

SYMPHONIC WORKS  
CHAMBER MUSIC  
SYMPHONIC WORKS

HIDAYAT I. KHAN

DOCUMENTATION OF  
**SYMPHONIC WORKS**  
AND  
**CHAMBER MUSIC**

COMPOSED BY  
**HIDAYAT I. KHAN**



EDITION SUNRAY



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## COLOPHON

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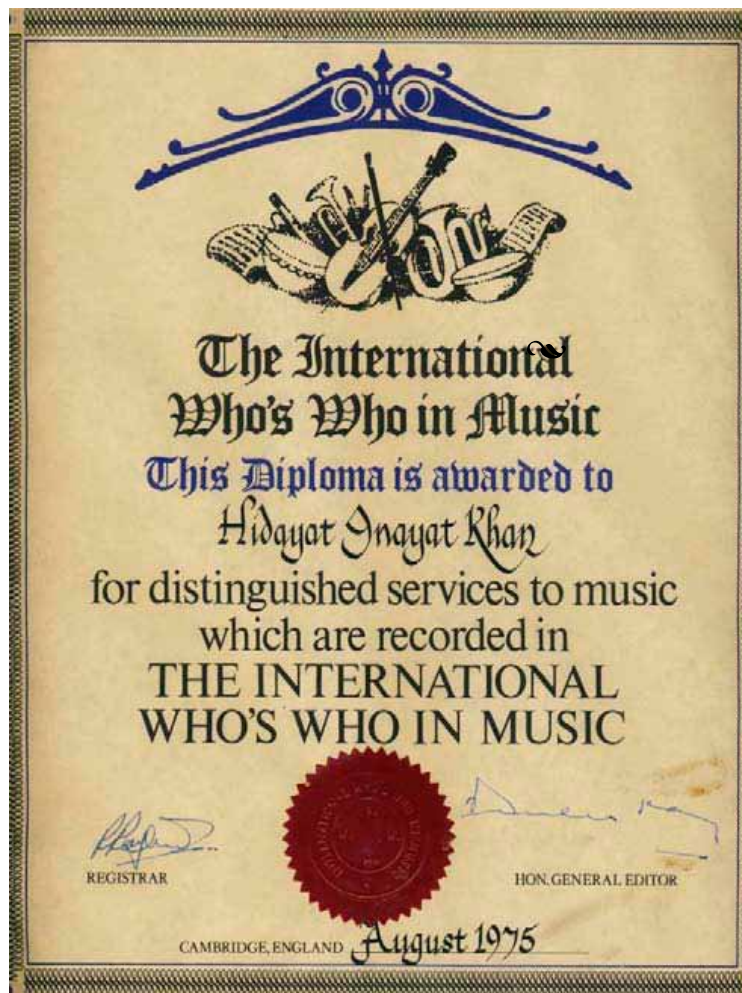
Note from the editor: this is by no means a complete documentation of the musical work of Hidayat Inayat-Khan. Material from various archives is assembled in this booklet - the editor cannot be held responsible for any omissions or mistakes.

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## INTERNATIONAL WHO'S WHO IN MUSIC AND MUSICIANS' DIRECTORY, 7TH EDITION 1975

KHAN, Hidayat I, born 6 Aug 1917, London UK, Composer. Educ: École Normale de Musique de Paris. License d'Enseignement m.w. children. Debut as comp. on Dutch radio. Career: Concert organized by UNESCO in Holland in 1969, 1st perf. of Gandhi Symph., Radioperfs. in Paris, Belgium, W.Germany, Holland, Madrid, Helsinki, Dublin, Prague, Rome, L.A., Va + Seattle. Compositions: Gandhi Symph.; Zikar Symph.; La Monotonia, Suite Symphonique, Message Symph.. Va Symphonic Poem, Ballet Rituel; Poème en Fa, Quartet opus 45. Royal Legend Symph., Concerto for Str. Orch. Opus 48, sev. Choir comps. Mbr of Gema W. Germany. Hobby: Composition. Mgmt: Annie Bank, 13 Anna Vondelstraat, Amsterdam, The Netherlands. Address: Postfach 70 09 22 8 Munich 70, German Fed. Repub.



THE INTERNATIONAL REGISTER OF PROFILES  
INTERNATIONAL BIOGRAPHICAL CENTRE, CAMBRIDGE CB2 3QP, ENGLAND  
JUNE 1981



Hidayat Inayat-Khan's great-grandfather, Maula Bakhsh, founded the first Academy of Music in India in the last century, and also invented the music notation system carrying his name. From his union with the Princess of Mysor (Dynasty of Tipu Sultan), a royal daughter called Khatidja became the mother of Professor Inayat Khan of Baroda, born in 1882. Professor Inayat Khan, father of Hidayat Inayat-Khan, was the greatest musician in India in his time, and was ennobled by the Nizam of Hyderabad with the special title 'Tansen', the highest distinction in music ever granted by that holy king.

He also wrote several books, among which 'Minca-I-Musicar', the first treatise on Indian music, and he was the first Indian musician to introduce Indian music in the West. His first historical concert was given on 9 April 1911, in the Hindu Temple of San Francisco. Later, in Russia, he met Scriabine, whose compositions were influenced by the contact with Indian Ragas.

In 1913 Lucien Guitry organized Professor Inayat Khan's first concert in Paris, where Claude Debussy was also inspired by the charm of Indian music. Professor Inayat Khan gave Claude Debussy lessons in Vina playing.

Hidayat Inayat-Khan was born in London on 6th August 1917, and was cradled in an atmosphere

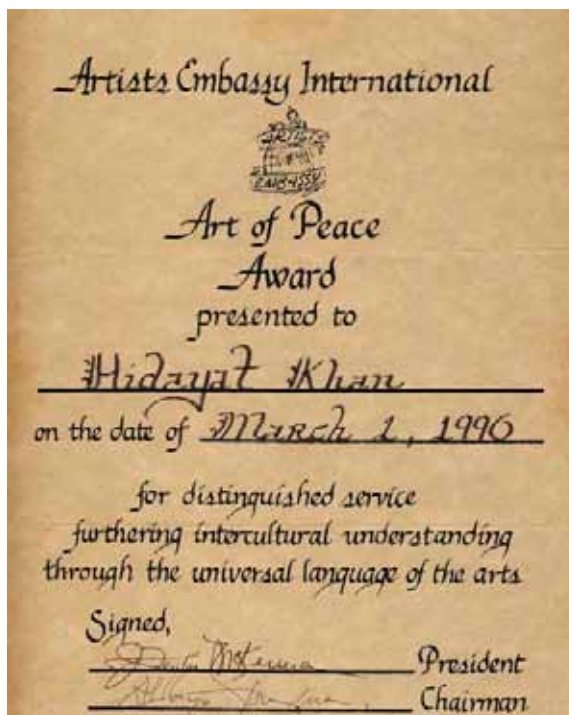
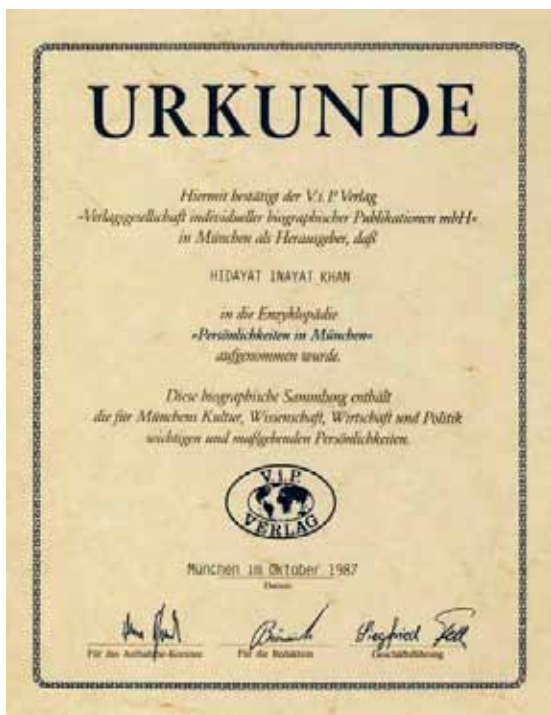
of Indian music. His western musical education began in 1932 at the École Normale de Musique de Paris, in the violin class of Bernard Sinsheimer, the composition class of Nadia Boulanger and the orchestra class of Diran Alexanian. Later he attended chamber music courses given by the Lener Quartet in Budapest.

In 1942 Hidayat Inayat-Khan became Professor of music at the Lycée Musical de Dieulefit, France, and later, in Holland, joined the orchestra of Haarlem as violinist. He followed the courses of orchestra conducting by Toon Verhey. In 1952 Hidayat Inayat-Khan conducted the orchestra of 's Hertogenbosch for the broadcasting of his 'Poème en Fa' for orchestra and piano, in a world-wide program, and, in the same year, founded his first chamber music orchestra ensemble.

Significant occasions in Hidayat Inayat-Khan's professional life include the playing, on 4th May 1957, of his Zikar Symphony at Salle Pleyel, Paris, conducted by George Prêtre, in a Padeloup

concert. On the occasion of Mahatma Gandhi's centenary, on 21st November 1969, Hazrat Inayat Khan's Gandhi Symphony was played in a special concert organized by UNESCO in Holland. This was also played in 1971 during a broadcasting of 'The voice of America', as well as on the United Nations Radio in the USA and was later recorded by the US Armed Forces Radio Stations in a world-wide Carmen Dragon show.

On 15th October 1971 the 'Virginia Symphonic Poem' was played in honor of the Bicentennial of America. On Bavarian Radio 'La Monotonia' was played in a Composer's Portrait in 1972 and 'The Message Symphony' was played in 1977. Hidayat Inayat-Khan's researches in music could be described as a cross-point between Eastern monophony and western polyphony, respecting Western harmonic structures while also expressing the enhancing flavor of eastern Ragas.





## AUTOBIOGRAPHICAL SKETCH

BY HIDAYAT INAYAT-KHAN

In one way one doesn't like to talk about oneself, but on the other hand, there are certain points of history which are of some importance. so perhaps it is better to make them clear.

I happen to be the first Indian to have ever composed for Western orchestra, using Western orchestration, and whose works have been performed by major orchestras in Europe.

My Father, Hazrat Inayat Khan, was the founder of the International Sufi Movement. He was also the first Indian musician to come to the West, prior to the Great War of 1914. In his early days, my Father was the most famous singer, veena player and composer in India, highly respected and honored by musicians and Maharajas. In 1910, he was invited to give the first concert of Indian music in America, at the Hindu temple of San Francisco.

Later, my Father was invited by Lucien Guitry, father of the well known actor and film-maker Sacha Guitry, to give the first concert of Indian music in Paris, at the Sarah Bernhardt Theatre, which now is called Théâtre National. In the following years he gave many concerts of Indian music in London, where he also had the opportunity of meeting with Mahatma Gandhi.

At a later stage in his life, my Father spent most of his time and energy working for the Sufi Movement, which spread in many countries in Europe and overseas. He always started his speeches by playing Indian music and singing devotional songs, and his voice was so charming that the public was already won to the message which he brought before he began to speak.

I was born in London, but later settled with our family in Paris, where I first studied Indian music with my own Father before becoming acquainted with Western music. Obviously, as a child I only knew Indian music, until one day on the occasion of my seventh birthday, my Uncle took me to a concert at the Salle Pleyel in Paris. The orchestra was conducted by the famous Dutch conductor Mengelberg, and the soloist was the Russian Mischa Elman, one of the greatest violinists in those days. I was so tremendously fascinated by the concerto of Beethoven which Mischa Elman played with such great genius, I that I ran back home and said to my Father: 'I don't want to learn Indian music any more, I want to learn Western music'. And I begged my Mother to buy me a violin, and I gave my parents no rest until I got one.

Later, I studied at the Ecole Normale de Musique de Paris, where I was a pupil of Jacques Thibaud. That music school had been founded by Alfred Cortot, Thibaud and Pablo Casals, who were famous as the first great world-renowned trio (playing piano, violin and cello). I followed the chamber music classes given by the great violinist Georges Enesco, and also the orchestra classes with Diran Alexanian, who had been the teacher of Pablo Casals. For composition, harmony and choir, we had the great privilege of studying with Nadia Boulanger. It was a great time, all the teachers were great souls. I always think of them with deep feelings of devotion.

By then I was a young violinist, and in those days a very well known violinist was living at Ville d'Avray, near Paris, very close to our home in Suresnes. It was the young Yehudi Menuhin. One day, deeply impressed by his fantastic talent, I said to myself that thought I could never compete with him at such a high technical level, nevertheless I would challenge him in another way. I composed a piece of music for him to play, and took it to him, and he played it. It was my first composition. That is when

I had the opportunity of meeting his Mother and Father. It was a great experience in my life.

As noted above, my early music education was Indian music, which explains why even if I wanted to, I could not part with that source of inspiration which is part of my being. Sometimes I try not to include the Indian flavor in my compositions, but it always finds its way of expression.

In music I always feel that the melody is the most important thing. Music should always be the result of a combination of melody, harmony and rhythm. There is of course the law of harmony, as we all know, but one can interpret that law differently, and one should not do away with harmony entirely. If a piece of music does not have a melody, and if it does not have a harmonious structure, it is then like a house without a roof and without windows and doors.

One should not classify music as being either good or bad, but one could classify music according to the following concept:

- music that is inspiring at a physical level
- music that is inspiring at an intellectual level
- music that is inspiring at the level of the heart.
- music that is inspiring to the soul.

An example of inspiring music: I used to play the violin in a symphony orchestra, and one day a very famous conductor was conducting a passage of the slow movement of a symphony of Brahms. All of a sudden he said: 'Now it is as though we are climbing up a ladder, and entering through the doors of heaven.'

Hidayat Inayat-Khan

August 1998



## RAGA

The term Raga, which is generally translated as 'Melodic Formula', is much more complex than just a specific mode, as usually expressed in Western music, but the true meaning of the word Raga is really 'Emotion'. The structure of a Raga is immutable, as opposed to western harmonic systems, which are modulative. A raga stands for a group of notes produced for the purpose of invoking a particular state of mind, which can be explained as being the 'Tuning of the Heart'.

