

# Complete List of Works, Moritz Eggert

## STAGE WORKS

HV= "Heck-Verzeichnis" (opus)

### *Operas/ music theatre*

**Mr. Orlong's Meal** (Das Mahl des Herrn Orlong) (1987)

*See also:*

[Auf der Suche nach dem KlaNNg \(radio play\)](#)

[In the sandbox \(dance theatre\)](#)

[The Trap \(\(dance theatre\)\)](#)

[Der kaleidoskopische Dieb und sein Schatten \(film music\)](#)

[The Meal of Mr. Orlong \(Libretto\)](#)

[The Moon Man \(Electronic Music\)](#)

HV 14a

Opera for actors

Libretto: Moritz Eggert

4 actors, Alto, Tenor, Bass („Heldentenor“ ad lib.)

Ensemble: Cor angl., Ten.-Sax, Bass-Clar., 2 Bn. - Cemb., Harm., Celesta, Pf. - Percussion (1 player) - Strings 1.1.1.2.1.

90 minutes

special: silent action, singers sing out of orchestra pit mostly, some scenes without music, tape, theatrical actions by musicians

UA: Munich (Germany), 2/24/1988, Carl-Orff-Saal, Ensemble fuer Neue Musik, Muenchen, Roger Epple, cond., Director: Peer Martiny, stage design/costumes: Colin Walker, with: Silvia Fichtl, Sopr., Markus Brutscher, Ten., Donald George, Ten., Markus Hollop, Bar., Michael Hell (Mr. Orlong), Peter Lupp (the moon man), Grace Yoon (dancer), Sabrina Ascebar, Andreas Borchering, Dietmar Moessmer, Uta Tietje, Hans H. Steinberg  
Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Paul andVirginie** (Paul und Virginie) (1989)

*See also:*

[Scene from Paul und Virginie \(chamber music\)](#)

[The Trap \(dance theatre\)](#)

[Paul und Virginie \(Libretto\)](#)

[Warum "Paul und Virginie?" \(Essays\)](#)

HV 22a

Puppet opera (no singers)

Libretto: Moritz Eggert, after the novel by Bernardin de St. Pierre and an idea by Erik Satie

Ensemble: Clar. (B), Tb., Percussion (1 player), Guitar, Vl., Contrab., Harmonium/Pf. (1 player)

65 minutes

special: Musicians also use small percussion instruments, piano is slightly prepared for one scene

Premiere: Munich (Germany), 2. Muenchener Biennale, 4/29/1990, Black Box, director/design: Helmut

Danninger, Ensemble fuer Neue Musik (piano: Moritz Eggert), cond.: Roger Epple

English Premiere: London, Chelsea Festival, Chelsea Town Hall, 6/6/1994, The Ondine Ensemble (concert version), Roger Montgomery, cond.

Recordings: "Klavier Musik Utopien" (ADEvantgarde, tape)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Home sweet home** (Wir sind Daheim) (old version) (1991) „by Atanasio Khyrsh, 1965“, composed together with Peter Frey, Axel Singer, Markus Schmitt and Sandeep Bhagwati

*See also:*

[Auf der Suche nach dem KlaNNg \(radio play\)](#)

[Home Sweet Home \(old version/Libretto\)](#)

[Home Sweet Home \(new version\) \(Operas\)](#)

**HV 34**

chamber opera

Text: Idea by Moritz Eggert, Text by Frey, Singer, Schmitt, Bhagwati, Eggert

4 singers (Sop., Alto, Ten., Bass)

Ensemble: Clar. (B), Tr., Vc., percussion (1 player), Pf./Synthesizer (1 player)

70 minutes

special: various contemporary playing techniques, tape

Premiere: Munich (Germany), 1st A\*Devantgarde-Festival, 6/8/1991, Musikhochschule Muenchen, director: Tanja Gronde, conductor: Jobst Liebrecht, with Dietrich Henschel (Bariton), Bernhard Hirtreiter (Tenor) and others

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Lunu (1992)***See also:*[L'idée fixe \(Viola\) \(chamber music\)](#)[L'idée Fixe \(Cello\) \(chamber music\)](#)[The Trap \(dance theatre\)](#)[Lunu \(Libretto\)](#)[Lunu \(versione italiana del libretto\)](#)**HV 36a**

abstract opera

Text: Moritz Eggert

7 singers, 2 actors

Orchestra: Fl./picc., Ob., Clar. (B), Bn. - Tr., Hn., Tb., Tba. - Percussion (2 players) - E-Guit., Hp. - Pf./Harmonium/Cemb. (1 player), Midi-Keyb. - strings 1.1.2.2.2

75 minutes

Special: various contemporary playing and singing techniques, use of samples

Recording: CD Villa Massimo 9701, DAT 29

Premiere: Munich (Germany), Theater in der Halle 50, 12/11/1992, director: Tilman Knabe, design: Alfred Peter, costumes: Kathrin Maurer, Muenchener Bachsolisten, cond.: Jobst Liebrecht, with Stefanie Frueh (Lunu), Rita Kapfhammer (Feme), Martina Sauer (Aesaehock), Christian Gerhaer (Jiri), Bernhard Hirtreiter (Pada), Tobias Schlierf (Uebuew), Alfred Reiter (Goto), Uli Zentner und Peter Pruchniewitz (Loele und Shuze)

Recordings: "Lunu" (Villa Massimo CD series)

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Bright Nights (Helle Nächte) (1995-1996)***See also:*[Song \(vocal music\)](#)[Angel/Signs/Journey \(orchestral works\)](#)

Opera

**HV 66c**

reworked version HV 66d

alternative orchestration HV 66e

Libretto: Helmut Krausser, after Knut Hamsun's „Mysterien“ and the „Tales from the Arabian Nights“

Min. 10 singers (some of them casted in more than one role), 2 actors

Orchestra: Rec. (Garklein-, Discant-, Soprano-, Alto-, Tenor-, Bass-), Clar. (B), Ten.-Sax, Bass-Clar., Bn./Contrabn. - picc.Tr., Tr., Euph., Tb., Tba. - Percussion (2 players), Mouth Percussion (1 player) - Solo-Vl., Solo-Vla., Solo-Vc., E-Guit., E-Bass - Acc., Pf./Harmonium, MIDI-Keyb. (2 players) - strings 3.0.3.3.3

Ca. 2 hours

orchestra alternative instrumentation: fl./picc., clar., alto-sax, bass-clar., Bn./Double Bn. – sm. tr. in Eb, tr., 2 tn., tb. – perc. (2 players) – piano/harmonium/MIDI-Keyb. (3 players) – strings (triple div. maximum)

8 singers, female choir

special: amplified mouth percussion, various amplified instruments, use of MIDI-samples, spoken text

Recording: „*Song of the singer* from the opera Bright Nights“ Wergo 6543 2, Live-Recording Bavarian RadioPremiere: Munich (Germany), Prinzregententheater, 4/8/1997 5<sup>th</sup> Munich Biennale, director: Tilman Knabe, stage design: Alfred Peter, costumes: Kathrin Maurer, lighting: Michael Bauer, with Martina Koppelstetter (Dagny), Wolfgang Wirsching (Nagel/goldsmith/executioner), Charles Maxwell (Aziz/thief), Anne Salvan (Aziza), Claes H. Ahnsjoe (father/Sultan), Päivi Elina (mysterious woman/witch I), Irmgard Vilsmaier (servant I/crowd), Anne Pellekoorne (servant II/witch III), Simone Schneider (singer/crowd), Ruediger Trebes (painter/soldier/crowd), Helena Jungwirth (witch II/crowd), Hans Wilbrink (Imam), Gundula Köster (Dagny/when speaking), Peter Pruchniewitz (Nagel/when speaking), Monika Manz/ Buelent Kullukcu (guards/doctors/executioner's assistants, silent roles), Bayerisches Staatsorchester, conductor: Peter Hirsch

Premiere of the new version: 8/26/2006, Hagen (Germany), Theater Hagen, director: Roman Hovenbitzer, Stage: Roy Spahn, Choreography: Hilton Ellis, Conductor: Antony Hermus, with Johanna Krumin (Dagny), Peter Schoene (Nagel, Goldsmith, Executioner), Frank Dolphin-Wong (Nagel Dream-Double, Imam), Marc Baron/Florian Weber (Nagel Dream-Double stage), Tanja Schun (Angel), Andrea Schmermbeck (Angel stage), Margarete Nuesslein (Unknown Lady), Leonie Theis/ Kirsten Wagner (Unknown Lady stage), Richard van Gemert/ Jeffery Krueger (Father/Dwarf/Sultan), Dorian Luebeck/ Ben Joy Muin (Dwarf Dream-Double stage), Liane Keegan (Aziza), Marily Bennett (Aziz/Dieb), Stefania Dovhan (Singer), Andrey Valiguras (Painter/Soldier), Opernchor/Statisterie des Theaters Hagen, Uwe Muench, Choir Director, Philharmonisches Orchester Hagen  
 Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Home sweet home** (Wir sind Daheim) (new version ) (1997)

*See also:*

[Casa, dolce casa \(italian version of the Libretto\)](#)

[Wir sind daheim \(Libretto\)](#)

[Encore \(Electronic Music\)](#)

HV 79a

chamber opera

Libretto: Helmut Krausser, after an idea by Moritz Eggert

4 singers

Ensemble: E-Vl., E-Guit., Drumset, Acc., MIDI-Keyb., E-Bass

60 minutes

special: various modern playing- and singing techniques, tape ("Encore")

premiere: Mannheim (Germany), Schnawwl (Nationaltheater Mannheim), 4/22/1998, director: Frank Hoffmann, stage design/costumes: Jean Flammang, choreographer: Rosemary Neri, Dramaturgie: Christian Carlstedt, with Mariette Lenz (Soprano), Hannelore Bode (housekeeper), Oskar Puergstaller (Tenor), Thomas Berau (Baritone), Robert Stemmler (the new Baritone), musicians: Andreas Kurth (E-Violin), David Heintz (electr. Guit.), Johannes Schaedlich (electr. bass), Viktor Janzer (accordeon), Ruediger Mayer (drums), Philippe Vandré (Keyboard), conductor: Wolfram Koloseus

Luxemburgian premiere: 5/21/1998, Luxemburg (city) Théâtre National, Kapuzinertheater (performers/singers like in Mannheim)

further productions:

Dresden (Germany), Semperoper, Kleine Szene, 11/24/2005, conductor: Timo Kreuser (Alexej Formenkov), director: David Hermann, set design: Christian Binz, Dramaturgie: Sophie Becker, Tobias Walnciak, with Stephanie Atanasov (housekeeper), Song-Ha Oh (Soprano), Andreas Petzoldt (Tenor), Sebastian Matschoss (Baritone), Sonja Boehme, Anna-Lena Eickenscheidt, Andra Liebich, Marlen Schumann, Katja Zielinski, Malte Guhr (Dance)

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Dr. Booger's Scary Scheme** (Dr. Popels fiese Falle) (2001) HV 115a

*See also:*

[Tango vacuo \(electronic music\)](#)

[Dr. Popel-Suite \(orchestral music\)](#)

*Opera for children*

Text: Andrea Heuser, based on an idea by Moritz Eggert

High boy's voice, girl soprano, young baritone, young mezzo, adult baritone, adult actress, lower boy's voice, lower girl's voice, small choir of youths, young actor, 3-part children's choir, "noise"-choir

Orchestra (children and youths): recorder quintet (sopranino, soprano, alto, tenor, bass), 2 Fl., Ob., Clar. (B), saxophone quartet (soprano, alto, tenor, bass), bass cl., Bsn. – 2 Tr. (in Bb), Hn., ten.-tb. – tba. – timpani – percussion (3 players), sound orchestra (min. 4 players) – 2 electr. Guit., electric bass, drumset, keyboards (organ), celesta, cembalo, piano – strings: 6.6.4.3.2 (or more)

85 minutes (2 acts, 5 scenes)

special: stage is easily realized, performable and playable by children and youths, modern and contemporary story (no fairy tale), room for improvisation and composition from the participating children

premiere: Frankfurt am Main (Germany), Opernhaus, Grosse Buehne, 6/14/2002

conductor: Roland Boeer, director: Aurelia Eggers, stage design: Marion Menzinger, costumes: Heike Ruppmann, Dramaturgie: Deborah Einspieler

Abú Schabú: [Manuel Zschunke](#) / Max Jedilicki, Ola Obelli: [Jane Droste](#) / Clara Loewenstein, father: [Malte Dahme](#) / Tschingis Arad, mother: [Indu Rani Sinha](#) / Lilly Wagner, padlock: Renu Agrawal/ [Anne Schellhorn](#), collector of garden gnomes: David Jakovljevic, cello solo: Anna Lutz-Bachmann, improvisation: Anna Hanson,

the composer Eggert/Dr. Snot: Martin Busen, Herr Hauser/Anton: Stephanie Theiß, Fritz : Helga Matzel /  
 Gerhard Jaekel (underlined personnel of premiere)  
 choir and orchestra: pupils of the Lessing-Gymnasium, Frankfurt am Main  
 publisher: Schott

**The last days of V.I.R.U.S.** (2002-2003)

*An infectious opera anthology by 6 composers*

*See also:*

The last days of V.I.R.U.S. (Libretto)

(HV 135)

Based on an idea by Moritz Eggert

text: Lia Purpura, Juan Trigos, Sandeep Bhagwati, Maxim Seloujanow, Ketty Nez, Moritz Eggert

music by: Ricardo Zohn-Muldoon, Ketty Nez, Carlos Sanchez, Sandeep Bhagwati, Maxim Seloujanow, Moritz Eggert

Orchestra: flute, oboe (also cor anglais), clarinet in Bb (also bass clarinet), bassoon (also double bassoon) - horn, trumpet in Bb, Tenor/bass-trombone - percussion (1 player) - piano - strings 1.1.1.1.1

70 minutes

premiere: Munich (Germany), Reaktorhalle, 7th. Adevantgarde-Festival, 6/7/2003

conductor: Ulrich Nicolai, stage director; Florentine Klepper, stage and costume design. Chalune Seiberth,

visuals: Bastian Trieb

With: Veronika Benning, Martin Danes, Markus Durst, Monika Lichtenegger, Sabine Lahm, Thomas

Hohenberger, Puppentheater Wunderlich, Iris Julien, Reinhard M.K. Thasler, Leander Lichti, Kristina Hays,

Nadine Germann, Franziska Junge, Ensemble piano possibile

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**The Snail (Die Schnecke)** (2003-2004)

HV 141

„Ein deutsches Sing- und Tanzspiel“

in 2 acts and 37 scenes

Libretto: Hans Neuenfels

Soprano, Mezzo, Alto, Tenor, Baritone, Bass, actors (4), 4 „Figurants“, dancers, tape

Large orchestra: 3 Fl. (3 alt. Picc.), recorder (Garklein-, Sopranino-, Soprano-, Alto-, Tenor-, Bass-), 3 Ob. (3 alt. English Horn), 3 Clar. In Bb, (3 alt. Bass clarinet in Bb), Tenor saxophone in Bb, 2 Bn., 1 Double-Bn. – 4 Hn., 4 Tr. in Bb, 2 tb., 1 Bass tb., Bass tuba – Hp., 2 Electric Guitars, Electric Bass, timpani, percussion (4 players) – 2 Pianists (Celesta, Cembalo, Keyboard, grand piano) – Accordion – strings: 12.10.8.6.4.

ALTERNATIVE (SMALLER) ORCHESTRATION: 2 Fl. (2 also picc.), 2 Oboes, 2 Cl. (2 also Bass-Cl.), 2 Bn. (2 also Double Bn.), - 3 Hn., 2 Tr., 2 Tb., bass tba. – timpani, 2 perc. – hp., electric guitar, electric bass – 2 pianists – strings: 6.6.4.3.2.

Duration: 2 hours (2 acts à 1 hour)

Premiere: Mannheim (Germany), Nationaltheater, Grosses Haus, 6/13/2004

with Almut Henkel (Irmgard), Marina Ivanova (Helga), Andrea Szanto (Inge), Ceri Williams (Maria), Thomas Berau (Edgar), Daniel Eberle (Florian), Alexander Heidenreich (Herbert), Tomasz Konieczny (Arthur), Xavier Moreno (Manfred), Manfred Trabant (Hemann), a.o.

Chor und Orchester des Nationaltheaters Mannheim, conductor: Wolfram Koloseus (Bernhard Schneider),

director: Hans Neuenfels, stage: Christof Hetzer, costumes: Elina Schnitzler

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Freax** (2006-2007)

HV 169

Large Opera in 2 Acts

Libretto: Hannah Duebgen

125 Minutes

Franz (Tenor), Lea (Mezzosoprano), Isabella (Soprano), Hibert Winter (Baritone), Direktor Andreas von Annen (Tenor), Lucia Tetralucchi (Alto), Anne-Marie (Soprano), Marie-Claire (Mezzo), Dominique (Baritone or Counter), Romeo (Bass), Helmut/Hartmut (speaking roles), Charly Chocolate (silent role), Extras, Large mixed choir, some audio samples

orchestra: 3 Fl. (3 also picc.), Ob., Oboe d'amore, clar., basscl., 2 Bn., 1 Dbn. – 2 Hn., 3 Tr., 1 Tenor-tb., 1 Bass-tb., 1 Bass Tuba – timp. – 2 percussionists – Hp., Guitar/Banjo/Mandolin/12-string guit., E-Guit. ad lib. (1 player) – Harmonium, Bar piano, prepared piano, electric organ, grand piano (2 players) – cone or electric violin solo, Baroque or electric cello solo, Strings

stage musicians: clarinet (eb), Trumpet, Violin, accordion, drum set, Jazz Bass

Special: Inspired by the film "Freaks" by Tod Browning  
 Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)  
 concertante premiere: Bonn (Germany), Theater Bonn/ Beethovenfest Bonn, Grosses Haus, 9/2/2007  
 Conductor: Wolfgang Lischke, installation/film: Christoph Schlingensief, stage:  
 Thekla von Muelheim / Tobias Buser, costumes: Aino Laberenz, Choreinstudierung: Sibylle Wagner,  
 Dramaturgie: Jens Neundorff v. Enzberg  
 Franz: Tom Harper, Lea: Anjara I. Bartz, Isabella: Julia Rutigliano, Hilbert Winter: Louis Gentile, Direktor  
 Andreas von Annen: Hans-Jürgen Schoepflin, Lucia Tetralucci: Vera Baniewicz, Anne-Marie: Hege Gustava  
 Tjoenn, Marie-Claire: Sybille Specht, Dominique:  
 Otto Katzameier, Romeo: Johannes Floegl  
 In weiteren Rollen (Film/Pauseninstallation)  
 Susanne Bredehoeft, Kerstin Grassmann, Brigitte Kausch, Christiane Tsoureas, Helga von P., Karin Witt, Eva  
 Zander; Arthur Albrecht, Klaus Beyer, Hagn Danny, Horst Gellonek, Manni Laudendach, Willibald  
 Mayerhofen, Peter Mueller, Dirk Salm, Achim von P.  
 Chor des Theater Bonn  
 Beethoven Orchester Bonn  
 Theatrical Premiere: Regensburg, Theater, 1/21/2017, Franz: Matthias Laferi, Lea: Vera Semieniuk, Isabella:  
 Michaela Schneider, Hilbert: Winter Matthias Wölbitsch, Direktor Andreas von Annen: Steven Ebel, Lucia  
 Tetralucci: Vera Egorova, Anne-Marie: Theodora Varga, Marie-Claire: Ruth Müller, Dominique: Otto  
 Katzameier, Romeo: Adam Kruzel, Hartmut: Elena Lin, Helmut: Katrin Poemmerl, Statisterie, Opernchor,  
 Philharmonisches Orchester Regensburg, Director: Hendrik Müller, stage/costumes: Marc Weeger, conductor:  
 Tom Woods

### **Linkerhand** (2008)

HV 180

Opera in 33 scenes

Based on the novel „Franziska Linkerhand“ by Brigitte Reimann

Libretto by Andrea Heuser

95 Minutes

Franziska (young dramatic soprano), Franziska II (actress), Architekt (Tenor with buffo tendency), Wilhelm  
 (lyrical tenor), Affaere (Baritone), Aristide/Engel (coloraturo soprano), Django/Schlagersaenger (singing and  
 dancing actor), Assistent (various musical and theatrical actions, no singer)

Mixed choir, Audio Samples

Orchestra: fl/picc., ob., E.H., clar. In Eb, Bass-clar. – 2 Hn., Tr. (Bb), 3 Tromb. – Hp., theremin vox, percussion  
 (1 player), drumset/small perc. (1 player), jazz-bass, electric guitar, piano/sampler/electric church organ (1  
 player) – strings: 6.5.4.3.1 (min.)

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: Hoyerswerda, May 10, 2009, Lausitzhalle, conductor: Eckehard Stier, director: Sebastian Ritschel,  
 Dramaturgie: Ronny Scholz, stage: Karen Hilde Fries, choreographers: Dan Pelleg, Marco E. Weigert, with  
 Yvonne Reich (Franziska), Ines Burdow (Franziska II), Lisa Mostin (Aristide), Frank Ernst (Architekt), Shin  
 Taniguchi (Affäre), Jan Novotny (Wilhelm), Django (Hans-Peter Struppe), Neue Lausitzer Philharmonie, Chor  
 des Theaters Goerlitz

### **Bordello Ballad** (Bordellballade) (2009) see also „songs with piano“

HV 188

Ein Dreigoscherlnstück (A Three Hoe Opera) for 6 singing actors and ensemble

Libretto: Franzobel (based on an idea by Moritz Eggert)

100 Minutes (21 Songs)

Alfred (higher male voice), Bussibaer (medium male voice), Kirschgarten (lower male voice), Zuckergoscherl  
 (higher female voice), Ferkel (medium female voice), Rosl (lower female voice)

Ensemble: alto saxophone, tenor trombone, jazz guitar, drumset, accordion, violin, double bass, piano (also  
 conductor)

World Premiere: Dessau (Germany), Bauhaustheater, Weill-Fest Dessau, 3/4/2010

soloists: actors and musicians from the Theater Koblenz

Rosl, brothel mother - Ks. Claudia Felke

Ferkelchen, whore - Dorothee Lochner

Zuckergoscherl, whore - Isabel Mascarenhas

Bussibär, Mafioso - Matthias Schaletzky

Kirschgarten, Mafioso - Adrian Becker

Alfred, butcher - Marcel Hoffmann

conductor and solo piano: Arno Waschk

director: Robert Lehmeier  
 stage design and costumes: Dirk Steffen Göpfert  
 Dramaturgie: Judith Pielsticker  
 correpetitors: Karsten Huschke a. Werner Lemberg  
 production assistant: Alexander Wang  
 Dessau (Germany), Bauhaustheater, Weill-Fest Dessau  
 Sheet Music: <http://www.sikorski.de>

**All diese Tage** (All these days) (2011)

HV 205

A Time Opera in 14 scenes

Libretto by Andrea Heuser

95 Minutes

Child (boy soprano), Old Man I (actor/singer), Old Man II (actor/singer), 3 girls (youths, speaking roles), voice artist (performer), The Boy Who Isn't (coloratura soprano), Guelistan/Woman 2 (Soprano), Josefine/Woman 1 (Mezzo), Mother (Mezzo/Alto), Julian/Cedric (Tenor), Brother/handyman (Baritone), Father/Worker (Baritone), children's choir, mixed choir, Performer ensemble (amateurs/youths), extra percussion (youths)

Orchestra: picc./Fl., Ob., C.A., Clar. (B), Bass-Cl. (B), 2 Bn. – 2 Hn., 2 Tr. (B), 2 tb. (Ten-), 1 tb. (Bass-) – Timpani, 2 perc. – Hp., Harmonium (stage), Sampler (Orchestra), Accordion, Electr. Guitar, Electric Bass – Strings (minimum 6.4.4.3.2)

Sheet music: <http://www.sikorski.de>

World Premiere: Bremen, Theater Bremen, 4/28/2012, Conductor: Florian Ziemer, Director: Michael Talke, stage and costumes: Henrike Engel, choir: Daniel Mayr, children's choir: Achim Rikus, choreography: Jacqueline Davenport, Dramaturgie: Hans-Georg Wegner,

Guelistan/ Frau II: Sirin Kilic

Josefine / Frau I: Barbara Buffy

Mutter: Tamara Klivadenko

Vater/ Arbeiter: Björn Waag

Bruder/ Handwerker: Christoph Heinrich

Julian/ Cedric: Kejia Xiong

Junge, den es nicht gibt: Alexandra Scherrmann

Alter Mann I: Wolfgang von Borries

Alter Mann II: Daniel Wrynarski

Stimmkünstler: Benjamin Boesch

Soufflage: Ulrike Heinrich

**Hell's Kitchen (Teufels Kueche)** (2014)

HV 233

Music Theatre for children for 3 players and one actor

concept: Stephan v. Loewis of Menar, Heiko Hentschel, Carola Schaal, Sonja Lena Schmid, Sven Kacirek

55 Minutes

Player 1: clarinet (Bb), hand brush, bass clarinet (Bb), soup/beer coaster/glass/spoon, horn

Player 2: Marimbaphone (small), coconut and saw, wooden frog, rice rattle, peppermill, castanets, bread paper (withz brush), bongos (2), shrill whistle, lithophone (e<sup>4</sup>, f sharp<sup>4</sup>, g<sup>4</sup>, a<sup>4</sup>, b<sup>4</sup>, c<sup>4</sup>, c sharp<sup>4</sup>, d<sup>4</sup>, e<sup>4</sup>), „pot organ“ (electronically simulated): 1 bb, 2 d<sup>4</sup>, 3 a<sup>4</sup>, 4 c<sup>4</sup>, 5 e<sup>4</sup>, 6 b<sup>4</sup>, 7 c sharp<sup>4</sup>, mouth siren, nuts with nutcracker, small drumset, 2 squeaky objects, bike horn, kalimba, soup/beer coaster/glass/spoon

Player 3: Violoncello, metronome, glass organ (fastened tuned glasses, bowed): c<sup>4</sup>, e<sup>4</sup>, f<sup>4</sup>, g<sup>4</sup>, a<sup>4</sup>, singing saw, duck call, soup/beer coaster/glass/spoon

Musical Theater for children, ca. 27 Minutes composed music, the rest improvisations devised together with the musicians

Sheet Music: <http://www.sikorski.de>

11/7/2014, Hamburg (Germany), Kampnagel, P1, "KinderKinder“-Festival, Music and performance: Carola Schaal (clarinets), Sonja Lena Schmid (Cello), Sven Kacirek (Percussion), Devil: Apostolos Dulakis, Director: Heiko Hentschel

**Terra Nova** oder das weiße Leben (2015) (Terra Nova or the white life)

HV 238

Large Opera in 3 Acts

Libretto: Franzobel and Rainer Mennicken

135 Minutes

Pandura (Mezzo), Ruler (Tenor), Marilyn (Chansonette), Chang'e (coloratura-sopr.), Kolker (Bar.), Armstrong (Spieltenor), Titov (Baritone), Dreier (Lyrical Tenor), Ann (Sopr.), Mira (Mezzo), Yioti (Soubrette), Ein Freier (actor), The Little Prince (child soprano), Moonwalker etc. (choir soloists: T/Bar./B.), Choir, dance soloists  
Orchestra: picc., 2 Fl. 2 Ob., C.A., 2 clar. (Bb), Bass clarinet, 2 Bn., D.Bn. – 4 Hn., 3 Tr. (Bb), 2 Ten-tn., 1 Bass-tn., Basstuba – Timpani, 2 percussionists, harp, electric guitar, E-Bass, Organ/Keyboards/piano (1 player) – Strings – Tape Sounds

Sheet Music: <http://www.sikorski.de>

UA: Linz (Austria), Opernhaus, 26.5.2016, conductor: Dennis Russell Davies, Takeshi Moriuchi, director: Carlus Padrissa, choreography: Mei Hong Lin, stage: Roland Olbeter, costumes: Chu Uroz  
Ruler, Präsident: Jacques le Roux, Lara alias Chang'e, seine ehemalige Frau: Mari Moriya, Marylin, seine Geliebte: Anaïs Lueken, Pandura, Astronomin: Katerina Hebelkova, Kolker, Laras Bruder, ein Agent: Martin Achrainer, Armstrong, Raumsfahrer: Sven Hjörleifsson, Titov, Raumsfahrer: Michael Wagner, Dreier, Raumsfahrer: Matthäus Schmidlechner, Ann, Armstrongs Frau: Elisabeth Breuer, Mira, Titovs Frau: Kerstin Eder, Yioti, Dreiers Frau: Gotho Griesmeier, Ein Freier: Lutz Zeidler, Der kleine Prinz: Benjamin Gotthard/Jakob Reiter, Ein Lautsprecher: Ulf Bunde/Moritz Eggert, Drei Moonwalker / Drei Rädelsführer / Drei Reporter / Drei Partygäste: Csaba Grünfelder, Ulf Bunde, Marius Mocan  
Ballett des Landestheaters Linz  
Chor des Landestheaters Linz  
Kinder- und Jugendchor des Landestheaters Linz  
Statisterie des Landestheaters Linz  
Bruckner Orchester Linz

### **Traviata Remixed** (2016)

HV 244

New version of „La Traviata“ (G. Verdi), together with Jacopo Salvaatori

90 Minutes

orchestra: flute/picc., clar./Bass-clar., Alt-Sax/Sopr.-Sax – Trumpet, Bass-Trombone – elec. Git., elec. Bass-Mallets (1 player), Drumset (1 player) – accordion, Keyboard - Violin, Cello

4 singers (playing various roles)

WP: Amsterdam (Netherlands), Grachtenfestival, Zuiveringhal West, 8/13/2016

Alessandro Scotto di Luzio tenor / Alexandra Flood soprano / Ernst Daniël Smid baritone / Lore van den Broeck soprano / Alexander de Jong bass / Steven Sloane conductor / Lotte de Beer director / Clement & Sanôu scene / Musici NJO: Nationaal Jeugd Orkest ensemble

### **Caliban** (2016)

HV 246

Chamber Opera

Libretto: Peter te Nuyl

85 Minutens

Orchestra (11 players): Contrabass Flute/Flute/picc., Clarinet/Bass-Clarinet – Trumpet (Bb), Tenor/Bass-Trombone – Percussion (1 player) – Keyboard/Toy Piano – Accordion – Violin, Viola, Cello, Double Bass  
Soprano, Tenor, Baritone, Actor

Sheet Music: <http://www.sikorski.de>

World Premiere: 3/25/2017, Amsterdam (Holland), Compagnietheater, Opera Forward Festival, Conductor: Steven Sloane, Director: Lotte de Beer, Production Design: Clement&Sanou, Orchestra: Ask|Schönberg  
Caliban: Michael Wilmering Miranda/Trinculo: Alexandra Flood Stephano/Ferdinand: Timothy Fallon  
Prospero: Alexander Oliver

### **La BETTLEROPERA** (2017)

HV 251

Music/Dance Theatre

Based on Gay/Pepusch “Beggars’ Opera”

Roles (actors/dancers/singers): Peachum, Mrs. Peachum, Filch, Macheath, Polly, Matt, Jenny, Lucy, Lockit, Trappola, whores, gangsters

Ensemble: 2 recorders (Sopranino-, Soprano-, Alto-, Tenor-, Bass-, Great Bass-, Paetzold), Electric Guitar, Violoncello and small instruments washboard/melodica/typewriter/bell/baroque violin (all instruments amplified)

28 Songs, 12 Dances, „Zwischenaktmusik“, Overture (Length of music: ca. 90 minutes)

Overture Morning Chorale (Peachum) And Beauty Must Be Paid (Filch) DANCE I (2a) 3. Diamonds are Whore’s best Friend (Mrs. Peachum/Peachum) DANCE II (3a) 4. Macheath is my man (Polly) 5. Wait for the Tillerman (Polly/Mrs. Peachum) DANCE III (5a) 6. Dreaming a Dream of you (Macheath) 7. Bleib bei mir,

kleine Sonne (Macheath, Polly) 7.a Zwischenaktmusik 8. We'll keep whoring till the end (Matt und Chor) 9. Enjoy yourself (Jenny und Huren) DANCE IV (9a) 10. Behind the green door (Jenny) 11. It's later than you think (Jenny,Hurenchor)12. They call it Dharma in Mandalay (Lucy) 13. It doesn't end like that (Lucy/Macheath) 14. Twang Dang Dillo Dee (Lockit) 15. The Power of Love (Polly/Lucy) DANCE V (15a) 16. Bleib bei mir kleine Sonne (Reprise:Lucy/Macheath) 17. Confession (Lucy) 18. Giocatori sono amici (Lockit)19. How to make a living (Filch) DANCE VI (19a) 20.Wir sind Freunde (Macheath/Chor) DANCE VII (20a) 21.In the days of my youth (Trappola) DANCE VIII (21a) 22. I'm like a little ship (Lucy) 23. The Bile of Men (Polly und Lucy) Dance IX (23a) 24. Every Month was May (Polly) DANCE X (24a) 25. Cercatene un altro (Peachum) 26. Nun geh ich ein in die Dunkelheit (Macheath) Dance XI (26a) 27. Adieu, Farewell (Lucy, Polly, Macheath) Dance XII (27a) 28. Finale (Hau ihm einfach auf die Fresse, Alle)

