

# Robert Jamieson Crow, works

## MUSIC THEATRE

### **The Crow and the Cabbage**

*A burlesque melodrama for a spring equinox at full moon*

for mezzo-soprano and tenor, a chorus of three voices SMT, speaker, two pianos and percussion

*Duration: ca. 1 hour*

First performance: Ensemble Spinario, cond. Rupert Huber, Salzburg 1982

Version for soloists, choir and ensemble:

Ensemble 9, Choir of the Vienna International School, cond. Yuki Morimoto, Vienna 1988

Version for mezzo-soprano, tenor, speaker, percussion and electronics:

ensemble arcantus, elffriede.aufzeichnensysteme, Loré Lixenberg, Johann Leutgeb,

Markus Kupferblum, Norbert Math;

cond. Yuki Morimoto, Kellertheater Wilheringerhof, Klosterneuburg, September 2013

### **reimspiele: rhyming games**

for mezzo-soprano, actor, chorus (SSM soli) and ensemble

*Duration: ca. 1 hour*

First performance: Ensemble Passepartout, Andrea Mellis, Agnes Palmisano, Howard Nightingall,

Choir of J. G. Albrechtsberger Musikschule, pupils of the Musikgymnasium Vienna,

conductor William Shookhof, Babenbergerhalle Klosterneuburg, Oktober 2009

## VOICE(S) AND ENSEMBLE

### **folksong**

for high voice and nine instruments

*Duration ca. 15 minutes*

First performance: Max Brand Ensemble, Agnes Heginger, cond. Cristoph Czech,

Essl Museum Klosterneuburg, October 2014

### **The Cure of Melancholy**

After texts of Robert Burton

For string quartet, mezzo-soprano and speaker

*Duration: ca. 40 minutes*

First performance: Johann Leutgeb, Ingrid Haselberger, quartet of MDW Wien, Norbert Math,

Schloss Wolkersdorf, presented as a video installation at Kunstforum Nestroyhof, Vienna, March 2021

### **The widow of seven rooms: a wake**

Mezzo soprano and chamber ensemble (harp, flute, horn in F, double bass)

*Duration: ca. 18 minutes*

First performance: Loré Lixenberg, New Music Projects NÖ, cond. Yuki Morimoto,

Off-Theater Vienna, December 2015

Version for voice and two harps (or harp & piano), first performance, Loré Lixenberg,

Zsuzsanna Aba-Nagy, Carol Morgan, Alte Schmiede Vienna, February 2013

### **Die Erde liebt den Regen: Meditationen nach Mark Aurel**

for baritone, soprano, cello, viola, flute and harp

*Duration: ca. 12 minutes*

Ensemble Nova di Roma, Johann Leutgeb, Haus der Regionen, Krems, May 2023

**Neun-Kräuter-Spruch (Nine-Herb-Charm)**

Medieval charms for speaker, treble, and percussion ensemble (four players).

*Duration: ca. 15 minutes*

First performance: Deutschlandsberg, Styrian Autumn Festival 1989,

First performance of version for two trebles, speaker and percussion ensemble:  
Festival Ade-Vantegarde, Munich 1992

**Scenes from Psyche**

after Matthew Locke

for mezzo soprano, baritone, harpsichord, cello and string trio (two violins & viola)

*Duration: ca. 24 minutes*

First performance, version for voice and electronics: Loré Lixenberg, Norbert Math,  
Tage des offenen Ateliers NÖ, Weidling, October 2023

**Three songs, a lament and a prayer**

For baritone, bassoon and piano

after poems of W. H. Auden

*Duration: ca. 11 minutes*

First performance: Rupert Bergmann, Ensemble Profundi, Kirchstetten, September 2019

**The Grey Selchie of Sule Skerry**

Ballad for mezzosoprano, piano, and percussion

*Duration: ca. 12 minutes*

First performance: choir of Graz Music University, cond. Franz Herzog, Graz,  
Styrian Autumn Festival 1999

**Ten Russian Children's Rhymes**

For voice and variable ensemble (Flt., clar., vla., bsn., vlc., hrp., pno.:/ harp trio/db., gr., flt., pno.).

