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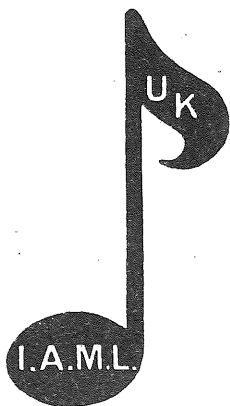
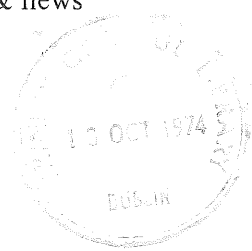
Oliver Messiaen: a bibliography
part one

York Conference: reports

Alan Pope

New music publishers' catalogues

Reviews, letters, notes & news



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Spring 1974

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EDITORIAL

This number is the first of BRIO in a new format and under new editors. The future of the periodical had been a cause for concern to the U.K. Committee (not least to the treasurer) for some time. At the end of last year Ruzena Wood, the editor of the first ten volumes, decided that she could continue no longer, and it seemed that this might have been the end. Miss Wood has produced a magazine of a consistently high standard with little help from elsewhere, under all kinds of difficulty, and it would have been poor thanks to her, apart from anything else, if it had ceased.

Heartened by the encouragement of colleagues in this country and abroad during the international Conference last August, the two present editors offered to see whether the magazine could continue. We believe that it has a function, and that music librarians need the opportunity of communication that it offers. How often at Conferences do people find that just as worthwhile debate is beginning, it is time to go? At any number of informal gatherings, music librarians talk earnestly about all manner of subjects. Library schools pursue the subject as vigorously as ever, and in substantial numbers. More public authorities appoint music librarians. This being so, we have assumed that there should be plenty of material around to fill our small journal. We hope that our task will be one of selection rather than of chasing reluctant authors or, even worse, writing most of each issue ourselves! So we ask that everyone should consider whether he has anything to contribute, whether an article, a short note on some topic of interest, or a news item.

There are certain ways in which we hope BRIO will develop. We hope to print articles providing useful bibliographic material not readily accessible elsewhere, giving each issue some item of permanent reference value (perhaps compensating in some way for the loss of our previous "core", the Periodical Index). The Messiaen bibliography in the present issue is an example. A large amount of potentially useful material exists in Library School theses, and we would be grateful if tutors could refer to us works worthy of publication.

Any librarian in the course of his work may spend a considerable time sorting out a problem that will probably also bother his colleagues elsewhere. Please pass on the results of your labours through BRIO. We would be happy to print, e.g.

a concordance table of the editions of Soler sonatas

a list of omissions in the Kalmus reprint of the Trojans full score

a means of identifying the various versions and editions of Don Carlos.

It would also be useful, as suggested at York, to print surveys of the available editions of standard classics. What edition of the 48 should a library buy if it can only afford one? We might also print unsolved bibliographical puzzles; if you have any interesting scores that cannot be properly identified (but can be briefly described), perhaps BRIO readers can help.

We also need news. Our spies will report what they know, but we would appreciate volunteers to cover particular geographical or subject areas, and we hope to receive information from the people concerned: if you are promoted, demoted, are given a new building, gain or lose responsibility for non-musical materials, change jobs or retire, please tell us. We would also be grateful for the cooperation of music publishers in passing on to us useful information such as changes of address, personnel, order procedures, agencies of foreign firms, etc.

It was essential for the preservation of BRIO that it be produced more economically than heretofore. Inevitably this issue is not so attractive in appearance; but we beg indulgence if our inexperience has caused errors and infelicities to pass, and hope to improve with practice. We apologize for the delay of this issue: when we undertook the joint editorship, we had not anticipated how disastrous the decline in our postal services would prove. We have, however, preserved the seasonal name of "Spring" for it, and hope that the autumn issue will not be delayed until winter.

Clifford Bartlett & Malcolm Jones

OLIVIER MESSIAEN IN THE SURREALIST CONTEXT: A BIBLIOGRAPHY

by ADRIAN C. EVANS

I. Catalogue of Works

The works are arranged alphabetically within the following sections:

1. Organ
2. Piano
3. Orchestral
4. Orchestral with voice(s)
5. Vocal
6. Instrumental

Numerals are considered as part of the title, and are spelt out in French

The following information is given:

Title (normally as on title page) and date of composition

Publisher, date of publication, pagination

Duration (taken from the BBC's files of actual performance durations. When there are wide variations, and slowest and fastest time is given - though ignoring the patently quirky. The composer's own timings, indicated by *, are invariably the slowest.

References to articles and reviews. (Discussions of particular works will also be found in more general articles to be listed in Part II of this bibliography.) Titles are omitted when they consist chiefly of the names of the composer and the work discussed.

Gramophone records. When stereo and mono versions exist, only stereo numbers are quoted. Details of performers are abbreviated as far as possible. If the sleeve note is of substance, the author is named. The date of review in The Gramophone (and occasionally Records & Recording) is given. When there are several works on one disc, full details are given only under the first entry in the catalogue. Works by other composers are ignored. To avoid repetition, some organ recital discs are listed at the beginning of Section 1, and referred to by the name of the organist only in the entry for the separate works under the heading col(lections). * indicates that the recording is described as being produced under the artistic direction of the composer.

The bibliography was originally compiled for the Library Association Professional Examinations (C-402) in October 1972. Part I, however, has been extensively revised by the editor, who has rechecked all the scores, added paginations and timings, incorporated additions to the list of recordings, devised the lay-out, and generally adapted the original thesis for publication. Part II, containing the rest of the bibliography and the indices, will appear in the next issue of BRIO. C.B.

Abbreviations: Amer.Org. American Organist
 Gram. The Gramophone
 M&M Music and Musicians
 MO Musical Opinion
 MQ Musical Quarterly
 MT Musical Times
 R&R Records and Recording

ORGAN - general - books

WAUMSLEY, Stuart *The organ music of O. Messiaen*. Leduc, 1968 (7) 54p [Originally a thesis, prepared in 1963]

articles

- BARNARD, L.S. *Philip Dore's French organ music lectures*. MO 2/53 p301,3/53 p365
- BINGHAM, S. *Organ personalities*. Amer.Org. 10/63 p16-17
- DEMUTH, Norman *Messiaen and his organ music*. MT 4/55 p203-6
- GUNTHER, Siegfried *Die Orgelwerke von O. Messiaen*. Musik u.Kirche 30, 1960 p26-33
- HENRY, Jean-Claude *Messiaen et l'orgue*. L'Orgue 1961 p195-201
- STAPLIN, C. *Couperin, Liszt, Messiaen and the organ Mass*. Diapason (Chicago) 53, 11/62 p253
- WAUMSLEY, Stuart *The organ music of O. Messiaen*. Listener 24/8/67 p253
- WALSH, Stephen *Mystic organist*. M&M 2/67 p31
- WIDDICOMBE, Gillian *Messiaen at Westminster Cathedral*. MT 9/67 p820

records - collections

- DUPRÉ, Marcel MERCURY AM 516074
 S.Sulpice, Paris
Le banquet céleste. La Nativité du Seigneur (2)
 rev. Gram. 6/61 p18
- GUILLOU, Jean PHILIPS 07003
 Matthias-kirche, Berlin
L'Ascension (3). Les corps glorieux (4)
La Nativité du Seigneur (6)
 rev. Gram. 12/68 p860
- LANGLAIS, Jean DUCRETET-THOMSON 270 C
 S.Clotilde, Paris 003
Apparition de l'Eglise éternelle. La Nativité du Seigneur (2). O sacrum convivium (with soprano)
- LITAIZE, Gaston MUSICA SACRA AM540 15TE
 S.Francois-Xavier, Paris
Apparition de l'Eglise éternelle. L'Ascension. Le banquet céleste. La Nativité du Seigneur rev. Gram. 9/64 p152
- MESSIAEN, Olivier DUCRETET-THOMSON 260C
 078-081
L'Eglise de la Trinité, Paris
Complete organ works, 1933-1951

