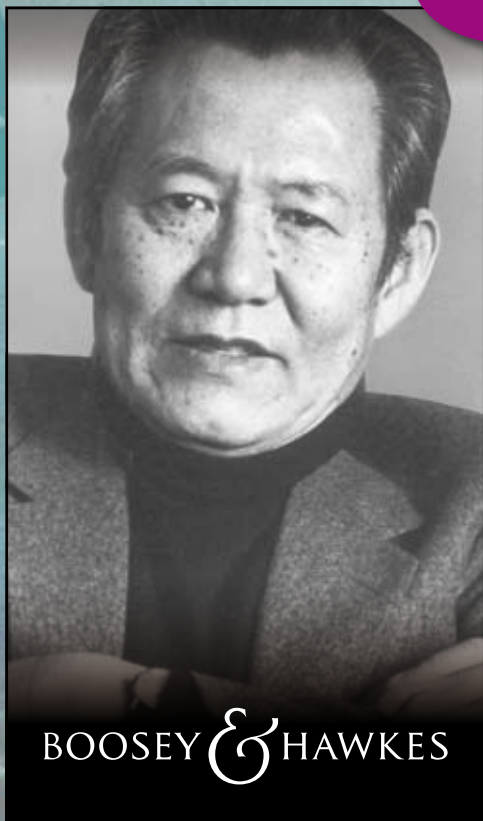


CENTENARY
100. Geburtstag
2017



BOOSEY & HAWKES

Isang **YUN**

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Der Drache aus Korea

von Walter-Wolfgang Sparrer

Isang Yun ist der erste Komponist aus Ostasien, dem es gelang, von Deutschland aus eine internationale Karriere zu begründen. Mit dem Seouler Kulturpreis hatte er 1955 die höchste Auszeichnung erhalten, die seine südkoreanische Heimat zu vergeben hatte. Die mit dem Preis verbundene Summe nutzte er, um im folgenden Jahr, im Juni 1956, nach Paris zu reisen, wo er die damals neuesten kompositorischen Entwicklungen kennenlernen wollte. Enttäuscht von den Inhalten, die ihm Tony Aubin und Pierre Revel am Conservatoire National de Musique vermittelten, begab er sich ein Jahr später, im Juli 1957, nach West-Berlin, wo er an der Hochschule für Musik in die Kompositionsklasse von Boris Blacher aufgenommen wurde. Blacher ermutigte ihn, seinen eigenen Weg zu gehen, und bei Josef Rufer, einem Schüler Arnold Schönbergs, konnte er die Zwölftontechnik gleichsam an der Quelle studieren. Schon in Korea hatte Yun es sich zum Ziel gesetzt, die Tradition der ostasiatischen Musik mit der Tradition der westlichen, zur Aufführung im Konzertsaal komponierten Musik zu verbinden. In den Möglichkeiten, die ihm die Zwölftontechnik eröffnete, sah er nun die Grundlage zur Herausbildung seiner eigenen, zeitlos aktuellen musikalischen Sprache.

Erste Aufführungen in den damaligen Zentren der Avantgarde bestätigten ihn auf seinem Weg: Am 4. September 1959 wurde die *Musik für sieben Instrumente* (1959) bei den Internationalen Ferienkursen für Neue Musik in Darmstadt uraufgeführt; zwei Tage später spielte Herman Kruyt während der Gaudeamus Muziekweek in Bilkhoven erstmals die *Fünf Stücke für Klavier* (1958), in denen Yun sich mit dem Klavierwerk der Wiener Schule kompositorisch auseinandersetzt. Beim IGNM-Fest in Köln 1960 brachte das legendäre, von Dušan Pandula geleitete Novák-Quartett aus Prag Yuns *Streichquartett III* (1959) zur Uraufführung. Dušan Pandula hatte Yuns *Musik für sieben Instrumente* in Darmstadt gehört und setzte sich seither für Yun ein. Der „Eiserne Vorhang“ war damals noch durchlässig. Von Anfang an hatte Yun hervorragende Interpreten, die Bedeutung und Eigenwert seiner Musik erkannten. Michael Gielen leitete die Uraufführung der vom Malstil Jackson Pollocks inspirierten *Symphonischen Szene* in Darmstadt 1961, Francis Travis die des Orchesterstücks *Bara* in Berlin 1962. Zu den Dirigenten der Werke Yuns zählten auch Bruno Maderna, Heinz Holliger, Hans Zender, Zubin Mehta, Jesús López Cobos, Myung-Whun Chung

u. v. a. Kaum aufgezählt werden können die Solisten, die seine äußerst anspruchsvollen Partituren meisterten.

Der Bezug auf die Tradition der chinesisch-koreanischen Hofmusik erfolgte deutlich in *Loyang* für Kammerensemble (1962). Yuns individueller und doch auf die ostasiatische Idiomatik bezogener Stil brach durch in *Gasa* für Violine und Klavier sowie *Garak* für Flöte und Klavier (beide 1963). In *Gasa* und *Garak* überzog er zwölftönige Klangfelder durch eine zweite, melodisch dominierende Schicht von (lang ausgehaltenen) Haupt- oder Zentraltönen. Diesen lang ausgehaltenen Ton (oder Klang), der „schon das Leben selbst ist“ und – in sich flexibel – Schwebungen, Färbungen, dynamische Nuancierungen, aber auch Ornamente (akzentuierte Anschwünge, Zwischenschläge, ebenfalls pointierte Abschwünge) enthält, erkannte Yun als wesentliches Charakteristikum der ostasiatischen Tradition.

Dass er in seinen Partituren den Verlauf jedes einzelnen Tonzentrums – Yun sprach von „Haupttönen“ – akribisch genau wie die Artikulation eines Wortes bezeichnet, ist neu in der Geschichte der Musik und bringt gewisse Schwierigkeiten in der Ausführung seiner phantasievoll filigranen, doch keineswegs nur spielerisch-anspruchsvoll ornamentalen Musik mit sich. Die Interpreten sind genötigt, sich die Phrasen, die Yun parataktisch aneinanderreicht (auch das ist in dieser Häufung neuartig!), variiert wiederholt und kontrastierend ableitet, sowie größere formale Zusammenhänge von etwa 20 oder 30 Takten bewusst zu machen: Es handelt sich dabei überwiegend um leise dynamische Zonen, doch in diesen sind fast immer Angaben wie *mf*, *f* und *ff* als Tonstellen sowie *sf*, *sff* oder auch *sfff* als kurze, in schroffer Herbheit beginnende Akzente enthalten. Yuns Akzente, die der Artikulation der Wortsprache nachgebildet sind, sind stets *subito piano* fast auf Null zu reduzieren, ehe die ursprüngliche Dynamik fortgesetzt wird. Auch haben die dynamischen Vorschriften einen anderen Sinn als in europäischer Musik gemeinhin üblich: Eine Crescendo-Gabel bedeutet keineswegs kontinuierliches Zunehmen und eine Decrescendo-Gabel keineswegs kontinuierliches Abnehmen der Tonintensität. Im Gegenteil, ein Crescendo ist spät zu realisieren und ein Decrescendo möglichst früh. Auch die „asiatischen“ Glissandi sind anders als die westlicher Komponisten auszuführen: spät und eben nicht durchweg als kontinuierlicher Vorgang, wie es die Notation nahelegt. Das asiatische Glissando ist vielmehr eine Verlängerung des Tons im Legato, entweder als Auslaut ins Unbestimmte oder aber zum nächsten Ton hin drängend; der Rhythmus muss kenntlich bleiben.

Nach dem Orchesterstück *Fluktuationen* (1964) bedeutete die Uraufführung von *Réak* (1966) für großes Orchester unter der Leitung von Ernest Bour in Donaueschingen 1966 den entscheidenden internationalen Durchbruch. *Réak* ist ein Werk der Selbstfindung in Bezug auf die Schichtung des Klangs *und* das Denken in Klangfamilien. Die vertikale Dimension des Tonsatzes, die Harmonik, bildete Yun den Akkordstrukturen und dem Klangcharakter der ostasiatischen Mundorgel nach. Bei diesem Hauptwerk der sechziger Jahre handelt es sich einerseits um eine „Klangfarbenkomposition“, d. h. um ein Stück postserieller Musik, für das die atmend artikulierte Organisation von Klangflächen charakteristisch ist. Andererseits muss der koreanische Titel mit „Zeremonialmusik“ übersetzt werden; auch kompositorisch verweist Yuns *Réak* auf die altkoreanische königliche Schreinsmusik *Chongmyo-cheréak*.

Im Juni 1967 ereignete sich eine Katastrophe von archaischer Gewalt: Das Ehepaar Yun wurde, zeitgleich mit anderen südkoreanischen Staatsbürgern, aus der Bundesrepublik Deutschland nach Seoul entführt, Isang Yun schwer gefoltert und der Agententätigkeit für Nord-Korea angeklagt, das er 1963 als Tourist besucht hatte. Das Wort „Agent“ muss wohl als „Parteinahme“ interpretiert werden; um Spionage handelte es sich jedenfalls nicht. Es ging der Militärdiktatur in Süd-Korea, die im Mai 1961 errichtet worden war und, je nach Sichtweise, bis 1988 oder 1992 anhielt, um eine machstabilisierende Maßnahme, die dazu beitrug, die politische Opposition auch im Innern des Landes zu schwächen. Yun war das prominenteste Opfer. Mit dem Todesurteil bedroht, erhielt er lebenslänglich, in zweiter Instanz 15 Jahre Zuchthaus und schließlich in dritter Instanz im Januar 1969 zehn Jahre Haft. Nach internationalen Protesten, dem Einsatz seiner Freunde sowie des Auswärtigen Amtes wurde Yun Ende Februar freigelassen und kehrte am 30. März 1969 nach West-Berlin zurück. So unterschiedliche Persönlichkeiten wie Igor Strawinsky, György Ligeti, Karlheinz Stockhausen, Bernd Alois Zimmermann oder Herbert von Karajan, aber auch die Kinder der Kirchengemeinde in Hamburg-Wellingsbüttel setzten sich für Yuns Freilassung ein.

Im Oktober 1967 erhielt Yun die Erlaubnis, in seiner ungeheizten Gefängniszelle zu komponieren. Am 5. Februar 1968 vollendete er die noch in Deutschland begonnene Partitur der Oper *Die Witwe des Schmetterlings* (1967–68). Nach Haftverschonung aus gesundheitlichen Gründen entstanden in einem Krankenhaus unter Bewachung die Kammermusikwerke *Riul* („Gesetz“) für

Klarinette und Klavier sowie *Images* für Flöte, Oboe, Violine und Violoncello. Der mit *Images* verbundene Bezug auf die Fresken des Großen Grabs von Kangsō, aus der koreanischen Koguryō-Dynastie, wurde zum Sinnbild seiner mehrdeutigen Ästhetik. Das Fresko an der Westseite dieses Grabs aus dem 6./7. Jahrhundert zeigt einen weißen Tiger, in den drei weitere mythologische Gestalten verwoben sind, welche die Seele des Verstorbenen schützen sollen: schwarze Schildkröte mit Schlange, blauer Drache, roter Phönix. Isang Yun fand in dieser Darstellung einer Vielheit, die zugleich eine Einheit bildet, eine ikonografische Legitimation für kompositorische Strategien, die er sowohl als „taoistisch“ (als Wandlungszustände von Yin und Yang) als auch als „monistisch“ (als einheitlichen Klangstrom) bezeichnete.

