

(revised October 2011)

## biography

Canadian composer Marc Sabat (\*1965) has been based in Berlin since 1999. His work with acoustic instruments and electronics draws inspiration from investigations of the sounding and perception of Just Intonation, American folk and experimental musics, and the relations between musical and visual artforms. His pieces have been presented internationally in radio broadcasts and at festivals of new music including the Donaueschinger Musiktage, MaerzMusik, Darmstadt and Carnegie Hall. Recordings and scores are available from Plainsound Music Edition. The CD "wave piano scenery player" was recently released by World Edition (Köln) and a new album is planned from mode records (New York).

Sabat studied at the University of Toronto, at the Juilliard School in New York, as well as working privately with Malcolm Goldstein, James Tenney and Walter Zimmermann. He teaches at the Universität der Künste Berlin, and has been a guest artist at the California Institute of the Arts, at the Escola Superior in Barcelona and the Paris Conservatoire. In 2010, he was an artist-in-residence of the Villa Aurora in Los Angeles, followed in 2011 by a one year residency at the German Academy in Rome, Villa Massimo.

## teaching, residencies, studies

2011	residency stipend at the German Academy Villa Massimo (Rome)
2010	residency stipend at the Villa Aurora (Los Angeles / Berlin)
2008–9	postgraduate stipendiat of the Graduiertenschule, UdK Berlin
2006/7	visiting professor of composition at the California Institute of the Arts composer-in-residence at the Herrenhaus Edenkoben
2005–	lecturer at the Universität der Künste Berlin (Applied Acoustics and Intonation)
2005	guest lecturer at the Hochschule für Musik Hanns Eisler, Berlin guest lecturer for composers at the Escola Superior de Música de Catalunya, Barcelona
2004	guest lecturer at the Universität der Künste Berlin (Contemporary Development of Harmony)
2001	guest residency at California Institute of the Arts (Valencia, CA, USA)
2000/1	seminars on just intonation presented to composers and string players at the Universität der Künste (Berlin, Germany)
1999	Canada Council composer grant to reside and work in Berlin
1999	guest residency at Musikhochschule Münster (Germany)
1997/8	residency at Akademie Schloss Solitude, Stuttgart (Germany)
1997	guest residency at University of Victoria (BC, Canada)
1996	Chalmers Foundation Performing Arts grant
1991	studies in computer music and composition at McGill University (Montreal, QC, Canada)
1990	guest residency at Memorial University of Newfoundland (St. John's, NF, Canada)
1989	Banff Centre for the Arts, Canada
1987/8	Juilliard School of Music, New York (Master of Music) Canada Council study grants Chalmers Performing Arts grant
1982-86	University of Toronto (Bachelor of Music)

