

catalog raisonné

Manuscripts of unpublished works (Ms) are located in Höller's private archive or in the future in the archive of the Berlin Academy of Arts

BH Boosey & Hawkes, London/Berlin
brother Breitkopf & Hartel, Wiesbaden
Schott, Mainz

1964

Five pieces for piano. – I. *Introduction, calm*; II. *Very tender, poco rubato*; III. *Very energetic, quite gruff*; IV. *pesante*; V. *Toccata, in tempo ferro*. - Sh. – Premiere Cologne 1964; 10'

1965; rev. 1974

Diaphonie (Hommage à Béla Bartók) for two pianos. – bra – Premiere Cologne 1965; 11'

1966

Three fragments for string quartet. - Sh. – Premiere Cologne 1966; 7'

1966; rev. 1999

Herbsttag for mezzo-soprano, flute, harp, harpsichord, celesta and string quartet. Text: Rainer Maria Rilke. - Sh. – Premiere Cologne 1966; 8th'

1967; rev. 1969/70, 2002

Topic for large orchestra. - Sh. – Premiere Cologne 1967; 13'

1968

Informal Sonata for Piano (*1st Piano Sonata*). – I. *Sostenuto; Tempo I*; II. *Tranquillo; Più Mosso*; III. *introduction; Molto Agitato; Adagio*. – Br. – UA Leverkusen 1969; 12'

1968/69

Sonata for solo cello. – I. *Correspondences*; II. *Quand le ciel bas et lourd...* (*Baudelaire*); III. *Obsession*. – Br. – Premiere Cologne 1969; 13'

1969

Epitaph for violin and piano. - Sh. – Premiere Cologne 1969; 7'

1971/72

horizon. Electronic music in the form of an essay on logarithmic feelings [4-channel tape; audio score (1972/73)]. – Br. – Premiere Cologne 1972; 11' Höller later deleted the subtitle.

1972

decollage. Music to Light Sound – Sound Light for two chants, electric guitar, electric cello, electronic organ and tape. - Sh. – Premiere Donaueschingen 1972; ca. 19'30 After the premiere, Höller withdrew the score.

1972/74

Chroma for large orchestra and live electronics. – Br. – Premiere Berlin 1978; 18'

1973

Tangens for cello, electric guitar, electronic organ/piano (1 player) and two analogue synthesizers [EMS Synthi Aks]. – Br. – UA Bonn 1974; 21'

1976; rev. 1984

Antiphon for string quartet and electronically transformed string quartet (4-channel tape) (*1st string quartet*). – Br. – premier Paris 1977; 17'

1976/77; rev. 1984

Klanggitter for violoncello (electrically amplified), analogue or digital keyboard synthesizer [EMS Synthi Aks] (or 2nd cello), piano and small analogue synthesizer (one player) and 4-channel tape (or stereo tape). – Br. – UA Witten 1977; 26'

1978

Arcus for 17 instrumentalists and electronically transformed instruments (4-channel tape). – Br. – premier Paris 1978; 20'

1979

Moments musicaux for flute and piano. – Br. – Premiere Cologne 1984; 10'

1979/80; rev. 1989, 1995, 2003

Mythos, sound poem for 13 instruments, percussion and electronic sounds (4-channel tape). – Br. – Premiere Cologne 1981; 23'

1979/80; rev. 1983

Umbra for large orchestra and 4-channel tape. – Br. – Premiere Saarbrücken 1980; 21'

1981

Résonance for small orchestra and computer sounds (4-channel tape). – Br. – premier Paris 1982; 17'

1982 ; rev. 2003

Pas de trois for viola, cello and double bass. – Br. – UA Witten 1982; 10'

1982; rev. 1983

Black Peninsulas for large orchestra, vocal and electronic sounds (4-channel tape). – Br. – Premiere 1982 Cologne; 21'

1983

Dream Game. Sound poem in five parts based on the play of the same name by August Strindberg for soprano, large orchestra and electronic sounds (8-channel tape and live electronics [EMS Synthi Aks]). Text: August Strindberg A dream game in the German translation by Peter Weiss, Suhrkamp (1963). – bra – UA Metz 1983; 25'

1983/84

1st piano concerto in two movements. – bra – Premiere London 1985; 20'

