

# SIKORSKI



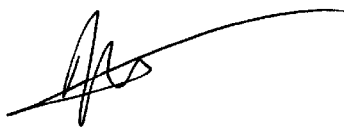
Ferran Cruixent



SIKORSKI

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F E R R A N  
C R U I X E N T



SIKORSKI MUSIKVERLAGE HAMBURG

SIK 4/5644

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## FERRAN CRUIXENT

Ferran Cruixent (\*1976) is a Catalan composer and pianist who lives in Barcelona. His musical works have been published by Sikorski International Music Publishers in Hamburg (Germany) since 2008. His oeuvre includes commissioned works for orchestra, chamber works and vocal music as well as music for visual arts, and is internationally performed by numerous orchestras (Detroit Symphony Orchestra, Bavarian State Opera, Deutsche Radio Philharmonie Saarbrücken-Kaiserslautern, Staatskapelle Weimar, MDR-Sinfonieorchester, Deutsche Staatsphilharmonie Rheinland-Pfalz, Beijing Symphony Orchestra, Orquesta Filarmónica de Bogotá, OBC Orchestra Barcelona etc.) under such conductors as Leonard Slatkin, Kazushi Ono, Christoph Poppen, Hannu Lintu and Karl-Heinz Steffens. He has served as a member of the jury at the first international composition competition Voice of China (Beijing, 2013) and as composer-in-residence at the international chamber music festival 'Sommersprossen' (2010 and 2013, Rottweil, Germany). Cruixent was selected by the Joan Miró Foundation to perform his musical/visual project 'Urban Surround' during the season 2008/2009 season.

Cyborg (2010) for symphonic orchestra (USA premiere in 2013 with the Detroit Symphony Orchestra under Leonard Slatkin) was commissioned by the Staatskapelle Weimar (2010, Christoph Poppen) is the first episode of his 'Cyborg Tetralogy' and introduced the concept of 'cyber singing', communicating real instruments and technology in a new philosophical way: "(...) he introduces a communications device into the orchestra, showing in this way that technology is combined with what we do. He calls it 'cyber singing.' It's fascinating. (...)" (Leonard Slatkin, conductor.)

The three remaining chapters are the commissioned works Virtual (2011, DRP Saarbrücken-Kaiserslautern), Big Data (2016, Detroit Symphony Orchestra) and Deus ex machina (2018, OBC Orchestra Barcelona).

The commissioned works Virtual for symphonic orchestra (DRP, 2011, Germany), Soloria (Haydn Orchestra Bolzano, 2015, Italy) and Binary (ARD Competition, 2015, Germany) also explore the expressive potential of the 'cyber singing' technique.

Focs d'artifici (Fireworks, 2008), a concerto for percussion and orchestra that was composed following a successful collaboration with Professor Peter Sadlo, has been performed for over forty times in Germany, China, Spain, Austria and Colombia. It was selected as a 'repertoire work' at the ARD International Competition (Munich) in 2013.

Cruixent studied piano and music theory at the Conservatori Superior de Música de Barcelona, completing his studies in 1999. At the same time he also studied violin, acoustics, counterpoint, fugue and singing.

Following these studies, he studied contemporary composition as well as composition for film and television at the University of Music and Theatre in Munich, completing these studies with a master class diploma in contemporary composition in 2006.

He is also frequently involved in many international films and videogame productions, working as a pianist, orchestrator and composer.

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## FERRAN CRUIXENT

Ferran Cruixent (\*1976) ist ein Katalanischer Komponist und Pianist, der in Barcelona lebt. Seine Kompositionen werden seit 2008 bei den Sikorski Musikverlagen Hamburg verlegt und sein Œuvre umfasst Werke für Orchester, Kammerensembles, Vokalmusik sowie Musik für Visual Arts. Aufführungen gab es mit zahlreichen internationalen Orchestern (Detroit Symphony Orchestra, Bayerisches Staatsorchester, Deutsche Radio Philharmonie Saarbrücken-Kaiserslautern, Staatskapelle Weimar, MDR-Sinfonieorchester, Deutsche Staatsphilharmonie Rheinland-Pfalz, Beijing Symphony Orchestra, Orquesta Filarmónica de Bogotá, OBC Orchestra Barcelona u.a.) unter Dirigenten wie Leonard Slatkin, Christoph Poppen, Hannu Lintu, Kazushi Ono oder Karl-Heinz Steffens. Cruixent war Mitglied in der Jury des ersten internationalen Kompositionswettbewerbs ‚Voice of China‘ in Peking (2013) und wurde als Composer-in-residence beim internationalen Kammernusikfestival ‚Sommersprossen‘ in Rottweil eingeladen (2010 und 2013). Die Miró Stiftung in Barcelona wählte den Komponisten für sein musikalisch-visuelles Projekt ‚Urban Surround‘ in der Saison 2008/2009 aus.

