

Tim Hodgkinson – Works since 1996

Örtemchei, 2019, c. 12.30m, for 2 vlns, cello, 2 bass, bass clarinet, 2 trom, 2 perc.*

Parautika, 2019, c. 6.30m, for 2 violas & 3 bass clarinets*

Piano Concerto, 2017-8, in 3 movements! For 2 flts dbl piccolos, 3 clars, 1 dbl bass clar, bassoon, trumpet, 2 horn, 2 trom, 4 vln, 2 vla, cello, bass, pno*

Chorismos, 2017, 11.45m, for 2 cellos, bass clarinet, trombone, violins, basses, 2 percussion, and prerecorded sound. *

Palace of Projects, 2017, 10m, for voice, tenor saxophone, and kaval(s) *

Under the Void, 2016-7, 19 – 20 mins, for flute, oboe, clarinet (doubling bass), bassoon, horn, trombone, 2 violins, 2 violas, cello, contrabass, piano, 2 percussion. *

Gymnos, 2016, 10.45m, for 2 violins, viola, 2 cellos, 2 basses, 2 percussionists, bass clarinet and trombone.*

Hard without I, May 2015, 9.20m, for solo bass clarinet.*

For the Ghosts of Departed Quantities, 2014, for solo clarinet.*

Azim, 2014, 13.40m, for string quartet, horn, trombone, piano and percussion.*

Ricochet, 2013, for tape, electric guitar, two basses, cello, violin, piano and percussion.

Landscape Theory of Mind, 2012, 7m, for solo violin.*

Ananké, 2011, c. 19m, for flute, clarinet, violin, 2 cellos, double bass, piano, percussion, electric guitar, no-input mixer, and prerecorded computer-modulated sound. For Spectrum XXI 2011.*

Hail and Flummox, August 2011, for flute, clarinet, horn, violin, cello. c 7 minutes. For London Sinfonietta.*

On Earth, 2011, c. 16m, revised stand-alone version of second half of Tree Leaf Talk.*

Tree Leaf Talk, 2011, c. 35 m, for voice, violin, cello, trombone, harp, piano, live and pre-recorded electronic sound.

The Glow and Zigzag, May 2011, for horn solo, for London Sinfonietta. *

Jo-Ha-Kyu, March 2010, c 16m, for string quartet, harp, trombone, synthesiser and bowed glass. *

Attaot, Aug 2009, 8.30m, for flute, clarinet, bassoon, 2 trombones, 2 percussion, violin, alto, cello, 2 basses & tape. For Spectrum XXI 2009.

Ici-bas, Aug 2009, c. 18m, for flute, 2 clarinets, bassoon, 2 trombones, piano, 3 violins, 3 altos, 2 cellos, 2 basses. For Spectrum XXI 2009 *

Piece for A.G. Festival. July 2008, c. 9m, graphic score for electric guitar, piano, cello, bass, percussion. *

Ich Horig, July 2008, c. 7m, graphic score for tape, clarinet, piano, cello, bass, percussion. *

ZUD, July 2008, c. 9.20m, graphic score for elec guitar, piano, cello, bass, percussion.*

Chasma, 2008, 23m, for Ensemble: flute, oboe, clarinet, trumpet, horn, trombone doubling cb. trombone, piano, harp, 2 vlms, 2 vlns, 2 cellos, 2 basses. *

Tmesis, 2007, 10.30m, for tape, solo cello, 2 clarinets, 2 percussion, horn, trombone.

the hum of destruction whirrs through the national cackle of love and produce sep 2007, 17m, for (bass) flute, acoustic guitar, electronics.*

Nomos-Yozu, 2007, 13m, for ensemble of flute, oboe, clarinet, bassoon, trumpet, horn, trombone, mandolin, guitar, harp, piano (inside), percussion, 2 violins, viola, cello, bass. *

Amhas / Niritti, sep 2006, 14m , for tape and ensemble of flute, 2 Bb clarinets, bassoon, french horn, 2 trombones, viola, cello, 2 double bass, piano, 2 percussion.*

Against Time, 2006, 19.45m, for 14 woodwind & brass instruments, percussion, keyboard.*

Hearken, Mar 2006, c. 12m for bass clarinet and tape.

Carillon for Amplified Harpsichord and four pre-recorded Electric Guitars, Feb 2006, 4.45 m, for harpsichord and tape.

Untitled for solo Bb clarinet, 2005-6. *

Ulaaraar, 2005, 10m, for bass clarinet, string ensemble (min 2 altos, 2 cellos) and small gong.*

Thrown, 2005, 9m, for bass clarinet doubling clarinet, harp, piano, double bass, percussion and live sound treatment and projection. *

Nameless Tower, 2005, for violin, 2 alto, cello, flute, clar, bass clar, trombone, piano, 2 percussion.

Piece for Harp and Cello, 2004-5, c. 9m. *

Further Into Hard Stone, october 2004, 9m, arranged for flute (+ pic), oboe, 2 clarinets, bassoon, french horn, saxes, strings, piano, percussion.

Aici Schiteaza Pe Acumul, 2004, 9m, for tape and instrumental ensemble (3 vln/vla, 2 celli, 2 cb, oboe, 2 flt, clar, bass-clar, bassoon, sax, trom, 2 percuss, piano).

Watching into a Hard Stone, 2004, 9m, tape music using sounds of clarinet, ring-modulator, prepared piano, pitch shifter.

De Yoknapatawpha, 2003-4, c. 12m, 2 clarinets (one doubling bass) + piano.*

Vers Kongsu II, 2003, revised version of Vers Kongsu for clarinet and ensemble.*

Apophasis 2, 2003, c. 8 mins, concrète sound-art collaboration with David Connearn.

Fragor, 2003, 7mins, computer-assisted music for arco electric guitar and cello.

NDVR/Turner, 2002, for soprano voice, deep bass voices, woodwinds, brass, percussion, electronics.

Vers Kongsu, 2002, c. 15 m, for clarinet and percussion.

String Quartet 3, 2000-1.

Breathing/Fighting, 2001, 7.40 m, for bass clarinet and wood percussion.*

Apophysis, 2001, c. 22 m, concrète sound-art piece with David Connearn.

Ma, feb-dec 1999, c. 20 m, montage.

Gushe, dec 1999, 13 m, solo clarinet and tape.*

Crackle of Forests, aug-dec 1999, c. 23 m, for many instruments.

The Road to Erzincan, jan 1999, c. 15 m, for viola, piano, alto saxophone, percussion (2 players) & live electronic sound-processing.*

Black Death and Errors in Construction, 1998, c. 12 m, for bass clarinet, prepared piano, electric guitar, 2 cellos, 2 violas, percussion, tape.*

Mala; Elated, 1997 c. 8 m, for clarinet, harpsichord, organ, metal plates, cymbals.

Interferogram, 1997, c. 10 m, for large ensemble.

For Looking Inside, 1997, 10.30 m, for 3 prepared violas.

SHHH, 1996-7, c. 7 m, for taped voices.

Repulsion, 1997, c. 10 m, for clarinet, electric guitar, trombone, percussion.*

* = score available.