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Rebecca Saunders

Contemporary

Rebecca Saunders

With her distinctive and intensely striking sonic language, Berlin-based British composer Rebecca Saunders (b.1967) is a leading international representative of her generation. Born in London, she studied composition with Nigel Osborne in Edinburgh and Wolfgang Rihm in Karlsruhe.

Saunders pursues an intense interest in the sculptural and spatial properties of organised sound. *chroma I - XX* (2003-2017), *Stasis* and *Stasis Kollektiv* (2011/16) are expanding spatial collages of up to twenty-five chamber groups and sound sources set in radically different architectural spaces. *insideout*, a 90-minute collage for a choreographed installation, created in collaboration with Sasha Waltz, was her first work for the stage and received over 100 international performances. Most recently in 2017, *Yes*, an expansive 80-minute spatial installation composition, was written for Musikfabrik, Donatienne Michel-Dansac and Enno Poppe for the extraordinary architectural spaces of the Berlin Philharmonie and the St. Eustache Cathedral in Paris.

Since 2013, Saunders has written a series of solos and duos for performers with whom she has collaborated closely over many years, including *Bite* (2016) for bass flute, *Aether* (2016) for bass clarinet duo, *dust* (2017/18) for percussion, *O* (2017) for soprano, *hauch* (2018) for violin, and *Flesh* (2017/18) for accordion. She has simultaneously pursued her keen interest in works in the concertante form, writing a double percussion concerto *Void* (2014), a trumpet concerto *Alba* (2015), and both *Skin* (2016) and *Yes* (2017) for soprano and large ensemble. *Alba* and *Void* marked the close of a triptych of works which also includes the violin concerto *Still* (2011). In 2016, her extended violin concerto *Still* (2011/16) was performed in collaboration with the choreographer Antonio Rúz, the dancers of Sasha Waltz & Guests, Carolin Widmann, the Junge Deutsche Philharmonie and Sylvain Cambreling. In 2018 her double bass concerto *Fury II* will be choreographed by Emanuel Gat in collaboration with Ensemble Modern.

Saunders' music has been performed and premiered by many prestigious ensembles, soloists and orchestras including Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Quatuor Diotima, Ensemble Dal Niente, AskolSchönberg, the Arditti Quartet, Ensemble Resonanz, Ensemble Recherche, ICE, the Neue Vocalsolisten, Ensemble Remix, SWRSO, WDRSO and the BBCSO, amongst many others.

Her compositions have been recognised with numerous international prestigious awards, including the Ernst von Siemens Prize, from the ARD und BMW musicaviva Prize, the Paul Hindemith Prize, Royal Philharmonic Society Awards for *Stirrings Still* in 2008 and *Fletch* in 2013, BASCA British Composer Awards for *Solitude* in 2013 and *Alba* in 2016, and the GEMA Music Prize for Instrumental Music. In 2015, Saunders received the Hans und Gertrud Zender Foundation Prize and the prestigious Mauricio Kagel Music Preis, and both a BASCA Composer Award and an RPS Award for *Skin* in 2017. Accordionist Teo Anzellotti's CD, *...of waters making moan*, which included Saunders' eponymous work, won the German Record Critics' Award of the Year for 2016.

Saunders is in great demand as a composition tutor and teaches regularly at, amongst others, the Darmstadt Summer Courses and at the Impuls Academy in Graz. She has been professor of composition at the Hannover University of Music, Theatre and Media since 2011. She lives in Berlin and is a member of the Berlin Academy of Arts and the Sachsen Academy of Arts in Dresden.

Saunders' music has been published by Edition Peters since 1997.

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Mit ihrer unverkennbaren und bemerkenswerten Klangsprache ist die in Berlin lebende britische Komponistin Rebecca Saunders eine der führenden internationalen Vertreterinnen ihrer Generation. 1967 in London geboren, studierte sie Komposition bei Nigel Osborne an der University of Edinburgh sowie bei Wolfgang Rihm an der Universität Karlsruhe.

