

Johannes Kretz

Artistic Research Center (ARC)
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POSITIONS

mdw – University of Music and Performing Arts Vienna Artistic Research Center	Vienna, AUT since 2020
– Head of Department, Dean of mdw’s Artistic Doctorate Program	
mdw – University of Music and Performing Arts Vienna Department of Composition, Electro-Acoustics and Tonmeister education	Vienna, AUT 2013–2020
– Head of Department	
mdw – University of Music and Performing Arts Vienna Department of Composition, Electro-Acoustics and Tonmeister education	Vienna, AUT 2009–2010
– Habilitation for Composition, since 2010 associate professor	
KUG Graz Department of Sacred Music	Graz, AUT 2005–2006
– Guest Professor for Sacred Music Composition (part time 50%)	
mdw – University of Music and Performing Arts Vienna Various Departments	Vienna, AUT since 1997
– Teacher for Computer Music (part time 40%), since 2001 also for harmony and counterpoint, form analysis and ear training (since then full time)	
Conservatory of Vienna full time employment	Vienna, AUT 1996–2001
– Teacher for Music Theory and Composition	
Several High Schools in Vienna part time employment (10%)	Vienna, AUT 1995–1996
– Teacher for Music and Mathematics	
Evangelisches Oberstufenrealgymnasium Oberschützen part time employment (10%)	Oberschützen, AUT 1991–1992
– Teacher for Music Theory	

EDUCATION

Music Academy Vienna Studies of Composition	Vienna, AUT 1986–1995
– with Francis Burt and Michael Jarrell, diploma with excellent success	
IRCAM One Year Course in Computer Music	Paris, FR 1992–1993
– Studies of Composition with Marco Stroppa, Brian Ferneyhough and Tristan Murail	
Music Academy Vienna / University of Vienna Studies of Music and Mathematics	Vienna, AUT 1986–1994
– Degree Program in Music and Mathematics Teaching	
Institute for Electronic and Experimental Music / Music Academy Electroacoustic Music Course	Vienna, AUT 1990–1992
– with Dieter Kaufmann	
Vienna Conservatory Studies of Violin	Vienna, AUT 1974–1968

RESEARCH INTERESTS

- **Transcultural Artistic Research**
- **Composition**
- **Live Electronics**
- **Sound Synthesis**

PERFORMANCES IN:

- Austria, Germany, UK, Poland, France, Italy, Portugal, Czechia, Hungary, Slovenia, Albania, Latvia, Lithuania, Luxembourg, Feröer Islands
- Argentina, Mexico, Canada, USA
- Japan, South Korea, Taiwan, China, Uzbekistan, Iran, India, Turkey

LANGUAGES

- **German:** Mother tongue, native speaker
- **English:** Proficient
- **French:** Proficient
- **Persian:** Simple Conversations, basic writing
- **Russian:** Simple Conversations, basic writing

COMMISSIONS / PERFORMANCES:

- National Theater Hall, Taipei, Festival Ars Electronica, wien modern festival, Konzerthaus Wien, Eclat Festival, Wittener Tage für Neue Musik, Wien modern Festival, Klangforum Wien, Ensemble On Line, Vienna Flautists, quartett22, Internationale Lemgoer Orgeltage, Haller Bachtage, Triton Trombone Quartett, Wiener Kammerchor

OTHER ACTIVITIES

Society for Artistic Research (SAR) Member of Executive Board	International Since 2024
Orpheus Institute Member of the Research Advisory Council	Ghent, BEL 2013–2023
Society for Artistic Research (SAR) 12th International Conference of Artistic Research, Chair of Conference Committee	International 2021
aNOther festival Co-curator together with Wei-Ya Lin	Vienna, AUT 2010–2026

Austrian Ministry for Education, Art and Culture Member of the Artistic Advisory Board	Vienna, AUT 2008–2011
International Cultural Platform Co-founder and Artistic Coordinator, www.ikultur.com , intercultural and interdisciplinary projects	Vienna, AUT Since 2005
INÖK (Lower Austria composers union) Board Member	Vienna, AUT Since 2005
Austrian Section of the ISCM (International Society of Contemporary Music) Board Member	Vienna, AUT Since 2004
Austrian union of composers (ACOM) Board Member, April-June 2020 president	Vienna, AUT 2001–2022
NewTonEnsemble Co-founder, electronic music / improvisation	Vienna, AUT 1994–2005