**brief chronology of projects**

- 1991–2 • work in Montreal with Malcolm Goldstein on experimental violin improvisation  
• music/film/dance collaboration co-directed with brother Peter Sabat
- 1992–7 • moved to Toronto, developed a version of Harry Partch's adapted viola for Just Intonation  
• co-founded microtonal ensemble *Critical Band*, performances of experimental music  
• various projects, tours, performances with the ensembles ARRAYMUSIC and Continuum
- 1997–8 • residency at Akademie Schloss Solitude, Stuttgart  
• collaborations and performances with Matteo Fargion, Chiyoko Szlavnic, Stephen Clarke (Ensemble Da Noi, Sabat/Clarke Duo); first recording for mode records (New York); festival performances including Eclat (Stuttgart), Darmstadt, June in Buffalo
- 1999 • moved to Berlin
- 2000–2 • began collaboration with Wolfgang von Schweinitz, founding of PLAINSOUND MUSIC EDITION, development of the Helmholtz-Ellis JI Pitch Notation, continued research into Just Intonation on acoustic and electronic instruments  
• co-organised the Festival Neue Stimmungen 'One does not find free vibrating air just anyplace' (Musikinstrumenten-Museum, Philharmonie Berlin)
- 2002 • resumed collaboration with Peter Sabat with the video production: *Three For Magister Zacharias*, made at Skywalker Sound (California) and later presented as installation at MaerzMusik (2004)  
• established Plainsound Orchestra (Berlin), ensemble for intonation research and new music; first performance at the festival "Intonations" (Podewil Berlin)
- 2003 • Plainsound Orchestra: portrait concert of music by Marc Sabat (Bregenzwald, Austria)
- 2004–6 • development of a tuning method for the 6-valve F-tuba, collaborations with Robin Hayward
- 2006 • residency at Herrenhaus Edenkoben, beginning of collaboration with visual artist Lorenzo Pompa on various projects combining sculpture and music  
• performances and recordings with Aki Takahashi (piano) and Rohan de Saram (cello)
- 2007 • sculpture *wave piano scenery player* (Pompa/Sabat) commissioned by the SWR to open the Donaueschinger Musiktage  
• video and music work *AUTOMAT* (Sabat/Sabat) presented at Carnegie Hall, New York
- 2008–9 • began development of a computer music instrument (Micromæloleon) capable of making intonation decisions in real time
- 2009 • video ballet *Father's suit and watch* (Pompa/Sabat) presented at the KlankKleurFestival Amsterdam  
• first collaboration with performer and painter Wolfgang Betke, *Garden Songs*, American Dreams Festival Mouvement, Saarbrücken (Saarländische Rundfunk)
- 2010 • CD release *wave piano scenery player* (World Edition)  
• Pompa/Sabat sculpture *Epistolae Cucumeris* (Akademie der Künste, Berlin) and publication of a leporello/CD edition about the sculpture
- 2011 • residency in Rome at the Accademia Tedesca Villa Massimo (various projects: concert at Museo Casa Scelsi, composer portrait at Villa Massimo, and final concert with Ensemble Modern)  
• Pompa/Sabat performances of *FSW* and *Leaving Santa Barbara* (The Stone, New York); edition *Loss / Gain*

**editions (sound / video)**

- upcoming • Marc Sabat: *Suit & Watch* (mode records)
- 2010 • Lorenzo Pompa/Marc Sabat: *Epistolae Cucumeris* (Plainsound Edition)  
• Lorenzo Pompa/Marc Sabat: *wave piano scenery player* (World Edition 0016)  
• Morton Feldman: *Trio* (mode records 216)
- 2006 • Marc Sabat: *Father's suit and watch* – video-ballet, DVD-PAL (Plainsound Edition)
- 2004 • Marc Sabat: *Three For Magister Zacharias* – DVD-PAL, 5-ch audio (Plainsound Edition)
- 2003 • Marc Sabat *Change in your pocket* – DVD-PAL (Plainsound Edition)  
• Maria de Alvear: *Thinking* - Sabat/Clarke (World Edition)  
• Christian Wolff: *Complete music for violin and piano* - Sabat/Clarke (mode records 126)
- 2000 • Morton Feldman: *Complete music for violin and piano* - Sabat/Clarke (mode records 82/3)
- 1999 • Marc Sabat: *Chamber Music* (compilation, Plainsound Edition)  
• James Tenney: *Music for violin & piano* - Sabat/Clarke (hat [now] ART 120)
- 1998 • Marc Sabat: *Field Recordings* (compilation, Plainsound Edition)