1984

Improvisation sur le nom de Pierre Boulez for 16 instruments. – bra – Premiere Baden-Baden 1985; 4'

1984

Magical sound form for large orchestra [incl. e-org and keyboard synthesizer]. – bra
– Premiere Hamburg 1986; 11'

1984/89

The Master and Margarita. Opera in two acts based on the novel of the same name by Mikhail Bulgakov
[large orchestra with 6-7 percussionists, two stage music (small jazz combo or electrically amplified vl., e-
guitar, e-bass guitar, e-piano), Synthesizer EMS Synthi Aks, synthesizer Yamaha DX7, 4-channel tape with
sync signals on the 5th

Spur, soloists: soprano, 4 mezzo-sopranos, 5 tenors, 3 baritones, bass-baritone, 8 basses, speaking
roles and silent roles]. Text: York Höller after Mikhail Bulgakov. – BH – premier Paris 1989; 160'

1986

2nd Sonata for Piano (*Hommage à Franz Liszt*). – bra – Premiere Frankfurt 1989; 17'

1989; rev. 1996/97

Fanal for trumpet and small orchestra [incl. Synthesizer Yamaha SY 77]. – bra – Premiere Paris 1991; 17'

1990/93

pensees. Requiem for piano, large orchestra and live electronics (*2nd piano concerto*) [incl. 5-6 percussion,
midi grand piano, Yamaha SY 77 or SY 99 synthesizer with expander and "Synthworks" software, computer
(Macintosh) with "Max" software, 4-channel tape]. – bra – Premiere Cologne 1993; 30'

1991

Margarita's Dream. ["Symphonic Suite"] Scenes from the opera "The Master and Margarita" after Mikhail
Bulgakov for soprano, large orchestra and 4-channel tape [incl.
Synthesizer Yamaha DX7, EMS Synthi Aks, E-Vl., E-Git., E-BassGit., E-Klav.]. Text: York Höller after Mikhail
Bulgakov. – I. *Prelude*; II. *In the apartment margaritas / margaritas*
Flight; III. *The Great Satan's Ball*; IV *Margarita's final monologue*. – bra – UA Graz 1991; 23'

1992; rev. 1996

Aura for large orchestra [incl. Synthesizer Yamaha SY 77 or SY 99]. – bra – Premiere Chicago 1995; 21'

1993

Pas de deux for cello and piano. – bra – Premiere Cologne 1993; 5'

1994/95

daydreams. 7 sound poems for violin, cello and piano. – I. *Moderately animated, somewhat restrained in*
expression; II. *Lively and quite brusque*; III. *Very calm, a little dreamy*; IV *Very lively and wild*; V. *Not too calm,*
tender in expression; VI. *Very agile in tempo and expression*; VII. *A little slow. In the tempo of Franz Schubert's*
Der Leiermann. [inspired by the seven poems from the cycle Present, Absent (1970) by Cees Nootboom. –
bra – UA Witten 1995; 16'

1996

Partita for two pianos (*Hommage à Bernd Alois Zimmermann*). – I. *Prelude*; II. *Fuga Polimetrica*; III. *Fantasy 1*; IV. *Conductus*; V. *Fanasia 2*; VI. *jig*. – bra – Premiere Essen 1997; 16'

Double (Werspiel I) for large orchestra and 2 midi harps [2 synthesizers Yamaha SY 99]. – bra – UA Stuttgart 1997; 11' The piece is an extended version of the first movement *Preludio* from the *Partita* for two pianos (*Hommane à Bernd Alois Zimmermann*) (1996). It is conceived and performable as an independent orchestral piece. Höller later reworked it into the first movement of *Widerspiel*.

Concerto for two pianos and orchestra (1999).

After the premiere, Höller withdrew the score.

1996

counter-sounds for 18 instruments. – I. *Improvisation on a motif by Johannes Brahms*; II. *Intermezzo*; III. *Improvisation sur le nom de Pierre Boulez*. – HB – UA Frankfurt 2000; 18' The III. Piece corresponds to the *Improvisation sur le nom de Pierre Boulez* for 16 instrumentalists (1984) and can also be performed separately.

