

SIKORSKI



Franghiz **Ali-Zadeh**



SIKORSKI

F R A N G H I Z  
**A L I - Z A D E H**

*F. Ali-Sade*

SIKORSKI MUSIKVERLAGE HAMBURG

SIK 4/5629

---

# CONTENTS

<b>FRANGHIZ ALI-ZADEH</b> .....	6
<b>FRANGIS ALI-SADE</b> .....	9
<b>CHRONOLOGICAL WORKLIST</b> .....	12
<b>INDEX</b> .....	32

SIKORSKI MUSIKVERLAGE  
20139 HAMBURG  
phone: (+ 49) (0)40 / 41 41 00-0 · fax: (+ 49) (0)40 / 41 41 00-41  
[www.sikorski.de](http://www.sikorski.de) · [contact@sikorski.de](mailto:contact@sikorski.de)

14 MAY 2018

COVER PHOTO © SIKORSKI ARCHIVES

---

---

## FRANGHIS ALI-ZADEH

Franghiz Ali-Zadeh was born in Baku, Azerbaijan. She studied the piano and composition at the Baku Conservatory, from which she graduated as a pianist in 1970, and as a composer in 1972. From 1973-1976 she was Kara Karaev's research assistant, and in 1989 completed her doctoral thesis, 'Orchestration in Works by Azerbaijani Composers'. In 1976 she began to teach musicology at the Baku Conservatory, where she has been Professor of Contemporary Music and the History of Orchestral Styles since 1990. From 1993 to 1996 she conducted the choir of the opera house in Mersin, Turkey, and subsequently taught the piano and music theory for two years at the Mersin Conservatory. In 1998/1999 Ali-Zadeh worked again in Baku. Since then she has lived primarily in Germany.

In 1980 Ali-Zadeh received the annual award of the Azerbaijani Composers' Union, and in 1990 was accorded the title of 'Outstanding Artist' by the Azerbaijan SSR. In 1989 she became a member of the Friends of the Arnold Schoenberg Institute in Los Angeles, and in November 2000 she received the honorary title 'People's Artist of the Republic of Azerbaijan'.

As a pianist Ali-Zadeh has performed numerous works by contemporary composers from the former Soviet Union, and has given the Baku first performances of music by the Second Viennese School, and of works by composers such as Olivier Messiaen, John Cage, and George Crumb.

In 1976 Franghiz Ali-Zadeh first introduced one of her pieces, the *Piano Sonata In Memoriam Alban Berg* (1970), to a western audience at the Pesaro music festival. Thereafter her music was played at the Swedish Spring festival in Stockholm (1982), the Warsaw Autumn festival (1983), the Berlin Festival Weeks (1986), the Almeida Festival in London (1987), the International Festival for New Music in Heidelberg (1989), the Holland Festival in Amsterdam (1989), at concerts in New York, Boston, Los Angeles and Buffalo (1989), at the International Forum for Contemporary Music in Mexico (1989), and at the 1989 Frankfurt Festival. It was also heard in Zurich, Cologne, Berlin, Bonn, at the Hamburg Women's Festival (1990), and at the Prokofiev Festival in Duisburg (1991) and at the Schleswig-Holstein Music Festival (1993). Since then there have been numerous performances, composer portrait concerts, broadcasts and CD recordings in the U.S., Switzerland, the UK, Germany, Holland, Portugal, Denmark, France, Italy, Australia, Spain, Israel, Estonia, and Turkey. Numerous works of Ali-Zadeh have served as ballet music (in Helsinki, New York and Berlin).

In August 1999 she was the first woman-composer in residence to be invited to the Internationale Musikwochen in Lucerne. In 1999/2000 she received a fellowship from the DAAD [German Academic Exchange Service] and has been working in Berlin for a year. During this time she was honoured with a composer portrait concert from the Berlin broadcasting

---

station SFB and a workshop and concert took place at the Hanns Eisler Musikhochschule. In February 2000 a composer portrait concert with the Ensemble 'Continuum' took place in New York and in April 2000 the Seattle Chamber Players invited her to Seattle for concerts, workshops and interviews. Franghiz Ali-Zadeh also participates in Yo Yo Ma's 'Silk Road Project' with her composition *Der vish*. The Kronos Quartet (San Francisco) is currently producing a CD devoted exclusively to Ali-Zadeh's works on which the composer participates as pianist. During the autumn 2000 she has been a guest at the Künstlerhaus of Schloss Wiepersdorf in Brandenburg. In 2002 she received a stipend in order to work in the artist's colony Schreyahn (Lower Saxony).

Ali-Zadeh wrote a *Concerto for Violoncello and Orchestra* commissioned by the Calouste Gulbenkian Foundation; it was given its world premiere in June 2002 in Lisbon by Ivan Monighetti (violoncello) and the Gulbenkian Orchestra conducted by Muhai Tang. On the same day in Stuttgart, the *Concerto for Marimba and String Orchestra* was launched by the soloist Tsuey-Jing Tai and the Bartholdy Ensemble Rheinfelden under the direction of Christian Sikorski. For the 2002 Lucerne Festival (under the motto of 'Sheherazade – Oriental Night'), where Ali-Zadeh was a guest during the month of August, she composed 'Nagillar' for large orchestra (premiered in August 2002 by the Orchestre Philharmonique Suisse under the direction of Susanna Mälkki). In October 2002 the twelve cellists of the Berlin Philharmonic celebrated their thirtieth jubilee with a grand cello festival at the Berlin Philharmonie. On this occasion, Ali-Zadeh wrote the commissioned work *Shyshtar* (Metamorphoses for Twelve Violoncelli).

