numbered list of works

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).

69. etcetera, to witt (vn), 5'

68. To walk in this what came to pass, baroque ensemble (traverso, ob, theorbo, portativ org, strings 5.4.3.2.1) at A-415 Hz and contemporary ensemble (bass fl, hp, marimba, Rhodes synth, vn, va, vc, cb) at A-440 Hz (2022), 10'

67. False fruit, gtr (2021), 8'

66. Fleeting flight sleeping woke, Hába 1/6-tone harmonium, fl, cl, sop/bar sax, tb, vn, va, vc, cb (2021), 11'

65. Parte Requiem, vlc (2019), 30'

64. Divide, any four sustaining instruments (2019), 12'

63. Inner voice, str qt, e gtr, computer (2021), 30'

62. HANDS to MOUTHS, fixed media (Dhrupad voice recording, video) (2018), 18'
(by Mareike Lee and Marc Sabat)

61. Plainsound Duet, any two instruments or voices (2018), 5'

60. The Luminiferous Aether, orchestra 3333.4331.T-3perc-hp.strings (2018), 20'

59. Etude, pf (2017), ca. 2'

58. Part song, vn, cb (2017), ca. 5'

57b. Seeds of skies, alibis : Prologue, version for any voices and/or instruments and electronics (2017), ca. 17'


56f. Streams barely in winter, str orch (6.3.3.3.2) (2021), 12'

56e. Streams barely in winter, 2 vns (2019)

56d. Sei Bach-Intonazioni per Violino Solo, IIa, 2 vns (2019)
Sonata Terza a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003 intonation and accompanying second violin composed by Marc Sabat

56c. Sei Bach-Intonazioni per Violino Solo, Ia-Adagio, vn, vlc (2018)
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, 2 vns (2017)
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, 2 vns (2017)
Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001 intonation and accompanying second violin composed by Marc Sabat

55b. SEE HEAR, fixed media (9 instrumental/vocal parts, video) (2021), 40' cycle
(by Mareike Lee and Marc Sabat)

55a. Giosseffa Zarlino, at least 2 voices and/or instruments (2015), ca. 8'

54. Bob Gilmore, Elisabeth Smalt, vln, vla (2015), 5'

54e. LIGHT GROUND, installation with live performance and fixed media (audio, video) (2019), 120'
(by Mareike Lee and Marc Sabat)

53d. LIGHT GROUND, vn, va, 2 cb, prerecorded tanpuras (2016), 70'

53c. LIGHT GROUND, 22 tanpuras in various scordature (live version) (2015), 120'

53b. LIGHT GROUND, 2 harpsichords (2015), ca. 40'

53a. LIGHT GROUND, 2 tanpuras in various scordature, prerecorded multichannel playback (2014), 120' loop

52b. falsche freunde / false friends, fixed media (video text counterpoint) (2022), ca. 30'
(poetry/composition/translation by Uljana Wolf/Marc Sabat/Susan Bernofsky)

52a. is land a part, cb, live electronics, playback (2014), 25'
51. Surface slips away, bsn, semi-acoustic steel-string gtr, vc (2013/14), 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 for any instruments which may be appropriately tuned (2011)
46. Kaleidoskop für Gerd Lünenbürger, strings: 4, 2, 2, 2, 0 (2011), 3'20''
45c. Harmonium for Charles Ives (2022), 3 str qts (2 at 440 Hz and 1 at 430 Hz)
45b. Asking ocean, string quartet: 2 vln, vla, vc and ensemble of 18 instruments: 2 fl, ob, 2 cl, a sax, horn, 2 tp, tb, tuba, 2 perc, hpsd/pf, vln, vl/gamba (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, 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
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, Isoide, 2 pf (2009), 2'39
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-O 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, tube (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)
   (by Lorenzo Pompa and Marc Sabat)
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)
   Intonation after Morton Feldman #1, vn
   Intonation after Morton Feldman #2, vn
   Two commas, vn
   Duas Quintas, 2 vn
27a. Morton Feldman Composition 1984 INTONATION Marc Sabat 2012, vn, ca. 15’
   (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, Partch adapted vla, vc, 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)
   (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’
   * optionally retuned in Just Intonation
15. **Modernes Kaufhaus**, cl/b cl, tbn, muted pf, vc (1998), 11’
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. **An Opera**, vn, marimba or amplified clavichord, vn, e bass (1997), 10’
11. **You & Mr Mason**, 11 pf (1997), 10’
10. **Nocturne**, pf (1996), 7’
9. **pier**, 3 or more ships’ horns (1996), 5’
8b. **Three For Magister Zacharias**, video, audio (5ch) (2002), 25’ (video and co-artist: Peter Sabat)
8a. **For Magister Zacharias**, pf * (1997), ca. 9’
6. **For Michael Baker (Composition for High Trumpet and Bass Drum)**, tp, perc (1996), 3’
5. **2 piano studies**, pf (1995), ca. 9’
4. **Beautiful city**, str qt (1994), ca. 15’
3. **3 Chorales for Harry Partch**, vn, va (1993), ca. 6’
reverse chronological list of compositions with premiere dates

