

Chronological list of works

Composition	Date	Dedicatee
Song 'The Poplars' (Ducic, trans. Selver) (v.pf) (two versions)	1915	—
Song 'Chrysilla' (de R�gnier) (v.pf)	1915	—
Song 'Roses du Soir' (Lou�s) (v.pf)	1915	—
Song 'L'Heure exquise' (Verlaine) (v.pf)	1916	—
Vocalise (v.pf) (two versions)	1916	—
Piano Concerto No. 1 (pf.orch)	1915-1916	P. Heseltine ¹
Song 'Apparition' (Mallarm�) (v.pf)	1916	—
Song 'Hymne � Aphrodite' (Tailhade) (v.pf) (two versions)	1916	—
Sonata (unnumbered) (pf)	1917	—
Song 'L'�tang' (Rollinat) (v.pf)	1917	—
Song 'I was not sorrowful' (Dowson) (v.pf)	1917	—
Song 'Le mauvais jardinier' (Gilkin) (v.pf) (incomplete)	1917	—
Quasi Habanera (pf)	1917	N. Peterkin ²
D�sir �perdu (pf)	1917	—
Piano Concerto No. 2 (pf.orch) (only exists as 2-piano MS)	1917	—
Poem 'Chaleur' (orch)	1917	—
Piano Concerto No. 3 (pf.orch)	1918	C. Trew ³
In the Hothouse (pf)	1918	T. Jenkins ⁴
Piano Concerto No. 4 (pf.orch)	1918	—
Fantaisie Espagnole (pf)	1919	N. Peterkin
Sonata No. 1 (pf)	1919	F. Busoni ⁵
Trois Po�mes (v.pf)	1918-1919	M. Martine ⁶
(i) 'Correspondances' (Baudelaire)		
(ii) 'Cr�puscule du Soir Mystique' (Verlaine)		
(iii) 'Pantomime' (Verlaine)		
Music to 'The Rider by Night' (text, Robert Nichols) (vv.orch) (part lost)	1919	—
Toccata (pf)	1920	T. Jenkins
Song 'Arabesque' (Shemseddin) (v.pf)	1920	R. Brittain ⁷
Prelude Interlude and Fugue (pf)	1920	R. Brittain
Piano Quintet No. 1 (pf. str qt)	1920	P. Heseltine
Piano Concerto No. 5 (pf. orch) (published as No. 2)	1920	A. Cortot ⁸
Sonata No. 2 (pf)	1920	F. Busoni
Sonata No. 3 (pf)	1922	A. Hinton ⁹
Symphony No. 1 (orch.pf.org.ch.)	1921-1922	M.M. Sorabji ¹⁰
Trois Pastiches (pf)	1922	—
(i) Valse in D flat, Op. 64 No. 1 (Chopin)		—
(ii) 'Habanera' from 'Carmen' (Bizet)		—
(iii) 'Song of the Hindu Merchant' from 'Sadko' (Rimsky-Korsakov)		C.�B. Williams ¹¹
Piano Concerto No. 6 (pf.orch) (numbered "iii" in MS)	1922	'To Bernard' ¹²

Opusculum (orch)	1923	J. Ireland ¹³
Le Jardin Parfumé	1923	C. à-B. Williams
Cinque Sonnetti di Michelangelo Buonarroti (v.chamber orch)	1923	—
Trois Fêtes Galantes (Verlaine) (v.pf)	1924?	M.M. Sorabji
(i) 'L'allée'		
(ii) 'À la Promenade'		
(iii) 'Dans la grotte'		
Piano Concerto No. 7 'Simorg-Anka' (pf. chamber orch)	1924	H. Ellis ¹⁴
Organ Symphony No. 1 (org)	1923-1924	E. E.-Smith ¹⁵
Valse-Fantaisie (Hommage à Johann Strauss) (pf)	1925	H.V. Marrot ¹⁶
Variations and Fugue on 'Dies Irae' (pf)	1923-1926	F. Busoni
Trois Poèmes du Gulistan de Saadi (v.pf)	1926	E. Chisholm ¹⁷
(i) 'La lampe'		
(ii) 'La jalousie'		
(iii) 'La fidélité'		
Fragment (pf) (three versions)	1926, 28, 37	H. Rutland ¹⁸
Song 'L'irréparable' (Baudelaire) (v.pf)	1927	B. Marchesi ¹⁹
Piano Concerto No. 8 (pf.orch) (numbered v in MS)	1927-1928	A. Solito di Solis ²⁰
Toccata No. 1 (pf)	1928	B. Bromage ²¹
Djami (pf)	1928	R.N. Best ²²
Sonata No. 4 (pf)	1928-1929	F.G. Scott ²³
Passacaglia (pf) (unfinished)	1929	—
Toccatinetta (pf)	1929	C. Gray-Fisk ²⁴
Opus Clavicembalisticum (pf)	1929-1930	H. M'Diarmid ²⁵
Symphony (complete piano part of abandoned work for piano, orchestra, soli and chorus)	1930-1931	E. Chisholm
Vocalise ('Movement') (v.pf)	1927-1931	M.M. Sorabji
