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I.A.M.L.

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CANTERBURY CONFERENCE, 1978

On the evening of Friday, March 31st some eighty people assembled at the University of Kent, a mile or two out (and several hundred feet up) from Canterbury. These represented IAML (UK) and the LA Audiovisual group in about equal numbers. After dinner, two films were shown, and acquaintances made and renewed. Much discussion took place, especially in the bar, to a late hour, and a good deal of information was exchanged: this of course, is a major part of any conference agenda. By the end of the weekend, some of these loose ends were gathered in the open forum, and it was clear that this was the last regular joint conference — IAML (UK) may investigate other bodies with whom such an arrangement, for one conference at a time, seems useful, but for 1979 will hold its conference unattached to any other organisation (this will be at Edinburgh from March 30th till April 3rd).

The surroundings were pleasant, especially when the rain stopped, and although the university buildings had the hermetic sealing and orchid-house humidity characteristic of our newer seats of learning, the surroundings were quite well received, and the town and its adjacent countryside proved worth exploration in the free afternoon. Extra-curricular activity included once more a do-it-yourself concert, with such memorabilia as a Vivaldi Gloria sing-in proving conclusively that of every five music librarians, four are tenors (irrespective of sex), hilarious music hall from Eileen Mills, and a 'work' for piano, 6 hands (as AACR would say, i.e. 3 people normally) performed by members of BLLD, BLRD, and BLBSD respectively. The division of the performer who finished two beats later than the others is a closely guarded secret! The 'Cats' Duet', formerly ascribed to Rossini, but now known not to be, as Clifford Bartlett explained in a verbal programme note rather longer than the item itself, was entertainingly performed by I Gatti Miller and Reed, with appropriate coquetry. More seriously, some Mozart and a Finger sonata for recorder were given. The other concert was also a do-it-yourself one, for we were grateful to Gerry Ingram of Agate's for a record recital, the promised lutenist having arrived sans lute. A summary of the more formal proceedings now follows.

Richard Macnutt spoke about 'musico-bibliographical problems'. From his experience as an antiquarian dealer, he followed the session of Tim Neighbour last year on dating, and amplified some points raised in the Krummel Guide, illustrating them with a rich and varied collection of examples presented as slides. Mr. Macnutt left us a little more cautious about accepting at face value a statement on the title page of a piece of music, and shewed that these problems were not just matters of recondite bibliographical interest (fascinating though these might be) but often raised important questions on the musical text that followed.

Tim Crawford then spoke as a performer/musicologist on the problems of libraries. Most of the early part of his talk was an apologia for 'early music' i.e. a critical attitude to performance practice, which found a ready reception if not saying much that was new to the hearers. We discovered that most lutenists want tablature, not transcriptions, and that many sources were difficult of access, especially when prices, e.g. of prints from microfilms are so high. Some problems were quickly solved, and we were reminded, as is doubtless good for us, that in talking to our users we can often make them aware of resources that can save them a lot of time. Equally, users should be encouraged as often as possible to ask.

Alex McIntosh spoke on community librarianship, and encouraged us all to be more aware of the wideness of the range of needs which public libraries,

in particular, should meet. Although some were embarrassed by their inability to meet needs already expressed, often quite forcibly, all felt that this reminder was timely.

Miriam Miller chaired a round table exchange of news and views. Patrick Mills spoke of the cumulated BCM 1957-75, and the ISBD (printed music) on which he represents this country. Malcolm Jones referred to the union-catalogue of orchestral material, compiled by Sheila Cotton, which after frustrating technical delay could now be expected in a few months. Clifford Bartlett reported that another union-catalogue, that of music periodicals in British libraries, on which Tony Hodges is now well advanced, should come to fruition in a year or two. John May spoke of the report of a committee set up by the Gulbenkian Foundation, on which he had served, on the education of musicians. Among its recommendations the setting up of some machinery for better co-ordination was noticed, though libraries as such were outside the brief. George Barr told us of the greatly expanded music library in the Mitchell Library, Glasgow, which is to open a major extension.