A Raga consists of a group of notes, which are distinguishable from each other by the way that the intervals are structures between the ascending and the descending notes, placed within the unfolding of the melodic line.

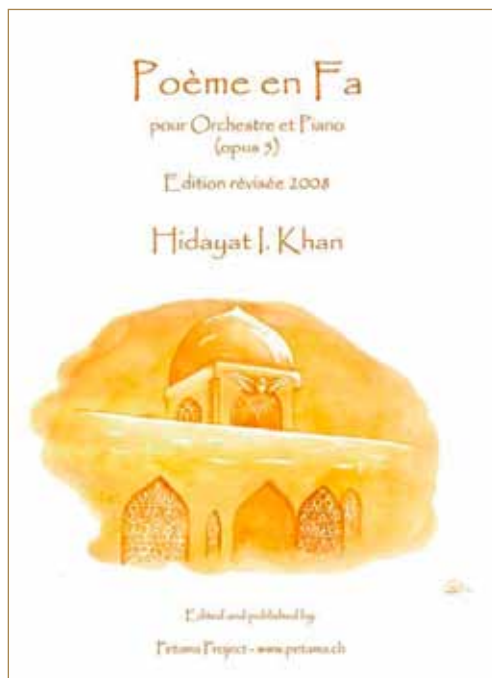
Classical treatise describes numberless types of Ragas whereby the principles ones consist of five, six or seven notes. All notes, other than those of the scale, which are not compromised in a Raga, are called Sandavi, meaning dissonant tones, because they do not fit within the pattern of the chosen group of notes.

Within these groups of notes called Ragas, there is a dominant note and a consonant note, which are repeatedly heard during the entire performance, and the magic effect created through the enchanting intermingling of the dominant and the consonant, together with an appropriate rhythmic pattern, emphasises the characteristics of a chosen quality, creating thereby a specific meditative atmosphere.



# POÈME EN FA (OPUS 5)

HIDAYAT INAYAT-KHAN



## MATÉRIEL D'ORCHESTRE

1 partie Flute I	1 partie Trompette I (Do)
1 partie Flute II	1 partie Trompette II (Do)
1 partie Hautbois	1 partie Timbales
1 partie Cor Anglais	1 partie Piano (obligato)
1 partie Clarinette I (Si b)	12 parties Violon I
1 partie Clarinette II (Si b)	10 parties Violon II
1 partie Basson I	8 parties Altos
1 partie Basson II	6 parties Violoncelles
1 partie Contra Basson	4 parties Contrebasses
1 partie Cor I (Fa)	
1 partie Cors II (Fa)	

## ORCHESTRA AND PIANO

In this composition, the note 'F' is the Dominant note prevailing all the way through as is mandatory by Eastern tradition on the subject of Ragas, as opposed to Western concepts of harmonic systems, which are recognisable by the freedom in their modulations. The note "F" is also the Key Note of the western F minor scale, to which the various melodic lines are tuned, while also offering the characteristics of the Indian Raga called "Bhairavi", which emphasises the oriental style of the music.

The Poème en Fa is based on the Western Classical Lied Form. In the opening section, monotonous rhythmic elements, which are designed to illustrate the rhythmic beats of the Tabla, are intermingled by the Tonic and the Dominant of the group of notes through which they evolve. These rhythmic elements gradually turn into melodic groups, which constitute the harmonic lay out of the middle section, structured in an Aria form.

The middle section is a development of all elements which were introduced in the opening section, and which acquire here a particular coloration with the object of expressing in musical terms the words of Omar Kayyam's 'Rubaiyat', on an original melody composed by my Father Hazrat Inayat Khan, and in whose memory this work is dedicated in deep homage and devotion.

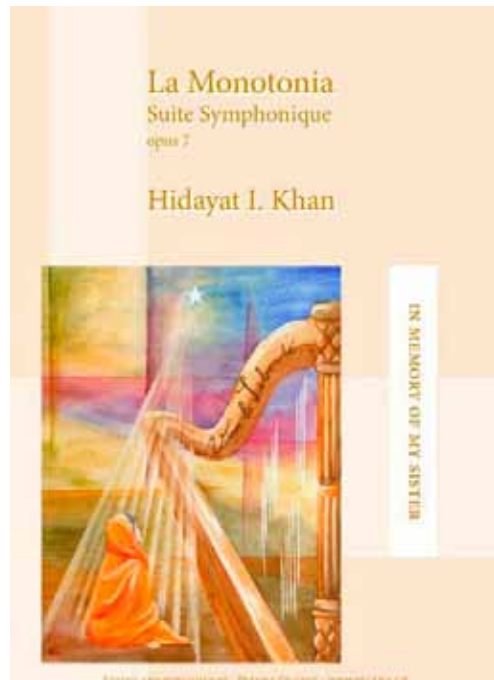
The closing section is a culmination of melodic and rhythmic elements, emphasized by the beating of the drums, the echo of which illustrates the 'Call to Prayer'.

All through this musical poem which is inspired by "Prayer", there is a hidden attempt to conciliate Raga concepts and Harmonic systems in a venture to offer a vehicle of ascension to the 'Realm of Meditation' where it is said that the heart becomes attuned to the music of the Divine all pervading.



# SUITE SYMPHONIQUE LA MONOTONIA (OPUS 7)

HIDAYAT INAYAT-KHAN



## MATÉRIEL D'ORCHESTRE

2 parties Flute I + II	1 partie Trompette III (Do)]
2 parties Hautbois	1 partie Trombone I
1 partie Cor Anglais	1 partie Trombone II
1 partie Clarinette I (Si b)	1 partie Trombone III
1 partie Clarinette II (Si b)	1 partie Timbales
1 partie Basson I	6 parties Violon I A
1 partie Basson II	6 parties Violon I B
1 partie Cor I (Fa)	5 parties Violon II A
1 partie Cor II (Fa)	5 parties Violon II B
1 partie Cor III (Fa)	4 parties Altos A
1 partie Cor IV (Fa)	4 parties Altos B
1 partie Trompette I (Do)	3 parties Violoncelles A
3 parties Violoncelles B	
1 partie Trompette II (Do)	
4 parties Contrebasses A + B + C	

## MAGICAL MOMENTS

### IMPRESSIVE WORLD PREMIÈRE OF 'LA MONOTONIA'

Quote:

*"The composer was moved close to tears in response to the audience's enthusiastic reception of the revelatory world première of his requiem 'La Monotonia' on Saturday in the auditorium of the Domgymnasium. The work was originally created by the Indian composer Hidayat Inayat-Khan (84) in dedication to his sister, and successfully finds a fine balance between occidental and oriental musical influences.*

*His 'Suite Symphonique, Opus 7' was brought to life by an orchestra of great sensitivity. The Muenchen-Andechs Symphony Orchestra radiated an intense peace occasionally punctuated by suspense through Inayat-Khan's tonal variations which were imbued with both a European and a far-Eastern flavour.*

*The composition resolved itself into a synthesis of Indian raga and Western polyphony under the baton of Andreas Pascal Heinzmann. Heinzmann equally emphasised the meditative and mystical quality of the composition and technical skills and precision. It commenced with the merest whisper which the strings developed into a melody out of the One Thousand and One Nights.*

*The melancholy of the theme was intermingled with a constantly recurring lightness, alternating harmony with rhythm. The prologue culminated in a climactic interchange between kettledrum and horn in F. The outpouring of emotion, like a purifying thunderstorm was carried forward into the second movement. This was followed by a Bolero reminiscent dialogue defined by the strings. The epilogue was imprinted with both the flow of Indian energy and rigorous European musical tradition. The finale seemed to reverberate endlessly."*

Alexander Fischer, Critic Sueddeutsche Zeitung,

Monday 18th February, 2002



# LA MONOTONIA POUR ORCHESTRE À CORDES (OPUS 13)

HIDAYAT INAYAT-KHAN

## MATÉRIEL D'ORCHESTRE

8 parties Violon I  
8 parties Violon II  
7 parties Altos  
4 parties Violoncelles  
3 parties Contrebasses

### “TO THE MEMORY OF MY SISTER” (EXTRAIT DE LA SUITE SYMPHONIQUE)

This work is dedicated to PIRZADI NOORUNISSA INAYAT-KHAN (Madeleine), eldest daughter of PIR-O-MURSHID HAZRAT INAYAT KHAN and PIRANI AMEENA BEGUM INAYAT KHAN.

Madeleine was awarded the George Cross of England and Croix de la Guerre of France, but let us add to these rewards, our homage and our respect, and let us pray that all sufferings will not have been in vain.

May the notes of this music remind the listeners that some souls have offered the sacrifice of their lives so that we may be able to cry aloud: “Vive la liberté du corps, du coeur et de l'esprit.....”

La Monotonia is a monotonous repetition of Tonal Elements which are meant to describe human yearnings for communication with “The Divine”. The Heart's ever expanding wants for intensity in all aspects, in opposition to the Soul's retrospection in everlasting peace, are the main wordings of the musical attempt, which is a “Cross-Point” between oriental raga systems and western polyphonic structures.

The opening section represents a pictorial interpretation of prayerfulness, whereas the middle section retraces reminiscences of those episodes which constitute conflicts between ideals and serenity, coming to a climax which breaks out in a Victory call in the hereafter.

The closing section is a reminder of the above mentioned dedication, the words of which are meant to say all the humble gratitude to the everlasting memory of my sister.





**BALLET RITUEL (OPUS 17)**  
ÉPIISODES AU TEMPLE DU GRAND ROI AKBAR  
HIDAYAT INAYAT-KHAN

MATÉRIEL D'ORCHESTRE

1 partie Piccolo	2 parties Harpes
1 partie Flute I	4 parties Percussions
1 partie Flute II	- Timbales
1 partie Hautbois I	- Petite Caisse
1 partie Cor Anglais	- Triangle
1 partie Clarinette I (Si b)	- Cymbale
1 partie Clarinette II (Si b)	1 partie Celeste
1 partie Basson I	4 parties Violon I A
1 partie Basson II	4 parties Violon I B
1 partie Cor I (Fa)	4 parties Violon II A
1 partie Cor II (Fa)	4 parties Violon II B
1 partie Cor III (Fa)	3 parties Altos A
1 partie Cor IV (Fa)	3 parties Altos B
1 partie Trompette I (Do)	2 parties Violoncelles A
1 partie Trompette II (Do)	2 parties Violoncelles B
1 partie Trompette III (Do)	1 partie Contrebasses A
1 partie Trombone I	1 partie Contrebasses B
1 partie Trombone II	
1 partie Trombone III	

Cette oeuvre, inspirée d'une page d'histoire de l'Inde Antique, est une illustration musicale des fabuleuses festivités offertes en ce temps lointain en un cadre féerique qui fut celui du 'Temple Universel de toutes les Religions', érigé par le grand roi Akbar.

.. Il était une fois un grand roi, dont le nom faisait frémir bien des conquérants et des guerriers ainsi que bien des Mages légendaires. Sa puissance était telle qu'aucune arme ne pouvant résister à sa volonté inébranlable de poursuivre sans relâcher sa marche en avant vers la gloire.

Cependant, l'empereur Akbar rêva d'une victoire bien plus noble que celle de la domination par la force. Il se donna la tâche surhumaine de semer dans le coeur des hommes l'esprit de tolérance et l'idéal de l'altruisme, dans l'espoir de consolider l'unité d'une société nouvelle sur laquelle il exerçait une suprématie militaire et intellectuelle, malgré les divergences des traditions et des moeurs d'un empire hétéroclite dont il était le Maître absolu.

C'est à la tête d'une pléiade de Princes et de Pauvres, mêlés de religieux et de profanes de toutes origines, qu'il présida majestueusement aux gigantesques manifestations au cours desquelles toutes

les tendances sacrées et profanes étaient invitées à se livrer librement des combats d'éloquence dans le but de révéler bien superbement les lacunes évidentes en toutes spéculation spirituelle et matérielle.

Ce sont donc ces épisodes et bien d'autres encore que les éléments thématiques du Ballet Rituel paraissent ressusciter du fond des âges comme un écho pathétique de la voix du Temple Universel de toutes les religions, que l'Empereur Akbar a su concevoir à la mesure titanique des blocs de marbre de son immense oeuvre d'art, ainsi que dans les principes immortels de l'Être Nouvelle dont il rêva...

#### AUSZÜGE AUS DER KRITIK VON MANFRED STANKA ÜBER DAS KONZERT VOM 18. JULI 2003 – MÜNCHNER MERKUR

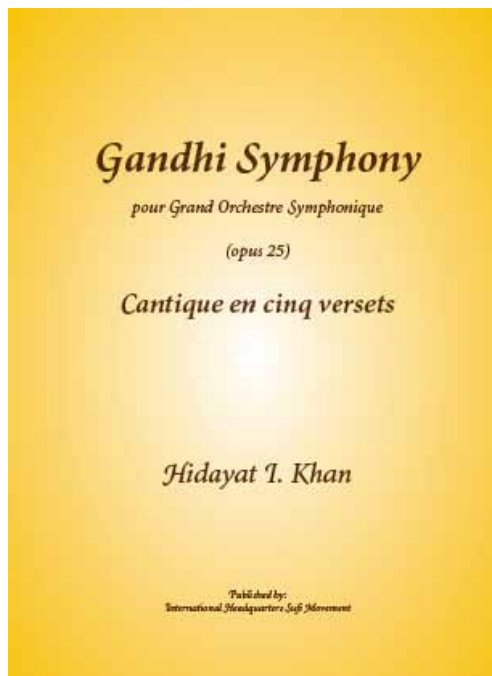
Seitdem der ferne Osten nach dem Hippie interregnum der 60er Jahre uns nun wieder näher rückt - in der Zwischenzeit hatte die Musikszene wenig dafür übrig - werden auch die Konzertbesucher mehr und mehr eines unglaublich reichen musikalischen Vermögens gewahr. Wer nun händeringend auf exotische Klänge und Novitäten hoffte, war im Pullacher Bürgerhaus beim Gastspiel des Symphonischen Orchesters München Andechs gut aufgehoben.

Insbesondere indiophile Musikfreaks und die übrige vorurteilslose Zuhörer Klienten liesen sich dank der packend instrumentierten und sehr illustrativen Orchestersprache des anglo-indischen Komponisten Hidayat Inayat-Khan zu einer Zeitreise ins alte Indien, mit dem symphonischen Aufwand des frühen 20. Jahrhunderts im Gepäck, verführen.