*Duration: ca. 10 minutes*

First performances: W.U.K. Vienna 1990, Sarah Barrat, Ensemble 9 Vienna, cond. Yuki Morimoto.

Version for voice, double bass, guitar, flute and piano, Ensemble 5-Klang Leipzig, 1993

Version for voice, and harp trio, Evelyn Petros-Gumpel, Trio Melisande,  
Gesellschaft für Musiktheater Vienna, 1993

**Songs, interludes and a melodrama**

after a theme by Orlando Gibbons

For voice, flute, clarinet in B flat and bassoon

*Duration: ca. 14 minutes*

First performance as stage music for *Das Wintermärchen*, director Andrea Mellis,  
Festspielhaus St. Pölten 1997

Wind trio version: Nonesuch Players, Felicity Devonshire, St. Botolph's Church, 2007

**Gebetbüchlein (Little Book of Prayer)**

after texts by August Walla,

for mezzo-soprano, speaker, flute, horn, double bass and harp.

*Duration: ca. 12 minutes*

First performance: Loré Lixenberg, Markus Kupferblum, Anna Verkholtantseva, Sylvie Lacroix a.o.,  
Art /Brut Center Gugging, 2007

**Songs for a man in a bag**

for mezzo-soprano, chorus (SSM soli) and ensemble  
(part one of *reimspiele: rhyming games*)

*Duration: ca. 20 minutes*

First performance: Sarah Barrat, Ensemble 9, Yuki Morimoto, W. U. K. Vienna 1990

VOICE(S) AND ORCHESTRA**Totenklage**

After texts by Hugo Ball for SATB, (soli or choir) and orchestra.

*Duration: ca. 15 minutes*

Commissioned by Sir William Borlase School with funds from the Holst Foundation,

First performance: National Festival of Music for Youth, London 1992

**Flim's Fall**

For mezzo-soprano, upper voices, and orchestra.

*Duration: ca. 18 minutes*

Commissioned by the Städtische Musikschule Burghausen,

First performance: Loré Lixenberg, choir and orchestra of Burghausen Music School, Germany, 1991

**Lament on a Ground**

After text fragments by August Walla,

for soprano and string orchestra (minimum: 2/2/2/2/1)

*Duration: ca. 6 minutes*

First performance: Ingrid Haselberger, Ensemble Neue Streicher, cond. Azis Sadikovic,  
Klosterneuburg, March 2012

**As I went out...**

Riddles and epitaphs for mezzo soprano, strings 4/3/2/2/1 and harp

*Duration: ca. 6 minutes*

First performance: Ingrid Haselberger, Ensemble Neue Streicher, cond. Daniel Hoyem-Cavazza,  
Klosterneuburg, November 2018

SOLO VOICE(S), WITH SINGLE INSTRUMENT OTHER THAN PIANO**„Sagt in süßen schmerzen...“**

for mezzo-soprano and theorbo or harpsichord

after an anonymous 17<sup>th</sup> century lute tablature from Klosterneuburg

(text: Martin Opitz, 1597-1639)

*Duration: ca. 18 minutes*

First performance: Loré Lixenberg, Hubert Hoffman, Stift Klosterneuburg, November 2007,

Through-composed version: Loré Lixenberg, Richard Sweeney, Austrian Cultural Forum London,  
December 2008

Version for mezzo-soprano and harpsichord: Loré Lixenberg, Maja Mijatovic,

Alte Schmiede Vienna May 2016

**Lieder aus "Sagt in süßen Schmerzen..."**

für Mezzosopran und Gitarre

*Duration: ca. 5 minutes*

First performance Mariane Selleger, Mezzosoprano, Kees Arntzen Guitar  
Gallery Saskia Pfaeltzer, Amsterdam, May 2024

**Ur-text**

Cantata after Sumerian love songs for woman's voice with live electronics ad lib

*Duration: ca. 11 minutes*

first performance: Loré Lixenberg, King's Place Festival, London, September 2009,  
(Subsequent performances: Gallerie Zilberman Berlin, Schloss Wolkersdorf /Filmcasino/  
Alte Schmiede Vienna, The Sage Gateshead, Richmix London u.o.)