1997

2nd string quartet. – I. *Sonata*; II. *Ciacona*; III. *burlletta*; IV. *Ricercar*. – HB. – UA Witten 1998; 20'

1998/99

Aufbruch for large orchestra (*thanks to Bonn*). – bra – UA Bonn 1999; 15'

1998/2000

The Eternal Day for mixed choir and large orchestra [incl. Samplers]. Texts: Ibn Sharaf, Georg Heym, Pablo Neruda. – bra – UA Cologne 2001; 23'

1998/2003

monograms. 14 character pieces for piano. – I. *Entrée*; II. *Initium (for Karlheinz Stockhausen)*; III. *Echo (for Kristi Becker)*; IV. *Dedication (to Daniel Barenboim)*; V *dialogue (for U.)*; VI. *Articulation*; VII. *Frenesia*; VIII. *Moderate recovery*; IX. *branching (for Pierre Boulez)*; X. *Key ringing*; XI. *Elegia giocosa (for Hans Werner Henze)*; XII. *Lines and Shadows (for David Drew)*; XIII. *Fluctuation*; XIV *Scanning*. – bra – UA in different places at different times, as a complete cycle Dortmund 2005; approx. 35'

1999

backlash. Concerto for 2 pianos and orchestra [incl. 2 synthesizers]. – I. *Più Mosso* ; II. *largaments*; III. *Energico*.— BH. – UA Cologne 2000; 27' The 1st movement is a revised version for two pianos of *Double (Widerspiel I)* for large orchestra and 2 midi harps [2 synthesizer Yamaha SY 99] or the 1st movement *Preludio* of the *Partita* for two pianos (*Hommane à Bernd Alois Zimmerman*) (1996).

2000/01

Ex tempore for 9 instruments. – bra – UA Neuss 2002; 15'

2002

Trias for alto saxophone, piano and percussion. – bra – UA Stuttgart 2002; 14'

2002/03

Klangzeichen for wind quintet and piano. – bra – Premiere Jerusalem 2003; 18'

2003

Scan for flute solo. – bra – Premiere Berlin 2004; 11'

2004

Fireworks for 17 instrumentalists. – bra – UA Leverkusen 2005; 8th'

2006

Vanishing Points for 5 instruments. – bra – UA Cologne 2006; 5'

2001/2006

Spheres for large orchestra. – bra – UA Cologne 2008; 40'

2007/2008

Zwiegestalt for string quartet and piano. – bra – UA Cologne 2008; about 20'

select discography

Antiphon for string quartet and electronically transformed string quartet (4-channel tape) (*1st string quartet*) (1976; rev. 1984); *Myth. Sound poem* for 13 instruments, percussion and electronic sounds (4-channel tape) (1979/80; rev. 1989, 1995, 2003); *dream game. Sound poem* in five parts based on the play of the same name by August Strindberg for soprano, large orchestra and electronic sounds (8-channel tape and live electronics [EMS Synthesizers]) (1983); *Improvisation sur le nom de Pierre Boulez* for 16 instruments (1984): Saarbrücken String Quartet; SWF Radio Symphony Orchestra, Johannes Kalitzke; Karan Armstrong (sopr.), Peter Lieck (synth.), Berlin Radio Symphony Orchestra, Lothar Zagrosek; Ensemble InterContemporain, Peter Eötvös. – Wergo WER 6515-2 (CD 1993)

Antiphon for string quartet and electronically transformed string quartet (4-channel tape) (*1st string quartet*) (1976; rev. 1984): Arditti String Quartet (= arditti quartet edition Vol. 18). – MONTAIGNE MO 782036 (CD 1994; recording 1993)

Arcus for 17 instrumentalists and electronically transformed instruments (4-channel tape) (1978): Ensemble InterContemporain, Peter Eötvös. – ERATO ECD 88261 (LP 1985; CD 1990; rec. 1984)

Departure for large orchestra (*thanks to Bonn*) (1998/99): Bamberg Symphony Orchestra, Hans Zender. – col legno WWE 1 31837 (CD 2002; recording 1999)

The Eternal Day for mixed choir and large orchestra [incl. Sampler] (1998/2000): WDR Symphony Orchestra Cologne, WDR Radio Choir Cologne, Semyon Bychkov. – AVIE AV 0019 (CD 2003)