Organ Symphony No. 2 (org)	1929-1932	E. Emlyn Davies ²⁶
Piano Quintet No. 2 (pf.str qt)	1932-1933	D. Saurat ²⁷
Fantasia Ispanica (pf)	1933	A. Rowley ²⁸
Pasticcio Capriccioso (Valse in D flat, Op. 64 No. 1 (Chopin)) (pf)	1933	M.M. Sorabji
Toccata No. 2 (pf)	1933-1934	N. Peterkin
Sonata No. 5 'Opus Archimagicum' (pf)	1934-1935	C. Gray-Fisk
Symphonic Variations (pf)	1935-1937	E. Clarke Ashworth ²⁹
Symphony No. 1 'Tantrik' (pf)	1938-1939	E. Chisholm
Chromatic Fantasia (J.S. Bach) — piano transcription with different Bach fugue (pf)	1940	E. E.-Smith
Quaere reliqua hujus materiae inter secretiora (based on a short story by M.R. James) (pf)	1940	'To E With Love' ³⁰
Gulistan (the Rose Garden (Saadi)) (pf)	1940	H. Morland ³¹
St. Bertrand de Comminges "He was laughing in the Tower" (based on a short story by M.R. James) (pf)	1941	E. Nason ³²
Trois Chants (v.pf)	1941	J. McArden/J. Cooper ³³
(i) 'Le Faune' (Verlaine)		
(ii) 'Les Chats' (Baudelaire)		
(iii) 'La dernière Fête Galante' (Verlaine)		
One Hundred Transcendental Studies (pf)	1940-1944	H. Welsh ³⁴
Rapsodie Espagnole (Ravel) — transcription de concert (pf)	1945	—
Prelude in E flat (J.S. Bach) — piano transcription	1945	R.N. Best
Concerto per suonare da me solo (pf)	1946	N. Peterkin
Closing scene from 'Salome' (R. Strauss) — concert paraphrase (pf)	1947	—
Sequentia Cyclica super Dies Irae ex Missa pro Defunctis in Clavicembali Usum (pf)	1948-1949	E. Petri ³⁵
Symphony No. 2 'Jami' (orch.pf.org.ch.v)	1942-1951	M. Vicars ³⁶
Organ Symphony No. 3 (org)	1949-1953	N. Gentieu ³⁷

Un Nido di Scatole (pf)	1954	H. Rutland
Symphony No. 2 (pf)	1952-1954	H. Morland
Toccata No. 3 (pf) (lost)	1955?	C. Gray-Fisk
Passeggiata Veneziana (based on the Barcarolle from 'The Tales of Hoffman' (Offenbach)) (pf)	1955-1956	Y. Bowen ³⁶
Symphonic Variations (pf.orch) (adapted from piano work of the same title)	1938-1956	
Rosario d'arabeschi (pf)	1956	S. Sitwell ³⁹
Opus Clavisymphonicum (pf.orch)	1957-1959	J. Ireland
Symphony No. 3 (pf)	1959-1960	G. Richards ⁴⁰
Suggested bell-chorale for St. Luke's Carillon (Campanile of St. Luke's Church, Germantown, Philadelphia) (bells)	1961	N. Gentieu
Fantasettina sul nome illustre dell'egregio poeta Christopher Grieve ossia Hugh M'Diarmid (pf)	1961	H. M'Diarmid
Messa Alta Sinfonica (orch.org.soli.ch)	1955-1961	R.N. Best
Symphony No. 4 (pf)	1962-1964	H. Rutland
20 Frammenti Aforistici (pf)	1964	H. Morland
Toccata No. 4 (pf)	1964-1967	P. Rapoport ⁴¹
Frammento Cantato (v.pf)	1967	H. Morland
Concertino non Grosso (4vln.vla.vc.pf)	1968	M. Vicans
103 Frammenti Aforistici (Sutras) (pf)	1962-1972?	D. Garvelmann ⁴²
2 Sutras sul Nome del amico Alexis	1971 & ?	R. W. Procter ⁴³
'Benedizione di San Francesco d'Assisi' (v.org)	1973	A. Hinton
Symphony No. 5 ('Symphonia Brevis') (pf)	1973	A. Hinton
Variazione Maliziosa e Perversa (on 'Åse's Death' from 'Peer Gynt' (Grieg) (pf)	1974	A. Hinton
Opusculum Clavisymphonicum (pf.chamber orch)	1973-1975	A. Hinton
Symphony No. 6 ('Symphonia Magna') (pf)	1975-1976	A. Hinton
4 Frammenti Aforistici (pf)	1977	A. Hinton
Symphonic Nocturne (pf)	1977-1978	A. Hinton
'Il Grido del Gallino d'Oro' (variations and fugue on a theme from 'le Coq d'Or' (Rimsky-Korsakov) (pf)	1978-1979	M. Habermann ⁴⁴
