

RAFAEL NASSIF - works list update 27.01.2022

orchestra

(+ new orchestral piece planned for 2022)

2018 „mindfulness of breathing“

for a solo wind instrument and orchestra (around the listeners), 30'

[orchestra with min. 40 musicians : 2222 3221 (2 optional perc.) 4.4.4.2.2; there are many options for the soloist instrument]

* premiere: ensemble free, conductor Ryosuke Asano, soloist Reison Kuroda (Shakuhachi), Tiara Koto Hall, Tokyo, 2019

2008-9 „outras cores sob véus“

[orchestra with min. 68 musicians: 4433 6331 3perc 1piano strings 7.7.10.7.6] 17'

* premiere: Minas Gerais Philharmonic, conductor Fábio Mechetti; Palácio das Artes, Belo Horizonte, 2009

(the composer does not allow further performances of the first version;
a new, completely different version, does not exist but can be requested)

2007 „véus sobre cores“

[orchestra with min. 54 musicians: 3fl 3cl 6111 3perc 1piano strings 7.7.10.5.6] 5'

* premiere: Minas Gerais Philharmonic, conductor Carlos Moreno; Teatro Sesiminas, Belo Horizonte, 2008

* European premiere: Janáček Philharmonic, conductor Roland Kluttig; Ostrava Days, 2009

* Brazilian premiere of the new version: Minas Gerais Philharmonic, conductor Fábio Mechetti; Palácio das Artes, 2009

2006 „noturno" for strings 9'

[min. instrumentation with 18 musicians: 5.5.4.3.1]

* premiere: Ostravská Banda International, conductor Ondřej Vrabc; Janacek Philharmonie, Ostrava Days, 2007

* Brazilian premiere: Musicoop Chamber Orchestra, conductor Oiliam Lanna; Belo Horizonte, 2008

ensemble

2020 "blessing the speech"

for 8 musicians and conductor performing while speaking the sanskrit alphabet

[afl bcl acc strings] 12' – 16'

* world premiere: ensemble NeuRaum; Bruno Strobl, musical direction; Konzerthaus Klagenfurt, 2020

2019 „om manipadme hum“

for voices and instruments in just intonation [instrumentation is not exactly determined] 25' - 30'

* world premiere of the full version: ensemble 'sommer in der datscha'; R.Nassif, musical direction; Gültlingen-Wildberg, 2019

2012 „esboço de monumento“

for 17 winds (or wind band) and optional percussion, 6'30"

* Brazilian premiere: Orquestra de Sopros da FEA (conductor: Alexandre Guimarães), Belo Horizonte, 2012

* German premiere: echtzeit Ensemble; conductor: Christof M Löser; Stuttgart, 2012

2010 -11 „floresta anônima"

for a double-reed ensemble around the listeners [4ob. 1 ob. d'amore 1cor ang. 4 bsn 1dbsn] 13'

* premiere: echtzeit Ensemble; conductor: Christof M Löser; Stuttgart, 2011

2009-10 „um vitral no tempo"

for eight musicians with tuned crystal glasses around the audience, 9'50"

* premiere: Studio New Music Stuttgart, 2010

chamber music (instrumental / instr. & voices)

solos

2020 „as soon as the kinnara king drumma started to play his lute,”
for guitar, 8' - 16'

2018 „op. 68” – easy pieces for piano, ND duration

2016 „empty-forms” for harpsichord, ca. 6'

* premiere: Maja Mijatović; „Musikprotokoll”, Helmut List Halle, Graz, 2020

2010-12 „ainda que sob véus” for piano, 5'

* premiere: Rafael Nassif, Cataguases, 2012; * European premiere: Rafael Nassif, Krakow, 2012;

* German premiere: ensemble recherche/Klaus Steffen-Holländer; Morat Institut, Freiburg, 2013

2008-9 „esboço de pavana” for cello, 5'

* premiere: Rafael Nassif, Cataguases, 2012; * European premiere: Rafael Nassif, Krakow, 2012;