Cruixent schloss 1999 am Conservatori Superior de Música de Barcelona sein Studium in den Fächern Klavier und Musiktheorie ab. Parallel dazu studierte er Geige, Akustik, Kontrapunkt, Fuge und Gesang. Im Anschluss daran studierte er Komposition und Komposition für Film und Fernsehen an der Hochschule für Musik und Theater München (Meisterklassendiplom 2006).

Sein Schlagzeugkonzert *Focs d'artifici* (Feuerwerk), das im Rahmen der erfolgreichen Zusammenarbeit mit dem Schlagzeugvirtuosen Peter Sadlo entstand, wurde seit der Uraufführung im Jahre 2008 über 40 Mal weltweit gespielt und für den ARD-Wettbewerb 2013 als Repertoirestück ausgewählt.

*Cyborg* (2010) für symphonisches Orchester wurde von der Staatskapelle Weimar in Auftrag gegeben und unter der Leitung von Christoph Poppen uraufgeführt (Amerikanische Erstaufführung 2013 mit dem Detroit Symphony Orchestra und Leonard Slatkin) und präsentierte erstmalig das philosophische Konzept ‚Cyber singing‘, bei dem reale Instrumente und Technik in einer innovativen Art und Weise miteinander kommunizieren: „(...) er führt eine Kommunikationsart in das Orchester ein, die zeigt, dass Technologie eng mit dem, was wir tun, verknüpft ist. Er nennt es ‚Cyber singing‘. Das ist faszinierend. (...)“ (Leonard Slatkin, Dirigent).

Die ‚Cyborg Tetralogie‘ besteht aus vier Auftragswerken: *Cyborg* (2010, Staatskapelle Weimar), *Virtual* (2011, Deutsche Radiophilharmonie Saarbrücken-Kaiserslautern), *Big Data* (2016, Detroit Symphony Orchestra) und *Deus ex machina* (2018, OBC Orchestra Barcelona).

In den Auftragswerken *Virtual* für Sinfonieorchester, *Solaria* (Haydn-Orchester Bogen, 2015) und *Binary* für zwei Klaviere (ARD Wettbewerb, 2015) wird ebenfalls das expressive Potenzial der ‚Cyber singing‘-Technik ausgelotet.

Aktuell arbeitet Cruixent für das Orquesta Simfónica de Barcelona i Nacional de Catalunya an der Auftragskomposition *Beyond Human* für Sopran und Orchester, die am 27. September 2019 in Barcelona unter der Leitung des Chefdirigenten Kazushi Ono aus der Taufe gehoben wird, den Sopranpart übernimmt Ilona Krzywicka.

Cruixent ist zudem regelmäßig bei Film- und Videospieldproduktionen als Pianist, Orchestrator und Komponist engagiert.

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## STAGE WORKS

### IMPRESSION

2018

Ten impressions for dance and chamber orchestra

*Dedicated to the generation Y-Millennials*

*Commissioned by the Dance Theatre Heidelberg*

1. Imperssion 1 – Calling Millenials
2. Imperssion 2 – Oscillator
3. Imperssion 3 – Automatic Sonar
4. Imperssion 4 – Enigmatico
5. Imperssion 5 – New Dimension
6. Imperssion 6 – Robotico - Big Data
7. Imperssion 7 – Onirico
8. Imperssion 8 – Stroboscope
9. Imperssion 9 – Thin Shadow
10. Imperssion 10 – Recalling Millenials

Optional before Impression 1: Interludio A for sol violin / between Impressions: Interludio B for orchestra

0.0.2(bass clar).1(db bn) – 0.0.3(bass trbn).1 – timp. 2 perc. harp. strings (5/4/3/2/2[5-str.])