RAYNAUD, Jean-Claude VOX STGBY 657

S.Sernin, Toulouse

L'Ascension (3). Les corps glorieux (2)
Messe de la Pentecôte (4-5). La Nativité du Seigneur (1 & 3)

separate works

- APPARITION DE L'ÉGLISE ÉTERNELLE (1932)
 Lemoine, 1934 3p 6'00"-10'15"*
- rec. CALLIOPE CAL 1927
 Louis Thiry; St Peter's Cathedral,
 Geneva
 (also Les corps glorieux. Verset)
 POLYDOR Special 236 515 (1968)
 Konrad Philipp Schuba; Notre Dame
 de Constance, Switzerland
col. LANGLAIS. LITAIZE. MESSIAEN
- L'ASCENSION: quatre méditations symphoniques (1933)
 Leduc, 1934 21p 19'30"-28'20"*
- 1 Majesté du Christ demandant sa gloire à son Père
2 Alléluias sereins d'une âme qui désire le ciel
3 Transports de joie d'une âme devant la gloire du Christ qui est la sienne
4 Prière du Christ montant vers son Père
- art. Amer.Org.11/60 p22 (P.Siefler *An analysis of Messiaen's tempi and phrasing in his recorded performance of L'Ascension.*)
 Mens en Melodie 1952 p19-22 (S.van Ameringen)
 Musica 1952 p500, 503 (S.van Ameringen)
- rec. ARGO ZRG 5339 (1963)
 Simon Preston
 rev. Gram. 3/63 p432
- VISTA VPS 1001 movs.3 & 4 only
 Christopher Herrick; St Paul's Cathedral
- DECCA SKL 5049 (1970) mov.3 only
 Alexander Anderson
 rev. Gram. 11/70 p838
- DECCA SDD 236 (1970) mov.3 only
 Jeanne Demessieux; Liverpool Metropolitan Cathedral
 rev. Gram. 7/70 p210
- AEOLIAN-SKINNER 3 mov.4 only
 Robert Owen; Christ Church, Bronxville, New York
- col. GUILLOU (3). LITAIZE. MESSIAEN. RAYNAUD (3)

see also ORCHESTRAL

Le BANQUET CÉLESTE (1926)

Leduc, 1934 3p

Nouvelle édition, revue par l'auteur
Leduc, 1960 4p 3'20"-7'20"*rec. ARGO ZRG633 (1970)Simon Preston; St. Albans Cathedral
(Notes: R. Sherlaw-Johnson)
+Les corps glorieux
rev. Gram. 10/70 p616CATHEDRAL CRMS 848Brian Runnett; Norwich Cathedral
GROSVENOR GRS 1006 (1972)Stephen Cleobury; St John's, Camb.
RADNOR SRR 2502 (1967)Gillian Weir; Royal Festival Hall
+Messe de la Pentecôte
rev. Gram. 4/68 p558RESONANCESJean-Jacques Grunenwald
col. DUPRÉ. LITAIZE. MESSIAENLes CORPS GLORIEUX: sept visions brèves
de la vie des ressuscités (1939)

Leduc, 1942 3 vols 50'00"

I 1 Subtilité des corps glorieux

2 Les eaux de la grâce

3 L'ange aux parfums

II 4 Combat de la mort et de la vie

III 5 Force et agilité des corps glorieux

6 Joie et clarté des corps glorieux

7 Le mystère de la Sainte Trinité

art. MT 5/61 p311-2 (A. Wicks)

rec. ARGO ZRG 633 (1970)Simon Preston
see Le banquet célesteCALLIOPE CAL 1925-6

Louis Thiry

see Apparition...LYRICHORD LLST 7224

Charles Krigbaum

HMV CSD 3648 mov.4 onlyNicolas Kynaston; Westminster
Cathedralcol. GUILLOU (4). MESSIAEN. RAYNAUD
(2)DIPTYQUE: essai sur la vie terrestre et
l'éternité bienheureuse (1929)

Durand, 1934 9p

rec. col. MESSIAEN

ESQUISSE MODALE (1927)

Unpublished

L'HÔTE AIMABLE DES ÂMES (1928)

Unpublished

LIVRE D'ORGUE (1951)

Leduc, 1953 43p 43'25"

1 Reprises par interversion

2 Pièce en trio

3 Les mains de l'abîme

4 Chants d'oiseaux

5 Pièce en trio

6 Les yeux dans les roues

7 Soixante quatre durées

art. MT 5/55 p270 (R. Myers)

Musik u. Altar 1958 p167-174 (E.
Seidel)

Nutida Musik 1965/66 p19-23 (Messiaen)

rec. SCHWANNAlmut Rouler; Neandeskirche,
Dusseldorf

col. MESSIAEN

MÉDITATIONS SUR LE MYSTÈRE DE LA SAINTE
TRINITÉ (1969)

Leduc, 1973 95p 75'35"*

(with préface by composer)

rec. ERATO STU 70750/1

Messiaen

MESSE DE LA PENTECÔTE (1950)

Leduc, 1951 27p 21'30"

1 Entrée (Les langues de feu)

2 Offertoire (Les choses visibles et in-
visibles)

3 Consécration (Le don de Sagesse)

4 Communion (Les oiseaux et les sources)

5 Sortie (Le vent de l'Esprit)

rec. LYRICHORD LLST 7226 (1972)

Charles Krigbaum

RADNOR SRR 2502 (1967)

Gillian Weir

see Le banquet céleste

col. MESSIAEN. RAYNAUD (4 & 5)

La NATIVITÉ DU SEIGNEUR: neuf méditations
(1935)

Leduc, 1936 4 vols 50'30"-55'50"

I 1 La Vierge et l'enfant

2 Les bergers

3 Desseins éternels

II 4 Le Verbe

5 Les enfants de Dieu

III 6 Les anges

7 Jésus accepte la souffrance

8 Les Mages

IV 9 Dieu parmi nous

art. Mens en Melodie 13, p364-7 (G.W.
Bergman)rec. ALLEGRO ALG 3030/PACIFIC LDP D 195Robert Noehren; Grace Episcopal
Church, Sandusky, Ohio
ARGO ZRG 5447 (1966)Simon Preston; Westminster Abbey
rev. Gram. 3/66 p450CLASSIC CLP 6258

Ernest White; Methuen Hall (USA)

LYRICHORD LLST 7225 (1972)

Charles Krigbaum

RADNOR SRR 2503/4 (1967)

Gillian Weir; Royal Festival Hall
rev. Gram. 4/68 p598RESONANCES

Jean-Jacques Grunenwald

see Le banquet célesteSUPRAPHON

Ferdinand Klinda; Prague

DECCA SKL 5076

George Macphee; Paisley Abbey

rev. Gram. 6/71 p210

HMV CLP 1701 (1971) mov.5 onlyPiet van Egmond; Princess Church,
AmsterdamARGO RG 148 (1958) mov.6 only

Arthur Wills; Ely Cathedral

rev. Gram. 11/58 p255

HMV CSD 3625 mov.9 only

Arthur Wills; Ely Cathedral

rev. Gram. 9/67 p164

SUPRAPHON SUA 10621 mov.9 only

Jiří Ropek; Smetana Hall, Prague

col. DUPRÉ (2). GUILLOU (6). LANG-
LAIS (2). LITAIZE. MESSIAEN. RAY-
NAUD (1 & 3)VARIATIONS ÉCOSSAISES (1928)

Unpublished

VERSET POUR LA FÊTE DE LA DÉDICACE (1960)

Leduc, 1961 11p 8'00"-11'00"

rec. CALLIOPE CAL 1927

Louis Thiry

see Apparition...PIANO - general - articlesTROUP, Malcolm Regard sur O Messiaen
Composer 37, Autumn 1970 p31-2 & 38,
Winter 1970/1 p21-6PIANO - separate worksCANTEYODJAYA (1949)

