014 *LIGHT GROUND* (2 tanpuras in various scordature, prerecorded multichannel playback) 120' loop  
recorded by Catherine Lamb, August 10-15, 2015
- is land a part* (contrabass, prerecorded voice track, live electronics) ca. 30'  
text: Uljana Wolf  
commissioned by Frank Reinecke and the Bayerischer Rundfunk for Musica Viva München  
premiered by Frank Reinecke, Allerheiligenkirche München, 19 February 2015
- Surface slips away* (bassoon, steel-string semi-acoustic guitar, cello) ca. 40'  
commissioned and premiered by al'ud (Magnus Andersson, Rohan de Saram, Elise Jacobberger)  
with assistance from the Canada Council  
at Zahl\_Zeichen\_Klang, IGNM Linz, Kirche Marcel Callo, 7 May 2014
- 2013 *Swing in sweetest summer* (a chromatic ground for glissando-flute) ca. 15'  
commissioned by Erik Drescher, premiered at Ackerstadtpalast, Berlin, 11 July 2013
- 2012 *Lying in the grass, river and clouds* (chamber concerto for piano and 14 solo instruments) ca. 40'  
solo pf, alt fl/picc, ob d'amore, cl (A), bsn, hrn, tbn, tba, perc, kbd, 2 vn, va, vc, cb (5 str)  
commissioned by Alexander Moosbrugger for the Bludenzer Tage zeitgemäßer Musik  
with assistance from the Canada Council and the Ernst von Siemens Musikstiftung  
premiered by Daan Vandewalle and Ensemble Contrechamps, Bludenz, 22 November 2012
- Jean-Philippe Rameau* (any three sustaining instruments) ca. 12'  
commissioned by William Engelen for Friedericke Feldmann  
premiered by Theo Nabicht (contrabass clarinet), Christine Paté (accordion retuned in Just  
Intonation), Marc Sabat (violin) at Emmaus-Kirche, Berlin, 30 June 2012  
string quartet version premiered by JACK Quartet at allmeinde commongrounds, Lech,  
21 March 2015
- Garden Songs* (version for prerecorded voice, bass recorder, dobro, percussion) 9'  
premiered by Seth Josel, Lucia Mense, Dirk Rothbrust at Martin-Gropius-Bau, Berlin,  
23 February 2012
- 2011 *ERIK SATIE Vexations INTONATION* (for any instruments which may be appropriately tuned)  
commissioned by John Schneider for Microfest 2012, premiered by Aron Kallay and friends,  
1 April 2012,  
Against the Stream Buddhist Meditation Center, Los Angeles (Nic Gerpe, piano)

## MARC SABAT : compositions / first performances

*LOSS/GAIN* (voice, sinewaves) 6'20"  
 by Lorenzo Pompa and Marc Sabat, produced by Saam Schlamming  
 edition of 2 vinyl records to be played simultaneously, premiered at Villa Massimo, 1 December 2011  
 audio revised (addition of sinewaves, remix) 2014

*Kaleidoskop für Gerd Lünenbürger* (string orchestra) 3'20"  
 commissioned by Ensemble Kaleidoskop, premiered at Delight Rental Studios, 9 December 2011

*Johann Sebastian Bach RICERCAR Musikalisches Opfer 1* 13'  
*INTONATION* (composed with Wolfgang von Schweinitz)  
 revised and arranged for oboe/violin, basset-clarinet/viola, bassoon/cello and computer  
 premiered by members of Ensemble Modern at the Auditorium Parco della Musica,  
 Sala Santa Cecilia, Rome, 7 December 2011

*Euler Lattice Spirals Scenery* (two violins, viola, cello) 25'  
 commissioned by the Sonar Quartett, premiered in the Mosaik-Saal, Villa Massimo, 20 October, 2011

2010

*al naharot Bavel*  
 (bass and mezzo-soprano voices, adapted viola and synthesizer or brass trio) 6'  
 based on words and melody notated by Harry Partch, premiered at Beyond Baroque,  
 18 December 2010  
 by Argenta Walther (soprano), John Schneider (baritone), Trio Kobayashi, Andrew McIntosh