In March 2003 Alexander Ivashkin performed the British premiere of *Ask havası* for violoncello solo at the Royal Festival Hall in London. The version of the same composition for flute and prepared piano was first performed by Rose-Marie Soncini (flute) and Esther Flückiger (piano) in April of the same year at the Korean Music Festival in Seoul. In May 2003 a concert took place at the Philharmonie in Baku in honour of the composer, where her *Concerto for Violoncello and Orchestra*, *Crossing II* and *Journey to Immortality* were performed by Ivan Monighetti, the Philharmonic Orchestra and Philharmonic Choir of Baku under the direction of Rauf Abdulayev. The composition commissioned by Cho-Liang Lin, *Sabah* for violin, violoncello, pipa and prepared piano, was premiered at the Aspen Festival in June 2003 by the work's commissioner (violin), Felix Fan (violoncello), Wu Man (pipa) and Aleck Karis (piano). Ivan Monighetti and his ensemble 'Celli Monighetti' initiated a version for eight violoncelli of the work *Shyshtar*, which was played at the International Music Days 'Vivo Cello' in Liestal, Switzerland in August 2003. Elsbeth Moser (bayan) and Nicolas Altstaedt (violoncello) premiered *Yanar dag* [Counteractions] at the Riffelalp Festival in Zermatt in September. A portrait dedicated to Ali-Zadeh took place

---

at the 'Jeunesse Festival Orient-Occident' in Vienna in October 2003 with the Austrian Ensemble for New Music and the composer at the piano. Another performance of her *Violoncello Concerto* at the Beethovenhalle in Bonn with the orchestra in residence there and Ivan Monighetti under the direction of Leos Swarovsky rounded up the artistic activities of the year 2003.

On the occasion of the re-opening of the Philharmonie in Baku, Mstislav Rostropovich conducted the orchestral work *Homage*, written especially for this occasion, in January 2004; the performers were the Baku Philharmonic Orchestra. In June 2004 there took place three world premieres. The Camerata Bern performed the version for chamber orchestra of *Shyhtar*, commissioned by them, in Muri, Switzerland, the Atlas Ensemble played *Zikr*, an ensemble piece for 30 musicians, half of whom perform on European instruments and the other half on non-European instruments, at the Holland Festival in Amsterdam and the Altenberg Trio Vienna performed the premiere of the piano trio *Impromptus* in Bantry (Ireland); this work was commissioned by the Trio together with the West Cork Chamber Music Festival. In November 2004 the Festival 'Klanghorizonte' in Augsburg organised a composer-portrait in the form of several concerts and a workshop held by the composer together with students at the Music Academy there.

The Kronos Quartet was on a worldwide tour in January and February 2005; among the works they performed in numerous places was *Oasis* for string quartet and tape. Besides this composition, *Apsheron Quintet*, *Music for Piano* and *Mugam Sayagi* appear on a CD recently issued by Nonesuch, recorded by the Kronos Quartet together with the composer at the piano. From 2-10 April Ali-Zadeh will lead three master courses as composer-in-residence at 'Present Music' in Milwaukee (Wisconsin) and will be represented by several portrait concerts there. On 19 May a new *String Quartet* will be premiered by the Minguet Quartet at the Concertgebouw in Amsterdam, and a work for wind quintet and cello will receive its first performance on 19 June by members of the Bavarian State Orchestra in Munich.

---

## FRANGIS ALI-SADE

Frangis Ali-Sade wurde in Baku/Aserbaidschan geboren. Am Konservatorium ihrer Heimatstadt als Pianistin und Komponistin ausgebildet, absolvierte sie 1970 das Klavier- und 1972 das Kompositionsexamen, woran sich von 1973 bis 1976 eine Aspirantur bei Kara Karajew anschloss. 1989 promovierte sie über Die Orchestrierung in Werken aserbaidschanischer Komponisten. Sie unterrichtete ab 1976 im Fachbereich Musikgeschichte am Konservatorium in Baku und ab 1990 als Professorin für die Fächer Zeitgenössische Musik und Geschichte der Orchesterstile. Von 1993 bis 1996 war sie als Chorleiterin am Opernhaus von Mersin (Türkei) tätig und anschließend für zwei Jahre als Dozentin für Klavier und Musiktheorie am dortigen Konservatorium. In den Jahren 1998 und 1999 arbeitete Ali-Sade wieder in Baku. Seitdem lebt sie überwiegend in Deutschland.

1980 erhielt Ali-Sade den Preis des Aserbaidschanischen Komponistenverbands. 1990 wurde sie als ‚Verdiente Künstlerin‘ der Aserbaidschanischen SSR ausgezeichnet. Im November 2000 erhielt sie den Ehrentitel ‚Volkskünstlerin der Republik Aserbaidschan‘. Seit 1989 ist sie Mitglied der Schönberg-Gesellschaft in Los Angeles.

Als Pianistin setzt sich Ali-Sade nachdrücklich für die Werke zeitgenössischer Komponisten der ehemaligen Sowjetunion ein. Ihrer Initiative ist es darüber hinaus zu verdanken, dass Werke der Zweiten Wiener Schule und Komponisten wie Olivier Messiaen, John Cage und George Crumb in Baku erstmals aufgeführt wurden.

Mit ihrer Klaviersonate in memoriam Alban Berg (1970) stellte sich die Komponistin 1976 beim Musikfestival in Pesaro erstmals im westlichen Ausland vor; danach erklang ihre Musik beim Schwedischen Frühling in Stockholm (1982), beim Warschauer Herbst (1983), bei den Berliner Festwochen (1986), beim Almeida-Festival in London (1987), beim Internationalen Festival für Neue Musik in Heidelberg (1989), beim Holland-Festival in Amsterdam (1989), in New York, Boston, Los Angeles und Buffalo (1989), beim Int. Forum für zeitgenössische Musik in Mexiko (1989), bei den Frankfurt-Festen 1989, in Zürich, Köln, Berlin, Bonn, beim Hamburger Frauenfestival (1990), im Rahmen des Prokofjew-Festivals in Duisburg (1991) und beim Schleswig-Holstein-Musik-Festival (1993). Sodann folgten zahlreiche Aufführungen, Portraitkonzerte, Rundfunk- und CD-Aufnahmen in den USA, der Schweiz sowie in Großbritannien, Deutschland, Holland, Portugal, Dänemark, Frankreich, Italien, Australien, Spanien, Israel, Estland und in der Türkei. Zahlreiche Werke Ali-Sades dienten als Musik zu Balletten (in Helsinki, New York und Berlin).

Im August 1999 war sie als erste Frau Composer in residence bei den Internationalen Musikfestwochen in Luzern. 1999/2000 hielt sich Ali-Sade als DAAD-Stipendiatin zu einem einjährigen Arbeitsaufenthalt in Berlin auf. In dieser Zeit fanden dort ein Portraitkonzert beim

---

SFB sowie ein Workshop und ein Konzert an der Musikhochschule Hanns Eisler statt. Im Februar 2000 widmete das Ensemble Continuum der Komponistin ein Portraitkonzert in New York, und im April 2001 luden die Seattle Chamber Players sie nach Seattle zu Konzerten, Workshops und Interviews ein. Mit ihrer Komposition *Derwisch* nimmt Ali-Sade an dem 'Silk Road Project' des Cellisten Yo-Yo Ma teil. Im Herbst 2000 war die Komponistin drei Monate zu Gast im Künstlerhaus Schloss Wiepersdorf (Brandenburg). Im Jahr 2002 nahm sie ein Stipendium im Künstlerhof Schreyahn (Niedersachsen) wahr.