Universal, 1953 27p 9'00"-13'00"

art. MT 3/54 p135-6

rec. ARGO ZRG 694 (1972)Robert Sherlaw-Johnson
+Quatre études

rev. R&R 1/72 p83

BOÎTE À MUSIQUE LD-050

Yvonne Loriod

VEGA 30A 139

Yvonne Loriod

CATALOGUE D'OISEAUX (1958)

Leduc, 1964 7 vols

I 1 Le chocard des Alpes

2 Le loriot

3 Le merle bleu

II 4 Le traquet stap azin

III 5 La chouette hulotte

6 L'alouette lulu

IV 7 La rousserolle effarvate

V 8 L'alouette calandrelle

9 La bouscarle

VI 10 Le merle de roche

VIII 11 La buse variable

12 Le traquet rieur

13 Le courlis cendre

art. Times 9/1/69 (W. Mann *Danger in
chance: Le loriot*)rec. ARGO 2BBA 1005-7Robert Sherlaw-Johnson
ERATO STU 70595/8 (1971)

Yvonne Loriod

(Notes: Messiaen)

rev. Gram. 10/71 p468

R&R 7/71 p42-3 (J. McCabe)

VEGA 19201 movs.2,5,6,9 & 12 only

Yvonne Loriod

ERATO STU 70555/6 mov.2 only

Yvonne Loriod

+Vingt regards

DECCA SXL 6378 (1968) mov.3 only

Jean-Rudolphe Kars

+Vingt regards 10 & 11

La DAME DE SHALLOT (1917)

Unpublished

FANTASIE BURLESQUE

Durand 1932 15p

La FAUVETTE DES JARDINS (1970)

Leduc, 1972 55p 3'55"

rec. ERATO STU 70796
Yvonne LoriodLes OFFRANDES OUBLIÉES: méditation symphonique. Réduction pour piano à deux mains par l'auteur (1930)

Durand, 1931 8p

see also orchestral version

PIÈCE POUR LE TOMBEAU DE PAUL DUKAS (1936)Supplément musical de la Revue musicale
Mai-Juin 1936 p23-4 2'25"PRÉLUDES (1929)

Durand, 1930 55p 47'30"

- 1 La colombe
- 2 Chant d'extase dans une paysage triste
- 3 Le nombre léger
- 4 Instants défunts
- 5 Les sons impalpables du rêve...
- 6 Cloches d'angoisse et larmes d'adieu
- 7 Plainte calme
- 8 Un reflet dans le vent...

rec. BAM LD 050

Yvonne Loriod
ERATO STU 70433
Yvonne Loriod
(Notes: Messiaen)

+Quatre études

PATHÉ PDT 132 movs.1,3 & 5 only
Yvonne LoriodQUATRE ÉTUDES DE RYTHME (1949-50)

Durand, 1950 4 vols 20'30"-23'20"

- 1 Île de feu 1 (1949)
- 2 Mode de valeurs et d'intensités (1949)
- 3 Neumes rythmiques (1949)
- 4 Île de feu 2 (1950)

Thesis: LEE, John M. *Harmonic structures in the Quatre études rythmiques of O. Messiaen*. Florida State University (Dissertation Abstracts 7/72 33,1 p350-A. 72-18, 619)rec. ARGO ZRG 694 (1972) movs.1,3,4 only

Robert Sherlaw-Johnson

see Canteyodjaya

BARCLAY 89005

Paul Jacobs
COLUMBIA LFX 998-999Messiaen
ERATO STU 70433Yvonne Loriod see PréludesRONDEAU (1943)

Leduc, 1943 5p 2'50"

rec. DECCA FST 233527
Jean-Michel DamaseLa TRISTESSE D'UN GRAND CIEL BLANC (1925)

Unpublished

VINGT REGARDS SUR L'ENFANT-JÉSUS (1944)

Durand, 1947 iv,177p 113'30"

- 1 Regard du Père
- 2 Regard de l'étoile
- 3 L'échange
- 4 Regard de la Vierge
- 5 Regard du Fils sur la Fils
- 6 Par Lui tout a été fait
- 7 Regard de la Croix
- 8 Regard des hauts
- 9 Regard du temps
- 10 Regard de l'Esprit de joie
- 11 Première communion de la Vierge
- 12 La parole toute puissante
- 13 Noël
- 14 Regard des Anges
- 15 Le baiser de l'Enfant-Jésus
- 16 Regard des prophètes, des bergers et des Mages
- 17 Regard du silence
- 18 Regard de l'Onction terrible
- 19 Je dors, mais mon cœur veille
- 20 Regard de l'Église d'amour

art. MT 3/56 p150 (D.Mitchell)
New York Times 16-2-58,ii p16
Newsletter of the Liszt Society 2
March 1971 p9 (K.Fagan *Liszt and after*)

R&R 8/69 p23-5 (J.McCabe)

rec. ARGO ZRG 650/1 (1969)

John Ogdon
(Notes: R.Sherlaw-Johnson)

HMV SLS 793 (1970)

Michel Beroff
(Notes: Messiaen)
rev. Gram. 11/70 p818

SAGA/PSYCHE PSY 30008/10 (1969)

Thomas Rajna
rev. Gram. 8/69 p287

VEGA C30 A60/2

Yvonne Loriod

WESTMINSTER 18469/70

Yvonne Loriod

IRAMAC 6.701 movs.10,11,17 only

Michel Beroff

IRAMAC 6.704 excerpts

C.Collard

ERATO STU 70555/6 excerptsYvonne Loriod see Catalogue...2
DECCA SXL 6378 movs. 10 & 11 only
Jean-Rudolphe Kars
see Catalogue...3
PATHÉ PDT 170 mov. 10 only
Yvonne Loriod
PATHÉ PDT 113 mov. 15 only
Yvonne LoriodVISIONS DE L'AMEN pour deux pianos (1943)

Durand, 1950 99p 44'12"-47'45"*

- 1 Amen de la Création
- 2 Amen des étoiles, de la planète à l'anneau
- 3 Amen de l'Agonie de Jésus
- 4 Amen du Désir
- 5 Amen des Anges, des Saints, du chant des oiseaux
- 6 Amen du Jugement
- 7 Amen de la Consummation

art. Times 26/2/68 (S.Sadie *Hypnotic music by Messiaen.*)

rec. ARGO ZRG 665 (1971)

John Ogdon, Brenda Lucas
(Notes: R.Sherlaw-Johnson)

*ERATO STU 70567 (1970)

Katia & Marielle Labèque
(Notes: Messiaen)

VEGA C30 A368/19200

O.Messiaen & Yvonne Loriod

ORCHESTRALL'ASCENSION: quatre méditations symphoniques pour orchestre (1933)

Leduc, 1948 66p 19'00"-25'00"

- 1 Majesté du Christ demandant sa gloire à son Père
- 2 Alléluias sereins d'une âme qui désire le ciel
- 3 Alléluia sur la trompette, alléluia sur la cymbale
- 4 Prière du Christ montant vers son Père

rec. COLUMBIA

Stokowski, New York Phil.

DECCA PFS 4203 (1972)

Stokowski, LSO

(Notes: E.E.Johnson)

*ERATO STU 70673 (1972)

Marius Constant, ORTF

(Notes: Messiaen)

+Les offrandes oubliées. Hymne

rev. R&R 1/72 p59

see also ORGAN

Le BANQUET EUCHARISTIQUE (1928)

Unpublished

CHRONOCHROMIE pour grand orchestre (1960)

Leduc, 1963 226p 21'30"-23'00"

Introduction - Strophe 1 - Antistrophe 1 - Strophe 2 - Antistrophe 2 - Epode - Coda

art. Melos 1962 p10-12 (A.Golea)
Music Journal 9/65 p88 (A.Golea)

rec. HMV ALP 2092 (1965)

Dorati, BBCso

(Notes: Messiaen, W.Mellers, S. Bradshaw)

rev. Gram. 7/65 p56

COULEURS DE LA CITÉ CÉLESTE pour piano solo, 3 clarinettes, 3 xylos, orchestre de cuivres, et percussions métalliques (1963)

Leduc, 1966 73p 14'00"-17'00"

art. Musical American 12/64 p78 (W. Schwinger)
Times 26/2/68 p6 (S.Sadie)

rec.*CBS SBRC 72471/ERATO STU 70302 (1966)

Boulez, Domaine musical, Strasbourg percussion.