Saunders hegt ein großes Interesse an den plastischen und räumlichen Eigenschaften von organisierten Klängen. *chroma I-XX* (2003 – 2017), *Stasis* und *Stasis Kollektiv* (2011/16) sind sich ausdehnende räumliche Kollagen von bis zu 25 Kammermusikgruppen und Klangquellen, die in architektonisch extrem unterschiedlichen Räumen angeordnet sind. *insideout*, eine 90-minütige Kollage für eine choreographierte Installation, die sie in Zusammenarbeit mit Sasha Waltz schuf, war ihr erstes Bühnenwerk und wurde weltweit über 100mal aufgeführt. 2017 schrieb sie für das Ensemble Musikfabrik, Donatienne Michel-Dansac und Enno Poppe *Yes*, eine 80-minütige räumliche Kompositionsinstallation, die für die architektonisch außergewöhnlichen Räume der Berliner Philharmonie und der Kathedrale St. Eustache (Paris) konzipiert ist.

Seit 2013 schreibt Saunders eine Reihe von Solos und Duos für Künstler, mit denen sie schon viele Jahre eng zusammen arbeitet: *Bite* (2016) für Bassflöte, *Aether* (2016) Bassklarinettenduo, *dust* (2017/18) für Perkussion, *O* (2017) für Sopran, *hauch* (2018) für Violine und *Flesh* (2017/18) für Akkordeon. Gleichzeitig hat sie ihr leidenschaftliches Interesse für konzertante Formen verfolgt und schrieb das Doppelkonzert für Perkussion *Void* (2014), das Trompetenkonzert *Alba* (2015) sowie *Skin* (2016) und *Yes* (2017), die beiden letzteren für Sopran und großes Ensemble. *Alba* und *Void* bilden den Abschluss eines Triptychons, zu dem auch das Violinkonzert *Still* (2011) zählt. 2016 wurde *Still* in erweiterter Fassung in Zusammenarbeit mit dem Choreographen Antonio Rúz, den Tänzern von Sasha Waltz & Guests, Carolin Widman, der Junge Deutsche Philharmonie und Sylvain Cambreling aufgeführt. 2018 wird ihr Kontrabasskonzert *Fury II* in Zusammenarbeit mit dem Ensemble Modern und von Emanuel Gat choreographiert aufgeführt werden.

Rebecca Saunders Musik wurde bereits von vielen renommierten Ensembles, Solisten und Orchestern gespielt und uraufgeführt, u.a. vom Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Quatuor Diotima, Dal Niente, AskolSchönberg, dem Arditti Quartett, Ensemble Resonanz, Ensemble Recherche, ICE, den Neuen Vocalsolisten, Ensemble Remix und den Sinfonieorchestern des SWR, WDR und der BBC.

Für ihre Kompositionen hat sie zahlreiche international renommierte Preise erhalten, darunter den Preis der Ernst von Siemens Stiftung, den ARD und BMW musica viva-Preis, den Paul-Hindemith-Preis, den Royal Philharmonic Society Award (2008 für *Stirrings Still* und 2013 für *Fletch*) sowie den BASCA British Composer Award (2013 für *Solitude* und 2016 für *Alba*), und den GEMA-Musikpreis für Instrumentalmusik. Des Weiteren wurde Saunders mit dem Hans und Gertrud Zender-Stiftungspreis und dem renommierten Mauricio-Kagel-Musikpreis ausgezeichnet, sowie 2017 mit dem BASCA Composer Award und einem RPS Award für *Skin*. Die CD *...of waters making moan* des Akkordeonisten Teo Anzellotti, welche Saunders titelgebendes Stück enthält, gewann den Jahrespreis der Deutschen Schallplatten Kritik 2016.

Saunders ist eine gefragte Kompositionsdozentin und unterrichtet regelmäßig bei den Darmstädter Ferienkursen sowie an der Impuls Akademie in Graz. Seit 2011 ist sie Professorin für Komposition an der Hochschule für Musik, Theater und Medien Hannover. Sie ist Mitglied der Berliner Akademie der Künste und der Sächsischen Akademie der Künste in Dresden.

Rebecca Saunders Musik wird seit 1997 bei der Edition Peters verlegt.