The Master and Margarita. Opera in two acts based on the novel of the same name by Mikhail Bulgakov (1984-89): Richard Salter (Bar.), Marilyn Schmiege (S.), Franz Mazura (B.), Cologne Opera, Gürzenich Orchestra, Cologne Philharmonic, Lothar Zagrosek. – col legno WWE 3CD 20059 (CD 2000; recording 1991)

Moments musicaux for flute and piano (1979): Pierre-André Valade (fl.), Ichiro Nodaira (piano). – ADDA 581075 AD 184 (CD 1988)

Five Pieces for Piano (1964); *Diaphonie (Hommage à Béla Bartók)* for two pianos (1965; rev. 1974); *Sonata informelle* for piano (*1st piano sonata*) (1968); 2. Piano Sonata (*Hommage à Franz Liszt*) (1986); *Partita* for two pianos (*Hommage à Bernd Alois Zimmermann*) (1996): Kristi Becker / Pi-Hsien Chen (piano). – cpo 999 954-2 (CD 2003; recording 2000)

Fanal for trumpet and small orchestra [incl. synthesizer Yamaha SY 77] (1989; rev. 1996); *pensees Requiem* for piano, large orchestra and live electronics (2. *Piano Concerto*) (1990/93); *daydreams. 7 sound poems* for violin, cello and piano (1994/95): John Wallace (tr.), London Sinfonietta, Hans Zender; Pi-Hsien Chen (piano), Cologne Radio Symphony Orchestra, Hans Zender; Ravinia Trio (Saiko Saski, piano; Rainer Schmidt, vl.; Helmut Menzler, vc.). – Largo Records "York Höller Signals" 5140 (CD 1998)

Résonance for small orchestra and computer sounds (4-channel tape) (1981): Ensemble InterContemporain, Peter Eötvös. – Harmonia Mundi HM 772 D (LP 1986)

Résonance for small orchestra and computer sounds (4-channel tape) (1981): Ensemble Modern, Peter Eötvös. – "Steirischer Herbst Musikprotokoll '90", ORF, MP 90 ORF 08 (CD 1990)

Umbra for large orchestra and 4-channel tape (1979/80; rev. 1983): Rundfunk Sinfonieorchester Saarbrücken, Hans Zender. – Koch Schwann "Other Worlds. 50 Years of New Music in North Rhine-Westphalia: Klangvisionen" 350 373 (CD 1996; recording 1980)

Black Peninsulas for large orchestra, vocal and electronic sounds (4-channel tape) (1982; rev. 1983): Members of the Cologne Radio Choir, Cologne Radio Symphony Orchestra, Marie-Louise Gilles (pron. on tape), Diego Masson, in : Contemporary Music in the Federal Republic of Germany 1970-1980, Vol. 10th – Harmonia Mundi DMR LP 1028-30 (LP 1983)

Sonata for solo cello (1968/69): Friedrich Gauwerky (Vc.). – Albedo Records ALBCD 013 (CD 1999; rec. 1999)

daydreams. 7 sound poems for violin, cello and piano (1994/95): Ravinia Trio (Saiko Saski, piano; Rainer Schmidt, vl.; Helmut Menzler, vc.). – WDR Witten Documentation WD 95 (CD 1995)

Branching (for Pierre Boulez), from Monograms. 14 character pieces for piano (1998/2003): Rolf Hind (piano). – "current new music now", sbc (CD 2000)

Improvisation sur le nom de Pierre Boulez for 16 instruments (1984): Ensemble InterContemporain, Peter Eötvös. – Music in Germany. Edition of the German Music Council: concert music, instrumental chamber music, free ensembles, BMG 74321 73502-2 (CD 2000)

Departure for large orchestra: Bamberg Symphony Orchestra, Hans Zender. – Collegno LC 07989, 4 099703 183727 (CD2002)

monograms. 14 character pieces for piano (1995/2003): Tamara Stefanovich. – Edition Piano Festival Ruhr. Transcriptions & Paraphrases. LC 09406 cat no. 553015 (CD2005)

York Höller *The Eternal Day* for choir, orchestra and live electronics; Gustav Mahler *Symphony No. 3*: WDR Radio Choir Cologne, WDR Symphony Orchestra Cologne, Semyon Bychkov; – AV 0019, LC 12363 (CD2003)