FUNDED PROJECTS

creative (mis)understandings Principal Investigator	3-year artistic research project, FWF-PEEK (AR 463-G24) 2018–2023
Philosophy in the Arts: Arts in Philosophy Member of core AR-Ensemble	FWF-PEEK by A. Böhler und S. Granzer (AR 822) Since 2024
BASE, artistic research residency Awardee, 3 months residency	Tamil Nadu, IND 2017–2018

OTHER PROJECTS

European Bridges Ensemble Member of the Internet Ensemble	founded by Georg Hajdu and Andrea Szigetvary 2005–2015
PRISMA Member and Co-founder	international composers and researchers' group 2001–2020

SCHOLARSHIPS AND AWARDS, SELECTION

• Recognition Prize of the government of Lower Austria	2007
• Grant of Taiwanese government for a research project on indigenous music	2005
• Theodor-Körner-Prize for composition	2004
• Federal Prize of the Austrian government	2004
• Prize (CHF 10 000.-), competition for orchestral composition Christoph Delz foundation	2002

Monograph

- **J. Kretz. 1996** “Erwin Ratz” - Leben und Wirken („Erwin Ratz – life and work“) In: *Musikleben - Studien zur Musikgeschichte Österreichs: Bd.4* Peter Lang , Frankfurt/M. ISBN 3-631-49520-X

Articles

- **J. Kretz, W.Lin 2025** creative (mis)understandings - methodologies of inspiration ISSN: 2341-9687. DOI: <https://doi.org/10.22501/rwu> DOAJ: 2341-9687 (RUUKKU journal, peer reviewed)
- **A. Huber / D. Ingrisch / Th. Kaufmann / J. Kretz / G. Schröder / Tasos Zembylas (eds.). 2021** Knowing in Performing – Artistic Research in Music and the Performing Arts. *Transcript eds. 2021. ISBN: 978-3-8376-5287-*
- **Kayali, F. Hödl, O. Fitzpatrick, G. Purgathofer, P. Filipp, A. Mateus-Berr, R. Kühn, U. Wagensommerer, T. Kretz, J. Kirchmayr.. 2017** Playful Technology-Mediated Audience Participation in a Live Music Event. *The ACM SIGCHI Annual Symposium on Computer-Human Interaction in Play (CHI PLAY) 2017, Amsterdam, NL, Oct 15th - 18th.2013*
- **J. Kretz, W. Lin, 2015** Sound Articulation - From Ethnomusicology About Taiwanese Aborigines To Contemporary Composition. *Published in FOLCLOR SI POSTFOLCLORIN CONTEMPORANEITATE. Proceedings of the international Conference in Moldavia*
- **J. Kretz. 2015** Morphing Sound in Real Time through the Timbre Tunnel. In: *Proc. “ICMC 2015” Dallas, USA*
- **J. Kretz. 2015** Formalisierung kompositorischer Vorgänge mittels Computer Aided Composition, ein exemplarisches Beispiel künstlerischer Forschung? („Formalizing processes of composition with the help of computer aided composition...?“) *Publ. in „Performing Translation“, Ed. Springer VS*
- **J. Kretz, A. Siska 2013** Analysis, Data Reduction, Composition and Re-synthesis In KLANGPILOT. In *Proceedings of Korean Electro-Acoustic Music Society’s 2013 Annual Conference (KEAMSAC2013) Seoul, Korea*
- **J. Kretz, A.Furhmann, Peter Burwik. 2013** Multi Sensor Tracking for Live Sound Transformation *Proceedings “ICMC 2013” Perth, Australia*
- **J. Kretz, A.Furhmann, Peter Burwik. 2013** Multi Sensor Tracking for Live Sound Transformation *Proceedings “NIME 2013” South Korea*
- **J. Kretz. 2011** KLANGPILOT - A NEW INTERFACE FOR “WRITING” (NOT ONLY) SYNTHETIC SOUNDS. *Proceedings of the International Computer Music Conference ICMC 2011, Huddersfield*
- **J. Kretz. 2010** Freedom and Necessity in Computer Aided Composition: A Thinking Framework and its Application. *Proceedings of CHAOS 2010 International Conference , Chania, Crete, Greece*
- **J. Kretz. 2010** Extending the KLANGPILOT Score Language for Real-Time Notation. *Contemporary Music Review, Volume 29, Issue 1, 2010 , p29-37. ISSN: 1477-2256 (electronic) 0749-4467 (paper)*
- **J. Kretz. 2009** The Non-Hierarchical Rhythmical Language of Ngeche for Piano and Electronics *Contemporary Music Review, Volume 28, Issue 2 April 2009 , p167 - 179. Contemporary Music Review, Volume 28, Issue 2 April 2009 , p167-179. ISSN: 1477-2256 (electronic) 0749-4467 (paper)*
- **J. Kretz. 2007** Sound articulation – from Taiwanese aborigines to DJing over Internet. *Published in: Georg Hajdu, Andrea Szigetvari (Eds.): “music in the global village”, Budapest*
- **J. Kretz. 2006** Navigation of Structured Material in “second horizon” for Piano and Orchestra *Published in: “The OpenMusic Book” published by IRCAM at Editions DELATOUR, Paris*
- **J. Kretz. 2002** Continuous Gestures of Structured Material - Experiences in Computer Aided Composition. In: *J. Baboni (ed.): „PRISMA“, Tempo Reale / Euresis Edizioni, Florence/Milano. ISBN 88-87112-28-2*

