

List of Works

Large Ensemble

Variation sur Antinomie (2015) ~5'40"	Symphony Orchestra
Qui as vu le vent? / Who Has Seen the Wind? (2012) ~15'	Flute Ensemble 8 parts: 2 Picc./ 2 Fl./ 2 A.Fl./ 2 B.Fl.)
Winter Soaring (2007) 5'	Symphony Orchestra 2*(2.+picc)222/2431/timp, 2 perc, hp/strings
Inside is the Sky (2005) 18'	Mezzo-soprano and 18 instruments 2121/1110/2 perc, 1 hp, 1 pno/11111
Signal Transduction (2002) 9'	14 instruments 1111/1110/1 perc,1 pno/11111

Small Ensemble

The Happiness Handbook (2017) 15'30"	Electric guitar quartet
Long after the night (2011) 13'	Flute, bass clarinet, percussion
Quivering (2009) 3'30"	Flute, bass clarinet, vibraphone
Kindling (2009) 14'	Viola, piano
Tidal Trio (2008) 9'	Vibraphone, harpsichord, piano
Quiver (2007) 3'	Flute, Clarinet, Bass Clarinet
Sea Change (2006) 15'30"	String Quartet
Phantom Caprice (2005) 15'	Alto flute, marimba
Confession (2003) 12'30"	Percussion quartet, stereo audio
Miniatures (2002) 9'30"	Bass clarinet, percussion, piano, violin
Ka'rizma (2002) 2'20"	Clarinet, percussion, cello, stereo audio
Look Into Your Hands (2001) 12'30"	Flute, clarinet, 2 percs., piano, violin, cello
I Ching water (1998) 5'30"	Flute, clarinet, cello
Lydia, after Fauré (1998) 2'30"	Oboe, horn, piano
Hypnosis (1997) 4'45"	Flute, clarinet, viola

Solo

Phos (2006) 5'	Organ
Die Glocken schwingen schwer von Ertz (2006) 9'	Violin, stereo audio
From Stillness (2001-2002) 11'	Piano
Undulate (1996) 2'18"	Piano

Vocal

Curious Rêve (2006) 5'30" or 7'30"	Choir (SSAATTBB), a cappella
Inside is the Sky (2005) 18'	Mezzo-soprano and 18 instruments
Agauë (2003-2004) 25' -Co-written with N. Kambeitz	Soprano, percussion, hexaphonic audio
Amaranthine (1999) 13'	Baritone, low female voice, flute, clarinet, horn
To Watch (1999) 5'	Choir (SSAA), a cappella
Perfume (1998) 10'20"	Soprano, chorus, stereo audio
Land and Sea and Sky (1997) 12'20"	Mezzo-soprano, 2 percussionists, video projection