(Notes: Messiaen)

+Et exspecto

rev. Gram. 1/67 p365

ET EXPECTO RESURRECTIONEM MORTUORUM pour orchestre de bois, cuivres, et percussions métalliques (1964)

Leduc, 1966 91p 25'30"-30'45"

- 1 Des profondeurs de l'abîme...
- 2 Le Christ, ressuscité des morts...
- 3 L'heure vient...
- 4 Ils ressusciteront, glorieux...
- 5 Et j'entendais la voix...

art. M&M 9/67 p38-9 (G.Crankshaw *Messiaen for large spaces.*)

rec.*CBS SBRC 72471/ERATO STU 70302

Boulez, Domaine musical, Strasbourg percussion.

see Couleurs de la cité céleste

PHILIPS 6500 086 (1971)

Haitink, Concertgebouw

rev. Gram. 3/71 p1464

VSM CVB 2121/HMV ASD 2467

Baudo, Orch.de Paris

+Les offrandes oubliées

FUGUE EN RE MINEUR (1928)

Unpublished

HYMNE POUR GRAND ORCHESTRE (Hymne au Saint Sacrement) (1932)

Unpublished (Hire from Broude, New York)
11'00"

art. Musical American 15/12/58 p3 (C. Rostand)

Strad 3/59 p414 (C.Thoresby)

rec.*ERATO STU 70673 (1972)

Constant, ORTF

see L'Ascension

Les OFFRANDES OUBLIÉES: méditation symphonique pour orchestre (1930)

Durand,

1 La croix

2 La pêche

3 L'eucharistie

rec. ASSOCIATION FRANCAISE AA6

Desormiere, Arch. de l'Assoc.de
Concerts Gabriel Pierné

*ERATO STU 70673 (1972)

Constant, ORTF

see L'Ascension

VSM CVB2121

Baudo, Orch.de Paris

see Et exspecto

OISEAUX EXOTIQUES pour piano solo et petit orchestre (1956)

Universal, 1959 86p 12'00"-15'30"*

art. M&M 5/61 p36

rec.*SUPRAPHON SUAST 50749 (1963)

V.Neumann, Y.Loriod, Czech Phil.
(Notes: Messiaen)

+Reveil des oiseaux. Catalogue 9
rev. Gram. 2/69 p1158

VEGA C30 A 65/WESTMINSTER XWN 18746

R.Albert, Y.Loriod

REVEIL DES OISEAUX pour piano solo et orchestre (1953)

Durand, 1955 61p 19'00"-21'00"

art. MT 10/60 p627-9 (N.Demuth *Messiaen's early birds.*)

rec.*SUPRAPHON SUAST 50749 (1963)

V.Neumann, Y.Loriod, Czech Phil.

see Oiseaux exotiques

SEPT HAÏKAI: esquisses japonais pour piano solo et petit orchestre (1962)

Leduc, 1966 135p 19'25"-22'30"

1 Introduction

2 Le parc de Nara et les lanternes de pierre

3 Yamanaka - cadenza

4 Gagaku

5 Miyajima et le torii dans la mer

6 Les oiseaux de Karuizawa

7 Coda

rec.*ERATO STU 70796

M.Constant, Y.Loriod, Ars Nova

EVEREST SDBR 3192 (1971)

Boulez, Y.Loriod, Domaine musical

rev. Gram. 8/71 p319

Le TOMBEAU RESPLENDISSANT (1931)

Unpublished (Hire from Durand)

TURANGALÎLA-SYMPHONIE pour piano principal et grand orchestre (1948)

Durand, 1953 429p 79'00"-89'00"

1 Introduction

2 Chant d'amour 1

3 Turangalîla 1

4 Chant d'amour 2

5 Joie du sang des étoiles

6 Jardin du sommeil d'amour

7 Turangalîla 2

8 Développement de l'amour

9 Turangalîla 3

10 Finale

art. Boston Symphony Orchestra Bulletin
3/12/49 p384

Musical Courier 12/49 p26

MQ 1950 p259-268 (L.Burkatt)

MQ 1950 p595 (F.Goldbeck)

Musical American 1/50 p11

Musical American 9/50 p4 (C.Gingras)

Antares 2/11/50 p65-6 (R.Dumesnil)

Schweitzer Musikzeitung 1951 p55-6

(M. Gieure)

Canon 7/6/54 p472

MO 6/54 p519-20

Osterreichs Musikzeitschrift 1955

p161-3 (C.Rostand)

Feuilles musicales 1955 p36-7

Music Review 1955 p240

Times 13/3/68 p13

Listener 3/4/69 p69 (M.Williamson)

rec. RCA VICTOR SB 6761/2 (1967)

Ozawa, Y.Loriod, Toronto so.

(Notes: Messiaen)

rev. Gram. 9/68 p350

VEGA 19.202-3

M.le Roux, Y.Loriod, ORTF

ORCHESTRAL with VOICE(S)POEMES POUR MI (1937)

Unpublished

art. Listener 11/3/71 (S.Bradshaw)

rec. ARGO ZRG 703

Boulez, F.Palmer, BBC so

see also original version for voice & piano

La TRANSFIGURATION DE NOTRE-SEIGNEUR JÉSUS-CHRIST, pour choeur mixte, sept solistes instrumentaux, et un très grand orchestre (1969)

Soli: Piano, cello, flute, clarinet, xyloimba, vibraphone, marimba

Leduc, 1972 437p (2 vols) 108'30"-113'50"

Premier septénaire

1 Récit évangélique

2 Configuratum corpori claritatis suae

3 Christus Jesus, splendor patris

4 Récit évangélique

5 Quam dilecta tabernacula tua

6 Candor est lucis aeternae

7 Choral de la sainte montagne

Deuxième septénaire

8 Récit évangélique

9 Perfecte conscius illius perfectae generationis

10 Adoptionem filiorum perfectam

11 Récit évangélique

12 Terribilis est locus iste

13 Tota trinitas apparuit

14 Choral de la lumière de gloire

rec. DECCA HEAD 1/2 (1974)

Dorati, National so, Washington

Yvonne Loriod, Janos Starker, etc.

TROIS PETITES LITURGIES DE LA PRESENCE DIVINE (poème et musique d'Olivier Messiaen) pour piano solo, ondes martenot solo, célesta, vibraphone, batterie, choeur de voix de femmes à l'unisson, et orchestre à cordes (1946)

Durand, 1952 216p 33'00"-36'00"

1 Antienne de la Conversion intérieure

2 Séquence du Verbe, Cantique Divin

3 Psalmodie de l'Ubiquité par amour

art. Cahiers de l'art sacré 1946 (F. Florand)

American Organist 1/59 p18-19

(S.Bingham) with transl.of text

Musical American 12/61 p63-4

(J.K.Mimaroglu)

M&M 10/65 p41 (P.Brown *Messiaen and God.*)

M&M 3/71 p26-7 (L.Davies *Three aspects of God.*)

rec. CBS SBRG 72281

Bernstein, New York Phil.