- **J. Kretz. 2002** „Composing Sounds“ – Developing tools for refined control of timbre in music. *Published in: Johannsen, G. and De Poli, G. (Guest Editors): Human Supervision and Control in Engineering and Music. Special Issue, Journal of New Music Research*
- **J. Kretz. 1999** KLANGPILOT - a software environment for control and composing synthetic sounds. *Published in: books@ocg.at Band 133: p255-266. Diderot forum on Mathematics and Music (Feichtinger/Dörfler eds.). ÖCG Vienna 1999. ISBN 3-85403-133-5*
- **J. Kretz. 1998** Aus der Wachheit der Avantgarde zu hintergründiger Klarheit. Zum 100.Geburtstag von Erwin Ratz. *In: Österreichische Musikzeitschrift (ÖMZ) 53.Jg. (12/1998 p25-32) ISSN 00 29-9316*

SKILLS

- **MIDI-, Audio- and Video Programming:** MaxMSP, Jitter, pure data, Kyma
- **Computer-Aided Composition:** LISP, Patchwork, OpenMusic, PWGL, constraints programming, own software
- **Sound Synthesis / Processing:** MaxMSP, PD, Csound, Modalys, Kyma, Common Lisp Music and own software
- **Computer Languages:** LISP, ANSI C
- **Music Notation:** Dorico, Finale, Sibelius, Common Music Notation, Lilypond

WORKS

MUSIC THEATRE

“ELIA ’98” UNERREICHBAR, VORÜBERGEHEND

ChurchMusicTheatre in one act, text by Alfred Garcia Sobreira-Majer

D: 2 hours,
1997/98

– 1st perf.: 22.3.1998 Marienkirche Lemgo (GER), comm. by Lemgoer Orgeltage, 2nd perf.: 24.3.1998

MAATAW – Floating Island

Full feature dance theatre

D: 90 min.
2015/2016

– Community Project with Tao (indigenous people, TW). First perf.: 22.1.2016, National Theater Hall, Taipei, Taiwan, performances.: 23./24.1.2016, Taipei, Taiwan Spring Tour: March-May 2016.

FILM MUSIC

NOTEBOOK OF THE HEART

Film by Arno Böhler and Susanne Granzer

D: 1hour 30 min.
2025/2026

– First Performance: 12.4.2026, brut nordwest, Vienna

ORCHESTRA

PASSACAGLIA for orchestra, Hommage to Rupert Riedl

(2-2-2-2 / 2-2-2-1 / 3 perc. / harp / piano / DX7-synthesizer / 8-6-4-4-3)

D: 15 min
1995

– First perf.: 31.10.1998 : Niederösterreichische Tonkünstler, cond.: Peter Keuschnig, 2nd perf. 16.3.2002, Konzerthaus Vienna

SECOND HORIZON for piano and orchestra

(3-3-3-3 / 4-3-3-1 / timp. + 3 perc. / e-guit. / piano solo / 12-12-8-8-4)

D: 17 min.
2002

– Commission of Stiftung Christoph Delz, Switzerland

ENSEMBLE

BERÜHRUNGSFLÄCHEN for 8 trombones and 20 mutes

D: 8 min

'areas of touching'

1990

– First perf.: 18.3.1995. Konzerthaus Vienna, "Lange Nacht der Neuen Klänge"

ARIEL for 10 instruments

D: 15 min

trp., perc., DX7 synth, pno, string sextet

1992

– First perf. 23.6.1992

“...bewegt ... von kommenden Zeiten ...”

