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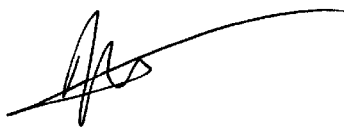


Ferran Cruixent



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



SIKORSKI MUSIKVERLAGE HAMBURG

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CONTENTS

FERRAN CRUIXENT (IN ENGLISH)	7
FERRAN CRUIXENT (IN GERMAN)	8
STAGE WORKS	9
ORCHESTRAL WORKS	10
CHAMBER MUSIC	15
VOCAL MUSIC	21
FILM MUSIC	23
ALPHABETICAL INDEX OF WORKS	26

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

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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.

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 ‚Sommerprossen‘ 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 Symphonieorchester, *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 Simfònica 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.

STAGE WORKS

IMPRESSION

2018

Ballet in xx acts by XxxX XXXXXXXX

Duration: 60'

First performance: 7 December 2018, Heidelberg

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)

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

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 Argüiriadis

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

Duration: 20'

First performance: 19 September 2008, Mataró

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

ORCHESTRAL WORKS

CYBORG

2010

for orchestra

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).

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*.

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)

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)

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)

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

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)

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)

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)

CHAMBER MUSIC

BINARY

2015

for two pianos

Commissioned by ARD International Music Competition

Dedicated to a 56k Modem device

Duration: 10'

score: **SIK 8807**

CYBER VARIATIONS

2018

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

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.

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 Internacional 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

VOCAL MUSIC

BEYOND HUMAN

2019

for soprano and orchestra

text: Ferran Cruixent (in Catalan)

0.0.0.0 – 4.3.3.1 – 2 perc. 2 pianos

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: 20'

First performance: 27 September 2019, Barcelona

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

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

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)

FILM MUSIC

KATHARINA GROSSE

2008

Directed by Jacqueline Kaess-Farquet

Soundtrack – electroacoustic modular composition · Munich 2008

ALPHABETICAL INDEX OF WORKS

Agonia	10
Android	18
Beyond Human	22
Binary	20
Big Data	13
Bosc encantat I [The Enchanted Forest I]	15
Bosc encantat II [The Enchanted Forest II]	16
Chamber of Silence	24
Concerto for Guitar and Orchestra No. 1	11
Cyber Variations after F. Schubert's Trout Quintet	20
Cyborg	12
Dies tenebrae	16
Engagement	23
Escenes [Scenes]	15
Focs d'artifici [Fireworks]	11

ALPHABETICAL INDEX

Goliath and David	18
Grand chef	13
El hombre importante [The Important Man]	23
Hommage à Rimsky I	16
Hommage à Rimsky II	16
Impressionen	9
Infant perdu [Lost Child]	21
Katharina Grosse	25
Die Kunst der Fuge [The Art of Fugue]: Contrapunctus IX [JOHANN SEBASTIAN BACH]	14
La linia de l'arbre [Family Tree]	24
Mascarada	10
Melismas	19
Microfisica	24
Miralls [Mirrors]	17
Monitio	23

ALPHABETICAL INDEX

Noches blancas [White Nights]	21
Omnibus	21
Pacem relinquo vobis	21
Paul Cassirer: Ein Fest der Künste [Paul Cassirer: A Celebration of the Arts]	24
Percutissimo	17
Pianissimo	18
Pirotecnia [Pyrotechnics]	17
Recuerdo Andaluz [Andalusian Memories]	15
La revolta dels segadors [The Reapers' Revolt]	15
Rituals I	16
Rituals II	10
Robotic	19
Rodin: Theater der Leidenschaften [Rodin: Theatre of Passions]	24
Suite for Variety Orchestra [DMITRI SHOSTAKOVICH]	19
Solaria	13

ALPHABETICAL INDEX

Thirteen Miniatures	21
Universos paral·lels [Parallel Universes]	17
La vida d'un gat [A Cat's Life]	15
Visions	11
Virtual	12
Z Machine	18