Vier Werke für das Musiktheater hat Yun nach ostasiatischen mythologischen Stoffen komponiert. Die Doppeloper *Träume – Der Traum des Liu-Tung* (1965) und *Die Witwe des Schmetterlings* (1967–68) – wurde 1969 nach Nürnberg in Berlin und Frankfurt am Main, 1970 in München und 1972 in Wien gezeigt. Die große Oper *Geisterliebe* (1969–70) erlebte ihre Uraufführung unter Hans Zender in Kiel 1971. Wolfgang Sawallisch leitete die Uraufführung von *Sim Tjong* (1971–72) im Rahmen des Kulturprogramms der Olympischen Spiele in München 1972. Mit Ausnahme des *Liu-Tung* schrieb Yuns Verleger und Freund Harald Kunz die Libretti.

Bald griff Yun auch zu Texten europäischer Provenienz, vertonte in der Kantate *An der Schwelle* (1975) Sonette von Albrecht Haushofer, den die Nazis in den letzten Tagen ihrer Herrschaft in Berlin ermordeten, griff zu Texten von Nelly Sachs in der Solokantate *Teile dich Nacht* (1980), in den Chorwerken *Der Herr ist mein Hirte* (1981) und *O Licht...* (1981), später erneut in der *Symphonie V* für hohen Bariton und großes Orchester (1987), der „Friedenssymphonie“.

Zum Dankgesang nach der Befreiung wurde *Namo* für drei Soprane und großes Orchester (1971). Das Trauma seiner Gefangenschaft verarbeitete er u. a. im autobiografisch motivierten *Konzert für Violoncello und Orchester* (1975–76). Bedeutende und vielfach aufgeführte Instrumentalkonzerte folgten wie das *Doppelkonzert für Oboe und Harfe* (1977), *Konzerte für Flöte* (1978), *Klarinette* (1981) und *Oboe* (1990) sowie drei *Violinkonzerte* (1981, 1983–86, 1992). Dazwischen immer wieder originelle Orchesterstücke wie beispielsweise die „Tänzerische Phantasie“ *Muak* (1978), in der Yun eine imaginäre, an der Auseinandersetzung mit Strawinsky geschulte, rhythmus-betonte

Ballettmusik konfrontiert mit einer zweiten, vom Klang der Oboen dominierten „asiatischen“ Orchestergruppe.

Yun entwickelte sich. Sein *Violinkonzert I* (1981) in drei Sätzen folgt klassisch-romantischen Vorbildern, ebenso die von den Berliner Philharmonikern uraufgeführte *Symphonie I* (1983). Er erfüllte die Umrissse scheinbar verbrauchter Gattungen in der ihm eigenen Idiomatik, wobei er die zwölftönigen zunehmend durch terzgeschichtete Klangbildungen (samt dissonierenden Zusatztönen) ersetzte. Es spielte eine untergeordnete Rolle in seinem linearen kompositorischen Denken, für das Artikulation und Klangfarbe wesentliche Faktoren waren, schafft aber neue Herausforderungen für die ausführenden Musiker.

Isang Yun wurde am 17. September 1917 in der Nähe von Sancheong Gun geboren und ist in Tongyeong aufgewachsen. Als seine Mutter mit ihm schwanger ging, träumte sie von einem Drachen, der über dem heiligen Berg Jiri in den Wolken schwebte. Er stieg aber nicht zum Himmel auf, denn er war verwundet – Zeichen eines bedeutenden, aber schweren Schicksals. Dass Isang Yun, der ab 1971 deutscher Staatsbürger und in Süd-Korea bis zuletzt persona non grata war, seit den 1980er Jahren zu Aufführungen seiner Werke nach Nord-Korea gereist war, um den Musikern dort seine Musik nahezubringen und das abgeschottete Land kulturell zu öffnen, nahm man ihm in Süd-Korea übel. Enttäuscht von Nord- wie Süd-Korea starb er in Berlin am 3. November 1995. In seiner Heimatstadt Tongyeong wurde 2000 das *Tongyeong Music Festival* „in memoriam Isang Yun“ gegründet. Ein Interpretations- und ein Kompositionswettbewerb in Tongyeong bzw. Seoul tragen mittlerweile seinen Namen.



Nam June Paik (left) and Isang Yun in Darmstadt, 1958
(photo: International Isang Yun Society, archive).



Librettist and publisher Harald Kunz, director Günther Rennert and Isang Yun (from left)
at the rehearsals for the world premiere of *Sim Tjong* in Munich, 1972 (photo: Sabine Toepffer).

The Dragon from Korea

by Walter-Wolfgang Sparrer

Isang Yun was the first composer from Eastern Asia to succeed in establishing an international career based in Germany. With the Seoul Cultural Prize in 1955, he received the most prestigious award conferred by his South Korean homeland. He used the prize money to travel the following year, in June 1956, to Paris, where he wanted to get to know the at that time latest compositional developments. Disappointed by what he received by way of instruction from Tony Aubin and Pierre Revel at the Conservatoire National de Musique, he went a year later, in July 1957, to West Berlin, where he was accepted into Boris Blacher's composition class at the College of Music. Blacher encouraged him to follow his own path, and from Josef Rufer, a pupil of Arnold Schoenberg's, he was able to learn the twelve-tone technique at the source, so to speak. While still in Korea, Yun had set himself the goal of combining the tradition of Eastern-Asian music with that of Western music composed to be performed in the concert hall. In the possibilities opened to him by the twelve-tone technique, he now saw the foundation for the development of his own, timeless musical language.

First performances in the then centres of the avant-garde strengthened his resolve to continue on his path: on 4 September 1959, the *Musik für sieben Instrumente* (Music for Seven Instruments, 1959) was premiered at the International Vacation Courses for New Music in Darmstadt; two days later, Herman Kruyt played the *Fünf Stücke für Klavier* (Five Pieces for Piano, 1958), in which Yun compositionally drew upon the piano works of the Second Viennese School, for the first time during the Gaudeamus Muziekweek in Bilthoven. At the ISCM festival in Cologne in 1960, the legendary Novák Quartet from Prague, led by Dušan Pandula, premiered Yun's *String Quartet No.3* (1959). Pandula had heard Yun's *Musik für sieben Instrumente* in Darmstadt and henceforth championed Yun's music. The "Iron Curtain" was still permeable at that time. From the very beginning, Yun had outstanding interpreters who recognized the importance and intrinsic value of his music. In Darmstadt in 1961, Michael Gielen conducted the premiere of the *Symphonische Szene* (Symphonic Scene) inspired by the painting style of Jackson Pollock; and Francis Travis directed that of the orchestral piece *Bara* in Berlin in 1962. The conductors of Yun's works have included Bruno Maderna, Heinz Holliger, Hans Zender, Zubin Mehta, Jesús López Cobos, Myung-Whun Chung, and many more. It is hardly possible to list all the soloists who have mastered his very demanding scores.

The connection to the tradition of Chinese-Korean court music is very clear in *Loyang* for chamber ensemble (1962). Yun's individual style, which is indeed obliged to Eastern-Asian idioms, emerged in *Gasa* for violin and piano (1963) and in *Garak* for flute and piano (1963). In *Gasa* and *Garak*, he overlaid twelve-tone sound fields with a second, melodically dominated layer of (long sustained) main or central tones. Yun recognized this long sustained tone (or sound), which "is already life itself" and – flexible within itself – contains beats, colourings, dynamic nuances, and also ornaments (accentuated attacks, sub-beats, likewise emphasized decays), as an essential characteristic of the East-Asian tradition.

That he meticulously indicated in his scores the course of every individual tone centre – Yun spoke of "main tones" – like the articulation of a word, was new in the history of music and created certain difficulties in the execution of his imaginatively delicate, and yet in no way merely playfully demanding ornamental music. The performers are compelled to become aware of the phrases that Yun strings together paratactically (this, too, is new in this abundance!), varies repeatedly, and derives contrastingly, as well as of larger formal contexts of about twenty to thirty measures: these are largely zones of soft dynamics, yet contained in them are almost always indications such as *mf*, *f*, and *ff* as tone passages, and *sf*, *sff*, or also *sfff* as short accents that begin with abrupt harshness. Yun's accents, which emulate the articulation of verbal language, are always *subito piano*, to be reduced to almost nothing before the original dynamic is continued. The dynamic specifications, too, have a different meaning than generally usual in European music: a crescendo hairpin in no way means a continuous increase, and a decrescendo hairpin in no way a continuous decrease in the intensity of the tone. On the contrary, a crescendo is to be implemented late, and a decrescendo as early as possible. "Asian" glissandi are also to be executed differently than those by Western composers: late and thus not uniformly as a continuous process, as seemingly suggested by the notation. The Asian glissando is rather a legato extension of the tone, either as a final sound fading into the indefinite or pressing forward to the next tone; the rhythm must remain distinguishable.

After the orchestral piece *Fluktuationen* (Fluctuations, 1964), the premiere of *Réak* for large orchestra (1966), under the direction of Ernest Bour in Donaueschingen in 1966, marked the decisive international breakthrough. *Réak* is a work of self-discovery with respect to the stratification of the sound *and* the thinking in families of sound. In the vertical dimension of the composition, the

harmony, Yun emulated the chordal structures and the tonal character of the East-Asian mouth organ. This main work of the 1960s is, on the one hand, a “composition of instrumental colors,” that is to say, a piece of post-serial music for which the breathing, articulated organization of sound surfaces is characteristic. On the other hand, the Korean title has to be translated as “ceremonial music”; also compositionally, Yun’s *Réak* points to the ancient Korean royal shrine music *Chongmyo-cheréak*.

In June 1967, a catastrophe of archaic violence occurred: simultaneously with other South-Korean citizens, Isang Yun and his wife were abducted from the Federal Republic of Germany and taken to Seoul, where Yun was tortured and accused of activity as a foreign agent for North Korea, which he had visited as a tourist in 1963. “Activity as a foreign agent” probably has to be interpreted as “partisanship”; in any case, it did not have anything to do with espionage. For the military dictatorship in South Korea, which was instituted in May 1961 and lasted, depending of the point of view, until 1988 or 1992, it was a power-stabilizing measure that contributed to the weakening of the political opposition also within the country. Yun was the most prominent victim. Threatened with a death sentence, he was sentenced to life, upon appeal to fifteen years in prison, and ultimately, in the third instance in January 1969, to ten years imprisonment. After international protests and the efforts of his friends and the German Foreign Office, Yun was freed at the end of February, returning to West Berlin on 30 March 1969. Such diverse personalities as Igor Stravinsky, György Ligeti, Karlheinz Stockhausen, Bernd Alois Zimmermann, and Herbert von Karajan, but also the children of the Hamburg-Wellingsbüttel parish church campaigned for Yun’s release.

In October 1967, Yun received permission to compose in his unheated prison cell. On 5 February 1968 he completed the score, started in Germany, of the opera *Die Witwe des Schmetterlings* (Butterfly Widow, 1967–68). *Riul* (“law”), for clarinet and piano, and *Images*, for flute, oboe, violin, and violoncello, were composed while under guard in a hospital after a suspended sentence for health reasons. The reference, associated with *Images*, to the frescoes of the large tomb of Kangsŏ from the Korean Koguryŏ dynasty became the symbol of his equivocal aesthetics. The fresco on the west side of this tomb from the sixth/seventh century shows a white tiger; interwoven in the tiger are three further mythological figures that are supposed to protect the soul of the deceased: a black tortoise with a snake, a blue dragon, and a red phoenix. In this illustration, Isang Yun found a multiplicity that simultaneously

formed a unity, an iconographical legitimation for compositional strategies that he referred to as “Taoist” (as transformation states of Ying und Yang) and as “monistic” (as unified stream of sound).