D: 13 min.

'...moved...by coming times...' Music for ensemble and electronics

1996

– First perf.: 19.9.1996: Langenzersdorf – Opening concert of NÖ Zeitgenössischen Herbsts – commissioned by Ensemble On Line Vienna

ON APES AND AGELS 2

D: 13 min

Fragmented observations for mezzo soprano, ensemble and electronics

1996/2002

– First perf.: 11.4.2002 Radiokulturhaus Vienna, ÖGZM

EIGHT FLUTE MAGIC

D: 17 Min

for 8 flutes

2004

– Commissioned by Vienna Flautists.

„...AUSSER SICH...“

D: 20 min

for oboe, clarinet, french horn, trombone, percussion, piano, string quintet, electronics ad lib

2006

– commissioned by Klangforum Wien

„evolution“

D: 14 min.

for saxophone, trumpet and ensemble

2012

– commissioned by Ensemble Reconsil, First perf.: 22.2.2012, Arnold Schönberg Center

“ubu-ntu”

D: 11 Min.

for ensemble (Fl., Bassclar., Trp., Trb., Pno., Vio., Vla., Vc)

2013

– Commissioned by Ensemble Reconsil, world premiere: Oct. 2014

“Tiny Twelve Tone Tune Thing”

D: 8 Min

for Ensemble and Electronics (ad.lib.)

2014

– commissioned by Max Brand Ensemble, First perf.: 15.1.2015

“Burning Max”

D: 10 Min.

for ensemble and electronics

2024

– commissioned by Max Brand Ensemble, First perf.: 26.10.2024

VOCAL AND SACRED MUSIC

VON AFFEN UND ENGELN („On apes and angles“)

D: 16 min.

Fragmented observations mezzo soprano, violoncello and piano.

1995

– First perf.: 5.2. 1996: Ambitus group in the Jugendstilsaal of Bank Austria

WO HAT SICH DEIN GOTT HINGEWANDT ?

D: 20 min.

„Where did your God move to ?“ - cantata for mezzo soprano, choir, trumpet, piano, perc. and tape

1994

– First perf.: 5.2.1995 Halle/Westf., commissioned by Haller Bachtage,

- “MENSCHENBAUWERKWEGE” („HumanBuildingWays“)** D: 16 min.
cantata for soprano, mixed choir, 2 oboes, trumpet, organ, string quartet and tape 1996
– First perf.: 15.11.1999 Halle/Westf., commissioned by Haller Bachtage
- INNERLICH STARK BEWEGT for violoncello and organ** D: 25 min.
7 liturgic miniatures to pictures by Christian Macketanz 2000
– First perf.: 2.11.2000 Marienkirche Lemgo (D), commission: Internationale Lemgoer Orgeltage
- CYBER DRIFT THOUGHTS** D: 16 min.
for mixed choir and electronics 2001
– First perf.: 16.5.2001, Graz Stephaniensaal
- PEACE AND LOVE SONGS** D: 15 min.
for soprano, double bass recorder and electronics 2002
– First perf.: First perf.: 17.5.2002: polycollege Vienna – IGM
- black tide echo** D: 8 min.
for voices (SATB) and electronics 2010
– First perf.: 14.1.2010, Musikverein Vienna
- Magnificat** D: 9 min.
for choir (SATB) and electronics 2020
– First perf.: 14.5.2022, Stuttgart, commissioned by Stuttgarter Hymnus-Chorknaben
- Thunder revisited** D: 46 min.
for Choir (SATB), Soloists (SATBB) and electronics 2025
– First: perf: 28.9.2025, Im Wizemann Stuttgart – Club, Stuttgart, commissioned by Stuttgarter Hymnus-Chorknaben
- CHAMBER MUSIC / SOLO PIECES WITHOUT ELECTRONICS***
- BEGEGNUNG („meeting“)** D: 8 min.
for soprano recorder and keyboard (piano or synthesizer) 1989/90
– [pub. NÖ Musikedition]
- THREE PIANO PIECES** D: 8 min.
Kristallsplitter, Weg und Zeit, Widerhakenzähne 1990
– pub. at NÖ Musikedition NE 03001 and NE 03003, First perf.: 7.2.1995 Haller Bachtage
- MONOLOGUE** D: 16 min.
for violin solo 1990
– First perf.: 7.2.1995 Haller Bachtage
- TRUMPET-SQUIGGLE** D: 5 min.
for trumpet solo 1991
– First perf.: 1.4.1991 Rainbow Music Festival, Kattowice (PL)
- EXKURS** D: 5 min.
for baritone saxophone solo 1991
– First perf.: 11.3.1997 Kulturspektakel in der Stadtinitiative Vienna