Im Auftrag der Calouste Gulbenkian Foundation schrieb Ali-Sade ein Konzert für Violoncello und Orchester, das im Juni 2002 in Lissabon von Ivan Monighetti (Violoncello) und dem Gulbenkian Orchester unter Leitung von Muhai Tang uraufgeführt worden ist. Am selben Tag wurde in Stuttgart das Konzert für Marimba und Streichorchester von der Solistin Tsuey-Jing Tai und dem Bartholdy-Ensemble Rheinfelden unter der Leitung von Christian Sikorski aus der Taufe gehoben. Für die Luzerner Festwochen 2002 (die unter dem Motto ‚Sheherazade – Orientalische Nacht‘ standen), komponierte sie das Stück *Nagillar* für großes Orchester (UA August 2002 mit dem Orchestre Philharmonique Suisse unter der Leitung von Susanna Mälkki). Im Oktober 2002 begingen die Zwölf Cellisten der Berliner Philharmoniker ihr 30-jähriges Jubiläum mit einem großen Cellofest in der Berliner Philharmonie. Zu diesem Anlass schrieb Ali-Sade die Auftragskomposition *Schyschtar* (Metamorphosen für zwölf Violoncelli).

Im März 2003 spielte Alexander Ivashkin die britische Erstaufführung von *Askhavası* für Violoncello solo in der Royal Festival Hall in London. Die Fassung der selben Komposition für Flöte und präpariertes Klavier wurde von Rose-Marie Soncini (Flöte) und Esther Flückiger (Klavier) im April desselben Jahres beim Korean Music Festival in Seoul zum ersten Mal gespielt. In der Philharmonie in Baku fand im Mai 2003 ein Konzert zu Ehren der Komponistin statt, es wurden ihr Konzert für Violoncello und Orchester, *Crossing II* und *Reise in die Unsterblichkeit* von Ivan Monighetti, dem Philharmonischen Orchester und Philharmonischen Chor von Baku unter dem Dirigat von Rauf Abdulayev aufgeführt. Die von Cho-Liang Lin in Auftrag gegebene Komposition *Sabah* für Violine, Violoncello, Pipa und präpariertes Klavier wurde beim Aspen Music Festival im Juli 2003 vom Auftraggeber (Violine), Felix Fan (Violoncello), Wu Man (Pipa) und Aleck Karis (Klavier) uraufgeführt. Ivan Monighetti und sein Ensemble ‚Celli Monighetti‘ initiierten eine Fassung für acht Violoncelli des Werkes *Schyschtar*, die bei den Internationalen Musiktagen ‚Vivo Cello‘ in Liestal (Schweiz) im August 2003 gespielt wurden. Elsbeth Moser (Bajan) und Nicolas Altstaedt (Violoncello) hoben *Yanar dag* [Counteractions] beim Riffelalp-Festival in Zermatt im September aus der Taufe. Ein Ali-Sade gewidmetes Portraitkonzert fand beim ‚Jeunesse-Festival Orient-Okzident‘ in Wien im Oktober 2003 mit dem Östereichi-



---

schen Ensemble für neue Musik und der Komponistin am Klavier statt. Eine weitere Aufführung ihres Violoncellokonzertes in der Beethovenhalle Bonn mit dem dort ansässigen Orchester und Ivan Monighetti unter der Leitung von Leos Swarowsky rundeten die künstlerischen Aktivitäten des Jahres 2003 ab.

Anlässlich der Wiedereröffnung der Philharmonie Baku dirigierte Mstislav Rostropovich im Januar 2004 das hierfür geschriebene Orchesterstück *H o m m a g e*, es spielte das Philharmonische Orchester Baku. Im Juni 2004 standen drei Uraufführungen auf dem Programm: die Camerata Bern spielte die von ihr in Auftrag gegebene Version für Kammerorchester von *S c h y s c h t a r* in Muri (Schweiz), das Atlas-Ensemble trat beim Holland Festival in Amsterdam mit *Z i k r a u f*, einem Ensemble-Stück für 30 Musiker, welches sowohl mit europäischen als auch außereuropäischen Instrumenten besetzt ist und das Altenberg Trio Wien führte das von ihm und vom West Cork Chamber Music Festival in Auftrag gegebene Klaviertrio *I m p r o m t u s* in Bantry (Irland) zum ersten Mal auf. Das Festival ‚Klanghorizonte‘ in Augsburg gestaltete im November 2004 ein Portrait in Form von mehreren Konzerten und einem Workshop, den die Komponistin gemeinsam mit Studenten der dortigen Musikhochschule hielt.

Im Januar und Februar 2005 war das Kronos Quartett auf einer weltweiten Tournee und führte u.a. *O a s i s* für Streichquartett und Tonband an zahlreichen Orten auf. Neben dieser Komposition sind das *A p s h e r o n* Quintett, *M u s i c f o r P i a n o* und *M u g a m S a y a g i* auf der bei dem Label Nonesuch neu erschienenen CD, die das Kronos Quartett unter Mitwirkung der Komponistin am Klavier eingespielt hat. Vom 2.-10. April leitet Ali-Sade bei ‚Present Music‘ in Milwaukee (Wisconsin) als Composer in residence drei Meisterkurse und wird in Form mehrerer Konzerte portraitiert. Am 19. Mai steht die Uraufführung eines neuen Streichquartettes durch das Minguet Quartett im Concertgebouw Amsterdam auf dem Programm und am 19. Juni führen Mitglieder des Bayerischen Staatsorchesters ein Stück für Bläserquintett und Violoncello in München erstmalig auf.