Patrick Saul, the retiring director, spoke of the British Institute of Recorded Sound. Eleven years ago, at a conference in London, subject and speaker were the same, and the same overriding impression came over: that of the typical British spirit of enthusiasm succeeding in the face of inadequate support and funding. However, the future now seems better assured, at least financially, and it was hoped that the work begun under such conditions by Mr. Saul would be continued by his successor, and that he might be enabled to be more closely involved with the profession, especially in matters of bibliographical (or discographical) control.

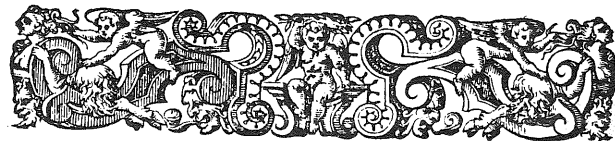
The A.G.M. saw the first election under the new constitution; those elected were Richard Andrewes, Roger Crudge, Tony Hodges, John May, Tim Neighbour, Sue Clegg and Jane Harrington, in addition to those who serve ex-officio, i.e. Miriam Miller, Brian Redfern, Elizabeth Hart, Julian Hodgson, Monica Hall, Clifford Bartlett, Malcolm Jones and Bill Bryant.

Apart from routine business, the main item of concern was the financial state of the branch, and the new executive was instructed to re-examine the matter at the first opportunity.

An unannounced item followed, Walter Stock reviewing the 25 year history of IAML(UK) in which he had played such a large part. This record, which has been written down, provides an archive in some detail, giving the year-by-year concerns of the Association. Some have not changed in the period.

The final session featured Charlie Gillett, known as an author on popular music and a disc jockey (at least to those in the Radio London reception area). After playing a number of extracts, and inviting ascriptions, Mr. Gillett discussed the various styles from about 1920 to 1950. If this sounds rather bald as a statement it fails to do justice to the interest he conveyed and generated, and perhaps readers should be referred to the 'Rock Files' he edited and his book 'The Sound of the City' for the authentic flavour. A discussion on selection policies and practices for popular music on record followed.