Lyrics: Moritz Eggert

Libretto: Bernhard Glocksins/Balletto Civile

WP: 10/19/2017, Berlin (Germany), Neukoellner Oper, Director/Choreography: Michela Lucenti | Dramaturgie: Bernhard Glocksins| Stage: Sabrina Rossetto | costumes: Rebekka Dornhege Reyes

With: Maurizio Camilli, Ambra Chiarello, Christopher „Crsto“ Ciraulo, Sophia Euskirchen, Nicole Kehrberger, Jörn Linnenbröcker, Michela Lucenti, Emanuela Serra Demian Troiano, Emilio Vacca sowie Danilo Andres Sepulveda Cofre, Thora Hohberg, Christian Schaaf, Ini Dill, Rafeu Ahmed, Ada Sternberg  
Ensemble „Freiraum Syndikat“

### **M – Eine Stadt sucht einen Moerder (2018)**

HV 257

Opera

105 Minutes

After the screenplay by Thea von Harbou und Fritz Lang, arranged and expanded with texts by Walter Mehring and children's songs by Barrie Kosky and Ulrich Lenz

Cast: M (Bariton), Solo-Soprano, Solo-Tenor, children's choir and children soloists, actors, dancers, speakers, extras

orchestra (amplified): flute/picc., oboe, clarinet (Bb), alto saxophone, bassoon – horn, trumpet, tenor trombone, bass trombone, bass tuba – 3 percussionists (3: drum set) – accordion, electric guitar, electric bass– 4 keyboards (Software-Sampler) – 12 singers (SSSAAATTTBBB) – strings 6.6.4.3.2

Noten: <http://www.sikorski.de>

WP: Berlin (Germany), Komische Oper, 5/5/2019, Conductor: Ainārs Rubiķis, director: Barrie Kosky, stage and lighting: Klaus Grünberg, stage: Anne Kuhn, costumes: Katrin Kath, Dramaturgie: Ulrich Lenz, choirs: David Cavelius, children's choir: Dagmar Fiebach, cast: M, der Moerder: Scott Hendricks, voices: Alma Sadé, Tansel Akzeybek, students of the Hochschule für Schauspielkunst »Ernst Busch« Berlin: Emilia Giertler, Noëlle Haesling, Laura Kiehne, Max Haase, Jan Eric Meier, Daniel Warland

Kinderchor und Kinderkomparserie der Komischen Oper Berlin, Saenger\*innen des Opernstudios und des Vocalconsorts Berlin

### **Martien Martienne (2018)**

HV 261

Music Theatre

60 Minutes

Based on the short story „Ylla“ from the„Martian Chronicles“ by Ray Bradbury

Libretto by Laurent Fréchuret

Actress/singer, actor, percussionists (Mallets and various instruments)

WP: Grenoble (France), Théâtre Municipal de Grenoble, 10/18/2019, Director: Laurent Fréchuret, Arnaud Perrat, stage and computer visuals: Grégory Lasserre & Anaïs Met Den Ancxt

With Claudine Charreyre, Mychel Lecoq, „voix off“:François Chattot, percussions claviers de Lyon : Sylvie Aubelle, Renaud Cholewa, Jérémy Daillet, Gilles Dumoulin, Lara Oyedepo

Sheet Music: <http://www.sikorski.de>

### **A Feast for Mackie (2019)**

HV 269 (251b)

Pub Cantata for Beggars, Miners and Drunks with orchestra

Text: Martin Becker

Lyrics: Moritz Eggert

90 Minuten

8 singing actresses and actors, optional choir



Orchestra: fl. (picc.), Ob., clar. (bass-clar.), bassoon– Horn, trumpet, trombone, Tuba – Timpani – 1 percussionist (Drumset) – harp, elctr. guit., piano – strings

Sheet Music: <http://www.sikorski.de>

Special: "Song Play" (Play with inserted songs and musical interludes)

Uses musical material from "La BETTLEROPERA", orchestration: Katharina Schmauder, Moritz Eggert

WP: Bochum (Germany), 10/10/2019, Anneliese-Brost-Musikforum, With: Guy Clemens, Martin Horn,

Veronika Nickl, Romy Vreden, Michael Lippold, Dominik Dos-Reis, Moritz Eggert

Bochumer Symphoniker, Conductor: Steven Sloane, Director: Johan Simons

### **Ywain, The Knight of the Lion (Iwein Löwenritter) (2020/21)**

HV 275

Opera in 2 Acts based on the novel by Felicitas Hoppe and original verses by Hartmann von der Aue

Libretto: Andrea Heuser

100 Minutes

Cast: Ywain (Tenor), Lion (Baritone), Lunete (actress/singer), Laudine (Soprano), Ywain's Heart (Soprano), Laudine's Heart (Mezzo), Gawain (Baritone), Wild Man/Opponents (Bass), two children (Leon/Gereon), choir  
orchestra: 1 Fl., 2 Ob., 1 E.H., 1 clar.(Bb), 2 bn., 1 Cbn. – 3 Hn., 1 Tr. (Bb), 2 tn., Bass-tn., Db.-tn. – Timp., 2 perc., hp., 2 Keyboards (Electric Organ) – Strings: 8.4.5.3.3.

Sheet Music: Ricordi

WP: UA: 1/30/2022, Theater Bonn (Germany), Christoph Leverman, Lion (singer), Michael Krinner, Lunete

Katharina von Bülow, Iwein (Leon) Anton Kuzenok, Ywain's Heart, Ava Gesell, Opponent / Wild Man Pavel

Kudinov Gawain (Gereon), Jakob Kunath, Laudine, Lada Bočková, Laudine's Heart Sarah-Léna Winterberg,

Choir Chor des Theater Bonn, Orchestra Beethoven Orchester Bonn

Conductor Daniel Johannes Mayr, Director Aron Stiehl, Stage Thomas Stingl, costumes Sven Bindseil,

lighting Boris Kahnert, Dramaturgie Rose Bartmer, Choir director Marco Medved

### **The Last Conspiracy (Die letzte Verschwörung) (2021/2022)**

HV 286

Opera in 2 Acts

Libretto: Moritz Eggert

110 Minutes

Friedrich Quant, talkshow host: Tenor

Elisabeth, his wife, a succesful doctor/ Natalya Ostrova, a Russian Oligarch: Mezzo

Lara Lechner, a flatearther, friend of Dieter Urban: Soprano

Alois Dunkler, Quant's Manager/ The Chancellor: Baritone

Edgar Binder, Quants best friend, a Banker/PR manager of the chancellor/GORD, an alien: Bass

Dieter Urban, conspiracy theorist/ Mr. Goodman, FBI-Agent: Baritone

Georgina von Solingen, Head of the TV station where Quant works: Alto

Sarah and Philipp, Quants children: children singers, boy/girl

THE VOICE: female speaking role (taped or live)

THE OTHER VOICE: male speaking role (taped or live)

Animator/stage hand: small speaking role

Angelica Boob/director: small speaking role

Director's assistant: small speaking role

Orchestra: 2 Fl. (2 picc.) 2 Ob., 1 Clar., 1 Bass-Clar., 1 Contrabassclar., 2 Bass. – 5 Horns, Trumpet in D, Trumpet in Bb, Bass Trumpet in Bb, 1 Bass Trombone – timp., 2 perc., Harp, Baroque Harp, Keyb., - Electric Violin, Strings: 8.8.5.4.3

Noten: <http://www.ricordi.de>

WP: 3/25/2023, Vienna (Austria), Volksoper, Director: Lotte de Beer, Stage: Christof Hetzer, Costumes: Jorine

van Beeck, Choreography: Otto Pichler, Light: Alex Brok, Videodesign: Roman Hansi, Conductor: Steven

Sloana, Timothy Fallon (Quant), Wallis Giunta (Elisabeth/Natalya), Rebecca Nelsen (Lara/SYSTEM), Orhan

Yildiz (Urban/Goodman), Annelie Sophie Müller (Georgina), Jakob Semotan (Alois Dunkler), Daniel

Schmutzhard (Kanzler), Aaron Pendleton (Binder/Pressereferent/Gord), Alma-Marie Sommer (Sarah),

Konstantin Pichler (Philipp), Tara Randell (Angelica), Moritz Eggert (Stimme aus dem OFF)

### *short operas/ music theatre works*

**The Outsider** (Der Andere) (1998/2000) „Mobile melodrama“

*See also:*

The Outsider (original version, vocal music)

HV 86b

Based on a short story by H.P. Lovecraft

Fl.(+picc.), Ob., Clar.(+Small Clar. in Ab or Eb-Clarinet), Tb., Perc. (1 player), E-Guit. Acc., Vl., Vla., Vc., Cb., singer

30 minutes

special: detailed theatrical concept with movements of musicians and singer, various effects

premiere: Vockerode (Germany), Kraftwerk, „In den Stunden des Neumonds“, 7/7/2000

Ensemble United, Berlin, Annina Papazian/Liat Himmelheber, voice/recitation, Eberhard Kloke, conductor

Luxemburgian premiere: Esch-sur-Alzette, Theatre Municipal, 9/30/2000, Das Neue Ensemble Hannover,

Annina Papazian/Annette Robberts (voice/recitation) , Eberhard Kloke, cond.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

### **Das Behr-Khyrsh-Projekt (2002)**

*See also:*

Behr-Khyrsh-Interludes (chamber music)

Das Behr-Khyrsh-Projekt (text book)

Auf der Suche nach dem KlaNNg (radio play)

Vermilion Sands (chamber music)

Nemesis (chamber music)

Sandbox - Variations (electronic music)

HV 132a

Text: Moritz Eggert (in German)

actor, trumpet (Bb), percussion, guitar, violin, double bass

30 minutes

special: contains music from „Vermilion Sands“, „Sandbox Variations“, „Auf der Suche nach dem KlaNNg“, „Nemesis“, and original music

Premiere: Goettingen (Germany), Junges Theater, „Platzende Kometen“, 12/5/2002, Ensemble „a rose is“, Manfred H. Wenninger, speaker, Lisa Lammel, violin, Ulf Pankoke, trumpet, Christian Buck, guitar, Almut Lustig, percussion, Gregor Schwellenbach, double bass, Jule Kracht, costumes/director, Jan Meyer, stage, Andreas Simon, film

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

### **The last days of V.I.R.U.S. (2003)**

*See also:*

The last days of V.I.R.U.S. (Libretto)

The last days of V.I.R.U.S. (full opera)

HV 135

libretto: Moritz Eggert

an opera in 7 scenes

Dr. Colossus (mezzo), Dr. Kananga (baritone), The VIRUS/Dr. Psappa (tenor), Dr. Dax (actress or mezzo)

Orchestra: flute, oboe (also cor anglais), clarinet in Bb (also bass clarinet), bassoon (also double bassoon) - horn, trumpet in Bb, Tenor/bass-trombone - percussion (1 player) - piano - strings 1.1.1.1.1

16 minutes

special: part of the project "The last days of V.I.R.U.S.", ADEvantgarde 2003

premiere: Munich (Germany), Reaktorhalle, 7th. Adevantgarde-Festival, 6/7/2003

conductor: Ulrich Nicolai, stage director; Florentine Klepper, stage and costume design. Chalune Seiberth, visuals: Bastian Trieb

With: Veronika Benning (Dr. Mira Colossus), Martin Danes (Dr. Julian Kananga), Markus Durst (The Virus/ Dr. John Psappa), Monika Lichtenegger (Dr. Dax), Ensemble piano possibile

### **Kommander Kobayashi: Go Versus Comet (Go Versus Komet) (2004)**

HV 151

Libretto/concept: Tobias Dusche, Sebastian Bark, novoflot, Moritz Eggert

Opera scene for the "Kommander Kobayashi"-project by novoflot

Tii! (high Soprano), Go (Soprano), Scrabble (Mezzo), Ma' (Baritone)

Ensemble: Bass Clarinet (Bb), French Horn, Trumpet (Bb), Bass trombone, percussion (1 player), piano/celesta (1 player), viola, cello, double bass

15 Minutes

Special: part of an „opera serial“, complete scene

Premiere: 1/14., Hamburg (Germany), Opera Stabile, with Meik Schwalm („Ma“), Hanna Dora Sturludottir („Go“), Julia Henning („Tii!“), Sibylle Fischer („Scrabble“), director: Sven Holm, conductor: Vicente Larranaga, stage design: Leonie von Arnim, costume: Bettina Latscha, video: Philip Kießling, „Dramaturgie“: Sebastian Bark, text: Tobias Dusche, further short operas by Jennifer Walshe, Helmut Oehring, Juha Koskinen, Aleksandra Gryka, Ricardas Kabelis

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Die zwei Tauben** (2019) *see also: songs with instruments*

HV 272

Libretto: Patrick Hahn

Musical Theatre with Songs for the Offenbach/ Beethoven celebration 2019/2020

For singing actress/singing actor and ensemble with additional voice part

instrumentation: Baroque harp, Jazz Bass, Drumset, Piano

Ca. 40 Minutes

WP: 12/16/2019, RheinEnergie (Ship), between Cologne and Bonn (Germany)

Jackie O./Jacques Offenbach: Marlene Goksch, Beethoven/B.: Moritz Eggert, Baroque Harp; Luise Enzian,

Piano/voc.: Moritz Eggert, Drumset: Christian Thomé, Jazz-Bass: Johannes Esser

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Kairosis** (2022/23)

HV 291

Interactive Video Opera

Script and music: Moritz Eggert

For flute, clarinet, bassoon, percussion, piano and string quartet

Special: Commission by „Broken Frames Syndicate“, silent action with actors, viewers can decide how the story continues

### *Music theatre/ Performance*

**Loud and Fearless** (Laut und Furchtlos) (probably 1988) „by Atanasio Khyrsh, 1965“, written together with Sandeep Bhagwati, *see „chamber music/ solo works“*

**Haemmerklavier IX: Jerusalem** (1995) *see „chamber music/ solo works“*

**Tableau** (1996/1997) *Movement for Clarinet and piano, see „chamber music/ duets“*

**Avec ma main brûlée** (1997)

HV 70

for 8 dancers and recitation (reciter plays any instrument ad lib.)

text: from „Malina“ by Ingeborg Bachmann

12 minutes

special: the music is created by the dancer's movements; mouth percussion, theatrical elements

premiere: see stage works/ incidental music – ballet/ „Now – I need now“

**Today** (Heute) (1997) *reading of a text by Ingeborg Bachmann*

Version 1: (original) 9 speakers HV 77a

Version 2: 6 speakers HV 77b

text: from „Malina“ by Ingeborg Bachmann

8 minutes

special: musical score for recitation, polyphonic speaking, rhythmical writing actions

premiere: see stage works/ incidental music – ballet/ „Now – I need now“

first concert performance: Landsberg (Germany), Stadttheater, 6/20/2000, Lyrik am Lech, Moritz Eggert (live and voices from tape)

**Fleeting Encounter** (Flüchtige Begegnung) (1997)

HV 71

8 or more dancers

6 minutes

special: the music is created by the dancer's movements, mouth percussion, theatrical elements

premiere: see stage works/ incidental music – ballet/ „Now – I need now“

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Kisses in the Air** (Luftküsse) (1997)

HV 75

6 performers

2 minutes

special: the music is created by the dancer's movements, mouth percussion, theatrical elements

premiere: see stage works/ incidental music – ballet/ „Now – I need now“

**Millennium Shuffle** (1998)

HV 88

5 or more dancers with headphones

5 minutes

Special: The music consists of percussive sounds created by the movements of the dancers; performance elements; the rhythm is provided by a cue-track through headphones, audible only for the dancers

premiere: see stage works/ incidental music-ballet/ „percussiv“

**Millennium Dance Shuffle** (1998) (variant to: Millennium Dance)

HV 89b

5 or more amplified dancers with orchestra

3 minutes

special: In this variant of the final part of the orchestral piece „Millennium Dance“ rhythmical actions by the dancers are accompanied by the orchestra.

UA: see stage works/ incidental music-ballet/ „percussiv“

**Variations IV.XX** (2000)

HV 107

Internet composition with an undefined number of participants (written exposé)

Duration: variable

Special: based upon John Cage's „Variations IV“

premiere „Variations IV.01“: Munich (Germany)/Internet, 6/23/2001, tube – Zentrum fuer radiophone Kunst, with contributions by Ketty Nez, Gerhard Staebler, Carlos Sanchez, Ricardo Zohn-Muldoon, The GIGAMESH, Uwe Struebing, Frédéric Inigo/Ensemble Décadanse, Eric deClercq, Bernhard Gander, Alessandro Timossi, Tapio Tuomela, Hans Huysen, Miguel Azguime, Luca Lombardi, Dominik Paß, Joe Landers, Septima Practica, Atanasio Khyrsh, with FM Einheit (perc.), Sebastian Hess (vc.), Andreas Heck/Moritz Eggert (internet jockey's)

**Vexations II** (2001) *see „chamber music /duets“*

For 2 pianists

**Haemmerklavier XVII: Advanced Kabuki** (2004) *see chamber music/ solo pieces*

For piano solo

**Home Game** (2005)

HV 159

11 Minutes

for 1 "home" team, 7 or more, 1 "away" team, 4 or more, referee, stadium announcer

performance instructions

Special: can also be performed by amateurs or youths and children, improvisatory character, with "game rules"

Publication: Ueben & Musizieren (Schott), Juni/July 2006 "Sport" (Magazine)

World Premiere: 4/20/2008, Weil am Rhein (Germany), Vitra-Design-Museum, „Les Museiques“-Festival (Sqtizerland), Musikklassse des Gymnasiums am Münsterplatz, Basle, reharsed by: Jennifer Rudin, Moritz Eggert, Referee

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Oral Pole Mazy Brats (Vom zarten Pol)** (2006) *see vocal works/ voice with orchestra*

**Symphony 4.0 (TV Ballet)** (Symphonie 4.0 (Fernsehballett) (2008) *see orchestral music/Ensembles*

**De Avaritia** (2010) *siehe Vokalmusik/Gesang mit Orchester/Ensemble*

**Das ganz normale Leben** (2011) *siehe Orchesterwerke/Große Besetzungen*

**Montana Sacra** (2021), *see orchestral music/Ensembles*

### *Radio plays*

**Großstadtmenschen** (1986)

Poetry by Matthias Drawe

Music: Moritz Eggert (3 Vitrienen)

First broadcast: 1/4/1986, HR

Aufnahme: HR

**The search for the Klanng – Atanasio Khyrsh and the music of the future** (1999/2000)

HV 98

7 speakers, music, sound collages

1 hour 35 minutes

Contains new sound collages and original music, also excerpts from the following pieces: *The eternal song*, (version for strings), *Haemmerklavier II, III, X*, *The meal of Mr. Orlong*, *Nemesis*, *Number Nine III*, *Sandbox-Variations*, *Loud and fearless*, *Adagio – An Answered Question*, *Breathless*, *Stardog*, *Symphonie 1.0.*, *home sweet home (old version)*

Special: can also be performed live, with 4 speakers, piano (ad lib.) and tape

Recording: Hessian Radio

Premiere broadcast: 3/7/2001, HR 2 (Hessian Radio, Germany, 2<sup>nd</sup> program)

with Ulrike Arnold, Peter Pruchniewitz, Ulrike Arnold, Siegfried Mauser, Moritz Eggert a.o., director: Moritz Eggert

**The One Minute Piece which Took Me Ages To Do And Which Is Really Impressive** (2004) *see “Elektronik Music”*

Sound collage

**Breaking the Waves – Call** (2010) *see also “Breaking the Waves”/musical theatre, performance*

Radioplay by Moritz Eggert

11 Minutes

With Alison Corbett, Mack Furlong, Ed Squires, Moritz Eggert

Music: *The Eternal Song*, *Number Nine VII: Mass*, *Encore*

First Broadcast: CBC Newfoundland (Canada), 7/10/2010

**Teufels Küche** (2019) *siehe auch „Teufels Küche“ (Musiktheater)*

Radio Play by Helmut Krausser and Moritz Eggert

With Tanja Raunig, Santiago Ziesmer, Reinhold Ohngemach, Achim Barrenstein, Claudia Huebschmann und Moritz Eggert

Musicians: soloists of the Holst Sinfonietta: Justin Auer (Percussion), Philipp Schiemenz (Violoncello), Mariella Bachmann (Clarinets)

Musical Director: Klaus Simon

Music: Moritz Eggert

Director: Helmut Krausser und Moritz Eggert

Producer: Uta-Maria Heim

Audio Engineer: Manuel Braun

First Broadcast: 12/25/2019 SWR 2 (German Radio)

### *Incidental music/ ballet/ dance theatre/scenic concerts*

**De Avaritia** (2010) *see vocal music/ voice with orchestra/ensemble*

For soprano, mezzo soprano, alto (or altus), 2 tenors, baritone, bass, children’s choir, choir, 5 percussionists, 2 pianos as well as transport means (helicopters) and live video/sound transmission (theatrical version only).

**A Life More Ordinary** (Das ganz normale Leben) (2011) *see orchestral works/large ensembles*

For large orchestra, performers and extra percussion

**„Shakespeare-evening“ (1982?)**

HV 0

incidental music for the english theatre, Frankfurt am Main

partly based on „willow song“, flute, guitar, voice

UA: Frankfurt am Main (Germany) 1982 (?), Frank Weier, guitar, ???, director: ?, stage design: ?

Manuscript

**Die Konservendosenmenschen** (part 2, 2nd Scene) (1990)

by Edward Bond

director: Tanja Gronde

premiere: Munich, Musikhochschule, ???.1990

song set to music: *Warum wurden die Bomben abgeworfen?*

Dominik Wilgenbus, piano, with Hermes Schmid, Katharina Laube, Martina Schroeder, Arno Linker, Tanja Eppelsheimer

**Titus-Fall of Rome** (1994)

by Heiner Mueller

separately listed pieces: *Hämmerklavier II, III, IV, V, Wende Dich zu mir/Vom Schiff weg...(premiere)*

premiere: Munich (Germany), Prinzregententheater, 9/23/1994, director: Tilman Knabe, stage design: Alfred Peter, costumes: B. Lohrer, with Claude-Oliver Rudolph, Peter Pruchniewitz, Moritz Eggert, Ralf Weikinger, Joost Siedhoff, Siegfried Wittig, Gerlinde Saemann, Saskia Leder, Daniel Enzweiler, Stephan Lewetz, Karin Boyd, Reinhold Wichmann, Gerd Lohmeyer, Wilfried Hochholdinger

**Haemmerklavier** (1996)

choreography by Lucinda Childs

music: *Hämmerklavier VII*

premiere Munich (Germany), Nationaltheater, 3/19/1996

with Anna Villadolid, Norbert Graf (dancers), Moritz Eggert (pf.)

**Weird Actions** (1996)

Choreography by Ian Spink (Second Stride)

music: *Haemmerklavier II, III, IV, VII, IX*

stage: Birgit Ehrlicher, light design: Charles Balfour, with: Lucy Bethune, Kerry Chappell, Paul Clayden, Sarah Fahie, Betsy Gregory, Hanne Lilleheim, Lizie Saunderson, Paula Vacarey (dancers), Moritz Eggert, pf.

premiere: London (GB), Back Hill Studios, 8/14/1996

**Now-I need Now** (Gegenwart-ich brauche Gegenwart) (1997) Dance Theatre by Birgitta Trommler

1 ½ hours

music: *Et in Arcadio Ego, Kisses in the air, Sea/Desert, Bohemian Hymn, Avec ma main brulée, Symphony 1.0, Fleeting Encounter, Adagio, Heute, Skelter*

premiere: Darmstadt (Germany), Staatstheater, 2/28/1997, director/choreography: Birgitta Trommler, stage design: Gudrun Schretzmeier, with Katrin Schyns, Cristina Czetto, Amelia Poveda, Jenny Coogan, Doerthe Stoeß, Yoshiko Waki, Javier Picardo, Rolf Kast, Guido Markowitz, Richard Taylor, musicians: Martina Bittner, Arne Willimczik (pf.), Wolfgang Ueber, Edgar Pritsch (perc.), conductor of the pre-produced recordings: Moritz Eggert, Art Core Sax-Saxophonquartett, Orchester des Staatstheater Darmstadt, Farandole-quartet

**A visit to the mines** (Ein Besuch im Bergwerk) (1998-99) part of the ballet "Percussiv" by Daniela Kurz (choreography)

35 minutes

music : *Millennium Shuffle, Millennium Dance Shuffle, Number Nine I: Incommunicado, Number Nine II: Melody 1.0, Number Nine III: Millennium Dance (all premieres)*

premiere: Nuremberg, Staedtische Bühnen, 3/27/1999, with Guido Wallner, Ruth-Marie Hyprath, Sophatai Kanthatham, Wubkje Kuindersma, Alexandra Milne, Tom Baert, Yuki Mori, Adam Ster, Jessica Billeter, Dagmar Bock, Maria Nitsche, Brit Rodemund, Ivo Baertsch, Christian Maier, Luca Marazia, Philharmonisches Orchester Nuernberg, Christian Reuter, cond., Stefan Morgenstern, stage design

**The Trap** (1998/99), Music theatre by Laterna Magika, Prague

80 minutes

*music: Haemmerklavier III: One Man band, Lunu, Haemmerklavier IX: Jerusalem, Number Nine I: Incommunicado, Number Nine II: Melody 1.0, Number Nine III: Millennium Dance, Number Nine V: Fragment/Zapping, A House with seven rooms: The library/The chamber of love/The room with the locked door, Paul and Virginie: Paul and Virginie/The dinner, Adagio-an answered question, The meal of Mr.Orlong: Moonman, Overture, Skelter, original music*

UA: Prague (CZ), Laterna Magika, 9/17/1999, director/stage design: Josef Svoboda, Libretto: Milena Honzikova, Choreographer: Igor Holovac, camera: Antonin Weiser, costumes: Sarka Hejnova, pre-produced music Philharmonic Orchestra Prague, conductor: Mario Klemens, Art-Core – Saxophone quartet, Sebastian Hess, Vc., Moritz Eggert, pf.

Belgian Premiere: Spa, theatre festival, 8/12/2001

**In the Sandbox** (Im Sandkasten) (1999/2000), Dance Theatre by Birgitta Trommler

1 ½ hours

*music: Bad Attitude: Bad Vibes, Bad Attitude, Croatoan II: In the Sandbox, Breathless, The meal of Mr. Orlong: Moonman/The stagehands appear/The night, Sandbox-variations, Haemmerklavier VII: Secret desires, A house with seven rooms: The room with the locked door*

Recording: Complete takes in chronological order CD 17,18

premiere: Darmstadt (Germany), Staatstheater, 3/11/2000, stage design: Barbara Dallendorfer, costumes: Andrea Spanier, musical assistant: Hee-Seon Jin, with Barbara Sternberger, Brigitte Cuvelier, Vera Bilbija, Giuseppe und Michele de Filipis, Octavio Campos, Thomas Langkau, Mauricio Motta, Guido Markowitz, Sabine Lindlar, pre-produced music: members of the „Orchester des Staatstheaters Darmstadt“, conductor: Moritz Eggert

**Gehoergaenge I** (2002), theatrical concert by Desirée Petitpierre, Theater Skala, Basel (Switzerland)

*Music: L'idée fixe, heute (version for 6 speakers), Sonett an die schreibfaule Brieffreundin (Bar.), Liebeserklärung (Mezzo), Flugkoerper (Bar.), Luft (Mezzo), herz vers sagen (Bar.), In der letzten Nacht (Mezzo), Rondeau Allemagne (Bar./Mezzo), Fast Forward, Luftkuesse, Haemmerklavier III, Haemmerklavier IX, Boehmische Hymne*

Premiere: Basel (Switzerland), Theater Skala, 2/8/2002, with Desirée Petitpierre (director, concept, choreography, dancer, costumes), Julia Wirth (dancer), Liat Himmelheber (mezzo), Yaron Windmueller (baritone), Sebastian Hess (vc.), Moritz Eggert (pf.), Roger Staub (stage design)

**Ground zero (2002)**, project by Hans Hoffer, Jugendmusikfest Deutschlandsberg (Austria)

Music: *epitaph*

other music by Ronald Deppe, Wolfgang Mitterer, Simeon Prionkoff, Balduin Sulzer, Georg Holzmann, Sarah Huber, Magdalena Moser, Nina Ortner, Anna Windisch

premiere: Deutschlandsberg (Austria), Jugendmuskfest/Steirischer Herbst, Lassnitz-Haus, 11/15/2002, 19:00 direction and stage design: Hans Hoffer, costumes: Clarisse Praun-Maylunas, lighting: Peter Michelitsch, conductor: Stephan Amschl, “Orchester des Jugendmusikfestes”

**Platzende Kometen** (2002), experimental music theatre project, Ensemble „a rose is“

contained: *Das Behr Khyrsh-Projekt*

also works by Antoine Beuger and Stephan Schneider

premiere: Goettingen (Germany), Junges Theater, 12/5/2002, Ensemble „a rose is“, Manfred H. Wenninger, speaker, Lisa Lammel, violin, Ulf Pankoke, trumpet, Christian Buck, guitar, Almut Lustig, percussion, Gregor Schwellenbach, double bass, Jule Kracht, costumes/director, Jan Meyer, stage, Andreas Simon, film

**Orfeo Shows** (2003), Ballet by Ed Wubbe (Scapino-Ballett, Rotterdam)

music: *Hämmerklavier III und V*

Premiere: 11/25/2003, Rotterdam (Netherlands), Rotterdamse Schouwburg

**„solarplexus – neue dichter lieben“** (2004), a show by a.tonal.theater

*music: songs from „Neue Dichter Lieben“: Auf welchem Fuss, Tierchen, Flugkörper, Luft, Sonett an die schreibfaule Brieffreundin, Tote Liebe, Koitus, Schneiden und Scheiden, Sprich, Scheherazade, Ich liege neben Dir danach, In der letzten Nacht“*

Premiere: 10/13/2004, Cologne (Germany), Alte Feuerwache, Fabian Hemmelmann, baritone, Jori Schulze-Rempell, piano, with Alexe Limbach, Christine Stienemeyer, Christof Hemming, director: Joerg Fuerst, Samples: Markus Berger, stage design/costumes: Christina Wachendorff, Uta Heiseke, Angelika Remy

**Kommander Kobayashi** (2005)

An opera saga

Composers: Juha Koskinen, Moritz Eggert, Aleksandra Gryka, Ricardas Kabelis, Helmut Oehring, Jennifer Walshe

Libretto/concept: Tobias Dusche, Sebastian Bark, novoflot

Premiere: 1/14/2005., Hamburg, Opera Stabile, with Meik Schwalm („Ma“), Hanna Dora Sturludottir („Go“), Julia Henning („Tii!“), Sibylle Fischer („Scrabble“), director: Sven Holm, conductor: Vicente Larranaga, stage design: Leonie von Arnim, costumes: Bettina Latscha, Video: Philip Kießling, „Dramaturgie“: Sebastian Bark, text: Tobias Dusche

### **L.O.V.E.R.S. (2005)**

Stage play for singer, dancer and pianist

idea: Rosamund Gilmore, Jutta Georg

baritone: Claudio Otelli

dance: Irene Klein

piano: Christian Nagel

included the following songs from „Neue Dichter Lieben“: 1. Auf welchem Fuss 2. Liebeserklärung 3. Luft 4. Tote Liebe 5. Herz versagen 6. Neues Märchen 7. Ich liege neben Dir danach 8. Don Juan kommt am Vormittag 9. In der letzten Nacht

UA: 4/21/2005, Frankfurt am Main (Germany), Künstlerhaus Mousonturm

### **Opening ceremony of the FIFA World Cup 2006 (2006)**

director: Christian Stueckl, costumes: Marlene Pohley, music: Moritz Eggert (except the pieces by „Seed“ and Herbert Groenemeyer)

participants: Toelzer Knabenchor, 180 Schuhplattler, 15 Goßlschnalzer, Chorvereinigung Wien/Neubau (director: Walter Zeh), Junges Klangforum Mitte Europas (conductor: Christoph Altstaedt), 180 Wolfauslasser, 150 bavarian Ruedrrommler, 120 „Drummers of the world“

contains the following music:

„Hymne an den Ball“ (from „The Depth Of Space“) (new version without voices)

„Adagio – An Answered Question“ (excerpt)

„Drums Of The World“ for 120 percussionists

„Im Anfang war das Spiel“ for boy’s choir

„Orchestral Intro“ for orchestra and choir

„Bavarian Part“ for Bavarian Brass Band and Schuhplattler

„Drumming Prologue“ for 180 drummers and 15 „Goßlschnalzer“

„Wolfauslasser“ for 180 „Wolfauslasser“ and orchestra

„Finale“ (for all)

Premiere: 6/9/2006, Munich (Germany), „WM-Arena“ (Live-broadcast in the whole world)

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

### **Wahnfried – ein deutsches Stammlokal (2006)**

theatre piece by Klaus Umbach

with Alan Titus (Bill Applepie), Raphaela Crossey (Cosima, Völkl, Wesendonck), Jona Mues (Bruckner, Wieland Wagner), Dietmar Mues (Nietzsche), Klaus Philipp (Waechtershagen, Winifred Wagner, Mikhail Bakunin), and Silvia Ospina, Joerg Piel, Manfred Stelkens, Charles Toulouse, Lukas Arndt/ Moritz Pollock

Regie: Markus Dietze, Kostüme: Tina Carstens, Bühne: Magdalena Gut

musical director/ Franz Liszt/stage music/piano: Moritz Eggert

Music: Blues/Klavierimprovisation I/II/Rock’n Roll/Walzerimpro/Ballade (Eggert), excerpts from Walküre, Der Fliegende Holländer, Die Meistersinger von Nuernberg, Rheingold (R. Wagner), Trauergondel Nr. 2, Wiegenlied, Am Grabe Richard Wagners (F. Liszt)

UA: 8/7/2006, Bochum (Germany), Ruhrtriennale, Jahrhunderthalle

### **Wide Unclasp (2007)**

Theatrical version of the piece „wide unclasp“ (see „song cycles“)

With Bettina Koziol (voc.), Mark Foster (musical director, pf.), Aurel Nowal (tp), Samuel Nyffeler (Vc.), Walter Beltrami (Guit.), Claudio Strebel (Bass), Arno Troxler (Drums), Wolfgang Lauber (Old Man), Elisabeth Kopp (speaker)

Director/stage: Peter Carp, Stage/Sound Installation: Jan-Peter E.R. Sonntag, costumes: Silvana Arnold

Premiere: 2/8/2007, Lucerne (Switzerland), UG

### **At The Ball – A Football (Am Ball- Ein Fußball) (2007) see also “Little Samba from the Football” (Chamber Music)**

HV 172

For orchestra and dancers



Large orchestra: picc., fl. 2 ob., 2 clar., 2 Bn. – 3 Hn., 3 Tr., 2 Tromb. (Tenor/Bass) – Timpani, Drumset, Percussion – Hp.. –Strings  
17 minutes

Special: Orchestra plays “fan instruments”, comments on action, etc.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: 1/31/2008, Vienna (Austria), Opening of the Viennese Opera Ball, State Opera, Dancers and pupils of the Viennese State Ballet, Choreography: Giorgio Madia, Orchestra of the Viennese Opera Ball, conductor: Michael Halasz, Herbert Prohaska, Andi Herzog

### **Auf dem Wasser zu singen** (2009)

scenic Open-Air-Performance for the Tyrolean Festival

idea and realisation: Moritz Eggert

Texts by C.W. Bauer

Music: *Böhmische Hymne, Zwei Klagegesänge, Ausschnitte aus „Processional“, Drei Interudien (Auf dem Wasser zu singen) UA, Streaming, schhhh..., Trommlerprolog, Trommeln der Welt, Symphonie 3.0, Fanfarerafnaf, Ausklang, Meer/Wüste, Sanctus, Eiserner Vorhang, morphing, Rondeau Allemagne, Auf dem Wasser zu singen (UA)*

Premiere: 7/5/2009, Tyrolean Festival (Austria), Erl, Pfarrkirche Ebbs, Staustufe Erl

With Gebrueder Teichmann, Max-Reger-Vereinigung, „The Next Step“ Percussion-Ensemble, Mateja Zenzerovic, C.W. Bauer, brass ensemble of the Tyrolean Festival, Moritz Eggert, conductor, pf.