Aether (2014-16) / 25-28'

For Bass Clarinet Duo

Commissioned by Bludenz Days for Contemporary Music Austria

First performed 18 October 2016 by Carl Rosman and Richard Haynes at Bludenz Days for Contemporary Music
EP 14194**Alba** (2014) / 23'

For Solo Trumpet and Symphony Orchestra

Solo Tpt—3.2.3.2—3.4.3.1—(4 - 8)Perc—Hp—Pf—Acnd—Str

Commissioned by Musica Viva/Bayerischer Rundfunk & BBC Radio 3

First performed 20 February 2015 at München Herkulesaal by Marco Blaauw (tpt) and SO des Bayerischen
Rundfunk conducted by Peter Eötvös
EP 14089**albescere** (2001) / 18'

For Twelve Instruments and Five Voices

S.Mez.Ct.T.B Soli—0.1.1.0—0.0.1.0—2Perc—Hp—Pf—ElecOrg(Korg BX3)—ElecGtr(/Steel-Stringed AcousGtr)
—1.0.0.1.1—3Radios

Commissioned by the city of Frankfurt am Main and Ensemble Modern

First performed 8 March 2002, at Kölner Philharmonie, by Ensemble Modern and Neue Vocalsolisten Stuttgart
EP 10950**a visible trace** (2006) / 21'

For Eleven Soloists and Conductor

Afl(/Picc).1.1.0—0.1.1.0—Pf—ElecGtr(doubling Tenor Banjo)—1.0.1.1.1

Commissioned by Ensemble Musikfabrik and Kunststiftung NRW, Konzerthaus Dortmund, and the Ensemble
InterContemporainFirst performed 7 July 2006, WDR Cologne by Ensemble Musikfabrik, conducted by Peter Rundel
CD: WER 68522 edition Musikfabrik, Sichtbare Spuren - Visible Traces
EP 11059**Behind the Velvet Curtain** (1991) / 11'

For Trumpet, Piano, Harp and Violoncello

First performed 10 February 1992, Velte-Saal, Musikhochschule Karlsruhe by the Ensemble of the
Musikhochschule, conducted by Zsolt NagyCD: Sony BMG Music Entertainment 74321 73623 2 Musikfabrik
EP 7501**Bite** (2016) / 15'

For Solo Bass Flute

Commissioned by Ensemble Musikfabrik

First performed 19 November 2016 by Helen Bledsoe at Huddersfield Contemporary Music Festival
EP 14197**blaauw** (2004) / 11'

Solo for Double-Bell Trumpet

First performed November 2004, Huddersfield Contemporary Music Festival, by Marco Blaauw

CD: Blaauw BVHAAS CD 0805 - CD: WER 66942 Marco Blaauw
EP 10958**Blue and Gray** (2005) / 9'

For Two Double Basses

Commissioned by Konzerthaus Dortmund

First performed 17 February 2006, Konzerthaus Dortmund, by Corin Long and Michael Tiepold
CD: WER 66942

EP 11023

Caerulean (2010/11) / 21'

For Solo Bass Clarinet

Commissioned by Les Amplitudes Festival La Chaux-de-Fonds

First performed 5 May 2011, Les Amplitudes Festival, Usine d'électricité, La-Chaux-de-Fonds, Switzerland, by
Carl RosmanCD: *Caerulean* HCR12
EP 12557

choler (2004) / 17'

For Two Pianos

Commissioned by BBC Radio 3

First performed 27 November 2004, Huddersfield Contemporary Music Festival, by Rolf Hind and Nicolas Hodges

CD: KAIROS 0012762KAI

EP 10957

chroma (2003-2013) / 21 – 39'

For 12 - 16 performers*

2Cl—1or 2Tpt—2Perc—1 or 2Pf—ElecGtr—2Vln—Vc—2Db—Korg or Church Organ—63-160 Music Boxes(2 players)**—1 or 2Record Players

First version commissioned by Roland Berger Strategy Consultants for Tate Modern

First performed 16-18 June 2003, Tate Modern London, by London Music Projects

EP 10951

Subsequent versions of *chroma*:

chroma II

October 2003, Musée de la Musique, Cité de la Musique Paris by Ensemble Intercontemporain

chroma III

March 2005, Museum of Art and History Geneva, Festival Archipel, by Ensemble Contrechamps

chroma IV

February 2006, Nybrokajen 11 Stockholm, Stockholm New Music by the Curious Music Players

chroma V

March 2006, Musée des Beaux Arts Lyon, Biennale Musiques en Scène Lyon by Ensemble Contrechamps

chroma VI

November 2006, Philharmonie Luxembourg, by Ensemble Contrechamps

chroma VII

March 2007, Malmö Castle, Festival Connect, by the Curious Chamber Players

chroma VIII

February 2008, Paul Klee Zentrum Bern, by Ensemble Contrechamps

chroma IX

April 2008, Märkisches Museum, Wittener Tage für Neue Kammermusik 2008, by Ensemble Contrechamps