Duration: 60'

First performance: 7 December 2018, Heidelberg

Dance Theatre Heidelberg – Iván Pérez (choreographer) – Philharmonisches Orchester Heidelberg – Elias Grandy (conductor)

### OSCILLATION

2020

for dance and chamber orchestra

*Dedicated to Marta*

*Commissioned by the Dance Theatre Heidelberg*

1. 00.Underwater Prologue
2. 01.Emergency and Self Organization
3. 02.Interludio
4. 03.Detuning Waves
5. 04.Coupling
6. 05.Fluorescences *attacca*
7. 06.Reloadng
8. 07.Epilogue. Recalling Millenials

0.0.3(bass clar).db bn – 3.3.3(bass trbn).1 – timp (also: crot, rainstick, 2 Tibetan singing bowls, tam-t, cym). 1 perc (crot, rainstick, 2 wood bl, bass dr, susp.cym, 6 gongs, large tam-t, vibr). strings (minimum 5/4/3/2/2[5-str.])

Duration: 71'

First performance: 7 November 2020, Heidelberg

Dance Theatre Heidelberg – Iván Pérez (choreographer) – Philharmonisches Orchester Heidelberg

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## ORCHESTRAL WORKS

### AGONIA

2002

for orchestra

2(picc).1.1(A).alto sax.1 – 2.2.1.1 – timp. 2 perc. strings

Duration: 12'

First performance: 7 February 2002, Munich

Hochschulsymphonieorchester – Markus Landerer (conductor)

### RITUALS II

2002

Concerto for timpani and orchestra

*Dedicated to Claudio Estay*

1. La caça [The Hunt]
2. Camí de fang [Muddy Path]
3. Dança de foc [Fire Dance]

0.0.0.0 – 4.3.3.1 – 2 perc (3 wood bl, snare dr, cym). piano. strings

Duration: 15'

First performance: 1 March 2004, Munich

Claudio Estay (timpani) – Hochschulsymphonieorchester – Oriol Cruixent (conductor)

► *see* CHAMBER WORKS *Rituals I*

### MASCARADA

2005

Concerto for violoncello and orchestra

1.1.2(bass clar).1 – 2.2.2.1 – 2 perc (timp, tgl, chimes, bass dr, tam-t). strings

Duration: 18'

First performance: 2 May 2005, Munich

Elias Grandy (violoncello) – Hochschulsymphonieorchester – Ulrich Nicolai (conductor)



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## ORCHESTRAL WORKS

### VISIONS

2005

Concerto for large marimba and strings with percussion (second version)

*Dedicated to Peter Sadlo*

1. La llum del record [The Light of Remembrance]
  2. La bellesa de l'horror [The Beauty of Horror]
- perc (timp, calimba, crot, chimes, bass dr, cym). strings

Duration: 19'

First performance: 12 February, Rome 2005

Peter Sadlo (marimba) – Orchestra d'Archi Italiana – Peter Sadlo (conductor)

### FOCS D'ARTIFICI [FIREWORKS]

2007

Concerto for percussion and orchestra

*Dedicated to Peter Sadlo*

1. Fanfarra de fusta [Wood Fanfare]
  2. Font màgica [Magic fountain]
  3. Correfocs [traditional Catalan festivity]
- 3(picc).3.3(bass clar).3(db bn) – 4.3.3(bass trbn).1 – perc (timp, crot, calimba, Japanese brass rins, wood bl, log drum, 2 tom-t, conga, bongos, tambourine, snare dr, 2 bass dr, 2 Chinese cym, cym, splash cym, ascending Chinese opera gong, tam-t, tubular bells, vibr, police whistle, can with screws, trumpet in C). strings (minimum: 14/12/10/8/6)

Duration: 23'

First performance: 14 January 2008, Reutlingen

Peter Sadlo (percussion) – Württembergische Philharmonie Reutlingen – Norichika Iimori (conductor)