---

## CHRONOLOGICAL WORKLIST

**SONATA FOR PIANO NO. 1 (IN MEMORIAM ALBAN BERG) 1970**

Duration: 10'

First performance: 1970, Baku

© Sikorski, Hamburg · score: **SIK 1982**

**CONCERTO FOR PIANO AND ORCHESTRA 1972**

2.2.2.2 – 4.3.3.1 – timp, 3 perc, harp, strings

Duration: 15'

First performance: 1974, Baku

Franghiz Ali-Zadeh (piano) – Azerbaydzhani Broadcast Symphony Orchestra – R. Melik-Aslanov (conductor)

© Sikorski, Hamburg

**STRING QUARTET NO. 1 1974**

Duration: 20'

First performance: 1974, Baku

**SYMPHONY 1976**

Duration: 20'

2.2.2.2 – 4.3.3.1 – timp, 5 perc (with vibr), harp, cel, strings

First performance: 1978, Baku

**ZU DEN KINDERTOTENLIEDERN 1977**

(IN MEMORIAM GUSTAV MAHLER)

for clarinet, violin and percussion

Duration: 13'

First performance: 6 June 1989, Zürich

H. Bissegger (clarinet) – U. Bumbacher (violin) – J. Widmer, V. Müller (percussion)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### **SONGS FROM MY COUNTRY (LIEDER ÜBER DIE HEIMAT) 1978**

Oratorio on poetry by Naby Hasry for soprano, tenor, bass, mixed choir and orchestra (in Azerbaydzhani)

Duration: 45'

2.2.2.2 – 4.3.3.1 – timp, perc (with glsp, xyl, vibr), harp, cel, strings

First performance: December 1985, Baku

Kh. Kasimova (soprano) – R. Sadirkhanov (tenor) – A. Akhverdov (bass) – Azerbaijani State Orchestra and Azerbaijani Philharmonic Choir – R. Abdullayev (conductor)

### **HABIL-SAYAGI (IN THE STYLE OF HABIL) 1979**

for violoncello and prepared piano

*Dedicated to Ivan Monighetti*

Duration: 20'

First performance: December 1979, Leningrad

Ivan Monighetti (violoncello) – Franghiz Ali-Zadeh (piano)

© Sikorski, Hamburg · score: **SIK 1856**

CDs: AMB 97866 (Raimund Korupp, Franghiz Ali-Zadeh) · LDC 2781059 (Ivan Monighetti, Franghiz Ali-Zadeh) · SK 89782 (Yo-Yo Ma, Joel Fan) · DISCS 0067 (Maya Beisez, Steven Seick) · QUARTZ 2032 (Matthew Barley, Stephen DePledge)

There is also a version for violin and prepared piano of 'Habil-Sajagy' commissioned by Dmitry Sitkovetsky and performed for the first time on 26 July 2009 at the Verbier Festival by Dmitri Sitkovetsky and Jakov Jakulov.

### **ODE 1980**

for mixed choir and orchestra on poetry by Davud Nasib

Duration: 8'

First performance: 1980, Baku

### **FANTASY FOR ORGAN 1982**

Duration: 12'

First performance: February 1982, Baku

R. Ismailova

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### **THE LEGEND OF THE WHITE KNIGHT** 1985

Rock opera in one act on folk poetry

Duration: 45'

### **CONCERTO FOR CHAMBER ORCHESTRA** 1986

strings (6/5/4/3/1)

Duration: 14'

### **THREE WATER-COLOURS (DREI AQUARELLE)** 1987

Vocal cycle for soprano, flute and prepared piano on poetry by Nigyar Rafibeyli (in Azerbaydzhani and Russian)

1. Prelude
2. The Narcissus
3. The Boatsman
4. Interlude
5. Expectation
6. Postlude

Duration: 13'

First performance: 28 February 1987, Baku

Khuraman Kasimova (soprano) – Telman Gadshiyev (flute) – Franghiz Ali-Zadeh (piano)

© Sikorski, Hamburg

CD: BIS 827 (La Strimpellata Bern)

### **DILOGIE I (STRING QUARTET NO. 2)** 1988

1. Adagio con sordini
2. Variazioni

Duration: 10'

First performance: September 1989, Bonn

Soloists of the State Symphony Orchestra of Azerbaydzhan

© Sikorski, Hamburg

CD: BIS 827 (La Strimpellata Bern)

---

## CHRONOLOGICAL WORKLIST

### MUSIC FOR PIANO

1989/1997

*Dedicated to Leonard Stein*

Duration: 7'

First performance: 25 October 1989, Los Angeles

Franghiz Ali-Zadeh

© Sikorski, Hamburg · *score: SIK 1964*

CD: BIS 827 (Franghiz Ali-Zadeh), NONESUCH 79804-2 (Franghiz Ali-Zadeh)

### DILOGIE II

1989/1994

for 9 players

1.1.1.1 – 1.0.0.0 – 2 vl, va, vc

Duration: 14'

First performance of the first version: 1990, Zürich

Soloists of State Symphony Orchestra of Azerbaydzhan

First performance of the second version: 19 May 1994, Bern

La Strimpellata Bern

© Sikorski, Hamburg

### FROM JAPANESE POETRY (AUS JAPANISCHER POESIE)

1990

Vocal cycle for soprano, flute and piano/vibraphone/celesta on Poetry by Iwikasha

Takuboku (in Russian and German)

*Dedicated to Sofia Gubaidulina*

Duration: 14'

First performance: 2 June 1995, Bern

Bengi Ispir (soprano) – Hieronymus Schädler (flute) – Franghiz Ali-Zadeh (piano, vibraphone and celesta)

© Sikorski, Hamburg

CD: BIS 827 (La Strimpellata Bern)

---

## CHRONOLOGICAL WORKLIST

### **SONATA FOR PIANO NO. 2**

1990/1999

*Commissioned by the Gegenwelten Festival*

Duration: 15'

First performance of the first version: February 1991, Duisburg

Franghiz Ali-Zadeh

First performance of the second version: 9 October 1999, Heidelberg

Franghiz Ali-Zadeh

© Sikorski, Hamburg · score: **SIK 1982** (*in prep.*)

### **CROSSING I**

1991

for clarinet and vibraphone/celesta

Duration: 18'

First performance: 1 June 1991, Baku

© Sikorski, Hamburg

### **CROSSING II**

1992/1993

for 11 instruments

1.1.0.1 – 1.0.1.0 – vibr. harp. vl. va. vc. db

Duration: 20'

First performance: 2 June 1995, Bern

La Strimpellata Bern – Jörg Henneberger (conductor)

© Sikorski, Hamburg

CD: BIS 827 (La Strimpellata Bern)

### **BOŞ BEŞİK (THE EMPTY CRADLE)**

1993

Ballet in 2 acts

Duration: 75'

First performance: 3 January 1993, Mersin (Turkey)