Orchesterchef Andreas Pascal Heinzmann, als dirigierender Aladin immer auf Schatzsuche fürs Repertoire, entfesselte zu Beginn ein 'Ballet Rituel'. Ganz in der Tradition der europäischen Programmmusik entwirft der 87-jährige Inayat-Khan ein pompös mit Höreffekten aufgeladenes Klangbild. Machtvolle Streicheraufschwünge porträtieren den altindischen Herrscher Akbar, in dessen Tempel sich Vertreter aller damals existierenden Religionsrichtungen versammelten. Auch Nichtgläubige waren zugelassen. Dieses Symposion wird mit Tanzrhythmen aufgelockert, die entfernt an Paul Dukas 'La peri' erinnert, und das 'ballet la russe' ist auch nicht weit. Diverse Musikstile des frühen 20. Jahrhunderts drehen sich im Strudel mit indischen Folklore Elementen, und das Werk verströmt zugleich edle Melancholie. Die jungen Musikstudenten unter der präzisen Zeichengebung ihres Maestro Heinzmann verwandeln das effektvolle Stück in ein orgiastisches Fresko, blitzen mit Spielperfektion...



**GANDHI SYMPHONY (OPUS 25)**  
CANTIQUE EN CINQ VERSETS  
HIDAYAT INAYAT-KHAN



**MATÉRIEL D'ORCHESTRE**

1 partie Piccolo	1 partie Trombone I
1 partie Flute I	1 partie Trombone II
1 partie Flute II	1 partie Trombone III
1 partie Hautbois I	2 parties Harpes
1 partie Hautbois II	1 partie Celesta
1 partie Cor Anglais I	1 partie Carillon
1 partie Cor Anglais II	5 parties Percussions
1 partie Clarinette I (Si b)	6 parties Violon I A
1 partie Clarinette II (Si b)	6 parties Violon I B
1 partie Basson I	6 parties Violon II A
1 partie Basson II	6 parties Violon II B
1 partie Cor I + II (Fa)	5 parties Altos A
1 partie Cor III + IV (Fa)	5 parties Altos B
1 partie Trompette I (Do)	4 parties Violoncelles A
1 partie Trompette II (Do)	4 parties Violoncelles B
1 partie Trompette III (Do)	2 parties Contrebasses A
	2 parties Contrebasses B

# RAGA

The predominant thematic elements of the 'Cantique en cinq versets' are confined to Eastern Raga systems, although developed according to Western traditions in polyphonic presentation with all the variabilities of modulation.

In Eastern music there is a basic confinement to a certain number of specific Ragas, the structure of which is immutable as opposed to Western harmonic systems which are structured in line with various modulative theories.

The term Raga, which is generally translated as 'Melodic Formula', should actually be regarded as being a definition of something much more complex than just a specific mode or scale. It implies the formulation of emotions, and as such it invokes a particular conditioning which can be described as being the process of the 'Tuning of the Heart'.

This composition is a Suite of Sacred Hindu dances each of which is preceded by the same basic opening theme which leads the way into each of the five verses. These verses or 'Chants without words' are meant to be devotional expressions of worship to the Almighty Grace.

A Raga consists of as many as twelve notes and as few as five in some cases. These groups of notes which sometimes present a melodic variation in their ascending successions or descending lines, are mostly characterized by a 'tonic' or first note of the series. This particular note is very much emphasized during the whole piece of music either by way of repetition or as an accompaniment, or both simultaneously.

These same groups of notes also have a 'dominant' called King Note, or 'Vadi', to which special attention is given in connection with eventual pausing in the melodic line. Thirdly a 'Consonant' called 'Sandavi' has a very special part to play in the mystical unfoldment of the thematic elements.

All other notes comprised in a particular Raga are called 'Anuvadi' meaning assonant tones. Those notes which are not comprised in a Raga are called 'Vivadi' meaning dissonant tones.

Classical treatise describe seventy-two principal Ragas to which are added countless lists of derived formulations. In the East it is said that several thousands of combinations are possible with five, six or seven notes. Actually, two hundred of these are mainly used.

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Coda		page 103	Mystérieux



**ZIKAR SYMPHONY (OPUS 26)**  
(ORCHESTRE SYMPHONIQUE ET ORGUE)  
HIDAYAT INAYAT-KHAN

MATÉRIEL D'ORCHESTRE

1 partie Piccolo	1 partie Trombone II
2 parties Flute I	1 partie Trombone III
1 partie Flute II	2 parties Harpes
2 parties Hautbois (Unis)	1 partie Celesta
2 parties Cor Anglais (Unis)	1 partie Timbales
1 partie Clarinette I (Si b)	5 parties Percussions
1 partie Clarinette II (Si b)	1 partie Orgue
1 partie Basson I	6 parties Violon I A
1 partie Basson II	6 parties Violon I B
1 partie Cor I (Fa)	6 parties Violon II A
1 partie Cor II (Fa)	6 parties Violon II B
1 partie Cor III	5 parties Altos A
1 partie Cor IV (Fa)	5 parties Altos B
1 partie Trompette I (Do)	4 parties Violoncelles A
1 partie Trompette II (Do)	4 parties Violoncelles B
1 partie Trompette III (Do)	2 parties Contrabasses A
1 partie Trombone I	2 parties Contrabasses B

La symphonie Zikar est composée de trois mouvements au cours desquels le jeu des dialogues entre l'orgue et les instruments de l'orchestre est caractérisé par une refonte de la texture thématique suivant une formule d'homogénéité sonore.

Le premier mouvement est une exposition des trois thèmes principaux, précédés de quelques mesures d'introduction dont l'élément rythmique constitue toute la charpente thématique de l'œuvre.

Le deuxième mouvement est un développement au cours duquel la sonorité de l'orgue, placée au premier plan, crée une atmosphère de recueillement, suivie d'une éclosion pathétique que fait éclater l'ensemble des cuivres.

Le troisième mouvement s'enchaîne par une attaque de l'orgue qui mène le jeu par intermittence jusqu'à la coda.

L'œuvre se termine par une réminiscence des thèmes principaux présentés maintenant sous une forme fuguée, doublée d'un rythme obsédant qui se développe en une ligne mélodique dont le relief est marqué par les trombones qui se détachent de l'ensemble du décor sonore pour exprimer dans toute la puissance de sa grandiosité, le 'Sacrum' du Zikar, noble expression méditative des apôtres de la méditation en sa forme tonale la plus pure.



**MESSAGE SYMPHONY (OPUS 30)**  
(FOR LARGE SYMPHONY ORCHESTRA AND ORGAN)  
HIDAYAT INAYAT-KHAN

MATÉRIEL D'ORCHESTRE

1 partie Piccolo	1 partie Trombone II
1 partie Flute I	1 partie Trombone III
1 partie Flute II	2 parties Harpes (Unis)
1 partie Hautbois I	1 partie Celesta
1 partie Hautbois II	1 partie Timbales
2 parties Cor Anglais (Unis)	5 parties Percussions
1 partie Clarinette I (Si b)	2 parties Orgues
1 partie Clarinette II (Si b)	6 parties Violon I A
1 partie Basson I	6 parties Violon I B
1 partie Basson II	6 parties Violon II A
1 partie Cor I (Fa)	6 parties Violon II B
1 partie Cor II (Fa)	5 parties Altos A
1 partie Cor III	5 parties Altos B
1 partie Cor IV (Fa)	4 parties Violoncelles A
1 partie Trompette I (Do)	4 parties Violoncelles B
1 partie Trompette II (Do)	2 parties Contrebasses A
1 partie Trompette III (Do)	2 parties Contrabasses B
1 partie Trombone I	

TO THE MESSAGE OF 'LOVE, HARMONY AND BEAUTY'

Let us never ignore the unstruck music which is ringing constantly in our hearts, and may we venture to love the charm of its celestial melody, so as to be in harmony with the call of Nature's Grace in all beings, becoming thereby real and true expressions of God's beauty.

- Movements: 1. Mysterious pilgrimage in the sacred worlds of esotericism  
2. Praise to the sources of the elements in nature  
3. We greet each other in true Brother- and Sisterhood  
4. ... to sooth body, heart and soul  
5. That which resounds henceforth in the Temple of all religions

## MUSIC OF EAST AND WEST

Classical Western harmony consists of standard classifications of modulative resolutions, as well as a certain amount of extended correlation between sound intervals, according to determined principles which have been deposited all down the ages as being basic regulations governing most polyphonic constructions.

In the East, music is fundamentally conceived according to various emotions which are determined by melodic formulas called Ragas, and in the light of which specific states of mind are brought to an expression. The ascendant and the descendant range of varied intervals comprised in these numerous Ragas are constant and immutable in each case, whereas these are at the same time extremely varied and are always of a sacred character. The meditative experience revealed through the Ragas is expressed as being the process of the 'tuning of the heart'.

### MUSICAL ANALYSIS OF THE MESSAGE SYMPHONY

#### 1ST MOVEMENT

*Mysterious pilgrimage in the sacred worlds of esotericism (10-12 min.)*

This movement is composed in the classical 'A-B-A' form, ending with a coda. The A-section is opened by the oboes playing theme I, followed by a reversed aspect of the initial theme, played by the strings and harps. Theme II in the A-section is played by the trombones, ending with a long coda, which is determined by the pizzicato in the strings.

The B-section is recognizable by the majestic character of the basic theme, played by the organ and later the violins.

The return to the A-section is introduced by the violins reproducing theme I, followed by the horns reproducing theme II of that initial section. The reversed aspect of theme I is now reproduced by the trombones.

The coda takes off on a presto with the violins and strings reproducing theme II of the A-section, followed by the majestic theme of the B-section developed in the strings.

#### 2ND MOVEMENT

*Praise to the sources of the elements in nature. (5-6 minutes)*

The entire movement is based on one single theme. This specific theme is presented in the opening section by the cellos, followed later by the trombones, horns and bassoons.

In the middle section a rhythmic pattern or variations on the basic theme, introduces a certain aspect of mobility in the unfoldment of the thematic structure, entrusted to the wood winds ensemble.

The coda, closing section or 're-exposition', emphasizes a 'return' to the initial peaceful aspect of the opening section, characterized by tremolo effects in the strings and the wood winds.

### 3RD MOVEMENT

*We greet each other in true brother- and sisterhood. (6-7 minutes)*

This movement consists of a group of five characteristic dances listed as follows:

I	reverences to all welcomed:	cellos, organ, flutes
II	folkloric march	wood winds, organ
III	dance of the heroes	horns
IV	dance in the village	trumpets, strings, wood winds
V	dance of the kings	organ, trumpets, trombones, strings
	Coda	strings

### 4TH MOVEMENT

*To sooth body, heart and soul (9-10 minutes)*

The classical 'A-B-C-A' form is predominant in this movement and can be explained as follows:

A-Section	refrain	flutes
	theme I	harps
B-Section	refrain	english horn
	theme II	trumpet solo
C-Section	variations on the thematic elements of the refrain	trumpet solo
A-Section	refrain (coda)	strings, flutes

### 5TH MOVEMENT

*That which resounds henceforth in the Temple of all religions (9-10 minutes)*

This movement is dedicated to the 'sacred song', which is also the only thematic element exposed after a brief pathetic introductory opening. Then, just before the coda section, there is a short 'moment of meditation' which emphasizes the 'pathos' of the inner aspect hereby illustrated. The various thematic developments are explained as follows:

Introduction	organ, timpani
Theme 'sacred song'	trombones
Thematic elements	strings
Thematic elements	organ
Return of theme	strings
Thematic elements	trumpets
Thematic elements	strings, organ, trumpets, woods
Moment of meditation	organ solo
Coda	organ
	trumpet
	organ





**AWAKE FOR MORNING (OPUS 26)**  
IN VARIOUS VERSIONS FOR SOPRANO SOLO AND MIXED CHOIRS  
HIDAYAT INAYAT-KHAN

ON A MELODY OF MY FATHER  
TEXT FROM THE RUBAIYAT  
OF OMAR KHAYYAM

AWAKE FOR MORNING

Awake! For morning  
In the bowl of the night  
Has flung the stone  
That puts the stars to flight

And lo! The Hunter of the East  
Has caught  
The Sultan's Turret  
In a noose of Light!

Come, fill the cup,  
And in the fire of Spring  
The Winter Garment  
Of Repentance fling

The bird of time  
Has but a little way  
To fly, and lo!  
The bird is on the wing.

AWAKE FOR MORNING (D)

Erwache! Der Morgen  
Schleuderte den Stein  
In die Schale der Nacht  
Und schlug die Sterne in die  
Flucht!

Und siehe!  
Der Jäger des Ostens  
Hat das Minarett des Sultans  
erobert mit einem Netz aus  
Licht!

Komm, füll den Kelch  
Und im Feuer des Frühlings  
Wirf von dir Das Winterkleid  
der Reue.

Dem Vogel der Zeit  
bleibt nur ein kurzer Weg  
Zu fliegen - und schau!  
Er ist auf seinem Weg.

AWAKE FOR MORNING (NL)

Ontwaakt! Want de ochtend  
Heeft in de schaal van de nacht  
De steen geworpen  
Die de sterren verjaagt.

En zie: de Jager uit het Oosten  
Heeft de minaret van de sultan  
Gevangen in een val van licht!

Kom, vul de kelk  
En in het vuur van de Lente  
Geeft het Winter Kleed  
Van Berouw zich over.

De vogel van de tijd  
Heeft slechts een korte weg  
te vliegen, en zie!  
De vogel is op weg.