* German premiere: ensemble recherche/Klaus Steffen-Holländer, Morat Institut, Freiburg, 2013)

2006 „como interrupção” for flute, 1'

* premiere: Marta Castello Branco

2000 „impressões” for flute (flute in C, alto flute, bass flute, shakuhachi etc.), 4'

* premiere: Nilton Moreira, Cataguases, 2004

2000 „ioga do som” for piano, 2'

* premiere: Rafael Nassif, Belo Horizonte, 2005

duo

(+ new piece for two bass clarinetists with audio playback planned for 2022)

2018 „same taste”

for clarinet (+bass cl. and optionally contrabass cl.) and violin, 6' – 11'

* premiere: PHIDIAS ensemble; Tokyo, 2019

trios

- (2015-), 2017 „upeksha“
for subcontrabass/contr'alto/alto flute(s) and double bass(es) around one listener, 5'
- (2015-), 2017 „mudita“ for contr'alto/alto flute(s) and cello(s) around one listener, 5'
- (2015-), 2017 „mitgefuehl“ for cello(s) and double bass(es) around one listener, 5'
- (2015-), 2017 „egalanimeco“ for three double basses around one listener, 5'
- (2015-), 2017 „bondade amorosa“ for three cellos around one listener, 5'
- (2015-), 2017 „ventura“ for a flute trio around one listener (30 different flute combinations) 5'
- (2015-), 2017 „karuna“ for a mixed trio around one listener: alto flute, cello, double bass, 5'
* premiere: SNIM-Vienna, echoraum, Vienna, 2017
(all trios around one listener from 2015-17 are versions/aspects of „karuna“)
- 2012-13 „suonare, ascoltare, trasfigurare“ for piano trio, 8'30"
* premiere: cross.art Ensemble, Lübeck, 2013; *Brazilian premiere: cross.art Ensemble, Capela Santa Maria, Curitiba, 2013;
* premiere of the final version: cross.art Ensemble, Reutlingen, 2014
- 2009-10/11 „caminho a desvelar“ for clarinet, cello and piano, 12'
* premiere: Camerata Aberta, Festival Internacional de Campos do Jordão, Brazil, 2011
* German premiere by Andreas Lipp (cl), Caspar Johannes Walter (vc) and Marija Skender (pno), Stuttgart, 2013
- 2009-10/11 „a desvelar caminho“ for clarinet, viola and piano, 12'
* premiere: project "Hommage à Schumann", Stuttgart, 2010
* Brazilian premiere: "eu gostaria de ouvir" festival, Belo Horizonte, 2010
* Austrian premiere: ensemble Platypus, Wiener Konzerthaus, 2013
- 2008 „refúgio“ for flute, guitar and piano, ca. 7'
* premiere: Marta Castello Branco (fl), Felipe Arruda (guitar) and Rafael Nassif (pno), Palácio das Artes, Belo Horizonte, 2008

quartets

- 2019 „LAST ALBUM“ for voice, one wind instrument player, cello and piano, 30' (min.15')
(soprano, alternatively contratenor/mezzo; many possibilities for the wind instrument player:
ob. + english-horn / optionally ob. d'amore, musette, lupophon; or
clarinet / optionally sopranino cl., bass-cl. or basset-horn; or
sax soprano or sopranino + alto or tenor; or
trumpet or fluegelhorn / optionally trumpet picc.)
* premiere: ensemble chambre d'écouté, Priesterseminar, Graz, 2019

2019 „cyclic existence“ for voice, one wind instrument player, cello and piano, ND duration
(part of „LAST ALBUM“ which can be performed independently)

2017 „introduction to the awakening mind“
for spoken/whispered voice and instruments: bass flute, flügelhorn and viola, ca. 20'

2015-16 „present, without expectations“ for string quartet, 10' - 13'
*premiere: Quarteto Barros, Igreja da Pampulha, Belo Horizonte, 2016