**recent performances, broadcasts, premieres**

§ recording for public radio or television broadcast

• first performance

- 2011 • *John Jenkins*:  
premiere of the revised version, Continuum Contemporary Music Ensemble (Toronto)
- 2010 • *Composition for La Monte Young (February 2010)*  
four performances at the Little William Theater Festival of New Music  
(2 violins, 2 clarinets, 2 tubas, 2 accordions; Hammer Museum, Los Angeles)
- § • *Tristan, Isolde*: Sven Thomas Kiebler / Elmar Schrammel (Theaterhaus Stuttgart, SWR)
- *Hairy Hippy Happy*: premiere of the revised version, Trio Kobayashi (Los Angeles)
- 2009 • *Father's suit and watch*:  
with Lorenzo Pompa, Soo-Jin Yim Heil, Trio Scordatura (Amsterdam)
- § • *Garden Songs*: TRIO L'ART POUR L'ART (Saarbrücken, Saarländische Rundfunk)
- *Erbsen*: Lucia Mense (Köln)
- *eudaimonia*: Heather O'Donnell (Berlin)
- 2008 • *Claudius Ptolemy*: Johnny Chang & Jessica Catron (Auckland)  
Daniella Strasfogel & Boram Lie (Berlin)
- *WAKE for JIM*: Andrew Goldman (Los Angeles)
- 2007 • *reminded of charlemagne palestine*:  
Aki Takahasi, Rohan de Saram, Marc Sabat (Buenos Aires, Dublin)
- *AUTOMAT*: Ekkehard Windrich & Steffen Tast  
(KNM – Konzerthaus Berlin, Zankel Hall/Carnegie Hall New York)
- § • *wave piano scenery player*: Stephen Clarke (Donaueschinger Musiktage, SWR)  
*reminded again*: James Orsher & Tashi Wada (Santa Barbara)  
Helles Weber (Berlin)
- James Orsher (Berlin and Düsseldorf)
- 2006 • *Hairy Hippy Happy*: partial performance by Zinc & Copper Works (Berlin)
- § • *November 15, 1935 – Leaving Santa Barbara*: Ensemble Courage (Dresden)
- 2005 • *Wonderful Scatter*: Robin Hayward (Berlin, Hittisau)
- *Les Duresses (Duas Quintas, Intonation after Morton Feldman #1)*: Marc Sabat, Anaïs Chen (Berlin)
- 2004 § • *Les Duresses (Intonation after Morton Feldman #1 and #2)*: Marc Sabat (Edenkoben, SWR)
- 2003 § • *John Jenkins* (version for string trio): Plainsound Orchestra (Bregenzwald, ORF)
- § • *Artificial Music for Machines*: Plainsound Orchestra (Bregenzwald, ORF)
- § • *Trio for piano violin cello*: Plainsound Orchestra (Bregenzwald, ORF)
- § • *Johann Sebastian Bach RICERCAR Musikalisches Opfer 1*: Plainsound Orchestra (Bregenzwald, ORF)
- 2002 • *Artificial Music for Machines*: Stephen Clarke (Toronto)
- John Jenkins*: Plainsound Orchestra (Berlin)
- theory; numbers*: Beth Griffith (New York)
- 2001 § • *John Jenkins* (version in Just Intonation): Hessischer Rundfunk Sendesaal (Frankfurt, HR)
- John Jenkins*: Elora Festival (Canada)
- For Magister Zacharias*: Ernst Suhrberg/Local Music (Berlin)
- Ein modernes Kaufhaus*: Standing Wave (Vancouver)
- § • *Trio for piano violin cello*: 'One does not find free vibrating air just anyplace' (Berlin)
- Change in your pocket*: Andrew Miller (Moncton, Canada)
- 2000 • *'Hope'*: Modern Art Sextet/Klangwerkstatt Berlin
- Change in your pocket*: Marc Sabat/Frankfurt-Hoehchst
- *Bruce Nauman*: Neue Staatsgalerie Stuttgart
- § • *Idyllily*: Vancouver New Music Ensemble (Vancouver, CBC)
- § • *4 piano inventions*: Richard Raymond/Guelph Spring Festival (Guelph, CBC)
- *John Jenkins*: Musica Aeterna/Bratislava Evenings of New Music