For the musical theatre, Yun composed four works on East-Asian mythological subjects. The double opera *Träume* (Dreams) – *Der Traum des Liu-Tung* (The Dream of Lui-Tung, 1965) and *Die Witwe des Schmetterlings* (Butterfly Widow, 1967–68) – was produced in 1969 in Nuremberg, followed by Berlin and Frankfurt am Main, in 1970 in Munich, and in 1972 in Vienna. The grand opera *Geisterliebe* (Love of Spirits, 1969–70) experienced its premiere in Kiel in 1971 under Hans Zender. Wolfgang Sawallisch conducted the premiere of *Sim Tjong* (1971–72) within the framework of the cultural program of the 1972 Olympics in Munich. With the exception of *Liu-Tung*, Yun’s publisher and friend Harald Kunz wrote the librettos.

Yun soon also took recourse to texts of European provenance, setting sonnets by Albrecht Haushofer, whom the Nazis murdered in Berlin during the last days of their rule, in the cantata *An der Schwelle* (On the Threshold, 1975), texts by Nelly Sachs in the solo cantata *Teile dich Nacht* (Divide Night, 1980), in the choral works *Der Herr ist mein Hirte* (The Lord is my shepherd, 1981) and *O Licht...* (O Light..., 1981), and again later in the *Symphony No.5*, the “Peace Symphony,” for high baritone and large orchestra (1987).

Namo for three sopranos and large orchestra (1971) was a song of thanks after his release. He dealt with the trauma of his imprisonment in the autobiographically motivated *Cello Concerto* (1975–76). This was followed by important and frequently performed instrumental concertos such as the *Double Concerto* for oboe and harp (1977), the *Concertos* for flute (1978), clarinet (1981), and oboe (1990), and three *Violin Concertos* (1981, 1983–86, 1992). In between, there were original orchestral pieces as, for example, the “dance fantasy” *Muak* (1978) in which Yun juxtaposes an imaginary, rhythmic-accented ballet music, informed by his occupation with Stravinsky, with a second “Asian” orchestral group dominated by the sound of the oboes.

Yun grew. His *Violin Concerto No.1* (1981) in three movements follows Classical-Romantic models, as does the *Symphony No.1* (1983), which was premiered by the Berlin Philharmonic Orchestra. He filled the contours of seemingly depleted genres with his own idioms, whereby he increasingly replaced the twelve-tone tonal images with those of layered thirds (along with dissonant addition-

al tones). This played a subordinate role in his linear compositional thinking, for which articulation and timbre were essential factors, but created new challenges for the performing musician.

Isang Yun was born on 17 September 1917 near Sancheong Gun, and grew up in Tongyeong. When his mother was pregnant, she dreamt of a dragon hovering in the clouds over the holy Jiri Mountain. However, it did not ascend to heaven, for it was wounded – the sign of a significant, but hard destiny. In South Korea, one took offence that Isang Yun, who was a German citizen from 1971 and persona non grata in South Korea up to the end of his life, travelled starting in the 1980s to North Korea for performances of his works, in order to acquaint the musicians there with his works and to open up the isolated country culturally. Disappointed by North and South Korea, he died in Berlin on 3 November 1995. In his hometown of Tongyeong, the *Tongyeong Music Festival* “in memoriam Isang Yun” was founded in 2000. Meanwhile, interpretation and composition competitions in Tongyeong and Seoul, respectively, bear his name.

(translation: Howard Weiner)

Deutsch	English	Français	Italiano
Holzbläser			
picc	Piccoloflöte	<i>piccolo</i>	Legni <i>ottavino</i>
fl	Flöte	<i>flute</i>	<i>flauto</i>
afi	Altflöte	<i>alto flute</i>	<i>flauto contralto</i>
bfl	Bassflöte	<i>bass flute</i>	<i>flauto basso</i>
rec	Blockflöte	<i>recorder</i>	<i>flauto dolce</i>
ob	Oboe	<i>oboe</i>	<i>oboe</i>
corA	Englischhorn	<i>cor Anglais (English horn)</i>	<i>cornu inglese</i>
cl	Klarinette (in A oder B)	<i>clarinet (in A or B)</i>	<i>clarinetto (in la o in si bemolle)</i>
bcl	Bassklarinette	<i>bass clarinet</i>	<i>clarinetto basso</i>
Ebcl	Es-Klarinette	<i>E-flat clarinet</i>	<i>clarinetto in mi bemolle</i>
dbcl	Kontrabassklarinette	<i>double bass clarinet</i>	<i>clarinetto contrabbasso</i>
sax	Saxophon	<i>saxophone</i>	<i>sassofono</i>
bhn	Bassetthorn	<i>basset horn</i>	<i>cornu di bassetto</i>
bn	Fagott	<i>bassoon</i>	<i>fagotto</i>
dbn	Kontrafagott	<i>double bassoon/ contrabassoon</i>	<i>controfagotto</i>
Blechbläser			
hn	Horn	<i>horn</i>	Ottoni <i>cornu</i>
crt	Kornett	<i>cornet</i>	<i>cornetta</i>
flgn	Flügelhorn	<i>flugelhorn</i>	<i>flicorno</i>
tpt	Trompete	<i>trumpet</i>	<i>tromba</i>
trbn	Posaune	<i>trombone</i>	<i>trombone</i>
btrbn	Bassposaune	<i>bass trombone</i>	<i>trombone basso</i>
Schlagwerk			
BD	große Trommel	<i>bass drum</i>	Strumenti a percussione <i>grancassa</i>
bl	Block	<i>block</i>	<i>block</i>
cast	Kastagnetten	<i>castanets</i>	<i>castagnette</i>
Chin.cym	chinesisches Becken	<i>Chinese cymbal</i>	<i>piatto cinese</i>
crot	Crotales	<i>crotales</i>	<i>crotales</i>
cym	Becken	<i>cymbal(s)</i>	<i>piatto/i</i>
dr	Trommel/Drum	<i>drum</i>	<i>tamburo/drum</i>
glsp	Glockenspiel	<i>glockenspiel</i>	<i>glockenspiel</i>
perc	Schlagzeug/Percussion	<i>percussion</i>	<i>percussione</i>
SD	kleine Trommel	<i>snare drum</i>	<i>tamburo militare</i>
susp.cym	hängendes Becken (einzeln)	<i>suspended cymbal (single)</i>	<i>piatto sospeso (singolo)</i>
t.bells	Röhrenglocken	<i>tubular bells</i>	<i>campane tubolari</i>
tamb	Tamburin	<i>tambourine</i>	<i>tamburello basco</i>
tam-t	Tam-Tam	<i>tam-tam</i>	<i>tam-tam</i>
TD	Wirbeltrommel	<i>tenor drum</i>	<i>tamburo rullante</i>
tgl	Triangel	<i>triangle</i>	<i>triangolo</i>
timp	Pauken	<i>timpani</i>	<i>timpani</i>
tom-t	Tom-Toms	<i>tom-toms</i>	<i>tom-tom</i>
tpl.bl	Tempelblock(s)	<i>temple block(s)</i>	<i>block cinese/i</i>
vib	Vibraphon	<i>vibraphone</i>	<i>vibrafono</i>
wdbl	Woodblock(s)	<i>woodblock(s)</i>	<i>woodblock</i>
xy	Xylophon	<i>xylophone</i>	<i>xilofono</i>
Tasteninstrumente			
pft	Klavier	<i>piano</i>	Strumenti a tastiera <i>pianoforte</i>
cel	Celesta	<i>celesta</i>	<i>celesta</i>
hpd	Cembalo	<i>harpsichord</i>	<i>clavicembalo</i>
org	Orgel	<i>organ</i>	<i>organo</i>
kbd	Keyboard	<i>keyboard</i>	<i>keyboard</i>
synth	Synthesizer	<i>synthesizer</i>	<i>sintetizzatore</i>
Woodwind			
Bois			
Claviers			

	Streicher	Strings	Cordes	Archi
vln	Violine	<i>violin</i>	violon	<i>violino</i>
vla	Viola	<i>viola</i>	alto	<i>viola</i>
vlc	Violoncello	<i>cello</i>	violoncelle	<i>violoncello</i>
db	Kontrabass	<i>double bass/contrabass</i>	contrebasse	<i>contrabbasso</i>
	Stimmen	Voices	Voix	Voci
colS	Koloratursopran	<i>coloratura soprano</i>	soprano léger	<i>soprano leggero</i>
S	Sopran	<i>soprano</i>	soprano	<i>soprano</i>
M	Mezzosopran	<i>mezzo-soprano</i>	mezzo-soprano	<i>mezzosoprano</i>
A	Alt	<i>alto</i>	alto	<i>contralto</i>
CT	Countertenor	<i>countertenor</i>	contraténor	<i>contratenore</i>
T	Tenor	<i>tenor</i>	ténor	<i>tenore</i>
dramBar	dramatischer Bariton	<i>dramatic baritone</i>	bariton dramatique	<i>baritono drammatico</i>
highBar	hoher Bariton	<i>high baritone</i>	bariton aigu	<i>baritono alto</i>
lyrBar	lyrischer Bariton	<i>lyric baritone</i>	bariton lyrique	<i>baritono lirico</i>
Bar	Bariton	<i>baritone</i>	bariton	<i>baritono</i>
BBar	Bassbariton	<i>bass baritone</i>	bariton-basse	<i>basso-baritono</i>
B	Bass	<i>bass</i>	basse	<i>basso</i>
	Sprachen	Languages	Langues	Lingue
E	englisch	<i>English</i>	anglais	<i>inglese</i>
F	französisch	<i>French</i>	français	<i>francese</i>
G	deutsch	<i>German</i>	allemand	<i>tedesco</i>
I	italienisch	<i>Italian</i>	italien	<i>italiano</i>
	Sonstiges	Others	Divers	Diversi
ampl	verstärkt	<i>amplified</i>	amplifié	<i>amplificato</i>
ca	circa	<i>circa</i>	circa	<i>circa</i>
elec.	elektrisch/elektronisch	<i>electric/electronic</i>	électrique/électronique	<i>elettrico/elettronico</i>
gtr	Gitarre	<i>guitar</i>	guitare	<i>chitarra</i>
hi	hoch	<i>high</i>	aigu	<i>alto</i>
lg	groß	<i>large</i>	grand	<i>grande</i>
lo	tief	<i>low</i>	grave	<i>basso</i>
max.	Maximum	<i>maximum</i>	maximum	<i>massimo</i>
med	mittel	<i>medium</i>	moyen	<i>medio</i>
min	Minuten	<i>minutes</i>	minutes	<i>minuti</i>
min.	Minimum	<i>minimum</i>	minimum	<i>minimo</i>
sm	klein	<i>small</i>	petit	<i>piccolo</i>

Alle übrigen Instrumentenangaben sind ausgeschrieben oder eine Kombination der obigen Kürzel. Standardreihenfolge der Instrumente:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—sonstige—vlnI.vlnII.vla.vlc.db

Hinweise zu Kaufaufgaben finden sich bei den einzelnen Werkeinträgen.