2011-13 „musica d'incanto“
for an oboe and a trio of very low instruments far apart:
contrabassoon, double bass, tuba contrabass, full version: 31' (reduced version: 10')
*premiere of the full version: OSESP musicians Ricardo Barbosa (ob), Romeu Rabelo (cfg), Popó (tba), Pedro Gaedlha (db),
Sala Sergio Magnani, Belo Horizonte, 2013

2011-12 „trio etereo“
for an oboe and a trio of very low instruments far apart:
contrabassoon, double bass, tuba contrabass
(part of „musica d'incanto“ which can be performed independently, *premiere: Stuttgart, 2012), 6'

2010-11 „silhuetas de uma dança imaginária“ for guitar quartet, 10'30"
* premiere: "corda nova" guitar quartet, Teatro Oi Futuro, Belo Horizonte, 2011
* European premiere: guitar quartet MH-Stuttgart, Stuttgart, 2011
* Asian premiere: ensemble nomado, Tokyo Opera City Concert Hall, 2017

quintet

(+ new piece for reed quintet planned for 2022)

2010 „quinteto radiante“ for brass quintet around the audience, 2'

sextet

2020 „Lesung bei Alois“
for recitator and five musicians with folk instruments and audio-playbacks in their mobile phones:
zither, hurdy-gurdy, styrian concertina or accordion, bagpipe and (small) cimbalom around the audience
[other similar instruments can be used as well] 12' - 24'
*premiere: Joseph Fux Volksmusik Ensemble; Franz Solar, recitation; R.Nassif, musical direction; Literaturhaus Graz, 2020

open number of musicians

2019 „om manipadme hum“
for voices and instruments in just intonation [instrumentation is not exactly determined] 25' - 30'
*world premiere of the full version: ensemble 'sommer in der datscha', R.Nassif, musical direction; Gültlingen-Wildberg, 2019

choir \ vocal music \ voices & instruments \ recitation

2020 „Lesung bei Alois“

for recitator and five musicians with folk instruments and audio-playbacks in their mobile phones:
zither, hurdy-gurdy, styrian concertina or accordion, bagpipe and (small) cimbalom around the audience
[other similar instruments can be used as well], 12' - 24'

* premiere: Joseph Fux Volksmusik Ensemble; Franz Solar, recitation; R.Nassif, musical direction; Literaturhaus Graz, 2020

2019 „om manipadme hum“

for voices and instruments in just intonation [instrumentation is not exactly determined], 25' - 30'

* world premiere of the full version: ensemble 'sommer in der datscha'; R.Nassif, musical direction; Gültlingen-Wildberg, 2019

2019 „LAST ALBUM“ for voice, one wind instrument player, cello and piano, 30' (min.15')

(soprano, alternatively contratenor/mezzo; many possibilities for the wind instrument player:

ob. + english-horn / optionally ob. d'amore, musette, lupophon; or
clarinet / optionally soprano cl., bass-cl. or basset-horn; or
sax soprano or soprano + alto or tenor; or
trumpet or fluegelhorn / optionally trumpet picc.)

* premiere: ensemble chambre d'ecouté, Priesterseminar, Graz, 2019

2019 „cyclic existence“ for voice, one wind instrument player, cello and piano, ND duration (part of „LAST ALBUM“ which can be performed independently)

2014; 2017 „o brega sublimado“ – solo songs for different voices far apart:

S, MS, A, Contratenor, T, Bar, B, duration between 0'45" and 25'

(the songs of „o brega sublimado“ are aspects of the previous piece „eu gostaria de ouvir / ich wuerde es gerne hoeren“;
a performance may take place with one or with many singers)

2017 „introduction to the awakening mind“

for spoken/whispered voice and instruments: bass flute, flügelhorn and viola, 20'

2015-16 „flow of knowing“

for three female voices with pure-tuned crystal glasses, ca. 13'

* premiere: ensemble Hörwerk, Stuttgart, 2016; * premiere of the new version: ensemble Hörwerk, Gültlingen-Wildberg, 2017