# VIRGINIA SYMPHONIC POEM (OPUS 44)

INSPIRED BY OLD VIRGINIAN MELODIES

HIDAYAT INAYAT-KHAN

## MATÉRIEL D'ORCHESTRE

2 parties Flute I + II  
4 parties - Hautbois I (Hautbois II, unis, ad libitum)  
- Bassons I, II  
2 parties Clarinette I, II (Si b)  
2 parties Cor I, II (Fa)  
2 parties Trompette I, II (Do)  
2 parties Harpes (ou Cymbalum ou Celesta)  
1 partie Timbale  
2 parties - Petite Caisse  
- Cymbales  
8 parties Violon I A, B  
8 parties Violon II A, B  
4 parties Altos A, B  
4 parties Violoncelles A, B  
3 parties Contrabasses A, B

## 'TO MY GRACEFUL MOTHER'

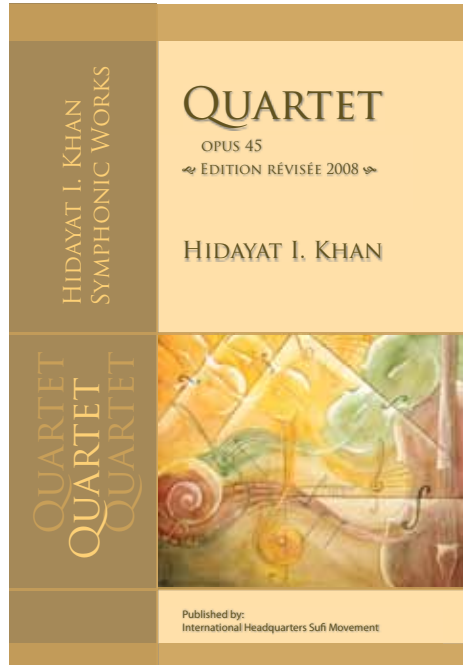
In these pages, a variety of folklore melodies are presented herewith, as a succession of reminiscences referring to old Virginian history, told back as a 'dream' in the form of a musical poem.

Furthermore, all given themes are bound together with rhythmic patterns, expressed in the drums, with the object of illustrating the characteristics of those specific events which gave birth to the glorious folklore of beautiful Virginia...

Introduction  
Shenandoah  
Sourwood Mountain  
Old black Joe  
Turkey in the straw  
Carry me back to old Virginia  
In the blue ridge mountains of Virginia  
John Brown's body  
Dixie  
Coda



QUARTET (OPUS 45)  
HIDAYAT INAYAT-KHAN



MATÉRIEL D'ORCHESTRE

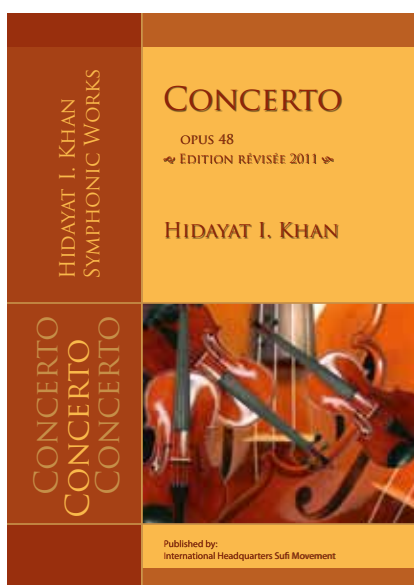
8 parties Violon I  
8 parties Violon II  
7 parties Altos  
4 parties Violoncelles

DESCRIPTION SEE 'CONCERTO FOR STRING ORCHESTRA' (OPUS 48)  
ON PAGE 28



# CONCERTO FOR STRING ORCHESTRA (OPUS 48)

HIDAYAT INAYAT-KHAN



## MATÉRIEL D'ORCHESTRE

8 parties Violon I  
8 parties Violon II  
7 parties Altos  
4 parties Violoncelles  
3 parties Contrabasses

The first movement is an instrumental challenge presenting tremendous technical problems to all instruments involved, owing to the very great diversity of dynamics and the complexity of the thematic elements woven into a stream of notes which secretly build up a hidden harmonic structure, based on classical principles, yet evoking exotic atmospheres. The framework of this movement is conceived in the traditional style of what is known as Sonata form, with an exposition section, a development section and a re-exposition section ending with a Coda.

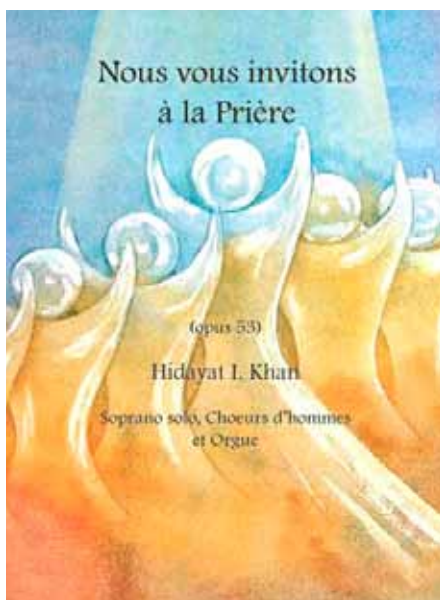
The second movement is a short Scherzo, illustrating a procession starting off in strictest discipline but as the music unfolds, it becomes more and more expressing, ending on a fortissimo aspect as the procession reaches its destiny, which is described in the final dramatic sequences, and which lead one right up to the doorstep of the 'Prayer House' where the third movement actually takes place.

The third movement, also called 'La Monotonia' (opus 13) describes the various episodes of a meditative invocation, starting with a Call to Prayer, played by the Altos and followed by the Prayer-Walk scored on a rhythmic pattern, all of which is part of the A-section of this slow movement, composed according to the principles of the classical 'Lied-Form'. The B-section is the actual Prayer aspect with various thematic elements coming and going continuously in a Fugue style, while sticking all the way through to the monotonous formula of the Indian raga Bhairavi where no harmonic modulation prevails. This B-section culminates into an Appassionata representing 'Victory' over the self, the atmosphere of which is emphasized by the classical western Harmonic Chords sounding in a full expressive outburst. The closing is a return to the A-section of the first bars, followed by a Coda, all of which is expressive of the inner meditative call.

The fourth movement is made up of a series of five dances in Hindu style, alternated by variations of the numerous thematic elements, all of which are at the same time reminiscences of the melodies heard in the previous movements. The Coda of the fourth movement is inspired by the framework of the theme of 'La Monotonia' re-exposed, ending the movement in graceful serenity and peace.



**NOUS VOUS INVITONS À LA PRIÈRE (OPUS 53)**  
SOPRANO SOLO, CHOEURS D'HOMMES ET ORGUE  
HIDAYAT INAYAT-KHAN



**MATÉRIEL D'ORCHESTRE**

1 score for the Organist  
1 part for Soprano Solo  
5 parts for Tenor I  
5 parts for Tenor II  
5 parts for Bass I  
5 parts for Bass II

TEXT BY HIDAYAT INAYAT-KHAN SEE PAGE 30



NOUS VOUS INVITONS À LA PRIÈRE

Louange a Toi  
Sans Noms, Sans Formes  
Divine Lumière  
De nos consciences;  
Reflétant tant  
Nos coeurs, nos âmes  
Source de joie  
Et d'espérance;  
Guide de nos pas  
Nos pas craintifs !  
O, pourquoi donc  
Te révèles-Tu  
Lorsque soudain  
Tu disparais;  
Laissant dans l'ombre  
Nos tristes sorts  
Puis par Miracle  
Tu réapparais;  
Parfois, parfois  
O, pourquoi donc?

WE INVITE YOU TO PRAYER

Praise be to Thee,  
without name or form  
Divine light  
of our conscience  
Reflecting  
our hearts and our souls  
Source of joy  
and of hope.  
Guide of our steps  
our hesitating steps!  
Oh, why  
do you show yourself  
When suddenly  
You disappear?  
Leaving in darkness  
our sad hearts  
But then you appear again  
As in a miracle.  
Sometime, now and again,  
Oh, why ever?

WIR LADEN ZUM GEBET EIN

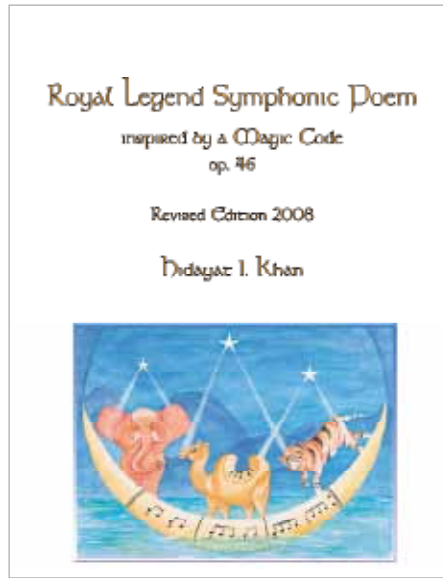
Lob sei Dir,  
Du, ohne Namen, ohne Formen  
Göttliches Licht  
Unserer Gewissen  
Du, Spiegel unserer  
Herzen, unserer Seelen  
Quelle der Freude  
Und der Hoffnung.  
Lenker unserer Schritte  
Unserer suchenden Schritte!  
O, warum erscheinst Du  
Enthüllst Du Dich  
Um dann wieder  
Zu entschwinden;  
Lässt uns im Dunkeln  
Unseres Schicksals  
Dann, o Wunder,  
Erscheinst Du wieder!  
Wahrlich, wahrlich  
Oh, warum nur?

WIJ NODIGEN U UIT TOT HET GEBED

Geprezen zijt Gij,  
Zonder naam, zonder vorm,  
Goddelijk Licht van ons geweten  
Weerspiegelend in ons hart,  
Onze ziel.  
Bron van vreugde en hoop  
Gids bij ons aarzelende schreden!  
O, waarom toch  
Verschijnt U Heer?  
dan plotseling verdwijnt U,  
Onze trieste harten  
Achterlatend in the schaduw.  
En dan plotsklaps  
Verschijnt u weer!

# ROYAL LEGEND SYMPHONIC POEM (OPUS 46)

INSPIRED BY A MAGIC CODE  
HIDAYAT INAYAT-KHAN



## MATÉRIEL D'ORCHESTRE

Flutes, Hautbois, Clarinettes en Si, Bassons  
Trompettes en Do, Cors en Fa, Trombones 1,2,3  
Timbales, Petite Caisse, Harpe, Campana Tubes,  
Cymbales  
Violons I (a,b), Violons II (a,b), Altos (a,b)  
Violoncelles (a,b), Contrebasse (a,b)

The Royal Legend Symphonic Poem opens with the beats of a magic code, marked by the Timpani, in combination with the slow notes of the Trombones, illustrating the march of heavy elephant steps.

One measure after (1): The main theme is first introduced by the Altos, followed successively by the Second Violins and then the First Violins. Three measures after (5): The main Theme is heard for the first time in combination with the magic code. Two measures after (9): The Great bells (Campana), illustrate the Royal call for Unity. This call is followed along several measures illustrating endless dialoging between different religious beliefs, organized during the historical reign of the great king known in India as Tipu Sultan. Four measures after (13): The music in these measures is meant to illustrate the mystical dream of Saint Aulya, foreseeing the rich unfolding of a highly cultural episode, which sprouted forth, through the mystical powers of the rhythms of the magic code. Four measures after (16): A new area of Law and justice is proclaimed in the Empire of Mysore. Three measures after (23): Sacred dances held in the Royal Palace of Seringpathan. Four measures after (26): The magic code is discovered as being a secret of message which words cannot express.

The composition closes on a silent note.



# AUF DER SUCHE NACH DER „OBJEKTIVEN KUNST“ DIMENSIONEN DES WUNDERS: DAS SCHAFFEN VON HIDAYAT INAYAT-KHAN

VON MARINA LOBANOVA  
NEUE ZEITSCHRIFT FÜR MUSIK  
NOVEMBER DEZEMBER 2011

Sein Vater machte Debussy und Skrjabin mit indischer Musik vertraut, er selbst studierte Komposition bei Nadia Boulanger: im Werk Hidayat Inayat-Khans verschmelzen Indische Raga-Tradition und westliche Moderne mit der Mystik des Sufismus. Während sein Leben und das seiner Familie schicksalhaft an die europäische Geschichte des 20. Jahrhunderts gekoppelt sind, haben sich im Schaffen des über 90-jährigen die spirituellen Wurzeln seiner Vorfahren bewahrt.

Im Jahre 1915 behauptet der Mystiker Georgi Gurdzhiev (George Gurdjieff): „Ich halte all das nicht für die Kunst, was Sie als Kunst bezeichnen: Es ist nichts weiter als mechanisches Reproduzieren, Nachahmung der Natur oder anderer Menschen, Fantasiere oder ein Versuche, einen Sonderling zu spielen.[...] In Ihrer Kunst ist alles subjektiv, handelte es sich um die Wahrnehmung des Künstlers dieser oder jener Empfindungen oder um die Formen, in denen er versucht seine Empfindungen darzustellen, oder um die Wahrnehmung dieser Formen durch andere Menschen [...] Alles ist subjektiv und alles ist zufällig; mit anderen Worten: Alles beruht auf zufälligen Assoziationen.[...] In einer echten Kunst gibt es nichts Zufälliges.[...] Dies ist eine echte objektive Kunst.“<sup>1</sup> Gurdzhiev, der u.a. in den Sufi-Schulen von Persien, Buchara und Turkestan sowie in verschiedene Derwisch-Orden lernte, hielt die größten antiken Denkmäler von religiös-mystischer und symbolischer Bedeutung für Muster jener objektiven Kunst.