chroma Xa

September 2008, Hofkirche Innsbruck, Klangspuren Festival Schwaz by Ensemble Contrechamps

chroma Xb

September 2008, Mart Museum Rovereto, Transart Festival, by Ensemble Contrechamps

chroma XI

December 2008, Studio Version, Studio WDR Kölner Philharmonie by Ensemble Contrechamps

chroma XII

June 2010, Herrenhausen Hanover, Herrenhausen Festival, by Ensemble Musikfabrik

chroma XIII

October 2010, Museum of Art and History Geneva, by Ensemble Contrechamps

chroma XIV

November 2010, Huddersfield Contemporary Music Festival, by Ensemble Musikfabrik

chroma XV

March 2011, Cafe Moskau Maerzmusik berlin

chroma XVI

May 2011, Festival les Amplitudes, La Chaux-de-Fonds, Usine électrique

chroma XVII

2012, CAC Vilnius

chroma XVIII

March 2013 Salzburg KarlBöhmSaal Schauspielhaus

chroma XIX

September 2013 Bonn Kunst Museum, Beethoven Fest

chroma XX

May 2017 Ghent Muziekcentrum De Bijloke, Ensemble SPECTRA and director Filip Rathé, Festival "Ear to the Ground"

cinnabar (1999) / 15'

Double Concerto for Solo Violin and Solo Trumpet, Ensemble and 11 Music Boxes***

Solo Vln—Solo Tpt—Cl(doubling BCl)—2Perc—Pf—Hp—ElecOrg(Korg BX3)—Vc

Commissioned by the Berlin Biennale

First performed 17 March 1999, Berliner Philharmonie, by Ensemble Modern, conducted by Peter Rundel

CD: WER 68552 edition Musikfabrik, Coronation

EP 7592

company (2007/2008) / 31'

For Five Soloists**

Counter Tenor, Trumpet, Violoncello, Accordion and Electric Guitar

Commissioned by WDR Cologne, Klangspuren Festival Schwaz and Ensemble Contrechamps

First performed 26 April 2008, Wittener Tage für Neue Kammermusik, by Kai Wessel (counter tenor), Marco

Blaauw (trumpet), Adrian Pereyra (electric guitar), Éric-Maria Couturier (violoncello), Teodoro Anzellotti (accordion)

CD: WDR3 Wittener Tage für neue Kammermusik 2008

EP 12556

crimson (2004/2005) / 21'

For Piano Solo

First performed November 2005, Lucerne Festival by Thomas Larcher

CD: KAIROS 0012762KAI

EP 11004

CRIMSON - Molly's Song 1 (1995) / 25'

For 12 Soloists, Mechanical Metronomes, Whistles and 3 Music Boxes*

0.1.Bcl(/CbCl)—1.1(/TptPicc).1.0—Perc—Hp—1.1.1.1.1—Metronomes—Whistles—3 Music Boxes

Commissioned by Austrian Radio

First performed 6 October 1995, Musikprotokoll Graz, Saal Steiermark, by Klangforum Wien, conducted by Johannes Kalitzke

CD: WDR3 Wittener Tage für neue Kammermusik 1996

EP 7504

dialogue (2011) / 11'

For Viola and Percussion

First performed 24 November 2011, Huddersfield Contemporary Music Festival

EP 12541

dichroic seventeen (1998) / 17'

Acđn, ElecGtr, Pf, 2Perc, Vc, 2Db

Commissioned by WDR (Cologne) for Musikfabrik

First performed 1 December 1999, Funkhaus Wallrafplatz, Cologne, by Ensemble Musikfabrik, conducted by Stefan Asbury

CD: KAIROS 0012182KAI

EP 7525

disclosure (2008) / 11'

For Bass Clarinet (doubling Clarinet), Trumpet, Trombone, Piano and Violin

Commissioned by the Contemporary Music Division of Oberlin Conservatory, and Musikfabrik and the Kunststiftung NRW

First performed 17 April 2009, Oberlin Conservatory, Ohio, USA

EP 12542

Duo (1996, rev. 1999) / 10'

