Tim Hodgkinson – Works since 1996

Kanno Suga - Songs of Resistance, 2025, c 15m, settings of 7 poems by Suga, for voices, computer sound, electric guitar, contrabass clarinet.

Chthon, 2024, c. 14m, for 2 trombones, 2 tubas, 2 bass clarinets, contrabass clarinet.*

Haiku in the Wide World, 2024, settings of 37 haiku poems for voices, clarinet, french horn, viola, violin, guitar, cello, percussion, piano, concrète sound.

Kryptoplegma, 2023, c. 12.30 m, for Bb trumpet, clarinet, 2 bass clarinets, 2 electric guitars, 2 contrabasses.*

SPELAION, 2022, c. 15 m, for trumpet in C, 2 trumpets in B♭, clarinet in E♭, soprano, alto and baritone saxes, and 3 bass clarinets.*

AOWA Dec 2021, c.3.30m, for clarinet, violin, viola, piano, kolitong, bowls, frame drum.*

Twofold Jan 2020 – Nov 2021 c. 40m, for clarinet, bass clarinet, violin, viola, percussion, piano, electric guitar, (amplified zither), pre-recorded sound.*

Anérithmon Dec 2020 c 15m, for 3 trombones and 3 bass clarinets. *

Piano Concerto, Third Movement, (revised Sep 2020) c 16m, for piano and small orchestra. *

Then Apr 2019, c. 20m: montage piece for virtual strings, brass, woodwinds, and piano, siberian frame-drums, gongs, accordion, electronics, bowed cymbals, electric guitar and Yamaha DX-21 keyboard.

Oktargai Jan, 2020, for 2 violins, cello, 2 bass, piano, clarinet, 2 troms, 2 percs. *

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 vlns, 2 vlas, 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, 7 mins, 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.*

Apophasis, 2001, c. 22 m, concrète sound-art piece with David Connearn. **Ma**, **f**eb-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 Erzin, 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.*

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* = score available.