Noch früher konnten russische Intellektuelle und Esoteriker die Ideen jener „objektiven Kunst“ aus erster Hand kennenlernen: 1913 kam der größte Musiker Indiens jener Zeit, der charismatische Sufi-Philosoph und Lehrer Hazrat Inayat Khan (1882-1927), der aus einer der edelsten und prominentesten Familien Indiens stammte, nach Moskau. Zu seinen Vorfahren gehörte Tipu Sultan, der letzte Imperator Indiens; Inayat Khans Großvater, Maula Bakhsh, begründete im 19. Jahrhundert die erste Musikakademie Indiens und entwickelte eine Notation, die auch Mikrintervalle umfasste. Von Nizam von Hyderabad erhielt Inayat-Khan, der mehrere Bücher - darunter die erste Abhandlung über indische Musik, *Minca-l-Musica* - verfasste, die höchste Musiker-Auszeichnung: den Titel „Tansen“. Inayat Khan war der erste indische Musiker, der seine Musik im Westen aufführte: Sein erster Konzertauftritt fand am 9. April 1911 im Hindu-Tempel San Franciscos statt. 1913 organisierte Lucien Guitry das erste Konzert von Inayat Khan in Paris, das enormen Erfolg genoss. Claude Debussy war von Inayat Khans Kunst fasziniert und wurde von ihm persönlich im Vina-Spielen unterrichtet. Während seines russischen Aufenthalts gewann Inayat-Khan die tiefe Verehrung russischer Künstler und Mystiker. In Moskau begegnete er Alexander Skrjabin, dem er etliche indische Melodien schenkte. Im programmatische Schauspiel *Sakuntala*, mit dem das Kammertheater Alexander Tairows am 25. Dezember (n. d. Julianischen Kalender: 12. Dezember) 1914 eröffnete und das Skrjabin ebenfalls inspizierte,<sup>2</sup> erklangen die von Inayat Khan erhaltenen Melodien im Arrangement von Vladimir Pohl. 1922 begründete Inayat Khan in London die internationale Sufi-Bewegung, eine „philosophische Schule mit verschiedenen kulturellen Aktivitäten“, die „die Einheit der religiöse Ideale in vollkommene geistiger Freiheit“ erstrebte.<sup>3</sup>



Hidayat Inayat-Khan, der jüngste Sohn von Hazrat Inayat-Khan, war am 6. August 1917 in London geboren worden. Seine Mutter, Ora Ray Baker, die spätere Pirani Ameena Begum (1892-1949) war eine Nichte von Mary Baker-Eddy, der Gründerin der Christian Science Church. Aus dieser Ehe entstanden auch der zukünftig prominente Pir Vilayat Inayat-Khan (1916-2004) und zwei Schwestern, Noor-un-Nisa (1914-1944) und Khair-un-Nisa (geb.1919). Hidayat Inayat-Khan wurde "in einer Atmosphäre von Dichtung und Musik erzogen", und lernte von seinem Vater indische Musik, die raffinierteste Raga-Lehre. 1926 "öffnete sich plötzlich eine neue Welt", als er Beethovens Violinkonzert, gespielt von Micha Elman, im Salle Pleyel hörte: es war "eine Initiation in die westliche Musik."<sup>4</sup> Von 1930 bis 1935 studierte Hidayat Inayat-Khan Komposition bei Nadia Boulanger, Violine bei Bernhard Sinsheimer, Kammermusik bei Georges Enesco, Orchesterspiel bei David Alexanian und Dirigieren bei Charles Münch an der Pariser École Normale de Musique. Vor dem Zweiten Weltkrieg trat er mit dem Léner-Quartett in Europa auf; mit dem Kriegsausbruch musste er sich als britischer Staatsbürger im Süden Frankreichs verstecken um nicht ins KZ deportiert zu werden. Nach dem Krieg spielte er in verschiedene Orchester, komponierte und erhielt Dirigierunterricht bei Toon Verhey, was ihm später zu seinen Auftritten als Dirigent verhalf. Seit 1988 wirkt Hidayat Inayat-Khana als (Co-)General Representative der International Sufi Movement.

Zu den bedeutendsten Konzertaufführungen seiner Werke zählt der Komponist die Uraufführung seiner Zikar Symphony op. 26 mit dem Orchester Padeloup unter Georges Prêtre (Paris 1957) sowie die von der UNESCO organisierte Uraufführung seiner Gandhi Symphony op. 25, gespielt vom Philharmonischen Orchester Nordhollands unter Henri Arends (Amsterdam 1969), und die Premiere des Virginia Symphonic Poem op.44, gespielt vom Lynchburg Symphony Orchestra unter William Yarborough (Lynchburg 1971). Zu den Dirigenten, die seine Werke aufführten, gehörten Ewgeni Buschkow, Jean Fournet, Andreas Pascal Heinzmann, Stanislaw Owtschinnikow, Jan Stulen und Christos Vrionides.

#### MUSIK ALS ORGANISCHER TEIL EINER GEHEIMEN BOTSCHAFT

Anders als im offiziellen Islam schätzen Sufis Musik sehr hoch und verwenden sie während ihrer Treffen und Meditationen: Die Musik gleicht einer Brücke, die den Ekstase-Zustand eine Annäherung zum Göttlichen bis hin zum Zusammenschmelzen, ermöglicht. Dieser Weg war auch den westlichen Zeitgenosse Inayat Khans vertraut: u. a. spiegelte sich das im Ekstase-Konzept Alexander Skrjabin wieder.<sup>5</sup> Die Musik, verstanden als Erkenntnismittel für religiöse Wahrheit, als "Reinigungsinstrument", das die Seele von fremden Vibrationen befreit, wird als Teil einer synkretischen religiös-mystischen Handlung begriffen.

Hidayat Inayat-Khan verwirklicht konsequent dieses Konzept: Er lehrt Meditation, Gesang und Atmen, verfasst Bücher und philosophische Botschaften, interpretiert Symbole.<sup>6</sup> Seine Botschaften des „universalen Sufismus“ vermitteln Toleranz, Harmonie und Schönheit auf undogmatische und überkonfessionelle Art. Seine Kompositionen sind keine "einfachen Musiken", sondern Bestandteile einer geheimen Botschaft. So wurde Message Symphony op.30 (1971) von der Philosophie Hazrat Inayat-Khans inspiriert. Jene Botschaft vermitteln auch Sufi Hymne für verschiedene Besetzungen so wie Kompositionen wie Awake for Morning und Invocation, deren Material in verschiedenen Timbre-Kombinationen variiert wird. Im Royal Legend Symphonic Poem op.46 (2005) wird der Traum des Sufi-Heiligen Mastan Aulya dargestellt, "der die Entfaltung einer reichen kulturellen Epoche voraus-

sah, die aus der mystischen Kraft der magischen rhythmische Formel entsprang“:<sup>7</sup> auf diese Weise verschmilzt musikalisches Material mit der magisch-symbolischen Bedeutung einer geheimen Botschaft.

#### „KREUZUNGSPUNKT“

Laut Hidayat Inayat-Khan könnte man seine Musik “am besten als Kreuzungspunkt zwischen östlicher Monophonie und westlicher Polyphonie bezeichnen, an dem die westlichen harmonischen Strukturen respektiert werden und doch das Geheimnis indischer Ragas seinen Raum findet”.<sup>8</sup> Seine Harmonik ist von „alten indischen Raga-Systemen inspiriert“, was sich grundsätzlich vom klassisch-romantischen Systems sowie bekannten modernen westlichen Techniken unterscheidet. Programatisch ist eines seiner besten Werke, die Suite Symphonique La Monotonia op. 7, ein Requiem für Noor-un-Nisa Inayat-Khan: diese mutige Kämpferin der französische Resistance mit dem Codenamen Madeleine wurde verraten, von der Gestapo verhaftet, bestialisch gefoltert und in Dachau erschossen; 1946 wurde sie posthum mit dem englischen George Cross und dem französischen Croix de guerre ausgezeichnet. La Monotonia enthält wie andere Werke von Hidayat Inayat-Khan keine Modulationen im Sinne der westeuropäischen Tonalität: es bilden sich verschiedene “Rasten (Ragas)”, die mit dem harmonischen Zentrum des Werks in Verbindung bleiben, “ohne in eine andere Tonart zu wechseln. Die Entwicklung des thematischen Materials entsteht durch Wiederholung mit wechselnde Rhythmisierung und Harmonisierung, ein In-sich-Kreisen im Sinne der Meditation lässt die Kraft der Ruhe sich entfalten“<sup>10</sup> Dieses mystisch-magische Gefühl wird durch raffinierte polyphone und klangfarbliche Verfahren vertieft. Auch mit Kriterien der westeuropäischen „Dramaturgie“ lässt sich das Schaffen von Hidayat Inayat-Khan nicht erklären: Sogar in seinen Kompositionen, die ein verbalisiertes Programm enthalten, erschaffen alle Mittel “eine neue Klangwelt, welche uns unmittelbar in unserer Empfindung tief ergreift und im Inneren berührt”. Neben La Monotonia demonstrieren dies seine bereits erwähnten Werke Message Symphony op. 30 und Gandhi Symphony op. 25: Letztere schildert seelische Zustände und Reaktionen auf Ragas, die nicht nur als konstruktive Elemente, sondern als mystisch-magische Formeln begriffen werden.

In seinem Leben und Werk verwirklicht Hidayat Inayat –Khan konsequent seine Überzeugung: „Meine Religion ist Musik, mein Glauben ist Musik. Mein Verständnis der Spiritualität ist Musik, und mein „Aufruf“ an die Welt durch die Musik ist „Freiheit“ von Gedanken, Wort und Agieren im Rahmen eines eigenen individuellen Bewusstseins und eines eigenen, individuell fühlendes Herzens“<sup>11</sup>.

<sup>1</sup> Pyotr Demianovich Ouspensky: In search of the miraculous, New York 1949, S. 26.

<sup>2</sup> vgl. Marlina Lobanova: “Skrjabins Mysterium und die Theaterexperimente seiner Zeit“, in Forum Modernes Theater 18/2 (2003).

<sup>3</sup> vgl. die Autobiografie von Hidayat I.-Khan, in: Programmheft zur Uraufführung des Royal Legend Symphonic Poem von Hidayat I.-Khan, München 2007, S.6f., sowie Hidayat I.-Khan: Short Biography, Ms., S. 2.

<sup>4</sup> Khan, Short Biography, a. a. O., S. 3.

<sup>5</sup> vgl. Marlina Lobanova: „Ekstase und Wahnsinn. Merkmale der Dionysischen Welterfahrung bei Alexander Skrjabin“, In: Analytische Psychologie 137/3 (2004) sowie dies.: Mystiker, Magier, Theosoph, Theurg: Alexander Skrjabin und seine Zeit, Homburg, 2004.

<sup>6</sup> vgl. [http://sufl.movement.org/teach\\_m\\_hidayat.htm](http://sufl.movement.org/teach_m_hidayat.htm).

<sup>7</sup> Programmheft zur Uraufführung des Royal Legend Symphonic Poem von Hidayat I.-Khan, S. 10f.

<sup>8</sup> ebd., S.9.

<sup>9</sup> ebd., S. 18.

<sup>10</sup> ”To the memory of my Sister“, (Auszug aus der Suite Symphonique).

<sup>11</sup> Khan, Short Biography, a. a. O., S.5 .

## PUBLIC PERFORMANCES OF HIDAYAT INAYAT-KHAN'S MUSIC<sup>1</sup>

26 Nov. 1951	LA MONOTONIA (Trio) Brabants Trio	Hilversum, Holland
13 Feb. 1952	POEME EN FA (Orchestra et Piano) Orchestra of 's Hertogenbosch	Hilversum, Holland
2 May 1952	LA MONOTONIA (Trio) Trio of Haarlem	Bloemendaal, Holland
15 May 1952	POEME EN FA (Orchestra et Piano) Orchestra 'Town of Babylon' Conductor: Vrionidas	New York (USA)
25 May 1952	BALLET RITUEL (Orchestra) Orchestra of Hilversum Conductor: Jean Fournet	Hilversum, Holland
30 May 1952	POEME EN FA (Orchestra et Piano) Philharmonisch Orkest Conductor: Jean Fournet	Hilversum, Holland NCRV
19 Sept. 1952	POEME EN FA (Orchestra et Piano) Relais	Paris Inter France
4 Oct. 1952	LA MONOTONIA (Trio) Trio of Paris	Paris Chaîne France
7 Oct. 1952	BALLET RITUEL (Orchestra) Relais	Paris Inter France
10 June 1954	CHANSON EXOTIQUE (Flute et Piano) F. Vester / van Luin	Radio Hilversum 2 Holland
9 Dec. 1954	POEME EN FA (Orchestra et Piano) BALLET RITUEL (Orchestra) Recors	Radio Karachi
2 Feb. 1955	SANGITHA (Flute et Violon) F. Vester / L. Pappolo	Frans Hals-Museum Haarlem, Holland
8 May 1955	LA MONOTONIA (Organ) Paul Chr. Van Westering	Radio Hilversum 2 NCRV - Holland
4 June 1955	BALLET RITUEL (Orchestra) retransmission Radio Paris	Radio Delhi India
11 June 1955	POEME EN FA (Orchestra et Piano) retransmission Radio Paris	Radio Delhi India
2 Jan. 1957	POEME EN FA (Orchestra et Piano) with Interview by Mr. Pitoef	Radio Française Moyen Orient, Cultural Programme
23 March 1957	POEME EN FA (Orchestra et Piano) Northern Orchestra of Manchester England Conductor: John Hopkins	BBC. Manchester
4 May 1957	SYMPHONIE ZIKAR (Orchestra et Organ) Chaîne Nationale at Salle Pleyel by Orchestra Padeloup Conductor: Georges Prêtre	Radio Paris, France
17 June 1967	LA MONOTONIA (Organ)	Radio Paris, France Paris Inter Variété

<sup>1</sup> This is not a complete list. Several public performances which have taken place in Holland and in Russia are regrettably not mentioned because the details on these performances have been lost over the years.