DUCRETET-THOMSON 270-C-075

M.Couraud, Orch.du Chambre Andre Giraud

ERATO STU 70200

M.Couraud, ORTF

(Notes: Messiaen)

PATHE PDT 190-4

Desormière, Orch.du Soc.des Concerts du Conservatoire

VOCALCHANTS DE TERRE ET DE CIEL: soprano et piano. Poemes et musique d'O.Messiaen (1938)

Durand, 1939 34p 24'30"-26'00"

1 Bail avec Mi

2 Antienne du silence

3 Danse du bébé-Pilule

4 Arc-en-ciel d'innocence

5 Minuit pile et face

6 Resurrection

rec. ADES ADE 13013

Colette Herzog

ARGO ZRG 699 (1972)

Noelle Barker, Robert Sherlaw-Johnson

(Notes: R.Sherlaw-Johnson; English translation)

+Poemes pour Mi

CHOEURS POUR UNE JEANNE D'ARC for large and small mixed choruses (1941)

Unpublished

CINQ RECHANTS pour 12 voix mixtes (1948)

Rouart Lerolle, 1949 49p 17'00"-18'30"

rec. ARGO ZRG 523 (1967)

John Alldis Choir

(Notes: R.Henderson)

rev. Gram. 12/67 p336

KING RECORDS (Japan)

Hiroyouki Iwaki, Tokyo Choral Group

PHILIPS ABL 3400 (1961)

J.-P.Kreder, Ensemble de Madrigal

rev. Gram. 8/61 p122

DEUX BALLADES DE VILLON [for voice and piano] (1921)

Unpublished
1 Epître à ses amis
2 Ballade des pendus

HARAWI: CHANT D'AMOUR ET DE MORT pour chant et piano (1945)

Leduc, 1948 100p 51'00"
Text by composer

- 1 La ville qui dormait, toi
- 2 Bonjour toi, colombe verte
- 3 Montagnes
- 4 Doundou tchil
- 5 L'amour de Piroutcha
- 6 Répétition planétaire
- 7 Adieu
- 8 Syllabes
- 9 L'escalier redit, gestes du soleil
- 10 Amour oiseau d'étoile
- 11 Katchikatchi les étoiles
- 12 Dans le noir

art. MQ 1952 p144 (E.Helm)
Musical Events 7/64 p17 (E.Chapman)
M&M 8/64 p28 (B.Jacobson)
New Statesman 6/11/64 p712 (D.Drew)

rec. ARGO ZRG 606 (1969)
Noelle Barker, Robert Sherlaw-Johnson
(Notes: R.Sherlaw-Johnson)
rev. Gram. 12/69 p425

MESSE [for 8 sopranos & 4 violins] (1933)

Unpublished

La MORTE DU NOMBRE: soprano, ténor, violon et piano...Poème et musique d'Olivier Messiaen (1930)

Durand, 1931 19p 11'15"

O SACRUM CONVIVIUM: motet au Saint-Sacrement pour chœur à quatre voix mixtes ou quatre solistes (avec accompagnement d'orgue ad libitum) (1933)

Durand, 1937 4p 2'35"-3'45"

rec. ABBEY 640
Canterbury Cathedral Choir,
Allan Wicks
ABBAY 669
St James Parish Church Choir,
Great Grimsby, Robert Walker
ARGO ZRG 662 (1971)
St John's College, Cambridge,
George Guest
rev. Gram. 2/71 p1338

CATHEDRAL CRL 758
Norwich Cathedral Choir,
Brian Runnett
DUCRETET-THOMSON 270 C 003
Janine Collard (Soprano)
Jean Langlais (organ)
see Organ works
ECLIPSE ECS 700
Winchester Cathedral Choir,
Alwyn Surplice
RCA LSC 3081
Berkshire Boy Choir, Mass.,
Brian Runnett

POÈMES POUR MI: chant et piano (1936)

Durand, 1937 15 & 16 p 28'00"
Text by composer

- I 1 Action des grâces
- 2 Paysage
- 3 La maison
- 4 Épouvante
- II 5 L'Épouse
- 6 Ta voix
- 7 Les deux guerriers
- 8 Le collier
- 9 Prière exaucée

rec. ARGO ZRG 699 (1972)
Noelle Barker, Robert Sherlaw-Johnson
see Chants de terre...
HARMONIA MUNDI HMO 30543
Lise Arseguet, O.Messiaen
see also ORCHESTRAL with VOICE

SIMPLE CHANT D'UNE ÂME (1930)

Unpublished

TROIS MÉLODIES pour chant et piano (1930)

Durand, 1930 11p 5'40"
1 Pourquoi Text by composer
2 Le sourire Text by Cecile Sauvage
3 Le fiancée perdue Text by composer

VOCALISE: étude pour voix élevées (1935)

Leduc 1935 4p

INSTRUMENTALDEUX MONODIES EN QUARTS DE TON [for ondes martenot] (1938)

Unpublished

FANTAISIE [for violin & piano] (1933)

Unpublished

FÊTE DES BELLES EAUX [for 6 ondes martenots] (1937)

Unpublished

rec. ERATO
Jeanne Loriot, etc
(Notes: Messiaen)

Le MERLE NOIR pour flûte et piano (1951)

Leduc, 1952 8p 5'30"-6'00"

rec. ADES 16005
Jacques Castagner, Jacqueline Mefano
DELTA SDEL 18005 (1963)
W.Kennet, Susan Bradshaw
rev. Gram. 3/63 p430
ELECTROLA C 063 28 950
Karlheinz Zöller, Aloys Kontarsky
IRAMAC-SAB A 15021
Sibylle Weigel, Heinz Schwanting
SUPRAPHON SUA ST 50557
Zdenek Bruderhans, Pavel Štěpán
TELEFUNKEN SLT 43098
Aurele Nicolet, Gerty Herzog
TIME 58008
Severino Gazzelloni, Aloys Kontarsky

MUSIQUE DE SCENE POUR UN OEDIPE [ondes martenot] (1942)

Unpublished

QUATUOR POUR LA FIN DU TEMPS: violon, clarinette en si bémol, violoncelle et piano (1941)

Durand, 1942 iv,52p
1 Liturgie de cristal
2 Vocalise, pour l'Ange qui annonce la fin du Temps
3 Abîme des oiseaux (Cl)

- 4 Intermède (vln,cl,vlc)
- 5 Louange à l'Eternité de Jésus (vlc,pf)
- 6 Danse de la fureur, pour les sept trompettes
- 7 Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
- 8 Louange à l'Immortalité de Jésus (vln, pf)

art. M&M 3/65 p41 (A.Blyth)
Musical Events 30/6/66

rec. ERATO STU 70156/MUSIC GUILD MS150
H.Fernandez, G.Deplus, J.Neilz,
M.-N.Petit
HMV ASD 2470 (1969)
E.Gruenberg, G.de Peyer, W.Pleeth,
M.Beroff
(Notes: Messiaen)
rev. Gram. 8/69 p287
RECORD SOC. RS 14 (1960)
J.Pasquier, A.Vacellier, E.Pasquier, O.Messiaen
(Notes: F.Aprahamian)
rev. Gram. 8/60 p129
WAND G (Australia)
P.McDermot, T.White, J.Kennedy
R.Lambert

THÈME ET VARIATIONS pour violon et piano (1932)

Leduc, 1934 14p 6'25"-10'00"

rec. ARION 30A 137 (1972)
Glara Bonaldi, Sylvaine Billier
rev. Gram. 9/72 p572; R&R 9/72 p84

TIMBRES-DURÉES: musique concrete [composed in collaboration with Pierre Henry] (1951-53)

Unpublished

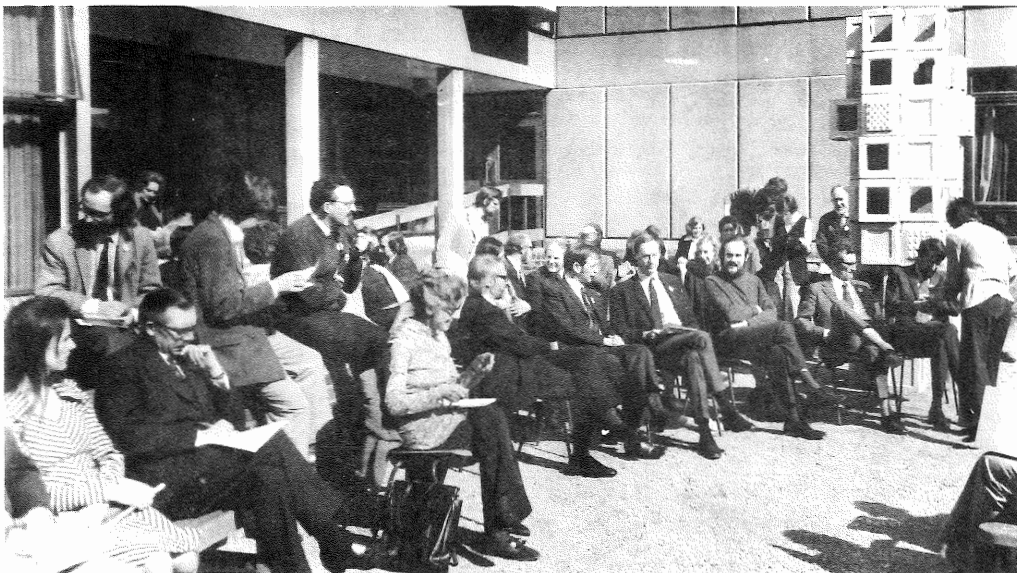
Browning Music

A Descriptive Catalog of the Music Related to Robert Browning and Elizabeth Barrett Browning As Found in the Armstrong Browning Library, 1972. ISBN 0-914108-01-8. 414pp. \$15.00

Address orders to the Office of the Director, Box 6336, Baylor University, Waco, Texas 76706.