---

## CHRONOLOGICAL WORKLIST

### **MUGAM-SAYAGI (STRING QUARTETT NO. 3) 1993**

for string quartet, percussion instruments and synthesizer (tape)

*Commissioned by Nora Norden for the Kronos Quartet*

*Dedicated to the Kronos Quartet*

Duration: 19'

First performance: 24 April 1993, New York

Kronos Quartet

© Sikorski, Hamburg · score: **SIK 1963**

CDs: Elektra Nonesuch 979346-2 (Kronos Quartet) · NONESUCH N79504-2 (Kronos Quartet, 25 Years) · P. Felmay 2002. New Tone 21750 7022 (Xenia-Ensemble, Torino) · NONESUCH 79804-2 (Kronos Quartet)

### **FANTASY FOR GUITAR 1994**

*Dedicated to Christoph Jäggin*

Duration: 15'

First performance: 21 September 1995, Winterthur

Christoph Jäggin

© Hug & Co., Zürich · score: **HUG 11618**

CD: MAP-Lira Classica-LR084 (Silvia Cesco)

### **JOURNEY TO IMMORTALITY 1995/1999**

(REISE IN DIE UNSTERBLICHKEIT)

for baritone, mixed choir and chamber ensemble on poetry by Nazim Hikmet (in Turkish) [version for large orchestra in preparation]

*Commissioned by La Strimpellata Bern*

*Dedicated to Ueli Binggeli*

1.1.1.1 – 1.0.0.0 – 2 perc, harp, strings, tape

Duration: 43'

First performance: 21 August 1999, Lucerne

Martin Bruns (baritone) – La Strimpellata Bern – Basler Madrigalisten – Daniel Klajner (conductor)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### MIRAGE

1998

for oud and chamber ensemble

part of the cycle 'Silk Road'

*Commissioned by Nieuw Ensemble, Amsterdam*

*Dedicated to Joël Bons*

1.1.1.0 – 0.0.0.0 – timp, tgl, tomt, harp, mandoline, vl, va, vc, db

Duration: 10'

First performance: 3 February 1998, Amsterdam

Adel Salameh (oud) – Nieuw Ensemble, Amsterdam – Ed Spanjaard (conductor)

· version for tar and chamber ensemble

First performance: 21 August 1999, Lucerne

Ramiz Kuliyeu (tar) – La Strimpellata Bern – Daniel Klajner (conductor)

© Sikorski, Hamburg

### AZERBAYDZHANI PASTORAL

1998

for two guitars, flutes and percussion instruments (3 players)

Duration: 12'

First performance: 7 October 1998, Winterthur

Christoph Jäggin, Sayuri Takahama (guitars) – Suzanne Huber (flutes)

© Tre Media Musikverlag, Karlsruhe · score: TME 438

### STURM UND DRANG

1998

for chamber orchestra [version for large orchestra in preparation]

*Commissioned by 'Festival Frau Musica (nova)', Cologne*

*Dedicated to Gisela Gronemeyer*

1.1.1.1 – 1.0.0.0 – perc, strings (5/5/4/3/2)

Duration: 13'

First performance: 1 November 1998, Cologne

Ensemble Resonanz – Dominique My (conductor)

© Sikorski, Hamburg



---

## CHRONOLOGICAL WORKLIST

### AŞK HAVASI

1998

for violoncello solo

part of the cycle 'Silk Road'

*Commissioned by Tallinn-Festival on the occasion of Ivan Monighetti's 50<sup>th</sup> Anniversary*

*Dedicated to Ivan Monighetti*

Duration: 10'

First performance: 26 November 1998, Tallinn

Ivan Monighetti

CDs: THOROFON BELLA MUSICA (Jessica Kuhn) · LCMS 1201 (Ivan Monighetti)

· version for flute solo (2001) by Natalia Pshenichnikova

First performance: 4 December 2001, Bielefeld

Natalia Pshenichnikova

· version for flute and prepared piano (2003)

First performance: 8 April 2003, Seoul

Rose-Marie Soncini (flute) – Esther Flückiger (piano)

© Sikorski, Hamburg

### OASIS (STRING QUARTET NO. 4)

1998

*Commissioned for the Kronos Quartet by Alta Tingle and the National Endowment for the Arts*

*In memoriam Adam Harrington*

part of the cycle 'Silk Road'

Duration: 13'

First performance: 23 February 1999, Glasgow

Kronos Quartet

© Sikorski, Hamburg · score: SIKI 8565

CD: NONESUCH 79804-2 (Kronos Quartet)

---

## CHRONOLOGICAL WORKLIST

### SILK ROAD

1999

Concerto for percussion and chamber orchestra in three parts (part of the cycle 'Silk Road') (*version for large orchestra in preparation*)

*Commissioned by International Festival of Music Lucerne*

*Dedicated to Evelyn Glennie*

1. Sounds of the Night
2. Cyclone
3. Sunrise

1.1.1.1 – 1.0.1.0 – strings (4/2/2/1)

Duration: 25'

First performance: 28 August 1999, Lucerne

Evelyn Glennie (percussion) – Collegium Novum Zürich – Howard Griffiths (conductor)

© Sikorski, Hamburg

### IN SEARCH OF LOST TIME

1999

(AUF DER SUCHE NACH DER VERLORENEN ZEIT)

for soprano, clarinet (or alto flute), violin, violoncello and piano (also zarb) on a poem by Franghiz Ali-Zadeh after Marcel Proust (in Russian)

*Commissioned by Ensemble Continuum, New York*

*Dedicated to Cheryl Seltzer and Joël Sachs*

Duration: 10'

First performance: 23 April 1999, Århus

Ensemble Continuum, New York

· version for soprano and chamber ensemble

1.1.1.0 – 1.0.0.0 – cel/glsp, zarb, strings (2/2/2/0)

First performance: 28 August 1999, Lucerne

Sylvia Nopper (soprano) – Collegium Novum Zürich – Howard Griffiths (conductor)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### THE MIGHT OF BEAUTY

1999

Romance for counter-tenor and string quartet on a poem by Alexander Pushkin (in Russian)

*Commissioned by the Xenia Ensemble*

*Dedicated to Irina Nikitina*

Duration: 5'

First performance: 26 February 2000, Ivrea (Italy)

David James (counter-tenor) – Xenia Ensemble

© Sikorski, Hamburg

### GOTTES IST DER ORIENT

2000

for mixed choir, organ, harp and percussion on azerbaijani poetry and poems from Johann Wolfgang von Goethe's 'West-östlicher Diwan' (in German and Azerbaydzhani)