Wo nicht anders vermerkt, ist das Aufführungsmaterial leihweise erhältlich.

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vlnI.vlnII.vla.vlc.db

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.



Martha Mödl as Narrator in the World premiere production of *Geisterliebe*, Kiel 1971, directed by Harro Dicks, with stage-design and costumes by Ekkehard Grübler (photo: Haendler-Krah).



World premiere of *Sim Tjong*, Munich 1972, directed by Günther Rennert, with Wolfgang Brendel (Emperor), William Murray (Sim) and Lilian Sukis (Sim Tjong) (photo: Anne Kirchbach).

Geisterliebe*(Love of Spirits)***1969–70**

130 min

Opera in two acts

Libretto by Harald Kunz (G)

S,M,A,T,B; chorus

3(II,III=picc,III=af).3(III=corA).2(II=bcl).2(II=dbn)—2.2.2.1—

timp(=tamb/Baks).perc(5):xyl/2tgl/tamb/SD/TD/BD/Baks/guiro/
*sleigh bells/3cym/3tom-t/maracas/3Thai.gong/2hand bell/3gong/
ratchet/4tpl.bl/glsp/tam-t—harp—strings*

On-stage: 3 Korean Jwago drums

979-0-2025-2190-8 **Libretto**979-0-2025-1100-8 **Vocal Score****World premiere: 20 Jun 1971**

Opernhaus, Kiel, Germany

Directed by Harro Dicks

Conductor: Hans Zender

Sim Tjong**1971–72**

110 min

Korean legend in two acts with prologue and epilogue

Libretto by Harald Kunz (G)

10S,2M,3A,4T,4Bar,9B (doubled roles possible); chorus

3(I=afI,II,III=picc).3(III=corA).2.bcl.3(III=dbn)—4.4.3.1—

timp.perc(2):*tam-ts/bell bundle/crot/tom-ts/cyms/SD/BD/tgls/
gongs/desk bells/vib/glsp/tpl.blS/Baks/ratchet/guiro/t.bells—harp—
cel(=perc)—strings*979-0-2025-2184-7 **Libretto****World premiere: 01 Aug 1972**

Bayerische Staatsoper, München, Germany

Directed by Günther Rennert

Conductor: Wolfgang Sawallisch

Der Traum des Liu-Tung*(The Dream of Liu-Tung)***1965**

55 min

Opera with a prelude, four dream images and a postlude

Libretto by Winfried Bauernfeind based on the ancient Chinese didactic drama by Ma Chi-Yuan (14th century) in the translation by Hans Rudelsberger (G)

S,M,T,2Bar,B; optional chorus behind stage (also taped)

2(I=afI,II=picc).2(II=corA).1(=bcl).1(=dbn)—2.1.1.1—timp.perc(4):

SD/BD/gisp/sleigh bells(sm)/tam-t/3susp.cym/maracas/ratchet/whip—harp—strings

World premiere: 25 Sep 1965

Akademie der Künste, Studio, Berlin, Germany

Ensemble der Deutschen Oper Berlin

Directed by Winfried Bauernfeind

Conductor: Ulrich Weder

Die Witwe des Schmetterlings*(Butterfly Widow)***1967–68**

60 min

Opera in three scenes (one act)

Libretto by Harald Kunz after a Chinese novel of the 16th century; English version by Robert Gay (G,E)

S,M,T,2Bar,B; chorus (off-stage)

2(I=afI,II=picc).2(II=corA).1(=bcl).1(=dbn)—2.1.1.1—timp(=2hand bell).

perc(3):*gisp/2Bak/4tpl.bl/3cym/4tom-t/3gong/2tgl/tamb/SD/BD/giuro/ratchet/whip/sleigh bells(sm)/maracas/tam-t—harp—strings*

979-0-2025-1040-7 **Vocal Score (German & English)****World premiere: 23 Feb 1969**

Opernhaus, Nürnberg, Germany

Directed by Wolfgang Weber

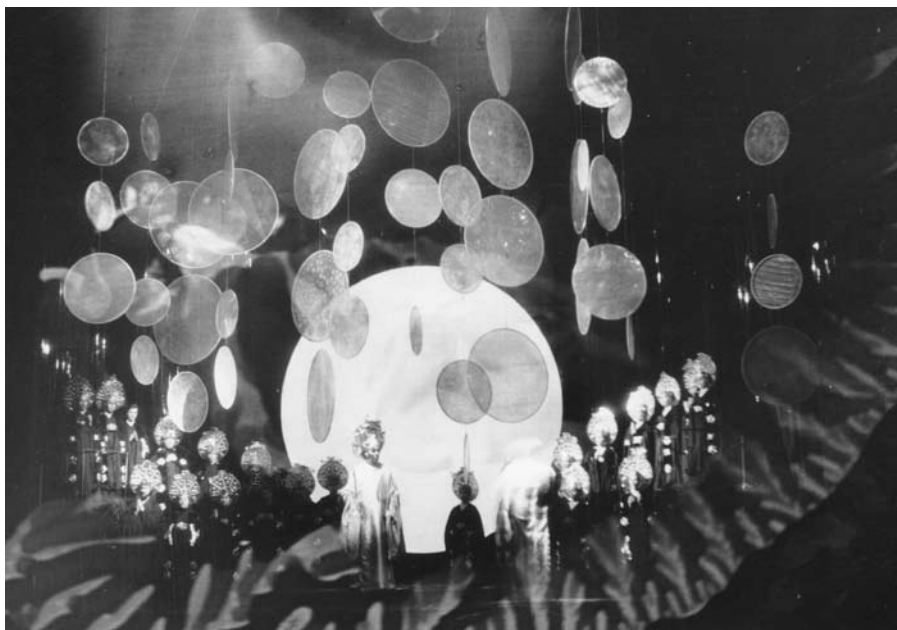
Conductor: Hans Gierster

Der Traum des Liu-Tung and**Die Witwe des Schmetterlings**

can be performed as a double-bill under the title

Träume*(Dreams)*979-0-2025-2176-2 **Libretto (German)****World premiere: 23 Feb 1969**

Opernhaus, Nürnberg, Germany (see above)



The chorus of the heavenly beings in *Der Traum des Liu-Tung*, Münster 1973, directed by Harald Höferl, with stage-design by Christof Heyduck (photo: Heinz Koschinski).



Production of *Die Witwe des Schmetterlings* at Seoul Opera, 1994 (photo: Boosey & Hawkes, archive).

Bara**1960**

11 min

2(III=picc).1.1.1—2.1.1.1—timp.perc(2):*vib/cyms/tgl/SD/tam-t*—strings979-0-2025-0845-9 **Study Score****World premiere: 19 Jan 1962**

Berlin, Germany (Musik der Gegenwart)

Radio-Symphonie-Orchester Berlin

Conductor: Francis Travis

Dimensionen**1971**

17 min

4(III,IV=picc).4.3(III=bcl).3(III=dbn)—4.4.3.1—timp.perc(3):*5tom-t/vib/BD/2gong/SD/tam-t/glsp/guiro/3cym/sleigh bells/Bak/2tgl*—org—strings979-0-2025-1183-1 **Study Score****World premiere: 22 Oct 1971**

Meistersingerhalle, Nürnberg, Germany

Nürnberger Philharmoniker / Peter Schwarz, organ

Conductor: Hans Gierster

Exemplum in memoriam Kwangju**1981**

22 min

3(I=picc).3.3.3—4.3.3.1—2timp.perc(3):*xyl/2maracas/3tam-t/Bak/guiro/2tgl/ratchet/glsp/5cym/SD/BD/tamb/5tom-t/5tpl.bl/5wdbl/sleigh bells*—strings979-0-2025-1413-9 **Full Score****World premiere: 08 May 1981**

Köln, Germany

Kölner Rundfunk-Sinfonie-Orchester

Conductor: Hiroshi Wakasugi

Fanfare & Memorial**1979**

13 min

3(III=picc).3.3.3—4.3.3.1—timp.perc(2):*3tam-t/2BD/xyl/vib/5susp.cym/5tpl.bl/5tom-t/2SD/4gong/glsp/2crot*—harp(solo)—strings979-0-2025-1386-6 **Study Score****World premiere: 18 Sep 1979**

Münster, Germany

Symphonieorchester der Stadt Münster

Conductor: Alfred Walter

Fluktuationen**1964**

13 min

2(II=picc).2.2(II=bcl).2(II=dbn)—4.3.2.0—timp.perc(4):tam-t/2cym/
SD/TD/BD/tgl—harp—strings979-0-2025-1068-1 **Study Score****World premiere: 10 Feb 1965**Berlin, Germany (Musik der Gegenwart)
Radio-Symphonie-Orchester Berlin
Conductor: Peter Ronnefeld**Konturen****1989**

27 min

3(III=picc).3.3.3—4.3.3.1—timp.perc(2):SD/5tom-t/vib/tamb/5cym/
glsp/BD/tam-t—strings979-0-2025-1694-2 **Full Score****World premiere: 18 Mar 1990**Braunschweig, Germany
Städtisches Orchester Braunschweig
Conductor: Stefan Soltesz**Muak****Tänzerische Fantasie (Dance Fantasy)****1978**

17 min

3(III=picc).3.3.3—4.3.2.1—timp(=tamb).perc(2):tamb/3tgl/5cym/
xyl/guiro/5tom-t/3wdbl/SD/BD/glsp/2maracas—strings979-0-2025-1351-4 **Full Score****World premiere: 09 Nov 1978**Mönchengladbach, Germany
Niederrheinische Sinfoniker
Conductor: Lothar Zagrosek**Mugung-Dong****1986**

13 min

Invocation for winds, percussion and double basses

3.3.3.3—4.3.3.1—timp.perc(2):5tom-t/5gong/guiro/SD/BD/3tam-t—
4–8db979-0-2025-1592-1 **Full Score****World premiere: 22 Jun 1986**Musikhalle, Hamburg, Germany
Ensemble Modern
Conductor: Hans Zender

Ouvertüre**1973/74**

12 min

3(II,III=picc).3.3.3(III=dbn)—4.3.2.1—timp.perc(2):5cym/3gong/SD/vib/
2handle cast/5wdbl/BD/tam-t/5tom-t/5tpl.bl/gisp/tgl/maracas—strings

979-0-2025-1199-2 **Full Score****World premiere: 04 Oct 1973**

Berlin, Germany (Festwochen)
Berliner Philharmonisches Orchester
Conductor: Hans Zender

Réak**1966**

13 min

3(I=afI,II,III=picc).3(III=corA).3(III=bcl).2.dbn—4.3.2.1—timp.perc(4):
3tgl(lo,med,hi)/3Bak(identical)/3whip/2tom-t(lo,med)/4tpl.bl/
6sus.cym(different sizes)/3sleigh bell(different sizes)/2Thai.gong
(lo, different sizes)/3dr(different sizes)/tam-t(lo)—2harp—strings

979-0-2025-0970-8 **Study Score****World premiere: 23 Oct 1966**

Donaueschingen, Germany (Donaueschinger Musiktage)
Sinfonieorchester des Südwestfunks
Conductor: Ernest Bour

Silla**Legende (Legend)****1992**

20 min

2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.2.1.0—timp.perc(2):
5tom-t/5gong/xyl/cel/2maracas/tamb/jingles/BD/5cym/2tgl/2tam-t/
gisp/SD/BD—harp—strings