**Psyche on the Styx**

after Matthew Locke

for mezzo-soprano and electronics

*Duration: ca. 20 mins*

First performance Loré Lixenberg, Norbert Math, The Water Tower, Favoriten Vienna, 04.06.2024

**folksong**

for high voice and harp

after historic transcriptions of improvised singing from Bosnia Herzegovina, Rumania, Crete,  
Hungary, Sicily, Catalonia and the Orkneys

*Duration ca. 10 minutes*

first performance Loré Lixenberg and Judith Crow, Essl Museum Klosterneuburg, October 2012.

**The viol upon a stone**

Ballad for soprano, mezzo-soprano and harp

*Duration: ca. 7 minutes*

First performance: Violetta Kowal, Clarisse Jaehn, Judith Crow, Villa Wertheimstein Vienna,  
September 2016

**Backwards rung**

inscriptions on church bells

for soprano, mezzo-soprano and piano,

*Duration ca. 5 minutes*

First performance: Violetta Kowal, Clarisse Jaehn, Barbara Rektenwald,  
Villa Wertheimstein Vienna, September 2016

**Mad songs of Henry and Daniel Purcell**

For harp and soprano

*Duration ca. 10 minutes*

First performance: Loré Lixenberg and Judith Crow, Off-Theater Vienna December 2015

**Ave Maris Stella,**

for high soprano and organ,

*Duration: ca. 4 minutes*

First performance: Marelize Gerber, Yi-Ting Wu-Mittermayer,  
Evangelische Kirche Klosterneuburg, November 2012

**Ten Russian Children's rhymes**

Voice and harp, *Duration ca. 10 minutes*

**Kleine Nachtgesänge (Little night songs)**

Voice and harp, *Duration ca. 8 minutes*

SOLO VOICE AND PIANO**Nor for all our wild dances in all their wild din**

after children's rhymes from James Joyce's *Finnegans Wake*

for soprano and piano, with children's voice(s) ad lib

*Duration: ca. 12 minutes*

First performance: Judith Sauer, Ines Schüttengruber,

with pupils of the Ludwig von Köchel Musikschule, Salon Krenek Krems 23.11.2024

Extended version for mezzo-soprano and piano, duration ca. 30 minutes 2025/6

**Three songs, a lament and a prayer**

for baritone and piano

after poems of W. H. Auden

*Duration: ca. 11 minutes*

First performance: Johann Leutgeb, Barbara Rektenwald, Klosterneuburg, June 2022

**roundelay**

for soprano and piano

after fragments from the middle-English *Physiologus* ca. 1250

*Duration: ca. 7 minutes*

First performance Ingrid Haselberger, Barbara Rektenwald,

Villa Wertheimstein, Vienna, September 2019

**The Selchie of Sule Skerry**

Ballad for mezzo soprano and piano

*Duration: ca. 10 minutes*

First performance: Ingrid Haselberger, Barbara Rektenwald,

Villa Wertheimstein Vienna, September 2019

**sang seven sad springs**

Tongue twisters for soprano and piano.

*Duration: ca. 8 minutes.*

1. prize, Classic CD Competition (London GB) 1997

Performances: Elebash Recital Hall, New York, 2001, Alte Schmiede Wien 2001, Joan Zimmerman;

Ingrid Haselberger, RaikaSaal Klosterneuburg 2008,

Olga Jelinkova/Eduard Spacil, Zbiroh (Czech Republic), December 2012

**As I went out...**

Riddles and epitaphs for mezzo soprano and piano.