For Violin and Piano

Commissioned by Scottish Arts Council and Stanzeleit/Jacobson Duo

Revised version first performed 23 April 1999, Purcell Room, London, by Susanne Stanzeleit and Julian Jacobson

CD: WER 66942

EP 7534

dust (2017/18) 25-28'

For Solo Percussion

First double performance by Christian Dierstein and Dirk Rothbrust on 3 May 2018 at Köln Philharmonie, Festival Acht Brücken

Commissioned by Festival Acht Brücken | Musik für Köln and Ensemble Musikfabrik for Christian Dierstein und Dirk Rothbrust, with support from the Ministry for Family Children, Youth, Culture and Sport of the State of Nordrhein-Westfalen

EP 14337

Flesh (2018) / 9'

For Solo Accordion

First performance: Krassimir Sterev, Darmstadt Summer School, 22 July 2018

EP 14340

Fletch (2012) / 15'

For String Quartet

Commissioned by Austrian Radio, Wigmore Hall London & Arditti Quartet with support from the Ernst von Siemens Foundation for Music

First performed 5 October 2012, Arditti String Quartet, Musikprotokoll Graz

CD: COL 20421 Col legno

EP 12702

fury (2005) / 7'

For Double Bass Solo

Commissioned by Casa da Musica, Porto

First performed 24 September 2006, Musica, Strasbourg, by António A. Aguiar (Ensemble Remix)

EP 11054

Fury II (2009) / 13'

Concerto for Solo Double Bass and Ensemble

Double Bass Solo—Bass Clarinet—Percussion—Accordion—Piano—Violoncello

Commissioned by Staatskapelle Dresden and Casa da Musica, Ensemble Remix

First performed 23 June 2010 by Andreas Wylezol and members of Staatskapelle Dresden, conducted by Ekkehard Klemm

EP 12540

G and E on A (1996/97) / 21'

For Orchestra and 27 Music Boxes***

2/(Picc).2.2(II=CIEb)+2Bcl.2(II=Cbsn)—4.4(I,II=TptPicc, III=FlgHn).4.0—3Perc—Hp—Pf—Str(8.8.6.6.6 min.)

Commissioned by Hessen Radio Frankfurt

First performed 4 July 1997, Sendesaal, Hessen Radio, Frankfurt, by the Hessen Radio Symphony Orchestra, conducted by Sian Edwards

EP 7507

Hauch (2018) / ca.8'

Commissioned by the International Joseph Joachim Violin Competition

First performances: 18-21 October 2018, Hannover

insideout (2003) / 100'

Music for a Choreographic Installation

A collaboration with the Sasha Waltz Dance Company

Cl—Tpt—Perc—Pf—Acnd—ElecGtr—2Vln—Vc—Db

Dance and music are juxtaposed and co-exist in a purpose-built architectural design of several rooms and spaces in the public auditorium.

Commissioned by the Sasha Waltz Dance Company and Schaubühne, Berlin

First performed 18-25 September 2003, Helmut-List-Halle, Graz, by Musikfabrik

EP 10953

Into the Blue (1996) / 13'

For Clarinet in Bb, Bassoon, Percussion, Piano, Violoncello and Double Bass

Commissioned by Baden-Württemberg Ministry of Science and Arts

First performed 23 June 1996, Elisabeth-Schneider-Stiftung, Freiburg, by Ensemble Aventure, conducted by Christian Hommel

CD: KAIROS 0012182KAI

EP 7506

Ire (2012) / 18'

Concerto for Violoncello, Strings and Percussion

Commissioned by Ensemble Resonanz with support from the Ernst von Siemens Foundation for Music & Wiener Konzerthaus

First performed 17 November 2012, St Pauls Hall, Huddersfield Contemporary Music Festival, by Jean Guihen Queyras (vc), Ensemble Resonanz, conducted by Peter Rundel

EP 12734

miniata (2004) / 36'

For Solo Piano, Solo Accordion, Choir and Symphony orchestra

Pf solo—Acdn solo—Choir—0.0.4.0—0.3.3.0—2Perc—Hp—ElecGtr—Str(0.0.0.5.4)

Commissioned by ARD & BMW MusicaViva Composition Prize

First performed 17 October 2004, Donaueschinger Musiktage, by Nicolas Hodges, Teodoro Anzelotti, and the SWR Vocalensemble and Sinfonieorchester, conducted by Hans Zender