979-0-2025-1866-3 **Full Score****World premiere: 05 Oct 1992**

Opernhaus, Hannover, Germany
Niedersächsisches Staatsorchester
Conductor: George Alexander Albrecht

Symphonische Szene**1960**

14 min

3(III=picc).2.2.bcl.2.dbn—4.3.2.1—timp.perc(4):*tgl/vib/sm cym/lg cym/SD/TD/BD/tam-t/lo bells*—harp—pft—cel—strings

**World premiere: 07 Sep 1961**

Darmstadt, Germany
Sinfonie-Orchester des Hessischen Rundfunks
Conductor: Michael Gielen

Symphony No.1**1983**

45 min

4(III,IV=picc).4(IV=corA).4(IV=bcl).4(IV=dbn)—6.4.3.1—timp.perc(min.3):
5susp.cym/glsp/tamb/2tgl/2maracas/SD/xyl/5tom-t/5tpl.bl/5gong/BD/vib/2tam-t—harp—strings

979-0-2025-1500-6 **Study Score****World premiere: 15 May 1984**

Philharmonie, Berlin, Germany
Berliner Philharmonisches Orchester
Conductor: Reinhard Peters

Symphony No.2**1984**

27 min

2(II=picc).2(II=corA).2.2—4.2.2.1—timp.perc(min.2):*SD/BD/tamb/xyl/2tgl/vib/5gong/5cym/5tom-t/2tam-t/glsp/5tpl.bl*—strings

979-0-2025-1533-4 **Study Score****World premiere: 09 Dec 1984**

Philharmonie, Berlin, Germany
Radio-Symphonie-Orchester Berlin
Conductor: Jesús López Cobos

Symphony No.3**1985**

24 min

2(I,II=picc).2.2(II=bcl).2(II=dbn)—4.3.2.1—timp.perc(2):*guiro/vib/tamb/2maracas/5tom-t/cel/xyl/5gong/jingles/glsp/SD/BD/2tgl/5tpl.bl/2tam-t/5cym*—strings

979-0-2025-1566-2 **Study Score****World premiere: 26 Sep 1985**

Philharmonie, Berlin, Germany (Festwochen)
Rundfunk-Sinfonieorchester Saarbrücken
Conductor: Myung-Whun Chung

Symphony No.4

“Im Dunkeln singen”
 (“Singing in the Dark”)

1986

30 min

3(I=afI,II=picc).3(III=cor).3(III=bcl).3(III=dbn)—5.3.3.1—timp.perc(3):
 SD/BD/tamb/5tpl.bl/vib/5tom-t/2maracas/ratchet/marimba/5gong/
 2tgl/guiro/xyl/5cym—strings

979-0-2025-1639-3 **Study Score**

World premiere: 13 Nov 1986

Suntory Hall, Tokyo, Japan
 Tokyo Metropolitan Orchestra
 Conductor: Hiroyuki Iwaki

Chamber Orchestra

Colloïdes sonores

1961

16 min

for string orchestra

979-0-2025-0852-7 **Study Score**

World premiere: 12 Dec 1961

Hamburg, Germany (das neue werk)
 NDR Sinfonieorchester
 Conductor: Sixten Ehrling

Impression

1986

13 min

for small orchestra

2(I=afI,II=picc).1.1.bcl.1—1.1.1.0—perc(2):xyl/glsp/3maracas/tam-t/
 5cym/5wdbl/tamb/vib—harp—strings(min.1.1.1.1.1)

979-0-2025-1593-8 **Full Score**

World premiere: 09 Feb 1987

Alte Oper, Frankfurt a.M., Germany
 Ensemble Modern
 Conductor: Hans Zender

Kammersinfonie I**1987**

24 min

for two oboes, two horns and strings

979-0-2025-1624-9 **Full Score****World premiere: 18 Feb 1988**

Gütersloh, Germany

Deutsche Kammerphilharmonie

Conductor: Yoram David

Kammersinfonie II**“Den Opfern der Freiheit”****(“To the victims of freedom”)**

33 min

1989

for small orchestra

1(=picc).1.1.bcl.1—2.1.1.0—perc(1–2):5tom-t/glsp/5susp.cym/
2maracas/ratchet/claves/5wdbl/5gong/claves—harp—pft—
strings(min.1.1.1.1.1)979-0-2025-1723-9 **Full Score****World premiere: 06 Sep 1989**

Alte Oper, Frankfurt a.M., Germany

Ensemble Modern

Conductor: Lothar Zagrosek

Konzertante Figuren**1972**

20 min

for small orchestra

2(l=picc,af).2.1.1—2.1.1.0—strings(4.0.2.2.1 or 8.0.4.4.2)

979-0-2025-1184-8 **Study Score****World premiere: 30 Nov 1973**

Hamburg, Germany (das neue werk)

NDR Sinfonieorchester

Conductor: Francis Travis

Kammerkonzert I and**Pièce concertante**

see Ensemble and Chamber Without Voice(s)

Cello Concerto**1975–76**

24 min

2(I,II=picc.,II=af).2.2(II=bc).2(II=dbn)—3.2.2.0—timp—perc(2):
*glsp/xyl/tgl/2guiro/claves/3cym/tpl.bl/2tamb/3tom-t/tam-t/SD/BD/
 cel/gong*—strings(no cellos)

979-0-2025-1300-2 **Study Score**979-0-2025-2172-4 **Solo Cello Part****World premiere: 25 Mar 1976**

Royan, France (Festival international)

Siegfried Palm, cello

Orchestre Philharmonique des Pays de la Loire

Conductor: Friedrich Cerha

Clarinet Concerto**1981**

21 min

for clarinet/bass clarinet and orchestra

2(II=picc).1.1.1.—2.1.1.0—timp.perc(2):*5tpl.bl/xyl/Hyoshigi/tamb/
 3gong/glsp/5tom-t/2tgl/SD/BD/5cym/2maracas*—pft—strings

979-0-2025-1451-1 **Full Score****World premiere: 29 Jan 1982**

München, Germany (musica viva)

Eduard Brunner, clarinet

Symphonie-Orchester des Bayerischen Rundfunks

Conductor: Patrick Thomas

Double Concerto**1977**

34 min

for oboe, harp and small orchestra

2(I,II=picc).1.2.2.—2.1.1.0—perc(2):*5tom-t/t.bells/xyl/5gong/5cym/
 2tam-t/BD/SD/4susp.crot/5tpl.bl/glsp/3tgl*—strings

979-0-2025-1330-9 **Full Score****World premiere: 26 Sep 1977**

Philharmonie, Berlin, Germany

Heinz Holliger, oboe / Ursula Holliger, harp

Members of the Orchestra of the Deutsche Oper Berlin

Conductor: Francis Travis

Duetto concertante**1987**

18 min

for oboe/cor anglais, cello and strings

979-0-2025-1738-3 **Full Score**

World premiere: 08 Nov 1987

Rottweil, Germany
 Ingo Goritzki, oboe / Johannes Goritzki, cello
 Deutsche Kammerakademie Neuss

Flute Concerto**1977**

22 min

for flute/alto flute and small orchestra

1.2.2.2—2.0.0.0—perc(1-2):5tpl.bl/3wdbl/5tom-t/3gong/SD/vib/glsp/
 3cym/2tg/2sleigh bell/Hyoshigi/whip/guero/claves—strings

979-0-2025-1329-3 **Full Score**979-0-2025-2235-6 **Version for flute and piano (arr. Holger Groschopp)****World premiere: 30 Jul 1977**

Hitzacker, Germany (Sommerliche Musiktage)
 Karlheinz Zoeller, flute
 Members of the Berliner Philharmonisches Orchester
 Conductor: Günther Weißenborn

Gong-Hu**1985**

12 min

for harp and strings

strings(3.3.3.3.1, or 1.1.1.1.1)

979-0-2025-1534-1 **Full Score****World premiere: 22 Aug 1985**

Luzern, Switzerland (Musikfestwochen)
 Ursula Holliger, harp
 Camerata Bern
 Conductor: Heinz Holliger

Oboe Concerto**1990**

23 min

for oboe/oboe d'amore and orchestra

2(II=picc).1.2.1—2.1.1.0—timp.perc(2):5gong/5tom-t/glsp/
 3wdbl/tamb/3tam-t/BD/SD/xyl/vib—harp—strings

979-0-2025-1726-0 **Full Score**979-0-2025-2279-0 **Version for oboe and piano (arr. Holger Groschopp)****World premiere: 16 Sep 1991**

Berlin, Germany (Festwochen)
 Heinz Holliger, oboe
 Orchester der Beethovenhalle Bonn
 Conductor: Dennis Russell Davies

Violin Concerto No.1**1981**

38 min

2(II=picc).2.2.2—2.2.1.1—timp.perc(2):xyl/vib/SD/BD/5cym/3gong/
2tgl/5tpl.bl/glsp/5tom-t/tamb/claves—harp—strings979-0-2025-1463-4 **Full Score****World premiere complete: 25 Nov 1982**

Sendesaal des Hessischen Rundfunks, Frankfurt a.M., Germany

Akiko Tatsumi, violin

Radio-Sinfonie-Orchester Frankfurt

Conductor: Zdenek Mácal

Violin Concerto No.2**Festliches Präludium · Dialog Schmetterling – Atombombe ·
Adagio und Finale**
*(Festive Prelude · Dialogue Butterfly—Atomic Bomb ·
Adagio and Finale)***1983–86**

33 min

2(II=picc).2.2.2—4.2.2.1—timp.perc(2):5cym/vib/tamb/5tpl.bl/
tam-t/5tom-t/SD/xyl/2tgl/2maracas/5gong—harp—strings979-0-2025-1616-4 **Full Score****World premiere complete: 20 Jan 1987**

Liederhalle, Stuttgart, Germany

Akiko Tatsumi, violin

Stuttgarter Philharmoniker

Conductor: Wolf-Dieter Hauschild

Violin Concerto No.3**1992**

24 min

1.1.1.1—1.1.0.0—perc(2):5tom-t/5cym/BD/xyl/glsp/2tamb/SD/
3gong—strings979-0-2025-1825-0 **Study Score**979-0-2025-2234-9 **Version for violin and piano (arr. Holger Groschopp)****World premiere: 22 Jun 1992**

Concertgebouw, Amsterdam, Netherlands

Vera Beths, violin

Radio Filharmonisch Orkest

Conductor: Hans Vonk

Engel in Flammen**1994**

22 min

Memento for orchestra, with
Epilogue for soprano, women's chorus and five instruments
2(II=picc).2(II=corA).2.2—4.2.2.1—timp.perc(2):xyl/BD/SD/glsp/3tam-
t/5wdbl/maracas/vib/5tom-t/5gong/ratchet(lg)—harp—strings
(*Epilogue* may be performed separately, see "Choral")

979-0-2025-1838-0 **Full Score****World premiere: 09 May 1995**

Suntory Hall, Tokyo, Japan
Tokyo Ladies Singers / Tokyo Philharmonic Orchestra
Conductor: Tsugio Maeda

My Land, My People**(Nai Dang, Nai Minjokiyo / Mein Land, mein Volk)****1987**

42 min

Korean Cantata for solo voices, choir and orchestra
based on texts by eleven South Korean poets (Kor)
4(III,IV=picc).4(IV=corA).4(IV=bcl).4(IV=dbn)—6.4.3.1—timp.perc:
SD/BD/tgl/tamb/glsp/gongs/tom-t/cyms/sleigh bells/vib/tam-ts/
tpl.bls/ratchet—strings