15 Dec. 1968	LA MONOTONIA (Cordes) Brabant Orchestra Eindhoven, Holland	Philips, Concert Hall
4 Jan. 1969	LA MONOTONIA (Cordes) Brabant Orchestra	Concert Hall 's Hertogenbosch, Holland
19 April 1969	LA MONOTONIA (Cordes) Brabant Orchestra	Jerome-Bosch-Haus 's Hertogenbosch, Holland
23 April 1969	LA MONOTONIA (Organ) KMD Heinz Schnauffer	Bayer. Rundfunk, 2. Progr. München, Germany
14 Sept. 1969	LA MONOTONIA (Cordes) recorded music	Radio Suisse Romande 2. Progr., Genève/Suisse
27 Sept. 1969	LA MONOTONIA (Quartet) Reisacher Quartett	Aula d. Universität Basel, Schweiz
14 Oct. 1969	LA MONOTONIA (Cordes) POEME EN FA (Orchestra et Piano) Interview with music flashes recorded music (Hr. Tschannen)	Radio Bern, Suisse engl. Programm
9 Nov. 1969	LA MONOTONIA (Cordes) Schülerorchester	Freie Waldorf-Schule Marburg, Germany
21 Nov. 1969	GANDHI SYMPHONY (Orchestra) SYMPHONIE ZIKAR (Orchestra et Organ) Noordhollands Philharmonisch Orkest Conductor: Henri Arends	Concertgebouw Haarlem, Holland
19 Dec. 1969	GANDHI SYMPHONY (Orchestra) SYMPHONIE ZIKAR (Orchestra and Organ) Interview with music flashes recorded music - Mr. Kliphuis	Radio Nederland Wereldomroep Hilversum, Holland
5 March 1970	GANDHI SYMPHONY (Orchestra) SYMPHONIE ZIKAR (Orchestra et Organ) Staats-Philharmonie Ostrava Conductor: Henri Arends	Concert Hall Ostrava, CSSR
18 March 1970	LA MONOTONIA (Trio) Trio Stradivarius, Basel	Conservatoire Royal de Musique de Bruxelles, Belgique
20 March 1970	GANDHI SYMPHONY (Orchestra) SYMPHONIE ZIKAR (Orchestra et Organ) Interview with music flashes recorded music - Mrs. Hlavackowa	Radio Praha Praga, CSSR
20 April 1970	GANDHI SYMPHONY (Orchestra) SYMPHONIE ZIKAR (Orchestra and Organ) Interview with music flashes recorded music	Section Asiatic Departement Internationale Radio Belge, Bruxelles, Belgium
26 April 1970	INVOCATION (String quartet)	Hoorneboege-Hall Hilversum, Holland
4 May 1970	GANDHI SYMPHONY (Orchestra) recorded music Madrid, España	Radio Nacional de España, 3. Progr.
2 June 1970	GANDHI SYMPHONY (Orchestra) Köln, Germany Interview with music flashes recorded music - Mr. Gunar Valk	Radio Deutsche Welle
27 Sept. 1970	GANDHI SYMPHONY (Orchestra) recorded music	Radio Eireann Dublin, Ireland

2 Oct. 1970	LA MONOTONIA (Cordes) recorded music	Congress Hall Den Haag, Holland
2 Oct. 1970	GANDHI SYMPHONY (Orchestra) recorded music	Radio Praha Intern. Progr. Prag, CSSR
2 Oct. 1970	GANDHI SYMPHONY (Orchestra) recorded music	Radio Nacional de España, 1. Progr. Madrid, España
11 Nov. 1970	LA MONOTONIA (Organ) Organist Maureen	St. Georgskirche Bogenhausen München, Germany
21 Nov. 1970	LA MONOTONIA (Organ) recorded music	International Congress Bruxelles, Belgium
25 Nov. 1970	LA MONOTONIA (Organ) recorded music	RIAS Berlin, 1. Progr. Berlin, Germany
25 Nov. 1970	GANDHI SYMPHONY (Orchestra) recorded music	Nachtkonzert OY YLEISRADIO AB Progr. 'Karvapallo' Helsinki, Finland
15 Jan. 1971	GANDHI SYMPHONY (Orchestra) recorded music	Sender Freies Berlin Nachtkonzert, Berlin, Germany
26 Jan. 1971	GANDHI SYMPHONY (Orchestra) recorded music	Radio Athens Greece
20 Feb. 1971	LA MONOTONIA (Organ) Organist: Christian Robert	Cathédrale St. André Bordeaux, France
26 Feb. 1971	GANDHI SYMPHONY (Orchestra)	Glass Auditorium
27 Feb. 1971	FineArt Center Orchestra Conductor: William Yarborough	Lynchburg (Va), USA
10 March 1971 and later dates	GANDHI SYMPHONY (Orchestra) with Interview (Carmen Dragon) recorded music	Los Angeles (Ca) USA for distribution to local and overseas US Armed
12 March 1971	GANDHI SYMPHONY (Orchestra) with Interview (James F. Wilke) recorded music	Forces Radio Stations Radio KING Seattle (Wash), USA
22 March 1971	GANDHI SYMPHONY (Orchestra) BALLET RITUEL (Orchestra) Conductor: Pierre Cao	Radio Luxembourg Luxembourg
27 March 1971	GANDHI SYMPHONY (Orchestra) Interview with music flashes recorded music (P. Chinnaraj)	Voice of America Washington (D.C.), USA
18 June 1971	LA MONOTONIA (Cordes) Orchestre de Chambre de ORTF Pris, France Conductor: André Girard	Radio France Culture
24 June 1971	LA MONOTONIA (Quartet) Streichquartett d, Gesangvereins, Deutsch-Franz. Chor, München Conductor: Bernard Lallement	Concert Hall des Akad. München Ludwig-Gymnasiums, München, Germany
28 June 1971	GANDHI SYMPHONY (Orchestra) recorded music	Radio Delhi India
13 July 1971	GANDHI SYMPHONY (Orchestra) recorded music	Radio Belgrade 1. Progr., 17.15h
20 Aug. 1971	LA MONOTONIA (Organ) recorded music	Jugoslavia Norddeutscher Rundfunk NDR, 3. Progr., 17.30h

24 Aug. 1971	GANDHI SYMPHONY (Orchestra) recorded music	Hannover, Germany Bayer. Rundfunk 2. Progr., 15.30h München, Germany
15 Oct. 1971	LA MONOTONIA (Cordes) Orch. De la Radio + Telv. Française Conductor: André Girard	Paris Radio 11.45h Prog. France Culture
15 Oct. 1971 And also 16th	VIRGINIA SYMPHONIC POEM (orchestra) Concert Hall Conductor: William Yarborough	Fine Arts Center Lynchburg Virginia, USA
May 1972	LA MONOTONIA (Cordes) recorded music	Radio KFAC, Los Angeles Prog. Dir. Allen Clyde
	LA MONOTONIA (Cordes) recorded music	Radio WFLN, Philadelphia Prog. Dir. James Keeler
	LA MONOTONIA (Cordes) recorded music	Radio WMMR, Philadelphia Prog. Dir. Ed. Sciaky
May 1972	LA MONOTONIA (Cordes) recorded music	Radio WNYG, New York Prog. Dir. Larry Poppo
	LA MONOTONIA (Cordes) recorded music	Radio WQXR, New York Prog. Dir. Robert Sherman
	LA MONOTONIA (Cordes) recorded music	Radio WWOD, Lynchburg (Va) Prog. Dir. Sam Raymond
29 June 1972	CHANSON EXOTIQUE (Chorus with Organ) Deutsch-Französischer Chor, München Conductor: Herwig Kempf	Sophiensaal, München
1 Oct. 1972	GANDHI SYMPHONY (Orchestra) with Interview recorded music	Radio Voice of America Washington (D.C.) Prog. Dir. Willam H. Reynold The Breakfast Show
24 Oct. 1972	GANDHI SYMPHONY (Orchestra) recorded music	Radio WNYC, New York Prog. Dir. Dick Pyatt
	Human Rights Day Celebration	United Nations Programme
27 Oct. 1972	LA MONOTONIA (Cordes) recorded music	Op. 13 Radio WNYC New York, FM Programme
5 Nov. 1972	LA MONOTONIA (Cordes) recorded music	Op. 13 Église Anglicane St. Nicolas, Bordeaux, France
13 Dec. 1972	LA MONOTONIA (Cordes) SYMPHONIE ZIKAR (Orch.+Organ) GANDHI SYMPHONY (Orchestra) with biography and musical analysis recorded music	Op. 13 Bayer. Rundfunk 2. Programm, 23.00h 'Komponisten-Portrait'
5 May 1973	LA MONOTONIA (Cordes) GANDHI SYMPHONY (Orchestra) recorded music	Op. 13 Centre Jean Moulin Bordeaux, France
18 May 1973	CHANSON EXOTIQUE Op. 34 (Choers et Quartet, Organ) Conductor: Herwig Kempf	Regensburg, Germany Deutsch-Amerika-Haus
	LA MONOTONIA (Cordes) Op. 13 Streichquartett des Ludwig-Gymnasiums München	
20 May 1973	LA MONOTONIA (Organ) Op. 28 Organist: Moerlen France	Cathédrale Strasbourg

22 May 1973	LA MONOTONIA (Organ) Paris, France	Op. 28 Église St. Augustin
1 June 1973	CHANSON EXOTIQUE Op. 34 (Choeur et Orgue) Conductors: H. Kempf / B. Lallement	Amphy-Théâtre Faculté de Droit, Paris, France
28 June 1973	LA MONOTONIA Op. 13 Streichquartett des Ludwig-Gymnasiums München	Sophiensaal München, Germany
20 July 1973	CHANSON EXOTIQUE Op. 34 (Choeur et Orgue) Conductor: H. Kempf	
20 July 1973	LA MONOTONIA Op. 13 (Cordes) recorded music Conductor André Girard reportage Herson-Macarel	Radio ORTF, Paris, 22.00 h Progr. France music reprise Symphonique
9 Oct. 1973	LA MONOTONIA Op. 13 (Cordes) recorded music	Radio ORTF, Paris, 8.30h La musique et ses classiques
10 Oct. 1973	ZIKAR SYMPHONIE Op. 26 (Orchestra with Organ) recorded music	Bayer. Rundfunk 2. Programm 23.00h München, Germany
12 Nov. 1973	LA MONOTONIA Op. 13 (Cordes) recorded music reportage Herson-Macarel	Radio ORTF; Paris, 23.00h reprises Symphoniques
5 Dec. 1973	LA MONOTONIA Op. 13 (Cordes) recorded music	Bayer. Rundfunk 2. Programm, 23.00h
25 April 1974	LA MONOTONIA Op. 13 (Cordes) recorded music	Radio Italiana Primo Programma, 21.15h
26 April 1974	VIRGINIA SYMPHONIC POEM (Orchestra) Germany	Radio Stuttgart
21 May 1974	LA MONOTONIA Op. 13 (Cordes)	Seattle, Radio KRAB
22 May 1974	SYMPHONIE ZIKAR (Orch.+Organ)	Mr. Tom Bergha
22 May 1974	GANDHI SYMPHONY (Orchestra)	Seattle Radio KUOW
27 June 1974	Interview with music flashes Mr. Wirtz	
7 July 1974	recorded music	Seattle Radio KXA (AM) Mr. Bob McDonald
27 May 1974	same	Portland Radio KXL /AM/FM Mr. Wayne Jourda
30 May 1974	same	San Francisco Radio KKHI Mr. Bill Agee
31 May 1974	same	San Francisco Radio KPFA Mr. Charles Amirkhania
7 June 1974	same	Mexico D.F. Radio TV 24 hours Mr. Jacobo Zabłudovsky
21 June 1974	same	Radio Universidad Miss Bandoock
21 June 1974	same	TV-Channel 4
27 June 1974	same	En Tela de Juicio with Dir. Juan Lopez Moctezima and Martha Roth
20 July 1974	LA MONOTONIA Op. 13 (Cordes) and Portrait	Radio Paris, France

10 Oct. 1974	SYMPHONIE ZIKAR (Orchestra et Organ)	Bayer. Rundfunk München, Germany
25 Oct. 1974	LA MONOTONIA Op. 13 (Cordes)	Radio Italia
7 Nov. 1974	LA MONOTONIA Op. 13 (Cordes)	Bellas Artes, Mexico
4 Dec. 1974	GANDHI SYMPHONY (Orchestra)	Radio KPFA
	SYMPHONIE ZIKAR (Orch.+Organ)	Berkeley, CA. USA
	LA MONOTONIA Op. 13 (Cordes)	
27 April 1975	LA MONOTONIA Op. 47 (Military Band)	Cathédrale
24 June 1975	LA MONOTONIA Op. 47 (Military Band)	Bordeaux, France
19. July 1975	CHANSON EXOTIQUE (Solo et Piano)	Intern. Theosoph. Centre Huizen,
	Irmentraud ter Veer, Holland	
26 July 1975	AWAKE FOR MORNING (choir)	Span. Institut, München
29 July 1975	Japan. Choir Passau	Germany
15 Dec. 1975	LA MONOTONIA (Choir)	Holland
	Male-voice choir	
30 Jan. 1976	LA MONOTONIA Op. 47 (Military Band)	Bordeaux, France
4 Feb. 1976	QUARTET Op. 45 (string quartet)	Seattle Radio, USA
24 March 1976	CHANSON EXOTIQUE (Oboe und Piano)	Bayer. Radio, München, Germ.
21 April 1977	MESSAGE SYMPHONY Op. 30	Bayer. Rundfunk
	Symph. Orchester d. Bayer Rdfk.	2. Programm, München
	Conductor: Henri Arends	'Komponisten in Bayern'
17 Aug. 1977	MESSAGE SYMPHONY Op. 30	Hilversum 4, Holland
	Relay Bayer. Rdfk. München	
July 1978	MESSAGE SYMPHONY Op. 30	Radio Bremen
	Relay Bayer. Rdfk. München	
15 Feb 2002	SUITE SYMPHONIQUE LA MONOTONIA Op. 7 (Orchestra)	Dom-Gymnasium Freising
	Symphonisches Orchester München-Andechs	
	Conductor: Andreas Pascal Heinzmann	
16 Feb. 2002	SUITE SYMPHONIQUE LA MONOTONIA Op. 7 (Orchestra)	Grosse Aula Universität München, Germany
	Symphonisches Orchester München-Andechs	
	Conductor: Andreas Pascal Heinzmann	
10 June. 2003	CONCERTO FOR STRING ORCHESTRA op 48	Novosibirsk, Russia
	Symphonic Orchestra Novosibirsk	
	Broadcast by Radio Moscow	
8. July 2003	BALLET RITUEL Op. 17 (Orchestra)	Bürgerhaus Pullach, Germany
19. July 2003	Symphonisches Orchester München-Andechs	München, Germany
20. July 2003	Conductor: Andreas Pascal Heinzmann	Stadtsaal Dillingen, Germany
22 Aug 2003	MESSAGE SYMPHONY op 30	Mozaes en Aaronkerk
	Promenade Orkest, Amsterdam Amsterdam, Netherlands	
	Conductor: Jan Stulen	
27. Aug. 2003	SUITE SYMPHONIQUE MONOTONIA Op.7	Radio CD Aktuell, Germany
20. Dec. 2003	INVOCATION Op 39, AWAKE FOR MORNING	Concert Hall of the Picture Gallery
	Op 56, CHANSON EXOTIQUE Op 19, SUFI HYMN	Novosibirsk, Russia
	No.3 Op 60, CONCERTO FOR STRINGS Op 48	
	Novosibirsk String Quintet and Aigul Braliniva (soprano)	
	Larisa Tokareva (Piano)	
12. Febr. 2004	LA MONOTONIA Op. 13 (Cordes)	New Philharmonic Chamber Hall
	Novosibirsk String Quintet Novosibirsk	