Il Tessuto d'Arabeschi (fl.str.qtr)	1979-1980	"To the memory of F. Delius" ⁴⁵
Villa Tasca (pf)	1979-1980	R. Stevenson ⁴⁶
Opus Secretum (pf)	1980-1981	K. Derus ⁴⁷
Passeggiata Variata (pf)	1981	C. Spencer-Bentley ⁴⁸
Fantasettina Atematica (fl.ob.cl)	1981	A. Burton-Page ⁴⁹
Passeggiata Arlecchinesca (pf)	1981-1982	G.D. Madge ⁵⁰

1. The composer Peter Warlock. There was a long correspondence between Heseltine and Sorabji.
2. Scottish composer and life-long friend of Sorabji. Peterkin arranged for Sorabji's early publications to come under the selling agency of O.U.P.
3. Charles Trew. Sorabji's harmony and counterpoint teacher, in the years before any of the extant works were written.
4. Friend of the composer.
5. See "Around Kaikhosru Sorabji" and "Notes on the life and career of Sorabji".
6. Marthe Martine, soprano. She performed the "Trois Poèmes" with the composer, in Paris, 1921.
7. One of the composer's many friends who were not directly connected with the world of music - Rex Brittain was a barrister.
8. The famous pianist. He expressed interest in Sorabji's works, but never performed any in public. They met in 1920.
9. Alistair Hinton. Composer; Sorabji's closest friend since the 1970s. It was mainly due to his efforts that Sorabji was persuaded to give permission for the performance of his music in recent years. He holds the bulk of the manuscript archive, and is now acting on Sorabji's behalf in all matters pertaining to his work.
10. Madelaine Mathilde Sorabji, the composer's mother.
11. Christopher à-Becket Williams. Composer. Sorabji presented him with the manuscript of the 6th piano concerto, which was kindly presented to the Sorabji Music Archive by the dedicatee's daughter in 1988.
12. Probably Bernard Bromage (see note 21 below), as it seems improbable that Sorabji knew Bernard van Dieren (later a close friend) personally at this time.
13. The composer John Ireland. He and Sorabji corresponded for about 30 years.
14. Havelock Ellis, psychologist and pioneering writer on the psychology of sexuality.

15. Emily Edroff-Smith was a piano teacher, and a close friend of the composer's mother. She was known as "Aunty Edroff" in the family.
16. Friend of the composer.
17. Erik Chisholm (1904-1965) founded the "Active Society for the Propagation of Contemporary Music" which existed in Glasgow in the 1920s and 1930s. Among the leading figures who gave concerts and talks for the Society were van Dieren, Berg, Hindemith, Szymanowski, and Bartók. Chisholm was a composer and pianist. He subsequently taught music at the University of Cape Town.
18. Harold Rutland was a pianist, and Professor of piano at Trinity College of Music. He performed the "Fragment", and was a lifelong champion of the composer's music.
19. Blanche Marchesi. Singer. Sorabji devoted a chapter of his book "Mi Contra Fa" to her.
20. Count Aldo Solito di Solis. Italian pianist. Sorabji wrote several favourable reviews of his concerts.
21. Bernard Bromage. He proof-read Sorabji's first book "Around Music". The dedication appears on the microfilm of the manuscript, which was made in the 1950s, but was later removed from the manuscript itself.