Four Pieces for Organ	D: 15 min.
Vivo - Allegro moderato - Schwebung - Widerhakenzähne	1990/92
– First perf.:10.6.1994 Wiener Musik-Forum – St.Anna – Baumgarten	
TAKE CARE	D: 18 min.
for flute, percussion, accordion and violoncello	2003
– First perf.: June 2004 : Trossingen	
FULL SCOPE FANCY	D: 25 min.
for 2 clarinets und 2 saxophones (electronics ad lib.)	2003
– First perf.:25.5.2004: generator festival, Konzerthaus Wien	
DANCING	D: 25 min.
for clarinet and piano	2003
– First perf.: 24.11.2003, Buenos Aires, Teatro Colón, pierot lunaire ensemble	
CALLING A SEA TURTLE	D: 5 min.
for clarinet and bass clarinet (pedagogical project)	2005
– First perf. 23.4.2012, Festsaal des Amtshauses der Bezirksvorstehung Mariahilf, ÖGZM	
IN TUNE	D: 18 min.
for five recorders	2005
– First perf.: 14.10.2006, Ensemble b-five, Vienna, Salvatorsaal (Barnabitengasse)	
MOVED BY FUTURE TIMES	D: 16 min.
for clarinet, violoncello and piano	2005
Island music	D: 5 Min.
for Clarinet in Bb and Piano	2006
– First Performance: 19.11.2006	
suite	D: 13 min.
for baritone Saxophone and Piano	2006
– First perf.: 1.6.2006	
down to earth	D: 14 min.
for flute, harp and viola	2006
– First perf.: 19.11.2006. Selected for “annual list 2007” of IAMIC.	
four sound islands	D: 15 min.
für Violine solo	2006
– First perf.: 7.11.2006, http://www.ikultur.com , Brick-5	
Hoquetus Africa	D: 3 min
for 2 clarinets	2008
– First perf.: Alte Schmiede Wien 13.6.2008	
Seelenanatomie 148	D; 20 min.
for baritone, saxophone, percussion, e-guitar and cello	2011
– First perf.: 23.7.2011, Commissioned by Carinthischer Sommer	

- evolution and thought** D: 12 min.
for violin, violoncello and piano 2013
– first perf.: 20.4.2013, comm. by Haydn Festspiele Eisenstadt dedic. to Haydn Piano Trio
- ocean** D: 5 min.
for violin solo 2014
– world premiere: 21th May 2014, David Alberman, ACF London
- inside outside** D: 6 min.
for 2 violins, viola, violoncello and double bass 2015
– world premiere: 26th Nov. 2015, Gruppe Ambitus, Off-Theater Vienna
- Sound Call** D: 3 min.
for brass quintet 2018
– world premiere: 18.5.2018, Angewandte Wien
- in[ter]dependence** D: 12 min.
for saxophone quartett, electronics and video 2017
– first perf.: 30.7.2017, Ladies Saxophone Quartet, Podium Festival, Kroatien
- free dimensions** D: 23 min.
for string quartet and tablet-Computers 2018
– first perf.: 28.11.2018, Koehne Quartett, Wien Modern Festival (Commission)
- Forest Sonatina** D: 9 min.
STSTSTSTS 2025
– First perf.: 3.12.2025, Huiseung Yoo, Korea Cultural Center Vienna(Commission)