2022

*Harmonium for Charles Ives* (3 string quartets, 2 tuned at 440 Hz and 1 tuned at 430 Hz) ca. 15’
commissioned by the Banff Centre for Arts and Creativity and JACK Quartet

*etcetera, to wit* (violin) ca. 4’
commissioned by Walter Zimmermann
premiered by Biliana Voutchkova, 6 July 2022, qobo raum für bild wort ton Berlin

*To walk in this what came to pass* (mixed ensemble; 415 instruments: fl, ob, positive organ, theorbo, strings {5.4.3.2.1}; 440 instruments: bass fl, Fender Rhodes synth, hp, vn, va, vc, cb) 10’
commissioned by Zafraan Ensemble Berlin and the Akademie für Alte Musik Berlin
premiered at Kühlhaus Berlin, Match Cut Festival, 25 June 2022

2021

*Inner voice* (electric guitar, string quartet, electronics) ca. 30’
commissioned by Seth Josel with assistance from the Canada Council
premiered at La Salle Rossa Montréal, 17 March 2022

*Streams barely in winter* (string orchestra 6.3.3.3.2) ca. 12’
commissioned by Initiative Musik und Informatik Köln – GIMIK e.V.
premiered at Alte Feuerwache Köln, Computing Music XII, 5 December 2021 (cond. Axel Lindner)

*Fleeting flight sleeping woke* ( Hába 1/6-tone harmonium, fl, cl, sop/bar sax, tb, vn, va, vc, cb) 11’
commissioned by Arash Yazdani for the Ensemble for New Music Tallinn
premiered by the commissioner at Jiří Myron Theatre, Ostrava Days Festival, 27 August 2021

*False Fruit* (gtr) 8’
commissioned by Ondrej Veselý

*SEE HEAR*, (fixed media: 9 instrumental/vocal parts, video) 40’ cycle
by Mareike Lee and Marc Sabat
commissioned by Eamonn Quinn, funded by the Ernst von Siemens Musikstiftung
presented online by the Louth Contemporary Music Society as part of the festival “We Sing for the Future”, 14–18 April 2021

2019

*Partite Requieum* (cello) 30’
commissioned by Jay Campbell and the Los Angeles Philharmonic
premiered by Jay Campbell at Disney Hall, Los Angeles, 5 November 2019

*Streams barely in winter* (2 violins) ca. 6’
three beginnings for Walter played before Bach

*Sei Bach-Intonazioni per Violino Solo, Ila* (2 violins) ca. 18’
Sonata Terza a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003
intonation and accompanying second violin composed by Marc Sabat

*LIGHT GROUND* (installation with live performance and fixed media: audio, video) 120’
commissioned by the City of Magdeburg (Kulturbüro Gesellschaftshaus)
presented by Marianne Svasek and Solistenensemble Kaleidoskop
first showing on 26 October 2019
2018

**Hands to MOUTHS** (fixed media installation: Dhrupad voice recording, video) 120' loop
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) 6'
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 ca. 6'
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) 25'
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'
premiered by Thomas Nicholson at the festival “Chords, Melodies”, KM28 Berlin, 15 February 2019

**Part song** (vn, cb) ca. 5'
premiered by Marc Sabat and Vilhelm Bromander at the festival “Chords, Melodies”,
KM28 Berlin, 6 January 2019

**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 voices and live 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)** ca. 18'
Sonata Seconda a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003
intonation and accompanying second violin composed by Marc Sabat
premiered by Sara Cubarsi and Xenia Gogu at the festival “Chords, melodies”
KM28 Berlin, 9 January 2019

**Sei Bach-Intonazioni per Violino Solo, Ia (2 violins)** ca. 15'
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) ca. 5'
premiered by David Eggert and Nicholas Chalk at the Sammlung Domnick Nürtingen,
17 March 2019
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 Jacoberger) 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
(2012) 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

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)

LOSS/GAIN (voice, sinewaves) 6'20"
by Lorenzo Pompa and Marc Sabat, produced by Saam Schlamminger
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, bass-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

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

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

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/O 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, tenor bass trombone, and 5-valve F tuba in Just Intonation) 15'
partial performance by Zinc & Copper Works, Berlin, Tesla, 21 October 2006

Father’s suit and watch (DVD-R Video with 2-channel sound) 72'
video: Lorenzo Pompa; music: Marc Sabat; remix: Michael Hynes
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
(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

*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

  *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 I*  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

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

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.DEvangarde Festival, Munich, 6 June 1999

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

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

Change in your pocket (any string instrument & digital delay) 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, sop/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 Szlavnics) 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

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 25th 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