CD: Col legno WWE 20245 - CD: Kairos 0012762KAI

EP 10956

Mirror, mirror on the wall (1994) / 10'

For Solo Piano

Commissioned by Welsh College of Music and Drama

First performed 25 May 1994, Velte-Saal, Musikhochschule, Karlsruhe, by Annemi Egri

EP 7502

Molly's Song 3 - shades of crimson (1996) / 8'

For Alto Flute, Viola and Steel-Stringed Guitar with 4 Radios and Music Box***

First performed 20 September 1997, De Markten, Brussels, by Ensemble Q-02

CD: KAIROS 0012182KAI

EP 7505

murmurs (2009) / 27'

Collage for 10 Players**

Commissioned by Ensemble Recherche, the Ernst von Siemens Musikstiftung and Austrian Radio

First performed 9 October 2009, Musikprotokoll, Steirischer Herbst, Graz, by Ensemble Recherche

EP 12543

Neither (2011) / 14'

For 2 Double Bell Trumpets

Commissioned by WDR and Wittener Tage für Neue Musik

First performed 7 May 2011, Wittener Tage für Neue Kammermusik, by Marco Blaauw and Marcus Schwind

CD: WER 67812 Angels

EP 12549

O (2017) / 10'

For Soprano Solo

Text from James Joyce's *Ulysses*, Molly Bloom's monologue

Commissioned by Hitzacker Sommertagen and first performed by Sarah Sun in August 2017

EP 14291

O, Yes & I (2017-18) / 11'

For Soprano and Bass Flute

Text from James Joyce's *Ulysses*, Molly Bloom's monologue

First performance: Juliet Fraser (Sop) and Helen Bledsoe (Bfl) on 23 June 2018, at the Book of Hours, Louth Contemporary Music Society, Dundalk, Ireland

...of waters making moan (2013) / 17'

For Solo Accordion

Commissioned by musica viva des Bayerischen Rundfunks

First performed 26 April 2013, Herkulessaal, Munich, by Teo Anzellotti

CD: Winter & Winter 9102362

EP 12800

Quartet for clarinet, accordion, piano and double bass (1998) / 15'

Commissioned by West German Radio

First performed 26 April 1998, Wittener Tage für Neue Kammermusik, by the Ictus Ensemble

CD: KAIROS 0012182 KAI

EP 7512

rubricare (2005) / 16'

For String Orchestra and Baroque Organ

Commissioned by Siemens Arts Program

First performed 27 August 2005, Lucerne Festival, by Freiburg Baroque Orchestra

CD: Harmonia mundi HMC 905187-88

EP 10959

shadow (2013) / 9'

Study for Solo Piano

Commissioned by the Ferruccio Busoni International Piano Competition Foundation with financial support by the Ernst von Siemens Music Foundation

First performance by Nicolas Hodges at the Salzburg Biennale 2013

EP 12760

Six for AK (2015) / 1.5'

2 Perc, Pno (2 players), Guit (steel strings), Hp

Commissioned for the Festivalkongress upgrade in May 2015 in memoriam Armin Köhler by Neue Musik Baden-Württemberg for the Landesjugendensemble.

EP 14135

Skin (2015-16) / 28'

For Soprano and 13 Instruments

Sop—Bfl.0.Bcl.0—0.1.1.0—2Perc—Pf—Acdn—ElecGtr—1.0.1.1.1

Commissioned by SWR, Huddersfield Contemporary Music Festival and Casa da Musica Porto

First performed by Juliet Fraser and Klangforum Wien conducted by Titus Engel at Donaueschingen Musiktage, 14 October 2016

EP 14188

Soliloquy (2007) / 16'

For Six Voices a cappella

Commissioned by Neue Vocalsolisten Stuttgart and the Tage für Neue Musik Zürich

First performed 18 November 2007, Neue Tage für Musik Zürich, Kaufleuten, Zürich, by Neue Vocalsolisten Stuttgart

EP 12546

Solitude (2013) / 17'

For Solo Violoncello

Commissioned by the Huddersfield Contemporary Music Festival with funds from Diaphonique/Franco-British Fund for Contemporary Music, Südwestrundfunk & Fundación BBVA Bilbao

First performed 19 November 2013, St. Pauls Hall, hcmf//, by Séverine Ballon

CD: AECD 1647

EP 14060

Stasis (2011) / 49'