Malcolm Jones



81. PETITE SUITE. Ch.Mus. (1934).
2 treble instruments/pf. The three movements have no titles or tempo marks and designation of scoring for the two treble lines. i) is for one solo treble line/pf; ii) is for two treble lines only; whilst iii) is for two treble lines/pf. The work has been recorded twice with different scorings on each: 1) Chant du Monde 519: i) sx/pf; ii) 2fl; iii) cl/vln/pf. 2) Decca LXT 2849 (Lond. LL 893; D.LK 40224): i) fl/pf; ii) fl/vln; iii) fl/vln/pf. Paris, Aug. 1934. Ded: Yvonne and Peter Stadler. Pub: ESI-CduM, 1936 (sous la direction de la fédération musicale populaire).
82. RADIO-PANORAMIQUE. Radio Music. (1935).
Ww/perc/org pf/str5tet/S T-soli, chorus. Jan. 1935. Pub: Les Oeuvres Françaises - S(H). fp/fbp: Violette Andréassi, Ernest Bauer, Roger Vuataz, J.-M. Pache, cond. Hermann Scherchen; 4/March/1935; Salle du Conservatoire, Geneva (10th. anniversary of Radio Geneva.) fParis: Orch. Pasdeloup, cond. Albert Wolff; 19/Oct/1935; 1'Opéra-Comique.
83. FIÈVRE JAUNE. Voc.Mus. (1935).
Voice/pf. Nino (Eng.trans.Yvonne Deneufville; Ger.trans. Hansi Gosselin.) Pub: LS-ME, 1935.
84. DER DÄMON DES HIMALAYA. Film Score. (1935). Collab: André Jolivet. Dir: Andrew Marton in collab. with Gunther Oskar Dyhrenfurth. Principal items: i) Générique chanté: Om mani pad me hum; ii) Rumba; iii) La lettre; iv) Voyage; v) Szynagai; vi) Les jardins de Moghul; vii) Défilé de la caravane; viii) Danse des lamas (song); ix) Vision; x) Caravane des Kulis (chorus); xi) Chant nocturne des Kulis (chorus); xii) Recit de la femme; xiii) Himalaya; xvi) Montée de la Caravane. xv) Tempête de neige; xvi) Bataille des Kulis; xvii) Chant de joie (song); xviii) Final chantée.
85. L'EQUIPAGE (ou CELLE QUE J'AIME). Film Score. (1935). After J. Kessel. Collab: Maurice Thiriét, with music by Chopin, Schumann, Planquette. Dir: Anatole Litvak. Prod: Pathé-Natan. Principal items: i) Chanson du Lapin (words by J.Kessel); ii) Premier vol. Brit.dist.Colmore Distributors. Bprem: Studio One; 29/April/1938.
86. MAYERLING. Film Score. (1935).
After Claude Anet. Collab: Maurice Jaubert, with music by Gounod, Mozart, Strauss and Weber. Dir: Anatole Litvak. Prod: Nero-Film. Principal items: i) Générique; ii) Dans le Fiacre; iii) Dans les Couloirs; iv) Jardins; v) Scène finale. Brit. dist.: Gaumont-British (later reissued by Exclusive Films); Bprem: Curzon Cinema; 22/Oct/1936.
87. ANNE-MARIE. Film Score. (1935).
Dir: Raymond Bernard.
88. LES PETITS LITS BLANCS. Ballet Mus. (1935). 'Bal des Petits Lits Blancs' organisé par "Le Jour" au cercle interallié mis gracieusement à la disposition de l'oeuvre.' Music by A.H. (Berceuse) and Milhaud. Pub: Draeger, 1935.
89. JEANNE D'ARC AU BÛCHER. Dramatic Oratorio. (1933-35). 15retr[=5]/3S [=2]A 4T[=1]2B[=1]-soli, cv, cv chorus, chorus/orch: 2(picc)21+Eflatcl+bcl. 3Eflat asx. 3+cbsn/O3+Dtpt3+btbm[=1]/timp 2perc/cel om 2pf/str. Text by Paul Claudel (Ger.trans.Hans Reinhart. Eng.trans.Dennis Arundell). (Prologue); i) Les voix du ciel; ii) Le livre; iii) Les voix de la terre; iv) Jeanne livrée aux bêtes; v) Jeanne au poteau; vi) Les Rois ou l'invention du jeu de cartes; vii) Catherine et Marguerite; viii) Le Roi qui va-t-a Rheims; ix) L'Épée de Jeanne; x) Trimazo; xi) Jeanne d'Arc en flammes. VS: 30/Aug/1935; FS: Paris, 24/Dec/1935. Dur: 80'. Ded: Ida Rubenstein. Pub: S-S, 1935 - separate vocal scores only; 1939 - VS (Fr./Ger./Eng.); 1947 Ø with added Prologue (EAS 15615); 1954. fp: Ida Rubenstein, Jean Périer, Serge Sandos, Charles Vaucher (retr), Ginevra Vivante, Berthe de Vigier, Marianne Hirsig-Löw (S-soli), Lina Falk (A-solo), Ernest Bauer (T-solo), Paul Sandoz (B-solo), Les Singknaben de l'Eglise évangélique-reformée, Basle Chamber Choir and Chamber Orchestra, Maurice Martenot (om), cond. Paul Sacher; 12/May/1938; Basle. fFrenchp: Ida Rubenstein, Solange Delmas, Turba-Rabier, Almona, Josette Barré, Jean Hervé, De Trévi, Mme. de Chauveron, Chorale Felix Rangel, Orch. cond. Louis Fourestier; 6/May/1939; Orléans. fParis: Marie-Hélène Daste (Joan), Mme. Turbier-Rabier (Margaret), Eliette Schenneberg