World premiere: 05 Oct 1987

Pyongyang, People's Republic of Korea
Chorus & Symphony Orchestra of the People's Republic of Korea
Conductor: Byung-Hwa Kim

Namo**1971**

20 min

for three sopranos and orchestra (also version
for soprano and orchestra); Text: Prayer phrases
of the Mahayana Buddhism (Sanskrit, in transliteration)



3(II,III=picc).3.0.bcl.3(III=dbn)—4.0.3.1—timp.perc(6):6gong(lo)/
12hand bell/6tom-t/6tgl/3BD/3bell bundles/3tam-t(lo)/SD/TD/
5susp.cym/6Thai.gong/tamb(lg)/6maracas—strings(0.0.8.6.4)

World premiere: 04 May 1971

Berlin, Germany (Musik der Gegenwart)
Dorothy Dorow, Maria de Francesca & Slavka Taskova, sopranos
Radio-Symphonie-Orchester Berlin
Conductor: Michael Gielen

World premiere of solo version: 10 May 1978

Münster, Germany
Ingrid Frauchiger, soprano
Symphonieorchester der Stadt Münster
Conductor: Alfred Walter

Om mani padme hum**1964**

26 min

for soprano, baritone, chorus and orchestra

Text: Gautama Buddha, in the translation by Karl Eugen Neumann, compiled by Wolf D. Rogosky; English translation by Wolf D. Rogosky (G,E)

3(III=picc).2.corA.2(II=bcl).1.dbn—2.2.1.1—timp.perc(5):*tgl/SD/BD/tpl/bls/gongs/tam-t/cyms/tom-ts/vob/hand bell/sleigh bells/whip/ratchet/Thai.gongs/bell plates/maracas/guiro/t.bells*—2harp—cel—strings979-0-2025-1157-2 **Study Score****World premiere: 30 Jan 1965**

Hannover, Germany (Tage der Neuen Musik)

Sigrid Schmidt, soprano / Lothar Ostenburg, baritone

NDR-Chor / NDR Sinfonieorchester

Conductor: Francis Travis

Schamanengesänge**1969–70, arr.1977**

9 min

from the opera "Geisterliebe"

arr. for alto and chamber orchestra by Erwin Koch-Raphael

Text: Harald Kunz (G)

2(II=afI,picc).2(II=corA).0.2(II=dbn)—2.0.1.0—timp.perc:*xyl/tamb/sleigh bells/3cym/SD/BD/maracas/3gong/4tpl.bl/tam-t/gfsp*—strings;
Korean Jwago drums played by the singer**World premiere: 16 Dec 1977**

Kunsthalle, Berlin, Germany

Gabriele Schreckenbach, alto

Ensemble Studio Neue Musik

Conductor: Fritz Weisse

Symphony No.5**1987**

54 min

for large orchestra and solo baritone

after poems by Nelly Sachs (G)

3(I=afI,III=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.2.3.1—
timp.perc(4): *5tom-t/xyl/3tam-t/2tgl/SD/BD/ratchet/tamb/5gong/5cym/guiro/2claves/cel/vib/2maracas/5wdbl/gfsp/5tpl.bl*—2harp—strings979-0-2025-1860-1 **Study Score****World premiere: 17 Sep 1987**

Philharmonie, Berlin, Germany

Dietrich Fischer-Dieskau, baritone

Berliner Philharmonisches Orchester

Conductor: Hans Zender

Der weise Mann

1977

23 min

Cantata for baritone, mixed chorus and small orchestra

Text: Walter Böttcher, after Ecclesiastes and Lao-Tze (G)

1(=af).1.0.0—1.1.1.0—perc(2):*glsp/SD/BD/3tpl.bl/gong/vib/5tom-t/tam-t/whip/maracas/4wdbl*—harp—strings979-0-2025-3292-8 **Vocal Score****World premiere: 09 Jun 1977**

Deutschlandhalle, Berlin, Germany

Carl-Heinz Müller, baritone

Kammerchor Ernst Senff

Conductor: Peter Schwarz

“Teile dich Nacht”

see Vocal



Yun as a prisoner in Seoul, 1967, photographed by the South Korean Secret Service.

Bläseroktett**1993**

18 min

for wind octet (with double bass)

2ob.2cl.2bn—2hn—db(ad lib)

979-0-2025-1842-7 **Full Score****World premiere: 19 Feb 1995**

Stuttgart, Germany

Stuttgarter Bläserakademie

Bläserquintett**1991**

16 min

for flute, oboe, clarinet, bassoon and horn

979-0-2025-8080-6 **Full Score**979-0-2025-8079-0 **Score & Parts****World premiere: 06 Aug 1991**

Altenhof bei Kiel, Germany (Schleswig-Holstein Musik Festival)

Albert Schweitzer Quintett

Concertino**1983**

17 min

for accordion and string quartet

979-0-2025-1495-5 **Score & Parts**979-0-2025-1870-0 **String Parts****World premiere: 06 Nov 1983**

Trossingen, Germany

Hugo Noth, accordion / Joachim-Quartett

Contemplation**1988**

11 min

for two violas

979-0-2025-1608-9 **2 Playing Scores****World premiere: 09 Oct 1988**

Philharmonie, Kammermusiksaal, Berlin, Germany

Eckart Schloifer & Brett Dean

Distanzen**1988**

16 min

for wind quintet and string quintet

979-0-2025-1640-9 **Full Score****World premiere: 09 Oct 1988**

Philharmonie, Kammermusiksaal, Berlin, Germany

Scharoun Ensemble

Conductor: Heinz Holliger

Duo**1984**

13 min

for cello and harp (or cello and piano)

979-0-2025-1498-6

World premiere: 27 May 1984

Ingelheim, Germany

Ulrich Heinen, cello / Gerda Ockers, harp

Espace II**1993**

13 min

for cello, harp and oboe (ad lib.)

979-0-2025-1747-5 **Score & Parts****World premiere: 17 Sep 1993**

St. Blasien, Germany

Andreas Schmid, cello / Ursula Holliger, harp / Heinz Holliger, oboe

Festlicher Tanz**1988**

8 min

for wind quintet

979-0-2025-1684-3 **Score & Parts****World premiere: 22 Apr 1989**

Witten, Germany (Wittener Tage für neue Kammermusik)

Aulos Bläserquintett

Gagok

see Vocal

Gasa**1963, arr. 2008**

11 min

Trio for violin, piano/celesta and percussion/cimbalom

arr. by Hansheinz Schneeberger

perc: *Bak/tgl/Chin.cym/gong/tam-t/BD/marimba***World premiere of version: 15 Nov 2008**

Universität der Künste, Joseph-Joachim-Saal, Berlin, Germany

Hansheinz Schneeberger, violin / Holger Groschopp, piano & celesta /

Matthias Würsch, percussion & cimbalom

Harmonia**1974**

12 min

for winds, harp (or piano) and percussion

2.picc(ad lib).2.cor(ad lib).2.cl/bcl(ad lib).3—4.0.0.0—

perc(1-2): *gisp/3cym/3gong/2tom-t/3tpl.bl*—harp(or pft)979-0-2025-1255-5 **Full Score****World premiere: 22 Jan 1975**

Herford, Germany

Siegerland-Orchester

Conductor: Rolf Agop

Images**1968**

20 min

for flute, oboe, violin and cello

979-0-2025-1069-8 **Study Score**979-0-2025-1070-4 **Parts****World premiere: 24 Mar 1969**

Oakland, CA, USA

Mills College New Music Ensemble

Intermezzo**1988**

7 min

for cello and accordion (or piano, or organ)

979-0-2025-1606-5

World premiere: 06 Oct 1988

Avignon, France

Gerhard Hamann, cello / Hugo Noth, accordion

Inventionen**1983**

18 min

for two oboes

979-0-2025-1644-7 **2 Playing Scores****World premiere: 29 Apr 1984**

Witten, Germany (Wittener Tage für neue Kammermusik)

Burkhard Glaetzner & Ingo Goritzki

Inventionen**1983/84**

18 min

Version for two flutes

979-0-2025-1485-6 **2 Playing Scores****World premiere: 18 Jun 1988**

NCRV-Radio, Hilversum, Netherlands

Rien de Reede & Thies Roorda

Kammerkonzert I**1990**

18 min

for ensemble

1(=picc).1.1.1—1.1.1.0—perc(1):5tom-t/5cym/5tpl.bl/5gong/glsp/
2maracas—strings(min.1.1.1.1.1)979-0-2025-1695-9 **Full Score****World premiere: 16 Jun 1990**

Amsterdam, Netherlands (Holland Festival)

Schönberg Ensemble

Conductor: Reinbert de Leeuw

Kammerkonzert II**1990**

13 min

for ensemble

ob(=corA)—trbn—perc(1-2):5tom-t/3cyms/xyl/glsp/3gong/3tpl.bl/
5wdbl—pft—vla.vlc.db979-0-2025-1857-1 **Full Score****World premiere: 21 Oct 1990**

Funkhaus Nalepastraße, Berlin, Germany

Gruppe Neue Musik Hanns Eisler

Conductor: Christian Münch

Kleines Doppelkonzert**1977/88**

19 min

Duo for oboe and harp

979-0-2025-3250-8 **2 Playing Scores****World premiere: 07 May 2011**

St. Matthäus-Kirche, Berlin, Germany

Vilém Veverka, oboe / Katerina Englichová, harp

Loyang**1962**

15 min

for mixed ensemble

1.1.1.1—0.0.0.0—perc(4):tgl/wood cym/whip/SD/BD/bell plates/
tam-t/vib—harp—vln.vlc979-0-2025-0920-3 **Study Score****World premiere: 23 Jan 1964**

Hannover, Germany (Tage der Neuen Musik)

Studio-Orchester der Musikalischen Jugend

Conductor: Klaus Bernbacher

Musik für sieben Instrumente**1959**

12 min

for seven instruments

fl.ob.cl.bn—hn—vln.vlc

979-0-2025-0756-8 **Study Score****World premiere: 04 Sep 1959**

Darmstadt, Germany

Hamburger Kammersolisten

Conductor: Francis Travis

Novellette**1980**

14 min

for flute (alto flute) and harp,
ad lib. with violin and cello (or violin and viola)

979-0-2025-8092-9 **Full Score**979-0-2025-8093-6 **Violin, Viola (parts)**979-0-2025-8094-3 **Violin, Cello (parts)****World premiere: 05 Feb 1981**

Bremen, Germany

Beate-Gabriela Schmitt, flute / Ursula Holliger, harp / Akiko Tatsumi, violin /
Walter Grimmer, cello

Oktett**1978**

18 min

for clarinet, bassoon, horn and string quintet

979-0-2025-1345-3 **Full Score****World premiere: 10 Apr 1978**

Paris, France

Ensemble 2E2M

Conductor: Paul Méfano

OstWest-Miniaturen**1994**

11 min

for oboe and cello

979-0-2025-1836-6 **Playing Score****World premiere of No.1: 07 Nov 1995**

Musikverein, Wien, Austria

Heinz Holliger, oboe / Patrick Demenga, cello

World premiere of No.2: 28 May 1994

Siemens-Villa, Berlin Germany

Albrecht Mayer, oboe / Götz Teutsch, cello

Pezzo fantasioso**1988**

12 min

for two instruments with bass ad lib.