*score: S1K 8599*

### CONCERTO FOR GUITAR AND ORCHESTRA NO. 1

2008

*Dedicated to Yorgos Argüriadis*

1. Disperato
  2. Calmo
  3. Festivo
- 2.2.2.2 – 2.0.0.0 – strings

Duration: 20'

First performance: 19 September 2008, Mataró

Yorgos Argüriadis (guitar) – Orquesta Terrassa 48 – Carles Miró (conductor)

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## ORCHESTRAL WORKS

### **CYBORG**

2010

for orchestra

*Commissioned by the Staatskapelle Weimar*

*Dedicated to my father*

3.2.3.3 – 6.3.4.1 – timp. perc. strings (14/12/10/8/6)

Duration: 24'

First performance: 2 May 2010, Weimar

Staatskapelle Weimar – Christoph Poppen (conductor)

Cyborg represents the first part of a cycle of three orchestral compositions comprising *Cyborg*, *Virtual* (2011) and *Big Data* (2016). *Cyborg* is also available in a version for septet ► *see Android*.

### **VIRTUAL**

2011

for large orchestra

*Commissioned by Deutsche Radio Philharmonie*

*Dedicated to my wife*

3.2.3(bass clar).3(db bn) – 6.3.4(2db bn).1 – timp. 3 perc (crot, wind chimes, bass dr, susp.cym, Chinese cym, tam-t, lion's roar). strings (14/12/10/8/6)

Duration: 12'

First performance: 15 May 2011, Saarbrücken

Deutsche Radiophilharmonie Saarbrücken Kaiserslautern – Christoph Poppen (conductor)

*Virtual* represents the second part of a cycle of three orchestral compositions comprising *Cyborg* (2010), *Virtual* and *Big Data* (2016).

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## ORCHESTRAL WORKS

### GRAND CHEF

2012

Concerto for percussion and large orchestra

*Commissioned by Württembergische Philharmonie Reutlingen*

*Dedicated to Peter Sadlo*

1. Le sommelier *remembering Deinhard Goritzki*

2. Le grand

3.3.3.3(db bn) – 6.3.4(2 bass trbn).1 – strings (minimum 14/12/10/8/6)

solo percussion: timp, chimes (glass, cutlery), plastic dr, bass dr, crazy cym, gongs, wine glass, steel dr, glsp, kitchen pots and pans (about 16 different tones)

Duration: 16'

First performance: 14 January 2013, Reutlingen

Peter Sadlo (percussion) – Württembergische Philharmonie Reutlingen – Ola Rudner (conductor)

### SOLARIA

2014

for orchestra

*Commissioned by Fondazione Orchestra Haydn di Bolzano e Trento*

*Dedicated to Gladia*

2.2.2.2 – 4.2.3.0 – perc (timp, susp.cym). strings (12/10/8/6/4)

Duration: 10'

First performance: 3 February 2015, Bolzano

Haydn Orchestra – Christoph Poppen (conductor)

### BIG DATA for orchestra

2016

*Commissioned by Detroit Symphony Orchestra*

3.2.3.3 – 4.3.3.1 – timp. perc. strings (14/12/10/8/6)

Duration: 20'

First performance: 26 September 2016, Detroit

Detroit Symphony Orchestra – Leonard Slatkin (conductor)

Big Data represents the third part of a cycle of three orchestral compositions comprising Cyborg (2010), Virtual (2011) and Big Data.

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## ORCHESTRAL WORKS

**DIE KUNST DER FUGE:** [THE ART OF FUGUE]

2018

**CONTRAPUNCTUS IX** for orchestra [JOHANN SEBASTIAN BACH]

*Commissioned by Detroit Symphony Orchestra*

2.2.2.2 – 2.2.3.0 – timp. acc ad lib. strings (8/7/5/5/3)

Duration: 5'

First performance: 18 June 2019, Leipzig

Deutsche Kammerphilharmonie Bremen – Omer Meir Wellber (conductor)

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## CHAMBER MUSIC

**LA VIDA D'UN GAT** [A CAT'S LIFE] 1999

for violin solo

Duration: 5'

First performance: 20 February 2001, Munich  
Anna Kalandarischwili

**RECUERDO ANDALUZ** [ANDALUSIAN MEMORIES] 2000

for horn and piano

Duration: 8'