- (Catherine), Jean-Louis Barrault, Julien Bertheau, Jean Hervé; Chorus and Orch. des Concerts du Conservatoire, cond. Charles Münch; 13/June/1939; Palais de Chaillot.
90. NOCTURNE. Orch. (1936). 2picc2ca2bcl.Eflat sx.3/42Dtp01/cym rattle sdm tambour de basque tri wdbl/hp/str. March, 1936. Dur: 9'. Ded: Hermann Scherchen. Pub: UE (U.E.Ltd.63), 1939; Boosey and Hawkes. fp: Orch. Sym. de Bruxelles, cond. Hermann Scherchen; 30/April/1936; Brussels. fParis: cond. Charles Münch; 9/April/1940; Deuxième Concert de l'Association de Musique Contemporaine.
91. DU WHISKY POUR JO. Voc. Mus. (1936). Voice/pf. Nino. Pub: LS, 1936.
92. LES MUTINÉS DE L'ELSENEUR. Film Score. (1936). After Jack London. Dir: Pierre Chenal. Prod: Général-Productions. Principal item: song - Le Voilier l'Elseneur est un voilier à vaches (Robert Desnos). Brit.dist.: Associated British Picture Corporation, 1940.
93. L'AIGLON. Opera. (1936). Music by A.H. (Acts 2,3 and 4) and Ibert (Acts 1 and 5). Henri Cain after Edmund Rostand. i) Les Ailes qui s'ouvrent; ii) Les Ailes qui battent; iii) Les Ailes meurtries; iv) Les Ailes brisées; v) Les Ailes fermées. Ded: Raoul Gunsbourg. Pub: Au Ménestrel/Heugel, 1936-7. fp: Fanny Heldy (S: Franz), Vanni Marcoux (Bar: Séraphin Flambeau), Mlle Schirman (MzS: Fanny Essler), Mlle Branèze (S: Thérèse de Lorget), Mlle Gadsden (Marie-Louise), Germaine Chellet (S: La Comtesse Camerata), Endrèze (B: Le Prince de Metternich), Marvini (B: Le Maréchal Marmont), Fraikin (T: Frédéric de Gentz), Chorus and Orch. of the Monte Carlo Opera, cond. Félix Wolfes; 10/March/1937; Opera House, Monte-Carlo. fParis: Heldy, Marcoux, Odette Ricquier, Jacqueline Courtin, Anita Volfer, Milly Morère, Endrèze, Narçou, Nové, cond. François Ruhlmann; 1/Sept/1937; l'Opéra.
94. STRING QUARTET No.2 Ch.Mus. (1934-6). i) Allegro (Attacca subito(ii)). Dur: 6½'. ii) Adagio. 1934-5. Dur: 6¼'. iii) Allegro marcato. Paris, June 1936. Dur: 6'. (Total Dur: 18¾'). Ded: Pro-Arte Quartet. Pub: S-S
- (EMS 8708), 1936 (autograph facsimile). fp: Pro-Arte Quartet; Sept. 1936; Venice. fParis: Calvet Quartet; 18/March/1937; Le Triton Concert, École Normale.
95. MARCHE SUR LA BASTILLE. Inc.Mus. (1936). Contribution to the score for "14 Juillet" by Romain Rolland: i) Ouverture: Ibert; ii) Palais-Royal: Auric; iii) Marche funèbre de la Liberté (chorus); Milhaud; 2nd Tableau: iv) La Nuit du Grand Soir - Roussel; v) Chorus: Liberté, dans ce beau jour; Koechlin; 3rd Tableau: vi) Ouverture: Marche sur la Bastille: A.H.; vii) Final: Fête de la Liberté: Daniel Lazarus. Pub: ESL. ?fp: Théâtre Alhambra, 1936. fconcertp: cond. Roger Désormière; 14/July/1936; La Maison de la Culture.
96. ICARE. Ballet Mus. (1936). Perc/om/chorus. Rhythms by Serge Lifar. Score not signed by A.H. Npub. Npf.
97. LA MILLE ET UNE NUITS. Cantata (1937). S T-soli, chorus/orch: 2203sx.2/0330/perc/cel hp 4om pf/str. Text trans. Mardrus. 3/Jan/1937. (Dur: /24'). Written for the 1937 Exposition des Arts et Techniques - Fête de la lumière et de l'eau sur la Seine. Pub: S(H). fconcertp: cond. Robert Siohan; 4/Dec/1937; Concerts Poulet.
98. LA CONSTRUCTION D'UNE CITÉ. Film Score. (1937). After J.-R.Bloch. Collab: D. Milhaud.
- 98a. CHANSON DES QUATRE. Voc.Mus. (1937). Voice/pf. Song from the film score *La construction d'une cité* (No.98). J.-R.Bloch. Pub: R.Deiss - S, 1937.
- 98b. CHANSON DE L'ÉMIGRANT. Voc.Mus. (1937). Voice/pf. Song from the film score *La construction d'une cité* (No.98). J.-R.Bloch. Pub: R.Deiss-S, 1937.
99. MADEMOISELLE DOCTEUR. Film Score (1937). After Georges Neveux. Collab: Oberfeld. Dir: G.W.Pabst. Prod: Films Trocadéro. Principal items: i) Ouverture; ii) Hôtel à Berne; iii) Café Turc; iv) Part de Salonique; v) Départ en auto; vi) Villa abandonnée; vii) Micro dans la nuit (Préludes Nos. 1 and 2); viii) Réveil; ix) Dans le Beuglant; x) Bristol-Valse;