### **Breaking The Waves** (2010)

Theatrical Open-Air-Performance for the Sound Symposium

Idea and direction: Moritz Eggert

Texts by Moritz Eggert

Music: Symphony 3.0, „Trilocke 1 und 2, Passagen, Evokation, Akkorde“ (Processional), Trommlerprolog, Drums Of The World, Wende dich zu mir, Kisses In The Air, Breaking The Waves (World Premiere), there was a building, Encore

With artists of the Sound Symposium and percussion ensemble „The Scruncheons“

World Premiere: St. John’s, Newfoundland (CAN), Sound Symposium 2010, Cape Spear, 7/10/2010

### **Tragedy Of A Friendship** (2013)

concept, director and scenographer: Jan Fabre

composition: Moritz Eggert

text: Stefan Hertmans

Dramaturgie: Miet Martens / Luc Joosten

singers: Lies Vandewege / Hans Peter Janssens, Performers: Silke Muys / Anne Pajunen / Solène Weinachter / Gustav Koenigs / Nikolaus Barton / Annabelle Chambon / Cédric Charron / Ivana Jozic / Kurt Vandendriessche / Fabienne Vegt

Musicians from Tape: Lydia Kavina (ther.), Jadranka Gasparovic (vc.), Nico Declerck, Moritz Eggert

(Harmonium), Flanders Symphony Orchestra, Conductor: Moritz Eggert

contains parts of „man soll schwimmen“ (cycle for Trio) and „My Sleep Is A Dream“ (cycle for orchestra),

sound improvisations and A Cappella – excerpts from operas by Richard Wagner

World Premiere: Antwerp (Belgium), Opera Antwerp, „Opera XXI“, 5/15/2013

### **Wagner versus Verdi** (2013)

Musical concept and composition: Moritz Eggert

Director: Carlus Pedrissa/ La Fura dels Baus

Main Conductor: Johann Mösenbichler

Polizei-Orchester Bayern (Leitung J. Mösenbichler), Musikkapelle Peter Mayr Pfeffersberg, Südtirol (Leitung: J. Feichter), Tölzer Stadtkapelle e.V. (Leitung J. Kronwitter), Musikverein Eichenau e.V. (Leitung: P. Lüdecke), Bläsersolisten und Schlagzeuger der Bayerischen Staatsoper, Stefan Hunstein (Giuseppe Verdi), Wolfgang Pregler (Richard Wagner), Renate Jett (Euterpe), Moritz Eggert (Vocals, conductor)

Open Air on the Max-Joseph-Platz Munich, „warm-up“ and moving marching bands, collage of music by Wagner and Verdi, opening of the Münchener Opernfestspiele 2013, 6/28/2013

Used Music: Wagner versus Verdi (Einzug, Auferstehung, Finale), Breaking the Waves, Wagner-Jingles, Verdi-Jingles, Processional: Fanfaren/Signale, Passagen, Evokation/Akkord, Kryptischer Choral 1&2, Mnozil, Straßenbahner, Pöllau, 2 Trilocken, Symphonie 3.0, Straßenbahner; Trommlerprolog, Breaking the Waves

### **Der Blick des Raben** (The Gaze of the Raven) (2013)

Dance theatre after Edgar Allan Poe by Tarek Assam and Moritz Eggert

Music: Moritz Eggert („A Dream Within A Dream“, „Poe“)

World Premiere: 10/19/2013, Giessen, Stadttheater, Grosses Haus  
 choreography: Tarek Assam musical director: Michael Hofstetter / Herbert Gietzen, stage design: Fred Pommerehn, costumes: Gabriele Kortmann, Dramaturgie: Christian Schroeder  
 Der Schwarm: Endre Schumicky / Claudio Pisa / Edoardo Novelli / Sven Krautwurst / Leona Striet / Magdalena Stoyanova / Mamiko Sakurai / Jennifer Ruof / Yuki Kobayashi / Lea Hladka / Caitlin-Rae Crook  
 Two Ravens: Manuel Wahlen / Michael Bronczkowski  
 singer: Bettina D'Mello  
 Philharmonisches Orchester Giessen

### **Waltzing 1914** (2014)

Musical performance by Moritz Eggert with Gebrueder Teichmann, Transforma and Theresa Martini  
 Music by Satie, Chopin, Eisler, Antheil, Gebrueder Teichmann, Eggert a.m.o., contains: „Einmal muss Sperrstund sein“, „Das Lied von der weiten Welt“, „Mach mit“, „So ein Wuermchen“ from the „Bordellballade“, contains „highway 61“ and „One Man Band“ from „Haemmerklavier“  
 World Premiere: 5/7/2014, Berlin (Germany), Maxim-Gorki-Theater, Große Buehne (History Campus 14-14)  
 with: Gebrueder Teichmann, Theresa Martini, Moritz Eggert  
 Video by Transforma, director/concept: Moritz Eggert

### **Mädchenmonstermusik** (2019)

Clara Schumann Wunderkind: Ein Theaterstueck mit Musik | Text: Winnie Karnofka | composition: Tom Smith & Moritz Eggert | with Julia Sontag, Philipp Zemmrich, Laura Hempel, Tom Smith, Lysann Schläfke, director: Michaela Dicu  
 World Premiere 5/4/2019, Leipzig (Germany), Theater der Jungen Welt  
 contains: „Bleib doch einfach fort“, „Cilia“, „No Replay“, „Wir drehen“

## *Film music*

### **Das Gehirn zu Pferde** (ca. 1983)

Das kleine Fernsehspiel, ZDF, director: Hans Neuenfels  
 With Elisabeth Trisenaar, u.a.  
 Based on original music by Schubert and Skrjabin  
 Moritz Eggert, piano  
 First broadcast: ?

### **Der kaleidoskopische Dieb und sein Schatten** (ca. 1988)

short, director/camera: Benedict Neuenfels, drawings: Constantin Weber  
*music: Mahl des Herrn Orlong, Der Sternenhund*  
 first showing: ?

### **Il mistero dei Dogon** (2003)

Short film by Andreas Simon, commissioned by Pigini-Accordion factory, Italy  
 Script: Moritz Eggert  
 speaker: Elsbeth Moser  
 language: italian  
 Music: Moritz Eggert (excerpts from „The Meal of Mr.Orlong“, „Croatoan III“) with Elsbeth Moser, Nicolas Altstaedt, Moritz Eggert u.a.  
 published: Promotion-DVD, Pigini, s.r.l. via Carlo Marx, 127, PO Box 64, 60022 Castelfidardo (AN), Italy, tel. 071-7820301, fax 071-7823010, www. pigini-accordions.com

### **Haemmerklavier XVI: Hellish Franz („Der Höllenfranz“)** (2003/4) *see chamber music/solo works*

*Music for a silent movie by Jochen Kuhn*

### **Puzzled** (2004)

Short film by Andreas Simon, a BSB-film production, with Berry Manders, editing: André D Conrad, camera: Philp Flaemig, effects: Martin Gessner & Peter Renner, sound: Christiane Buchmann & Mischa Reisewitz, music: Moritz Eggert, production: Alfred Bayer & Tom Spalek, script and director: Andreas Simon  
 music from: „The Eternal Song“, „Croatoan II“ etc.  
 premiere: 3/13/2004, Frankfurt am Main (Germany), Royal-Cinema

### **Dialog im Dunkeln** (2006)

Film by Andreas Simon for the „Infokanal ZDF“ (German TV) in the series „Die Aufbrecher“  
 Uses music from: „Number Nine III: Millennium Dance“ for orchestra  
 First Broadcast: 1/7/2006

**Schlaflos in Muenchen** (2006)

Film by Andreas Simon for the „Infokanal ZDF“ (German TV) in the series „Die Aufbrecher“  
 Uses music from: Haemmerklavier I, III, V, VI, VII  
 First Broadcast: 5/6/2006

**Der Klang der Worte** (2007)

Documentary by Gerhard Schick , Screenplay: Miriam Jakobs  
 Uses music from: The Eternal Song, Et in Arcadia Ego, Haemmerklavier I, IV  
<http://www.derklangderworte.de/>  
 Premiere: Cinemathek Jerusalem (Israel), 3/25/2008

**T=E/X2** (2021)

Feature film by Andreas Simon (script and director)  
 With Mario Ganss, Jasmin Wagner, Götz Otto u.v.a.  
 Music: Christoph Paulssen  
 Overture: Moritz Eggert  
 WP: 9/7/2021, Chinese Theatre, Los Angeles/USA

*Visual arts/ genre crossing/ multimedia*

**Querverbindungen** (1996)

Art project (object/box) with Oliver Krähenbühl, Maler, Jan Eric Hauber, Konzeptfotograf, Moritz Eggert,  
 Musik  
*Music: Haemmerklavier I-X*  
 First presentation: Winterthur (Switzerland), Kunstraum KK11, 9/7/1996, Moritz Eggert, pf.  
 ISBN 3-9520385-4-7 or -5-5 (vorz), Remise Verlag, Winterthur/ Pro Litteris

## CHAMBER MUSIC (Instrumental works only)

*Solo works*

**Klavierstück 1982** (?)

HV 0  
 Klavier Solo  
 3 Minuten  
 Manuskript

**Geschichten vom Bauer Heisch** (prob.1982)

HV 1a  
 piano solo  
 3 minutes  
 premiere:---  
 Manuscript

**Geschichten vom Bauer Heisch**, 2nd version (1983)

HV 1b  
 Piano solo  
 3 minutes  
 premiere: Frankfurt am Main (Germany), Forum Stadtparkasse, ?.?.1983  
 Manuscript

**piano piece** (Klavierstueck) (1983)

HV 3  
piano solo  
4 minutes  
UA:---  
Manuscript

**Rayvelation** (1983)

HV 4  
Electric Bass solo  
3 minutes  
premiere:---  
Manuscript

**Magical Dances and Rituals** (Magische Tänze und Rituale) (1984)

Version 1: cello solo (original) HV 6a

Version 2: viola solo (1991) HV 6b

I Ritual

II Morning song (Morgengesang)

III Great Dance (Grosser Tanz)

IV Dirge (Totenklage)

V Evening song (Abendlied)

8 minutes

Premiere version 1: Frankfurt am Main, Forum Stadtparkasse, 12/18/1984, Patrick Sepec, Vc.

premiere version 2: Munich (Germany), Freies Musikzentrum, 7/17/1992, Gunter Pretzel, viola Sikorski

**3 showcases** (3 Vttrinen) (1986)

HV 10

I. Am Grund des Sees sah ich ein Boot

II. Ein Stueck vom Tunnel

III. Die Sterne zu besingen (sheet music lost)

piano solo

6 minutes

special: slight preparation

UA: Frankfurt am Main (Germany), Leyda-Ungerer-Hauskonzert, 3/10/1987

Manuscript

**One for Claude** (1988)

HV 16

piano solo

5 minutes

UA: Frankfurt am Main (Germany), Alte Oper, 6/15/1988

**The book of days** (Das Buch der Tage) (1988)

HV 17

piano Solo

12 minutes

UA: Munich, Aula Ludwig-Maximilians-Universitaet, 6/10/1988, Moritz Eggert, pf.

**Fugue** (Fuge) (1990)

HV 23

piano solo

2 minutes

premiere:---

**Fugue II** (Fuge II) (1990)

HV 27

Piano solo

5 minutes

premiere:---

**Loud and Fearless** (Laut und Furchtlos) (1990) „by Atanasio Khyrsh, 1965“, written together with Sandeep Bhagwati, see also „chamber music“

HV 26

Pf. Solo, assistants

10 Minutes

Special: Improvised Passages, use of unusual extra instruments (kitchen clocks, mechanical toys, radios, etc.), assistants play other instruments and sing, performance-elements

premiere: Munich (Germany), Black-Box, A\*Devantgarde, 11/22/1990, Moritz Eggert, pf., Hardy Wenzel, Vla., Lutz Landwehr, Sandeep Bhagwati, Peter Frey, voice, Jelka Weber, assistant

**Scene from „Paul und Virginie“** (1990) transcription of the 2<sup>nd</sup> scene for piano, see „stage works/ operas/ „Paul and Virginie“)

HV 22b

piano solo

7 minutes

Recording: „Klavier Musik Utopien“ (A\*Devantgarde)

Premiere: Munich, Musikhochschule, 5/10/1990, Moritz Eggert, Pf.

**L'ídée Fixe** (1992) using a *Cantus Firmus* from the opera „Lunu“, see „stage works/ operas“

Version 1 (original) viola solo HV 36b

Version 2: cello solo HV 36c

6 minutes

special: partly approximate notation, performance elements

premiere: version 2: London (GB), Guildhall School, Contemporary Music Festival, 2/5/1993, Laura McPheeters, Vc.

Version 1: 12/16/72003, Munich (Germany), Siemens Rotunde, Nils Moenkemeyer, viola

**In the box** (Im Kasten) (1993, revised 2001) original version, see also „chamber music – trio's“

HV 40a

„Triple“-Trumpet

7 minutes

special: unusual trumpet construction, artificial prolongation of the trumpet with a garden hose, „remote playing“ through a metal box

premiere: (1<sup>st</sup> version) Mainz (Germany), Rathaus, Ars Nova (SWF), 3/10/1996, Malte Burba, trp.

**Consolations** (1993)

Version 1: for viola solo (original version) HV 46a

Version 2: reworked version for viola or electric viola solo HV 46b

7 minutes

special: bow is sometimes played under the strings, whistling (only in version 1)

World premiere: Munich (Germany), Black Box, ???, Gunter Pretzel, vla.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

World Premiere of reworked version: 3/18/2017, Munich (Germany), Johannisaal/Nymphenburg, Andreas Ticozzi, viola

**Haemmerklavier I: Into the open** (Ins Freie) (1994)

HV 47

piano solo

7 minutes

special: short section uses beating on the wooden frame

Recording: Wergo 6611-2

Sheet Music: Schott ED 8622

UA: Guanajuato (Mexico), El Callejon del Ruido, Teatro Juarez, 3/25/1994, Moritz Eggert, pf.

**Haemmerklavier II: On the first four notes of „Lulu“** (Über die ersten 4 Töne von „Lulu“) (1994) see also chamber music/quartets for alternative instrumentation

HV 48a

piano solo

5 minutes

Aufnahme: Wergo 6611-2

Sheet Music: Schott ED 8622

Premiere: Munich (Germany), Orff-Zentrum, 4. Muenchener Biennale, 4/21/1994, Moritz Eggert, piano

**Haemmerklavier III: One Man Band** (1994)

HV 49

piano solo

4 minutes

special: stomping, beating on the wooden frame and lid, playing with chin, singing/whistling, playing inside the piano, playing with left foot

Aufnahme: Wergo 6611-2

Sheet Music: Schott ED 8622

Premiere: Munich (Germany), 4. Muenchener Biennale, 5/8/1994, Black Box, Moritz Eggert, piano

**Haemmerklavier IV: Two miniatures** (Zwei Miniaturen) (1993/94)

HV 51

1) **Omaggio**2) **Silberberg-Variation**

piano solo

6 minutes

recording: Wergo 6611-2

Sheet Music: Schott ED 8622

Premiere: Omaggio, Marino (Italy), private concert for Hans Werner Henze, 7/1/1993, Moritz Eggert, pf.

Silberberg-Variation, Guanajuato (Mexico), Teatro Juarez, El Callejon del Ruido, 8/17/1995, Moritz Eggert, pf.

**Haemmerklavier V: Study in Fall** (Fallstudie) (1994)

HV 52

piano solo

5 minutes

special: rhythmical moaning

recording: Wergo 6611-2

Sheet Music: Schott ED 8622

premiere: Montepulciano (Italy), Cantiere d'Arte, Chiostrro della Fortezza, 7/29/1994, Moritz Eggert, pf.

**Mystic Page (Mystisches Blatt)** (1994)

HV 54

harp solo

1 minute 30 seconds

premiere: Gauting (Germany), Gautinger Schlosskonzerte, 11/3/2001, Marlis Neumann, hp.

**Haemmerklavier VI: Variations on Teba'Ini Leh** (Variationen über Teba'Ini Leh von Oum Kalsoum) (1994)

HV 56

piano solo (additional singer ad lib)

14 minutes

special: singing, stomping, middle pedal, whistling, beating on the wooden frame, various modern playing techniques

recording: Wer 6611-2, DAT 22

Sheet Music: Schott ED 8622

Premiere: Munich (Germany), Carl-Orff-Saal, Klangspuren, 11/8/1994, Moritz Eggert, pf.

**Breathless** (Ausser Atem) (1994)

HV 57

4 recorders, 1 player (1 soprano-, 2 alto-, 1 renaissance-alto)

8 minutes

special: two recorders are played at the same time throughout most of the piece, various modern playing techniques

Recording: CD: "Weeds in Ophelia's Hair" CAD 800 911 (Cadenza Records), WDR, "Moritz Eggert" Wergo 6543 2, "Peripheries" LC 00572, marc aurel edition

Sheet Music: Schott OFB 192

premiere: London (GB), Moeck Recorder Competition Finals, Royal College of Music, 10/22/1995, Naomi Graham, rec.

**Haemmerklavier VII: Secret desires** (Geheimes Verlangen) (1995)

HV 59

piano solo

8 minutes

special: playing of additional notes with eraser in mouth

recording: Wer 6611-2, DAT 22

Sheet Music: Schott ED 9137

premiere: Paris (France), Cité Internationale des Arts, 3/28/1995, Moritz Eggert, pf.

**Haemmerklavier VIII: Underground (1995)**

HV 62

piano solo

8 minutes

special: Use of sirens fastened under the piano, middle pedal, playing while half sitting under the piano, performance elements

recording: Wergo 6611-2

Sheet Music: Schott ED 9137

premiere: Munich (Germany), Neues Theater, A\*Devantgarde-Festival, 6/10/1995, Moritz Eggert, pf.

**Haemmerklavier IX: Jerusalem (1995) *see also „stage works“***

HV 61

Piano solo

8 minutes

special: pianist moves around the (grand-)piano (the lid has to be removed completely) and performs various actions, additional materials: sound metals, Blue-Tac, plastic disks, brush, pedal has to be fastened, performance elements

recording: Wergo 6611-2,

Sheet Music: Schott ED 9137

premiere: Munich (Germany), Neues Theater, A\*Devantgarde-Festival, 6/10/1995, Moritz Eggert, pf.

**Haemmerklavier X: Mouth Organ (1995)**

HV 64

performer/pianist solo

text: Love poem from „Tales of the arabian nights“, german translation: Enno Littmann

9 minutes

special: no instrument of any kind is needed – all the music is produced with the mouth only, amplification needed in larger halls, spoken text passages

recording: Wer 6611-2

Sheet Music: Schott ED 9137

Premiere: Starnberg (Germany), Schlossberghalle, Seenmusik-Festival, 9/23/1995, Moritz Eggert, voice

**Haemmerklavier XI: What if 1 composer from 1 country wrote 60 pieces under a second for solo piano (1998)**

HV 81

performer/pianist solo

1 minute

special: 60 single pieces each lasting one second, played quickly in a row, mouth-siren and moo-box needed

Recording: Wergo 6649-2 (Guy Livingston), blue calvin classics bcc0508 (Moritz Eggert)

Sheet Music: Schott ED 9137

premiere: Cape Town (South Africa), 2/11/1998, Guy Livingston, pf.

Canadian Premiere: St. John's (Newfoundland), Memorial University School of Music, D.F. Cook Hall, XI

Sound Symposium, 7/9/2002, Moritz Eggert, pf.

**Nemesis (1998)**

HV 84

drumset solo

16 minutes

special: written for 23-piece rock drumset

Recording: CBC

premiere: Toronto (Canada), Music Gallery, 11/18/1998, Richard Moore, Drumset

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Vermilion Sands (1999)**

HV 100

For 2 guitars and 1 player

16 minutes

special: scordatura, many special effects, is played partly on 2 guitars simultaneously

premiere: Munich, Hochschule für Musik, 2/27/2000, Stephan Stiens, guitar, premiere of the version for electric guitar: 4/22/2006, Wachtberg (Germany), Galerie Art&Wiese, Ralph Beerkircher, electr. guit.

sheet music: Vogt & Fritz, VF 533

**Haemmerklavier XIII: 2 ostinati**

a) ostinato 5.9.2001 (2001) (HV 116a)

b) ostinato 12.8.2001 (2001) (HV 116b)

for celesta, toy piano or piano solo

Publisher: <http://www.sikorski.de>

also published in "Muenchner Klavierbuch - Neue Klaviermusik fuer den Unterricht"

Vogt&Fritz, VF 755

6 minutes

special: postcard pieces IV and V

premiere: I (ostinato 12.8.2001) Biel (Switzerland), Tonkuenstlerfest, Salle de Peuple, 09/20/2002, Moritz Eggert, pf.

II (ostinato 5.9.2001), Gent (Belgium), Logos-Tetraeder, pian-oh Festival, 6/4/2003, Moritz Eggert, Celesta

**Haemmerklavier XII: highway 61 (2001)**

HV 120

Piano solo

16 minutes

special: additional instruments Kazoo and harmonica (played by the pianist), frisbee and bottleneck on strings, slight preparation, singing, stomping, actions

premiere: Mexico-City (Mexico), 4/14/2002, Centro Nacional de las Artes, Marcel Worms, Pf.

Canadian Premiere: St. John's (Newfoundland), Memorial University School of Music, D.F. Cook Hall, XI Sound Symposium, 7/9/2002, Moritz Eggert, pf.

Schott ED 9520

**Organ (2001)**

HV 122

for organ

12 minutes

sheet music: [www.sikorski.de](http://www.sikorski.de)

special: weights on keys, rhythmical playing of registers

premiere: 11/9/2002, Saarbruecken (Germany), Electricity - Festival, Johanneskirche, Joerg Abbing, organ

**Ostinato (2003)**

HV 116b/II

For organ solo (with registrant)

2'30'' minutes

Noten: [www.sikorski.de](http://www.sikorski.de)

special: written for single manual organ with connected pedal

premiere: 8/27/2003, Salzburg (Austria), Kajetanerkirche, Georg-Muffat-Organwettbewerb, Michaela Aigner, organ

**Haemmerklavier XIV: The trouble with trills (2002-2003)**

HV 136

For player piano/MIDI solo

9 minutes

special: Practically throughout: 44-part writing, all 88 keys are active most of the time

Premiere: Gent (Belgium), LOGOS-Foundation, "Man&Machine" concert, 03/13/2003

Publisher: <http://www.sikorski.de>

**Processional: Fanfares/Signals (Processional: Fanfaren/Signale) (2003) see Large Ensembles:**

"Processional"

HV 137k



Trumpet solo

I, II, III, IV, V, VI, VII, VIII, IX

12 minutes

Publisher: <http://www.sikorski.de>

special: can be performed alone or as part of the larger work „Processional“

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass

**Haemmerklavier XV: Nose Dance (Nasentanz) (2003)**

HV 138

For piano solo

3 minutes

special: middle voice is played with nose or object

premiere: Munich (Germany), 10/16/2003, Bayerische Akademie der Schoenen Kuenste, „Es lebe der Sport“, Moritz Eggert, pf.

Publisher: <http://www.sikorski.de>

**Haemmerklavier XVI: Hellish Franz („Der Höllenfranz“) (2003/4)**

*Music for a silent movie by Jochen Kuhn*

HV 142

Prepared piano and film projection

14 minutes

special: performance elements, small additional instruments

Premiere: 2/8/2004, Stuttgart, ECLAT-Festival, Theaterhaus Pragsattel, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XVII: Advanced Kabuki (2004)**

HV 150

For piano solo

7 Minutes

special: nearly completely theatrical, music comes second place to visual actions by the pianist

Premiere: Bad Kissingen (Germany), 7/2/2005, „Nacht der Neuen Musik“, Kissinger Sommer, Rossini-Saal, Moritz Eggert, pf.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**alien (2005)**

HV 157

For recorder solo (1 player plays 4 recorders) and live electronics

12 Minutes

Special: player uses 3 different microphones and effects as well as sampler, partly polyphonic, playing on 2-3 recorders at the same time

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XVIII: 3 Miniatures (2004/6)**

HV 165

For piano solo

5 Minutes

I Sketch (Skizze) (for Louisa Gustafsson)

II Four-Dimensional Object Useful As A Souvenir (Vierdimensionales Objekt mit Souvenircharakter) (for Marianne Augustin)

III For A Waltz (from Shostakovitch) / An einen Walzer (von Schostakowitsch)

Special: Unusual playing techniques, clapping, snapping

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Premiere: 10/14/2006, Munich (Germany), Gasteig, Kleiner Konzertsaal, „Winners and Masters“, Francesco Piemontesi, pf.

**Haemmerklavier XIX: Anthems Of The World (Afghanistan To Zimbabwe) / Hymnen der Welt (Afghanistan bis Zimbabwe) (2006)**

For piano solo

HV 166

11 Minutes

Special: Contains nearly all current national anthems (from 2006)

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Idyl** (Idylle) (2006)

For violin solo

HV 167

4 minutes

Special: performance elements (reading from newspaper), light scordatura

Premiere: 11/13/2006, Miami, Florida (USA), New World Symphony Forum Concert, Piotr Szewczyk, vl.

**Haemmerklavier XX: One Man Band 2** (2009)

For piano and small instruments

HV 183

8 Minutes

Special. Performance Elements, Toy Piano, Foot Pedal

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Winners&Masters anniversary concert, 4/18/2009, Carl-Orff-Saal, Gasteig, Munich (Germany), Moritz Eggert, pf.

**Industrial** (2009) *solo version of the percussion concerto „Industrial“, see „concerts“*

HV 181b

For percussion solo

16 Minutes

Special: see also „Industrial“, solo version with obligatory synthesizer/sampler

Noten: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XXII: Kreisleriana** (2009)

HV 184

For piano solo

14 Minutes

Special: Based on „Kreisleriana Nr.6“ by Robert Schumann

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Three Interludes (Auf dem Wasser zu singen)** (2009)

HV 185a

Version 1: for accordion solo

Version 2: for organ solo

6 Minutes

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Erl (Austria), Tiroler Festspiele, Mateja Zenzerovic, acc., 7/5/2009

**Processional: 2 Transfers** (2009) see „Large Ensembles/Processional“

HV 137bb/cc

For trumpet (Bb)

3 Minutes

Special: Can be performed alone or as part of the larger work „Processional“

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Bregenz (Austria), opening „Musik aus der Zeit“ (Bregenzer Festspiele), 7/25/2009

**Haemmerklavier XXI: 3 Mikroludien** (2006-2010)

1. Unnatural Selection
2. Holly Golightly Is Surprised By A Thunderstorm On The Steps Of The Fire Exit Of Her New York Apartment
3. Variation upon a theme by Kai Schumacher

HV 191

For piano solo

3 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

World Premiere (all 3 movements): 10/4/2012, Guanajuato (Mexico), Cervantino-Festival, Moritz Eggert, pf.

**Solfeggio („catalogue“)** (2011)

For flute solo

2 Minutes

HV 199

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Friedrich Hofmeister-Musikverlag, FH 3381

World Premiere: 5/25/2012, Schloss Rheinsberg (Germany), Foyer des Schlosstheaters, Carin Levine, fl.

**Haemmerklavier XXIII: musica viva** (2011)

HV 204

For piano/performer solo

4 minutes

Special: musical realisation of all pieces that have been commissioned under Udo Zimmermann as artistic director (musica viva concert series, Munich)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: Munich (Germany), Kaufmannscasino, 7/8/2011, Empfang der musica viva, Moritz Eggert, pf.

**Haemmerklavier XXIV: Trigonometry** (Trigonometrie) (2011)

For piano solo

HV 206

3 Minutes

Special: written for the 70<sup>th</sup> birthday of Peter Hanser-StreckerSheet music: [www.sikorski.de](http://www.sikorski.de), Schott ED 21470

World Premiere: London (GB), Recital Room Schott London, 6/8/2012, Huw Watkins, pf.

**Little Samba from the „Footballet“** (Kleiner Samba aus dem „Fußballett“) (2011) siehe auch „Am Ball“ (Bühnenwerke/Ballett)

For bassoon solo

HV 172b

Special: easy piece intended for young players

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Haemmerklavier XXV: Deviation – Hommage à Beethoven (Abweichung)** (2014)

For piano solo

HV 232

4 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de); „250 piano pieces for Beethoven“, ISMN 9790708147008, Editions Musica Ferrum

World Premiere: 4/22/2015, Rheinhof Dreesen, Bonn (Germany), Susanne Kessel, pf. („250 pieces for Beethoven“)

**Tamam Shud** (2016)

For double bass solo

HV 243

8 Minutes

Noten: [www.sikorski.de](http://www.sikorski.de)

Written for the International ARD competition 2016

**Country Music** (2016)

For discant zither

HV 245

9 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)**Fantasia in Stereo** (2017)

For recorders solo (Alto G/F/Voice Flute)

HV 249

5 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de), Edition Tre Fontane ETF 3097

Special: Freely relates to Telemann Fantasia No.9 from „12 Fantasias“

**Hämmerklavier XXVI: To be played after Mompou's "Cancion 6" (2017)**

For piano solo

HV 250

6 Minutes

Noten: [www.sikorski.de](http://www.sikorski.de)

Special: freely relates to a piece by Frederic Mompou (see title)

**Haemmerklavier XXVII: Julieta's Sarabande (Julietas Sarabande) (2017)**

For harpsichord and piano (1 player)

HV 254

8 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XXVIII: Allemande (2019)**

For piano solo

HV 266

3 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XXIX: No Replay (2019) see also „Maedchenmonstermusik“ (stage music)**

For piano and screaming voices ad lib.