979-0-2025-1599-0 **Score & Parts****World premiere: 10 Jul 1988**

Teatro comunale, Chiusi, Italy

Elisa Cozzini, flute / Li-Na Chen, violin

Pièce concertante**1976**

15 min

for ensemble

fl(=af1).cl(=bcl)—perc(1):lg whip/3crot/3gong/3tom-t/vib/2tgl(hi,med)/
5tpl.bl/3cym/SD/2maracas/wdbl(med)—pft—strings(min.1.0.1.1.1)979-0-2025-1303-3 **Full Score****World premiere: 15 Jun 1976**

Hamburg, Germany

Ensemble "das neue werk"

Conductor: Dieter Cichewiecz

Quartet for flute, violin, cello and piano**1988**

15 min

979-0-2025-1607-2 **Score & Parts****World premiere: 26 May 1989**

Münster, Germany

Hartmut Gerhold, flute / Katrin Rabus, violine / Michael Denhoff, cello /

Ulrich Meckies, piano

Quartet for flutes**1986**

16 min

979-0-2025-8075-2 **Score + 1 Playing Score**979-0-2025-8076-9 **3 Playing Scores****World premiere: 27 Aug 1986**

Musikinstrumenten-Museum, Berlin, Germany

Dagmar Becker, Renate Greiss-Armin, Gaby van Riet-Pas, Roswitha Staeger

**Quartet for horn, trumpet, trombone
and piano****1992**

8 min

979-0-2025-1712-3 **Score & Parts****World premiere: 16 Sep 1992**

Berlin, Germany (Festwochen)

Members of the Schönberg Ensemble

Quartet for oboe, violin, viola and cello**1994**

16 min

979-0-2025-1837-3 **Score & Parts****World premiere: 07 Nov 1995**

Musikverein, Wien, Austria

Heinz Holliger, oboe / Christian Altenburger, violin / Kim Kashkashian, viola / Patrick Demenga, cello

Quintet for flute and string quartet**1986**

24 min

979-0-2025-8097-4 **Full Score**979-0-2025-8098-1 **Parts****World premiere: 17 Jan 1987**

Paris, France

Pierre-Yves Artaud, flute / Arditti Quartet

Quintett I**1984**

11 min

for clarinet and string quartet

979-0-2025-8099-8 **Score & Parts****World premiere: 24 Aug 1984**

Kusatsu, Japan

Eduard Brunner, clarinet / Tatsumi Quartet

Quintett II**1994**

21 min

for clarinet and string quartet

979-0-2025-1840-3 **Score & Parts****World premiere: 26 Sep 1995**

Berlin, Germany

Eduard Brunner, clarinet / Jean Sibelius String Quartet

Rencontre**1986**

16 min

for clarinet, harp (or piano) and cello

979-0-2025-15631 **Score & Parts****World premiere: 02 Aug 1986**

Hitzacker, Germany (Sommerliche Musiktage)

Eduard Brunner, clarinet / Marion Hofmann, harp / Walter Grimmer, cello

Rondell**1975**

15 min

for oboe, clarinet and bassoon

979-0-2025-1273-9 **3 Playing Scores****World premiere: 30 Sep 1975**

Bayreuth, Germany

Günther Passin, oboe / Hans Hartmann, clarinet / Hans Lemke, bassoon

Rufe**1989**

13 min

for oboe and harp

979-0-2025-1658-4

World premiere: 10 Nov 1989

Ravensburg, Germany

Heinz Holliger, oboe / Ursula Holliger, harp

Sonata**1979**

29 min

for oboe (oboe d'amore ad lib.), harp and viola (or cello)

979-0-2025-8065-3 **Full Score**979-0-2025-8066-0 **Score & Parts****World premiere: 06 Jul 1979**

Saarbrücken, Germany

Heinz Holliger, oboe / Ursula Holliger, harp / Hirofumi Fukai, viola

Sonatina**1983**

12 min

for two violins

979-0-2025-1484-9 **2 Playing Scores****World premiere: 15 Dec 1983**

Tokyo, Japan

Akiko Tatsumi & Saschko Gawriloff

String Quartet No.3**1959/61**

15 min

979-0-2025-0835-0 **Study Score**979-0-2025-2332-2 **Parts**

World premiere: 15 Jun 1960

Köln, Germany (IGNM-Fest)

Novak-Quartett

String Quartet No.4**1988**

22 min

979-0-2025-1645-4 **Full Score**979-0-2025-1646-1 **Score & Parts**

World premiere: 28 Nov 1988

Würzburg, Germany

Joachim-Quartett

String Quartet No.5**1990**

16 min

979-0-2025-1722-2 **Full Score**979-0-2025-8084-4 **Score & Parts**

World premiere: 14 Jul 1991

Isselstein, Netherlands

Orlando Quartet

String Quartet No.6**1992**

24 min

979-0-2025-8087-5 **Full Score**979-0-2025-8086-8 **Score & Parts**

World premiere: 07 Apr 1992

Stadtcasino, Basel, Switzerland

Amati Quartett

Tapis**1987**

9 min

for string quintet

979-0-2025-1598-3 **Score & Parts**

World premiere: 20 Sep 1987

Kunsthalle, Mannheim, Germany

Ensemble "das neue werk"

Conductor: Hans Darmstadt

Together**1989**

12 min

for violin and double bass

979-0-2025-1632-4 **2 Playing Scores****World premiere: 28 Apr 1990**

Århus, Denmark (Numos Festival)

Helge Slaatto, violin / Frank Reinecke, double bass

Trio for clarinet, bassoon and horn**1992**

11 min

979-0-2025-1711-6 **Score & Parts****World premiere: 03 Oct 1992**

NDR-Sendesaal, Hannover, Germany

Ulf Rodenhäuser, clarinet / Klaus Thunemann, bassoon /

Marieluise Neunecker, horn

Trio for flute, oboe and violin**1972-73**

12 min

fl(=af).ob—vln

979-0-2025-1204-3 **Score & Parts****World premiere: 18 Oct 1973**

Mannheim, Germany

Hermann Pfister, flute / Georg Meerwein, oboe / Walter Forchert, violin

Trio for violin, cello and piano**1972/75**

11 min

979-0-2025-1279-1 **Set****World premiere complete: 13 May 1976**

Mannheim, Germany

Stuttgarter Klaviertrio

Gong-Hu

see Solo Instrument(s) and Orchestra

**Impression and
Kammersinfonie II**

see Chamber Orchestra

Fünf Stücke**1958**

for piano

979-0-2025-0959-3

7 min

**World premiere: 06 Sep 1959**

Bilthoven, Netherlands

Herman Kruyt

Interludium A**1982**

for piano

979-0-2025-1455-9

11 min

World premiere: 06 May 1982

Tokyo, Japan

Aki Takahashi

Shao Yang Yin**1966**

for harpsichord (or piano)

979-0-2025-0983-8 Harpsichord

979-0-2025-1872-4 Version for piano (arr. Kaya Han)

8 min

**World premiere: 12 Jan 1968**

Freiburg, Germany

Edith Picht-Axenfeld, harpsichord

Solo Instrumental**7 Etüden****1993–94**

for solo cello

979-0-2025-1826-7

29 min

**World premiere: 17 Sep 1995**

Berlin, Germany (Festwochen)

Walter Grimmer

Chinesische Bilder**1993**

18 min

for solo recorder(s) (or solo flute/alto flute)



979-0-2025-1746-8

World premiere: 14 Aug 1993

Stavanger, Norway

Walter van Hauwe, recorder

Duo for viola and piano**1976**

12 min

979-0-2025-1310-1

**World premiere: 03 May 1977**

Roma, Italy

Ulrich von Wrochem, viola / Johann Gottlob von Wrochem, piano

Espace I**1992**

11 min

for cello and piano

979-0-2025-1731-4

World premiere: 07 Dec 1992

Hotel Atlantik, Hamburg, Germany

Walter Grimmer, cello / Peter Roggenkamp, piano

Etüden**1974**

23 min

for solo flute(s)

fl/picc/afl/bfl(ad lib)

979-0-2025-1239-5

**World premiere: 18 Jul 1974**

Kyoto, Japan

Chang-Kook Kim

Fragment**1975**

6 min

for organ

979-0-2025-1313-2

World premiere: 17 May 1975

Hamburg-Wellingsbüttel, Germany

Gerd Zacher

Garak

1963

for flute and piano

979-0-2025-0908-1

10 min

**World premiere: 11 Sep 1964**

Berlin, Germany

Karl-Bernhard Sebon, flute / Horst Göbel, piano

Gasa

1963

for violin and piano

979-0-2025-3251-5

11 min

**World premiere: 02 Oct 1963**

Prague, Czechoslovakia

Dusan Pandula, violin / Ales Bílek, piano

Glissées

1970

for solo cello

979-0-2025-11480

12 min

**World premiere: 08 May 1971**

Zagreb, Yugoslavia (Biennale)

Siegfried Palm

for Siegfried Palm "glissées" (Sampy (1970))
für Violoncello-Solo

Handwritten musical score for "Glissées" by Siegfried Palm, for solo cello. The score is on four staves. It includes tempo markings like "ca. 60" and "ca. 78", dynamic markings like "pizz." and "trampollo", and various musical notations including slurs, accents, and glissando lines. There are also handwritten notes in German: "if this F was with some modification, then it must glissando (to be avoided?)" and "(Gr.)".

Beginning of the composer's manuscript (Boosey & Hawkes archive)

In Balance**1987**

12 min

for solo harp

979-0-2025-1577-8

World premiere: 08 Apr 1987

Opera stabile, Hamburg, Germany

Ursula Holliger

Königliches Thema**1976**

8 min

for solo violin after "The Musical Offering" by JS Bach

979-0-2025-1318-7

**World premiere: 01 Apr 1977**

Schloß Benrath, Düsseldorf, Germany

Klaus Peter Diller

Kontraste**1987**

17 min

Two pieces for solo violin

979-0-2025-1570-9

**World premiere: 10 Apr 1987**

Opera stabile, Hamburg, Germany

Winfried Rüssmann

Li-Na im Garten**1984/85**

17 min

for solo violin

979-0-2025-1543-3

World premiere: 28 Nov 1986

Erich-Höppner-Gymnasium, Berlin, Germany

Li-Na Chen

Monolog**1983**

11 min

for solo bass clarinet

979-0-2025-1470-2

World premiere: 09 Apr 1983

Melbourne, Australia
Harry Sparnaay

Monolog**1983/84**

11 min

Version for solo bassoon

979-0-2025-1506-8

World premiere: 02 Feb 1985

Nice, France
Alexandre Ouzounoff

Nore**1964**

8 min

for cello and piano

979-0-2025-1039-1

World premiere: 03 May 1968

Bremen, Germany (pro musica nova)
Siegfried Palm, cello / Hans Otte, piano

Piri**1971**

11 min

for solo oboe (or clarinet)

979-0-2025-1162-6



World premiere: 25 Oct 1971

Bamberg, Germany
Georg Meerwein, oboe

Riul**1968**

13 min

for clarinet and piano

979-0-2025-1035-3

World premiere: 26 Jul 1968

Erlangen, Germany
Heinz Deinzer, clarinet / Werner Heider, piano

Salomo**1977/78**

7 min

for alto flute or flute

979-0-2025-1344-6

World premiere: 30 Apr 1979

Kiel, Germany (das neue werk)