PIECES WITH ELECTRONICS

- Niemandsländverschmelzung** D: 15 min.
„fusion of no mans land“ for trumpet and tape 1990
– First perf.: 31.3.1991 (Konzerthaus Vienna, „Lange Nacht der Neuen Klänge“)
- ZWEI FRAGMENTE ZUM MOZARTJAHR** D: 15 min.
„Two fragments for the Mozart anniversary“ for tape solo 1991
– First perf.: 11.3.1997 Kulturspektakel in der Stadtinitiative Vienna
- DIE ENTDECKUNG DER LANGSAMKEIT I** D: 16 min.
„exploring slowness 1“ for recorder, violoncello, percussion and computer-generated tape 1993
– First perf.: 11.11.1993 Alte Schmiede Vienna
- DIE ENTDECKUNG DER LANGSAMKEIT II** D: 16 min.
„exploring slowness 2“ for 4 trombones and computer-generated tape 1994
– CD: Triton Trombone Quartett – BIS Records, First perf.: 5. 7.96 Bad Oeynhausen (D)
- DIE ENTDECKUNG DER LANGSAMKEIT III** D: 16 min.
„exploring slowness 3“ for 8 trombones and computer-generated tape 1994
– First perf.: 18.3.1995 (Konzerthaus Vienna, „Lange Nacht der Neuen Klänge“)

ETUDE	D: 7 min.
for piano and ISPW (Ircam Signal Processing Workstation)	1993
– First perf.: 4.6.1993 IRCAM Atelier de l’Academie d’été	
INTRODUCTION and ETUDE	D: 10 min.
for piano and electronics	1994-1999
– First perf.: 22.11.1994 Musikhochschule Vienna, also: 4.4.1995: Alte Schmiede	
INTERMEZZO	D: 2 min.
for tape for L. Andriessen’s “Sweet” for Blockflöte	1995
NOCTURNE	D: 14 min.
for recorder and live-electronics	1995
– First perf.: 17.10.1995, Odeon, also 8.3.1997, Konzerthaus Vienna	
SYMBIOSIS	D: 17 min.
for accordeon and live-electronics	1997/98
– First perf.: 23.3.1998, Konzerthaus Vienna, “Hörgänge “	
DYNAMISCHE GEWÄCHSE	D: 20 min.
„Dynamic vegetation“ for flute, clarinet, violin, violoncello, keyboard and electronics	1999
– First perf.: 23.10.1999, Schönberg-house Mödling, NewTonEnsemble	
TIME-COLOUR-CONVOLUTION	open duration
Interactive sound environment for 2-8 musicians/singers and computer	1999
– First perf.: 12.12.1999, elektrokomplex ’99, Rhiz Vienna, NewTonEnsemble	
INNERLICH STARK BEWEGT	D: 25 min.
„heavily moved inside“, 7 miniatures for violoncello and electronics to pictures by Christian Macketanz	2000
– First perf.: 26.1.2001 Wittgensteinhaus Vienna, NewTonEnsemble	
PEACE AND LOVE SONGS	D: 15 min.
for soprano, double bass recorder and electronics	2002
– First perf.: 17.5.2002: polycollege Vienna – ISCM	
MONOLOGUE	D: 16 min.
for violin and electronics	1990/2002
– First perf.: 12.12.2002 Porgy & Bess, Vienna	
FULL SCOPE FANCY	D: 22 min.
for 2 clarinets und 2 saxophones, electronics and video	2003
– First perf.: 20.4.2004, http://www.generator.at , Konzerthaus Vienna	
manuscript	D: 14 min.
for zheng (Chinese zither) and electronics	2003/04
– First perf.: 15.1.2004, Alte Schmiede, Vienna	
„urban gypsies“	D: 20 min.
for oboe, electronics and silent movie (by Laszlo Moholy-Nagy)	2004
– First perf.: planned for spring 2004: commissioned by Klangforum Wien	