*Hairy Hippy Happy* (double horn, tenorbass trombone, and 5-valve F tuba in Just Intonation) 15'  
 revised for Trio Kobayashi, Los Angeles, premiered at Beyond Baroque, 18 December 2010

*String Quartet 2 (Cucumber Variation)*  
 (two violins, viola, cello, electronic tones) 25'  
 commissioned by the Penderecki Quartet and the Formalist Quartet with assistance of  
 the Canada Council  
 first version premiered by the Formalist Quartet at the Villa Aurora Los Angeles, 12 December 2010

*Composition for La Monte Young (February 2010)*  
 (two players, twice the same instrument) open duration  
 commissioned by Machine Project, Los Angeles, premiered at the Little William Theater Festival of  
 New Music, Hammer Museum, Los Angeles, 7 August–20 November 2010

2009

*2nd WAKE (for Bob)*  
 (computer-controlled Fokker Organ in 31-tone Equal Temperament) 10'  
 commissioned by Stichting Huygens-Fokker, Amsterdam  
 premiered in the BAM-Zaal, Muziekgebouw aan 't IJ, Amsterdam, 13 Dec. 2009

*Cucumber serenades (Gurkenlieder)*  
 (violin solo, violin choir, electronic tones) 30'  
 commissioned by Festival Violinale 2009, Berlin  
 premiered by Marc Sabat and Ensemble in the Heilig-Kreuz-Kirche, Berlin, 11 Oct. 2009

*Tristan, Isolde*  
 (2 pianos) circa 2'  
 commissioned by Akademie Schloss Solitude, Stuttgart  
 premiered by Sven-Thomas Kiebler and Elmar Schrammel at the Theaterhaus, Stuttgart,  
 17 July 2010

*Father's suit and watch*  
 (ballet for video, dancer, mezzo-soprano, piano, synthesizer and adapted viola) 54'  
 by Lorenzo Pompa and Marc Sabat,  
 choreography by Soo-Jin Yim Heil, remix by Michael Hynes based on a song by Clarence Ashley  
 commissioned by Trio Scordatura, Amsterdam with assistance of the Canada Council  
 premiered by Soo-Jin Yim Heil, Bob Gilmore, Alfrun Schmid, Elisabeth Smalt and Samuel Vriezen  
 at the KlankKleurFestival, Amsterdam, 12 June 2009