- xi) Maison de Passe; xii) Dans la ferme; xiii) Blues; xiv) La Soirée: tango; xv) Poursuite; xvi) Final.
100. NITCHEVO (ou L'AGONIE DU SOUS-MARIN). Film Score. (1937). After Jacques de Baroncelli. Collab: Oberfeld. Dir: J. de Baroncelli. Prod: Méga-Film. Principal items: i) Song - De l'Atlantique au Pacifique, nous n'avons jamais de chagrin (words by J. Féline); ii) Dans le sous-marin; iii) Explosion; iv) Tramonto; v) Après l'attentat; vi) Souks; vii) Jardins à Bizerte; viii) Canot Sarak; ix) De l'Atlantique au Pacifique; x) Valse - Nitchevo, triste est mon coeur. Brit.dist.: United Artists, 1937. Bprem: Berkeley Cinema, Tottenham Court Road; Oct. 1937.
- 100a. DE L'ATLANTIQUE AU PACIFIQUE. Voc.Mus. (1937). Voice/pf. Song from the film score *Nitchevo* (No.100). Féline. Pub: R.Ventura, 1937.
- 100b. SUITE FROM THE FILM SCORE NITCHEVO. Orch. (1937). i) En mer; ii) Ariel-Fox; iii) Valse; iv) Explosion; v) Dans le sous-marin; vi) Souks; vii) Le Jardin à Bizerte; viii) Après l'attentat; ix) Tramento; x) Canot Sarak. Pub: R.Ventura, 1937.
101. PASSEURS D'HOMMES. Film Score. (1937). After Martial Lekeux. Collab: A. Hoérée. Principal items: i) Cabarets; ii) Piano mécanique; iii) Ivresse; iv) Le Mat.
102. LA CITADELLE DU SILENCE. Film Score. (1937). Collab: Darius Milhaud. Dir: Marcel l'Herbier. Prod: Impérial-Film.
103. REGAIN. Film Score. (1937). After Jean Giono. Written, dir., prod: Marcel Pagnol. Principal items: i) Générique; ii) Hiver et Printemps; iii) Refrain Gedemus; iv) Nuit dans la grange; v) Printemps . . . Été; vi) Mort de Mamèche; vii) Nocturne; viii) Le Soc; ix) Panturle; x) Panturle abat des arbres; xi) Foire à Manosque. Brit.dist. Connoisseur Films. Bprem: Academy Cinema; 26/Oct/1956.
- 103a. SUITE FROM THE FILM SCORE REGAIN. Orch. (1937). 111asx.1/0220/perc/pf/str. (Dur: /16'). Pub: S(H), 1937. fconcertp: cond. Charles Münch; 3/July/1942; Palais du Chaillot.
104. LIBERTÉ. Film Score. (1937). After Bartholdi. Collab: Arthur Hoérée.
- 104a. INTERLUDE FROM THE FILM SCORE LIBERTÉ. Orch. (1937). fconcertp: cond. M. Rostand; 1/May/1937; Théâtre des Champs-Élysées.
105. LE VISAGE DE FRANCE. Film Score. (1937). Documentary film by Dimitri Kirsanoff.
106. LES BÂTISSEURS. Film Score. (1937). After R. Desnos. Principal item: Chanson des Gars du Bâtiment (words by R. Desnos).
- 106a. LES GARS DU BÂTIMENT. Voc.Mus. (1937). Song from the film score *Les Bâtisseurs* (No.106). Voice/pf (=orch). R.Desnos.
107. LIBERTÉ. Inc.Mus. (1937). Play by Jaurés trans. Edmond Rostand. fp: 1937; Théâtre l'Alhambra.
108. SCENIC RAILWAY. Pf. (1937). Moderato-Allegro. Ded: Marguerite Long. Contribution to 'Parc d'Attractions - Expo 1937: Hommage à Marguerite Long': - A.Tcherepine - Autour des Montagnes Russes: a) Le Guichet, b) Les 'On dit', c) Le 'Swing', d) Et voilà; B.Martinů - Le train hauté; F.Mompou - Souvenirs de l'Exposition: a) Tableaux de statistiques, b) Le planétaire, c) Pavillon de l'élégance; V.Rieti - La danseuse aux lions; E.Halfiter - l'Espagnolade; A.Tasman - Le Géant; M.Mihalovici - Un danseur roumain; T.Harsanyi - Le Tourbillon mécanique. Pub: ME (5685), 1938. fp: Nicole Henriot; 28/Nov/1938; Salle Gaveau.
109. JEUNESSE. Voc.Mus. (1937). Voice/pf (=orch). Paul Vaillant-Couturier. Pub: ESI, 1937. CduM, 1945 (vocal part only). (An arr. by Durey for unison chorus and orch. of ww. and br. was recorded by the Chorale Populaire de Paris and Orch. cond. Roger Désormières on Chant du Monde 501 (LDY 4171) and pub. by Editions Micro).
110. TROIS CHANSONS. Voc.Mus. (1935-7). Voice/pf. R.Kerdyk. i) On est heureux; ii) Chanson de la route; iii) Le naturaliste. Pub: EOF (Nos. i and ii only).