*Duration: ca. 6 minutes.*

First performance: Martina Hansen, Robert Crow, Mozarteum Salzburg 1983

Revised versions, Felicity Devonshire, Otto Choi, Trunch GB July 2005

Violetta Kowal, Barbara Rektenwald, Villa Wertheimstein Vienna September 2016

**Hot sunne, coole fire**

Love songs of Robert Herrick, Ben Jonson and George Peele  
for mezzo-soprano or tenor and piano

*Duration: ca. 7 minutes*

First performance Mircea Mihalache, Barbara Rektenwald,  
Café Epicur, Klosterneuburg September 2005

**Lament on a Ground**

After text fragments by August Walla

*Duration: ca. 6 Minuten*

First performance of version for soprano and string orchestra  
Ingrid Haselberger, Ensemble Neue Streicher, Raika Saal Klosterneuburg March 2012

**The Bourtree**

Three medieval lyrics for tenor and piano.

*Duration: ca. 6 minutes*

First performance: David Zapeda, Nicola Frisardi, Mozarteum Salzburg 1982

**Totenklage**

Text: Hugo Ball

For mezzo-soprano or baritone and piano

*Duration: ca. 6 minutes*

**Invention and Verse**

After a poem by Gerald Manley Hopkins

*Duration ca. 4 minutes*

First performance, *Invention*, Andrew Leach, King's College Cambridge, 1977  
*Invention and Verse* Thomas Gleichauf, Marco Basili, Stift Klosterneuburg, November 2005

**Zehn Russische Kinderreime**

For voice and piano.

*Duration: ca. 10 minutes*

First performance: Festival AdeVantegarde Munich, 1993

**Kleine Nachtgesänge**

after Russian children's rhymes, for soprano and piano

*Duration: ca. 8 minutes*

First performance: Barbara Rektenwald, ensemble fEinklang Klosterneuburg 2016

**The passing bell**

for soprano and piano

*Duration: ca. 7' 30''*

First performance Alexandra Lampert-Raschké, Andrés Anazco,  
Roter Salon, Vienna November 2019

**When the bird began to sing**

For soprano and piano

*Duration ca. 2 minutes*

First performance Martina Hansen, Robert Crow, Salzburg 1983

CHOIR/VOCAL ENSEMBLE (unaccompanied or with organ, piano or harp)**To worship naked in the rain: an English hymnary**

after texts by Christopher Smart (1722-1771)

for mixed choir or twelve solo voices with organ ad libitum

*Duration: 15 minutes*

Commissioned by South German Radio, recording SDR choir, conductor: John Poole, Stuttgart 1998

**This worldes joye**

Three motets for mixed choir and organ or piano

(Pange melos lacrimosum - Winter wakeneth - In ortu regis omnium.)

*Duration: ca. 11 minutes*

2014

**Ordo Paschalis**

A re-composition for six voices SMMTTB of the Klosterneuburg Easter Play of 1204.

*Duration: ca. 45 minutes*

First performance: Vokalensemble NOVA, Colin Mason, Stift Klosterneuburg April 2006.

Extended version for nine voices SMMTTTTBB, Festival *musica sacra*, Linz 2008.

Recorded by Loré Lixenberg, Gregory Rose and Andy Morton, London 2009, for

*Ein österreichisches Mysterienspiel in sechs Gesprächen*, conversations between the psychiatrist Leo Navratil and his patient Hans Grausam, for soprano, speaker, video, and electronics

First performance: Loré Lixenberg, Mark Webber, Norbert Math, Johann Leutgeb,

Schloss Wolkersdorf September 2010

**Planctus Mariae**

A re-composition for SAAT of the fourteenth century *planctus mariae* from Cividale.

*Duration: ca. 10 minutes*

First performance Vokalensemble NOVA, Stift Klosterneuburg, April 2007

Dramatised version, (dir. Loré Lixenberg), Durham University UK, February 2008

Version for play-back and solo voice, in collaboration with Kelcey Swain (electronics), first performance COMA festival Doncaster UK July 2008.

**Missa si-sol-ut**

For mixed choir and organ or upper voices and organ

*Duration: ca. 14 minutes.*

First performance (version for soprano, mezzosoprano and organ): Evangelische Kirche

Klosterneuburg, Marelize Gerber, Maida Karisik, Yi-Ting Wu-Mittermayer, October 2012

**Laudate Dominum de Coelis**

for choir SATB.