Performances & Broadcasts

- Winter 2017: *The Happiness Handbook*, **Instruments of Happiness** electr. guitar quartet (premiere) Edmonton (Now Hear This Festival of New Music), Halifax (Upstream), Regina (U. of Regina/Neutral Ground), Brandon U. New Music Festival, Winnipeg (Groundswell), Victoria (Open Space), Kitchener (NUMUS), Montreal (Bradyworks/Le Vivier)
- March 5, 2017 : *Phos*; Our Lady of Sorrows Church, Toronto; **William O'Meara**, Victoria Scholars concert
- Feb. 4 & 5, 2017 : *Phos*; Preludes at St. Michael's Cathedral Basilica, Toronto; **William O'Meara**
- Oct. 14, 2016 : *Phantom Caprice*; Brunton Auditorium, Sackville NB; **Karin Aurell & Joël Cormier**
- Aug. 24, 2016 : *Quiver*, Osterhout Henry Hall, Prince Edward County, **Classical Unbound Festival**
- February 12, 2016: *Lilac Dell*; Array Space, Toronto; **Thin Edge New Music Ensemble** (premiere)
- October 23, 2015: *Variation sur Antinomie*; Maison symphonique de Montréal; **Orchestre Métropolitain, dir. Julian Kuerti**
 - Première Église Évangélique Arménienne, Ahuntsic (Oct. 20) (premiere); Église Notre-Dame-des-Sept-Douleurs, Verdun (Oct. 21); Salle Désilets du cégep Marie-Vicotrin, Rivières-des-Prairies (Oct. 22); Église Saint-Joachim, Pointe-Claire (Oct. 24); Maison de la culture Mercier, Mercier-Hochelaga-Maisonneuve (Oct. 25)
- November 9 & 10, 2013: *Miniatures*; Array Space, Toronto; **Arraymusic, dir. Rick Sacks**
- May 23, 2013: *Qui a vu le vent?*; Redshift, Vancouver; **Tempest Flutes, dir. Véronique Lacroix**
- February 12, 2013: *Qui a vu le vent?*; ECM+, Montréal; **Flûtes Alizé, dir. Véronique Lacroix** (premiere)
- December 21, 2012 (Penticton), Dec. 22 (Kelowna) & Dec. 23 (Vernon): *Winter Soaring*; **Okanagan Symphony, dir. Rosemary Thomson**
- June 29, 2011: *Phos*; Willisau, Switzerland; **Peter Unternährer**
- June 4 & 5, 2011: *Long after the night*; Studio 303 - Belgo Building, Montreal; **In Extensio** (premiere)
- January 28, 2011: *Kindling*; Bradyworks prod., Montreal; **Pemi Paul & Brigitte Poulin**
- January 28, 2011 (Quebec City) & January 27 (Montreal): *Phantom Caprice*; **Erreur de type 27**
- March 20, 2010: *Phos*; ESM Contemporary Organ Music Festival, Rochester NY; **Aaron James**
- January 9, 2010: *Glocken*; Winter Summit - Away all Boats!!!, Halifax; **Motion Ensemble**
- November 15, 2009: *Glocken*; Music On The Hill, Fredericton; **Nadia Francavilla**
- June 3, 2009: *Kindling*; Bradyworks, Montreal; **Pemi Paul & Brigitte Poulin** (premiere)
- December 14, 2008: *Tidal Trio*; the Music Gallery, Toronto; **Contemporary Keyboard Society**
- August 8, 2008: *Phos*; Up To Your Ears Festival, Montreal; **Patrick Wedd**
- December 10, 2007: *Quiver*; Redshift, Vancouver; **Vancouver Miniaturist Ensemble** (premiere)
- December 1, 2007: *Winter Soaring*; Orpheum Theatre, Vancouver; Olympic Commissioning Project - **Vancouver Symphony Orchestra, cond. Alexander Mickelthwate** (premiere)
- March 29, 2007: *Phantom Caprice*; Maison de la culture Côte-des-neiges, Montreal; Codes d'accès production; **Duo Meunier-Breault**
- March 9, 2007: *Phantom Caprice*; Bandeen Hall, Lennoxville; **Duo Meunier-Breault**
- February 18, 2007: *Curious Rêve*; Duff's Presbyterian Church, Guelph; CMC Professional Reading Series; **Elora Festival Singers, dir. Noel Edison**
- December 16, 2006: *Phos*; Willisau, Switzerland; **Peter Unternährer** (premiere)
- November 8, 2006: *Glocken*; Stadtmühle Willisau, Switzerland; **Nadia Francavilla** (premiere)

- May 10, 2006: *Curious Rêve*; Redpath Hall, Montreal; **VivaVoce, dir. Peter Schubert** (premiere)
- April 10, 2006: *Sea Change*; Chapelle St.-Louis, Église St.-Jean-Baptiste, Montreal; **Quatuor Bozzini** (premiere)
- October 9, 2005: *Phantom Caprice*; La Chapelle Historique Du Bon- Pasteur, Montreal; **Duo Meunier-Breault** (premiere)
- November 14, 2004: *Agauë*; Pollack Hall (McGill DCS Concert), Montreal; **Julianne Klein, Kristie Ibrahim, Charles Gagnon**
- August 11, 2004: *Agauë*; Up To Your Ears Festival, Montreal; **Julianne Klein, Kristie Ibrahim, Charles Gagnon** (premiere)
- August 3, 2004: *From Stillness*; Ottawa International Chamber Music Festival; **Frédéric Lacroix**
- May 2, 2004: *Signal Transduction*, Radio Broadcast on **Nicholson, Radio-Canada**
- November 21, 2003: *Signal Transduction*; La Chapelle Historique Du Bon-Pasteur; **Ensemble Synapse**; Recorded & broadcast by Radio-Canada
- April 28, 2003: *From Stillness*; Clara Lichtenstein Hall; Jury Concert; **Dan Clark**
- April 5, 2003: *Confession*; Pollack Hall, Montreal; McGill Percussion Ensemble Concert; **John Wong, Frédérique Asselin, Chris Hastings and Kyle Eustace, dir. D’Arcy Gray**
- March 15, 2003: *Confession*; Pollack Hall, Montreal; GEMS Concert; **John Wong, Frédérique Asselin, Chris Hastings and Kyle Eustace, dir. D’Arcy Gray** (premiere)
- July, 2002: Radio Broadcasts & interview on **CIUT 89.5 FM, The Audible Woman**
- June 25, 2002: *From Stillness*; New Music North Festival, Thunder Bay; **Derek Oger**
- June 2, 2002: *Miniatures*; The Music Gallery, Toronto; **ARRAYMUSIC** (premiere)
- May 26, 2002: *Signal Transduction*; Université de Montreal; **Ensemble Synapse**
- May 23, 2002: *Signal Transduction*; Clara Lichtenstein Hall, Montreal; **Ensemble Synapse** (premiere)
- May 8, 2002: *Kerízmø* and other works; Radio Broadcast on CIUT 89.5 FM
- March 25, 2002: *Kerízmø*; Clara Lichtenstein Hall, Montreal (GEMS Xenakis Concert); **Neil Middleton, Heather Tuach, Marianne Stadnyk, and Christien Ledroit**
- March 23, 2002: *Kerízmø*; Pollack Hall, Montreal (GEMS Xenakis Concert); **Neil Middleton, Heather Tuach, Marianne Stadnyk, and Christien Ledroit** (premiere)
- February 21, 2002: *From Stillness*; Clara Lichtenstein Hall, Montreal; CME concert; **Kinza Tyrrell** (premiere)