111. UN OISEAU BLANC S'EST ENVOLÉ. Ballet Mus. (1937). Ballet by Sacha Guitry. Npub. fp: cond. A.H.: Jan.1937; 1937 Exposition des Arts et Techniques, Théâtre des Champs-Élysées.
112. STRING QUARTET NO.3. Ch.Mus. (1936-7). i) Allegro. Paris, Samedi 5/June/1937. Dur: 5½' ii) Adagio. Paris, May 1937. Dur: 6'10". iii) Allegro. Paris, Sept. 1936. Dur: 5'. (Total Dur: 16'40"). Ded: Mrs. Elizabeth Sprague-Coolidge. Pub: S-S (EMS 8737), 1937 (facsimile of autograph). fp: Pro Arte Quartet; 22/Oct/1937; Salle de la Réformation, University of Geneva. fParisp: Pro Arte Quartet; 25/April/1937; Triton Concert. fEp: New Hungarian Quartet; 4/Oct/1938; London Contemporary Music Centre Concert, Cowdray Hall. fEbp: New Hungarian Quartet; 7/Oct/1938.
113. LE CANTIQUE DES CANTIQUES. Ballet Mus. (1937). A T Bar-soli, chorus/orch. (flutes, oboe, clarinets, saxophones/tambour de basque, tambourin provençal, bdm, rattle, tamtam, cym, whip, iron-cym, gongs, wdbl/cel om/cellos and D. Basses). A 'poetic argument' by Gabriel Boissy in 2 Acts based on the 'Song of Solomon'. Rhythms by Serge Lifar. Act I, 'Les Vignes d'Eu Gaeldi: i) Les Vignerons; ii) La Sulamite (A-solo, chorus); iii) Le Berger (chorus); iv) La Sulamite et Le Berger (chorus); v) Salomon (chorus); vi) La Sulamite, Le Berger, Salomon; vii) Départ de la Sulamite et de Salomon (chorus); Act II, 'Le Palais de Salomon'; viii) Solitude dans le Palais; ix) Salomon (Bar-solo); x) La Sulamite et Salomon (Bar-solo); xi) Les Spectacles I/II/III (chorus); xii) Rêve de la Sulamite (A-solo); xiii) Le Berger (T-solo); xiv) La Sulamite et le Berger (A T-soli); xv) Le Berger et Salomon; xvi) Libération (chorus). Score not dated. Ded: Francis and Andrée Winter. Pub: AM/H; VS (Fr.). fp: Carina Ari (la Sulamite), Serge Lifar (le Berger), Paul Goube (le Roi Salomon), Antoinette Duval (A), Chastenet (T), Cotta (Bar), cond. Philippe Gaubert: 2/Feb/1938; Académie Nationale de Musique.
114. LES PETITES CARDINAL. Operetta. (1937). Music by A.H. and Jacques Ibert. Libretto by Albert Willemetz and Paul Brach from a novel by Ludovic Halévy (2 Acts). 23 numbers with no indication as to separate authorship. Pub: C/ER, 1946. fp: Saturin Fabre (Le Cardinal), Marguerite Pierry (Madame Cardinal), Robert Pizani, Henri Fabert, Bertolasso, cond. Cariven; 13/Feb/1938; Théâtre des Bouffes-Parisiens.
- 114a. C'EST LE CHARME DE FLORENCE. Voc.Mus. (1937). Song ('valse-arioso') from the operetta Les Petites Cardinal (No.114). Voice/pf. Pub: C, 1946.
- 114b. A PLAISANCE. Voc.Mus. (1937). Song from the operetta Les Petites Cardinal (No.114). Voice/pf. Pub: C, 1946.
115. MARTHE RICHARD AU SERVICE DE LA FRANCE. Film Score. (1938). After Bernard Zimmer. Dir: Raymond Bernard. Prod: Paris-Films. Principal items: i) Générique; ii) Entrée des Allemands; iii) Village en flammes; iv) Chanteur espagnol; v) Musique de gitane (Valse I and II); vi) Tango de Mata-Hari; vii) Ludow au piano; viii) Marthe Ludow; ix) Combat Naval; x) Annonce du Torpillage; xi) Tango de Charlotte; xii) Sur la falaise; xiii) Sonnerie au phono; xiv) Orgue dans l'église; xv) Banquet; xvi) Mobilisation américaine; xvii) Attaque des avions; xviii) Final de l'Armistice. Brit. dist: Unity Films, 1939.
- 115a. SUITE FROM THE FILM SCORE MARTHE RICHARD AU SERVICE DE LA FRANCE. Orch. (1938). Pub: C, 1938. (also pf redn.).
116. MIARKA (ou LA FILLE À L'OURSE). Film Score. (1938). After Jean Richepin. Collab: Tibor Harsanyi. Dir: Jean Choux. Principal items: i) Générique; ii) La Chanson de la Route (words by J. Richepin); iii) La Chanson de l'Eau (ibid.); iv) Danse petite Miarka; v) Chanson sans paroles; vi) Le Champ des Bohémiens; vii) L'Innocent et l'Oiseau.
- 116a. CHANSON DE LA ROUTE. Voc.Mus. (1938). Song from the film score Miarka (ou La fille à l'ourse) (No.116). Voice/pf. J.Richepin. Pub: S, 1938.
- 116b. CHANSON DE L'EAU. Voc.Mus. (1938). Song from the film score Miarka (ou La fille à l'ourse) (No.116). Voice/pf. J. Richepin. Pub: S, 1938.