*Duration: ca. 8 minutes*

First performance: Escorial Choir, conducted by Christopher Duarte,

St. Lawrence's Centre, South Walsham UK, July 2005

**Psalm 150**

For mixed choir and organ,

*Duration: ca. 4 minutes*

First performance: Chorus Klosterneuburg, conducted by Ernst Würdinger,

Evangelische Kirche Klosterneuburg 1998

Revised version: Nonesuch Singers, cond. John Mason, Trunch Norfolk, 2005

**Six Settings of William Blake**

for mixed choir/vocal ensemble

*Duration ca. 14 minutes*

**Two Settings of William Blake**

For mixed choir/vocal ensemble

SSAATTBB a cappella, or SATB with organ

First performance, version for voices and organ: Ensemble fEinklang, Klosterneuburg October 2018

a cappella version: Ensemble Interpunkt, Lazaristenkirche Vienna, October 2023

**Sicut malus**

Medieval plainchant settings of the Song of Solomon, re-composed for four women's voices

Recording: Loré Lixenberg, London 2008, performances Schloss Wolkersdorf NÖ,

Filmcasino Vienna, The Sage Gateshead, Richmix London 2010, Alte Schmiede Vienna, May 2016

**The viol upon a stone**

Ballad for upper voices and harp

*Duration: ca. 7 minutes*

First performance, version for two solo voices and harp:

Violetta Kowal, Clarisse Jaehn, Judith Crow, Villa Wertheimstein Vienna, September 2016

**Backwards rung**

*inscriptions on church bells*

for upper choir and piano,

*Duration: ca. 5 minutes*

First performance, version for two solo voices and piano: Violetta Kowal, Clarisse Jaehn, Barbara

Rektenwald, Villa Wertheimstein Vienna, September 2016

**The Grey Selchie of Sule Skerry**

Ballad for upper voices, piano and percussion

*Duration: ca. 12 minutes*

First performance: choir of Graz Music University, cond. Franz Herzog, Festival Steirischer Herbst  
Jugendmusikfest Deutschlandsberg 1999

**sang seven sad springs**

Tongue twisters for upper voices, harp and flute, or upper voices and piano

*Duration: ca. 8 minutes*

First performance: Vokalensemble der Musikschule Klosterneuburg, cond. Brigitte Berger-Görlich,  
Evangelische Kirche Klosterneuburg, November 2015

**Slugsongs**

For vocal quintet SMATB.

*Duration: ca. 7 minutes*

First performance: Ensemble Spinario, cond. Rupert Huber, Festival Ade-Vantegarde, Munich 1991

**An Old Wives' Tale**

Libretto for eight speakers

*Duration: ca. 60 Minuten. Kurzfassung ca. 10 Minuten.*

Workshop performance, Music Theatre Group of the City University London, 1989

ORCHESTRA**Die Weinrebe: Variationen für Kammerorchester***Duration: ca. 9 minutes*

First performance: Ensemble Neue Streicher, Mario de Rose, Altes Rathaus Vienna, November 2023

**Lament on a Ground***Duration: ca. 6 minutes*

First performance: Ensemble Neue Streicher, cond. Victoria Zhadko, Ehrbarsaal Vienna, March 2013

**Some hymn tunes on a ground***for string orchestra**Duration: ca. 6 minutes*

first performance (mixed ensemble version) Ensemble Reconsil, cond. Roland Freisitzer, Weingut Nittnaus, Gols, September 2016

**Variation on Happy Birthday**

First performance: Ensemble Neue Streicher, cond. Victoria Zhadko, Ehrbarsaal Vienna March 2013

CHAMBER MUSIC FOR STRINGS**Duets for string quartet***Duration: ca. 12 minutes.*

First performance of movements 1-3: Austrian Radio Salzburg, 1983.