23. Febr. 2004	LA MONOTONIA Op. 13 (Cordes) Novosibirsk String Quintet Novosibirsk	Music Festival in Mégève, France
18. May 2004	INVOCATION Op 39, AWAKE FOR MORNING Op 56, CHANSON EXOTIQUE Op 19 Music of 'Shakuntala' LA MONOTONIA Op. 13 (Cordes)	Elite Hall of the Philharmony Novosibirsk, Russia
20. Dec. 2004	SUITE SYMPHONIQUE LA MONOTONIA Op. 7 (Orchestra) Symphonisches Orchester München-Andechs	Radio Concertzender Hilversum, Holland
21. Dec. 2004	LA MONOTONIA Op. 13 (for strings) THE MESSAGE SYMPHONY 1-3 THE ZIKAR SYMPHONY 1&2 THE GANDHI SYMPHONY VIRGINIA SYMPHONIC POEM 1&2 NOUS VOUS INVITONS À LA PRIÈRE (LA MONOTONIA)	Radio Concertzender Hilversum, Holland
22. Dec. 2004	NOUS VOUS INVITONS À LA PRIÈRE Op. 53 INVOCATION Op. 8 AWAKE FOR MORNING Op. 56 CHANSON EXOTIQUE Op. 19 LA MONOTONIA Op. 28 ARIA Op. 57 STRING QUARTET Op. 45 SUFI HYMN Nr. 3, Op. 60	Radio Concertzender Hilversum, Holland
23. Dec. 2004	MESSAGE SYMPHONY Op. 30 Promenade Orkest, conducted by Jan Stulen Live-performance of 23 August 2003	Radio Concertzender Hilversum, Holland
22. Apr. 2005	LA MONOTONIA Op. 13 (Cordes)	St. Peter Church, New York
24. Apr. 2005	BALLET RITUEL Op. 28 (Organ) LA MONOTONIA Op. 37 (Organ) Natalia Baguinskaya	Conservatorium Novosibirsk
17. June 2005	LA MONOTONIA Op. 13 (Cordes) conductor: David Barg	Suzuki Festival Ottawa University USA
11. Nov. 2005	LA MONOTONIA Op. 28 (Piano) Sheila Arnold Program Danielle Charbonneau	CBC/Radio Canada
29. Dez. 2005	CONCERTO FOR STRINGS Op. 48 conductor: David Barg	Ottawa University USA Kansas City
9. Feb. 2007	INVOCATION Op. 39 ARIA for piano (op. 57) SUFI HYMN No. 8 (op. 63) CHANSON EXOTIQUE (op. 19) AWAKE FOR MORNING (op. 56) CONCERTO FOR STRINGS (op. 48) revised Ed.2006 Novosibirsk String Quintet 'Tansen' Conductor Stanislav Ovtchinnikov	Siberian Concert Hall, Novosibirsk

5. May 2007 ROYAL LEGEND SYMPHONIC POEM Op. 46 München-Zorneding  
*Premiere of the composition*  
 Symphonisches Orchester des Kulturvereins Zorneding  
 conductor: Andreas Pascal Heinzmann
6. May 2007 ROYAL LEGEND SYMPHONIC POEM Op. 46 München-Ebersberg  
*Premiere of the composition*  
 Symphonisches Orchester des Kulturvereins Zorneding  
 conductor: Andreas Pascal Heinzmann
- 5 June 2007 INVOCATION Op. 39 Glinka Conservatory, Novosibirsk  
 CHANSON EXOTIQUE Op. 19 Natalia Baginskaya - organ  
 BALLET RITUEL Op. 28 Aigul Bralinova, soprano  
 LA MONOTONIA Op. 37 Stanislav Ovtchinnikov, tampura,  
 Choir "Markellov Voices" cello  
 conductor: Igor Tjuvaev
- 26 Oct. 2007 CHERAG'S PROCESSION Op. 58 Vancouver, Canada  
 CHANSON EXOTIQUE Op. 19 Piano: Gary Sill  
 ARIA Op. 57 Viola: Talia Toni Marcus  
 SONG TO THE MADZUB  
 INVOCATION Op. 35  
 POEME EN FA Op. 5  
 SUITE SYMPHONIQUE Op. 7  
 ROYAL LEGEND SYMPHONIC POEM Op. 46  
 The Vancouver Opera Orchestra  
 conductor: Andreas Pascal Heinzmann
- 23 Nov. 2008 LA MONOTONIA (Cordes) Op. 13, Concertgebouw, Amsterdam  
 Music performed by Holland Symfonia closing night of the  
 conductor Jurjen Hempel Amsterdam India Festival  
 accompanied by a pas de deux  
 choreographed by Peter Leung  
 performed by dancers of the Dutch National Ballet

**LIST OF COMPOSITIONS OF HIDAYAT INAYAT KHAN**  
REGISTERED WITH GEMA (MEMBER NO. 33938)

TITLE	OPUS	GEMA DATE
CADENCE-CAPRICE (Violon solo) (GEMA 1.366.008)	1	27.8.76
LA MONOTONIA (Trio à cordes) (GEMA 0.543.950)	2	20.6.72
Extrait de la Suite Symphonique		
ÉTUDE EN MI (piano ou harpe)	3	
SUFI HYMN Nr. 2 (Voices ST), English (GEMA 1.931.464)	4	9.5.86
POEME EN FA (Orchestre et Piano) (GEMA 0.544.066)	5	20.6.72
SUFI HYMN no. 9 (Choeur a capella - TTBB)	6	
LA MONOTONIA (GEMA 0.543.960)		
(Suite Symphonique pour Orchestre)	7	20.6.72
CHANSON EXOTIQUE (Flûte et Piano) (GEMA 0.543.913)	10	20.6.72
ETUDE MÉLODIQUE (Flûte ou Oboe solo) (GEMA 1.366.013)	11	27.8.76
LA MONOTONIA (Orchestre à cordes) (GEMA 0.543.952)	13	20.6.72
Extrait de la Suite Symphonique		
CHANSON EXOTIQUE (Chant et Orch.) (GEMA 0.543.918)	15	20.6.72
BALLET RITUEL (Orchestre) (GEMA 0.543.878)	17	20.6.72
CHANSON EXOTIQUE (Chant et Piano) (GEMA 0.543.921)	19	20.6.72
AWAKE FOR MORNING (GEMA 1.365.798)	20	20.1.77
(Choeur -TTBB- à Cappella) Text: English		
AWAKE FOR MORNING	21	20.1.77
(Choeur -SATB- à Cappella) Text: English		
AWAKE FOR MORNING	22	27.8.76
(Choeur -SATB- à Cappella) Text: German		
POEME EN FA (GEMA 0.544.011)	23	20.1.77
(Version spéciale pour Orchestre-Chant-Piano)		
POEME EN FA (Version spéciale pour Chant et Piano)	23bis	20.1.77
AWAKE FOR MORNING (SAT et Piano)	24	13.3.73
GANDHI SYMHONY (Suite pour Orchestre) (GEMA 0.543.909)	25	20.6.72
SYMPHONIE ZIKAR (GEMA 0.544.012)	26	20.6.72
(Grand Orchestre Symphonique avec Orgue)		
AWAKE FOR MORNING	27	27.8.76
(Choeur -TTBB- à Cappella) Text: German		
LA MONOTONIA (Orgue solo) (GEMA 0.543.955)	28	20.6.72
Extrait de la Suite Symphonique		
SANGITHA (Flûte-Violon ou Oboe-Violon) (GEMA 1.366.025)	29	27.8.76
MESSAGE SYMPHONY (GEMA 0.543.942)	30	20.6.72
(Grand Orchestre Symphonique et Orgue Obligato)		
AWAKE FOR MORNING (GEMA 1.783.370)	31	22.6.72
(Choeur -SATB- et Orgue) English		
AWAKE FOR MORNING (GEMA 1.783.370)	32	22.6.72
(Choeur -SATB- et Orgue) German		
CHANSON EXOTIQUE (GEMA 0.543.925)	33	22.6.72
(Choeur -SATB- et Orgue) French		
CHANSON EXOTIQUE (GEMA 0.543.928)	34	22.6.72
(Choeur -SATB- et Orgue) German		

TITLE	OPUS	GEMA DATE
INVOCATION (Choeur –SATB– à Cappella) (GEMA 0.543.939) (Bouches Bouchées)	35	20.6.72
INVOCATION (Quatuor à cordes)	36	27.8.76
BALLET RITUEL (Extrait pour Orgue) (GEMA 0.543.905)	37	22.6.72
CHANSON EXOTIQUE (Choeur –TTBB– et Orgue) German	38	27.8.76
INVOCATION (Choeur –TTBB– à Cappella) (Bouches Bouchées)	39	22.8.76
CORTÈGE (Arrangement pour Orchestre) Extrait de la Suite de Concert pour Orgue par P.Ch. Van Westering	43	
VIRGINIA SYMPHONIC POEM (Orchestre) (GEMA 0.544.022)	44	20.6.72
QUARTET OPUS 45 (Quatuor à cordes) (GEMA 0.544.016)	45	20.6.72
ROYAL LEGEND SYMPHONIC POEM (GEMA 8.681.062) (Orchestre)	46	15.3.05
LA MONOTONIA (Harmonie) (GEMA 0.543.957) Extrait de la Suite Symphonique Arr. pour Harmonie Militaire par H. Erlich	47	2.8.73
CONCERTO (Orchestre à cordes) (GEMA 1.366.017)	48	27.8.76
LA MONOTONIA (Choeur –SATB– et Orgue) French	49	27.8.76
LA MONOTONIA (Choeur –SATB– et Orgue) German	50	27.8.76
MUZIEK VAN INDIA (Flûtes à bec) 3 pieces (GEMA 1.011.850)	51	24.3.77
MUZIEK VAN INDIA (Flûtes à bec) 2 pieces (GEMA 1.011.850)	52	24.3.77
NOUS VOUS INVITONS À LA PRIÈRE (GEMA 1.366.020) (Choeur –TTBB– Soprano solo et Orgue) Texte français	53	27.8.76
AWAKE FOR MORNING (Flûte-Piano ou Oboe-Piano)	55	20.1.77
AWAKE FOR MORNING (Soprano et Piano) Eng.	56	20.1.77
ARIA (Piano) (Sufi Hymn Nr. 7) (GEMA 0.935.636)	57	14.11.77
SONG TO THE MADZUB (Orgue ou Piano) (GEMA 1.637.948) composed by Noor-un-nissa Inayat Khan		24.2.84
CHERAGS PROCESSION (Sufi Hymn 6) (GEMA 1.740.961) Piano	58	18.1.85
SUFI HYMN Nr. 1 (Voices SA+Pno), English (GEMA 1.931.464)	59	9.5.86
SUFI HYMN Nr. 3 (Piano or Organ) (GEMA 2.042.240)	60	13.4.87
SUFI HYMN Nr. 4 (Oboe, Cello, Piano) (GEMA 2.030.921)	61	9.3.87
SUFI HYMN Nr. 5 (Oboe, Harp) (GEMA 2.052.891)	62	22.5.87
SUFI HYMN Nr. 8 (Piano) (GEMA 2.052.892)	63	22.5.87
SUFI HYMN no. 7	66	

## ORCHESTRA MUSIC

TITLE		OPUS
POEME EN FA	Orchestre et Piano obligato	5
LA MONOTONIA		
SUITE SYMPHONIQUE	Orchestre	7
LA MONOTONIA	Orchestre à cordes	13
CHANSON EXOTIQUE	Chant et Orchestre	15
BALLET RITUEL	Orchestre de Ballet	17
POEME EN FA	Chant-Piano et Orchestre	23
GANDHI SYMPHONY		
(CANTIQUE EN CINQ VERSETS)	Orchestre	25
SYMPHONIE ZIKAR	Orchestre et Orgue	26
MESSAGE SYMPHONY	Orchestre et Orgue	30
CORTÈGE	Arrangement pour Orchestre	43
Extrait de la Suite de Concert pour Orgue par P.Ch. Van Westering		
VIRGINIA SYMPHONIC POEM	Orchestre	44
ROYAL LEGEND SYMPHONIC POEM	Orchestre	46
LA MONOTONIA	Harmonie	47
CONCERTO	Orchestre à Cordes	48

## ENSEMBLE À CORDES

TITLE		OPUS
LA MONOTONIA	Trio à cordes	2
LA MONOTONIA	Quintette ou Orchestre à cordes	13
QUATUOR	Quatuor à cordes	45
CONCERTO	Quintette ou Orchestre à cordes	48

## HARMONIE MILITAIRE

TITLE		OPUS
LA MONOTONIA	Cuivres	47
(arrangement by H. Erlich)		

## ORGUE

TITLE		OPUS
LA MONOTONIA	Orgue Solo	28
BALLET RITUEL	Orgue Solo	37 Orgue

## HAUTBOIS OU FLÛTE

TITLE		OPUS
CHANSON EXOTIQUE	Hb. ou Fl. avec Piano	10
ÉTUDE MÉLODIQUE 11	Hautbois ou Flûte	11
SANGITHA	Hb. Ou Fl. Avec Violon	29
AWAKE FOR MORNING	Hb ou Fl. avec Piano	55

## FLÛTE À BEC

TITLE		OPUS
MUZIEK VAN INDIA	SSA / SAT	51
MUZIEK VAN INDIA	SSA / SAT	52

## PIANO

TITLE		OPUS
AWAKE FOR MORNING	Piano	63
ARIA	Piano Solo	57
CHERAGS PROCESSION	Piano Solo	58
PRAYER	Piano Solo	62

## SOPRANO

TITLE		OPUS
CHANSON EXOTIQUE (Texte Français)	Soprano et Orchestre	15
CHANSON EXOTIQUE (Texte Français)	Soprano et Piano	19
POÈME EN FA (Texte Anglais)	Soprano, Piano+ Orch.	23
NOUS VOUS INVITONS À LA PRIÈRE (Texte Français)	Soprano Solo avec Choeur d'hommes + Orgue	53
AWAKE FOR MORNING (Texte Anglais)	Soprano et Piano	56