22. Reginald Best, the composer's mother's godson and his companion in his later years.
23. Francis George Scott was a Scots composer, especially of songs, some of which are among the finest written this century. Championed by Hugh MacDiarmid, who wrote about him in his poetry and the autobiographical "The Company I've Kept", Scott has now fallen into undeserved neglect. Sorabji's "Mi Contra Fa" contains a highly enthusiastic essay on Scott's songs.
24. Critic, and close friend of the composer. He wrote at least one highly complimentary article about Sorabji.
25. Hugh MacDiarmid (Christopher Murray Grieve), the Scots poet. One of the most influential figures in the Scottish arts. See also "Fantasietina . . ." (1961).
26. Organist. He performed the middle movement of the composer's Organ Symphony No. 1 in 1928, this being the work's first and only performance until 1987, and, incidentally, one of the very few occasions on which Sorabji heard his music performed by anyone else.
27. Denis Saurat. French philosopher; a political and philosophical thinker highly regarded by Sorabji. One-time head of the Institut Français.
28. Pianist and professor at the Royal Academy of Music.
29. Edward Clarke Ashworth wrote an excellent review of the publication of Opus Clavicembalisticum.
30. This was probably Edward Nason, to whom the other piece inspired by an M. R. James ghost story was dedicated. It has also been suggested that it could have been Edward Clarke Ashworth.
31. Harold Morland, poet (he refers to Sorabji in several of his poems). Friend of the composer since the 1930s.
32. Friend of the composer. See note 30 above.
33. Joy McArden and James Cooper. Soprano/pianist and wife/husband. They performed the "Trois Chants" in the composer's presence, privately, and were given permission to broadcast them. There is no record of such a broadcast having taken place.
34. Henry Welsh. Friend of the composer.
35. Egon Petri. A Busoni pupil, he became a close friend of Sorabji. He contemplated playing Opus Clavicembalisticum but never actually did so. Interestingly, apropos the present recording, he was John Ogdon's teacher.
36. Mervyn Vicars. Composer and cellist. A friend of the composer for many years, he wrote a work for piano and orchestra on themes from Opus Clavicembalisticum.
37. Norman Gentieu first suggested to Sorabji that all his manuscripts should be microfilmed.
38. York Bowen, the English composer-pianist. He dedicated his 24 preludes for piano to Sorabji.
39. Sir Sacheverell Sitwell, who wrote, in 1976, "It is a privilege to have been asked to write these few words in praise and welcome to my old friend Kaikhosru Sorabji whom I have known, I think, since 1918! . . . a most vital, amusing and energising influence in all he said or wrote . . . Personally I have every sympathy with him over the aristocratic seclusion into which he has withdrawn and which I find both enviable and dignified." (Programme note for Yonty Solomon's Wigmore Hall concert, 7th December 1976).
40. At the disastrous 1936 London performance of the first part of Opus Clavicembalisticum there were, apparently, protests from the audience on Sorabji's behalf, concerning the quality of the performance. According to the composer, George Richards was the loudest protestor.
41. Paul Rapoport is a critic, writer and composer in Canada.
42. Donald Garvelmann scripted and presented the three-hour broadcast about Sorabji on Radio WNCN New York, in 1970.
43. R. W. Procter, Friend of the composer.
44. Michael Habermann, American pianist. He has performed and recorded a number of Sorabji's works.
45. Sorabji was a lifelong admirer of Delius, who in turn praised "Le Jardin Parfumé" when he heard it broadcast in 1930. In a letter to the composer, he wrote that the piece " . . . interested me very much. There is real sensuous beauty in it."
46. Ronald Stevenson. Scots composer-pianist. One of the most extraordinary musical minds of our time. He has recorded Sorabji's "Fantasietina . . ." for Altarus Records.
47. Kenneth Derrus is working on a published collection, with commentary, of the Sorabji-Heseltine correspondence.
48. Clive Spencer-Bentley. Composer, currently working as a schoolteacher. The "Passeggiata Variata" was a 21st birthday present.
49. Anthony Burton-Page. Musician and teacher. Friend of the composer in his later years.
50. Geoffrey Douglas Madge, Australian pianist. He has performed works of Sorabji internationally.