Lyrics: Winnie Karnofka

HV 267

4 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: 5/26/2019, Bonn (Germany), Muensterplatz, Susanne Kessel, pf., Moritz Eggert, voc. (Tape)

**Mir mit dir (2019)**

*10 Pre- and Afterthoughts to the violin sonatas by Beethoven*

For violin solo

HV 268

1. Amorososo
2. Feroce
3. Amabile e liberamente
4. Heimlich
5. Überschwänglich
6. Giocoso
7. Verhuscht
8. Forsch
9. Zärtlich
10. Con bravura

34 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: 9/27 and 28 2019,, Kronberg (Germany), Kronberg Academy, Johanniskirche/Stadthalle, I Antje Weithaas  
II Nikita Boriso-Glebsky III Suyoen Kim IV Mihaela Martin V Alina Pogostkina VI Linus Roth VII Vadim  
Gluzman VIII Baiba Skride IX Hyeyoon Park X Stella Chen

**Abendland (2019)**

From: „Silly Symphony“

for Toy Piano Solo

HV 271b

4 Minutes

WP: 11/27/2019, Munich (Germany), Villa Stuck, Moritz Eggert, Toy Piano

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XXX: One Woman Band (2020)**

For piano solo, small instruments and sampler

HV 276

6 Minutes

Sheet Music: Ricordi

WP: Munich (Germany), 10/15/2021, HochX-Theatre, Dorrit Bauerecker, pf.

**Ayre for John Downland („her sad infamy sings“)** (2020)

For double flute solo

HV 281

6 Minutes

WP: Munich (Germany), Schwere Reiter, 27.5.2021, Sophia Schambeck, Double Flute

**Of Noble Natures (Endymion)** 2021

For baroque harp solo

HV 282

5 Minutes

WP: 10/31/2021, Aachen (Germany), In Front Festival, Depot, Luise Enzian, Baroque harp

**What can we do? (Was können wir tun?)** (2022)

For organ with adjustable combinations and optional quartertone keyboard

HV 288

11 Minutes

Special: performer selects one of over 8 million possible versions of the piece, stop changes notated on separate staff

Sheet Music: [Ricordi](#)

WP: 9/10/2022, Susanne Kujala, Organ, „Brandneu 2022“ Orgelfestival, St. Martin, Kassel (Germany)

**What can we do? (Was können wir tun?)** (2022)

For organ with „Setzeranlage“ and optional quarter tone register

HV 288

11 Minutes

Special: Performer selects own score out of 8 million possibilities, fast register changes with mechanical presets

Sheet Music: [Ricordi](#)

WP: 9/10/2022, Susanne Kujala, Orgel, „Brandneu 2022“ Orgelfestival, St. Martin, Kassel (Germany)

**Kairosis II** (2022)

For clarinet solo

HV 291a

2 Minutes

Special: Part of „Kairosis“ (see short operas)

**Kairosis III** (2022)

For bassoon solo

HV 291b

2 Minutes

Special: Part of „Kairosis“ (see short operas)

**Kairosis IV** (2022)

For flute solo

HV 291c

2 Minutes

Special: Part of „Kairosis“ (see short operas)

WP: 1/14/2023, Dannenberg (Germany), Ostbahnhof, Carin Levine, Flute

**Heavy Traffic** (2023)

For bass saxophone with traffic cone

HV 292

3 Minutes

*Duets***A House with seven rooms (Ein Haus mit Sieben Zimmern)** (1990/1991) *cycle for cello and piano*

HV 29

I The children's room (Das Kinderzimmer)

II The library (Die Bibliothek)

III The music room (Das Musikzimmer)

IV The room of mirrors (Im Spiegelsaal)

V The chamber of love (Die Liebeskammer)

VI The dying room (Das Sterbezimmer)

VII The room with the locked door (Der Raum mit der verschlossenen Tür)

24 minutes (total length)

special: all pieces can be performed alone, some advanced playing techniques

Recording: Bavarian Radio

premiere: Munich, Musikhochschule, Studio fuer Neue Musik, 2/3/1991, Anja Lechner, Vc., Moritz Eggert, pf.

**Sanctus** (1994)

HV 50a/b

original version: Trombone and organ

2<sup>nd</sup> version: trombone and accordion (2005)

13 minutes

special: cluster effects with wooden boards on bass pedals, registration effects (mechanical organ)

premiere: Erfurt, Dom, 9/16/1994, Abbie Conant, tb., Klemens Schnorr, org.

premiere of the version for trombone and accordion: 12/7/2005, Hanover (Germany), Musikhochschule, Brass micro Festival, Mateusz Dwulecki, Posaune, Mateja Zenzerovic, Akkordeon

sheet music: [www.sikorski.de](http://www.sikorski.de)**Bad Attitude** (1995)

HV 60

cello and piano

I Bad Vibes

II Bad Taste

III Bad Attitude

12 minutes

special: additional soprano-melodica and kazoo for the pianist, stomping, knocking, various advanced playing techniques, cellist sings one note

Recording: Wergo 6543-2, CBC, Wergo 6596-2

premiere: Salzburg (Austria), Osterfestspiele, Mozarteum, 4/16/1995, Sebastian Hess, Vc., Moritz Eggert, pf.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)**Tableau** (1996/1997) *Movement for Clarinet and piano*

HV 68

Clarinet and piano (pianist also plays soprano-melodica)

10 minutes

special: many theatrical elements, pianist and clarinetist move while playing, piano lid has to be removed completely, playing under and in the piano

Recording: CBC

premiere: Munich (Germany), Muenchener Biennale, Carl-Orff-Saal, 4/10/1997, Joerg Widmann, clar., Moritz Eggert, pf.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)**Melody 1.0 (Melodie 1.0)** (1998) (*transcription, see „chamber music-trio 's“*)

HV 85c

*New instrumentation, see "chamber music/ trio 's"*

version for vibraphone and typewriter

4 minutes

premiere: ---

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Aboriginal/ Millennium Dance** (1998) *for two singing, beating and playing pianists*

HV 89a

piano 4-hands

22 minutes

special: knocking, singing, both pieces can be performed alone

Premiere: Munich (Germany), Bayerischer Rundfunk, Killmayer-Nacht, 11/21/1998, Siegfried Mauser, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Fast Forward** (1999)

HV 90

Cello and piano

6 minutes

special: playing inside the piano, various effects on the cello

Recording: Deutschlandfunk

premiere: Duesseldorf (Germany), Tonhalle, Preistraegerkonzert „Jugend Musiziert“, 5/2/1999, Nicolas Altstaedt, vc., Christoph Altstaedt, pf.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)**Continuum** (1999)

HV 94

Cello and piano

6 Minuten

special: the cello bow never leaves the strings

premiere: Bad Kissingen (Germany), Kissinger Sommer, Rossini-Saal, 7/1/2000, Sebastian Hess, vc., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Narcissus** (Narziss) (2000)

HV 106

Original version: Treble-Recorder and percussion, HV 106a

Version for Treble-recorder and prepared piano (2004) HV 106b

12 minutes

sheet music: Schott, OFB 199

special: role-exchange at the end of the piece, partly unusual percussion instruments (bottles etc.)

premiere (original version): Siegen (Germany), musica viva, Rudolf-Steiner-Schule, 5/8/2001, Petra de Gans, rec., Thomas Meixner, perc..

premiere new version: Gent (Belgium), 5/27/2005, De Handelsbeurs, Tomma Wessel, sopr.-rec., Frederick Croene, pf.

**Vexations II** (2001)

HV 113

Scene for 2 pianos

2 minutes

special: performance elements, postcard piece III

premiere: 2/25/2008, Manitoba (Kanada), Brandon University New Music Festival, La Forge Trio, Lorne Watson Recital Hall

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)**Riff** (2002)

HV 119

for 2 electric guitars

26 minutes

special: uses several effects, including them in the compositional structure (especially samples)

premiere: Nuremberg (Germany), Neues Museum, 11:00, 3/17/2002, Duo Shraeng (Frank Wingold, Ralph Beerkircher)

Sheet music: [www.sikorski.de](http://www.sikorski.de)**La Risposta** (2002)

HV 123

*invention for cello and piano (1st. Version, HV 123a)/ Bajan/Accordeon (2nd. Version,, HV 123b)*

14 minutes

special : partly free, graphic notation, thatrical actions, cello scordatura, various unusual effects

Premiere version 1: 11/7/2004, Mannheim (Germany), Reiss-Engelhorn-Museum, 80th birthday Robert Haeusser, vernissage, Nicolas Altstaedt, vc., Moritz Eggert pf.

Premiere version 2: Bebersee-Festival (near Berlin), 7/6/2002, Elsbeth Moser, Bajan, Nicolas Altstaedt, Vc.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Three souls** (Drei Seelen) (2002)

HV 126

Violin and piano

Based on „Oh wie schoen ist der Mai“ from the opera „Yolimba“ by Wilhelm Killmayer

I, II (Nouvelle Etude Blanc), III (Etude de Yolimba)

8 minutes

Besonderheiten : written for the 75th birthday of Wilhelm Killmayer

premiere: Munich (Germany), Bayerische Akademie der Schoenen Kuenste, birthday concert for Wilhelm Killmayer, Gottfried Schneider, violin, Moritz Eggert, piano

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**XeroX** (2002)

HV 131

Original version: for soprano saxophone and harp

2<sup>nd</sup> version: for flute and harp

9 ½ minutes

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere version 2: 4/8/2013, Basle (Switzerland), Gare du Nord, Camille Hoytenga, fl., Xenia Narati, hp.

**Souvenir du Japon** (2008)

HV178

For Koto and Recorder (Tenor and Sopranino)

6 ½ Minutes

spezial: additional accessories and theatrical elements

Premiere: Fuerth (Germany), Fraenkischer Sommer, Logensaal, 8/29/2008, Makiko Goto, Koto, Jeremias Schwarzer, rec.

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Industrial** (2009) *solo version of the percussion concerto „Industrial“, see „concerts“*

HV 181c

For percussion solo and obligatory synthesizer/sampler

16 Minutes

Special: see also „Industrial“, solo version

Noten: [www.sikorski.de](http://www.sikorski.de)

**Riffing** (2001/9)

HV 119b

For 2 violins

4 Minutes

Special: new instrumentation of the finale of „Riff“

**Janus** (2012)

HV 210

For 2 pianos

33 Minutes

Special: The Pianists sit between the 2 pianos, one hand on each keyboard

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere: Europaeische Festwochen, 22.7.2012, Klavierhaus Mora, Passau (Germany) Daria Iossifova, Moritz Eggert, pf.

**P Is For Riot** (2012)

HV 213



For clarinet (Bb) and Horn

6 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: Migvie (Scotland/GB), Migvie Church, Jean Johnson, clar., Andy Saunders, hn.

**Diversiory Tactics (Ablenkungsmanoever) (2012)**

HV 214

Instrumentales Theater für Fagott und Klavier

16 Minuten

Noten: [www.sikorski.de](http://www.sikorski.de)

World Premiere: Freiburg (Germany), 3/2/2013, Elisabeth-Schneider-Stiftung, Annette Winker, bn., Klaus Simon, pf.

**Aggro (2014)**

HV 230

For alto saxophone and piano

18 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**The Collectors (2017)**

HV 255

For percussion and piano

26 Minutes

Special: use of several small instruments and gadgets, also by pianist

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP 4/22/2018, Dorpskerk Wilp (Netherlands), „Jonge Meesters“, Eke Simons, Konstantyn Napolov

**It Takes Two (2018)**

HV 256

For flute (picc., flute, alto flute) and timpani (+harmonica, small bongo, wooden block/drill)

16 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: 4/15/2018, Bochum (Germany), Anneliese-Brost-Musikforum Ruhr, Kleiner Saal, Martina Overloeper, fl., Arend Weitzel, timpani

**EMC (2020)**

For baroque harp and piano

HV 277

2 Minutes

Special: Composed as Jingles for the podcast of the European Music Council (EMC)

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier XXXI: Dual Band (2020)**

For 2 pianists at one grand piano with special instruments

HV 278

8 Minutes

special: one player at keyboard, the other with inside piano and special instruments

Sheet Music: [Ricordi](http://Ricordi)

WP: Munich (Germany), 10/15/2021, HochX-Theatre, Dorrit Bauerecker, Moritz Eggert

*Trios*

**Choose your own piece (Selbstgewählte Stücke) (1983 ?)**

HV 2

For piano trio  
4 Minutes  
Special : players choose their own path through the piece  
Manuscript

**Piano Trio No.1** (Klaviertrio Nr.1) „Lux et Tenebrae“ (1984)

HV 7  
Vl., Vc., Pf.  
11 minutes  
premiere: Frankfurt am Main (Germany), Forum Stadtparkasse, 12/18/1984, Patrick Sepec, Vc., Sebastian Matthes, Vl., Moritz Eggert, Pf.  
Manuscript

**Piano Trio No.2** (Klaviertrio 1990) (1990)

HV 24  
Vl., Vc., Pf.  
23 minutes  
I Moderato  
II Choral  
III Scherzo  
IV Trio  
special: use of a metronome, some advanced playing techniques  
premiere: Munich, Gasteig, Black Box, 5/25/1990, Barbara Kink, Vl., Anja Lechner, Vc., Moritz Eggert, pf.

**The king of the squirrels is changing the tree** (Der König der Eichhörchen wechselt den Baum) (1991)

*musique d'ameublement*  
HV 32  
Clar., Vl., Pf.  
2-x minutes  
premiere: Munich (Germany) , 1st. A\*Devantgarde-Festival, 6/8/1991, Carolin Widmann, Vl., Joerg Widmann, Klar., ?, Keyboard  
special: written for the project „new dining music“

**In the box** (Im Kasten) (1993) *transcription, see also „chamber music/ solo works“*

HV 40b  
3 trumpets  
7 minutes  
special: trumpets are tuned in quarter tones  
Recording: private, Tape 6  
premiere: London (GB), Guildhall School of Music, 7/7/1993, Brass-workshop

**Melody 1.0** (Melodie 1.0) (1998) (original version)

HV 85a  
violin, cello, typewriter  
4 minutes  
special: good encore for piano trio  
premiere: Schloss Elmau (Germany), Grosser Saal, 8/23/1998, Muriel Cantoreggi, Vl., Sebastian Hess, Vc., Moritz Eggert, typewriter  
Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Melody 1.0** (Melodie 1.0) (1998) (*transcription, see „chamber music-trio 's“*)

HV 85b  
version for clarinet, piano and typewriter  
4 minutes  
premiere: ---  
Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Melody 1.0** (Melodie 1.0) (1998/2001) (*transcription, see „chamber music-trio 's“*)

HV 85e  
version for clarinet, cello and typewriter  
4 minutes

premiere: Holzhausen (Germany), Reithalle Gutried, Holzhausener Musiktage, 6/16/2001, Joerg Widmann, clar., Sebastian Hess, vc., Moritz Eggert, pf.  
Sheet music: [www.sikorski.de](http://www.sikorski.de)

**senza perturbazione** (2001)

HV 112

Garklein, clarinet (in C), Bass-Trombone

30 seconds

special: Postcard piece I

premiere: ---

**The Wild Years** (Die wilden Jahre) (2003)

HV 139

For piano trio (violin, cello, piano)

5 minutes 30 seconds

special: birthday piece for Lothar Voigtlaender

premiere: Munich (Germany), „Nacht der 5 Hoefe“, Hypo-Kunsthalle, 6/26/2004, Carolin Widmann, vl.

Sebastian Hess, vc., Moritz Eggert, pf..

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Processional: Passages** (2009) see „Large Ensembles/Processional“

HV 137u

For 3 trumpets (Bb)

3 Minutes

Special: Can be performed alone or as part of the larger work „Processional“

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Bregenz (Austria), opening “Musik aus der Zeit” (Bregenzer Festspiele), 7/25/2009

**Man soll schwimmen** (2013) see „Tragedy Of A Friendship/ Music Theatre“

HV 217a

Cycle for trio

for Theremin, Cello and Harmonium

62 Minutes

1. Bleeding With Light
2. She Is A Snake
3. Tief Ergründend
4. Do you Follow Me?
5. Morgenlich Leuchtend
6. Deep Down River Flow
7. Man Soll Schwimmen

Special: In Excerpts part of the Music Theatre “Tragedy Of A Friendship, thematically connected to „My Sleep Is A Dream“, cycle for orchestra

WP: Version 2, No. 1,3,7, Homburg (Germany), 10/2/2015, Vogler-Quartett/Moritz Eggert

Version 1, No. 1,6,7, Leipzig, WGT, 5/15/2016, Lydia Kavina, ther., Lukas Dreyer, vc., Moritz Eggert, Harm.

**To the Point (Auf den Punkt)** (2018)

HV 258

For piano trio (Trio No.4), Vl. Vc., Pf.

7 Minutes

Special: uses 3 metronomes, independent rhythms

WP: 11/24/2018, Sophiensaal, München, Elisabeth Kufferath, vl., Jessica Kuhn, vc., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

*Quartets*

**Totem** (string quartet zero „0“) (1984?)

HV 5

String quartet

15 minutes

Premiere: ---  
Manuscript

**Seraphim** (1992)

HV 38

trombone quartet

11 minutes

special: trombonists play in a circle around the audience, quadrophonic effects, various advanced playing techniques

Recording: Dutch radio

premiere: Montepulciano (Italy), Cantiere d'Arte, Auditorium di San Francesco, 7/19/1992, prisma-quartet

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Little Hideaways** (Kleine Fluchten) (1993) *1<sup>st</sup> string quartet*

HV 39

string quartet

17 minutes

- 1) There...
- 2) ...and back again
- 3) in
- 4) inside
- 5) emerging
- 6) away
- 7) out

special: advanced playing techniques (playing behind the fingers) in first and second movement

Recording: BBC

premiere: Munich, Bayerische Akademie der Wissenschaften, 7/8/1993, Rosamunde-Quartett

Publisher: [www.sikorski.de](http://www.sikorski.de)

**Et in Arcadia Ego** (1997) *2<sup>nd</sup> string quartet*

HV 72

String quartet

16 minutes

special: re-tuning, knocking sounds (both at the end of the piece)

Recording: CD, Simposio di Musica Pescocostanzo 1997

Premiere: Pescocostanzo (Italy), moto perpetuo-Festival, Auditorium Comunale S. Nicola, 7/19/1997,

Farandole-quartet

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Skelter** (1997)

HV 78

Saxophone quartet (2 Alto-, 2 Bar.-)

9 minutes

special: refers to „Helter Skelter“ by the Beatles (but in a very obscure way), some multiphonics

Recording: Wergo 6543 2

Premiere: see stage works/ dance theatre/ „now – I need now“

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Sea/ Desert** (Meer/Wüste) (1997/1998)

HV 80

2 percussionists, 2 Pianists (on 1 piano)

14 minutes

special: 1<sup>st</sup> movement: two percussionists play 1 vibraphone, two pianists play 1 piano 2<sup>nd</sup> movement: the two pianists perform various rhythmic actions inside 1 piano

Recording: Bavarian Radio

premiere: Munich (Germany), Carl-Orff-Saal, Weltmusiknacht Muenchener Biennale, 4/30/1998, Marta Klimasara, Juergen Spitschka, Schlz., Siegfried Mauser, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Evening song (for Nicola)** (Abendlied – für Nicola)(2001)

HV 118

String quartet

45 seconds

special: Postcard piece II

premiere: ---

**Symphony 2.0** (Symphonie 2.0) (2001)

HV 121, 121a

Original version: For 4 or more Kazoos solo, doubled or in combination with any instrument

2<sup>nd</sup> version: for any 4 instruments

7 minutes

I sirens (Sirenen)

II scherzo

III hymn (Hymne)

special: blowing into water glasses at one point

premiere:Nuremberg (Germany), Neues Museum, 1/13/2002, „objét trouvé“, Stefan Eblenkamp, Markus Verna, Anno Kesting (vibraphone/Kazoo), Moritz Eggert (Kazoo/conductor)

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Processional: Cryptic Chorale I** (Processional: Kryptischer Choral I) (2003) *see also Large Ensembles:*

„Processional“

HV 137m

For 2 trombones, bass trumpet and tuba

1 ½ minutes

Publisher: <http://www.sikorski.de>

speical: can be performed alone, or as part of the large work „Processional“

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass

**Processional: Cryptic Chorale II** (Processional: Kryptischer Choral I) (2003) *see also Large Ensembles:*

„Processional“

HV 137o

For 2 trombones, bass trumpet and tuba

2 minutes

Publisher: <http://www.sikorski.de>

speical: can be performed alone, or as part of the large work „Processional“

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass

**Iron Curtain (Eiserner Vorhang)** (2004)

HV 144

For percussion quartet

16 minutes

Special: „situational“ composition, movements of musicians, compact instrumentation

Premiere: Dresden (Germany), Dresdner Tage für zeitgenössische Musik, 10/2/2004, Perkussionsensemble Freiburg

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Haemmerklavier II: Upon the first 4 notes of „Lulu“** (2006) *instrumentation, see chamber music/solo works*

HV 48b

Instrumentation for alto/bass recorder, bass/great bass recorder, bass clarinet and percussion (Vibraphone, Glockenspiel)

6 Minutes

**Processional: Evocation/Akkord** (2009) *see „Large Ensembles/“Processional“*

HV 137v

For bass trumpet, tenor trombone, bass trombone, bass tuba

9 Minutes

Publisher: <http://www.sikorski.de>

special: can be performed alone, or as part of the large work „Processional”

Premiere: Bregenz (Austria), opening “Musik aus der Zeit” (Bregenzer Festspiele), 7/25/2009

**Processional: 2 Trilockes** (2009) *see „Large Ensembles/“Processional“*

HV 137y/z

For 3 percussionists

6 Minutes

Publisher: <http://www.sikorski.de> also published in: „Neue Töne - Musik für Percussion“, Verlag für Neue Musik ISBN

special: can be performed alone, or as part of the large work „Processional”

Premiere: Bregenz (Austria), opening “Musik aus der Zeit” (Bregenzer Festspiele), 7/25/2009

**Flohwalze (Flea Walls)** (2010)

HV 192

For recorder quartet (soprano/soprano, soprano/alto, soprano/great bass, soprano/sub bass and chinking plates)

3 Minutes

Special: based on „Chopsticks“

Premiere: Bang on a Can Marathon 2010, QNG (Quartet New Generation), 6/27/2010, World Financial Centre, Wintergarden, New York, NY (USA)

## *Quintets*

**One Shot** (1993)

HV 41

Wind quintet (Fl., Ob., Clar. (Bb), Bn., Hn)

1:30 minutes

Premiere: London (GB), Guildhall School of Music, 7/8/1993, Gareth Davies, fl., Derren Coles, cl., James Beatty, Ob., Robert Dulson, bn., Clare Hutchins, Hn.

**Sky is retreating** (Himmel zieht sich zurück) (1993) *music for a choreography*

HV 42

flute, clarinet, violin, cello, piano

6 minutes

premiere: 1. Theatrical performance: London (great Britain), LCD-auditorium, 5/25/1993, choreography: Ursula Hegglin, dancers: Deborah Peacock, Maurizio Patti, Guildhall School ensemble (from tape)

**Fanfarerapnaf** (1993)

HV 43

Brass quintet (2 trumpets (Bb), Hn., Tb., Tba.)

1 minute

Recording: private, Tape 6

premiere: London (GB), Guildhall School of Music, 7/7/1993, Brass-workshop

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Croatoan I: angelic voices** (Croatoan I: englische Stimmen) (1999/2000)

HV 102

Glockenspiel and string quartet

8 minutes

Recording: CD, Taukay 118

Special: Various advanced playing techniques, ping-pong balls/metal balls on Glockenspiel, etc.

premiere: Hannover (Germany), Expo 2000, Deutscher Pavillon, 7/7/2000, Vogler-Quartett, Peter Sadlo, perc.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Croatoan II: in the sandbox** (Croatoan II: Im Sandkasten) (1999)

**HV 95**

percussion and string quartet

12 minutes

special: percussionist exclusively plays „small instruments“ like table-bell, bongos and castagnettes, various modern playing techniques, stomping and shuffling

premiere: Munich (Germany), Reithalle, Festival provocazione, 11/23/1999, Vogler-Quartett, Peter Sadlo, perc.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Croatoan III: perpetuum mobile (2000)**

HV 103

great drum and string quartet

10 minutes

special: advanced great drum notation, various effects

premiere: Hannover (Germany), Expo 2000, Deutscher Pavillon, 7/7/2000, Vogler-Quartett, Peter Sadlo, perc.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Behr-Khyrsh-Interludes (2002)**

*Possible interludes for an apocryphal play*

HV 132a

I Prélude

II Theme (Thema)

III premonitions (Zukunftsahnungen)

IV alla Marcia

V Improvisation

VI soft, with melancholy (leise, melancholisch)

VII soft, ominous (leise, dräuend)

VIII “play it again”

IX static sounds (Statische Klänge)

for trumpet, perc., guitare, violin and Double Bass

13 minutes

special: part of the stage music of „The Behr-Khyrsh-project“

premiere: Schweinfurt (Germany), Rathaus, 9/21/2003, „Schweinfurter Kompositionswettbewerb,

Preistraegerkonzert“, Florian Zeh, tr., Anika Hutschreuther, git., Stefan J. Walter, perc., Pius Strugalla, vl.,

Nicholas Baldock, cb.

**freaks (2003) see also version for sextet (Chamber Music/Sextets)**

for recorder quartet and percussion

17 minutes

Special: use of small additional instruments, „aulos“-playing, singing/playing combinations, advanced playing techniques

premiere: Leuven (Belgium), 10/23/2003, transit-Festival, STUK, Labozaal, Apsara-quartet (Natalie Houtman, Inse Rasbach, Tomma Wessel, Julia Whybrow), Wim Konink, percussion

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**The Game Of The Century (2006) (Das Jahrhundertspiel)**

For quintet and speaker or tape/samples ad lib.

HV 161

Text: Moritz Eggert

Flute (also picc.), Oboe, Bass Clarinet, percussion (1 player), Cello

13 Minutes

Special: Commission by the FIFA for the soccer WM 2006; at a certain point in the piece the oboist is „replaced“ by the cellist

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: 5/1/2006, Munich (Germany), “Fussballglobus”, “Globusklaenge”, Ensemble TrioLog, Moritz Eggert, speaker

**Amadé, Amadé (2006)**

For quintet

HV 162

Oboe, clarinet, horn, bassoon, piano

22 Minutes

Special: commission by the city of Augsburg and the Deutsche Mozartgesellschaft for the „Mozartjahr 2006“, same instrumentation as Mozart KV 452

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: 5/21/2006, Augsburg (Germany), Mozartfest, “Mozart der Fortschrittliche II”, Schaezler-Palais, Zephyr-Ensemble (Manuel Bilz, ob., Thorsten Johanns, clar., Ole Kristian Dahl, bassoon, Luiz Garcia, horn), Moritz Eggert, pf.

### **3D Fountains** (3D Fontane) (2011)

For 4 tenor recorders and drumset/percussion

HV 207

2 Minutes

Special: based on the medieval „Tre Fontane“ - theme

publisher: Sikorski, [www.sikorski.de](http://www.sikorski.de) Edition Tre Fontane ETF 2177

World Premiere: 1/26/2016, Salzburg (Austria), Mozarteum, Laura Kieskalt, Tzu-Han Kao, Marita Gehrler, Friederike Klek, Philipp Lamprecht

### **Les Temps Modernes** (2015)

For 5 percussionists (Mallets)

HV 240

22 Minutes

Special: visual elements, singing/whistling

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

UA: Lyon (France), Theatre de la Renaissance, Lyon Biennale, Percussions Clavier de Lyon, 3/16/2016

### **Counting Dances** (2021)

For trumpet, horn, trombone, tuba and Cimbalom

HV 284

14 Minutes

Special: inspired by signals from Numbers Stations

Sheet Music: [www.ricordi.de](http://www.ricordi.de)

WP: 9/26/2021, Marktoberdorf, Bayerische Musikakademie, Aleksandra Dzenisenia, cimbalom, Collegium Novum Zürich

### **The History Of Percussion In Opera 1700-2023** (Die Geschichte des Schlagwerks in der Oper 1700-2023) (OPERCussion) (2023)

HV 294

For percussion quintet

16 Minutes

Sheet Music: [www.ricordi.de](http://www.ricordi.de)

## *Sextets*

### **Departure** (Aufbruch) (1986)

HV 12

Fl./picc., Clar. (Bb/Eb), Hn., Vl., Vc., Pf.

9 minutes

special: echo effects - french horn plays into the piano

premiere: Frankfurt am Main (Germany), Heussenstammstiftung, 11/15/1986, Annegret Lucke, Fl., Udo Schmitt, clar., Siochiro Ono, Hn., Johannes Blumenroether, Vl., Maike Bittner-Kunstreich, Vc., Gottfried Bittner, pf.

### **Symphonie 3.0** (2002) *see also “Orchestra Works/Large Ensembles”*

HV 128

for 6 or more ship’s horns or car horns or gas horns

6 ½ minutes



premiere: St. John's (Newfoundland/Canada), XI Sound Symposium, 7/12/2002, "The Scruncheons"  
 special: written for the „harbour symphonies“ , Sound Symposium, St. John's, Newfoundland  
 Sheet music: [www.sikorski.de](http://www.sikorski.de)

**morphing** (2004)

HV 147

Brass quintet: 2 Tr., Hn., tromb., Tb. + Accordion (Bajan)

17 Minutes

Premiere: 12/7/2005, Hanover (Germany), Musikhochschule, Brass Micro Festival, Stockholm Brass, Elsbeth Moser, Bajan

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**The Son Of The Daughter Of Dracula Versus The Incredible Frankenstein Monster (From Outer Space)**  
 (2004)

HV 149

For 2 Theremins (+MIDI-Theremin), percussion, violin, cello, piano/sampler

8 Minutes

Special: parody of horror film music from the 50's

Premiere: Weimar (Germany), 3/30/2005, "Fruehjahrstage für Neue Musik", mon ami, Barbara Buchholz, Lydia Kavina, theremin, Ensemble fuer Neue Kammermusik Berlin: Tobias Rempe, vl., Ringela Riemke, vc., Heather O'Donnell, pf., Dirk Rothbrust, perc.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**freaks** (2003/2008) *see also version for quintet (Chamber Music/Quintets)*

HV 140b

For 4 percussionists and 2 pianists

21 Minutes

Special: Use of unusual instruments like nose flute, toy piano, etc.

World Premiere: 7/2/2008, ;Munich (Germany), Residenztheater, 60th anniversary of the Bayerische Akademie der Schoenen Kuenste, Percussion Ensemble Peter Sadlo, Siegfried Mauser, Moritz Eggert, keyb., Jan Mueller-Wieland, conductor

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Pong** (2002/2012)

HV 125b

For flute, clarinet, violin, cello, marimbaphone and piano

9 minutes

special: unusual setup, ping-pong effects (hocket), various special playing techniques

Sheet music : [www.sikorski.de](http://www.sikorski.de)

World Premiere : 4/10, 2013, Seattle (USA), Town Hall, Talea-Ensemble

*Septets*

**3 pieces for Euphonium and 6 brass players** (3 Stuecke fuer Euphonium und 6 Blechblaeser) (1985)

HV 8

1) cryptic chorale (kryptischer Choral)

2) marche funébre (Trauermarsch)

3) hymn (Hymne)

for Euphonium, 2 Tr., 2 Hn., 2 trb.