KOPFJÄGERGESÄNGE

for piano and electronics

D: 20 min.
2005

- First perf.: 19.11.2005 ISCM Musikfest Salzburg, NewTonEnsemble

FOUR SOUND ISLANDS

for violin and electronics

D: 14 min.
2006

- First perf.: 7.11.2006, <http://www.ikultur.com>, Brick-5

KlangLogBuch

„Sound Log“ for piano and electronics

Duration: 90 min.
2007/2009

- ponso no tao (Asien), plenty o’ nothing (Amerika), ngeche (Afrika), didgeridoo (Australien), second horizon (Europa)
- First perf. of „ponso no tao“ und „plenty o’ nothing“: 16.2.2007, Making New Waves Festival, Budapest, First perf. of complete cycle: 8.2.2009, Festival Eclat, Stuttgart, Germany, Commission: Florian Hoelscher

„... ausser sich...“

for Oboe, Clarinet, French Horn, Trombone, Percussion, Piano, String quintet and electronics

D: 20 min.
2006

- commissioned by Klangforum Wien

minotaurus

for saxophone, e-guitar, double bass, Erhu, Zheng and electronics

D: 12 min.
2008

- Commissioned by Ensemble Nikel. 11.11.2008 at Wien modern, and Tel Aviv, 1.1.2009

drift field

for e-guitar and electronics

D: 15 min.
2008

- Commissioned by Yaron Deutsch, First perf.: 19.10.2008, Wien, NewTonEnsemble

black tide echo

for voices (SATB) and electronics

D: 8 min.
2010

- First perf.: 14.1.2010, Musikverein Wien

Hoquetus II

for 2 Bohlen-Pierce-Clarinets and electronics

D: 9 min.
2010

- First perf.: 9.3.2010, Boston, Bohlen-Pierce-Conference

LASER TURING TEST

for 2 dancers and 2 laser harps connected through internet.

D: 10 min.
2010

- First perf.: 6.10.2010, Wien, Hamburg

Wortlose Räume I + II

for dancer, tracking sensors, flute, clarinet, trombone, percussion, violin, cello, double bass and electr.

D: 19 min.
2010

- First Perf.: 5.12.2010, Wien, exxj

TWO ARIAS AND ENCORE

compositions for Quintet.net (Internet-Performance)

D: 9 min.
2010

- first perf: 17.4.2012, Baton Rouge, Louisiana, USA, SLEO, EBE

Entschleunigung

for ensemble and electronics

D: 12 min.
2012

- first perf.: 20.10.2012, INÖK, Krems, Tage der Neuen Musik, comm. by Max-Brand-Ensemble

- like a painting** D: 15 min.
for cello and electronics 2013
– commissioned by cercle – concert series for new music, world premiere: 9.10.2013, off-Theater, Vienna
- the devil dances in the empty pocket** D: 12-18 Min.
for any instrument(s) and electronics 2012-2014
– First perf.: 23.3.2012, Columbia University New York, USA
- culture wormhole** D: 15 Min.
for recorder, guitar, pipa, erhu and electronics 2015
– First Perf.: 30.5.2015, echoraum wien
- Three organ pieces** D: 10 Min.
with live electronics 2015
– First perf.: 18.5.2015, Wolfgang Kogert, RadioKulturhaus ORF
- in[ter]dependence** D: 12 min.
for saxophone quartett, electronics and video based on paintings by Mahdiah Bayat 2017
– First perf: 30.7.2017, Ladies Saxophone Quartet, Podium Festival, Kroatien
- free dimensions** D: 20 min.
for string quartet and 4 tablet computers 2018
– First perf: November 2018, Koehne Quartet, Commission: Wien modern festival
- PatheTimbriQue** D: 16 min.
for flute, saxophone, violin, violoncello, e-bass, percussion and electronics 2020
– First perf.: 29.09.2020, Janus Ensemble, Sargfabrik. Commission: Town of Vienna, Janus Ensemble
- BAZAAR** D: 10 min.
for 5-6 instruments and electronics 2022
– First perf.: 7.12.2022, confusing inspiration ensemble, Haydn hall, mdw
- INTO THE FOREST** D: 4 min.
for zither, vibraphone, violoncello, double bass and electronics, pedagogical work 2023
- INTO THE FUTURE** D: 4 min.
for 4-5 instruments and electronics, pedagogical work 2023
- Burning Max** D: 10 Min.
for ensemble (clar., sax., trbn., drums, pno., vio., vla, vc., db) and electronics 2024
– commissioned by Max Brand Ensemble, First perf.: 26.10.2024, porgy & bess, Vienna
- COLLECTIVE WORKS**
- quiet calling** D: 90 min.
for 2 double bass clarinets, turn tables and live-electronics (2 players) 2004
– Collective composition by Donna and Ernesto Molinari, German Toro-Perez, Jorge Sanchez-Chiong and Johannes Kretz
– First perf: 16.5.2004, Semper Depot Vienna

