EDITION PETERS

Rebecca **Saunders**

Contemporary

BIOGRAPHY

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*** was choreographed by Emanuel Gat in collaboration with Ensemble Modern as part of the ***Story Water*** project.

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, AskoISchönberg, 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 2019 Ernst von Siemens Musikpreis (following the Förderpreis in 1996), 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, ***Alba*** in 2016, and ***Unbreathed*** in 2018, 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 was professor of composition at the Hannover University of Music, Theatre and Media. 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.

Leipzig
C. F. Peters Ltd & Co. KG
Talstraße 10
04103 Leipzig
Deutschland
☎ +49 (0) 341 9897 9231
✉ stefan.conradi@editionpeters.com

London
Peters Edition Ltd
2 – 6 Baches Street
London N1 6DN
UK
☎ +44 (0) 20 7553 4034
✉ james.joslin@editionpeters.com

New York
C. F. Peters Corporation
70 – 30 80th Street
Glendale NY 11385
USA
☎ + (1) 718 416 7822
✉ gene.caprioglio@editionpeters.com

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 wurde ihr Kontrabasskonzert *Fury II* in Zusammenarbeit mit dem Ensemble Modern und von Emanuel Gat für das *Story Water* Projekt choreographiert aufgeführt.

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 Musikpreis der Ernst von Siemens Stiftung 2019 (ebenso den Komponisten-Förderpreis der Stiftung 1996), 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*, 2016 für *Alba,* und 2018 für *Unbreathed*), 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 Schallplattenkritik 2016.

Saunders ist eine gefragte Kompositionsdozentin und unterrichtet regelmäßig bei den Darmstädter Ferienkursen sowie an der Impuls Akademie in Graz. Sie war 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 Contemprary Music Austria
First performed 18 October 2016 by Carl Rosman and Richard Haynes at Bludenz Days for Contemprary 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—Acdn—Str
Commissioned by Musica Viva/Bayerischer Rundfunk & BBC Radio 3
First performed 20 February 2015 at München Herkulessaal by Marco Blaauw (tpt) and SO des Bayrischen 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 InterContemporain
First 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 Nagy
CD: Sony BMG Music Entertainment 74321 73623 2 Musikfabrik
EP 7501

Bite (2016) / 15'
For Solo Bass Flute
Commmissioned 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 BVHAAST 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´electrique, La-Chaux-de-Fonds, Switzerland, by Carl Rosman
CD: *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
Feburary 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 Fesitval, 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'
Acdn, 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=ClEb)+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
EP 14345

insideout (2003) / 100'
Music for a Choreographic Installation
A collaboration with the Sasha Waltz Dance Company
Cl—Tpt—Perc—Pf—Acdn—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

Metal Bottle Necks (2018) / 3'
Study e-guitar
First performances on 22 July 2018, Darmstadt Summer School
EP 14346

Metal Bottle Necks (2018) / 7'
Solo for e-guitar
To be premiered by Yasron Deutsch
EP 14347

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 monolgue
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
EP 14349

...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 Bienale 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

Sole - Trio in F-sharp for mobile accordion, percussion and piano (2018) / 12'
First performed by Klangforum Wien at ECLAT, February 2019
EP 14265b

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
EP 14230

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 performanced 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
Commisssioned 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 performanced 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:

Ensemble work for 17 players (2018-19)
Commissioned by Festival Acht Brücken | Musik für Köln, Birmingham Contemporary Music Group, Huddersfield Contemporary Music Festival, Casa da Música Porto and Festival Presences Paris.
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 performances: Innsbruck Hofkirche, 29 June 2019

Trio for saxophone, percussion and piano (2019), in preparation
First performance: February 2020 with Trio Accanto

Nether (2017-19) / 29', in preparation
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
First performance: NOW! Festival November 2019 with Musikfabrik, Enno Poppe and Juliet Fraser

Either/Or (2017/18) / 13'
For Trumpet Duo

Work for soprano and electronics (2018-20), in preparation
First performance: June 2020, Paris, with Juliet Fraser

Piano Concerto (2020)
Tenth edition of the Roche Commissions series
First performance: Nicolas Hodges (pf) and the Lucerne Festival Academy Orchestra, Lucerne Festival, August 2020

* 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

Leipzig
C. F. Peters Ltd & Co. KG
Talstraße 10
04103 Leipzig
Deutschland
☎ +49 (0) 341 9897 9231
✉ stefan.conradi@editionpeters.com

London
Peters Edition Ltd
2 – 6 Baches Street
London N1 6DN
United Kingdom
☎ +44 (0) 20 7553 4034
✉ james.joslin@editionpeters.com

New York
C. F. Peters Corporation
70 – 30 80th Street
Glendale NY 11385
USA
☎ + (1) 718 416 7822
✉ gene.caprioglio@editionpeters.com