11 minutes

Premiere: ---

Manuscript

**Paul and Virginie** (Paul und Virginie) (1989) *see „stage works/operas“*

**Pong** (2002)

HV 125

For flute, clarinet, string quartet and piano

9 minutes

special: unusual setup, ping-pong effects (hocket), various special playing techniques

CD: “Jeunesse Moderne 2001-2003”, [www.iki.hamburg.de](http://www.iki.hamburg.de)

Premiere: Lyon (France), Conservatoire national superieur musique, „Jeunesse Moderne“, Salle Varése, 8/29/2002, Anne-Laure Martin, Olga Pecherskaja, violin, Marie-Florence Ricard, viola, Sebastian Kraus, cello, Caroline Kocak, flute, Joris Ruehl, clarinet, Yannick Wirner, piano, Moritz Eggert, conductor

Sheet music : [www.sikorski.de](http://www.sikorski.de)

**Processional: Mnozil** (2003) *see also Large Ensembles: “Processional”*

HV 137a

For 3 trumpets in Bb, bass trumpet in Bb, 2 trombones and Tuba

3 minutes

Publisher: <http://www.sikorski.de>

special: can be performed alone or as part of the large work „Processional“

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass

**Interior at Petworth** (2005) *8 variations on a picture by William Turner*

HV 156

For flute (also picc.), clarinet (also bass clar.), perc..., piano, violin, viola, violoncello

16 Minutes

Special: Based on a picture William Turner, performance elements, various small instruments

Sheet Music: Sikorski, <http://www.sikorski.de>

Premiere: 11/13/2005, Erlangen (Germany), Musikinstitut, ars nova Ensemble Nuremberg, Werner Heider, conductor

**Anchor Figure** (Ankerfigur) (2011)

Musical sculpture on Bernhard Luginbuehl

HV 201

6 Minutes

For brass sextet (2 Tr. (Bb), Horn, tbn., Bass-tbn., Tuba) and accordion

Sheet Music: <http://www.sikorski.de>

Special: written for the „Bamberger Skulpturenweg“

World Premiere: Bamberg (Germany), Tage fuer Neue Musik, Open Air (Sculpture Path Bamberg), Neue Pegnitzschaefer, Stefanie Schumacher, acc., Markus Elsner, cond., 5/28/2011

*Octets*

**Squared** (Im Quadrat) (1993)

HV 44

Fl., Ob., Trump. (in C), Tb., Hp., Pf., Vc., Cb.

5 minutes

special: some „Aeolic Harp“ – passages inside the piano; based on musical material from „Vexations“ (see „orchestra music“)

premiere: ---

**PG Dada** (2015)

HV 237

Fl., Ob, Cl. (Eb), Tr. (C), Hn., Ten.-tn., Bn., Cb. (conductor)

17 Minutes

Special: Instrumentation as in „Octandre“, theatrical elements

Sheet music : [www.sikorski.de](http://www.sikorski.de)

World Premiere: 6/7/2015, Dusseldorf (Germany), Tonhalle (Großer Saal), notabu-Ensemble, Mark-Andreas Schlingensiepen, conductor

*graphic scores/ improvisational scores/open instrumentation***Etude de Solitude** (1991)

HV 33

violin solo

7 pages A3

premiere:---

**Peace** (Friede) (2001)

HV 111a

1 page A 4 A4

for any number of instrumentalists

premiere: Munich (Germany), 6/23/2001, FM Einheit (perc.) /Sebastian Hess (Vc.) (part of the internet composition

„Variations IV.01“)

**KlaNNggelaeut** (2001)

HV 111b

1 page A4

fo any number of instrumentalists

special: „by Atanasio Khyrsh“

premiere: Munich (Germany), 6/23/2001, FM Einheit (perc.) /Sebastian Hess (Vc.) (part of the internet composition

„Variations IV.01“)

**ELECTRONIC MUSIC****Encore** (1998)

HV 79b

Sound collage (tape)

6 minutes

special: also overture to „We are at home“ ("Wir sind Daheim")

Premiere: see „home sweet home“, stage works/ operas

**Sandbox-Variations** (2000)

HV 101

5 Sound Collages (Variation I, II, III, IV, V)

18 minutes

Special: used in the dance theatre-piece „In the sandbox“ by Birgitta Trommler

Premiere: Darmstadt (Germany), Staatstheater, Kleines Haus, 3/11/2000

**Variations IV.XX** (2001) *see stage works/ performance*

Internet composition

**There was a building (or: the 58th street broiler)** (2002) *see “vocal music/ solo voice”*

for voice solo (baritone) and distributed sound sources (tape)

**Haemmerklavier XIV: The trouble with trills** (2002-2003) *see “chamber music/ solo works”*

For player piano/MIDI solo

**Tango vacuo** (2004)

HV 115b

Instrumentation of a Tango from „Dr. Booger’s Scary Scheme”

For robot orchestra (Logos-Foundation, Gent, Belgium)

2 Minutes

Premiere: 5/19/2004, Gent (Belgium), Logos-Foundation

**The Moon Man** (Der Mondmann) (2004)

HV 14b

Instrumentation of a number from „The Meal of Mr. Orlong”

For robot orchestra (Logos-Foundation, Gent, Belgium)

4. Minutes

**The One Minute Piece That Took Me Ages To Do And Which Is Really Impressive** (2004)

HV 146

Sound collage

1 Minute

Special: Composed for the 60x60 project by Vox Novus (New York)

Premiere: 11/7/2004, New York (NY/USA), 2nd annual vox novus concert, UNDER St. Marks

**The Son Of The Daughter Of Dracula Versus The Incredible Frankenstein Monster (From Outer Space)**

(2004) *see chamber music/sextets*

For 2 Theremins (+MIDI-Theremin), percussion, violin, cello, piano/sampler

**alien** (2005)

For recorder solo (1 player plays 4 recorders) and live electronics

*See chamber music/ solo works*

**Darmstadt Style** (2014)

Gangsta Rap

## ORCHESTRAL WORKS

### *Works for Ensemble/Chamber Orchestra*

**The 12 strikes of the sundial** (Die 12 Schläge der Sonnenuhr) (1985)

HV 9a

Chamber orchestra: Fl./picc., Ob., Cor angl., Bn. - Hn., Tb. - percussion (2-4 players) - Hp. - strings 0.0.0.2.2.

1<sup>st</sup> part: I Prélude (1) II Into the deep (In die Tiefe) III Leviathan IV (The eternal song) Der ewige Gesang

2<sup>nd</sup> part: V Prélude (2) VI Abyss (1) VII The announcer of time (Verkünder der Zeit) VIII The reverser of time (Umkehrer der Zeit)

3<sup>rd</sup> part: IX Abyss (2) X The fanfare of the defender of time (Die Fanfare des Verteidigers der Zeit) XI The fanfare of the defender of time (Der Verteidiger der Zeit) XII (Leviathan's scream) Der Schrei des Leviathan

27 minutes

special: some unusual percussion, trombone and french horn wander around the concert hall (3<sup>rd</sup> part only)

premiere: Frankfurt am Main, St. Leonhard, 2/2/1986, Mutare-Ensemble, Claus Kuehnl, cond..

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**Lost Songs** (Verlorene Gesänge) (1988) *see also „works for orchestra/choir music“*

12-part mixed choir or soloists and instruments or instruments only

performed versions:

version 1: 4 singers, brass, woodwind, organ (HV 19a)

version 2: soprano, recorders, tape (HV 19b)

version 3: 12 saxophones (HV 19c)

16 minutes

special: flexible instrumentation, nearly any combination is possible

Recording: BR (version 3)

Premiere: 1.version for 4 singers, brass, and woodwind, Munich (Germany), Musikhochschule, 4/13/1989, Sybille Plocher, sopr., Silvia Fichtl, alto, Rainer Trost, Ten., Markus Hollop, Bass, Johannes Rieger, cond.

2. version for soprano, recorder and samples, London (Great Britain), Guildhall School of Music, 6/2/1993,

Temime Bowling, sopr., Naomi Graham, rec., tape produced by Moritz Eggert and Richard Gonski

3. version for 12 saxophones, Griesheim (Germany), Haus Waldeck, 11/4/2000, Sueddeutsches

Saxophonorchester, Linda Bangs, cond.

Publisher: <http://www.sikorski.de>

**Samba-sketch** (Samba-Skizze) (1988)

HV 15

Chamber orchestra: 2 Fl., clar. (Bb), Bn. – Tr., Tb. – perc. – Vl., Vla., Vc., Cb.

2 minutes

UA:---

**Space** (All) (1988)

HV 18

Chamber orchestra: Fl., Ob., Clar. (Bb) - Trump. (B), Tb. - Percussion (3 players) - Pf., Guit. - strings 1.1.1.1.0

22 Minutes

Special: musicians are placed apart

premiere: Braunschweig (Germany), Tage Neuer Kammermusik, Staedtisches Museum, 11/11/1988, Mutare-Ensemble, Gerhard Mueller-Hornbach, cond.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**The eternal song** (Der ewige Gesang) (1989) *transcription of a movement from „The 12 strikes of the sundial“ see also „Orchestral works“*

HV 9b

string orchestra (minimum: 6.4.4.3.1)

2 minutes

special: simple scordatura

premiere: Nuremberg (Germany), Dokumentationszentrum Reichsparteitagsgelaende, 4/11/2001, Nuernberger Symphoniker, Philippe Auguin, cond

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**The Raven Nevermore Overture (Der Rabe Nimmermehr Ouvertüre)** (1991)

HV 31

Chamber orchestra: Fl./picc., Ob., Bn. - Percussion (1 player), strings 4.4.2.2.1

13 minutes

special: some extraordinary percussion, advanced playing techniques

Premiere: UA: Munich (Germany), 1st A\*devantgarde-Festival, 5.6.1991, Carl-Orff-Saal, Junges Philharmonisches Orchester Stuttgart, conductor: Manfred Schreier

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Vexations** (1993)

HV 45

Chamber orchestra: Fl./picc., Ob., Clar. (Bb), Bn. - Tr. (B), Tb., Tba. - percussion (1 player) - piano/Synthesizer (1 player) - strings 4.0.2.2.1

18 minutes

Recording: Dutch radio

Premiere: Tanglewood (USA), Tanglewood Music Center, 8/22/1993, TMC-fellows, Brad Lubman, cond.

Publication: score and parts available for hire at Sikorski

<http://www.sikorski.de/>

**Symphony 1.0 (Symphonie 1.0)** (1997) *(see also: stage works/performance)*

HV 73

I Introduction and Allegro (Introduktion und Allegro)

II Aria

12 typewriters (4 Solo-, 8 Tutti-typewriters)

10 minutes

special: performance-elements, „Concerto Grosso

Premiere (concert performance): Munich (Germany), Haus der Kunst, 11/29/1997, Stefan Blum, Julia Schoelzel, Siegfried Mauser, Moritz Eggert, solo typewriters

Canadian Premiere: St. John's (Newfoundland), Arts and Culture Centre, XI Sound Symposium, 7/5/2002, The Scruncheons, Moritz Eggert, cond.  
Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Ticket To Ride** (Zug um Zug) (2004)

HV 148

For accordion orchestra (at least 20 accordions)

14 Minutes

Special: extremely subtle and detailed soundscape, one continuous crescendo

Premiere: Fuerth, Stadttheater, 6/1/2005, Nuernberger Akkordeonorchester, Stefan Hippe, conductor

Publisher: <http://www.sikorski.de/de/>

**Symphony 4.0 (TV Ballet)** (Symphonie 4.0 (Fernsehballett) (2008)

Fpr 3 zapping tv-sets, E-git., E-Bass and 10 noise soloists

11 Minutes

Special: TV sets zap in rhythm with the music, unusual instrumentation

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Berlin/Marzahn (Germany), 10/11/2008, Noise Orchestra of the Hans Werner-Henze Musikschule Marzahn, conductor: Jobst Liebrecht

**Tetragrammaton** (2009)

HV 187

For String Orchestra, 5.4.4.3.1

18 Minutes

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Stuttgart (Germany), 12/15/2009, Liederhalle (Mozartsaal), Stuttgarter Kammerorchester, Michael Hofstetter, cond.

**Breaking the Waves** (2010)

HV 193

Version a: For 7 brass players and 12 percussionists

Version b: For 7 brass players and 6 percussionists

11 Minutes

Sheet music: <http://www.sikorski.de/de/>

Premiere: Sound Symposium 2010, "Breaking The Waves" open air concert at Cape Spear, 7/10/2010, St. John's, Neufundland (Kanada), Sound Symposium-participants and "The Scruncheons" percussion ensemble, Moritz Eggert, conductor

**Adagio (An Answered Question)** (1994/2011) see also "Large Ensembles"

HV 58b

18 Minutes

Orchestrarion for chamber string orchestra for Katharina Müller

Strings: 5.4.4.3.1

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Reformation** (2012)

HV 212

For brass ensemble: Horn, picc.-Tr. (Bb), Tr. (C), 2 Tr. (Bb), 3 tbn., 1 bass-tbn., 1 Tba.

13 Minutes

Sheet Music: <http://www.sikorski.de/de/>

World Premiere: Nuremberg, 12/8/2012, Lorenz Brass, conductor: Matthias Ank

**Party Number 9** (2012)

HV 216

2 Minutes

For ensemble: Oboe, Bassoon, trumpet in C, trombone, marimbaphone, accordion, piano, violin, viola, cello

Special: contribution to the "Cage 100"-project of the "Forum Zeitgenoessische Musik Leipzig" 2013

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**1,2,3** (2013)

HV 225

For sampler and ensemble: fl., clar. (Eb), Alt-Sax., Bassoon – Hn., Tba. – Percussion – 4.0.2.2.1 – Sampler

22 Minutes

Sheet music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: 2/20/2014, Metz (France), Arsenal, Ensemble Resonanz/Ensemble Variances, Jonathan Stockhammer, cond., Moritz Eggert, sampler

**Arrival of the Street King** (Ankunft des Straßenkönigs) (2014)

For flexible young ensemble

HV 229

High winds/brass, low winds/brass, guitars, percussionists, high strings, middle strings, low strings (number of players ad lib., but minimum 2 per part)

4 ½ Minutes

Special: written for children or youths

Sheet music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: Berlin, 11/16/2014, Klangwerkstatt Berlin, Freie Jugendorchesterschule Berlin, conductor: Jobst Liebrecht, Konzertsaal Zellestraße

**Hump and Circumstances** (2016)

For chamber orchestra with sampler

HV 242

Orchestra: Fl., Ob., Cl. (Bb), Bn. – Hn., Tr. (Bb), Ten.-tn. – Drumset – piano/Sampler (1 player), E-Guitar,

Accordion – 1.1.1.1.1

3 Minutes

Publisher: <http://www.sikorski.de>

World Premiere: Munich (Germany), Schwere Reiter, 6/18/2016, MGNM-Ensemble, Peter Hirsch

**Hierarchy** (2019)

for 2 ensembles or 5-9 musicians

HV 263a/b

A: Version for 2 Ensembles (10 players)

B: Version for 5-9 players

Besetzung: alto recorder., pan flute., Vla., accordion (1), Perc. – flute, clarinet (Bb), violin, cello, accordion (2)

11 Minutes

Sheet Music: <http://www.sikorski.de>

Special: Musicians act independently and move around, guided by audio commands from an audio file on earphones

WP: 5/31/2019, Erfurt (Germany), Kunsthalle, Ensembles via nova and Black Pencil

**Montana Sacra** (2021)

For soprano, chamber ensemble and 5 performers

HV 283

16 Minutes

Ensemble: Soprano (+Tam-Tam/Gong), piano (+vibrating object), Flute/Altflute (1 player), Horn, Bassoon,

Strings: 1.1.2.2.0

Publisher: Ricordi

Special: Theatrical Concept with movements in concert space, inspired by the film eponymous film by Alejandro Jodorowsky. Pianist conducts part of the piece, otherwise no conductor.

WP: 8/29/2021, Volkenroda (Sommerkonzerte), Germany, Ensemble of Volkenroda Sommerkonzerte, Christina Landhamer, sopr., conductor and piano: Moritz Eggert

*Wind Band*

**Processional: Poellau Progression/I/II/III** (2003) *see also Large Ensembles: "Processional"*

HV 137b

For wind band

10 minutes

Wind band: picc., 2 fl., 1 eb-clar., 2 clar. (Bb), bass clar. (Bb), alto-sax., ten.-sax, bar.-sax., 4 hn. (F), 4 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), 2 barytones, 2 tubas, cymbals, snare drum, great drum

Publisher: <http://www.sikorski.de>

Special: can be performed alone, or as part of the larger work "Processional"

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Kernstockkapelle Poellau

**Processional: Strassenbahner Progression/I/II/III** (2003) *see also Large Ensembles: "Processional"*

HV 137h

For wind band

10 minutes

Wind band: 2 fl., 2 clar. (Bb), alto-sax., ten.-sax, bar.-sax., 3 hn. (Eb) , 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, tuba, cymbals, snare drum, great drum

Publisher: <http://www.sikorski.de>

Special: can be performed alone, or as part of the larger work "Processional"

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Strassenbahnerkapelle Graz

**Processional: Von-der-Groeben Progression/I/II/III** (2003) *see also Large Ensembles: "Processional"*

HV 137e

For wind band

10 minutes

Wind band: picc., 2 fl., 2 clar. (Bb), alto-sax., ten.-sax, bar.-sax., 3 hn. (F) , 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, 2 tubas, cymbals, snare drum, great drum

Publisher: <http://www.sikorski.de>

Special: can be performed alone, or as part of the larger work "Processional"

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Artilleriekapelle "Von-Der Groeben"

**Wagner-Jingles/Verdi Jingles** (2013)

HV 219 b,c

For wind band

4 Minutes

Publisher: <http://www.sikorski.de>

instrumentation: variable

World Premiere: "Wagner versus Verdi", Opening Opernfestspiele München, 6/28/2013, Tölzer Stadtkapelle (cond.: J. Kronwitter), Musikverein Eichenau e.V. (cond.: Philipp Lüdecke)

Sheet Music: [www.sikorski.de](http://www.sikorski.de)*Big Band***Processional: JBG I/II** (2003)

HV 137n

for jazz big band

instrumentation: soprano-sax., alto-sax., 2 ten.-sax., bar.-sax., 2 tr. (Bb), 2 corn. (Bb), 2 tromb., bass-tromb., drums, piano, keyboard, bass

10 minutes

Publisher: <http://www.sikorski.de>

special: can be performed alone, or as part of the larger work "Processional"

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Jazz Big Band Graz

**Processional: Chords** (2009)

HV 137x

for jazz big band

instrumentation: soprano-sax., alto-sax., 2 ten.-sax., bar.-sax., 2 tr. (Bb), 2 corn. (Bb), 2 tromb., bass-tromb., drums, piano, keyboard, bass

5 minutes

Publisher: <http://www.sikorski.de>

special: can be performed alone, or as part of the larger work "Processional"

Premiere: Bregenz (Austria), opening "Musik aus der Zeit" (Bregenzer Festspiele), 7/25/2009

*see also "Finale (Processional)" under Large Ensembles**Works for Orchestra/ Large Ensembles***No Man's Land Hymn** (Niemandsländhymne) (1989)



**HV 21**

12 minutes

Large Orchestra: Fl., Alto-Fl., Ob., Cor Angl.-., Bass-Cl. (Bb), Bar.-Sax., Bn. - Trump. (Bb), Fluegelhorn o. Cornet, Horn, Tb., Tba. - Percussion (3-4 players) - Organ o. electrical Organ, Pf. - Soprano (Solo), Alto, Bass („orchestra voices“) - strings 9.9.6.7.6

special: orchestra is divided into several strange sub-orchestras, some of the singers sing constantly parallel with instruments

premiere: Munich (Germany), Musikhochschule, 4/5/1989, Sibylle Plocher, Soprano, Silvia Fichtl, Alto, Markus Hollop, Bass, Catharina Seidel, Organ, Matthias Preissinger, piano, Alexander Hoetzinger, Vibraphone, Andreas Ruppert, conductor, Symphonieorchester Graunke

CD: Deutscher Musikrat, Musik in Deutschland 1975-2000, rca red seal, 74321 73557 2

**Adagio (An Answered Question) (1994)** see also chamber orchestra

HV 58

32 solo strings (8.8.6.6.4)

18 minutes

premiere: Bad Kissingen (Germany), Kissinger Sommer, Grosser Saal, 6/26/1996, Bamberger Symphoniker, Horst Stein, conductor

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Angels/Signs/Journey (Engel/Zeichen/Reise) (1997)** *orchestral interludes from „Bright Nights“ (see „stage works“)*

HV 66b

Orchestra: Rec. (Garklein-, Discant-, Soprano-, Alto-, Tenor-, Bass-), Clar. (B), Ten.-Sax, Bass-Clar., Bn./Contrabn. - picc.Tr., Tr., Euph., Tb., Tba. - Percussion (2 players), Mouth Percussion (1 player) - Solo-Vl., Solo-Vla., Solo-Vc., E-Guit., E-Bass - Acc., Pf./Harmonium, MIDI-Keyb. (2 players) - strings 3.0.3.3.3

ca. 15 minutes

special: amplified mouth percussion, various amplified instruments, use of MIDI-samples

**Internet-Symphony (1998/99)**

HV 91a

orchestra: 3 Fl. (3.+picc.), 2 Ob., 1 Clar.(Bb and Eb ad lib.), 1 Bass-Clar. (Clar. In Bb ad lib.), 2 Bn., Double-Bn. - 4 Hn, 2 Tr., 3 Tb. - 1 Timp., 3 Perc. - strings 10.8.6.5.4

20 Minuten

special: collaborative composition with Bertold Hummel and Roland Leistner-Mayer after motives by Harald Genzmer for the „Bayerische Musikrat“, contains *Number Nine V*

Recording: Bavarian Radio

Sheet music: Vogt & Fritz, V&F 1282

premiere: Hof (Germany), Freiheitshalle, new year's concert, 1/1/2000, Hofer Symphoniker, Howard Golden, cond.

**Number Nine I : *Incommunicado* (1998)**

HV 87

orchestra: 3 Fl. (3.+picc.), 2 Ob., 2 Clar.(Bb), 2 Bn., Double-Bn. - 4 Hn, 2 Tr., 3 Tb. - 1 Timp., 3 Perc. - strings 10.8.6.5.4

5 minutes

Recording: Wergo 6543 2

Premiere: as part of the ballet „percussiv“ (see „ballet music“)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Number Nine II : *Melody 1.0 (Melodie 1.0)* (1998)**

HV 85d

orchestra: 3 Fl. (3.+picc.), 2 Ob., 2 Clar.(Bb and Eb), 2 Bn., Double-Bn. - 4 Hn, 2 Tr., 3 Tb. - 1 Timp., 3 Perc. - strings 10.8.6.5.4

5 minutes

Recording: Wergo 6543 2

Premiere: as part of the ballet „percussiv“ (see „ballet music“)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Number Nine III : Millennium Dance** (1998)

HV 89c

orchestra: 3 Fl. (3.+picc.), 2 Ob., 1 Clar.(Bb and Eb ad lib.), 1 Bass-Clar. (Clar. In Bb ad lib.), 2 Bn., Double-Bn. - 4 Hn, 2 Tr., 3 Tb. – 1 Timp.,3 Perc. – strings 10.8.6.5.4

15 minutes

Recording: Wergo 6543 2

Premiere: as part of the ballet „percussiv“ (see „ballet music“)

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Number Nine IV: Scapa Flow** (2000/2001)

HV 108

orchestra: 1 Piccolofl., 2 Fl., 2 Ob., English Horn, 3 Clar. (3. +Bassclarinet), 2 Bn., Double-Bn. – 4 Hn., 4 Tr. (in Bb), 2 Tenor-tb., 2 Bass-tb., 1 Bass-Tuba – Timpani – percussion (3 players) – strings 10.10.8.6.4

17 minutes

special: use of distant orchestra (brass) ad libitum

premiere: Wolfegg (Germany), Internationale Wolfegger Konzerte, Rittersaal, 6/30/2001, Gustav-Mahler-Orchester, Prague, Manfred Honeck, cond.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Number Nine V: Fragment/Zapping** (2001)

HV 91b

orchestra: 3 Fl. (3.+picc.), 2 Ob., 2 Clar., 2 Bn., Double-Bn. - 4 Hn, 2 Tr., 3 Tb. – 1 Timp.,3 perc.. – strings 10.8.6.5.4

9 minutes

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: Brandenburg (Germany), Brandenburger Symphoniker, conductor: Michael Helmuth, 6/7/2006

**epitaph** (2002)

for 3 separated orchestra groups and 3 conductors

HV 129

orchestra: fl., ob., clar. (Bb), ten.-sax., Bn. – tr., hn., tb. – percussion (1-2 players), piano – strings 3.0.0.3.3 or 9.0.0.6.6

8 minutes

special: The orchestra groups are placed in ample distance; conducting of the 3 conductors is not supposed to be coordinated and mostly independent; the musical material is based on Schumann's „Angel-Variation“; written for a memorial concert about 9/11 (destruction of the WTC).

Premiere: Deutschlandsberg (Austria), Jugendmusikfest, Lassnitz-Haus, Steirischer Herbst, „ground zero“, 11/15/2002, Orchester des Jugendmusikfestes, Stephan Amschl, cond.

**Processional: Progression** (2003) *see also Large Ensembles: „Processional“*

HV 137l

For 3 wind bands, jazz big band and brass quartet

3 minutes

Brass quartet: Bass trumpet, 2 trombones, tuba; jazz big band: soprano-sax., alto-sax., 2 ten.-sax., bar.-sax., 2 tr. (Bb), 2 corn. (Bb), 2 tromb., bass-tromb., drums, piano, keyboard, bass; wind band 1: picc., 2 fl., 1 eb-clar., 2 clar. (Bb), bass clar. (Bb), alto-sax., ten.-sax, bar.-sax., 4 hn. (F) , 4 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), 2 barytones, 2 tubas, cymbals, snare drum, great drum; wind band 2: picc., 2 fl., 2 clar. (Bb), alto-sax., ten.-sax, bar.-sax., 3 hn. (F) , 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, 2 tubas, cymbals, snare drum, great drum; wind band 3: 2 fl., 2 clar. (Bb), alto-sax., ten.-sax, bar.-sax., 3 hn. (Eb) , 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, tuba, cymbals, snare drum, great drum

Publisher: <http://www.sikorski.de>

Special: Each ensemble plays independently and far apart, for example at different places in a city

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass, Kernstockkapelle Poellau, Artillerkapelle “Von-der Groeben”, Strassenbahnerkapelle Graz, Jazz Big Band Graz, conductor: Michael Brandtstaetter

**Processional: Finale** (2003)

HV 137q

For 3 wind bands, jazz big band, brass septet, timpani, mallet instruments and church bells (optional)

12 minutes

Brass septet: 3 trumpets (Bb), Bass trumpet, 2 trombones, tuba; jazz big band: soprano-sax., alto-sax., 2 ten.-sax., bar.-sax., 2 tr. (Bb), 2 corn. (Bb), 3 tromb., bass-tromb., drums, piano, keyboard, bass; wind band 1: picc., 2 fl., 1 eb-clar., 2 clar. (Bb), bass clar. (Bb), alto-sax., ten.-sax., bar.-sax., 4 hn. (F), 4 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), 2 barytones, 2 tubas, cymbals, snare drum, great drum; wind band 2: picc., 2 fl., 2 clar. (Bb), alto-sax., ten.-sax., bar.-sax., 3 hn. (F), 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, 2 tubas, cymbals, snare drum, great drum; wind band 3: 2 fl., 2 clar. (Bb), alto-sax., ten.-sax., bar.-sax., 3 hn. (Eb), 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, tuba, cymbals, snare drum, great drum, timpani, mallet instruments (xylo/marimba/vibraphone ad lib.), church bells ad lib.

Publisher: <http://www.sikorski.de>

Special: Can be performed alone or as part of the large work "Processional"

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass, Kernstockkapelle Poellau, Artillerkapelle "Von-der Groeben", Strassenbahnerkapelle Graz, Jazz Big Band Graz, conductor: Michael Brandtstaetter

### **Processional (2003)**

HV 137

For 3 wind bands, jazz big band, brass septet, timpani, mallet instruments and church bells (optional)

45 minutes

Brass septet: 3 trumpets (Bb), Bass trumpet, 2 trombones, tuba; jazz big band: soprano-sax., alto-sax., 2 ten.-sax., bar.-sax., 2 tr. (Bb), 2 corn. (Bb), 3 tromb., bass-tromb., drums, piano, keyboard, bass; wind band 1: picc., 2 fl., 1 eb-clar., 2 clar. (Bb), bass clar. (Bb), alto-sax., ten.-sax., bar.-sax., 4 hn. (F), 4 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), 2 barytones, 2 tubas, cymbals, snare drum, great drum; wind band 2: picc., 2 fl., 2 clar. (Bb), alto-sax., ten.-sax., bar.-sax., 3 hn. (F), 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, 2 tubas, cymbals, snare drum, great drum; wind band 3: 2 fl., 2 clar. (Bb), alto-sax., ten.-sax., bar.-sax., 3 hn. (Eb), 3 tr. (Bb), 2 cornets (Bb), 2 tenor horns (Bb), barytone, tuba, cymbals, snare drum, great drum, timpani, mallet instruments (xylo/marimba/vibraphone ad lib.), church bells ad lib.

Publisher: <http://www.sikorski.de>

Special: Each ensemble plays independently and far apart, for example at different places in a city. The movement of the bands is part of the composition. At the end of the piece all bands converge at one place.

premiere: Graz (Austria), Styriarte, opening concert, 6/19/2003, Mnozil Brass, Kernstockkapelle Poellau, Artillerkapelle "Von-der Groeben", Strassenbahnerkapelle Graz, Jazz Big Band Graz, conductor: Michael Brandtstaetter

### **From The Depth Of Space (Die Tiefe des Raumes) (2005) see "vocal works"**

Oratorio

### **"Dr. Booger Suite" (arrangement by Jobst Liebrecht) (2005)**

115c

Orchestra (children and youths): recorder quintet (sopranino, soprano, alto, tenor, bass), 2 Fl., Ob., Clar. (B), saxophone quartet (soprano, alto, tenor, bass), bass cl., Bsn. – 2 Tr. (in Bb), Hn., ten.-tb. – tba. – timpani – percussion (3 players), sound orchestra (min. 4 players) – 2 electr. Guit., electric bass, drumset, keyboards (organ), celesta, cembalo, piano – strings: 6.6.4.3.2 (or more)

Premiere: 12/7/2005, Berlin (Germany), FEZ Wuhlheide, Jugendsymphonierochester der Musikschule Marzahn/Hellerau, Jobst Liebrecht, conductor

Publisher: Schott

### **Original Music For The Opening Ceremony Of The FIFA World Cup 2006 in Munich (2006)**

HV 159

For boy's choir, Goasslschnalzer, Schuhplattler, Choir, Orchestra, 120 percussionists, 180 bavarian „Ruehrtrommler“, Bavarian Brass Band, 180 Wolfauslasser

25 minutes

Contains the following pieces:

„Drums Of The World“ for 120 percussionists

„Im Anfang war das Spiel“ for boy's choir

„Orchestral Intro“ for orchestra and choir

"Bavarian Part" for Bavarian Brass Band and Schuhplattler

„Drumming Prologue“ for 180 drummers and 15 „Goasslschnalzer“

„Wolfauslasser“ for 180 „Wolfauslasser“ and orchestra

„Finale“ (for all)

Premiere: Munich (Germany), 6/9/2006, WM-Arena (broadcast worldwide on TV),

participants: Toelzer Knabenchor, 180 Schuhplattler, 15 Goaßlschnalzer, Chorvereinigung Wien/Neubau (director: Walter Zeh), Junges Klangforum Mitte Europas (conductor: Christoph Altstaedt), 180 Wolfauslasser, 150 bavarian Ruehrtrommler, 120 "Drummers of the world"  
 director: Christian Stueckl, costumes. Marlene Pohley, music: Moritz Eggert (except the pieces by „Seed“ and Herbert Groenemeyer), 1400 participants (see above)

**Oral Pole Mazy Brats (Vom zarten Pol)** 2006 see vocal works/ voice with orchestra

**Number Nine VI: A Bigger Splash** (2007)

HV 168

Version 1: For alto saxophone, jazz bass (amplified) and large orchestra

Version 2: same orchestration, reduced solo parts, only Jazz Bass is amplified

17 Minutes

orchestration: picc., fl., alto., 2 Ob., cor anglais., 2 clar., Bass clar., 2 Bn., DoubleBn. – 4 Hn., 3 Tr., 3 Tn., Bass tuba – timpani, 2 percussion (1: Drumset, 2: var..) – hp. – alto sax., jazz bass - strings

Sheet Music: [www.Sikorski.de](http://www.Sikorski.de)

World Premiere Version 2: 6/21/2007, Amsterdam (Netherlands), Concertgebouw, Holland-Festival,

Concertgebouw-Orkest, conductor: Markus Stenz

Premiere Version 1: 4/24/2008, Bochum (Germany), Audimax, Bochumer Symphoniker, Bastian Fiebig, sax., Henning Sieverts, db., Steven Sloane, cond.