*Commissioned by the MusikTriennale Köln 2000*

Duration: 20'

First performance: 28 May 2000, Cologne

WDR Radio Choir – Peter Dicke (organ) – Thomas Meixner (percussion) – Sabine Thiel (harp) – Gustav Sjökvist (conductor)

© Sikorski, Hamburg

### DERVISH

2000

Septet for violoncello solo, violin, viola, ney-tutek, kanun, gosha-nagara, and narrator or tape on words by Imadeddin Nasimi (1360-1417)

*Commissioned by Yo Yo Ma and Sony Classical*

Duration: 15'

Workshop performance: July 2000, Tanglewood

Yo Yo Ma (violoncello)

First performance: 22 August 2001, Wotersen (Schleswig Holstein Musik Festival)

Yo Yo Ma (violoncello) – Alim Qasimov (narrator) – Wolfgang Lischke (conductor)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### **APSHERON QUINTET**

2001

for prepared piano and string quartet

*In memoriam Tofik Guliyev*

*Commissioned by Alta Tingle and Gregory G. Minshall for the Kronos Quartet*

Duration: 15'

First performance: 1 April 2001, Paris

Franghiz Ali-Zadeh (piano) – Kronos Quartet

© Sikorski, Hamburg

CD: NONESUCH 79804-2 (Kronos Quartet – Franghiz Ali-Zadeh)

### **BAYATILAR**

2001

for vocal quartet and glass chimes on azerbaijani folk poetry

*Commissioned by the Beethovenhalle Bonn*

*Dedicated to the Hilliard Ensemble*

1. Morning

2. Midday

3. Evening

Duration: 15'

First performance: 19 May 2001, Bonn

Hilliard Ensemble

© Sikorski, Hamburg

### **DEYISHME I**

2001

for two harps, tape, and voices

*Commissioned by the Istanbul Foundation for Culture and Arts*

Duration: 14'

First performance: 29 June 2001, Istanbul

Sirin Pancaroglu, Tine Rehling (harps)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### STADT GRANIZA

2001

Ballet in two acts by Irina Roerig based on various works by Franghiz Ali-Zadeh

Duration: 100'

First performance: 11 October 2001, Berlin

'Der blaue Vogel'

© Sikorski, Hamburg

### CONCERTO FOR MARIMBA AND STRING ORCHESTRA

2001

*Commissioned by the Bartholdy-Ensemble Rheinfelden and the Ministry of Science and Culture of Baden-Württemberg*

*Dedicated to Klaus Treßelt*

1. Fantasy
2. Interludium
3. Toccata

Duration: 20'

strings (6/5/4/3/1)

First performance: 2 June 2002, Stuttgart (3rd International Marimba Competition)

Tsuey-Jing Tai (marimba) – Bartholdy-Ensemble Rheinfelden – Christian Sikorski (conductor)

© Sikorski, Hamburg · *piano reduction: SIK 1999*

### MERSIYE

2002

Concerto for Violoncello and Orchestra

*Commissioned by the Calouste Gulbenkian Foundation – Music Department, Lisbon*

*Dedicated to Ivan Monighetti*

Duration: 18'

2.2.2.2 – 4.2.1.0 – 6 perc (timp, tgl, glass chimes, wood bl, tom-t, bass dr, cym, tam-t, glsp, vibr, marimba), harp, cel, strings (13/12/9/7/5)

First performance: 2 June 2002, Lisbon

Ivan Monighetti (violoncello) – Gulbenkian Orchestra – Muhai Tang (conductor)

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### **NAĞILLAR (FAIRY-TALES) 2002**

for symphony orchestra

*Commissioned by the International Festival of Music Lucerne*

Duration: 14'

3(picc).2.2.2 – 4.2.3.1 – 5 perc, harp, cel, piano, strings (16/14/12/12/8)

First performance: 17 August 2002, Lucerne

Orchestre Philharmonique Suisse – Susanna Mälkki (conductor)

© Sikorski, Hamburg

### **SHYSHTAR 2002**

Metamorphoses for twelve violoncelli

*Commissioned by the Twelve Cellists of the Berlin Philharmonic Orchestra*

Duration: 10'

First performance: 5 October 2002, Berlin

Cellists of the Berlin Philharmonic Orchestra

- version for eight violoncelli (2003)

First performance: 30 August 2003, Liestal (CH)

Ensemble 'Celli-Monighetti'

- version for string orchestra (4/4/3/2/1) (2004)

*Commissioned by Camerata Bern*

First performance: 20 June 2004

Camerata Bern

© Sikorski, Hamburg

### **HOMMAGE 2003**

for large symphony orchestra

*Commissioned by the Baku Philharmonic Orchestra*

Duration: 7'

3(picc).2.2.2 – 4.2.3.1 – 5 perc (timp, tgl, tamb, 3 tom-t, side dr, bass dr, Bk, vibr, marimba). harp, tar, strings

First performance: 27 January 2004, Baku

Baku Philharmonic Orchestra – Mstislav Rostropovich (conductor)

---

## CHRONOLOGICAL WORKLIST

### **SABAH** (TOMORROW)

2003

for violin, violoncello, pipa, and prepared piano

*Commissioned by the Aspen Music Festival, The Chamber Music Society of Lincoln Center, Chamber Music Northwest, and the Summer Festival La Jolla, California*

Duration: 15'

First performance: 10 July 2003, Aspen

Cho-Liang Lin (violin) – Kristina Cooper (violoncello) – Wu Man (pipa) – Anton Nel (piano)

© Sikorski, Hamburg · *score and parts*: SIK 8523

### **COUNTERACTIONS** (YANAR DAČ)

2002/2003

for violoncello and accordion/bayan

Duration: 12'

First performance: 5 September 2003, Zermatt

Elsbeth Moser (bayan) – Nicolas Altstaedt (violoncello)

### **SEHNSUCHT** (*in progress*)

2004

concerto for soprano, violoncello and orchestra on a poem by Heike Doutiné

Duration: 25'

2(picc).3(cor anglais).3(bass cl).2 – 4.2.3.1 – 2 perc. harp. cel. strings

---

## CHRONOLOGICAL WORKLIST

### ZIKR

2004

for large ensemble and voice (mugam singer) on a text by Imadeddin Nasimi (1360-1417) (in Farsi)