Comments from Others

À l'écoute de ses œuvres, j'ai eu l'occasion, à maintes reprises, de remarquer la précision de son articulation instrumentale. ... Sa démarche compositionnelle déjà très accomplie et caractérisée par un travail détaillé sur le traitement de la couleur, de la conduite des lignes et des variations extrêmes des textures et tremolos.

Véronique Lacroix, ECM+ (Montréal)

Emily's flexibility, focus, attention to detail and readiness to listen makes her an ideal collaborator. *Long after the night* is an evocative work full of shimmering, unusual textures, a unique ... addition to our repertoire

Louise Campbell, In Extensio (Montréal)

Long after the night is passionate in an understated way, colourful, translucent, mystical, elegant. Wonderful!

Janice Jackson, soprano, Vocalypse (Halifax)

The kaleidoscopic harmonic language in *Kindling* is very appealing.

Pemi Paull, altiste (Montréal)

...favourites old and new, that I can pretty well guarantee for excellence, are John Rea, Claude Vivier, Emily Hall, Aaron Gervais.

Steve Layton, « Heading North » - Sequenza 21 (Texas)

In the few short sumptuous minutes of *Winter Soaring*, Emily Hall shows us so much of what makes her music so wonderful—a rich aural imagination, shimmering and subtle orchestration, delicacy of gesture, a compelling dramatic shape, and an economy of material where no note is wasted, yet every idea feels fully explored. Her attention to the smallest detail without losing sight of the "big picture" results in music that offers the listener rewards in each step and in the whole journey. Emily's craft, innate musicality, warm enthusiasm and creative curiosity make her an excellent collaborator and a composer with a bright future.

Jeffrey Ryan, Vancouver Symphony Orchestra

Emily Hall has what I'd call a musical vision. ... What struck me ... is the way Hall pursues an idea, the directness that eventually leads to a musical form in which nothing can be altered without a loss of substance.

Peter Unternährer, organist (Switzerland)

Organique et introspective, [*Phantom Caprice*] évoque des couleurs et textures non conventionnelles, me rappelant le concept du « Floating World » japonais [Ukiyo], cet endroit entre la vie et la mort où cohabitent les arts, les rêves, les émotions et les sens.

Catherine Meunier, percussionniste (Montréal)

Phantom Caprice est marquée par une intelligente recherche timbrale et par une virtuosité peu commune. Hall sollicite tout le potentiel créateur des interprètes et enrichit agréablement le répertoire!

Marie-Hélène Breault, flutiste (Montréal/Québec)

Ce fût un plaisir de travailler avec Emily sur le projet *Signal Transduction*. Emily n'a pas peur de ... exploiter les capacités de divers instruments avec brio.

Vincent Parizeau, bassoniste, NAC Orchestra (Ottawa)

Confession is an interesting piece, existing on several layers. ... For the audience, the first impression is likely the curious, often humorous nature of the pre-recorded text. After first listening, the more serious aspects of the text become apparent We realize that we are peeking into the private thoughts of someone. Like much of Hall's work, there is a pristine outer layer of sound that covers an underlying depth of thought. Like the composer herself, this outward smile and good cheer belies a sober, introspective interior.

D'Arcy Philip Gray, percussionist (Halifax)

Hall shows a rich and perceptive strength for depicting the meaning of the text in her vocal writing.

Julianne Klein, soprano (New York)

I was very impressed by Hall's compositional mind [in her song collection *Inside is the Sky*]. ... My favorite moment ... was the fourth song [Inner Space]. ... She demonstrates here a very strong sense of timbre, register, and filling the chromatic space. ... This song convinced me that there was something special about [this work] and about this composer.

Tamara Levitz, musicologue (California)

Emily Hall has a good ear for choral sonority and complex rhythms, and her piece for us [*Curious Rêve*] showed an imaginative use of multilingual text, which she wrote herself.

Peter Schubert, Ensemble vocale VivaVoce (Montréal)