First performance: 29 February 2000, Munich  
Joaquim Palet (horn) – Ferran Cruixent (piano)

**ESCENES** [SCENES] 2000

for violin, horn and piano

Duration: 12'

First performance: 11 May 2000, Munich  
Heinrich Ide (violin) – Joaquim Palet (horn) – Ferran Cruixent (piano)

**LA REVOLTA DELS SEGADORS** [THE REAPERS' REVOLT] 2001

for two pianos

Duration: 15'

First performance: 20 February 2001, Munich  
Ferran and Oriol Cruixent (pianos)

**BOSC ENCANTAT I** [THE ENCHANTED FOREST I] 2002

for flute, violoncello and piano

Duration: 5'

First performance: 7 May 2002, Munich  
Daniel Tomann (flute) – Heinrich Weeth (violoncello) – Ferran Cruixent (piano)

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## CHAMBER MUSIC

**BOSC ENCANTAT II [THE ENCHANTED FOREST II] 2002**

for clarinet, violoncello and piano

Duration: 5'

First performance: 14 November 2002, Bucharest

Archaeus Ensemble

**RITUALS I 2002**

Concerto for timpani and ensemble

0.0.0.0 – 4.3.3.1 – 2 perc. 2 pianos

Duration: 15'

First performance: 8 July 2002, Munich

Claudio Estay (timpani) – Ensemble für Neue Musik – Naoshi Takahashi (conductor)

► *see:* ORCHESTRAL WORKS Rituals II

**HOMMAGE A RIMSKY I 2003**

for flute, bass clarinet and piano

Duration: 5'

**HOMMAGE A RIMSKY II 2003**

for two marimbas

Duration: 5'

**DIES TENEBRAE 2003**

for two percussionists

perc (I: cym, cow bell, ride, crash, hi-hat, tom-t, bass dr, vibr, tam-t, gran cassa, crot, gongs, tubular bells – II: cym, Chinese cym, cow bell, ride, crash, hi-hat, tom-t, bass dr, gran cassa, crot, marimba, tam-t, gongs, tubular bells)

Duration: 12'

First performance: 11 May 2003, Munich

Klaus Schwärzler and David Haller (percussion)

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## CHAMBER MUSIC

### **MIRALLS** [MIRRORS]

2004

for two pianos and percussion

1. Preludi nocturn [Nocturnal Prelude]

2. Rondó fugat [Rondo fugato]

perc (wind chimes, 2 bongos, 2 congas, cow bell [with pedal], cajón, hi hat, susp. cym, 2 steel dr)

Duration: 10'

First performance: 1 March 2004, Munich

Ferran and Oriol Cruixent (pianos) – Claudio Estay (percussion)

### **PERCUTISSIMO**

2005

for two pianos

Duration: 5'

First performance: 27 May 2005, Munich

Ferran and Oriol Cruixent

### **UNIVERSOS PARAL·LELS** [PARALLEL UNIVERSES]

2004

Quintet for guitar, two violins, viola and violoncello

Duration: 15'

First performance: 19 October 2006, Athens

Yorgos Arguriadis (guitar) – Forza Quartet – Elena Kisellova (conductor)

### **PIROTECNIA** [PYROTECHNICS]

2004

for five percussionists

*Dedicated to Peter Sadlo*

1. Font màgica [Magic Fountain]

2. Correfocs [traditional Catalan festivity]

perc (timp, calimba, crot, temple bl, wood bl, 4 tom-t, snare dr, bass dr, cym, tam-t, tubular bells, xyl, glsp, 2 vibr, marimba, 3 anvils, 3 ocarinas, thunder)

Duration: 15'

First performance: 4 April 2008, Potsdam

Peter Sadlo and Via Nova Percussion Group

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## CHAMBER MUSIC

### **PIANISSIMO**

2005

for piano four-hands

Duration: 5'

First performance: 27 May 2005, Munich

Ferran and Oriol Cruixent

### **Z MACHINE**

2009

quartet for two pianos (one prepared) and two percussionists

1. Plasma

2. Pulsar

3. American Dream

perc (I: drum set, bass dr, Chinese cym, steel dr, glsp – II: 2 timp, 2 bongos, tam-t, xyl, vibr, lion's roar)

Duration: 11'

First performance: 11 June 2009, Schwetzingen

Alice Sara Ott and Mona Asuka Ott (pianos) – Peter Sadlo and Klaus Schwärzler (percussion)

### **ANDROID**

2010

for septet

1.1.0.0 – 0.0.0.0 – Strings (1/1/1/1)

Duration: 21'

First performance: 2 July 2010, Rottweil

Android represents a chamber version of Cyborg.