*Commissioned by the Holland Festival*

Duration: 18'

middle eastern instruments: ney. duduk/zurna. tar. ud. kanun. santur. kaman-cha. kemençe – Chinese instruments: dizi/xun. suona. sheng. pipa/liuqin. zheng. erhu – western instruments: flute/picc. oboe/cor anglais. mouth organ. clarinet/bass clarinet. mandoline. harp. marimba. violin. viola. violoncello. double bass – 2 percussionists (I: timpani, 3 low drums, tabla, temple blocks – II: pai gu, tam-tam, Chinese gong, da gu, chuan bo, 3 high drums)

First performance: 27 June 2004, Amsterdam (Concertgebouw)

Atlas-Ensemble – Ed Spanjaard (conductor)

© Sikorski, Hamburg

### IMPROMPTUS

2004

for piano trio

*Commissioned by the West Cork Chamber Music Festival and the Vienna Altenberg Trio*

Duration: 20'

First performance: 29 June 2004, Bantry (Ireland)

Altenberg Trio

© Sikorski, Hamburg

### IN SEARCH OF ...

2005

for string quartet

*Commissioned by the Concertgebouw Amsterdam*

Duration: 13'

First performance: 19 May 2005, Amsterdam

Minguet Quartet (Ulrich Isfort, Annette Reisinger, Irene Schwalb, Matthias Diener)

© Sikorski, Hamburg



---

## CHRONOLOGICAL WORKLIST

### VORGEFÜHL

2005

for flute, oboe, clarinet, bassoon, horn and violoncello

*Commissioned by Bayerische Staatsoper Munich*

First performance: 10 June 2005, Munich

Members of the Bavarian State Orchestra

© Sikorski, Hamburg

### DEYISHME II

2005

for double bass, tabla and strings

Duration: 20'

First performance: 10 July 2005, Osnabrück

Nabil Shehata (double bass) – Sankha Chatterjee (tabla) – Potsdamer Kammerakademie – David Geringas (conductor)

© Sikorski, Hamburg

### IMPROMPTU-CROSSINGS

2005

for (prepared) piano, five azerbaijani folk instruments and chamber orchestra

Duration: 12'

1.1.0.1 – 1.0.0.0 – folk instruments (kemencha, tar, kanun, ney-zurna, double drums) – strings (2[4]/0/2[4]/2[4]/2)

First performance: 16 November 2005, Paris

Soloists of the Azerbaydzhan State Orchestra – Franghiz Ali-Zadeh (piano, conductor)

### OYAN!

2005

for violoncello

*Dedicated to Mstislav Rostropovich*

Duration: 8'

First performance: 20 November 2005, Paris, Théâtre du Chatelet

Marie-Elisabeth Hecker

© Sikorski, Hamburg · score: SIK 8542

---

## CHRONOLOGICAL WORKLIST

### **KHAZAR QUINTET**

2006

for piano quintet

*Commissioned by The Juilliard School in honour of the school's centenary*

Duration: 18'

First performance: 1 February 2006, New York

Ann Miller, Ariana Kim (violins) – Ka Sin Cass Ho (viola) – Karen Ouzounian (violin-cello) – Yu-Xi Wang (piano)

© Sikorski, Hamburg

### **ATEŞ**

2006

for ensemble

*Commissioned by The Seattle Chamber Players*

Duration: 13'

1.0.1.0 – 0.0.0.0 – perc (tgl, glass chimes, 3 drums, marimba), vl, vc

First performance: 18 February 2006, Seattle, Festival 'Icebreaker III: the Caucasus'  
Seattle Chamber Players

© Sikorski, Hamburg

### **FIRST WORDS**

2006

for soprano, clarinet, percussion and tape

*Commissioned by Antidogma Festival, Torino*

Duration: 1'

First performance: 10 September 2006, Torino

Anna Siccardi (soprano) – Massimo Mazzone (clarinet) – Riccardo Balbinutti (percussion)

### **DASTAN [LEGEND]**

2009

for violin

*Commissioned by the 7<sup>th</sup> International Violin Competition Leopold Mozart*

Duration: 9'

First performance: 23 May 2009, Augsburg

Shiori Terauchi

© Sikorski, Hamburg · score: **SIK 8627**

---

## CHRONOLOGICAL WORKLIST

### MUĞFLAGAMENCO

2010

for mugam singer and ensemble

Duration: 17'

1.1.1.0 – 0.0.0.0 – perc (tgl, cast, side dr, snare dr, bass dr, tam-t, glsp, vibr, marimba), tar, guit, mandolin, harp, piano, strings (1/0/1/1/1)

First performance: 30 January 2011, Amsterdam

Nieuw Ensemble Amsterdam

© Sikorski, Hamburg

### VARIAZIONI ASIAGO

2012

for two violoncelli, vibraphone and percussion

Duration: 15'

First performance: 11 August 2012, Asiago

Julius Berger and friends

© Sikorski, Hamburg

### IMPULSE

2012

for violin and piano

*Commissioned by Hilary Hahn as part of the Encores Project 2010*

Duration: 7'

First performance: 11 September 2012, Rio de Janeiro

Hilary Hahn (violin) – Natalie Zhu (piano)

© Sikorski, Hamburg · score: SIK 8846

### LANDSCAPE (RISING)

2012

for piano

*Commissioned by the 8<sup>th</sup> International Adilia Alieva Piano Competition*

*Dedicated to Ms. Adilia Alieva*

Duration: 6'

First performance: June 2012, Gillard

© Sikorski, Hamburg · score: SIK 8790

---

## CHRONOLOGICAL WORKLIST

### **DUO OF ACCORDANCE**

2014

for clarinet and violoncello

*Dedicated to Julius Berger on the occasion of his 60th birthday*

Duration: 6'

First performance: 15 November 2014, Augsburg

Eduard Brunner (clarinet) – Hyun-Jung Berger (Violoncello)

© Sikorski, Hamburg · score: **SIK 8814**

### **RAEGS (DANCE)**

2016

for string quartet

*Commissioned by Kronos Quartet*

*Composed for Fifty for the Future: The Kronos Learning Repertoire*

Duration: 10'

First performance: 4 February 2016, San Francisco

Kronos Quartet

© Kronos Arts Publishing

### **SCHWINDENDE SCHÖNHEIT (VANISHING BEAUTY)**

2016

for viola d'amore, baroque violoncello, percussion and harp

*Commissioned by 'sonorozonte'*

*Sponsored by the Cultural Department of the Bavarian Capital of Munich*

Duration: 13'