First complete performance: Nelson Ensemble, Steve Bingham, Happening Festival Norfolk 2007

**Three cantilenas for string quartet***Duration ca. 7 minutes*

Soloists of Ensemble Neue Streicher, Church of St. Martin, Klosterneuburg October 2017

first performance, version for four bassoons: *Ensemble Fagott It!*, Schloss Mühlbach, August 2017**Four Humours**

for string quartet 2022

first performance, as part of 'The Cure of Melancholy': String Quartet of the mdw Wien,

Schloss Wolkersdorf, March 2021, video installation Kunstforum Nestroyhof Vienna, May 2021

**Reflections on a theme by Benjamin Britten**

for string quartet

1983 *Duration: ca. 3 minutes***Five bagatelles for string trio***Duration ca. 7 minutes*

First performance: soloists of the Ensemble Neue Streicher, Klosterneuburg, September 2021

**A fantasia of three parts**

after Orlando Gibbons,

for string trio

*Duration ca. 9 minutes*

First performance of version for wind trio, NÖ Bläsersolisten, Festival Mythos Film, Klosterneuburg 2007, as music for A Winter's Tale (flute, viola, viola da gamba): Festspielhaus St. Pölten 1997

**Knick knack paddywack**

For violin and piano

*Duration ca. 17 minutes*

First performance of ensemble version: Max Brand Ensemble, Krems, February 2023

**Spottlieder (Teasing Songs)**

For violin or viola and piano

*Duration: ca. 20 minutes*

First performance: Tirana Autumn Festival, Albania 2001

Revised versions, viola and piano, Barbara Rektenwald, Rita Cuda, Klosterneuburg 2006,  
violin and piano: Bojidar Kuzmanova, Tzveta Dimitrova, Roter Salon Vienna May 2021

**Elegy**

for violin and piano

*Duration: ca. 3'30''*

First performance: Maki Itoi, Yuki Morimoto, Altes Rathaus Vienna, September 2018

**Leere Saiten für Violine oder Cello und Klavier**

*Duration: ca. 5 minutes*

First performance: Marco Basili, Christoph Unterberger, Klosterneuburg November 2001  
version for violin and piano, first performance Doris Enz, Maki Saeki,  
Library of the Music University of Vienna, 2007

**Duo concertante for two violins**

First performance: Phillip Saudek, Robert Crow, ORF Studio, Salzburg 1983

**Airs and recitatives**

For viola and violoncello

*Duration: ca. 7 Minutes*

1981

**Open**

Concert duo for two violins

(one violin just open strings)

*Duration: ca. 8 minutes*

CHAMBER MUSIC FOR WIND INSTRUMENTS

**Masquerades**

Drei Szenen für Klarinette in A und Klavier

*Duration ca. 9 minutes*

2026

**Roundelay**

for nine wind instruments

(piccolo, flute, oboe, cor anglais, clarinets in e-flat/b-flat, bass clarinet, bassoon and contrabassoon)

Version for mixed ensemble: flute/piccolo, oboe, clarinet in E-flat, bassoon, horn, violin, viola, cello  
and double bass

*Duration: 7 minutes*

First performance (version for mixed ensemble) Max Brand Ensemble,  
Gasometer Vienna, November 2022

**A fantasie of three parts**

after a theme by Orlando Gibbons,

wind trio (flute/clarinet in B-flat/bassoon, or three clarinets: E-flat/B-flat/bass)

*Duration ca. 9 minutes*

First performance NÖ Bläusersolisten, Festival Mythos Film, Klosterneuburg 2007

As music for A Winter's Tale (flute, viola, viola da gamba): Festspielhaus St. Pölten 1998

**Verses and refrains**

For clarinet in A and piano

*Duration ca. 11 minutes*

First performance: Gregor Narnhofer and Carol Morgan, Villa Wertheimstein Vienna, June 2023

**Four renaissance lyrics for clarinet and harpsichord or piano**

after poems by Robert Herrick, Ben Jonson and George Peele

*Duration: ca. 7 minutes*

First performance: Happening Festival, Norfolk GB 2007

Version for cor anglais: Alfred Hertel, Tzveta Dimitrova, Haus der Komponisten Vienna 2006