### **GOLIATH AND DAVID**

2010

for oboe and trumpet

Duration: 10'

First performance: 2 July 2010, Rottweil

Ingo Goritzky (oboe) – Wolfgang Bauer (trumpet)



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## CHAMBER MUSIC

### MELISMAS

2013

duet for oboe and marimba

*Dedicated to Yeon-Hee Kwak*

Duration: 17'

First performance: 30 March 2013, Seoul

Yeon-Hee Kwak (oboe) – Sun-Min Shim (marimba)

In 2020 the composer published a version of *Melismas* for oboe and piano.

### ROBOTIC

2013

for bass clarinet

Duration: 5'

First performance: 3 July 2013, Rottweil

Nicola Bulfone

### SUITE FOR VARIETY ORCHESTRA [DMITRI SHOSTAKOVICH]

2014

for violoncello, three percussionists and piano

1. March (*Giocoso. Alla marcia*)

2. Dance I (*Presto*)

3. Dance II (*Allegro scherzando*)

4. Little Polka (*Allegretto*)

5. Lirical Waltz (*Allegretto*)

6. Waltz I (*Sostenuto*)

7. Waltz II (*Allegretto poco moderato*)

8. Finale (*Allegro moderato*)

perc (timp [4], tgl, tamb, side dr, Charleston, bass dr, susp.cym, glsp, xyl, vibr)

Duration: 25'

First performance: 23 March 2014, Florence

Jens Peter Maintz (violoncello) – Claudio Estay, Mark Haeldemans, Raymond Curfs (percussion) – Oriol Cruixent (piano)

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## CHAMBER MUSIC

### **BINARY**

2015

for two pianos

*Commissioned by ARD International Music Competition*

*Dedicated to a 56k Modem device*

Duration: 10'

score: **SIK 8807**

### **CYBERVARIATION**

2018

Quintet for violin, viola, violoncello, double bass and piano after Franz Schubert's 'The Trout'

*Commissioned by Silke Avenhaus*

*Part of the jointly composed work 'Der Forellenteich' by Ferran Cruixent, Dejan Lazič, Osmo Tapio Räihälä, Gerald Resch and Johannes X. Schachtner based on the theme from 'Die Forelle' by Franz Schubert*

Duration: 4'

First performance: 2 October 2018, Trier

Lena Neudauer (violin) – Wen Xiao Zheng (viola) – Danjulo Ishizaka (violoncello) – Rick Stotijn (double bass) – Silke Avenhaus (piano)

'Cyber singing' takes place when at marked points of the score the musicians use their smartphones playing a mp3 file provided by the composer.

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## VOCAL MUSIC

### INFANT PERDUT [LOST CHILD]

1998

for choir a capella on a text by Ferran Cruixent (in Catalan)

Duration: 4'

First performance: 1998, Barcelona

Capella de música de Santa Maria del Pi

### PACEM RELINQUO VOBIS

1998

for choir a capella (in Latin)

Duration: 5'

First performance: 1998, Barcelona

Festival International de Puericantores

### THIRTEEN MINIATURES

2013

for baritone and piano on words by Deinhart Goritzki (in German)