1974 CONFERENCE - YORK

The 1974 Joint Conference of the International Association of Music Libraries (United Kingdom branch) and the Audio-Visual Group of the Library Association was held at the University of York from Friday March 29th until Monday April 1st. The university provided excellent accomodation, and we received unexpected care and attention from the staff there. Food was as good as any institutional food I have met - the opening dinner was particularly fine - and the beer seemed (to a Londoner) to be extraordinarily cheap. Fine weather increased the enjoyment of a trip to the City - the daffodils and the Minster were at their best - and enabled us to hold an open-air Annual General Meeting (as illustrated).



Our visit was greatly assisted by the benevolence and munificence of the Rothwell family, alias Music Service of York. On the Friday evening, the dinner was followed by a cello recital given by Ioan Davies (of the resident Fitzwilliam Quartet) and Josephine Rayner (Mrs Rothwell) in the Lyons Concert Hall: it was appropriate to begin the Conference with some live music, to remind us of the reason for our existence as music librarians! A different sort of pleasure was provided by the subsequent party; the Conference organizers were relieved that all delegates managed to return to their room - without slipping into the ornamental lake! We are very grateful to Music Service for providing both concert and party, and also for organizing the proceedings of the Saturday afternoon. We were taken by coach to their premises, where we were allowed to snoop and take tea. We were then let loose in the City. Most of us managed to find the Minster, some the Minster library, and the most devout pestered Banks Music Shop staff long after their expected closing time.

The remaining entertainment was provided on the Sunday evening by John and Wendy Raybould with a "presentation" on Railways. This proved to be a fascinating demonstration of what imaginative use and painstaking preparation can do with equipment that is now readily available at educational establishments, if not yet in the home.

The following reports will give some indication of what took place at the formal sessions. Much more was said than can be summarized here - much, perhaps, that it would be unwise to print! - but if you can judge success of a conference by the animation of the conversation, this was certainly a most successful one. We look forward to next year.

Session I: Problems of publishing, retailing and acquisition of music

Roger Crudge of Avon County Library and Alan Pope of Blackwell's Music Shop introduced the topic. Mr Crudge stressed the librarian's need for information, both in advance of ordering, and on the fate of the order subsequently. Mr Pope described the dealer as being squeezed from both sides, by publishers and buyers. Thus the music dealer is a dwindling sub-species: the user expects him to have specialist knowledge, but the turnover does not provide a commensurably high profit margin for adequate salaries. Mr. A.K.I. Rothwell of Music Service of York reinforced this, and added that most music was greatly underpriced, and that prices would certainly rise, while much existing music would go out of print. Small publishers, like most retailers, would go to the wall, and large publishers would prune their catalogues drastically.

A wide-ranging discussion followed. Reference was made to the degree to which publishing and retail businesses are controlled by accountants requiring profits to be shown on a too short-term basis. Mr Mulgan of OUP mentioned the great cost of publishing his firms recent catalogue: such a cost would be prohibitive for most smaller firms, yet without adequate catalogues, sales would be small and librarians' and music dealers' jobs more difficult. Finally, all were in favour of regularizing the current unsatisfactory state of the copyright law, with perhaps some sort of payment to cover the sort of copying which is now taking place extensively but illegally. (This was also discussed in session V)

Malcolm Jones



Session II: Local government reorganization and its effect on music libraries

Opening this session, Donald Gadsby, former Music Librarian of Bradford, said that earlier hopes of benefits from the 1974 reorganization had not been fulfilled. Neither the status and salaries of public music librarians, nor the scope of music and record stocks had improved. Reorganisation had in some cases thrust the responsibility for audio-visual materials onto the music librarian, whose traditional role as an independent specialist, he believed, was coming to an end.

Following Mr Gadsby's statement, various speakers described the situation in their own localities, almost all in pessimistic terms. The criticisms most often made were that reorganization had blurred areas of responsibility, that insufficient attention had been paid to detailed planning of the music services, and that music librarians were being asked to assume additional responsibilities for audio-visual materials. Opinion was by no means unanimous that the last development was a bad thing. Speakers from London mentioned benefits resulting from the 1965 reorganization, but the service in London was thought by some to have deteriorated. Others said that conditions in London differed too much from those elsewhere for comparisons to be valid.

In the closing stages of the session, a comment by one speaker that "amalgamation makes a bad service better but a good service worse" met with general agreement. The session ended with an expression of the view that it was up to the public music librarians themselves to try to achieve improvements once amalgamation had started to operate.

Alan Sopher

Session III: Minimum standards in gramophone record and music libraries

Speaker: Eric Cooper

Basing the session on his article in The Audiovisual Librarian Vol.1, no.3, Mr Cooper emphasized the need for standards at a time when the expansion of the audiovisual field was creating so many uncertainties for music librarians. In reply to those who felt that the standards should have been based on stated figures derived from past experience, he contended that it was not possible to produce any conclusive figures; librarians should have faith in themselves to say what was needed to give a good service. Many present felt, however, that some overall figures could be obtained. There was disagreement, too, on whether a service to the public could be evaluated in statistical terms. Those who argued for statistics believed that they were a powerful force if used correctly. The D.E.S. was at present trying to draw up valid output measures in general library terms, and music librarians should take account of these trends if they were not ultimately to lose out. On the other hand, could any measures be found that would be unfailingly applicable to the varying services needed by different communities throughout the country. Mr Cooper was not against statistics, but he believed where humanity was usually successful was where he left himself room to manoeuvre. It was left, in conclusion, that music librarians should indeed have the faith often distressingly lacking in their chiefs to assert what they know to be a worthwhile objective, but should then use figures to back this up.

Elizabeth Hart

Session IV: Tape cassettes and cartridges

Speaker: George Saddington

Mr Saddington summarized the past history, present position and likely future of tapes in this country, and discussed their application in libraries. He concentrated mainly on cassettes, since cartridges appeared to be on the decline here. There had been a tremendous growth in the cassette market over the past two years, although not entirely at the expense of the gramophone record. He did not personally believe that discs would become obsolete for some time yet, citing various aspects of manufacturing and marketing policy to support this. Some of the advantage that discs had over cassettes were fast disappearing, however, such as better sound quality and lower prices. He agreed that it was still difficult to build up a balanced collection in cassette form, but coverage was improving rapidly.

Relatively few things could go wrong with cassettes - and these were easy enough to detect if a simple checking procedure was followed. The major faults - spillage, jamming, breakage and twisting - could often be avoided by gentle handling and regular cleaning of the play-back machine. When they did occur, it was not too difficult to open the shell and rectify the damage, as Mr Saddington demonstrated. This simplicity of handling, and their compactness, recommended cassettes for library use, as did their versatility and adaptability in audio-visual correlations. Their longer average life would have an effect on size of stock and withdrawal policy, which should be investigated. One problem as yet unsolved was mediagraphic control, and it was on this slight note of query that the session ended. Elizabeth Hart

Session V

The final session of the Conference took the form of an unscheduled general forum in which three subjects which had come up in earlier sessions were given a fuller airing. These were, first, the possibility of submitting evidence to the Copyright Commission sitting at present on various questions affecting both printed music and sound recordings, second, the role of the public music librarian vis-a-vis audiovisual materials, and lastly, the simplification of inter-lending procedures for music.