**3 Marches from „Processional“** (2007)

HV 137r

11 Minutes

Version 1: for large orchestra

picc., 2 Fl., 2 Ob., 2 Cl., 2 Bn. – 4 Hn., 3 Tr., 3 Tbn., Bass-Tba. – Timp., 3 perc. – Hp. – Strings

Version 2: for large wind ensemble, HV 137s (also contains „Progression“)

2 fl. 2 clar., alto-Sax., ten.-Sax – 4 hn., 2 tr., 2 tb. (2.: bass-tb.), 2 tba. – 3 perc.

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Special: Orchestration of the „Poellau“(version 1)/"Strassenbahner"(version 2)-part of „Processional“

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Premiere: 6/17/2007, Berlin (Germany), Konzerthaus, "Ein Haus für Europa", Junges Klangforum Mitte Europas, conductor: Sebastian Weigle

**Am Ball – Ein Fußballtett** (2007) see stage works/ballets

**Number Nine VII: Mass (Masse)** (2007)

HV 173

17 Minutes

Orchestra: picc., 2 Fl., 3 Ob., 2 Clar.(B), 1 Bassclar., 2 Bn., 1 Dbn. – 4 Hn., 4 Tr. (B), 1 Ten-tr., 1 Ten.-Bass-tb., 1 Bass-tb., 1 Tb. – timpani, 3 perc.. – strings 12.10.8.6.4.

Special: Tutti all the time

Premiere: Munich (Germany), Herkulesaal, 2/5/2010, BR-Symphonieorchester, conductor: Peter Rundel, musica viva

**Illumination (Finale from Processional)** (2009)

For Jazz Big Band and Large Orchestra

HV 137t

18 Minutes

Jazz Big Band: Sopran-Sax., Alt-Sax., 2 Ten.-Sax., Bar.-Sax., 5 Tr., 3 Tbn, 2 Bass-Tbn., Drums, Bass, Pf., E-Guit.

Großes Orchester: Picc., 3 Fl., 4 Ob., Eb-Clar., 2 Clar., Bass-Clar., 3 Bn., 1 Double Bn. – 5 Hn., 3 Tr., 2 Ten.-Tbn., Bass-Tbn., Tba. – Hp., Timp., Vibr., 3 Perc. - Strings

Verlag: <http://www.sikorski.de>

Premiere: Berlin (Germany), Konzerthaus, Young Euro Classics 2009, 8/23/2009

BJO and BujazzO, conductor: Dennis Russell Davies

**Auf dem Wasser zu singen** (2009) *see vocal music*

**Das Orchester geht zum Konzert**

(Alternative title: Die Bamberger Symphoniker gehen zum Konzert) (2010/17)

**HV 198a**

For narrator and orchestra

19 Minutes

Text: Paul Maar

instrumentation: picc., 2 Fl., 2 Ob., 2 clar. (Bb), 2 Bn., Dbn. ad lib. – 4 Hn., 2 Tr. (Bb), 2 tbn., bass tbn. ad lib., Timp., 2 perc., harp OR piano, strings, narrator

ALTERNATIVE INSTRUMENTATION HV198b: picc., 1 Fl., 2 Ob., 2 clar. (Bb), 2 Bn., Dbn. ad lib. – 4 Hn., 2 Tr. (Bb), 2 tbn., bass tbn. ad lib., tba. Or bass trombone - Timp., 1 perc., harp OR (e-)piano, strings, narrator

sheet music: [www.sikorski.de](http://www.sikorski.de)

WP: 7/2/2011, Bamberg (Germany), Maxplatz (open air), Bamberger Symphoniker, Martin Neubauer, narrator, Jonathan Nott, cond.

**Mannheim School** (Mannheimer Schule) (2011)

HV 200

For orchestra

20 Minutes

orchestration: picc., 2 Fl., 2 Ob., 2 clar. (Bb), Bassclar., 2 bn., double bassoon - 4 Hn., 2 tr.(B), 2 tbn., bass tbn., Tba. - Timpani, 2 perc. - Celesta - strings

Sheet music: <http://www.sikorski.de>

World Premiere: Orchesterakademie des Nationaltheaters Mannheim, Axel Kober, cond., 5/30/2011, Mannheim (Germany), Rosengarten (Mozartsaal)

**A Life More Ordinary** (Das ganz normale Leben) (2011)

HV 203

For large orchestra, performers and extra percussion

17 Minutes

orchestration: picc., 2 Fl., 2 Ob., E.H., 2 Clar. (Bb), Bass clar., 2 Bn., Double Bsn. – 4 Hn, 2 Tr. (Bb), 2 tbn., Bass-tbn., Tba. – Timpani, 2 perc. – Strings – minimum of 12 Performers, minimum 6 Extra Percussionists

Sheet music: <http://www.sikorski.de>

Special: Use of iphone instruments and apps, mp3-players, theatrical elements

World Premiere: 11/10/2011, Kaiserslautern (Germany), Fruchthalle, Deutsche Radio Philharmonie Saarbrücken

Kaiserslautern, Leitung: Roland Böer, AG-Neue Musik Leninger-Gymnasium Grünstadt (Einstudierung: Silke Egeler-Wittmann), Schlagzeugensemble Landesmusikgymnasium Montabaur (Einstudierung: Walter Reiter),

Konzept und künstlerische Gesamtleitung: Silke Egeler-Wittmann

**Pulse** (2011)

For large orchestra

19 Minutes

HV 204

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Orchester: picc., 2 Fl., 3 Ob., Es-clar., Bb-clar., Bass clar., 2 Bn., Dbn. – 4 Hn., Tr. (in C), 2 Tr. (in Bb), 2 tn., 1 bass-tn., Tba. – Timp., 2 perc., 2 Hp., Pf. – strings

World Premiere: Munich (Germany), Gasteig, Philharmonie, Munich Philharmonic Orchestra, Zubin Mehta, cond.

**My Sleep Is A Dream** (2013) *see also music theatre/Tragedy Of A Friendship*

HV 217b

Cycle for large orchestra

60 Minutes

Instrumentation: 2 fl. (2 alt. picc.), 2 ob., 2 cl., 2 bn. (2 alt. double-bn.) – 2 hn., 2 tr. (Bb), 2 tn., 1 bass-tn., tba. – hp. – timp., 1 perc. – strings

1. Auf nach Kreta!
2. The Death Of Music
3. Once There Was A Swan
4. Nur was nicht aufhört, wehzutun
5. A Lover Turned To The Wall
6. Purple Clouds And Golden Rays
7. What I See Is A Hole
8. My Sleep Is A Dream

Special: In Excerpts part of the music theatre “Tragedy Of A Friendship”, thematically connected with “man soll schwimmen”, cycle for trio

**Wagner versus Verdi: Einzug, Auferstehung, Finale** (2013)

HV 219a

for 2 wind orchestras, 2 wind bands and soloists

instrumentation: Wind Orchestra 1: picc., 2 Fl., 2 Ob., 2 Fg., Es-Kl., 3 Kl., Basskl., 2 Alt-Sax, Ten.-Sax, Bar.-Sax – 4 Hn., 4 Tr., 3 Pos., 2 Flhn., Bar., Euph., 2 Tba.-Hfe., Kb. – Timp., 3 Perc. Wind Orchestra 2: picc., 2 Fl., 2 Ob., 2 Fg., 3 Kl., Basskl., 2 Alt-Sax, Ten.-Sax, Bar.-Sax – 4 Hn., 3 Tr., 3 Pos., 3 Flhn., 2 Euph., 2 Tba.-Timp., 3 Perc

Wind Bands 1&2: any number of fl. Cl., bass-cl., alt-sax, ten.-sax, bar.-sax, flhn., ten./bar., tn., bass-tn., tb., cymb., snare-dr., great drum

Soloists: 4 tr., 3 tn., bass-tn., tba., 6 perc.

UA: München, 28.6. 2013, Eröffnung Opernfestspiele, Max-Joseph-Platz, Polizeiorchester Bayern (Leitung J. Mösenbichler), Musikkapelle Peter Mayr Pfeffersberg, Südtirol (Leitung: J. Feichter), Tölzer Stadtkapelle e.V. (Leitung J. Kronwitter), Musikverein Eichenau e.V. (Leitung: P. Lüdecke), Bläsersolisten und Schlagzeuger der Bayerischen Staatsoper

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Poe** (2013) *see also „The Gaze Of The Raven“/ballet*

HV 221

Ballet scenes for orchestra

46 minutes +12 minutes optional interludes

1. Das verräterische Herz (The Tell-Tale Heart)
2. Die Glocken (The Bells)
3. Die Grube und das Pendel (Pit And The Pendulum)
4. Mahlstrom (Maelstrom)

Plus „Interlude 1-6“ (optional, for theatrical realisations)

Orchestra: 2 Fl. (2.auch picc.), 2 Ob., 2 Kl., 2 Fg. – 4 Hn., 2 Tr. (B), 2 Pos., 1 Basspos. – Timpani – Schlagzeug (1 Spieler) – Streicher mindestens 8.6.4.3.2

Special: After tales and poems by Edgar Allan Poe

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Symphony 3.0, extended version** (2002/15)

HV 128b

Extended version for 22 cars and 2 musical horns

12 Minutes

1. Leak
2. Wawltz
3. Wall

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: Passau, Residenzplatz, 6/19/2015, Eröffnung Europäische Festwochen, Bayerischer Trabant-Club, e.V., Solisten, Moritz Eggert, Leitung

**Neverland** (2021)

For symphonic wind orchestra

HV 285

13 Minutes

Instrumentation: picc., 2 Fl., 2 Ob., Eb-clar., clarinet I/II/III, 2 bass-clar., 2 bn., sopr.-Sax, alto-sax, ten.-sax, bar.-sax, 4 hn., 3 tr. (B), 3 ten.-tn., Bass-tn., euph., 2 tba., timp., 4 perc.

Noten: [www.ricordi.de](http://www.ricordi.de)

**Number Nine IX: Number Nine** (2020-2022)

For large orchestra, choir, 6 performers, music journalist, singing composer and video

HV 287

65 Minutes

Instrumentation: picc., 2 Fl., 2 Ob., 2 Bn., 1 Dbn. – 4 Hn., 2 Tr., 2 tn., 1 Bass-tn. – Timpani, 2 perc. – Baroque Harp, Electric Guitar, piano/E-organ – Strings – 6 Performers, music journalist, composer (singing)

1. Prolog (aus dem Publikum)
2. Der Auftrag
3. Dem Verdienste seine Kronen
4. Number Nine IX: Number 9
5. Interludium 1
6. Interaktion 1: O Freunde, nicht diese Töne!

7. Me with you
8. Interaktion 2: Ist das relevant?
9. Das Gespräch
10. Eskalation
11. Eines Freundes Freund zu sein
12. Interludium 2
13. Singing Yoga (mit Mandy Jung)
14. In der großen Weltenuhr
15. Das Publikum
16. Hoy, Hoy, Hoyerswerda!
17. Diesen Kuss der ganzen Welt
18. Alle Menschen werden Brüder

Sheet Music: [www.ricordi.de](http://www.ricordi.de)

WP: Bonn, 8/28/2022, Opera Bonn (Germany), Beethovenfest, Beethovenorchester Bonn, Dirk Kaftan, conductor, with Axel Brueggemann and Moritz Eggert

### *Concertos*

#### **Star dog** (Der Sternenhund) (1986)

HV 11

Piano concerto: Pf. solo, Tr. solo, Cl. Solo, percussion (3 players), strings 6.4.4.4.2

3 movements

30 minutes

Recording: Hessian Radio

Premiere: Oberursel (Germany), Stadthalle, 6/7/1986, Schwanheimer Kammerorchester, Martin Kraehe, cond., Moritz Eggert, pf., Alexander Michel, clar., Stefan Klemme, trp., Juergen Niessner, Julia Thais, Martin Lorentz, perc.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

#### **Goldberg plays** (1999-2000)

HV 104

For piano and large ensemble

orchestration: 2 Fl. (also picc.), Ob., Clar., Ten.-Sax, Bn. – Hn., 2 Tpt., Tbn., Tb. – Percussion (1 player) – E-Guit. – strings 1.1.1.1.1. (or tripled)

35 minutes

special: can be conducted by the pianist, various effects, 30 variations upon the 30 Goldberg-variations by Bach  
premiere: Freden (Germany), Fredener Musiktage, Zehntscheune, 7/29/2000, Camerata Freden, solo pianist and conductor: Moritz Eggert

Sheet music: [www.sikorski.de](http://www.sikorski.de)

#### **Primus** (2005)

HV 153

For double bass and large orchestra

orchestration: picc.2.2.2.bass-clar.2.Dbn.. – 4.picc.-tr., 2.2.bass tuba – timp., 4 perc. – hp. – strings: 12.10.8.6.4  
27 minutes

Premiere: 9/19/2005. Berlin (Germany), Universitaet der Kuenste, Junges Klangforum Mitte Europas, soloist: Nabil Shehata, conductor: Christoph Altstaedt

Sheet music: [www.sikorski.de](http://www.sikorski.de)

#### **Industrial** (2008)

For solo percussion and orchestra

HV 181

Solo Percussion

Orchestra: picc.2.2.2.Bassclar.2.Cbn. - 4.3.3.1 (Tuba) - E-Bass, Timp., Synthesizer/Sampler, 2 perc.- Strings17  
17 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Special: Special instruments used by solo percussionist, vacuum cleaner, trash parts, etc.  
 Premiere: Stuttgart (Germany), 2/12/2009, Liederhalle, Grosser Saal, Peter Sadlo, perc., RSO Stuttgart,  
 Conductor: Kristjan Järvi

**Number Nine VIII: Temporal Work** (2009)

For piano/sampler and large orchestra

HV 186

Piano/sampler/toy piano/melodica/foot pedal (soloist)

Orchestra: 2 fl. (also 2 picc.), oboe 1, oboe 2/english horn, clarinet in Bb, clarinet in A, bass clarinet, alto saxophone, 2 bassoons, double bassoon - 4 hn., 2 tr. (C), ten.-tbn., bass-tbn., bass tba. - timp., 2 perc. - harp - strings

14 Minutes

sheet music: [www.sikorski.de](http://www.sikorski.de)

Special: Written for the 60th anniversary of the Republic of Germany

Premiere: Bonn (Germany), Beethovenhalle, 9/4/2009, Opening concert Beethovenfest, DSO, Ingo Metzmacher, conductor, Moritz Eggert, pf. and sampler

**Op. 111** (2012)

For narrator, piano and orchestra

HV 209

After an excerpt of Thomas Mann's „Doktor Faustus“

7 Minutes

instrumentation: picc., 2 Fl., 3 Ob., 2 Cl. (Bb), Ten.-Sax, Basscl., 2 Fg., Dbn. – 4 Hn., 3 Tr. (Bb), 2 tn., 2 bass-tbn., Tb. – Timpani, 2 percussionists – Hp., Solo-Piano, Narrator, electric organ – strings

World Premiere: „Faust-Projekt“, Bochum (Germany), Jahrhunderthalle, 3/16/2012, Bochumer Symphoniker, Harald Schmidt, narr., Moritz Eggert, pf., Steven Sloane, Dir.

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**I won't find another you** (2012)

HV 215

For pianist and orchestra

42 Minutes

orchestration: 2 Fl., 2 Ob., 2 Cl. (Bb), 2 Bn. – 2 Hn., 2 Tr., 2 tn., 1 Bass-tn., 1 Tba. – Timpani, 2 percussionists – hp. – piano/Toy Piano/Sampler/Melodica/E-Piano/voice (1 player = Soloist) – strings

Special: soloist plays several instruments at once, voice amplified

World Premiere 6/14/2013, Reformierte Kirche Hinwil (Switzerland), Top Klassik Oberland, Werner Baertschi, cond., Suedwestdeutsche Philharmonie Konstanz, Moritz Eggert, voc./pf./keyb.

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Aura** (2014)

HV 227

For solo clarinet and string orchestra

17 Minutes

Ensemble: Solo clarinet (Bb), Strings 5.4.3.2.1

Special: use of permanent breathing, illusion of an „eternal“ melody

World Premiere 7/5/2014, Wasserburg (Germany), Rathaus, un-er-hört, Bayerische Kammerphilharmonie, Gabriel Adorjan, cond., Thorsten Johanns, solo clarinet

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

**Traité des Passions** (2018)

HV 260

For recorder solo (Sopranino, Soprano, Alto, Tenor) and baroque ensemble

Solo-Violin, Baroque Harp, Baroque Guitar, strings: 1.1.1.1.1 (or ensemble)

1. Joie
2. Tristesse
3. Haine
4. Amour



5. Désir
6. Admiration

18 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: 3/2/2019, Bremen (Germany), Sendesaal, „Villa Vivaldi“, Elisabeth Champollion, rec..., Daniel Sepec, baroque-vl., Ensemble „Volcania“

### **Silly Symphony (2019)** *see also chamber music/Solo Works*

HV 271

For 3 soloists with children's instruments and orchestra

22 Minutes

orchestration: 3 soloists, orchestra: 2 Fl., 2 Ob., Eb clarinet, Klarinette (Bb), Bass Clarinet, 2 Bn. – 2 Hn., 2 Tr. (Bb), tenor trombone, bass trombone, Tuba – Timpani, 2 percussionists – harp – strings

1. Cofveve
2. Demigration
3. Talkshow
4. Future Angst
5. Occident

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: Augsburg (Germany), 14.11.2019, Kongress am Park, Augsburger Philharmoniker, Domonkos Héja, conductor, soloists: Iris Lichtinger, Johannes Gutfleisch, Moritz Eggert, Anniversary concert for the 300th Birthday of Leopold Mozart

### **4 Variations from „Goldberg Plays“** *see also „Goldberg Plays“*

For violin solo and string orchestra

HV 104b

Commissioned by Niklas Liepe for the project #GoldbergReflections

6 Minutes

1. Adagio
2. Come un sogno
3. Prestissimo
4. Sehr ruhig, zart fließend

instrumentation: Violin Solo, string orchestra 6.5.3.3.1

Special: Instrumentation of 4 variations from „Goldberg Plays“

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

### **Promethea (2020/)**

For violin or viola solo and orchestra

HV?

1. Der Preis der Macht (viola) (The Price of Power)
2. Das Leid des Demiurgen (violin) (The lament of the Demiurge)
3. Triumph und Tragödie (violin/viola) (Triumph and Tragedy)

Orchestra: 2.2.2.2. – 2.2.0. – Hfe. – Timp. – Streicher

WP: „Der Preis der Macht“ and „Das Leid des Demiurgen“ 11/1/2021, Hamburg (Germany), Laesz-Halle, Hamburger Camerata, Elisabeth Kufferath, vl./vla., Simon Gaudenz, conductor

WP: „Triumph and Tragedy“, 12/9/2022, Christuskirche Hanover (Germany), Kammerorchester Hanover, Elisabeth Kufferath, vl., vla., Hans-Christian Euler, conductor

Sheet Music: Ricordi

### **Master and Servant (2022/23)**

For percussion solo and ensemble

HV 289

1. Master
2. Servant

27 Minutes

Instrumentation: picc., flute, eb-clarinet, soprano saxofone, bass saxofone – French Horn, trumpet in C, 2 trombones, Tuba – Electric Guitar, Electric Bass, Drum set, piano – percussion solo

WP „Master“: 11/6/2022, November Music, Den Bosch (Netherlands), Konstantyn Napolov, soloist, Orkest de Erepijs, Gregory Charette, conductor

Sheet Music: [www.ricordi.de](http://www.ricordi.de)

*graphic scores/ improvisational scores/open instrumentation*

**Ghana-Mix (Instant Composition No.1)** (2003) *see also Chamber Music/Graphic Scores/“Peace”*

HV 111c

1 page A4

for clarinet, flutes, drums, percussion, piano, cello, choir, audience

premiere: Accra (Ghana), 11/13/2003, Goethe-Institute, students of the Music Department of the University of Legon, conductor: Moritz Eggert

duration: ca. 3-4 Min.

Special: graphic realisation of „Peace“ (see above)

**Number Nine VI: A Bigger Splash** (2007)

For alto saxophone, jazz bass and large orchestra *see orchestra/large ensembles*

## VOCAL MUSIC

*Solo voice*

**Wende dich zu mir/ Vom Schiff weg...** (1994) (*see also „works for churches...“*)

HV 55

Text: Heiner Müller/ Bible

voice Solo (transposable ad lib.)

5 minutes

special: written for the play „Titus – Fall of Rome“ by Heiner Müller

premiere (concert performance): Landsberg (Germany), Stadttheater, Lyrik am Lech, 6/30/2000, Thomas Berau, Bar.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Haemmerklavier X: Mouth Organ** (1995) (*see “chamber music/ solo works”*)

Performer/voice solo

**There was a building (or: the 58th street broiler)** (2002)

HV 124

for voice solo (baritone) and distributed sound sources (tape)

text: Ben Katchor

14 minutes

special: singer moves through space, description of an imaginary building

Premiere: New York, NY (USA), MATA-Spring-Festival, 4/10/2002, Angel Orensanz Foundation, Theo Bleckmann, vocals

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**2 Lieder aus der “Eisprinzessin”** (2003)

HV 133

I Putzlied

II Munde Mund

Voice solo (can be transposed)

3 minutes

lyrics: F.K. Waechter

Special: written for singing actress

Premiere: Munich (Germany), 6/11/2003, Halle 7, Ursula Berlinghof, voice

Sheet music: [www.sikorski.de](http://www.sikorski.de)

*Songs with piano***Warum wurden die Bomben abgeworfen?** (why were the bombs dropped?) (1990)

HV 25

Text: Edward Bond

Vocal quartet (singing actors) and piano

4 minutes

premiere: Munich, Musikhochschule, ??1990, Dominik Wilgenbus, piano, with Hermes Schmid, Katharina Laube, Martina Schroeder, Arno Linker, Tanja Eppelsheimer

**Kleines Lied von den Schatten** (1987, revised 1992)

HV 35

Text: Moritz Eggert

Tenor and piano

6 minutes

**Die Kriessirre** (1995)

HV 65

Text: Helmut Krausser

Mezzosoprano and piano

6 minutes

premiere: Saarbruecken (Germany), Musikhochschule, Grosser Saal, 6/9/2001, Nathalie Senf, mezzo, Lutz Gillmann, pf.

www.sikorski.de

**A Portrait of Buechner** (Büchner-Porträt) (1996/1997)

HV 69

Text: Georg Büchner/ „wanted“-text about Georg Büchner

baritone and piano

18 minutes

special: percussive effects with piano lid, glissandi with frisbee, pianist is speaking

premiere: Berlin (Germany), Philharmonie/Kammermusiksaal, 9/20/1997, Johannes M. Koesters, Baritone, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Das Ewig Weibliche zieht mich hinan** (1997)

HV 74

text: one line from Goethe's „Faust“

tenor and piano

6 minutes

special: pizzicato on tuning screws

premiere: Rome (Italy), Goethe-Institut, 10/14/1997, Leonardo de Lisi, ten., Vito Maggolino, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**Krausseriana** (1997/1998)

HV 821

12 songs after poems by Helmut Krausser

(karg/huegelkuppen/machen/stilleben/Wespenhonig/komm strandlesen/Poem (HV 67) /tiger/Wurm am Wundenrand/Schatten/nur huegel?/Cembalomusik)

baritone and piano

18 minutes

special: plucked strings, pedaling effects

CD: private recording (CD 11)

premiere: Mannheim (Germany), Nationaltheater, Schauspiel, 5/30/1999, Thomas Berau, bar., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)**deep snow day** (1999)

HV 97

song after a poem by Albert Ostermaier

1<sup>st</sup> version: Tenor and piano

2<sup>nd</sup> version: Baritone and piano

7 minutes

special: simple preparation, some contemporary playing techniques

Recording: DeutschlandRadio

premiere (tenor version): Ludwigslust (Germany), Rathaus, „Stimmen im Winter“, 12/5/1999, Sejongju Oh, ten., Moritz Eggert, pf.

Premiere (baritone version): Landsberg (Germany), Stadttheater, Lyrik am Lech, 6/30/2000, Thomas Berau, bar., Moritz Eggert, pf.

**Neue Dichter Lieben** (1998/99-2000)

Song cycle

HV 96t

Total length: ca. 55 minutes (full recital)

1. For baritone and piano

2. For mezzo and piano

**Auf welchem Fuß** (1999)

HV 96a

3 Minutes

Text: Klaus Voswinckel

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/14/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**tierchen** (2000)

HV 96n

1 Minute

Text: Elke Schmitter

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**flugkörper** (1999)

HV 96e

4 Minutes

Text: Andrea Heuser

Special: moaning, panting

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

Sheet music: Gaestebuch Schumannfest 2004, published by: Robert Schumann-Gesellschaft e.V., Bilker Strasse 15, 40213 Duesseldorf

**Liebeseklärung** (2000)

HV 96l

2 Minutes

Text: Franz Xaver Kroetz

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/14/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Luft** (1999)

HV 96g

3 Minutes

Text: Klaus Hensel

special: long „Aeolian-Harp“ passage inside the piano

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Sonett an die schreibfaule Brieffreundin** (1999)

HV 96c

2 Minutes

Text: Helmut Krausser

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Tote Liebe** (1999)

HV 96b

2 Minutes

Text: Ulla Hahn

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Stille Oeynfassung** (2000)

HV 96o

3 Minutes

Text: Birgit Kempker

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**herz vers sagen** (1998)

HV 83

3 Minutes

Text: Albert Ostermaier

special: knocking sounds, screaming

premiere: Landsberg (Germany), Stadttheater, Lyrik am Lech, 6/30/2000, Thomas Berau, bar., Moritz Eggert, pf.

**Koitus** (1999)

HV 96i

3 Minutes

Text: Ursula Krechel

special: frisbee on strings

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/14/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Schuldig** (2000)

HV 96q

1 Minute

Text: Sybil Wagener

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Schneiden und Scheiden** (1999)

HV 96h

2 Minutes

Text: Robert Gernhardt

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Wer mit Wem** (1999)

HV 96f

2 Minutes

Text: Simone Borowiak

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Neues Märchen** (1999)

HV 96d

3 Minutes

Text: Rolf Haufs

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Sprich Sheherazade** (2000)

HV 96s

3 Minutes

Text: Herbert Asmodi

Special: various „mouth organ“ sounds, knocking sounds

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Ich liege neben dir danach** (2000)

HV 96p

2 Minutes

Text: Uwe Kolbe

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Don Juan kommt am Vormittag** (2000)

HV 96j

3 Minutes

Text: Sarah Kirsch

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/14/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Alba** (1999)

HV 96k

4 Minutes

Text: Durs Grünbein

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**In der letzten Nacht** (2000)

HV 96r

2 Minutes

Text: Herbert Heckmann

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**Rondeau Allemagne** (2000)

HV 96m

4 Minutes

Text: Barbara Köhler

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/14/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

Appendix:

**Verschmähte Liebe** (2000)

HV 96u

Song after a fax by Thomas Kling

1 Minute

Baritone and piano

Special: Good encore for „Neue Dichter Lieben“

Premiere: Hanover (Germany), Expo 2000, German Pavillon, 8/20/2000, Yaron Windmueller, bar., Moritz Eggert, pf.

**plakativ** (2000)

1 minute

baritone and piano

Text: Ludolf Baucke

special: performance elements

(from the planned series: „composers compose reviews“)

Publication in „Blatt/Blad“ (art magazine, Germany), ISSN 1431-3537

UA: 4/15/2005, Berlin, Akademie der Künste, Tagung „KünstlerKritiker“, Peter Schöne, Bariton, M.E., pf.

Recording: Deutschlandradio, Edition Zeitklang EZ-40006 (except „Verschmaehte Liebe“), BMG Classics:

Musik in Deutschland 1950-2000, BMG 74321 73530 2 („herz vers sagen“ and „Liebeserklärung“)

Sheet Music: Edition Sikorski, Exempla nova, 8537 <http://www.sikorski.de/>

**ausklang** (2001)

HV 110

Baritone and piano

Text: Albert Ostermaier

5 Minutes

special: singer strokes low bass strings of piano

premiere: Munich (Germany), Bayerische Akademie der Schoenen Kuenste, A\*Devantgarde-Festival, 6/25/2001, Thomas Berau, bar., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Opern-Geschichte** (2001) (Operry History)

HV 114

for soprano, tenor, baritone and piano

1 minute

Text: Moritz Eggert

special: little „scene“, post card piece V

World Premiere: 9/1/2015, Munich (Germany), Heppel&Ettlich, Opernstammtisch, Julia Chalfin, Tom Smith, Moritz Eggert

**Paradies Berlin** (2002/2003)

HV 134f

*5 songs for voice and piano on poems by Birgit Mueller-Wieland*

Version I: tenorbaritone and piano (original version)

11 minutes

**I: Silvester** (2002/2003)

HV 134a

2 minutes 30 seconds

**II: Berlin Mitte** (2002/2003)

HV 134b

2 minutes

**III: Stadtgespräch** (2002/2003)

HV 134c

1 minute

Special: Stomping, beating, some piano effects

**IV: Im Haus gegenüber** (2002/2003)

HV 134d

2 minutes 30 seconds

special: pianist speaks, theatrical actions

**V: Paradies Berlin** (2002/2003)

HV 134e

2 minutes 30 seconds

premiere of all songs: Munich (Germany), 6/2/2003, 7th ADevantgarde-Festival, „Le Lied – mon amour“,

Bayerische Akademie der Schoenen Kuenste, Thomas Bauer, baritone, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de) 8817

**Ein Dichter stirbt** (2004)

HV 143

3 poems by Ludwig Steinherr, for tenor baritone and piano

Koma – Ein Dichter stirbt I – Ein Dichter stirbt II – Schlaf

UA: Munich (Germany), 3/8/2004, Bayerische Akademie der Schoenen Kuenste, Thomas Bauer, bar., Moritz

Eggert, pf.

Special: one single movement

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Lied der Liebe** (2004)

HV 145

Song for tenor and piano, after a poem by Friedrich Hoelderlin

8 Minutes

UA: Bad Reichenhall (Germany), 8/12/2004, AlpenKLASSIK, Kurhaus, Koenig-Ludwig-I.Saal, Jan Kobow,

tenor, Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Ich habe dich gefunden** (2000/4) *see also "vocal music/chorales"*

HV 105b

2 Minutes

vocal quartet (SATB) and piano or organ (6 hands)

text: Hoelderlin

special: wedding chorale

premiere: Bad Reichenhall (Germany), 8/12/2004, AlpenKLASSIK, Kurhaus, Koenig-Ludwig-I.Saal, Mojca

Erdmann, sopr., Anne-Carolyn Schlueter, alto, Jan Kobow, tenor, Jochen Kupfer, bar., Susanne Giesa, Axel

Bauni, Moritz Eggert, pf.

**Ich habe dich gefunden** (2000/4) *see also "vocal music/chorales"*

HV 105c

2 Minutes

vocal quartet (SATB) and piano or organ (2 hands)

text: Hoelderlin

special: wedding chorale

**Erinnerung an die Marie A.** (2005)

HV 152

4 Minutes

Text: B. Brecht

For medium voice and piano

Publisher: <http://www.sikorski.de>

premiere: Munich (Germany), 3/3/2005, reopening of the Munich "Lyrikkabinett", LMU, Aula, Salome Kammer, voc., Moritz Eggert, pf.

**Ballack du geile Schnitte** (2006) *see voice with other instruments*

For baritone and piano

**4 Lieder nach Heine** (2005/6)

1 Der Unglauebige

2 Erinnerung

3 Der Abgekuehlte

4 Doktrin

HV 158

For soprano and piano

11 minutes

text: Heine

special: singer plays small children's drum

Premiere: Doktrin: Munich, 3/4/2006, Musikhochschule, Reimann-Nacht, Sigrid Plundrich, sopr., Uta Hielscher, pf., Der Unglaebige, Erinnerung, Der Abgekuehlte 8/24/2006, Bad Reichenhall, Liederwerkstatt, Kursaal, Felicitas Fuchs, sopr., Moritz Eggert, pf.

publisher: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**2 Killmayer-Lieder** (2007)

HV 170

1. Schmoeger

2. Heisse Nacht bei Brabinski

for baritone and piano

Text: Wilhelm Killmayer

6 Minuten

Special: Use of small preparation and additional instruments (pistol, melodica)

Premiere: Munich (Germany) , 11/9/2007, Killmayernacht, Musikhochschule, Grosser Saal, Julia Rutigliano, sopr., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de) 8818

**Lasst uns ungereimt sein** (2007)

30 Aphorisms by my father

Version 1: for high voice and piano

Version 2: for medium voice and piano

HV 171

1. Reden 1

2. Schreiben 1

3. Portraet 1

4. Schreiben 2

5. Reden 2

6. Schreiben 3

7. Denken 1

8. Denken 2

9. Portraet 2

10. Denken 3

11. Idylle

12. Denken 4

13. Schweigen 1

14. Schreiben 4

15. Denken 5

16. Denken 6

17. Portraet 3

18. Expedition



19. Schreiben 5
20. Portraet 4
21. Portraet 5
22. Schweigen 2
23. Schreiben 6
24. Portraet 6
25. Schreiben 7
26. Denken 7
27. Schweigen 3
28. Portraet 7
29. Amseln
30. Denken 8

17 Minutes

Special: Use of a radio/metronome, some performance elements

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: Kempten (Germany), Stadttheater, 12/14/2007, Lied:Strahl, Akeo Hasegawa, ten., Jone Punyte, pf.