## CHOIR

TITLE		OPUS
AWAKE FOR MORNING German	SATB à Cappella	22
AWAKE FOR MORNING German	TTBB à Cappella	27

TITLE		OPUS
AWAKE FOR MORNING German	SATB avec Orgue	32
CHANSON EXOTIQUE German	SATB avec Orgue	34
LA MONOTONIA German	SATB avec Orgue	50
CHANSON EXOTIQUE French	SATB avec Orgue	33
LA MONOTONIA French	SATB avec Orgue	49
NOUS VOUS INVITONS À LA PRIÈRE French	TTBB avec Soprano solo et Orgue Obligato	53
AWAKE FOR MORNING English	TTBB à Cappella	20
AWAKE FOR MORNING English	SATB à Cappella	21
AWAKE FOR MORNING English	SAT avec Orgue ou Piano	24
AWAKE FOR MORNING English	SATB avec Orgue	31
INVOCATION (Bouches bouchées) sans paroles	SATB à Cappella	35
INVOCATION (Bouches bouchées) sans paroles	TTBB à Cappella	39

## VARIOUS ARRANGEMENTS

TITLE		OPUS
CHANSON EXOTIQUE		
- Mixed Choir and Organ French	SATB	33
- Mixed Choir and Organ German	SATB	34
- Men's Choir and Organ German	TTBB	38
INVOCATION		
- Mixed Choir (Bouches bouchées) Sans paroles	SATB à Cappella	35
- Men's Choir (Bouches bouchées) Sans paroles	TTBB à Cappella	39
LA MONOTONIA		
- Mixed Choir and Organ French	SATB	49
- Mixed Choir and Organ German	SATB	50
- Men's Choir, Soprano Solo and Organ French (Nous vous invitons à la Prière)	TTBB	53

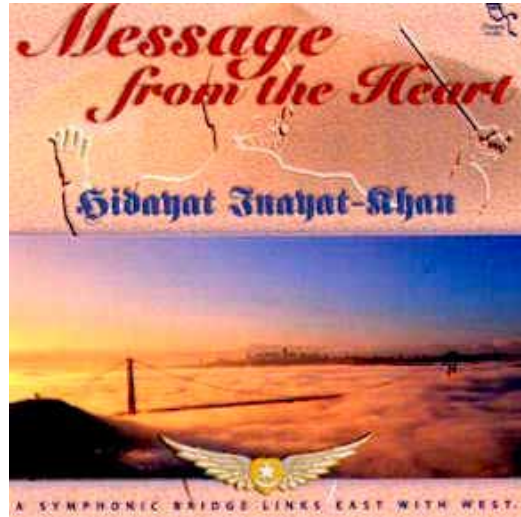
## VARIOUS CHAMBER MUSIC

TITLE		OPUS
CADENCE CAPRICE	Violon Solo	1
LA MONOTONIA	Trio à Cordes	2
CHANSON EXOTIQUE	Flûte ou Oboe et Piano	10
ÉTUDE MÉLODIQUE	Flûte Solo	11
CHANSON EXOTIQUE	Chant et Piano	19
POÈME EN FA	Chant et Piano	23bis

TITLE		OPUS
LA MONOTONIA	Orgue Solo	28
SANGITHA	Violon et Flûte	29
INVOCATION	Quatuor à cordes	36
BALLET RITUEL	Orgue Solo	37
QUARTET	Quatuor à cordes	45
BLOCK FLUTE SERIES	Flûte à bec	51
BLOCK FLUTE SERIES	Flûte à bec	52



## A SELECTION OF RECORDINGS OF THE COMPOSITIONS OF HIDAYAT INAYAT-KHAN



### MESSAGE FROM THE HEART BY HIDAYAT INAYAT-KHAN A SYMPHONIC BRIDGE WHICH LINKS EAST AND WEST

*A review by Prof. M. Junius, Adelaide*

This inspiring collection of Hidayat Inayat-Khan's music, which spans fifty years of his creativity, presents a musical portrait of his work. As the second son of Hazrat Inayat Khan, the great Sufi Master as well as the most celebrated Classical Indian Musician of his time, Hidayat inherited deep insight into classical raga music from early age; as a prominent student of Nadia Boulanger in Paris and as an exceptional composer, conductor and violinist he became a master of Western music as well. Very few musicians could have had such an ideal background of two diverse musical cultures, the blending of which became Hidayat's musical language.

Hidayat's music is uplifting and inspiring music of ideas and concepts, in his case of spiritual insight and concepts as well as deep love of nature. In this sense his work reveals itself as high level program music. Indian classical ragas (raga - "That which colors the mind") celebrate each a particular state of mind, of being and feeling mind of special awareness. Each of the ragas develops around an image and a context, for instance spring, dawn, dusk, devotion, passion, being alone, grace, prayer, love etc. In this sense ragas, in spite of a certain degree of abstraction, can be considered to be program music. Ragas are associated with the hours of the day, the seasons or particular situations. There are also miniature paintings portraying ragas as well as descriptive poems of ragas.

The tradition of French music also has an intense affinity with program music. During the baroque period French composers frequently gave descriptive titles to their compositions like "Les Vieux Seigneurs", "La Fleurie" (Couperin), "Le Rappel des Oiseaux" (Rameau) etc. Program Music remained a prominent feature of French music, we again encounter it in Berlioz, whose musical ideas influenced Liszt and Wagner, as well as in modern French music (Debussy, Ravel, Messian and many others). French composer developed an extraordinary sensitivity and ability to portray with sound, hence the

great refinement of orchestral color we admire so much in their compositions.

From the cross fertilization of raga-music with the mastery of colorful orchestration Hidayat developed his own musical language, while the spiritual heritage of Sufism provided the subject and content, in a way practically all his work may be called sacred music.

La Monotonia, one of his best known compositions, is a haunting work in which melody dominates. It is dedicated to Hidayat's sister Noorunnissa who gave her life in the French resistance movement during the Second World War. The affinity with Indian raga music is very prominent in this work which moves between pain, passion and serenity and withdraws into a single ending note at times. The frequent reappearance of this moving melody in other works shows how much the composer valued it.

The Message Symphony, which follows, is a grand and profound experience of a pilgrimage into the sacred esoteric realm of the mystic and the celebration of the beauty of nature. Its truly exquisite orchestration builds a temple of sound which we are invited to enter. It became a particular favorite of the writer of these lines from the very first line he heard it from a tape presented to him by the composer when we met at an importance music festival in Berlin.

The following Zikar Symphony is a dialogue between organ and instruments celebrating the sacred practice of the Sufi Zikar. Practicing Sufis will recognize the melody of Hazrat Inayat Khan's Zikar in the raga Bhairavi. Soon the composition develops a multitude of effects interspaced with bell sounds. The second movement creates further variations on the theme with a strong emphasis on pulse and rhythm, a powerful Zikar Meditation.

The Gandhi Symphony, one of Hidayat's best known works, which has been performed in many countries, portrays the long march towards and the final achievement of independence of India.

The two delightful Virginia symphonic Poems reveal Hidayat's love of nature and his enchantment with beautiful Virginia and Virginian events.

The concluding work on the CD is the Invitation to prayer, a composition for male choir, soprano and organ. This call for prayer dramatically opening by the soaring solo soprano voice with wonderful modal effects, also restates La Monotonia. The call for prayer climaxes in the prayer itself our modern age the music of Hidayat Inayat-Khan stands out as an illuminating and uplifting experience of music at the service of high spiritual ideals, reassuring insight and ethos.

This beautiful CD is both: an exquisite musical as well as spiritual experience given to us by a master whose musical language has always remained faithful to the ideals of love, harmony and beauty.

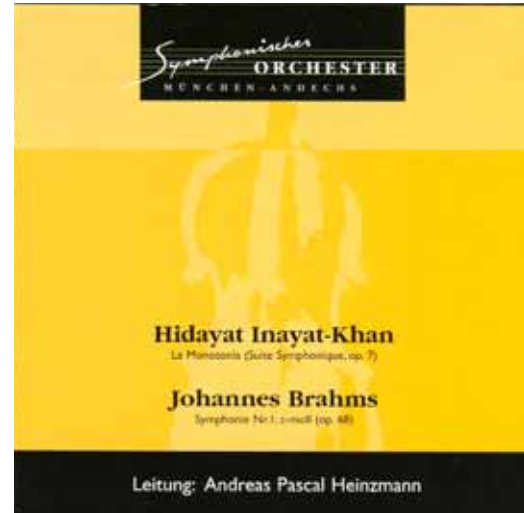
Prof. M. Junius, Adelaide



TWO LIVE RECORDINGS BY THE SYMPHONISCHES ORCHESTER  
MÜNCHEN-ANDECHS  
UNDER THE BATON OF ANDREAS PASCAL HEINZMANN

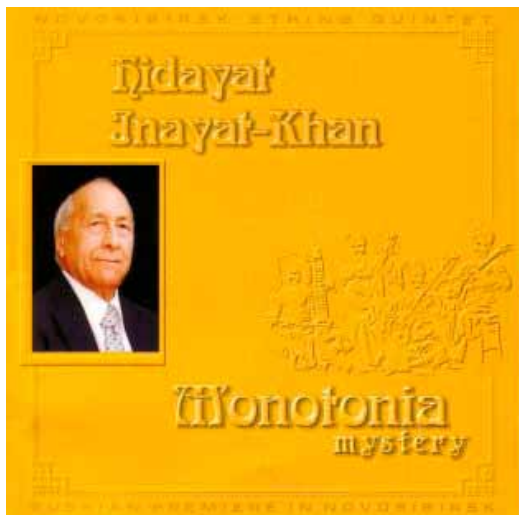


BALLET RITUEL (OP 17)

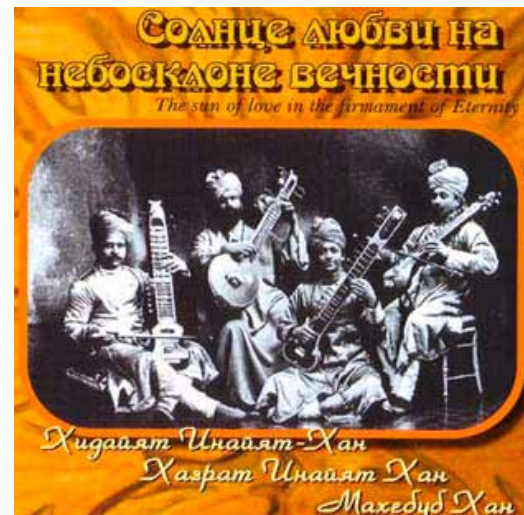


SUITE SYMPHONIQUE  
LA MONOTONIA (OP 7)

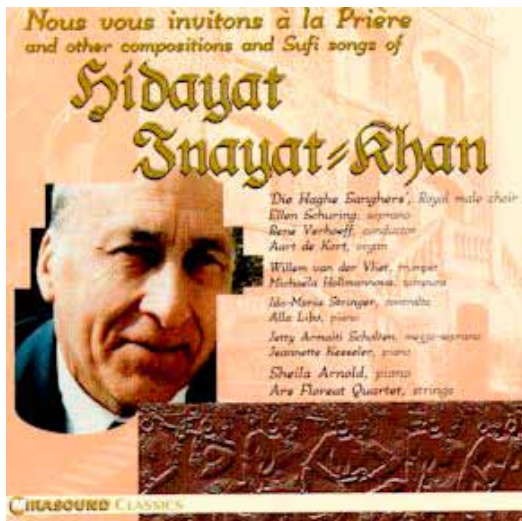
TWO RECORDINGS OF THE NOVOSIBIRSK STRING QUINTET  
PRODUCER: STANISLAV OVTCHINNIKOV



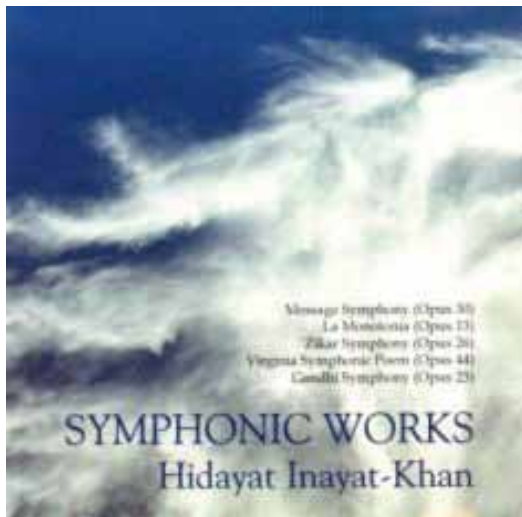
MONOTONIA MYSTERY



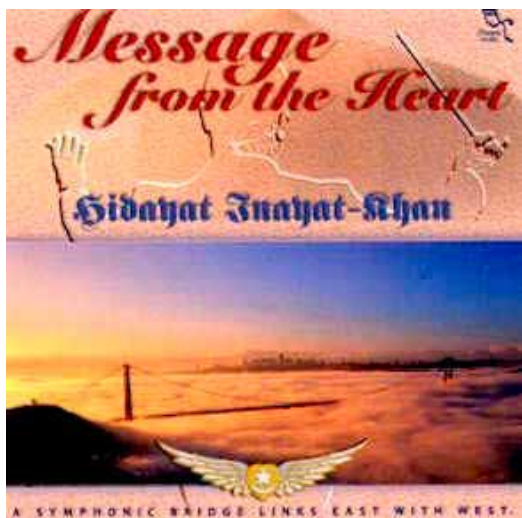
THE SUN OF LOVE IN THE  
FIRMAMENT OF ETERNITY



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SYMPHONIC WORKS  
GARY SILL MUSIC, VANCOUVER

CD'S CAN BE ORDERED AT:

International Sufi Movement - [www.sufimovement.org](http://www.sufimovement.org)  
General Secretariat, Anna Paulownastraat 24, 2518 BJ DEN HAAG, The Netherlands

SCORES AND PARTS CAN BE ORDERED AT:

Headquarters of the International Sufi Movement  
Banstraat 24, 2517 GJ DEN HAAG, The Netherlands