Pas de deux for cello and piano: Siegfried Palm (Vc.), Bruno Canino (Piano). – Music in Germany 1950-2000. Sony BMG LC 00316, 74321 73591 2 (CD2007)

Klanggitter for piano (also synthesizer), violoncello (electrically amplified), Moog synthesizer and tape: Herbert Henck (piano and synth), Othello Liesmann (Vc.), Hans Ulrich Humpert (Moog-Synth.), Conductor: York Hoeller. – Sony BMG LC00316; 74321 73563 2 (CD2008)

Selected bibliography

A. OWN WRITINGS AND TALKS

Höller's work commentaries, which were all reprinted in Höller 2004, 179-258, were not listed

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Höller 1972: *Coincidence and Necessity*, Lecture on the occasion of the original broadcast of *Horizon* June 1972 in WDR, EV in: Höller 2004, 99-107

Höller 1981: *Gestalt composition or the construction of the organic*, in: Herbert Henck (ed.), *Neuland* Vol. 2, Bergisch-Gladbach (Neuland Musikverlag) 1981, 140-143; english in: *Contemporary Music Review* 3.1984, H. 2, 35-40, again in: Höller 2004, 109-114

Höller 1983: *Music and mathematics. Answers to questions from the Karajan Foundation*, in: Höller 2004, 155-157

Höller 1983a: *Un hypochondriaque du "no future"*, in: *Liberation*, 22 Feb. 1983

Höller 1984: *On the current situation of electronic music*, in: *ÖMZ* 39.1984, H. 9, 452-58; french *La situation présente de la musique électronique*, in: *Entretiens* February 1988, H. 6, 17-26, under the title *of development lines of electronic music* again in: Höller 2004, 137-141

Höller 1986: *La Composition-Forme*, in: *Conséquences* 1986, H. 8, 91-97

Höller 1988: *Mönch and Dionysos: memories of Bernd Alois Zimmermann*, in: *NZfM* 149.1988, H. 1, 4-7; french *Moine et Dyonisos*, in: *Contrechamps* 1985, H. 5, 72-77, again in: Höller 2004, 173-177

Höller 1989: *Resonance: Composition today*, in: *Contemporary Music Review* 8.1989, H. 1, 67-76

Höller 1989a: *The Master and Margarita. York Höller in conversation about the premiere of his opera*, in: [publishing magazine Boosey & Hawkes] *Nota bene*, September 1989, H. 16, 6-7

Höller 1990: *In search of the sound of tomorrow. The IRCAM from a composer's point of view*, in: *Neue Zürcher Zeitung*, March 24, 1990, complete in: Höller 2004, 143-147

Höller 1990: *The Studio for Electronic Music of the WDR. Review and outlook*, in: *EX MACHINA 90*, the book on the festival. Institute for Computer Music, Electronic Music and Media (ICEM) at the Folkwang University in Essen 1990, 146-149

Höller 1991: *Utopia and reality of electronic music*, in: *Rheinisches program book Musikfest Köln 1991*, 34-43, again in: Höller 149-154

Höller 1991a: *The Master and Margarita*, in: Program booklet for the German premiere, Opera of the City of Cologne 1991, 7-13

Höller 1991b: *About Mozart*, in: *Die Welt* 1991, No. 13, 18, again in: Höller 2004, 171

Höller 1995: *Clear maxims and rules. Draft of a contemporary theory of composition*, in: *fermate. Rheinisches Musikmagazin*, 14.1995, H. 2, 32-33; again in: Höller 2004, 163-165 under the title *Thoughts on a contemporary theory of composition*

Höller 1999: *Building an instrument. York Höller in conversation*, in: Lukas Hellermann (ed.), program book KlangRaum Kreuzeskirche `99, Saarbrücken (Pfau) 1999, 71-88

Höller 2000: *Klanggestalt Zeitgestalt. A new way of thinking about form, represented by his own works (from antiphon to aura)* (1998), in: Imke Misch / Christoph von Blumröder (eds.), *Composition and musicology in dialogue (1997-1998) vol. I* (= signals from Cologne. Contributions to the Music of the Time Vol. 3) Saarbrücken 2000 (Pfau), 40-59, again in: Höller 2004, 115-127

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Höller 2001: *Autobiographical Sketch*, EV in: Höller 2004, 77-95

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B. WRITINGS ABOUT YORK HELLER

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