Premiere of version 2: Edenkoben (Germany), Kuenstlerhaus, Hans-Christoph Begemann, bar., Moritz Eggert, pf.

**Unauthorized Musical Setting of a sentence from a program note by Claus-Steffen Mahnkopf  
(Unautorisierte Vertonung eines Satzes aus einem Programmhefttext von Claus-Steffen Mahnkopf) (2008)**

2 minutes 30''

HV 174

for voice solo or with pianist

Special: performance elements, use of gadgets.

World Premiere: Buchet, Wildberghof (Kulturwald-Festival, Germany), 9/7/2008, Salome Kammer, voc., Moritz Eggert, pf.

**Die zwei Mächte (2008)**

HV 176

For 2 Baritones and piano

11 Minutes

Text: using the poems "Die zwei Mächte" and "Lachens und Weinens Grund"

and a fragment from "Wanderung" (Weisheit des Brahmanen, Siebente Stufe) by Friedrich Rückert

Special: playing inside the piano, some performance elements

Premiere: 6/30/2008, Bad Kissingen (Germany, Kissinger Sommer, Liedwerkstatt, Rossini-Saal, Peter Schoene, Hans-Christoph Begemann, bar., Moritz Eggert, pf.

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**True Love Songs (2008)**

HV 179

For soprano and piano

6 Minutes

Text: Sonnet 116 (Shakespeare), since feeling is first (E.E. Cummings)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere (non-public): Litmore/London (GB), Ebtehaj House, 8/30/2008, Felicitas Fuchs, sopr., Moritz Eggert, pf.

**Fuenf Zigarren (2009)**

HV 182

For voice and piano

5 Minutes

Text: Moritz Eggert (written for the birthday of Salome Kammer)

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Bordellballade (2009) see also „opera/music theatre“**

HV 188b

21 songs for 1-6 voices and piano

1. Kann man die Liebe denn kaufen

2. Die Ballade von der koerperlichen Demontage
3. Das Lied von der weiten Welt
4. Geh her
5. Grad weilst glaubst
6. Mach mit
7. Das Lied vom goldenen Handwerk
8. Misch dich nicht ein
9. Für uns
10. Und ich moechte ja so gern
11. Do you like animals
12. Eine Vene, mein Herr
13. Die Zeiten, sie drehn sich
14. Man muesste blind sein
15. Das Studium des Grunzens
16. Jetzt sei nicht so gemin
17. So ein Wuermchen
18. Liebeslied
19. Ich will noch nicht sterben
20. Einmal muss Sperrstund sein
21. Was heißt es Mensch zu sein

Noten: [www.sikorski.de](http://www.sikorski.de)

UA: 4.9.2010. Kulturwald-Festival, Adalbert-Stifter-Stadl, Wildberghof Buchet, with Moritz Eggert, Uta Hielscher, piano

Julia Rutigliano, Rosl, Puffmutter

Amélie Sandmann, Zuckergoscherl, starke Prostituierte

Lilian Naumann, Ferkel, schwache Prostituierte

Marc Megele, Bussibaer, junger Mafioso

Moritz Eggert, Kirschgarten, alter Mafioso

Joachim Hoechbauer, Alfred, Metzger

### **I, Phone (2010)**

HV 189

For soprano, piano and assistant

3 Minutes

Text: Moritz Eggert

Noten: [www.sikorski.de](http://www.sikorski.de)

Premiere: 4/27/2010, Berlin (Germany), BKA, Gesa Hoppe, sopr., Heather O'Donnell, pf., Sidney Corbett 50th birthday concert

### **Ohrwurm (Earworm) (2010)**

HV 194

For high voice and piano

11 Minutes

text collage from public domain/Internet: Moritz Eggert

sheet music: [www.sikorski.de](http://www.sikorski.de)

Premiere: 10/17/2010, Chemnitz (Germany), Theater, Hanna-Elisabeth Müller, sopr. Mihaela Tomi, pf., Kulturkreis BDI Jahrestagung

### **singet leise (2011)**

HV 202

for soprano and piano

25 Minutes

After poems by Brentano and Rilke

1. Wiegenlied
2. Liebeslied (aus Rheinmaerchen)
3. Grabmal eines jungen Maedchens
4. Letzter Abend (aus dem Besitze Frau Nonnas)
5. Liebeslied
6. Menschen bei Nacht

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Special: uses toy piano, melodica, bongo, paper, maraca

WP: Bad Kissingen, Kissinger Sommer, Liederwerkstatt 2011, Rossini-Saal, Anna Lucia Richter, sopr., Moritz Eggert, pf.

**My Love Is A Fever** (Sonnet 147) (2012)

for countertenor, singing pianist and 2 small tables

HV 211

12 Minutes

Text: Shakespeare/Krausser

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

UA: 6/30/2012, Bad Kissingen (Germany), Rossini-Saal, Kissinger Sommer (Liederwerkstatt), Tim Severloh. Ct., Moritz Eggert, pf.

**Et veggio ben** (2013)

For voice and piano

HV 220

12 Minutes

Text: Petrarca (Fragment from 361, Canzoniera)

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

World Premiere: 7/7/2013, Bad Kissingen (Germany), Kissinger Sommer, Rossini-Saal, Olivia Vermeulen, mezzo, Moritz Eggert, pf.

**Ode an Twitter** (2013)

For voice and piano

HV 223

2 Minutes

1. Geschäftig
2. Nachdenklich
3. Romanze
4. Dozierend
5. Stürmisch

Text: Moritz Eggert

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Special: written for "Die ZEIT" magazine, 40/2013

**Bring me up, bring me down** (2013)

For soprano and piano

HV 226

7 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: Dusseldorf (Germany), Schumann-Saal, „Schoenes Wochenende“, Irene Kurka, sopr., Martin Tchiba, pf.

**Die Glocken (von Uschi)** (2014)

*Eine Goethiade nach Schiller*

HV 231

For vocal quartet (S,A,T,B), piano and 2 assistants

12 Minutes

Text: Goethe/Moritz Eggert

Special: performance elements

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

6/30/2014, Bad Kissingen, Kissinger Sommer, Rossini-Saal, Caroline Melzer, sopr., Olivia Vermeulen, mezzo, Karol Kozlowski, ten., Wolfgang Holzmaier, bar., Siegfried Mauser, pf., Axel Bauni, Jan Philip Schulze, Assistance

**I accept the terms and conditions (Ich akzeptiere die Nutzungsbedingungen)** (2014) *see also "Voice with orchestra/ensemble"*

Version for baritone and piano by Jacopo Salvectori

13 Minutes

HV 234b

Text: Moritz Eggert, collage from the terms and conditions of google

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

World Premiere: 4/26/2015, Moenchengladbach, EnsembliA, Moritz Eggert, bar., Martin Tchiba, pf.

**Borowiak-Lieder** (2012)

For voice and piano

HV 239

12 Minutes

1. Heut fahr ich zu mei'm Schätzelein
2. Bin nur eine kleine Maklerin
3. Herbstlied
4. Mutterliebe
5. Spirituosenleben

Text: Simon Borowiak

Special: Originally published in „Titanic“ Satirical Magazine

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)**Papyrus der Sappho (Tithonos)** (2017)

For soprano and piano

4 Minutes 30 seconds

HV 253

Lyrics: Sappho (2004 vervollständigtes Fragment)

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

WP: 12/8/2017, Munich (Germany), Gasteig (Black Box), Andrea Oswald, sopr., Gerold Huber, pf., „Im Freien“, Musikfest fuer Wilhelm Killmayer

**Lied des Moerders** (aus der Oper „M – Eine Stadt sucht einen Mörder“) (2018) *siehe Opern/Musiktheater*

For 2 voices and piano

1 Minute

HV 256b

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)**Cilia** (2019) *see also „Maedchenmonstermusik“ (stage music)*

For voice and piano

Lyrics: Winnie Karnofka

5 Minutes

HV 262

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)**Bleib doch einfach fort** (2019) *see also „Maedchenmonstermusik“ (stage music)*

For voice and piano

Lyrics: Winnie Karnofka

3 Minutes

HV 264

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)**Wir drehen** (2019) *see also „Maedchenmonstermusik“ (stage music) see also „Choir Music“*

For female and male voice and small choir

Lyrics: Winnie Karnofka

3 Minutes

HV 265

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)**Haemmerklavier XXIX: No Replay** (2019) *see „Songs with piano“, see also „Maedchenmonstermusik“ (stage music) see also „Choir Music“***24 Lieder und Zwischenspiele aus „Ein Fest für Mackie“** (2019) *see also: „A Feast for Mackie“, Stage Works*

For voice(s) and piano

Lyrics: Moritz Eggert

HV 269b (251c)

1. Morgenchoral
2. Zwischenmusik I
3. Bald kommt der Zahltag heran

4. Zwischenmusik II
5. Wann wird es wieder voll
6. Als ich jung war
7. Die Rente zahlt das Steigerlied
8. Zwischenmusik III
9. Zwischenmusik IV
10. Komm zu mir, kleine Sonne
11. Zwischenmusik V
12. Wir sind Freunde
13. Wir woll'n nur Huren bis zum End'
14. Zwischenmusik VI
15. Nun geh ich ein in die Dunkelheit
16. Die Macht der Hormone
17. Ich bin wie'n trunknes Schiff
18. Habt Spaß, ihr Leut'
19. So endet es hier nicht
20. Zwischenmusik VII
21. Komm zu mir, kleine Sonne (Reprise)
22. Jeder Steiger braucht viel Freunde
23. Mackie ist mein Mann
24. Dann halt doch einfach mal die Fresse

Duration: ca. 55 Minutes

Piano Version by Martin Zehn

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

### **Und ein Schweigen** (2020)

For voice and piano

Lyrics: Levin Handschuh

HV 279

2 Minutes

Special: Part of the virtual theatre performance „M/Eat the Arbeiterklasse“ by Levin Handschuh

WP: 9.9.2020, Markthalle Hamburg(Germany)/Internet

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

### **Besinge deine Gegenwart** (Walzer) (2022)

For two voices and piano

Lyrics: Patrick Hahn

HV 273a

2 ½ Minutes

Special: Excerpt from „Die zwei Tauben“ (see Music Theatre/ Songs with other instruments)

UA: 4/10/2022, Ingolstadt, „Jugend Musiziert“ Landeswettbewerb, Roxana Mueller, Zoe Padberg, voice, Katja

Byelousova, piano

### **Moritat des Winters** (2022)

for voice and piano

Lyrics: Moritz Eggert

HV 290

6 Minutes

WP: 10/31/2022 Bochum (Germany), Theaterrevier, Miriam Michel, Gesang, Christopher Bruckman, Klavier

## *Chorales*

### **Ich habe dich gefunden** (2000)

HV 105

2 Minutes

Chorale (with organ or piano)

text: Hoelderlin

special: wedding chorale

**1. Ein Haus voll Glorie****3. Ich steh vor dir mit leeren Haenden, Herr****3. Tief im Schoss meiner Mutter gewoben (2011)**

3 chorale settings for „Gotteslob“

For children's choir, women's choir, mixed small and large choir with obligatory organ

HV 202 a,b,c

Sheet music: Carus-Verlag Stuttgart ISBN 978-3-89948-190-7 Carus 2.160/10

**Cthulhuider Choral (2023)**

For choir with solo voices

3 Minutes

HV 293

*Hymns***ForEverDing (2018)**

HV 259

2 Minutes

Lyrics: Moritz Eggert

1. Version for voice(s) and piano (259a)
2. Version for vocal quartet, guitar and/or piano (259b)
3. Version for female and male voice, choir and orchestra (259c) orchestration: 2.2.2.1 – 3.2.2.0 – Timp., Perc. – Hp., Cel., Pf. – Strings WP: 11/1/2018, Munich (Germany), Prinzregenttheater, BR-Rundfunk-Orchester, singers: Freya Apffelstaedt, Magnus Dietrich, Manuel Adt, conductor: Josef R. Olefirowicz

Special: Written for the Anniversary of the „Bayerische Theaterakademie August Everding“

*Melodrama***The Outsider (Der Andere) (1998)**

HV 86a

Melodrama after a short story by H.P. Lovecraft

voice and piano

30 minutes

special: playing techniques for the piano, useage of additional instruments (plastic pipe), special notation for voice

premiere: Munich (Germany), Bayerische Akademie der Schoenen Kuenste, 11/3/1998, Salome Kammer, voice, Moritz Eggert, pf.

**The Outsider (Der Andere) (1998/2000) *see stage works/ short operas***

Version for voice and ensemble

*Voice with other instruments***Song from „Merlin“ by Tankred Dorst (1988)**

HV 20

Text: Tankred Dorst

singer (could also be a singing actor), Oboe, percussion (1 player), Vc., Pf.

4 minutes

**Agur's saying (Agurspruch) (1994)**

Text: Liber Providentium

Version 1: Low Alto and trombone HV 53a

Version 2: Soprano and Cello HV 53b

5 minutes

premiere: version 1: Munich (Germany), Neues Theater, A\*Devantgarde, 1994 (?), Doris Huber, alto, Mike Svoboda, tb.

Version 2: Saarbruecken (Germany) , Musikhochschule, Grosser Saal, 6/9/2001, Naomi Grundke, soprano, Judith Schimanowski, vc.

**Song** (1996) *transcription of an aria from „Bright Nights“, see also „stage works“*

HV 66a

Soprano solo, Soprano-Sax., Ten.-Sax, Double-Bn., Acc., Pf., Synthesizer, Vc.

5 minutes

Recording: private, Tape 13

Premiere: Rotterdam (Netherlands), Zaal de Unie, 4/18/1996, Newt-Hinton-Ensemble, Eric deClercq, cond., Jenny Haisma, soprano

**Ode an Stefan (Zeig mir Deinen...) (2001)**

HV 109a

Text: Moritz Eggert

3 Tenors with 3 Ukuleles (or Guitars)

1 minute

**Ode an Stefan (Zeig mir Deinen...) long version (2001)**

Hv 109b

Text: Moritz Eggert

3 Tenors, string quartet, background choir (3-part), 2 Trumpets, 2 Tenor-Saxophones, 1 Baritone-Sax., piano, 2 E-Guitars, E-Bass, Drumset

4 Minutes

**Fuer Peter Mueller (2002)**

HV 127

Text: „Fuer Peter Müller“

Soprano and violin

15 seconds

special: postcard piece VI

UA:----

**wide unclasp (2002)**

song cycle for female voice and jazz ensemble

HV 130

Text: Anne Sexton (from: “The awful rowing towards God”) , William Shakespeare, English

I wide unclasp

II Anna who was mad I

III The room of my life

IV Courage

V Anna who was mad II

VI When man enters woman

VII The silence

VIII Anna who was mad III

IX Locked doors

X Rowing

XI these same thoughts

XII Anna who was mad IV

Publication: <http://www.sikorski.de/>

Female voice, trumpet (Bb), electric guitar, drumset, piano, cello, double bass

1 hour

special: The whole cycle was conceived for the label „between the lines“ as a „concept album“; all musicians have to partly improvise, chords and scales are mostly suggested by the author; sometimes experimental notation.

Premiere: Eltville/Erbach (Germany), Schloss Reinhartshausen, „between the lines“-Konzert, 10/25/2002, Celine Rudolph, voc., Steven Bernstein, tr., Gerry Hemingway, dr., Georg Breinschmid, cb., Sebastian Hess. vc., Ralph Beerkircher, git., Moritz Eggert, pf.

**Don't Trust The Crocodile Dog (2005)**

HV 154

lyrics: Rebekka Kricheldorf

pop song for female voice and Ensemble  
 female voice, trumpet (Bb), electr. Guit., drum set, pf., vc., db.  
 6 Minutes

special: written for „Pop Aid“, Adevantgarde 8, 2005

Premiere: Munich (Germany), 6/1/2005, Bayerische Akademie der Schönen Künste, 8<sup>th</sup> ADEvantgarde-Festival, “Pop-Aid”, Bettina Koziol, voc., Henning Sieverts, bass, Sebastian Hess, vc., Udo Moll, tr., Christian Thomé, drums, Moritz Eggert, pf.

### **Ballack, du geile Schmitte** (2006)

HV 160

Text: original texts from the guestbook of the homepage of Michael Ballack, arranged by Moritz Eggert  
 11 minutes

original version: soprano and accordion (160a)

2nd version: baritone and piano (160b)

special: small performance elements

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Premiere: Munich (Germany), 5/1/2006, Fussballglobus, “Globusklaenge”, Duo “soprakkordeon” (Irene Kurka, soprano, Stefan Hippe, accordion)

Premiere of piano version: Regensburg (Germany), 6/30/2006, Musica Europa, Reichssaal, Thomas Bauer, bar., Moritz Eggert, pf.

### **6 Songs from „Neue Dichter Lieben“** (2009) *see also „Neue Dichter Lieben“*

HV 96w

16 Minutes

for tenor, violin, cello, accordion or piano

instrumentation of the following songs from „Neue Dichter Lieben“ (voice and piano):

1. tierchen
2. flugkoerper
3. Liebeserklaerung
4. Neues Maerchen
5. Sprich, Scheherazade
6. Don Juan kommt amVormittag

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Special: accordion and piano part are identical – can be realized on both instruments

Premiere: Andernacher Musiktage, 5/15/2010, Burg Namedy (Germany), Simon Bode, Tenor, Ida Bieler, vl., Maria Kliegel, vc., Elsbeth Moser, baj.

### **Yodler** (2010)

HV 196

3 Minutes

for singing fiddler, singing diatonic accordion player, singing guitarist

WP: Milla-Club, Munich (Germany), 5/19/2022, Monika Drasch & Emerenz Meier-Band

### **Songs from the „Bordello Ballad“ (Lieder aus der Bordellballade)** (2009/2015)

HV 188c

For voice and string quintet (1.1.1.1.1.)

Orchestration by Jacopo Saluatori

1. Do you like animals
2. Die Zeiten, sie drehn sich
3. Man müsste blind sein
4. So ein Würmchen
5. Liebeslied

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: Hamburg (Germany), 6/26/2015, Resonanzraum, Moritz Eggert, voc., Ensemble Resonanz

### **Der weiße Garten** (2016)

HV 245

For soprano and bassoon

4 minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Text: Sabine Bergk



**One Charming Night** (2017)

HV 248

Mezzo and electric guitar

(based on Henry Purcell)

4 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: 11/19/2017, Landshut (Germany), Skulpturenmuseum, Susanne Barta, mezzo, Adrian Pereyra, E-guit.

**Mad Mieter** (2019)

HV 270

Voice (overtone singing) and baroque harp

1. Thema
2. Warten
3. Unruhe
4. Fenster
5. Melancholie

7 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

Special: originally written for film project „Mad Mieter“ by artist's duo M+M (Marc Weis, Martin de Mattia) WP: 11/27/2019, Munich, Villa Stuck, Luise Enzian, hp., Moritz Eggert, voc.

**Die zwei Tauben** (2019)

HV 272

5 songs for voices and ensemble (2 female, 1 male voice)

1. Das Leben vor dem Tode
2. Barcarole
3. Tango
4. Walzer (Besinge deine Gegenwart)
5. Can-Can

Text: Patrick Hahn, Ludwig van Beethoven

Written for the Offenbach/Beethoven celebrations 2019/2020

instrumentation: Baroque Harp, Jazz-Bass, Drumset, Piano

Ca. 22 Minutes WP: 12/16/2019, RheinEnergie (ship), between Cologne and Bonn (Germany)

Jackie O./Jacques Offenbach: Marlene Goksch, Beethoven/B.: Moritz Eggert, Baroque Harp; Luise Enzian, Piano/voc.: Moritz Eggert, Drumset: Christian Thomé, Jazz-Bass: Johannes Esser

Sheet Music: [www.sikorski.de](http://www.sikorski.de)**Ballade des unbekanntten Muenchners** (2020)

HV 274

Lyrics: Moritz Eggert

For voice, Harmonium, Baroque Harp, Double Bass

15 Minutes

Sheet Music: [www.sikorski.de](http://www.sikorski.de)

WP: (only organ and voice) 10/29/2020, Munich (Germany), Einstein-Hallen, Halle 03, „Der neue Hoagartn“, Moritz Eggert, electric organ and voice

(piano and baroque harp) 11/1/2021, Aachen (Germany), Depot, In Front Festival, Luise Enzian, hp., Moritz Eggert, pf./voice

*Voice with orchestra or ensemble/Oratorios/Masses***No Man's Land Hymn** (Niemandsländhymne) (1989) *see orchestral works***From the depth of space (Die Tiefe des Raumes)** (2005) HV 155

A soccer oratorio

Text: Michael Klaus

Virtue (Sopranos), Sin (Mezzo), Player (Tenor), Reporter (Baritone), Large Choir (12-part), 3 speakers (Alt-Internationaler, Trainer, Sport-Reporter), Large Orchestra: picc.2.2.2.bass clarinet, ten.-sax, 2, double bassoon – 4 hn., 3 tr., 2 tromb., bass tuba, Timpani, percussion (4 players), harp, el.guitar, Continuo: accordion, cembalo/keyboard, electr. bass, cello, strings: at least 10.8.6.5.3, samples (sound collages)

106 minutes (2 halves plus additional playing time)

special: can be performed theatrically as well, official commission of the culture program of the soccer World Championship 2006

Publication: Sikorski Musikverlage

<http://www.sikorski.de/>

Premiere : Bochum (Germany), 9/11/2005, Bochumer Symphoniker, Steven Sloane, conductor, Joachim Krol (coach), Peter Lohmeyer (old international), Christoph Bantzer (reporter), speakers, Claudia Barainsky (virtue), Ursula Hesse von den Steinen (sin), Corby Welsh (player), Thomas Bauer (reporter), Chorus of the Ruhrtriennale, choir coach : Walter Zeh

### **Oral Pole Mazy Brats (Vom zarten Pol) (2006)**

HV 164

For 4 singers, narrator and orchestra

Text: Moritz Eggert

Using music by Wolfgang A. Mozart

instrumentation: Soprano, Mezzo/Alto, Tenor, Baritone/Bass

narrator

Large Orchestra: picc., 2 Fl., 2 Ob., 2 clar., Bassethorn, 2 Bn. – 4 Hn., 2 Tr., 3 Tr.. – Timpani, 2 percussionists – Cembalo, Cello (soloist of cello section) – strings (min. 6.6.4.4.2)

25 Minutes

Special: compendium of all personas of all Mozart operas, extremely dense collage techniques, theatrical elements

Publisher: <http://www.sikorski.de>

Premiere: Salzburg (Austria), opening concert of the Salzburger Festspiele, Haus fuer Mozart, 7/23/2006, Jennifer O'Loughlin, sopr.; Maite Beaumont, mezzo; John Mark Ainsley, ten.; Markus Werba, bar., Moritz Eggert, narrator, Mozarteum-Orchester, Manfred Honeck, cond.

### **Anna Who Was Mad (2006)**

HV 130b

7 songs from „wide unclasp“ for voice and mixed ensemble

I wide unclasp

II Anna Who Was Mad I

III The Silence

IV Anna Who Was Mad II

V Locked Doors

VI Rowing

VII these same thoughts

Ensemble: cl., bn. – hn., tr., tn. – percussion, drum set (1 player each) – E-Git., E-Bass – pf., keyb. (1 player each) – 1.1.1.1 (15 musicians total)

Publisher: <http://www.sikorski.de>

Spezial: new orchestration/reworking of some songs from the song cycle „wide unclasp“ (see above)

22 Minutes

Premiere: Dortmund (Germany) , Konzerthaus, 3/23/2007, Europäische Ensembleakademie, Bettina Koziol, voc., Sian Edwards, cond.

### **Missa (2008)**

for vocal ensemble, choir, organ and orchestra

HV 175

ca. 50 minutes

Text: Latin Mass Text

Orchestration: Soprano Solo, Tenor I Solo, Tenor II Solo, Tenor III Solo, Baritone Solo, Bass Solo, mixed choir, organ, orchestra: 0.2.2.2 – 2.2.2.0 – Timp., Schlgwerk (1 Spieler) – 6.4.4.2.1

contains:

I Introitus a

II Introitus b

III Kyrie

IV Gloria

V Hallelujah

VI Credo

VII Sanctus

VIII Agnus Dei

IX Final Song

X Optional Cantus

As well as music accompanying other parts of the ceremony

Special: The Mass can be celebrated properly as it includes the necessary liturgical rituals and also involves the congregation with songs and prayers.

World Premiere: Munich (Germany), 7/6/2008, St. Michael, Weihefest, Ensemble Singer Pur, Michaelismusik and Michaelshor, conductor: Frank Hoendgen

Publisher: <http://www.sikorski.de>

**Auf dem Wasser zu singen** (2009) *see vocal music*

For 2 tenors, 2 baritones, 2 basses, 3 trumpets, 1 horn, 1 tenor trombone, 1 bass trombone, bass tuba, 12 percussionists, accordion, DJ

HV 185b

14 minutes

Text: Goethe

Publisher: <http://www.sikorski.de>

Premiere: 7/5/2009, Tyrolean Festival (Austria), Erl, Pfarrkirche Ebbs, Staustufe Erl

With Gebrueder Teichmann, Max-Reger-Vereinigung, „The Next Step“ Percussion-Ensemble, Mateja Zenzerovic, C.W. Bauer, brass ensemble of the Tyrolean Festival, Moritz Eggert, conductor, pf.

**Andernacht** (2010)

For mezzo soprano, tenor, flute, percussion (1 player), accordion, violin, cello, double bass, piano

HV 190

10 Minutes

Text: ----

Publisher: <http://www.sikorski.de>

Premiere: 15.5.2010, 20. Andernacher Musiktage, Burg Namedy bei Andernach (Germany), Simon Bode, ten., Barbara Hoefling, mezzo, Ida Bieler, vl., Jhong-Yun Chey, fl., Martin Heinze, cb., Maria Kliegel, vc., Cornelia Monske, perc., Elisabeth Moser, baj., Nina Tichman, pf., Moritz Eggert, conductor

**De Avaritia** (2010)

For soprano, mezzo soprano, alto (or altus), 2 tenors, baritone, bass, children's choir, choir, 5 percussionists, 2 pianos as well as transport means (helicopters) and live video/sound transmission (theatrical version only)

HV 195

1. theatrical version: 16 Minutes

Text: from „Carmina Burana“ (ca. 1230)

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

Special: can be used as a prologue to Orff's „Carmina Burana“

World Premiere, 9/2/2010, Deggendorf (Germany), Stadthalle, Philipp Amelung, conductor, Susanne Bernhard, Soprano, David Erler, Altus, Thomas E. Bauer, Baritone, Uta Hielscher and Moritz Eggert, piano, Schlagwerker der Bayerischen Staatsoper, Max Reger Vereinigung, Lofoten Voices, Regional choirs, Andu Dumitrescu, video Kulturwald Kinderchor (version with helicopters), opening “Kulturwald“-Festival

**Mein Traum ist länger als die Nacht** (2010)

HR Music Discovery Project together with 2raumwohnung (Inga Humpe/Tommi Eckart)

For large orchestra and band

contains

1. die schwere (instrumentation)
2. mein traum ist länger als die nacht (new composition together with 2raumwohnung)
3. wir werden sehen (instrumentation)
4. bei dir bin ich schön (new composition together with 2raumwohnung)
5. Ich bin der Welt abhanden gekommen (new composition together with Inga Humpe)
6. bleib doch bis es schneit (Orchestral Remix)
7. 2 von millionen von sternen (Orchestral Remix)
8. angel of germany (instrumentation)
9. wir erinnern uns nicht (Orchestral Remix)

combined with 5th symphony by Gustav Mahler

all lyrics 2raumwohnung, except „Ich bin der Welt abhanden gekommen“ (Rueckert)

HV 197

43 Minutes

instrumentation: 4 Fl. (also picc.), 2 Ob., E.H., 2 Bb-clar. (also A-clar.), 2 Bn. Dbn. – 6 Hn., 4 trumpets (Bb), 2 Ten.-tb., Bass-tb., Tba. – Timpani, 4 perc. – hp. – strings

+ Band: E-Gitarre, Sampler, Keyboards/Piano, Drumset, Vocals

World Premiere: Frankfurt am Main (Germany), Jahrhunderthalle, 2/4/2011, HR-Symphonieorchester, Steven Sloane, Leitung, 2raumwohnung+Band featuring Moritz Eggert, pf./keyb.

### **Das Ewig Weibliche (Eternal Love) (2012)**

HV 208

6 Minutes

For solo singers, choir, piano and orchestra

After a line from Goethe's „Faust“

instrumentation: picc., 2 Fl., 3 Ob., 2 cl. (Bb), Ten.-Sax, Basscl., 2 Bn., Dbn. – 4 Hn., 3 Tr. (Bb), 2 tbn., 2 bass-tbn., Tb. – Timpani, 2 percussionists – hp., piano, electric organ – Soprano, Baritone, Bass – Choir – strings  
World Premiere: „Faust-Projekt“, Bochum (Germany), Jahrhunderthalle, 3/16/2012, Bochumer Symphoniker, Philharmonischer Chor Brno, Rebecca Nelsen, sopr., Peter Schoene, bar., Miklosz Sebestien, bass, Moritz Eggert, pf., Steven Sloane, Dir.

### **Unbesiegt (2013)**

Für 4 Sänger, 6 Stimmen und Ensemble

Lyrics: Ludwig I.

HV 218

instrumentation: 2 Baritones, 2 Basses, 6 voices (male) – Ten.-Sax, Bass-Trombone. – 3 Percussionists (Vibraphone, Gr. Dr., 4 Tom-Toms)

Publisher: <http://www.sikorski.de>

World Premiere: 6/8/2013, Kelheim (Germany), Befreiungshalle, Ensemble Oktopus, Konstantia Gourzi, cond.

### **A Dream Within A Dream (2013)**

4 songs after Rueckert and Poe

24 minutes

HV 222

Lyrics: Friedrich Rückert, Edgar Allan Poe

1. Ich bin der Welt abhanden gekommen
2. To One In Paradise
3. Evening Star
4. A Dream Within A Dream

orchestration: voice, string orchestra (minimum 8.6.4.3.2)

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

### **I accept the terms and conditions (Ich akzeptiere die Nutzungsbedingungen) (2014) see also "Lieder with piano"**

For baritone and string orchestra

13 Minutes

HV 234

Text: Moritz Eggert, collage from the terms and conditions of google

orchestration: Baritone, string orchestra (minimum 6.5.4.3.1)

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere: 10/18/2014, Frankfurt am Main (Germany), Paulskirche, Peter Schoene, bar., Skyline-Orchester, conductor: Michael Sanderling, 100-year anniversary of the Goethe University

### **Leipzig noir (2014)**

For 2 speakers/singers, Ensemble, Beats and Sampler

21 Minutes

Text: Moritz Eggert

HV 235

Instrumentation: trumpet (Bb), Heckelphone, Bass Clarinet, Percussion (1 Player), piano, Strph Violin/musical saw Säge, Electric guitar, female voice, male voice (+Melodica/Beats/Sampler)

Sheet Music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere: 12/17/2014, Leipzig (Germany), UT Connewitz, FZML, „Leipzig Noir“, Theresa Martini/Moritz Eggert, speaker, Antje Thierbach, ob., Karola Elßner, bass-cl., Damior Bacikin, trump., Philipp Lamprecht, perc., Jan Gerdes, pf., Daniel Göritz, musical saw/Strohgeige, Daniel Goeritz, Electric Guitar, Gerhard Müller-Goldboom, conductor, Beats: Samuel Pender-Bayne

### **Muzak (2016)**

For voice and orchestra

Text: Moritz Eggert

**HV 241**

43 minutes

instrumentation: amplified voice, orchestra: picc., 2 Fl., 2 Ob., C.A., 2 cl. (Bb), Bassclar., 2 Bn., Double-Bn. – 4 Hn., 3 Trp. (Bb), 2 tb., 1 Bass-tb., Tba. – timp., 2 perc, Drumset – harp, piano/keyboard – E-guitar, E-Bass – strings (min. 10.8.6.4.3.)

Sheet Music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

World Premiere: Munich (Germany), 6/42016, Herkulesaal, „musica viva“, David Robertson, cond., BR-Symphonieorchester, Moritz Eggert, voc.

**Si dolce è il tormento** (2017)

For baritone and orchestra

Text: trad.