## MARC SABAT : compositions / first performances

- Garden Songs* (prerecorded voice, alto flute or bass recorder, dobro, percussion) 9'  
 commissioned by the Saarlandische Rundfunk for Trio Art Pour L'Art  
 premiered by Matthias Kaul, Astrid Schmeling, Michael Schröder at Festival Mouvement,  
 Saarbrücken, 22 May 2009
- eudaimonia* (piano) 3'  
 (composed with Stefan Bartling)  
 commissioned by Daniel Ott for Walter Zimmermann on his 60th birthday  
 premiered by Heather O'Donnell, Berlin, 14 April 2009
- Erbsen* (5 recorders or solo recorder with prerecorded track) 10'  
 commissioned and premiered by Lucia Mense, Konzertsaal UdK Berlin, 30 April 2009
- 2008 *De profundis clamavi ad te, Domine*  
 (3 low male voices, viola, Partch adapted viola and cello—each instrumentalist may sing)  
 circa 10'  
 premiered by Andrew McIntosh, Marc Sabat, Derek Stein at The Wulf, Los Angeles,  
 15 December 2010
- 2008 *Claudius Ptolemy* (violin and cello) circa 5'  
 commissioned by Johnny Chang and Jessica Catron (Microscore Project)  
 premiered by Johnny Chang and Jessica Catron, Auckland, New Zealand, 20 February 2008
- 2007 *November 15, 1935 – Leaving Santa Barbara*  
 (version for solo intoning voice and violin) 6'  
 words and melody notated by Harry Partch  
 intonation and musical arrangement by Marc Sabat  
 premiered by Marc Sabat and Chris Newman, COMA Gallery Berlin, 7 December 2007
- wave piano scenery player* (scenery with paintings, MIDI-IO grand piano, loudspeaker with subwoofer,  
 computer and pianist) circa 18 hours  
 commissioned by the SWR for the Donaueschinger Musiktage  
 premiered by Stephen Clarke, Donaueschingen, 19 - 20 - 21 October 2007
- to Damascus* (MIDI-output grand piano, loudspeaker with subwoofer) ca. 30'  
 Part 2 of *wave piano scenery player*, may be performed as a solo work
- WAKE for JIM* (player-piano and optional live performer) 5'  
 Part 1 of *wave piano scenery player*, may be performed as a solo work  
 commissioned by Veronika Krausas for the Player Piano Project, USC  
 premiered by Andrew Goldman at the Alfred Newman Recital Hall,  
 University of Southern California, Los Angeles, 12 February 2008
- reminded again* (music scenery for accordion and electronic tones) 74'  
 commissioned by Ensemble Zwischentöne Berlin for "Krieg der Sprachen"  
 premiered by Helles Weber, Bibliothek am Luisenbad Berlin, 30 June 2007
- reminded again* (music scenery for harmonium and electronic tones) 74'  
 commissioned by Ensemble Zwischentöne Berlin for "Krieg der Sprachen"  
 premiered by James Orsher, Medienhof Berlin, 6 June 2007
- reminded of charlemagne palestine* (violin, cello, piano) 25'  
 commissioned and premiered by Aki Takahashi, Rohan de Saram, Marc Sabat at the  
 Festival Musica Contemporanea Teatro San Martin, Buenos Aires, 28 November 2007
- AUTOMAT* (music scenery for 2 violins and video) 14'  
 video: Peter Sabat; music: Marc Sabat  
 premiered by Steffen Tast and Ekkehard Windrich, Kammerensemble Neue Musik Berlin,  
 Carnegie Hall, 10 November 2007
- 2006 *Hairy Hippy Happy* (double horn, tenorbass trombone, and 5-valve F tuba in Just Intonation) 15'  
 partial performance by Zinc & Copper Works, Berlin, Tesla, 21 October 2006

## MARC SABAT : compositions / first performances

*Father's suit and watch* (DVD-R Video with 2-channel sound) 72'  
 video: Lorenzo Pompa; music: Marc Sabat; remix: Michael Hynes  
 Video Ballet, Herrenhaus Edenkoben, 19 May 2006  
 premiered at Herrenhaus Edenkoben, 10 July 2006

*By the Rivers of Babylon*

(version for solo intoning voice and adapted viola with  
 spoken, sung and played accompaniment on horn, trombone, and tuba) 6'  
 words, melody and viola notated by Harry Partch  
 intonation and musical arrangement by Marc Sabat  
 premiered by Zinc and Copper Works, Marc Sabat, and Konrad Stahl at Herrenhaus Edenkoben,  
 1 July 2006

*November 15, 1935 – Leaving Santa Barbara*

(version for solo male intoning voice and Partch adapted viola with  
 spoken, sung and played accompaniment on violin, viola, and violoncello) 6'  
 words and melody notated by Harry Partch  
 intonation and musical arrangement by Marc Sabat  
 premiered by Ensemble Courage at Global Ear, Societätstheater Dresden, 26 January 2006

2005 *Wonderful Scatter* (music scenery for 6-valve F tuba, computer, loudspeaker with subwoofer) 104'  
 commissioned by KNM Berlin for "House Musik" 2005  
 premiered by Robin Hayward, Helmholtzplatz Berlin, 24 June 2005

2005 *Spectral Canon No. 1 (for James Tenney)* (12 contrabasses) 10'  
 premiere recording by Beltane Ruiz, UdK Berlin, 3 March 2005  
 premiered by Andrew Miller, Jusqu'aux Oreilles, Montreal, 11 August 2006

2004 *Les Duresses : a book of music in Just Intonation* (solo violin / 2 violins)  
*Intonation after Morton Feldman #1* 12'  
*Intonation after Morton Feldman #2* 12'  
 commissioned by SWR for Ars Nova, premiered by Marc Sabat at Herrenhaus Edenkoben, 20  
 March 2004  
*Two commas* 6'  
 premiered by Andrew McIntosh at Complice, Berlin, on 15 August 2008  
*Duas Quintas* 14'  
 premiered at Pyramidale, Berlin by Marc Sabat and Anaïs Chen, 26 November 2005

