

List of Works:

(in chronological order)

new works and commissions:

violin concerto (2014 – 2017) – *work in progress*

for solo violin and string orchestra
commissioned by Sebastian Bohren, violin
duration: 22' – 25'
first performance: tbc in 2017

"preludiofuga II" (2015 - 2016)

for 19th-century romantic (Stauffer) guitar
commissioned by Worldwide Guitar Connections for "WGC Heritage"
duration: 10'
first performance: September 2016

"platform four" (2014 – 2016)

for soprano and guitar
text by Audrey Ardern-Jones
commissioned by Fabricio Mattos and Georgia Knower for "Colours of Eden"
duration: 5'
first performance: tbc in 2017

music for the documentary film *One Girl* (2013 – 2017) *work in progress*

film written & directed by Rosa Russo *film in production*
varying durations
first performance: (music for teaser) April 2014

completed works and commissions:

"passaglia" (2005 / 2014)

for viola solo or cello solo
duration: 3'
first performance: n/a

arrangement of J. S. Bach's Chaconne BWV 1004 (2013 – 2014)

for flute and guitar
commissioned by d#Gents
duration: 13'
first performance: planned for July 2014

arrangement of J. S. Bach's Prelude and Fugue in d# minor BWV 853 (2013)

for flute and guitar
commissioned by d#Gents
duration: 11'
first performance: January 2014

“Coffee, Coffee, I must have my Coffee!” after J. S. Bach’s BWV 211 (2013)

arranged for flute and guitar and singing audience

commissioned by d#Gents

duration: 6’

first performance: January 2014

arrangement of J. Haydn’s string quartet op. 77 no. 2 (2013)

for two flutes, alto flute and bass flute

duration: 24’

first performance: n/a

arrangement of M. Ravel’s “trois chansons” (2013)

for two flutes, alto flute and bass flute

duration: 6’

first performance: n/a

“Song after Sacro Monte di Ossuccio” (2013 / 2016)

for varying formations featuring mezzo-soprano, cello and piano (solos, duos and trio)

text by Audrey Ardern-Jones

duration: 3’

commissioned by Martin Merker (Argovia Philharmonic, Camerata Bern)

first performance: October 2016 at the "recreate" Festival in Weitra, Austria

“passaglia” (2005 / 2013)

for flute solo

duration: 3’

first performance: August 2013 at William Bennett’s International Summer School in Sale Marasino, Italy

“three miniatures” (2011 – 2012):

1st “wo?” | 2nd “a universal law...horizon!” | 3rd “o que a vida é”

for soprano, flute, clarinet, violin, cello

texts by 1st the composer | 2nd after F. Nietzsche | 3rd a quote after O. Niemeyer

duration: 5’ (1st 1’ | 2nd 1’30” | 3rd 2’30”)

recorded: May 2013 at the Royal Academy of Music conducted by the composer

“Ode to the London Underground” (2012)

for two whistling musicians, viola da gamba and narrator

text by the composer

duration: ca. 7’

first performance: n/a

“a new past” (2008 – 2011 | revised 2013: **“interruption and epilogue”**)

for four flutists

duration: 20’ | revised version 14’

commissioned by Janek Rosset, Esther Pitschen and Haika Lübcke (Tonhalle Orchestra)

first performance: June 2011 by the flutists of the Tonhalle Orchestra

“preludiofuga I” (2011)

for viola da gamba solo

duration: 11'

dedication: Martin Zeller (Zürcher Hochschule der Künste)

first performance: June 2011 by Martin Zeller

arrangement of R. Schumann's “Ritter vom Stockpferd” from Kinderszene op. 15 (2011)

for ensemble

duration: 1'

commissioned by the University of the Arts Zurich

recorded: May 2011 by the ensemble arc-en-ciel

“remembering something past.” (2010)

for flute, alto flute and bass flute

duration: 7'

commissioned by Janek Rosset, Esther Pitschen and Haika Lübcke (Tonhalle Orchestra)

first performance: n/a

arrangements of H. Purcell's arias (2010 – 2011):

“close thine eyes” | “lord, what is man” | “o dive custos”

for soprano (and two sopranos) and string quartet

duration: 3' – 5' each

commissioned by Kammerphilharmonie Winterthur

first performance: April 2011

“wenn heute sich mit gestern vermischt” (2009 – 2011):

improvisation concepts for flute, clarinet and cello

**see more details below* page 6*

duration: 60'

first performance: December 2009 (partial performance) / June 2010

“abstract(ed) conversation” (2007 – 2009)

for bass clarinet and marimba

duration: 9'

commissioned by Matthias Müller and Jaqueline Ott of Ensemble Zero

first performance: May 2009

“84 days” a musical poem (2008)

for soprano, mezzo-soprano and piano

duration: 7'