*Commissioned by Freundeskreis Sommersprossen*

*Dedicated to Heike and Stella Goritzki*

1. Es geht mir gut (*Dolce* [ $\downarrow$  = 72])
2. Alles anders (*Grotesco* [ $\downarrow$  = 152] – *Più agitato* [ $\downarrow$  = 160] – *Meno* [ $\downarrow$  = 138])
3. Irgendetwas (*Recitativo* [ $\downarrow$  = 60])
4. Verrückt (*Selvatico* [ $\downarrow$  = 80])
5. Mir ist manchmal so (*Blues* [ $\downarrow$  = 54])
6. Zurück (*Lontano* [ $\downarrow$  = 66] – *Agitando* [ $\downarrow$  = 66-96] – *Lontano* [ $\downarrow$  = 66])
7. Ein Stück von mir (*Meccanico* [ $\downarrow$  = 100] – *Meccanico* [ $\downarrow$  = 132] – *Meccanico* [ $\downarrow$  = 100])
8. Wo ich niemals war (*Eterno* [ $\downarrow$  = 60])
9. Ein Gedicht (*Comico* [ $\downarrow$  = 120])
10. Der Wind (*Oscuro* [ $\downarrow$  = 92])
11. Glaub mir bitte (*Ricercare* [ $\downarrow$  = 50])
12. Herbst (*Funebre* [ $\downarrow$  = 60])
13. Es geht mir gut (*Dolce* [ $\downarrow$  = 63])

Duration: 24'

First performance: 3 July 2013, Rottweil

Andreas Schmidt (baritone) – Ferran Cruixent (piano)

score: SIK 8839

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## VOCAL MUSIC

### **HUMAN BROTHER**

2019

for soprano and orchestra

text: Ferran Cruixent (in Catalan)

4(picc, alto fl).4(cor anglais).4(Eb clar, bass clar).4(db bn) – 6.4.4.1 – harp.  
timp. 3 perc. strings (14/12/10/8/6)

Duration: 25'

First performance: 27 September 2019, Barcelona

Orquestra Simfònica de Barcelona i Nacional de Catalunya – Kazushi Ono (piano)

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## FILM MUSIC

**EL HOMBRE IMPORTANTE [THE IMPORTANT MAN] 2002**

Directed by Domingo Giménez (1935)

Non oficial soundtrack for violin, violoncello and piano · Munich 2002

Fabio Sperandio (violin) – Florian Bachmann (violoncello) – Ferran Cruixent (piano)

**OMNIBUS 2002**

Directed by Jonás Rejman

Soundtrack – midi production · Prague 2002

**ENGAGEMENT 2004**

Directed by Jonás Rejman

Soundtrack for clarinet, violin, viola, violoncello double bass and piano · Prague 2002

**NOCHES BLANCAS [WHITE NIGHTS] 2005**

Directed by Joan Carles Martorell and Francesc Felipe

Soundtrack for violoncello and piano · Munich 2005

Jon Larraz (violoncello) – Ferran Cruixent (piano)

**MONITIO 2006**

Directed by Jonás Rejman

Soundtrack for piano and orchestra · Prague 2006

2.0.2.2 – 4.0.2.1 – timp. 3 perc. piano. strings

Ferran Cruixent (piano) – Czech National Symphonic Orchestra

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## FILM MUSIC

**RODIN: THEATER DER LEIDENSCHAFTEN** 2006

[RODIN: THEATRE OF PASSIONS]

Directed by Jacqueline Kaess-Farquet

Soundtrack – a blend consisting of Cruixent’s orchestral concertos · Munich 2006

**PAUL CASSIRER: EIN FEST DER KÜNSTE** 2006

[PAUL CASSIRER: A CELEBRATION OF THE ARTS]

Directed by Jacqueline Kaess-Farquet

Soundtrack – a blend consisting of Cruixent’s orchestral concertos · Berlin 2006

**LA LINIA DE L’ARBRE** [FAMILY TREE] 2006

Directed by Joan Carles Martorell and Francesc Felipe

Soundtrack for piano and tape · Munich 2006

Ferran Cruixent (piano)

**CHAMBER OF SILENCE** 2007

by Peter Sadlo, Ferran Cruixent and Joan Carles Martorell

Urban surround’s musical and visual project for percussion, orchestra and city sounds (entirely recorded and electroacoustically modified) · Basle 2007

Peter Sadlo (percussion)

**MICROFISICA** 2008

Directed by Joan Carles Martorell

Soundtrack for piano and string orchestra · Bratislava 2008

Ferran Cruixent (piano) – Bratislava Symphony Orchestra – Oriol Cruixent (conductor)

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## FILM MUSIC

### **KATHARINA GROSSE**

2008

Directed by Jacqueline Kaess-Farquet

Soundtrack – electroacoustic modular composition · Munich 2008

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