117. PYGMALION. Film Score. (1938). After George Bernard Shaw. Collab: W.Axt. Dir: Antony Asquith. Prod: Gabriel Pascal.
118. LA DANSE DES MORTS. Oratorio (1938). Retr, S A Bar-soli, chorus/orch: 2(picc) 2(ca)24(=2)/4(=2)24(=2)0/timps bdm/org pf/str. Libretto by Paul Claudel (Eng. trans. by Edward Agate. Ger. trans by Hans Reinhart.) i) Dialogue; ii) Danse des Morts; iii) Lamento; iv) Sanglots; v) La Réponse de Dieu; vi) Espérance dans la Croix. Paris, 25/Oct/1938. Dur: 35'. Ded: Paul Sacher. Pub: S-S; VS (EMS 8844) (Fr./Ger./Eng.), 1939. fp/f(E)bp: Jean Hervé (retr). Ginevra Vivante (S), Gina Falk (A), Martial Singher (Bar), Edouard Müller (org), Basle CC and CO (aug.), cond. Paul Sacher; 1/March/1940; Basle. (Relayed by the BBC). fParisp: Jean Louis Barrault (retr), Turba-Rabier (S), Eliette Schennenberg (A), Charles Panzéra (Bar), La Chorale Gouverné, Paris Cons. Orch. cond. Charles Münch; 26/Jan/1941; Salle Ancien du Conservatoire. fEp: Dennis Arundell (retr), Isobel Baillie (S), Anne Wood (A), Bruce Boyce (Bar), Margaret Cobb (org), BBC Chorus and BBC S.O., cond. (Sir) Adrian Boult; 29/Dec/1948; BBC Concert. Royal Albert Hall.
119. HOMMAGE AU TRAVAIL. Voc.Mus. (1938). Voice/pf. Maurice Senart. Modéré. 31/Dec/1938. Pub: Editions Senart, 1939; ME, 1955.
120. L'OR DANS LA MONTAGNE (ou FAUX MONNAYEURS). Film Score. (1939). After C.F. Ramuz. Collab: Arthur Hoérée and Le Viard. Dir: Max von Hauffler. Prod: Clarte-Films. Principal items: i) Générique; ii) Brume de matin; iii) La Mort: final.
121. LE DESERTEUR (ou JE T'ATTENDRAI). Film Score. (1939). After Michel Deligne and Jacques Companeez. Collab: H. Verdun, H.Christiné and others. Dir: Léonide Moguy. Prod: Eclair - Journal. Brit. dist: G.C.T. Distributors, 1947.
- 121a. SUITE FROM THE FILM SCORE LE DESERTEUR (ou JE T'ATTENDRAI). Orch. (1939). 'Fragments symphoniques'. Pub: S. 1939.
122. LES MUSICIENS DU CIEL. Film Score. (1939). Dir: Georges Lacombe.
123. GRAD'AUD. Radio Music. (1939). Military Band. Military march commissioned by Basle Radio. fp/fbp: Basle Radio.