A spatial collage for 16 soloists*

Bfl.1.2Bcl(/Cl-in-A).1—1.1(in C).1.0—2Perc—Pf—Acdn—1.0.1.1.1(5-string)

Commissioned by Südwestrundfunk, Ensemble Musikfabrik & Kunststiftung NRW

CD: NEOS 11214-16 Donaueschingen Musiktage 2011

EP 12554

Stasis - Kollektiv (2011-16) / 49'

A spatial collage for 23 musicians. Enlarged new version of *Stasis* (2011)*

2Bfl. 1.2Bcl/(Cl-in-A). 1—2.1(in C). 1.0—2Perc—Pf—Acdn—Vln+Vla duo, String Quartet, Db (5-string)

Commissioned by Ensemble Kollektiv Berlin for first performance at the Berlin Academy of Arts Pariserplatz
September 2016

Stasis II (2011-14) / 12'

Quartet for Trumpet, Oboe, Percussion and Piano

Commissioned by the Kunststiftung NRW and Ensemble Musikfabrik

First performed 6 April 2014, WDR Funkhaus am Wallrafplatz, Cologne, by Musikfabrik: Marco Blaauw (trumpet), Peter Veale (oboe), Dirk Rothbrust (percussion) and Ulrich Löffler (piano)

EP 12554a

Still (2011) / 21'

For Solo Violin and Orchestra

Solo Violin—4(I,II/Picc;III/Bfl). 1.3(I,II/Bcl). 0—4.3 in C. 3+1Btbn. 1—(4 - 6)Perc—1Hp—Pf—Acdn—12.12.10.8.8

Co-commissioned by Beethovenfest Bonn and BBC Radio 3

First performed at Beethoven Festival 2011 in Bonn by Carolin Widmann and the BBC Symphony Orchestra, conducted by Sylvain Cambreling

EP 12015

Still - extended choreographic version (2011/2016) / 30'

Concerto for Violin Solo, Symphony Orchestra, Dancers and Conductor

Solo Vln—4(I,II/Picc;III/Bfl). 1.3(I,II/Bcl). 0—4.3(in C). 3+1Btbn. 1—8Perc—1Hp—Pf—Acdn—12.12.10.8.8—

Dancers

Commissioned by Junge Deutsche Philharmonie

First performed at Darmstadt Summer Course 14 August 2016, Radial System Berlin and Weimar Festspiel.

Carolin Widmann, Sylvain Cambreling, Junge Deutsche Philharmonie, dancers from Sasha Waltz & Guests, choreography Antonio Rúz

EP 14229

Stirrings (2011) / 16'

For nine players**

Alto Flute, Clarinet in A (boehm system), Oboe, Crotales (top octave with 2 Violoncello bows), Piano (grand),

Harp, Violin, Violoncello (IV scordatura), Double bass (with 5 strings, V scordatura)

Commissioned by Commissioned by Stadt Karlsruhe for 'Musik baut Europa' – A Wolfgang Rihm Celebration

First performed on 16 March 2012 by Ensemble Thema at ZKM Karlsruhe

EP 12611

Stirrings Still (2006) / 11'

For Five Players**

Alto Flute, Oboe, Clarinet in A, Crotales and Piano

Commissioned by Musikfabrik and first performed at hcmf// on 17 November 2007

CD: WER 66942

EP 12550

Stirrings Still II (2008) / 13'

For Six Players**

Alto Flute, Oboe, Clarinet in A, Crotales, Piano and Double Bass

Commissioned by Ensemble Mosaik and first performed in December 2008 in Berlin at Kulturbrauerei Kesselhaus

EP 12551

Stratum (2010) / 10'

For Orchestra

3(III=Picc). 0.2.0—4.3.4(I,II tenor; III,IV bass). 0—4Perc—Hp—Pf—Acdn—Str(12.12.10.8.8)

Commissioned by Sächsische Staatskapelle Dresden

First performed 13 June 2010, Dresden, Semperoper, by Sächsische Staatskapelle Dresden, conducted by David Robertson

EP 12553

String Quartet (1997) / 14'

Commissioned by Austrian Radio

First performed 2 October 1997, Musikprotokoll Graz, by the Arditti Quartet

EP 7508

the underside of green (1994) / 8'

For Clarinet in Bb, Violin and Piano

Commissioned by Zanfonia Trio

First performed 11 October 1994, Portobello Concerts, St Peters Church Kensington, London