- Bridges** D: 20 min.
collective multimedia/Internet performance using Quintet.net software by Georg Hajdu 2005
- Collective composition by Kai Niggemann, Marlon Schumacher, Johannes Kretz, Andrea Szigetvári and Ivana Ognjanovic
 - Various performances in Internet and live in Stuttgart, Münster, Budapest, Hamburg
- Ko kon nashi** D: 90 min.
audivisual collective work for shakuhachi, live electronics and live video 2005/06
- composed and performed by Michael McInerney [GB], Zlatko Baracska [H], Duncan Chapman [GB], Stewart Collinson [GB], Balázs Horváth [H], Szabolcs Kerestes[H], Johannes Kretz [A], Barbara Sterk [H] und Andrea Szigetvári [H]
 - Commissioned by the “Making New Waves” festival, premiere: 22nd Feb 2006, Trafo, Budapest
- Quintessence** 2006
collective multimedia/Internet performance using Quintet.net software by Georg Hajdu 2006/07
- Collective composition by Kai Niggemann, Marlon Schumacher, Johannes Kretz, Andrea Szigetvári, Stewart Collinson and Ivana Ognjanovic
 - Commissioned by “connecting media” conference, Hamburg, November 2006 and “music in the global village”, Budapest 2007.
- BASCHET BIZINIUM** D: 15 min.
Duo-Performance by Johannes Kretz and Andrea Szigetvári 2008
- First perf.: 26.11.2008, Hamburger Klangwerkstage
- D(e)rive for network ensemble and GPS Multimedia system** D.: 60 min.
Collective composition 2010
- by Kai Niggemann, Adam Siska, Johannes Kretz, Andrea Szigetvári and Ivana Ognjanovic
 - First perf.: 10.12.2010, Pecs, European Cultural Capital, „Music in the global village“
- ... obscene. ... off scene ...** Duration: 120 min
Collaborative Music Theater by ikultur collective 2010
- Multi media theater performance by and with Johannes Kretz, Weiya Lin, Jessica Huijnen, Hans Wagner, Balint Bolcso, Ernő Rubik, Hui Ye, Samu Gryllusz, Judit Varga
 - First perf.: 12.11.2010, aNOther festival, Palais Kabelwerk Wien
- into silence – collective performance by base collective** D: 90 min.
Philosophical artistic research Multimedia Performance 2018
- by and with BASE collective: Arno Böhrer, Anuradha Upadhyaya, Elisabeth Wilding, Janhavi Dharmankar, Johannes Kretz, Lilly Kroth, Martin Rumori, Susanne Valerie Granzer, Veronika Mayer, Wei-Ya Lin.
 - world premiere: 20.3.2018, JNU, Delhi
- Song of Palamama** D: 20 min.
Collective work 2018
- Lyrics based on the results of the fieldwork with the family of Palaliamma, Kodaikanal, Tamil Nadu
 - Johannes Kretz, electronics, voice, Wei-Ya Lin, viola, voice, Anuradha Upadhyaya, voice, video
 - world premiere: 24.9.2022, shut up and listen festival

andante for the Forbidden Voice – a Tribute to Women’s Singing in Iran

for female solo voice, visuals, electronics, saxophone, santur, kamancheh, electric bass guitar.

D: 60 min.

2024

- A multimedia composition by Johannes Kretz, Dietmar Kirchner and Roozbeh Nafisi
- world premiere: 15.3.2024, Alte Schmiede

Sri Aurobindo’s Gnostic Vision of the Poetic Heart

Lecture Performance

D: 50 min.

2025

- by and with Arno Böhrer, Susanne Valerie Granzer, Aurelio C. Hammer and Johannes Kretz
- world premiere: 24.2.2025, Sri Aurobindo Art Gallery

WEBLINKS

- Performances: www.johanneskretz.org/performances/
- CDs: www.johanneskretz.org/cds-2/
- Media: www.johanneskretz.org/media/