**commissions** (please see worklist for complete details)

- in progress *Chamber Opera* (based on *Cal Mi Jane* by Uljana Wolf)  
*Trio for bassoon, guitar, cello* (Magnus Andersson, Pascal Gallois, Rohan de Saram)  
*Chamber Concerto for piano and 15 instruments*  
 (Daan Vandewalle/ Bludenzer Tage Zeitgemäßer Musik)
- 2011 *Kaleidoskop für Gerd Lünenbürger* (Ensemble Kaleidoskop, Berlin)  
*Euler Lattice Spirals Scenery* (Sonar Quartett, Berlin)
- 2010 *String Quartet 2* (Penderecki Quartet, Formalist Quartet)  
*Composition for La Monte Young* (February 2010) (Machine Project, Los Angeles)
- 2009 *Garden Songs* (TRIO L'ART POUR L'ART, Winsen)  
*Erbsen* (Lucia Mense, Köln)  
*eudaimonia* (Daniel Ott, Berlin)
- 2008 *Al naharot bavel* (Trio Scordatura, Amsterdam)  
*Father's suit and watch* (Trio Scordatura, Amsterdam)  
*Claudius Ptolemy* (Chang & Catron Microscore Project)
- 2007 *wave piano scenery player* (Donaueschinger Musiktage)  
*reminded of charlemagne palestine* (Rohan de Saram / Aki Takahashi)  
*WAKE for JIM* (Veronika Krausas)
- 2006 *Hairy Hippy Happy: Zinc & Copper Works* (tuba, trombone, horn) (Berlin)  
*November 15, 1935 – Leaving Santa Barbara: Ensemble Courage* (Dresden)
- 2005 *Wonderful Scatter: Kammerensemble Neue Musik Berlin*
- 2003 *Henry's Cowbell DJ & Strike: Nexus* (Toronto) & the Canada Council
- 2002 *Artificial Music for Machines: Ergo Projects* (Toronto) & Laidlaw Foundation
- 2001 *John Jenkins: Continuum/Aradia* (Toronto) & the Canada Council
- 2000 *'Hope': Klangwerkstatt* (Berlin)  
*Idyllily: Vancouver New Music*  
*You may not want to be here (after Bruce Nauman): Akademie Schloss Solitude* (Stuttgart)
- 1999 *Backyard summer patio: Ergo ensemble* (Toronto) for A.DEvanguard (München)
- 1998 *Three Fleshy Loves: The Burdocks* (Toronto) & the Canada Council  
*Everlasting sweet peas: Numus* (Kitchener)  
*Ein modernes Kaufhaus: Quartett Avance* (Freiburg) for the Darmstadt Ferienkurse  
*Trio for piano violin cello: Musikraum Baracke* (Berlin)
- 1997 *New shoes, without laces: Continuum* (Toronto) & the Toronto Arts Council  
*Mein Mantel ist weg: KlangRaum* (Stuttgart)  
*An Opera: Michael Staab* for the Extremzeit Festival (Dettenhausen)

**publications**

- 2011 *Stay Still* (Positionen—Texte zur aktuellen Musik, Mühlenbeck)
- 2010 *Some Reflections about Sound, Music and Art* (Positionen—Texte zur aktuellen Musik, Mühlenbeck)
- 2009 *On the Notation and Performance Practice of Extended Just Intonation* (Smith Publications, Baltimore)
- 2008 *An algorithm for real-time harmonic microtuning* (5th Sound and Music Computing Conference, Berlin)
- 2007 *Three Crystal Growth Algorithms in 23-limit Constrained Harmonic Space* (Contemporary Music Review, Volume 27 Part I, 2008, "The Music of James Tenney"; also published in a German-language version in *Musiktexte* 112, February 2007)
- 2006 *Towards an Expanded Definition of Consonance: Tuneable Intervals on Horn, Tuba and Trombone* (with Robin Hayward, to be published by the Staatliches Institut für Musikforschung, Preussischer Kulturbesitz Berlin, ed. Timour Klouche & Thomas Noll)
- 2005 *The Extended Helmholtz-Ellis JI Pitch Notation: eine Notationsmethode für die natürlichen Intervalle* (in "Mikrotöne und Mehr: Auf György Ligeti's Hamburger Pfaden", herausgegeben von Manfred Stahnke, von Bockel Verlag, Hamburg)