EP 7503

to and fro (2010) / 10'

For Violin and Oboe

Commissioned by Sächsische Staatskapelle Dresden

First performed 3 June 2010, Semperoper Dresden, by Kai Vogler and Céline Moinet

EP 12555

traces (2006/2009) / 20'

For Orchestra

0.2.2.0—0.2.2.0—4Perc—Hp—Pf—Acdn—Str(6.6.6.4.4)

Commissioned by Norddeutscher Rundfunk, Northern Sinfonia & Staatskapelle Dresden

Revised version commissioned by Staatskapelle Dresden

First performed 26 August 2009, Semperoper Dresden, by the Staatskapelle Dresden, conducted by Fabio Luisi (Original version first performed by NDR Hamburg NDR Sinfonieorchester conducted by Stefan Ashbury on 17

November 2006. Commissioned by Norddeutscher Rundfunk and Northern Sinfonia)

EP 12547

Unbreathed (2017) / 21'

Commissioned by the Wigmore Hall with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation; the Dina Koston and Roger Shapiro Fund in the Library of Congress; ECLAT Festival Stuttgart; Festival Musica Strasbourg; Philharmonie Luxembourg; Klangspuren Schwaz; November Music

First performed by Quatuor Diotima at Wigmore Hall, 18 January 2018

EP 14312

vermilion (2003) / 17'

For Clarinet in Bb, Electric Guitar and Violoncello

Commissioned by Münchener Biennale

First performed 17 March 2004, Klangspuren Concert Series München, by Ensemble Triolog

CD: WER 66942

EP 10955

void (2013-14) / 19'

For Percussion Duo and Orchestra

Commissioned by Westdeutscher Rundfunk and Wien Modern

First performed 10 May 2014, Witten Days for new Chamber Music Festival, by Christian Dierstein, Dirk Rothbrust and the WDR Symphony Orchestra, conducted by Peter Rundell

CD: WDR3 Wittener Tage für neue Kammermusik 2014

EP 14042

White (2015, rev.2016) / 16'

For Double Bell Trumpet Solo

(Alternative instrumentation: Trumpet in C, single bell)

Commissioned by Musica Viva/Bayerischer Rundfunk

First performed by Marco Blaauw at musica viva Festival, Herkules Saal München, München, 26 February 2016

EP 14152

Yes (2016/17) / 82'

A spatial performance for Soprano, 19 soloists and conductor

Sop—Bfl.1.1/Bcl.1—2.1.1.1—2Perc—2Pf—Acdn—ElecGtr—1.1.1.1.1

Text from the final chapter of Ulysses, Molly Bloom, by James Joyce

Commissioned by the Siemens Stiftung für die Berliner Festspiele and by Festival d'Automne Paris and first performed at the Berliner Philharmonie at the Berliner Musikfest on 9 September 2017 and at St. Eustache in

Paris on 28 September, by Donatienne Michel-Dansac and Ensemble Musikfabrik, conducted by Enno Poppe

EP 14265

Future Works:**Either/Or** (2017/18) / 13'

For Trumpet Duo

New E-guitar study (2018) / 3'

First performances 25 July 2018, Darmstadt Summer School

Nether (2017-19) / 29'

For Soprano and 19 Players

Sop, Bfl, Ob, Bcl, Bsn, 2Tpt, Hn, Tbn, Tba, 2Pf, 2Perc, Acdn, Vln, Vla, Vc, Db

Commissioned by Ensemble Musikfabrik & Kunststiftung NRW

Ensemble work for 17 players (2018-19)

Commissioned by Festival Acht Brücken | Musik für Köln, Birmingham Contemporary Music Group, Huddersfield Contemporary Music Festival and Casa da Música Porto

First performance: Klangforum Wien, Festival Acht Brücken, Köln, May 2019

Stirrings Still III (2006/2019) / ca.20'

For Afl, Ob, Cl in A, Crotales, Db, Pf, Perc

First performance: Innsbruck Hofkirche, 29 June 2019

Trio for saxophone, percussion and piano (2019)

February 2020, in preparation

Work for soprano and electronics (2018-20)

June 2020, in preparation

- * Production, direction details and advice through the composer
- ** For advice regarding spatialisation please contact Edition Peters
- *** To hire music boxes please contact the composer c/o Edition Peters



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