On copyright, it was agreed to submit a joint statement to the Commission indicating the willingness of the two organizations (IAML and the Audio-Visual Group) to give more detailed evidence in due course on the unsatisfactory situation regarding the photocopying of music, on illegal recording, on the legal deposit of records and on the possibility of legalizing the copying of out-of-print materials. Except for the specific mention of this last point, the initial statement (which had to be made before 31 July 1974) would be in very broad terms. A joint working party would meanwhile be set up to prepare detailed evidence for submission later.

On the subject of audiovisual materials and the public music librarian, discussion continued on similar lines to those in the earlier session, with two new points emerging: first, public music librarians who take on responsibility for audio-visual materials may improve their status and prospects, and, second, the addition of audio-visual materials to music and record libraries may only be of temporary duration until public libraries organise these materials in separate departments or along subject lines.

The third topic in this session, the simplification of music interlending, which had originally been raised by the British Library representatives, was not discussed in detail as it was felt that clarification was needed about what the British Library had in mind. More information would be available after a forthcoming meeting with a representative of the British Library (Lending Division)

Alan Sopher

New Music Publisher's Catalogues received, January - April 1974

compiled by Alan Pope

- BÄRENREITER VERLAG Bärenreiter informiert 3/73. 32p
Bärenreiter informiert 1/74. 40p
- BÄRENREITER-ANTIQUARIAT Libri novi de musica: ein bibliographischer Katalog wichtiger Neuerscheinungen und Nachdrucke der Musikwissenschaft, Nr.29. 32p
- BOHM (Augsburg) Chormusik für gemischte Stimmen mit und ohne Begleitung. 24p
Chormusik für Männerstimmen mit und ohne Begleitung. 20p
Chormusik für Oberstimmen (Frauen-, Jugend-, und Kinder-chor). 16p
Das Chorkonzert, 38 Folge - Januar 1974. 8p
Kirchenmusikalische Mitteilungen, Nr.178, Januar 1974. 16p
- BOOSEY & HAWKES (London) Orchestral catalogue 1974 (works on hire). 104p
Recorded music (in Boosey's catalogue): complete catalogue 78 rpm records. 104p
Recorded music for Film, Radio & T.V. (Long playing record catalogue including 1973-74 issues.) 45p
- BOOSEY & HAWKES / EDITIO MUSICA (Budapest) Hungarian Music Catalogue 1973. 52p
New Editions April, May, June 1973. 15p
- BOOSEY & HAWKES (Bonn) Verlagskatalog 1973-4. 92p
- BOSWORTH (Köln) Blasmusik-Verzeichnis 1974. 4p
- BOTE & BOCK Holzbläser, Blechbläser, Kammermusik, Schlagzeug. 20p
- BREITKOPF & HÄRTEL (Wiesbaden) Neuerscheinungen - Neudrucke, 1.Juli - 30.September, 1973. 4p
Verlagsverzeichnis 1, 1973/4. 50p
- CARISCH Notiziario 1, Gennaio - Febbraio 1974. 12p
- CHAPPELL (Hamburg) Weltbestseller für elektronische Orgeln. 8p
- DOBLINGER Instrumental- und Vokalmusik. Gesamtkatalog 1974 34p
Neuerscheinungen 8/1973. 4p
Orchestermusik. Katalog 1974. 36p
- FORLIVESI (Firenze) Catalogo 1973-4. 40p
- HÄNSSLER Katalog 3 - Chormusik mit Instrumenten. 1974. 96p
Nummernverzeichnis und Auslieferungskatalog 1974. 216p
Partiturenkatalog, Frühjahr 1974. 32p
- HEINRICHSHOFEN (including Heinrichshofen, Noetzel, Sirius, Pegasus, Impero) Bücher bei Heinrichshofen. Gesamtverzeichnis der Buchveröffentlichungen. Katalog Nr.VIII. 32p

- Hauptkatalog - Klavier, Cembalo, Orgel/Harmonium, Harfe. 120p
Nummernkatalog. 48p
Preisliste Nr.5. 16p
- KISTNER & SIEGEL Organum - Die Sammlung von Weltruf. 28p
- MERSEBURGER Auswahl-Katalog '74. 20p
Geistliche Chormusik. 23p
- NOVELLO Complete trade catalogue 1973-4. 126p
- OXFORD UNIVERSITY PRESS Music and books on music for primary and middle schools. 1974. 34p
Music and books on music for senior schools. 1974. 52p
Music for Lent, Passiontide, Easter and Ascension. 1974. 16p
Music for orchestra (1974). 70p
Operas and music dramas, ballets and ballet suites (1974). 52p
Solo songs: catalogue 1974. 16p
- PELIKAN (Zürich) Werke für Blockflöte. Werke für Orff-Instrumentarium. Kantaten und Märchenspiele. Chorbücher. Pädagogische Werke. Auswahlverzeichnis Frühjahr 1974. 16p
- PETERS (Frankfurt) Beethoven: Sonaten. Neue Urtext-Ausgabe - Claudio Arrau, Lothar Hoffmann-Erbrecht (Notenbeispiele) 8p. (Prospectus for new edition)
Partituren - Konzert, Oper, Oratorium. 4p
- SCHNEIDER (Tutzing) Musikkliteratur - Januar 1974. 4p
Verzeichnis der zuletzt erschienen Verlagswerke. (5 leaflets)
- UNIVERSAL EDITION (Wien) Bücher. 24p
Gesamtverzeichnis '74. 24p
Neuheiten - nova 2. 8p
- VIEWEG Gesamtverzeichnis. 16p
- Composer Catalogues
- BUSONI Ferruccio Busoni, Werkverzeichnis. 12p
Breitkopf & Härtel, Wiesbaden
- BUSSOTTI Sylvano Bussotti. (Catalogue of the works published by G.Ricordi; including discography) 20p
Ricordi, Milano
- HOLST Holst (a centenary leaflet). 5p
Novello
- RACHMANINOV List of works of Rachmaninov published by Boosey. 8p
Boosey & Hawkes, London

REVIEWS

FOREMAN, Lewis (comp.) Archive sound collections: an interim directory of institutional collections of sound recordings in Great Britain holding material other than that currently commercially available. Aberystwyth: College of Librarianship, Wales, February 1974. £2.00 (Copies available from the College, post free, cash with order)

This is the first thorough-going attempt to list and give details of sound recordings collections in Great Britain, and has been compiled not so much as an end in itself, but as part of Mr Foreman's work on an M.A.thesis in the University of Wales. Let us be thankful that the subject of the thesis required the compilation of the directory, since so many people will derive benefit from it besides himself. Archives of sound recordings are found in a remarkable variety of places, and the directory's coverage is correspondingly wide, the 110 entries ranging through all categories of libraries, museums, societies, and even the occasional business agency such as Reuters. Private collectors are excluded, except where they specialize in piano rolls, which, as Mr Foreman says in his introduction, are mainly in private hands. The size of the collections can be anything from the British Institute of Recorded Sound's 200,000 discs to the one unique LP in stock at another London library. Nor has accessibility been a criterion for inclusion; instead, detailed information is given in the majority of cases as to whether and in what manner the stock may be used. As the title makes clear, collections containing purely current material are excluded, but Mr Foreman does refer to sources where details of these may be found. He also excludes an exposition of the Greater London Audio Specialization Scheme, since details are published elsewhere. However, the scheme still does not appear to be widely known or understood, and many of the participating libraries' collections are acquiring archival value. Any subsequent edition of the directory might perhaps, in the interest of comprehensiveness, include fuller information on it. Since Mr Foreman's compilation was dependent in the main on replies to his questionnaire, he seems to have had a fairly good response. Nonetheless, this is an interim directory, and it is hoped that its early publication will stimulate notification of any gaps; in fact, a copy of the questionnaire is included as an appendix.