2014-15 „intimate choirs“ for vocal groups around different groups of listeners

[min. number of singers: 8], ca. 8' (or much more longer)

2014-15 „intimate songs“ for voices in duos singing into the ears of listeners

[min. number of singers: 2], ca. 12' (or much more longer)

(both pieces „intimate choirs“ and „intimate songs“ can be combined into a single performance)

2013-14 „eu gostaria de ouvir / ich wuerde es gerne hoeren"
for six mixed voices moving around the space, 13'

*premiere: SWR-Vokalensemble members, Kunstmuseum Stuttgart, 2014

2009 „salve silma" for boy's/female choir, 6'30"

*premiere: Bienal de Música Brasileira Contemporânea, Rio de Janeiro, 2011

2007 „os olhos são a luz do corpo" for three choirs and three trombones, 10'

*Brazilian-premiere: UFMG Chamber Choir, conductor Lincoln Andrade; Belo Horizonte, 2008

*US-premiere: New York Virtuoso Singers, conductor Harold Rosenbaum; New York, 2010

2007 „ballo padano" for female voices/choir, 5'

*premiere: Coro EOS di Roma, Italy, 2007; * Brazilian premiere with trio: "eu gostaria de ouvir" festival, 2008;

* Brazilian premiere with choir: coro-OUÇO, Belo Horizonte, 2009,

* German premiere: ensemble provokant, Sammlung Domnick, Nürtingen, 2016

2005 „o relógio de julius heckethorn" for spoken voice, 2'

2004 „hip! hip! hoover!" for male voices/choir, 6' #

*premiere: coro masculino da UFMG, conductor Oiliam Lanna; Sala Sergio Magnani, Belo Horizonte, 2005

2003 „primeiro contato de serafim e a malícia" for male voice solo, 4'

**audio playback \ installation \ klangperformance **
music for video and for dance

2021 „Tārā offering for Rinpoche“
low-fi audio playback for mobile phone/tablet/laptop/earphones, 2'26"
*online launch by Dzokden in April 18, 2021

2020 „Rinpoche's Name Mantras“
low-fi audio playback for mobile phone/tablet/laptop/earphones
short version: 5'18" / long version (secret one): 9'46"
*online launch by Dzokden in April 18, 2020

2020 „Rinpoche's Name Mantras“ — version for participative sound performance
for listeners moving around the space with their own mobile phones, ca. 8' - 15'

2014-16 „the artists meeting“
Hörwerk / Installation for 13 loudspeakers, 22'35"
* premiere of the first part: E-Studio Akademie der Künste, Festival AgoraArtes, Berlin, 2015

2015 „dust devil“ for three dancers/vocalists, ca. 40'
in cooperation with coreographer Özlem Alkis
* pre-premiere: NWR-Tanz, Düsseldorf, 2015; *premiere: Festival AgoraArtes AdK-Berlin, 2015;
premiere of the final version: Nova Tanz, Cologne, 2015

2014 „nachgehört“ for audio playback, 9'19"

2013 „schlager fuer fortgeschrittene“ for audio playback, 6'
*premiere: SNIM-Vienna, echoraum, 2013

2012 „werkstatt_incanto“
audio-playback in four parts for stage changes, 12'09"
* premiere: werkstatt_festival; R. Nassif, live spatialization; Stuttgart, 2012; * Brazilian premiere: Belo Horizonte, 2013

2011 „a mizmar happening“
for the silent movie "Rhythmus 21" (1921) by Hans Richter, 2'32"
* premiere: ensemble ASCOLTA, Festival Sinfonie der Bilder, Staatsgalerie Stuttgart, 2011
* Brazilian premiere: Juiz de Fora, 2012

2011 „still life with music by piet mondrian“
for the silent movie "Rhythmus 21" by H. Richter, 2'32"
* premiere: ensemble ASCOLTA, Festival Sinfonie der Bilder, Staatsgalerie Stuttgart, 2011
*Brazilian premiere: Juiz de Fora, 2012