2002 *Three For Magister Zacharias* (DVD-Video with 5-channel sound) 25'  
 music: Marc Sabat; video: Peter Sabat; sound: Mark S. Willsher  
 recorded by Marc Sabat at Skywalker Sound, Marin County California, 22 July 2002

*Change in your pocket* (DVD-Video with 2-channel sound) 12'  
 music: Marc Sabat; camera: Nicolás Fernández; DVD realization: Peter Sabat  
 recorded at Akademie Schloss Solitude, 2007–8

*Artificial Music for Machines*

(MIDI-output acoustic piano, computer-generated tuned sinetones) 11'  
 commissioned by Ergo, Toronto with the assistance of the Laidlaw Foundation  
 premiered by Stephen Clarke, Ettore Mazzoleni Concert Hall,  
 Royal Conservatory of Toronto, 3 October 2002

2001 *Johann Sebastian Bach RICERCAR Musikalisches Opfer 1* 13'  
*INTONATION* (composed with Wolfgang von Schweinitz)  
 premiered by members of The Plainsound Orchestra (Ekkehard Windrich, Marc Sabat, James  
 Bush) in the Angelika-Kauffmann-Saal, Bregenzerwald (Austria) at the Festival reihe 0,  
 Anfänge 2, 15 August 2003



## MARC SABAT : compositions / first performances

- 2000 *'Hope'* (male and female voice, bass flute, clarinet, piano, violin, viola, cello) 8'  
 text: Philostratus, translated by Christian Wolff  
 commissioned by Klangwerkstatt, Berlin  
 premiered by Modern Art Sextet at Ballhaus Naunynstraße, Berlin, 12 November 2000
- YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)* (violin, prepared piano, amplified voices)  
 ca. 30'  
 (composed with Matteo Fargion)  
 commissioned by Akademie Schloß Solitude, Stuttgart  
 premiered by the composers at Neue Staatsgalerie, Stuttgart, 29 September 2000
- Idyllily* (11 solo strings [6,2,2,1] and optional voices) 13'  
 (composed with Martin Arnold, John Oswald, and Richard Wagner)  
 commissioned and premiered by the Vancouver New Music Society, 22 September 2000
- John Jenkins* (6 instruments & 2-manual harpsichord in Just Intonation) 15'  
 commissioned by Continuum/Aradia, Toronto with assistance of the Canada Council  
 performed by Musica Aeterna at the Bratislava Evenings of New Music, June 2000  
 Helmholtz-tuning version premiered by Natalie Pfeiffer and members of Ensemble Modern &  
 Ensemble Resonanz in the Sendesaal of the Hessischer Rundfunk, Frankfurt,  
 28 November 2001  
 revision with sotto voce sustaining tones premiered by Natalie Pfeiffer and Continuum Ensemble  
 at The Music Gallery, Toronto, 20 March 2011
- 1999 *4 piano inventions* 9'  
 written for Stephen Clarke, Toronto  
 premiered by Richard Raymond at the Guelph Spring Festival, 31 May 2000
- Backyard summer patio* (bass clarinet, percussion, piano) 9'  
 commissioned by Ergo, Toronto  
 premiered by Stephen Clarke, Richard Moore and Peter Stoll at the  
 A.DEvanguard Festival, Munich, 6 June 1999
- 1998 *Three Fleshy Loves* (clarinet/bass clarinet, piano, violin, cello) 19'  
 commissioned by The Burdocks, Toronto with the assistance of the Canada Council  
 premiered by Colleen Cook, Julie Baumgartel, Margaret Gay, Eve Egoyan at  
 The Music Gallery, Toronto, 31 January 1999
- Everlasting sweet peas* (3 violins) 10'  
 commissioned by Numus, Kitchener  
 premiered by Annalee Patipatanakoon, Stephen Sitarski, Jerzy Kaplanek  
 at the Clay and Glass Museum, Kitchener, 5 October 1998
- Modernes Kaufhaus* (clarinet/bass cl, trombone, muted piano, cello) 11'  
 commissioned by Quartett Avance, Freiburg with the assistance of Akademie Schloß Solitude  
 premiered at the 1998 Darmstadt Ferienkurse für Neue Musik, Orangerie, 27 July 1998
- Trio for piano violin cello* 17'  
 commissioned by Musikraum Baracke, Berlin  
 premiered by Dorothea Eppendorf, Clemens Merkel, Isabelle Bozzini at  
 Musikraum Baracke, Berlin, 13 June 1998  
 version in Just Intonation premiered by Thomas Bächli, Marc Sabat, Michael Moser at the  
 Festival Neue Stimmungen 'One does not find free vibrating air just anyplace'  
 Musikinstrumenten-Museum, Philharmonie Berlin, 6 May 2001
- New shoes, without laces*  
 (monodrama for female voice, percussion, accordion, violin, cello) ca. 23'  
 text: Nicolás Fernández  
 commissioned by Continuum, Toronto with the assistance of the Toronto Arts Council  
 premiered by Ensemble SurPlus, James Avery directing, at Eclat,  
 Stuttgart Festival for New Music, Akademie Schloß Solitude, 12 February 1998