commissioned by Simone Keller of Ensemble Umi

first performance: July 2008

arrangement of C. Monteverdi's “O bone Jesu Salve Regina” (2007 – 2008)

for soprano, alto and string quartet

duration: 5'

commissioned by Kammerphilharmonie Winterthur

first performance: April 2008

arrangements of Gesualdo di Venosa's *Sacrae Cantiones* (2007 – 2008)

for soprano, alto and string quartet

duration: 3' – 5' each

commissioned by Kammerphilharmonie Winterthur

first performance: April 2008

arrangements of Nicola Antonio Porpora's *Duetti Latini per la Passione di nostro signore Gesa' Cristo* (2007 – 2008)

for soprano, alto and string quartet

duration: 3' – 5' each

commissioned by Kammerphilharmonie Winterthur

first performance: April 2008

“the waves” (2008)

for tape (using samples from a loop machine created with Dylan Spencer-Davidson)

duration: 3'

recorded and edited: August 2008

“oh no, oh yes” (2008)

for tape (using samples from a loop machine created with Dylan Spencer-Davidson)

duration: 4'

recorded and edited: August 2008

“diálogos” (2007)

for soprano solo

text by Dylan Spencer-Davidson

duration: 6'

commissioned by Irina Ungureanu of Trio Tafeal

first performance: July 2007 in Rumania

“un recontre à deux” (2007)

for bass clarinet and marimba

duration: 5'

commissioned by Matthias Müller and Jaqueline Ott of Ensemble Zero

first performance: April 2007

“Saiten Tasten Sounds” (2006 – 2007) – *(lost in a damaged hard disc)*

for tape (made from samples recorded from the instruments of the Hug musical instruments collection of Museum Bellerive, Zürich)

duration: 3'

commissioned by the Museum Bellerive for its exhibition “Saiten Tasten Sounds”

first performance: during the exhibition in 2007

musik für kammerorchester und dirigent (2005 – 2007)

for chamber orchestra and conductor (minimum 2.2.2.2 | 2 | 2 | 6.6.5.4.1)

duration: 16'

commissioned by the chamber orchestra “InTakt”

first performance: June 2007

arias and an entr'act for the youth opera project "INNANA" (2005 – 2006)

for singers and orchestra

varying durations

commissioned by the Zürich and Stuttgart Conservatories in collaboration with "Jeunesse Musicales Deutschland"

first performance: April 2006 Stuttgart | May 2006 Zurich

"the story of the two bread crumbs" (2006)

for solo flutist

duration: 11'

commissioned by Felix Haller, flute

first performance: January 2007

"passaglia" (2006)

for violin solo

duration: 3'

dedicated to Sebasitan Bohren

first performance: May 2006 | recorded: February 2006 by Susanna Unseld and June 2011 by Sebastian Bohren

"homage a messiaen?" (2005 – 2006)

for soprano, flute, violin and piano

duration: 9'

recorded: February 2006

"three questions" (2004 – 2005):

1st bin ich ein d? | 2nd warum? | 3rd baião?

for string orchestra and conductor

duration: 12'

first performance: May 2005

prize-winner (Audience's Choice Prize) at the Camerata Zürich young composers competition

other performances included: Flimsklang '06 music festival, Switzerland and Klever Reihenkonzerte, Germany

"o vento" (2004)

for flute and piano

duration: 7'

commissioned by Neomi Bieri

first performance: September 2004

"tentativa brasileira no. 4" (2003 – 2004):

1st preludio | 2nd fuga

for string orchestra

duration: 8'

commissioned by Stringendo Zurich

first performance: May 2004

Appendix I:

***Wenn heute sich mit gestern vermischt* (2009 – 2011):**

“das manimprofest” (2010/2011)

for three performers

duration: 1' 30"

text written with Benjamin Ryser; performance concept by Lucas Jordan
as part of “wenn heute sich mit gestern vermischt”

first performance: June 2011

“la flute de pain” (2010)

improvisation concept based on Debussy's *Syrinx* for flute, clarinet and cello

duration: 3'

as part of “wenn heute sich mit gestern vermischt”

first performance: June 2010

“wenn Schubert aus Argentinien käme...” (2009 – 2010)

improvisation concept based on Schubert's *Trio op. 100* in e-flat for flute, clarinet and cello

duration: 6'

as part of “wenn heute sich mit gestern vermischt”

first performance: June 2010

“Bach Oriental Express” (2008 – 2009)

improvisation concept based on a chorale by J. S. Bach for flute, clarinet and cello

duration: 7'

as part of “wenn heute sich mit gestern vermischt”

first performance: December 2009

“bolero à l'après-midi d'une...” (2008 – 2009)

improvisation concept for flute, clarinet and cello

duration: 4'33"

as part of “wenn heute sich mit gestern vermischt”

first performance: December 2009