**Bucolica**

for Oboe and piano

*duration ca. 10 minutes*

First performance Nr. 1/3: Vasile Marian, Carol Morgan, Schneider-Siemssen Studio Vienna

September 2014, first complete performance: Peter Tavernaro and Florian Ilbeyi, Roter Salon Vienna, October 2021

**Talking to myself**

for alphorn or natural horn solo

*Duration: ca. 5 minutes*

First performance: Ludwig Rast, St. Blasius Church, Salzburg 1987

**Three Pieces for Horn and Piano or Organ**

UA Andreas Hengl, Tzveta Dimitrova, Klosterneuburg, RaiKa Saal, 13.05.2002

**sang seven sad springs**

for flute and harp

First performance: Judith Crow, Max Schlatterbeck, Prima la Musica, Eisenstadt 2009,

version for flute and piano (2010) for Musikschule Wien, Sylvie Lacroix

**Like a garden full of snow**

*Bruchstücke für drei Flöten*

first performance, students of Sylvie Lacroix, Musikschule Wien 1040, April 2010

**Intrada**

For winds (double Flutes/Oboes/Clarinets in B flat/Bassoons/Horns in F /Trumpets in C/Trombones)  
Cambridge 1977

CHAMBER MUSIC FOR MIXED ENSEMBLE**Knick-knack Paddywack:****Knittelreime für Kammerensemble**

(Flute, clarinet in A/bass clarinet, violin, viola, cello, double bass and percussion)

*Duration ca. 9 minutes*

First performance: Max Brand Ensemble, Krems, February 2023

**Roundelay**

for nine instruments

Version for mixed ensemble: flute/piccolo, oboe, clarinet in E-flat, bassoon, horn in F, violin, viola, cello and double bass

*Duration 7 minutes*

First performance (version for mixed ensemble): Max Brand ensemble, Gasometer Vienna, November 2022

**Some hymn tunes on a ground**

For ensemble (Flt./Ob./Clr. in B-flat /Vln./Vla./Vcl.)

*Duration: ca. 6 minutes*

First performance: Ensemble Reconsil, cond. Roland Freisitzer, Weingut Nittnaus, Gols, September 2016

**folksong**

for nine instruments (flt./ob./clr./bassoon./hrp./vln./vla./vlc./db.)

First performance Max Brand Ensemble Dir. Cristoph Czech, Essl Museum Klosterneuburg, October 2012

*Duration ca. 12 minutes/shorter version 8 minutes*

version for oboe or cor anglais and harp,

first performance: Vasile Marian, Judith Crow, Schneider-Siemssen Studio, Vienna, October 2014

**Rhyming Games for Six or more Players**

For piano, percussion and variable ensemble

*Duration: ca. 7 minutes*

Commissioned by COMA, London 1998

First performance, version for voice and ensemble:

Brian Rothfuss, Ensemble Neue Streicher, Klosterneuburg, November 2004

**Perpetuum mobile**

For two clarinets, viola and cello

*Duration: ca. 5 minutes*

First performance: Österreichisches Ensemble für Neue Musik, Forum de la Création Musicale des Hauts de Seine, Paris 1984

**Two madrigals**

For alto/bass flute and cello

*Duration: ca. 4 minutes*

First performance: Sylvie Lacroix, Tomas Skweres, Filmgalerie Krems May 2008

KEYBOARD SOLO

**There was a man and he had naught:**

fourteen variations for piano

*Duration ca. 15 minutes*

First performance: Hiroko Imai, Altes Rathaus Vienna September 2018

**Variations on a Scottish folksong**

For piano solo, with optional spoken text

*Duration: ca. 12 minutes*

First performance: Hiroko Imai, Kevin Brock, Gesellschaft für Musiktheater, Vienna, January 2008

**Die Weinrebe:**

Chorale Variations for piano

*Duration: ca. 10 minutes*

**Lament on a Ground**

For piano solo

*Duration: ca. 6 minutes*

**Zehn Russische Kinderreime**

For piano with voice ad libitum