As the directory was put together for the compiler's practical use, it turns out to be a very practical tool. Arrangement is clear and concise, with as much information as possible given under the headings of Contact (librarian and designation in many cases), Material (subject coverage), Analysis (physical format, including films where appropriate, and quantity), Availability, and occasionally Bibliography. Mr Foreman does not adhere relentlessly to the pattern, however, if the information received does not fit it; he prefers rather to give it in quotation, and this gives the user a much better idea of conditions in that particular collection. If, as in a few cases, information is derived at second hand, the source is stated. The index must be the first generally-available subject index to sound recordings, and will be welcomed as such, although its 97 general and specific entries mirror the uneven coverage of the collections to which they refer.

The directory is not only a finding tool; it is an interesting document on the state of the art, and could be an inspiration to those hoping to enter the field. It portrays enterprising local history recordings by public libraries, and flourishing university oral history departments, and quotes plans as well as actualities. This aspect is emphasised by the appendices, which include two sample lists of public library local history collections, and set out also the aims, intentions and procedures of the North West Sound Archive Unit, the Sheffield University Survey of Language and Folklore, and the Welsh Folk Museum Sound Archives Collection. All this, plus a list of relevant associations and sources, make this a very welcome and useful document. Elizabeth Hart

Musikbibliothek Erwin R.Jacobi...The Music Library of Erwin R.Jacobi: rare editions and manuscripts. Catalogue. 3rd revised and augmented edition, compiled by Regula Puskas (Allgemeine Musikgesellschaft Zürich) Verlag Hug & Co., 1973. 84p, 11pl.

Erwin Jacobi is probably best known for his excellent edition of the Rameau Pièces de Clavecin. This catalogue shows to what extent his work on Rameau and on the 18th century theorists is based on material in his own library. Though concentrating on the French Baroque, the collection covers a wide range, with examples ranging from 1480 to 1955. Most, but not all, of the appropriate items are reported in the RISM A series, but this catalogue has more bibliographical information. Section A lists, separately, complete printed works, odd part books, anthologies and libretti; Section B lists theoretical works; Section C lists manuscripts (mostly modern letters). There are altogether 514 items. There is no definition of the meaning of "rare editions"; the catalogue contains some early 19th century items, but it would have been useful to know whether all items up to a certain date are included. Some 20th century works are listed, including several by Hindemith, with whom Jacobi studied.

The selection of plates is interesting. A D'Anglebert prelude shows clearly how perfectly notation can match style: it really is worth getting used to the soprano clef so that one can play such pieces from the original editions. The engraved frontispiece to Thomas Salmon's An Essay to the advancement of musick by casting away the perplexity of different cliffs...(1972) shows briefly and misleadingly the simplicity of the proposed but soon forgotten new system over the old. There are specimens of Petrucci and shape-note notation, and an elaborate cruciform canon by Gumpelzhaimer. One could, however, have spared one of the more conventional engravings for something from item 10: a copy of part of Part III of the Clavierübung with corrections possibly in Bach's hand. It is a pity that no reference to the facsimiles is made from the separate catalogue entries, especially since they are not always placed near each other.

The collection is accessible to scholars via the Zurich Zentralbibliothek. It is excellent to have such a catalogue, and the knowledge of the contents of this fine private collection; it is to be hoped that other scholars with similarly rich collections will find ways of following Dr.Jacobi's generous example.

Clifford Bartlett

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LETTERS

To the Editors of BRIO

Gentlemen,

May I be permitted to reply to Brian Redfern's kind remarks published in the last issue of BRIO?

I would like to explain that my resignation as secretary was entirely due to pressure of personal circumstances, and not primarily because of IAML as such. In addition to work on my own compositions, several other projects which I had been preparing for some years finally came to fruition at about the same time, and with the international conference and normal branch business on top of that, things became too much and I regretfully decided to resign.

I hope that during my time as secretary I have been able to make a useful contribution to the work of the Branch, and I wish it all success in the future. Indeed, I believe that it has a very strong future, now that the Library Association Sound Recordings Group has jumped on the audio-visual bandwagon and trundled over the musical horizon in search of a multi-media El-Dorado. Our various meetings and conferences have shown that there is a real need for dialogue between librarians on common problems relating to our own specific subject of music, and it is just this which our Association can provide. I also hope that as an ordinary member of the Branch I may be able to contribute in some way to this work in the future.

One real regret I feel in resigning as secretary is that my international expeditions for the purpose of enjoying such pleasures as the wines of Lichtenstein and Bologna will no longer be subsidised from Branch funds, but I trust that my successors will be given some similar recompense for the hard work they have willingly undertaken.

With best wishes to all members of the Branch,
Yours sincerely,

Michael Short

Dear Sirs,

I should like to express my gratitude and appreciation for all the hard work done in preparing the recent Annual Conference at York, where I am sure everyone enjoyed a most rewarding week-end. The amount of participation was more than at other previous Conferences, and I liked the way that most of the sessions became free-for-all discussions. Everybody had a chance to air their views and grievances, which were complemented by opposing views and altogether controlled by liberal-minded chairmen. The weather was most lenient, enabling the Annual General Meeting to be staged outdoors, although this proved to be a certain strain on the ears. The delectable campus gave us man-made lakes with an abundance of water-fowl, ample bars and commodious quarters equipped with amenities worthy of four-star hotel accommodation.

This has been a high standard to follow for future conferences, and I hope and look forward to more opportunities for professional participation among friends and colleagues far and wide.

Yours faithfully,

Tony Hodges

NOTES & NEWS

Following discussion at the working sessions of IAML last August in London, it was agreed that a news bulletin for public music libraries would be started, since this was not, it was felt, adequately catered for in FONTES. It is to be a quarterly, called Musikbibliothek aktuell, and will be published by the Arbeitsstelle für das Bibliothekswesen in Berlin, edited by Hans Vetterlein of Amerika-Gedenkbibliothek. News and items for it should be addressed to Malcolm Jones.

A cumulated catalogue of entries that have appeared in the British Catalogue of Music from 1957 to 1972 is in preparation. Editing is complete, and the conversion of the data to a machine-readable base will shortly begin. It is hoped that the catalogue will be available, in format or formats to be decided, in 1975.

The second edition of Music in British Libraries by Maureen Long was published in June. Although it was completed before reorganization affected many public libraries, it will provide a working tool which, to judge from the sale of the first edition, most music librarians find indispensable.

The joint working party of IAML (UK) and the AVG on orchestral and choral music in sets has proposed initially the production of a national union catalogue of orchestral materials. There is a possibility of the cooperation of the British Library in the project.

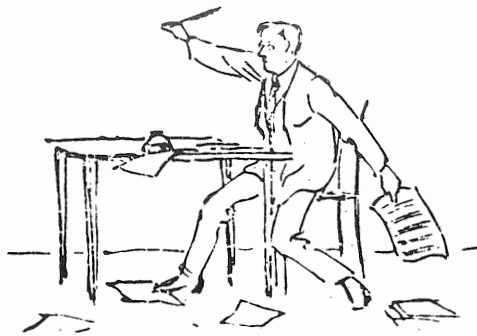
PERSONALIA

Charles Cudworth has retired from the Pendlebury Library, Cambridge. His own distinctive brand of cheerful erudition will still be heard from our radios, we understand, and the many music librarians who know him will wish both him and Mrs Cudworth a very happy retirement. He is succeeded by Richard Andrewes, who was elected to the UK committee of IAML in April.

Donald Gadsby, for whose services in organizing the York Conference we are most grateful, has left the ranks of music librarians to take up a post as a Principal Librarian in the new Bradford Metropolitan District, at Ilkley. He is succeeded by Derek Bell from Hertford County.

Frederick Dymond has retired as manager of Blackwell's Music Shop, although retaining a link as a consultant on antiquarian materials. He was also for many years on the UK committee of IAML. The Music Specialist Manager is now Alan Pope and the Commercial Manager is David Hounslow.

Information for this section will be welcome: it should be sent to Malcolm Jones.



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