HV 247

7 Minutes

Orchestra: 2.2.2.2 – 2.2.3.0 – timp., 2 Perc. – Hp.. – Strings, Baritone Solo

Sheet music: Sikorski. [www.sikorski.de](http://www.sikorski.de)

Special: based on Monteverdi („Si dolce é il tormento“)

**Pulling the Weed** (2017)

HV 252

For ensemble, voice and turntable

Text: Moritz Eggert

Instrumentation: flute, clarinet (Bb), percussion (1 player), piano, accordion, violin, cello, alto saxophone/EWI, Jazz Bass/vocals, Turntable, Theremin

8 Minuten

WP: 10/15/2017, Sondershausen (Germany), Landesmusikademie, „Herbstfrequenzen“, CLAENG (Verena Marisa, Clemens Kerzl, Jan Kiesewetter, Antonia Dering), Ensemble der Laender, Leitung: Juri Lebedev

**Wer hat Angst vor dem König?** (Who is scared of the King?) (2021)

HV 283

For soprano and orchestra

Lyrics: Moritz Eggert

6 ½ Minutens

instrumentation: Soprano, 2.(picc./Fl.).1.1.1.1. – 1.1.1.0. – Timp., 1 perc.. – Keyb. - Strings

WP: 9/17/2021, Berlin (Germany), Pyramidale-Festival, ORWO-Haus, Irene Kurka, sopr., Orchester der Jugendmusikschule Hans Werner Henze, conductor: Jobst Liebrecht

*Vocal Ensemble „a capella“***Winter Songs (Hibernalische Gesänge)** (1987) *original version*

HV 13a

Vocal quartet: Soprano, Alto, Tenor, Bass

17 minutes

Recording: Wergo 6543 2, CD 16, DAT 9, DAT 17

Premiere: Munich (Germany), Musikhochschule, 6/24/1987, Moritz Eggert, cond., Sybille Plocher/Ulrike Simon, sopr., Silvia Fichtl, Mezzo, Thomas Mohrherr, Ten., Markus Hollop, bass

Sheet music: [www.sikorski.de](http://www.sikorski.de)

**Winter Songs (Hibernalische Gesänge)** (1995) *Version for „Hilliard“-Ensemble (abridged)*

HV 13b

Vokal quartet: Countertenor, 2 Tenors, Bass

11 minutes

**Bohemian Hymn** (Böhmische Hymne) (1997) *see also „Choir music“*

HV 76

Solo voice, „Tutti“ voices

3 minutes

special: sung while gurgling with water

premiere (concert performance): Munich (Germany), Haus der Kunst, 11/29/1997, Valentine Deschenaux, Siegfried Mauser, Moritz Eggert, voice

Canadian Premiere: St.John's (Newfoundland), LSPU Hall, XI Sound Symposium, Impro Night, 7/13/2002, with Helen Pridmore, Gayle Young, Alison Carter, Moritz Eggert, voice  
 Publisher: <http://www.sikorski.de>

**The Sleeper Wakes** (1999)

HV 92

Text:---

Vocal octet (2 Sop., 2 Alt, 2 Ten., 2 Bass)

8 minutes

special: commission by the „Swingle Singers“ for the project „Bach 2000“, based on „Sleepers Wake“ by J.S.Bach

Recording: Hessian Radio

premiere: Amsterdam (Netherlands), Concertgebouw, 7/25/2000, The Swingle Singers

Publisher: <http://www.sikorski.de>

**The gift from eternity** (Das Geschenk der Ewigkeit) (1999) (*see also: stage works/ performance*)

HV 93

Text: Excerpts from the lecture „Time“ by Jorge Luis Borges

Vocal quartet (S, Mezzo-Sopr or Alto, Tenor, Bariton or Bass) and „soundist“ (sound-maker)

8 minutes

special: madrigal, the „soundist“ conducts and plays small additional instruments, the piece is performed sitting at a large table

Recording: SR

premiere: Saarbruecken, Funkhaus Halberg, Grosser Sendesaal, 11/19/1999, Hanna Sturludottir, sopr., Liat Himmelheber, alto, Markus Ullmann, ten., Yaron Windmüller, bass, Moritz Eggert, cond.

Publisher: <http://www.sikorski.de>

**Schhhhhh...** (1999)

HV 99

6 or more performers

5 minutes

special: only mouth-produced sounds

premiere (concert performance): Darmstadt, Staatstheater, Kleines Haus, 3/11/2000, performers see „In the sandbox“ (music theatre)

Publisher: <http://www.sikorski.de>

**streaming** (2001)

HV 117

no text

for male vocal quartet (2 Tenors, 2 Basses) or male choir

10 minutes

special: many mouth noises, overtone singing, experimental notation

premiere: Berlin (Germany), Gedächtniskirche, 11/16/2002, four-hire-Vokalquartett

Publisher: <http://www.sikorski.de>

**Symphony 2.0** (Symphonie 2.0) (2001) *see chamber music/ quartets*

For 4 or more Kazoos

*Choir music*

**Lost Songs** (Verlorene Gesänge) (1988/ revised 2000) *see also „works for orchestra“*

**Celephais** (1991)

HV 30

12-part mixed choir

17 minutes

special: some advanced techniques and effects

Recording: private, Tape 23

premiere: Munich (Germany), Bayerische Akademie der Schoenen Kuenste, 1/16/1992, via-nova-choir, Kurt Suttner, cond.

Noten: Sikorski, [www.sikorski.de](http://www.sikorski.de)

**Bohemian Hymn** (Böhmische Hymne) (1997) *see also „Choir music“*

**Nacht. Tick. All** (2014)

HV 228

3 Wortszenen for 8-part mixed choir and recorder (Sopranino-, Soprano-, Alto-, Tenor-, Bass-)

I Nacht

II Tick

III All

Text: „Nightingale“ in ca. 20 languages

18 Minutes

Special: visual actions of the soloist

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

UA: 5.7.2014, Dörentrup, „Wege durch das Land“, Schloss Wendlinghausen, ChorWerk Ruhr, Stefan Temmingh, blkfl., Florian Helgath, cond.

**Vom Himmel und der ganzen Welt** (2014)

HV 236

German Mass

31 Minutes

For 8 part boys choir or mixed choir

1. Prolog („Lasset die Kinder...“)
2. Introitus („Und das ist die Liebe...“)
3. Kyrie Eleison („Maria durch den Dornwald...“)
4. Gloria
5. Halleluja („Damit wir klug werden“)
6. Credo („Mein Wort an die Menschen“)
7. Sanctus

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere: 6/5/2015, Stuttgart (Germany), Evangelischer Kirchentag, Christuskirche, Hymnus-Chorknaben (Rainer Homburg, conductor), pre-premieres of various movements in Hannover, Magdeburg, Berlin, Hamburg and Stuttgart

**“Gloria”** from “Vom Himmel und der ganzen Welt”, German Mass (2016)

HV 236b

Version for 8-part male choir

7 Minutes

Sheet music: Sikorski, [www.sikorski.de](http://www.sikorski.de)

World Premiere: 5/22/2016, Dresden (Germany), Kreuzkirche, Kruzianerchor, Eckehard Stier

**Wir drehen** (2019) *see „Songs with piano“*

**Haemmerklavier XXIX: No Replay** (2019) *see „Songs with piano“, see also „Maedchenmonstermusik“ (stage music) see also „Choir Music“*

**Musik** (2021)

For boy's choir with three solo voices

HV 280

Lyrics: Wolfgang Gierke

6 Minutes

Sheet Music: Ricordi

## Transcriptions of other composer's music/ Cadences

### *Chamber Music*

#### **Pulcinella Disperato**

HV 37

#### *Fantasia per Pianoforte*

*Transcription of the ballet of the same name by Hans Werner Henze (1948) (1992)*

piano Solo

11 minutes

Sheet music: Schott, ED 8265

Premiere: Munich (Germany), 4. Muenchener Biennale, 5/8/1994, Black Box, Moritz Eggert, piano

#### **Drei geistliche Konzerte (Three sacred concertos)**

*Version for trumpet and piano/organ of „Sanctus“, „Rex Tremendae“ and „Lacrimosa“ from Hans Werner Henze: Requiem, 9 Geistliche Konzerte (1990-92) (1994/95)*

1. trumpet and piano HV 63a

2. trumpet and organ HV 63b

15 minutes

Premiere: ?

Sheet music: Schott ED 8549 (organ version), ED 8548 (piano version)

#### **Engels-Thema (2002)**

HV 129

(based on the theme by **Robert Schumann**)

wind quintet

1 Minute 35 Sekunden

### *Orchestral works*

#### *Version for orchestra of*

#### **Sergeij Prokofjew, from: 4 Etudes for piano, op.2, No.4**

HV 28

large orchestra

picc.-Fl., 2 Fl., 2 Ob., 2 clar., cor angl., 2 Bn. - 3 Tr., 4 Hn., 3 trb., Tb. - 3 perc., hp., Pf. – strings

4 minutes

premiere:---

### *Orchestra and Choir*

#### **Das Steigerlied**

For choir and orchestra

HV 272

3 Minutes

Orchestra: Fl., Ob., bass clar., bassoon– Horn, trumpet, trombone, Tuba – Timpani – 1 percussionist (Drumset) – harp, elctr. guit., piano – strings

Sheet Music: <http://www.sikorski.de>

Special: Written for „A Feast for Mackie“ (see „Stage Works“)

WP: Bochum (Germany), 10/10/2019, Anneliese Brost Musikforum Ruhr, Bochumer Symphoniker, Steven Sloane, Conductor, Bergmannschor Bochum

### *Cadences*

**Cadence for „Floetenkonzert in D“ by W.A. Mozart** (written for Andrea Lieberknecht), ca. 3 Minutes (1986)

Flute Solo

**Cadences for Klavierkonzert d-moll, KV 466, von W.A. Mozart**, ca. 7 Minutes (2013)



HV 224

Piano solo

World Premiere: Guanajuato (Mexico), Teatro Principal, Moritz Eggert, pf., 11/1/2013

## OWN WRITINGS

### *Articles/Essays*

**Sind Komponisten unnuetz?** (1991)

A\*devantgarde-catalogue (1st. Festival, Munich/Germany), published 1991

In German

**Ist Kultur unnuetz?** (1993)

A\*devantgarde-catalogue (2nd. Festival, Munich/Germany), published 1993

In German

**Es ist gut, daß es Carl Orff gibt** (1995)

Sueddeutsche Zeitung, Feuilleton, published 7/10/1995

In German

English translation published in „German News“ (monthly magazine for the embassy, New Delhi), Vol.XXXVI, Sept. 1995

**„Tanzende Faune“ und „Des Turmes Auferstehung“ – zwei „verbotene“ Fruehwerke Carl Orffs** (1995)

Program book Muenchener Philharmoniker, (Orff's 100th birthday)

In German

**Faxdialoge** (1996) with Oliver Kraehenbuehl, Jan Erik Hauber

In: „Querverbindungen“ art edition, see „visual arts“

In German

**Zum Jubilaem des Neuen Theaters München** (1997)

In: anniversary publications of the „NT“ (Neues Theater)

In German

**About Wolfgang Fortner** (1998)

CD booklet „Wolfgang Fortner“, Wergo WER 6624-2

In German, English and French

**Ein Gespenst geht um in Muenchen** (1999)

unpublished

In German

**Der Mythos von der ungeliebten Neuen Musik** (original title „what's new, copycat?“) (2001)

NMZ (Neue Musikzeitung) , 5/01

In German

**3 Versuche ueber Ursula Haeusgen mit potentiellen Anmerkungen von Ursula Haeusgen** (2002)

(unpublished, in German)

**Uebe-Rausch** (2002) in „Anfaenge – Erinnerungen zeitgenoessischer Komponistinnen und Komponisten an

ihren fruehen Instrumentalunterricht“, editor: Marion Saxer, wolke-Verlag, Hofheim, ISBN 3-936000-08-5

In German

**Eine kleine Geschichte der Adevantgarde** (2002)

(press presentation Adevantgarde 2003)  
In German

**Das Ende der Traeumer – Verschlaeft die E-Musik die Zukunft der GEMA?** (2003)  
Neue Musikzeitung, September 2003  
In German

**Pro Klassik oder Pro Pop** (2004)  
Neue Musikzeitung, April 2004 (published as: „Redundanzmaschine kontra Elfenbeinturm“)  
In German

**Fortschritt, Avanciertheit, Avantgarde (statement)** (2004)  
In: „Musik & Ästhetik“, 9. Jahrgang, Heft 33, Klett Cotta, E 43199, 2005  
In German

**Frauen, traut Euch!** (2004)  
In: „Musik ist weiblich“, „Fuehrer durch die Sammlung von Komponistinnen Musikbibliothek Mannheim“, ISBN 3-00-014729-2, 2004  
In German

**Die lachende Provinz** (2005)  
Neue Zeitschrift für Musik, May/June 2005  
In German

**Vom Glueck** (2006)  
Participation in a discussion about „joy“ with several other contributors, aviso (magazine), 3/2006

**Wagner – eine misslungene Verfuehrung** (2006)  
in German  
program book „Wahnfried – ein deutsches Stammlokal“, Ruhrtriennale 2006

**Der toskanische Fluch** (2006)  
Article about composition competitions, published as „Vom toskanischen Fluch und anderen Gefahren“ in NMZ 10/06 (Neue Musikzeitung)

**Den Impuls zum Weihnachtschoralschreiben erst empfinde** (2006)  
Humourous blog-article fort he web site of the Munich Newspaper „tz“  
In German

**Ueber die Angst vorm Überwachungsstaat** (2007)  
Essay for the „Aktion Mensch“, „In was für einer Gesellschaft wollen wir leben“

**Vermittlung, bitte! (Operator, please!)** (2007)  
Essay fort the online portal of the Goethe Institut  
In German and English

**Musik in die Welt – Welt in die Musik** (2007)  
Essay for the spezial magazine insert of the Koerber-Stiftung, NMZ 12/07  
In German

**„Das vergangene Lachen“** (2007) published in „Zeitgenössische Komische Oper“, Pfau-Verlag, 2010, ISBN 978-3-89727-411-2 (in German)  
Program book „Die Prinzessin im Eis“ (Anno Schreier), Theater Aachen

**Die Zukunft ist ungnädig** (2008) as “Bad Boy Of Music”  
NMZ 2/08  
In German

**Das vergangene Lachen** (2008) as „Bad Boy“  
NMZ 3/08  
In German

**Was interessant klingt und was man wirklich gerne hoert** (2008) as „Bad Boy“

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In German

**Das Moment der Reibung** (2008) as „Bad Boy“

NMZ 4/08

In German

**Wenn der Schamane zweimal bimmelt** (2008) als „Bad Boy“

NMZ 6/08

In German

**Ein Sommerstreikstraum** (2008) als „Bad Boy“

NMZ 7/08

In German

**Der große Sprung ins Nichts** (2008) als „Bad Boy“

NMZ 8/08

In German

**Die Liebe in den Zeiten der Neue-Musik-Netzwerke** (2008) als „Bad Boy“

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**Beruehmt werden – jetzt!** (2008)

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**Nie den Mut verlieren – riskieren!** (2009)

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**„Im Schöpferischen wirkt das große Nichtwissen“** in memory of Hans-Ulrich Engelmann

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**„Was wir von Kindern lernen können“** (2011) Leitartikel: Plaedoyer für eine ungezähmte Musikerziehung

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In German

about „Cabaret“ (2011) Text for the program book season 2011/2012, Theater Koblenz

**„Waldeinsamkeit“** (2011) article against the abolition of music lessons in school in Luxembourg

Luxemburger Wort, 30.6.2011

(in German)

**„Die Gedanken sind frei- aber nicht kostenlos“** NMZ 3/12

(in German)

**„Hingabe an den berührungslosen Klang“** NMZ 5/12, eulogy for Barbara Buchholz

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**„Ich bin neugierig“** NZ 4\_2012, Schott, Themenheft „Wozu komponieren“

(In German)

**„Ganz nahe bei den großen „Musikanten“** NMZ 2/13, eulogy for Theo Brandmueller  
(in German)

**“Strawinsky und das Opfer“** „Tanz“, Mai 2013, Essay about Strawinsky's „Sacre“  
IN GERMAN

**„Kollege“** in „Vingt Regards sur Theo“, 2013, Pfau-Verlag, ISBN 978-3-89727-496-9  
IN GERMAN

**„Nichts wird uns mehr Zeit stehlen“** Essay gegen den Kulturabbau, NMZ 9/13 also published as „Wir bauen ab“ in „Seiltanz“, Beiträge zur Musik der Gegenwart, 7/2013

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Published in Quart Heft für Kultur Tirol, Haymon-Verlag, ISBN 978-3-7099-7099-7  
In German

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Hans Werner Henze als Mentor des neuen Musiktheaters  
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In German

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**„Der Summensucher“** und **„Remix“**  
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In German

**„Neues vom Bad Boy #1“**  
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In German

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Published in „Silberhorn“ 02/Mai 2015  
In German

**„Neues vom Bad Boy #3“**  
Published in „Silberhorn“ 03/August 2015  
In German

**„Neues vom Bad Boy #4“**  
Published In „Silberhorn“, 04/September 2015

**„Das Abschalten des Ichs“**  
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In German

**„Musik und Spiritualität“** (Kommentar)  
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„crescendo“ 01/2016  
In German

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column about composition teaching  
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**„Wo das Leben in der Musik Platz hat“**  
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**„Beim Löwen ist Musik drin“**  
Analyse der 1860-Hymne  
Tz München, 24.5.2016  
In German

**„Blogging is bad“**  
In „Dissonance“, Schweizer Musikschrift  
03.2017

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In „Schweizer Illustrierte, Lucerne Festival – Beilage 2017  
In German

**„Dem Lachen folgend – Nachruf auf Wilhelm Killmayer“**  
In Virtuos – GEMA-Magazin, 03-2017  
In German

**„Le joie de vivre – Nachruf auf Wilhelm Killmayer“ (alternative Version)**  
In Informationen 94, Deutscher Komponistenverband  
In German

**„Eine Lobrede auf klare Partituren und rätselhafte Musik“**  
Ueber die Komponistin Anna Korsun  
In NMZ 12/17  
In German

**„...wenn Helmut das darf...“**  
Über Helmut Lachenmanns „Marche Fatale“  
In MusikTexte 157  
In German

**„Art Slam – der kreative Muskel“**  
Published in Aviso, Magazin für Kunst und Wissenschaft in Bayern, 04/19  
In German

**„Machtmissbrauch in Geschichte und Gegenwart der Musikwelt“**  
In „Musik und Gesellschaft“, Anthologie, Königshausen und Neumann ISBN 978-3-8260-6731-0  
In German

**„Kein Wunderkind“** Letter to Ludwig van Beethoven  
in „MusikTexte 167“ ISSN 0178-8884  
In German

**„Die eigentliche Krise kommt noch“**  
In „Die Corona-Chroniken Teil 1“, ISBN 978-3-947308-32-3  
Published by Deutscher Kulturrat, 2021  
In German

**„Café Europa Band 2“** Vorträge und Debatten zur Identität Europas  
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Contains transcription of a discussion with Norbert Abels and Moritz Eggert  
In German

„**Louis Andriessen**“ obituary  
In Jahrbuch 35, Bayerische Akademie der Schönen Künste  
Wallstein-Verlag, ISBN 978-3-8353-5180-6  
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*Texts about pieces (longer or printed essays)*

**Warum „Paul und Virginie“?** (Why Paul and Virginie?) (1990)  
Program book 2nd. Munich Biennale  
In English and German

**Vexations – an analysis of procedures** (1994)  
Own analysis, unpublished  
In English

**Zu Chopins „Préludes“** (1999)  
1st publication: program book Chopin-Festival, Zurich (Switzerland) 1999  
2nd publication: program book "Schweizer Tonkuenstlerfest", Biel, 2002  
In German

about: „**Aboriginal/ Millennium Dance**“ (1999)  
unpublished, in German

about: „**Ein Besuch im Bergwerk**“ (1999)  
Program book „percussiv“, Staedtische Buehnen Nuremberg, Germany  
In German

about: „**There was a building**“ (2002)  
Program book “MATA spring festival 2002”, New York  
In English

about: „**Doktor Popels fiese Falle**“ (2002)  
In: „Aufbrueche: Oper Frankfurt 1987-2002“, Eine Dokumentation, ISBN 3-00-009479-2 (published 2002)  
and program book „Dr. Popel“, Opera Frankfurt, June 2002

„**Number Nine: Scapa Flow**“ in „Sound Visions“ (2005)  
excerpt from score, short text  
Pfau-Verlag, ISBN 3-89727-272-5

„**Gegenwart – ich brauche Gegenwart**“, Notizen zur musikalischen Entstehungsgeschichte (2006)  
published in: „Die Saite des Schweigens – Ingeborg Bachmann und die Musik“, Edition Steinbauer, ISBN 3-902494-12-3 (978-3-902494-12-2)  
in German  
<http://www.edition-steinbauer.com/>

„**Ich akzeptiere die Nutzungsbedingungen**“, Report from the premiere of „I accept the terms and conditions“  
Published in „Datenschutz Nachrichten“, 4/2014, ISSN 0137-7767, 37. Jahrgang  
[https://www.datenschutzverein.de/wp-content/uploads/2015/01/DANA\\_14\\_4\\_Inhalt.pdf](https://www.datenschutzverein.de/wp-content/uploads/2015/01/DANA_14_4_Inhalt.pdf)

„**Würde im Albernem**“  
A3kultur, 1.11.-30.11., Kulturfeuilleton Augsburg  
About „Silly Symphony“  
In German

## *Lectures*

**Rückwärts in die Zukunft** (2001), symposium „Wechselwirkungen“, Frankfurt am Main (Germany), Musikhochschule, January 2001  
in German

**Laudatio auf Wilhelm Killmayer** held at the priue ceremony of the „Musikpreis Muenchen“, 12/15/2003 (2003)  
in German

**Von Foerderern und Freunden** (2006), speech held at the 40th anniversary concert of the „Leyda Ungerer Kreis“  
in German

**How I learned To Stop Worrying And Forget About Style** (2007), Lecture in the conference “Composing in the 21<sup>st</sup> Century”, Université de Montréal, 2007  
In English  
Published in: KunstMUSIK Herbst 2007, ISBN 1612-6173

**Produktion und Kritik** (2007), transcription of a panel discussion about reviewing art with Heiner Goebbels, Christian Jankowski, Eran Schaerf and Moritz Eggert  
In: **KuenstlerKritiker**, Pfau-Verlag, ISBN 978-3-89727-329-0

**Radikal verstaendlich** (2008)  
Lecture for the symposion „The Art of MusicEducation“ of the “Koerber-Stiftung” Hamburg  
Published in: „Reflexion und Initiative“, Edition Koerber-Stiftung, ISBN 978-3-89684-406-4  
In German

**Wie ich lernte sorglos zu sein und auf Stil zu pfeifen** (2009), German version of the lecture „How I learned to Stop Worrying And Forget About Style“ (see above)  
Read at Denktisch, piano possibile, icamp München, 3/23/2009

## *Libretti*

**The meal of Mr.Orlong** (Das Mahl des Herrn Orlong) (1987) *see also „stage works/ operas“*  
Opera for actors  
Libretto (suggestions for a silent scene): Moritz Eggert  
(German only)

**Paul and Virginie** (Paul und Virginie) (1989) *see also „stage works/ operas“*  
Puppet opera (no singers)  
Libretto (suggestions for a silent scene): Moritz Eggert, after the novel by Bernardin de St. Pierre and an idea by Erik Satie  
Program book 2nd. Munich Biennale, 1989  
(Languages: English and German, English translation by Mandy Jackson, and Sabine Roth)

**Home sweet home** (Wir sind daheim) (old version) (1991) *see also „stage works/ operas“*  
Sujet for a chamber opera  
(German only)

**Lunu** (1992) *see also „stage works/ operas“*  
Scene descriptions for an abstract opera  
CD-Booklet Villa Massimo 9701 (Lunu) (languages: German/Italian)

**Noah** (1993)  
Libretto for a large opera *see also „stage works/ operas“*  
(German only)

**The Search for Klanng – Atanasio Khyrsh and the music of the future** (Auf der Suche nach dem Klanng – Atanasio Khyrsh und die Musik der Zukunft) (1999) *see also „stage works/ radioplays“*  
Radio play/ music theatre  
(German only)

**The Behr-Khyrsh-Project** (Das Behr-Khyrsh-Projekt) (2000)  
*Manuscript for a piece to be performed in a cinema theatre*  
speaker, film, tape, trumpet, guitar, percussion, cello  
(German only)

**Ordinary Life** (Das ganz normale Leben) (2003)  
Opera sketch (in German)

**Sirius – Das Geheimnis der Dogon** (2003)  
Scenario for a short film with Elsbeth Moser (In German)

**The last days of V.I.R.U.S.** (2003)  
Libretto fue eine Oper in 7 Szenen  
3 singers, actress, chamber orchestra, tape inserts  
(in German)

### *Translations*

„**Eine devolutionaere Oper – Ein Drama in 540 Sekunden**“ ( „A devolutionary opera – a drama in 540 seconds“ Libretto by Ketty Nez (from English)

„**Schau nur**“ („Just look), Libretto by Lia Purpura (from English)

## WRITINGS ABOUT MORITZ EGGERT

### *Interviews*

„**Gefuehle und Melodien sind jetzt wieder gefragt**“ Muenchener Abendzeitung, author: Marianne Reissingner  
In German

„**Kein Kanon, Keine Regeln, Keine Ideologie**“ (together with Sandeep Bhagwati) Applaus, Muenchener Kulturmagazin, 15. Jahrgang, Nr. 6/1991, author:?  
In German

„**In der Doppelrolle fuehle ich mich wohl**“, Muenchener Abendzeitung, 7./8.5.1994, author: Roland Schmidt  
In German

„**Muenchens Ruf gefaehrdet**“ Maenchener Merkur, 5.8.1996, author: Robert Jungwirth  
In German

„**Der Mittelweg ist der Interessanteste...**“, GEMA-Nachrichten, Nr. 155, July 1997, author:??

„**Das Ideal ist Mozart**“, program book 5th. Muenchener Biennale, 3rd.part, 1997, author: Susanne Staehr  
In German

„**Schoenheit, um zu ueberleben**“, Die Deutsche Buehne, 68. Jahrgang, Nr.4, April 1997, author: Detlef Brandenburg  
In German

„**Tanzende Kraene sind noch keine Oper**“, Darmstaedter Hefte 5 (Staatstheatermagazin), 1997, Autor: Laura Berman



In German

„**Gespraech mit Moritz Eggert**“, program book „Wir sind Daheim“, Nationaltheater Mannheim, 1998, Autor: Christian Carlstedt

In German

„**Die neuartige Aesthetik des Komponisten Moritz Eggert im Kontext zeitgenoessischer Musik**“ (ca. 2000) author: Markus Neuwirth, unpublished

„**Gespraech**“ (about the project „In den Stunden des Neumondes I und II“), (with Eberhard Kloke, Gerhard Staebler, Klaus Merkel), author: Ingrid Misterek-Plagge and Christian Saalfrank, program book „In den Stunden des Neumonds“, 2000

In German

„**Unser Problem ist nicht die Tradition, sondern das Traditionelle**“, Piano News, 2001, Autor: Manuel Roesler

In German

„**Cage im Cyber-Quirl: Internet in der tube**  
**Wie Moritz Eggert und Andreas Heck einmal John Cage datenbanktechnisch bearbeiteten**“, NMZ 2001/08/97, author: Martin Hufner

In German

„**Neue Impulse fuer Lied**“ Neue Westfaelische Zeitung, 11.11.2001 , author: ?

In German

„**Warum sollte es keine Renaissance fuer das Lied geben?**“ (together with Thomas Berau), Donaukurier, 24.1.2002, author: Joerg Handstein

In German

„**Kreativ und Bescheiden**“ Schwabinger Seiten, 24.1.2002, author: Ruth-Marie Eicher

„**La música alemana abre sus fronteras**“ Milenio (Mexico), 5/11/2002, author: Claudia Silva (in spanish)

„**Predomina sincretismo sonoro: Moritz Eggert**“, El Universal (Mexico), 13.5.2002, author: Adriana Garcia in Spanish

„**Asume Moritz Eggert que lo banal y lo profundo deben tener cabida en la música**“, La Jornada (Mexico), 5/11/2002, author: Angel Vargas

in Spanish

„**Die Chance der ganz Jungen**“, AZ München, 5/29/2003, author: Roland Spiegel

in German

„**Alpha-Forum – Gespräch mit Moritz Eggert**“ (transcription of the TV interview in the „Bayerisches Fernsehen“ 2003)

in German

[http://www.br-online.de/alpha/forum/vor0408/pdf/20040815\\_eggert.pdf](http://www.br-online.de/alpha/forum/vor0408/pdf/20040815_eggert.pdf)

„**Die böse Macht der Kunst**“, SZ Munich, 12.3.2004, author: Antje Weber, Egbert Tholl

„Der Komponist Moritz Eggert, die Autorin Margriet de Moor und der Rapper David Papo ueber Musik und Sprache“ (in German)

„**Es wird ein humoristischer Abend**“, Applaus, 29. Jahrgang, Juni 2005

(about sports opera project 8th. Adevantgarde-Festival) together with Pogatschar

author: Ruth Renée Reif

In German

„**Der Spieler ist Jesus**“ (preview of „The Depth of Space“), RUND (Fussballmagazin) 2/September 2005,

author: Eberhard Spohd

In German

**“Ich neige nicht zum Kulturpessimismus”** (in “semper!”, semper opera magazine, november/december 2005, about the new production of „Home Sweet Home“)

author: Sophie Becker

In German

**“Mitten ins Tor”** Moritz Eggert und sein neues Fußballatorium in Sikorski Magazine, 04/05, 2005

In German

**„Ballack, du geile Schnitte“** about premieres in the soccer globe, Abendzeitung Muenchen, 29./30. April, 2006

Author: Robert Braunmüller

In German

**„Ballack, du geile Schnitte“** about premieres in the soccer globe, TZ Muenchen, 29./30. April, 2006

Author: Matthias Bieber

In German

**„Exklusiv zum Streitfall Freax“** Interview with Christoph Schlingensief and Moritz Eggert about the production of „Freax“, Das Opernglas“, German Opera Magazine 10/2007

Author: Johannes Schmitz

In German

**„Freax, oder: Warum der Leopard sich nach dem Singen um seinen Schwanz kuemmern muß“**

„Oper&Tanz „Ausgabe 5, September/Oktober 2007 Author: Nikolaus Kuhn

In German

**„Ein Spiel dauert 15 Minuten“** Interview with Matthias Bieber about the premiere at the Viennese Opera Ball tz München, 1/18/2008

In German

**„Kein Picknick auf dem Feld“** Interview with R. Braunmueller about the premiere at the Viennese Opera Ball az Muenchen, 1/31/2007

**„Fouls und Tore am Opernball“** Interview with Brigitte Warenski about the premiere at the Viennese Opera Ball

Tiroler Tageszeitung, 1/31/2008

**„Auf der Suche nach einer neuen Sinnlichkeit“** „Regensburger Runde der NMZ“, Round Table with Joachim Schloemer, Matthias Oldag, Reinhard Schulz, Bettina Volksdorf, Juan Martin Koch about the future of the opera genre

NMZ 2/08

**„Moritz Eggert – Nachgefragt“** Interview with Joerg-Michael Wienecke Warenski about the premiere at the Viennese Opera Ball

„Opernglas“ opera magazine 3, 2008

In German

**„Ich wollte Musik komponieren, die froehlich und lebensbejahend ist“** Interview with Ruth Renée Reif about the premiere of „Missa“

Applaus Kultur-Magazin, JuliyAgust 2008

In German

**„Kunstmusik im Wandel“**, Interview with Werner Grimmel, magazine „Kultur“, 20. Jahrgang 2009, Nr. 184 Januar, published by Kulturgemeinschaft Stuttgart e.V.

in German

**„Einfach und komplex“**, Interview with Detlev Glanert, Helmuth Oehring, Moritz Eggert, Jan Mueller-Wieland, Juliane Klein about their compositions for young people for the Hans-Werner Henze-Musikschule Marzahn

in „Hindemith Forum“, 18,2008

German, French, English

**„Der Komponist an der Schwelle vom 20. zum 21. Jahrhundert – Komponistenprotraet Moritz Eggert“**

Facharbeit Kollegstufe 2007/2009, Leistungskurs Musik, Celtis-Gymnasium Schweinfurt

Author: Barbara Kiesel

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First showing: 4/24/1998, Bayerisches Fernsehen

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Interview partner of Juliane Lorenz on the DVD extras  
ARTHAUS DVD

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Available at: nmzMedia, Brunnstraße 23, 93053 Regensburg

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