First performance: 13 March 2016, Munich

Andrea Ticozzi (viola d'amore) – Rie Watanbe (percussion) – Mirjam Schröder (harp) – Jessica Kuhn (baroque violoncello)

© Sikorski, Hamburg

### **LES NYMPHÉAS : LES NUAGES**

2016

for flute and string quartet

*based on Claude Monet's painting*

Duration: 14'

First performance: 20 August 2017, Giverny

© Sikorski, Hamburg

---

## CHRONOLOGICAL WORKLIST

### **LEB WOHL, VERGISS!**

2016

for baritone and piano

text: Joseph Brodsky (in Russian)

*Commissioned by Kissinger Sommer*

Duration: 10'

First performance: 11 July 2016, Bad Kissingen

Peter Schöne (baritone) – Jan Philipp Schulze (piano)

© Sikorski, Hamburg

### **NASIMI-PASSION**

2016

for baritone, choir and orchestra

text: Nasimi Imadeddin

*Commissioned by the Royal Concertgebouw Orchestra Amsterdam*

3(picc).3(cor anglais).3(bass clar).2 – 4.3.3.1 – perc (timp, tgl, chimes, 4 tom-t, drums [qaval], snare dr, bass dr, cym, glsp, vibr, marimba, thunder sheet). harp. cel. strings (kamancha ad lib. in 'Intermezzo')

Duration: 35'

First performance: 7 April 2017, Amsterdam

Evez Abdulla (baritone) – Groot Omroepkoor – Royal Concertgebouw Orchestra – Martyn Brabbins (conductor)

© Sikorski, Hamburg

### **SPRING MORNING IN BAKU**

2017

for piano four hands

Duration: 5'

First performance: 27 January 2018, San Francisco

Piano Duet ZOFO

© Sikorski, Hamburg

---

## INDEX

<b>Apsheon Quintet</b> .....	22
<b>Aşk Havasi</b> .....	19
<b>Ateş</b> .....	28
<b>Auf der Suche nach der verlorenen Zeit</b> (In Search or Lost Time) .....	20
<b>Aus japanischer Poesie</b> (From Japanese Poetry) .....	15
<b>Azerbydzhani Pastoral</b> .....	18
<b>Bayatilar</b> .....	22
<b>Boş beşik</b> (The Empty Cradle) .....	16
<b>Concerto for Chamber Orchestra</b> .....	14
<b>Concerto for Marimba and String Orchestra</b> .....	23
<b>Concerto for Piano and Orchestra</b> .....	12
<b>Counteractions</b> (Yanar dağ) .....	25
<b>Crossing I</b> .....	16
<b>Crossing II</b> .....	16
<b>Dastan</b> .....	28
<b>Dervish</b> .....	21
<b>Deyishme I</b> .....	22
<b>Deyishme II</b> .....	27
<b>Dilogie I</b> (String Quartet No. 2) .....	14
<b>Dilogie II</b> .....	15
<b>Drei Aquarelle</b> (Three Water-Colours) .....	14
<b>Duo of Accordance</b> .....	30
<b>The Empty Cradle</b> (Boş beşik) .....	16
<b>Fairy-Tales</b> (Nagillar) .....	24
<b>Fantasy for Guitar</b> .....	17
<b>Fantasy for Organ</b> .....	13
<b>First Words</b> .....	28
<b>From Japanes Poetry</b> (Aus japanischer Poesie) .....	15

---

## INDEX

<b>Gottes ist der Orient</b> .....	21
<b>Habil-Sayagi</b> (In the Style of Habil) .....	13
<b>Hommage</b> .....	24
<b>Impromptu-Crossings</b> .....	27
<b>Impromptus</b> .....	26
<b>Impulse</b> .....	29
<b>In Search of ...</b> .....	26
<b>In Search of Lost Time</b> (Auf der Suche nach der verlorenen Zeit) .....	20
<b>Journey to Immortality</b> (Reise in die Unsterblichkeit) .....	17
<b>Khazar Quintet</b> .....	28
<b>Landscape (Rising)</b> .....	29
<b>Leb wohl, vergiss!</b> .....	31
<b>The Legend of the White Knight</b> .....	14
<b>Lieder über die Heimat</b> (Songs from my Country) .....	13
<b>Mersiye</b> .....	23
<b>Mirage</b> .....	18
<b>The Might of Beauty</b> .....	21
<b>Muğflagamenco</b> .....	29
<b>Mugam-Sayagi</b> (String Quartet No. 3) .....	17
<b>Music for Piano</b> .....	15
<b>Nagillar</b> (Fairy-Tales) .....	24
<b>Nasimi-Passion</b> .....	31
<b>Les nimphéas : Les nuages</b> .....	30
<b>Oasis</b> (String Quartet No. 4) .....	19
<b>Ode</b> .....	13
<b>Oyan!</b> .....	27

---

## INDEX

<b>Raegs (Dance)</b> .....	30
<b>Reise in die Unsterblichkeit</b> (Journey to Immortality) .....	17
<b>Sabah</b> (Tomorrow) .....	25
<b>Schwindende Schönheit</b> (Vanishing Beauty) .....	30
<b>Sehnsucht</b> .....	25
<b>Shyshtar</b> .....	24
<b>Silk Road</b> .....	20
<b>Sonata for Piano No. 1</b> (In memoriam Alban Berg) .....	12
<b>Sonata for Piano No. 2</b> .....	16
<b>Songs from my Country</b> (Lieder über die Heimat) .....	13
<b>Spring Morning in Baku</b> .....	31
<b>Stadt Graniza</b> .....	23
<b>String Quartet No. 1</b> .....	12
<b>String Quartet No. 2</b> (Dilogie I) .....	14
<b>String Quartet No. 3</b> (Mugam Sayagi) .....	17
<b>String Quartet No. 4</b> (Oasis) .....	18
<b>Sturm und Drang</b> .....	18
<b>Symphony</b> .....	12
<b>Three Water-Colours</b> (Drei Aquarelle) .....	14
<b>Tomorrow</b> (Sabah) .....	25
<b>Vanishing Beauty</b> (Schwindende Schönheit) .....	30
<b>Variazioni Asiago</b> .....	29
<b>Vorgefühl</b> .....	27
<b>Yanar dağ</b> (Counteractions) .....	25
<b>Zikr</b> .....	26
<b>Zu den Kindertotenliedern</b> (In memoriam Gustav Mahler) .....	12