## MARC SABAT : compositions / first performances

- 1997 *Change in your pocket* (any string instrument & digital delay) ca. 10'  
music: Marc Sabat; video: Nicolás Fernández  
premiered at Eclat, Stuttgart Festival for New Music,  
Akademie Schloss Solitude, 12 February 1998
- Mein Mantel ist weg* (whistling, soprano/alto saxophone, piano/amplified clavichord, violin, electric bass)  
10'  
commissioned by KlangRaum, Stuttgart with the assistance of Akademie Schloß Solitude  
premiered by Ensemble Da Noi (Stephen Clarke, Matteo Fargion, Marc Sabat, Chiyoko Szlavnic)  
at KlangRaum, 5 December 1997
- You & Mr Mason* (11 piano players with no previous experience required) 10'  
commissioned by Akademie Schloß Solitude for Sommerfest 1997  
performed in Stuttgart, 5 July 1997
- An Opera* (violin and marimba or amplified clavichord) ca. 200'  
(composed with Matteo Fargion)  
text: Emmett Williams  
commissioned by Michael Staab and the Extremzeit Festival  
premiered by Marc Sabat and Anja Fusti in Dettenhausen, 17 May 1997
- Air—Spit—Tune* (soprano, optional viola/adapted viola, rev. 2013) ca. 8'  
premiered by Beth Griffith at Akademie Schloß Solitude, Stuttgart, 26 May 1997
- For Magister Zacharias* (amplified Steinway piano mechanism) ca. 9'  
premiered by Dorothea Eppendorf at Akademie Schloss Solitude, Stuttgart, 26 May 1997
- 1996 *Nocturne* (piano) 7'  
premiered by Dorothea Eppendorf at Akademie Schloß Solitude, Stuttgart, 26 May 1997
- pier* (ships' horns) 5'  
(composed with John Oswald)  
premiered by the ships of St. John's Harbour, Newfoundland  
at Sound Symposium, July 1996
- Quiet Winter* (violin solo, 3 saxophones, 2 clarinets, violin, cello, bass) ca. 20'  
commissioned by Hemispheres, Toronto with the assistance of the Laidlaw Foundation  
premiered by Malcolm Goldstein and Hemispheres at the Music Gallery, Toronto, May 1996
- For Michael Baker (Composition for High Trumpet and Bass Drum, 1996)* 3'  
composed for Arraymusic's 25<sup>th</sup> Anniversary concert  
premiered by Michael J. Baker and John Thompson  
at Premiere Dance Theatre, Toronto, 4 May 1997
- 1995 *2 piano studies* ca. 9'  
premiered by Dorothea Eppendorf at Akademie Schloß Solitude, Stuttgart, 26 May 1997
- 1994 *Beautiful city* (string quartet) ca. 15'  
commissioned by Critical Band, Toronto with the assistance of the OAC and Laidlaw Foundation  
premiered by at the Music Gallery, Toronto, January 1994
- 1993 *3 Chorales for Harry Partch* (violin and viola) ca. 6'  
composed for Malcolm Goldstein  
premiered by Malcolm Goldstein and Marc Sabat in Sheffield, Vermont, August 1993