Beate-Gabriela Schmitt, flute

Sori**1988**

12 min

for solo flute

979-0-2025-1605-8

**World premiere: 07 Nov 1988**

New York, NY, USA

Roberto Fabbriciani

Tuyaux sonores**1967**

12 min

for organ

979-0-2025-0991-3

World premiere: 11 Mar 1967

Hamburg-Wellingsbüttel, Germany

Gerd Zacher

Violin Sonata**1991**

17 min

979-0-2025-1687-4

World premiere: 26 Sep 1991

Alte Oper, Frankfurt a.M., Germany

Thomas Zehetmair, violin / Siegfried Mauser, piano

Gagok**1972**

7 min

for guitar, percussion and voice

(also version for guitar and voice, arr. Siegfried Behrend 1974)

(also version for voice and harp, Yun 1985)

perc(1):2tgl/4gong/glsp/2hand bell/Bak/2crot/4cym/5tpl.bl/5tom-t/
2bell bundles979-0-2025-1226-5 **Original version – 3 Playing Scores**979-0-2025-1245-6 **Version for guitar and voice**979-0-2025-2247-9 **Version for harp and voice****World premiere: 25 Oct 1972**

Barcelona, Spain

Siegfried Behrend, guitar / Siegfried Fink, percussion / Claudia Behrend, voice

Memory**1974**

13 min

for three voices with percussion

Text: Du Mu (Ch, in transliteration)

perc(to be played by singers):table bell/cyms/claves/tpl.bl/
crot/Hyoshigi/2maracas/tgl**World premiere: 03 May 1974**

Roma, Italy

Carla Henius, Gisela Kontarsky, William Pearson

“Teile dich Nacht”**1980**

12 min

for soprano and chamber ensemble

Text: Nelly Sachs (G)

1.1.1.1—1.0.0.0—perc(1):xyl/glsp/3susp.cym/BD/tam-t or
lo gong/5tom-t—harp(or pft)—strings(min.1.1.1.1.1)979-0-2025-1433-7 **Full Score****World premiere: 26 Apr 1981**

Witten, Germany (Wittener Tage für neue Kammermusik)

Dorothy Dorow, soprano

Ensemble Intégration Saarbrücken

Conductor: Hans Zender

An der Schwelle**1975**

17 min

for baritone, woman's chorus, organ and other instruments

Text: Albrecht Haushofer (G)

(other instruments: fl, ob, tpt, trbn,

2 perc:3gong/3tom-t/3cym/tp1.bl/xyl/2tgl/5wdbl/2crot)

979-0-2025-1259-3 **Full Score****World premiere: 05 Apr 1975**

St. Martin, Kassel, Germany

William Pearson, baritone

Kantorei an St. Martin / Peter Schwarz, organ

Conductor: Klaus Martin Ziegler

Ein Schmetterlingstraum**1968**

8 min

for mixed choir and percussion (ad lib.)

Text: Ma Ji-Yuan (14th century) (Ch)

perc(ad lib, 4 players):3timp/2tgl/gdsp/3cym(hi,med,lo)/tam-t(lo)

979-0-2025-1080-3 **Choral Score****World premiere: 08 May 1969**

Hamburg, Germany (das neue werk)

NDR-Chor

Conductor: Helmut Franz

Epilog

from "Engel in Flammen"

1994

6 min

for soprano, women's chorus and five instruments

S(high); 3-part women's chorus

fl.ob—cel—vln.vlc

979-0-2025-1839-7 **Choral Score****World premiere: 09 May 1995**

Suntory Hall, Tokyo, Japan

Tokyo Ladies Singers / Tokyo Philharmonic Orchestra

Conductor: Tsugio Maeda

Der Herr ist mein Hirte**1981**

19 min

for chorus (SATB) and solo trombone
 Text: after Psalm XXIII and Nelly Sachs (G)

979-0-2025-1448-1 **Score**979-0-2025-2244-8 **Trombone Part****World premiere: 14 Nov 1982**

Stuttgart, Germany
 Württembergischer Kammerchor / Armin Rosin, trombone
 Conductor: Dieter Kurz

O Licht...**1981**

16 min

for chorus, solo violin and percussion
 Text: after Nelly Sachs and a Buddhist prayer (G)
 perc(1-2):3gong/BD/SD/2tam-t/3tom-t/vib

979-0-2025-1420-7 **Score****World premiere: 21 Jun 1981**

Nürnberg, Germany (Internationale Orgelwoche)
 SDR-Chor
 Akiko Tatsumi, violin / Siegfried Fink & Rainer Römer, percussion
 Conductor: Marinus Voorberg

Vom Tao**1972/82**

8 min

Choruses from the opera "Sim Tjong"
 Text: Harald Kunz (G)

chorus; org—timp.perc(1):2tam-t/4cym/vib/marimba/xyl/tom-t/4wdbl/
 3tpl.bl/BD/2bell bundles/3gong

979-0-2025-13989 **Score****World premiere: 21 May 1976**

Hamburg, Germany
 NDR-Chor
 Conductor: Klaus Martin Ziegler

Fünf Stücke for piano	1958
Musik für sieben Instrumente for seven instruments	1959
Bara for orchestra	1960
Symphonische Szene for orchestra	1960
String Quartet No.3	1959/61
Colloïdes sonores for string orchestra	1961
Loyang for mixed ensemble	1962
Gasa for violin and piano	1963
Garak for flute and piano	1963
Fluktuationen for orchestra	1964
Om mani padme hum for soprano, baritone, chorus and orchestra	1964
Nore for cello and piano	1964
Der Traum des Liu-Tung – Opera	1965
Réak for orchestra	1966
Shao Yang Yin for harpsichord (or piano)	1966
Tuyaux sonores for organ	1967
Die Witwe des Schmetterlings – Opera	1967–68
Ein Schmetterlingstraum for mixed choir and percussion (ad lib.)	1968
Riul for clarinet and piano	1968
Images for flute, oboe, violin and cello	1968
Geisterliebe – Opera	1969–70
Glissées for solo cello	1970
Namo for three sopranos (or solo soprano) and orchestra	1971
Dimensionen for orchestra	1971
Piri for solo oboe (or clarinet)	1971
Sim Tjong – Opera	1971–72
Konzertante Figuren for small orchestra	1972
Gagok for guitar, percussion and voice	1972

Trio for flute, oboe and violin	1972–73
Ouvertüre	1973/74
Memory for three voices with percussion	1974
Etüden for solo flute(s)	1974
Harmonia for winds, harp and percussion	1974
Gagok – Version for guitar and voice (Behrend)	arr.1974
Trio for violin, cello and piano	1972/75
An der Schwelle for baritone, woman's chorus, organ and other instruments	1975
Fragment for organ	1975
Rondell for oboe, clarinet and bassoon	1975
Cello Concerto	1975–76
Pièce concertante for ensemble	1976
Duo for viola and piano	1976
Königliches Thema for solo violin	1976
Flute Concerto	1977
Double Concerto for oboe, harp and small orchestra	1977
Der weise Mann for baritone, mixed chorus and small orchestra	1977
Schamanengesänge from the opera "Geisterliebe" for alto and chamber orchestra (Koch-Raphael)	arr.1977
Salomo for alto flute or flute	1977–78
Oktett for clarinet, bassoon, horn and string quintet	1978
Muak for orchestra	1978
Sonata for oboe (oboe d'amore ad lib.), harp and viola (or cello)	1979
Fanfare & Memorial for orchestra	1979
Novellette for flute (alto flute) and harp, ad lib. with violin and cello (or violin and viola)	1980
"Teile dich Nacht" for soprano and chamber ensemble	1980
Exemplum in memoriam Kwangju for orchestra	1981

O Licht... for chorus, solo violin and percussion	1981
Clarinet Concerto	1981
Violin Concerto No.1	1981
Der Herr ist mein Hirte for chorus and solo trombone	1981
Für Aki I & II for solo double bass (unpubl.)	1981
Vom Tao – Choruses from the opera “Sim Tjong”, with percussion and organ	1972/82
Interludium A for piano	1982
Monolog for solo bass clarinet	1983
Concertino for accordion and string quartet	1983
Sonatina for two violins	1983
Inventionen for two oboes	1983
Symphony No.1	1983
Monolog – Version for solo bassoon	1984
Duo for cello and harp (or cello and piano)	1984
Inventionen – Version for two flutes	1984
Quintett I for clarinet and string quartet	1984
Symphony No.2	1984
Li-Na im Garten for solo violin	1984/85
Gong-Hu for harp and strings	1985
Gagok – Version for voice and harp	1985
Symphony No.3	1985
Violin Concerto No.2	1983–86
Mugung-Dong for winds, percussion and double basses	1986
Rencontre for clarinet, harp (or piano) and cello	1986
Quartet for flutes	1986
Symphony No.4 “Im Dunkeln singen”	1986
Impression for small orchestra	1986
Quintet for flute and string quartet	1986
In Balance for solo harp	1987

Kontraste for solo violin	1987
Symphony No.5 for orchestra and solo baritone	1987
Tapis for string quintet	1987
My Land, My People for solo voices, choir and orchestra	1987
Duetto concertante for oboe/cor anglais, cello and strings	1987
Kammersinfonie I for two oboes, two horns and strings	1987
Kleines Doppelkonzert for oboe and harp	1977/88
Pezzo fantasioso for two instruments with bass ad libitum	1988
Intermezzo for cello and accordion (or piano, or organ)	1988
Contemplation for two violas	1988
Distanzen for wind quintet and string quintet	1988
Sori for solo flute	1988
String Quartet No.4	1988
Festlicher Tanz for wind quintet	1988
Quartet for flute, violin, cello and piano	1988
Kammersinfonie II "Den Opfern der Freiheit" for small orchestra	1989
Rufe for oboe and harp	1989
Together for violin and double bass	1989
Konturen for orchestra	1989
Kammerkonzert I for ensemble	1990
Kammerkonzert II for ensemble	1990
Oboe Concerto	1990
String Quartet No.5	1990
Bläserquintett for wind quintet	1991
Violin Sonata	1991
String Quartet No.6	1992
Violin Concerto No.3	1992
Quartet for horn, trumpet, trombone and piano	1992
Trio for clarinet, bassoon and horn	1992

Silla for orchestra	1992
Espace I for cello and piano	1992
Chinesische Bilder for solo recorder (or solo flute/alto flute)	1993
Espace II for cello, harp and oboe (ad lib.)	1993
Bläseroktett for wind octet with double bass ad lib.	1993
7 Etüden for solo cello	1993–94
OstWest-Miniaturen for oboe and cello	1994
Engel in Flammen for orchestra, with Epilogue for soprano, women's chorus and five instruments	1994
Quintett II for clarinet and string quartet	1994
Quartet for oboe, violin, viola and cello	1994
Gasa – Version for violin, piano/celesta and percussion/cimbalom (Schneeberger)	arr.2008

*All works are published by Boosey & Hawkes · Bote & Bock.
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Yun in Gütersloh, Feb 1988, on the occasion of the WP of *Kammersinfonie I* (photo: teuto press).

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Germany Boosey & Hawkes - Bote & Bock GmbH
Lützowufer 26, 10787 Berlin
Tel: +49 (30) 2500 13-0, Fax: +49 (30) 2500 13-99
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