124. NICOLAS DE FLÜE. Dramatic Oratorio. Subtitled: Légende Dramatique. (1939) Retr, cv chorus, chorus/orch: flutes, piccolos, clarinets, saxophones (soprano, altos, tenors, baritone), saxhorns (bugles, altos, barytons, basses, contra-basses), 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, bells, caisse claire, caisse roulante, cymbals, rattle, suspended cymbals, tamtam, tenor drum, woodblock. Libretto by Denis de Rougemont (Ger.trans. Hans Reinhart). Act I: i) Prologue; ii) Chanson des enfants; iii) Fanfare; iv) Choeur: Souviens-toi!; v) Choral: Il s'en va (1^e et 2^e strophes); vi) Choeur céleste: Solitaire, solitaire!; vii) La Prière de Nicolas (Gebetlein); viii) Récitatif: Dure est la peine; ix) Choral: Il s'en va (3^e strophe); x) La Montée au Ranft; Act II: xi) Chant des Pélerins; xii) Double Choeur: Etoile du Matin. xiii) Choeur céleste: Dieu l'a voulu; xiv) Récitatif du Gueux; xv) Cortèges; xvi) Récitatif et Choral: Ainsi les affaires du monde; xvii) Récitatif et Choral: Tout un peuple a prêté l'oreille; xviii) Choeur des Puissances; xix) Choeur: Victoire et Malheur; Act III: xx) Marche des Ambassadeurs; xxi) Les Compagnons de la Follevie; xxii) Fanfare de la Diète; xxiii) Récitatif: Demain la guerre; xxiv) Choral: Nicolas, souviens-toi!; xxv) Récitatif: Parmi nous, peuple, parmi nous; xxvi) Choeur céleste: Solitaire, solitaire!; xxvii) Choral: Il descend; xxviii) Choeur céleste: Terre et cieus, prêtez l'oreille!; xxix) Récitatif: Ecoute-moi, mon peuple!; xxx) Récitatif des Cloches et Choeur Final. (Dur: /60'). Pub: FF, 1939; VS (F7050F) (Fr.) -S. fconcertp: St. Cecilia Choir (cond. Eric Schild), William Aguet (retr), Berne M.O., cond. Eric Schild; 26/Oct/1940; Soleure. fstagedp: Choirs of Locle and La Chaux-de-Fonds (Neuchâtel), cond. Charles Fuller; 31/May/1941; Neuchâtel. (The work was rescored for the recording made by the Elizabeth Brasseur Chorale, Petits Chanteurs de Versailles, Paris Cons. Orch., Jean Davy (retr), cond. Georges Tzipine on Columbia FCX 187-8 (PLM 17 064), for 2(picc) 2(ca)22/2331/timp bdm bells (A flat and E flat) caisse claire, caisse roulante cym schnarre sdm tamb tamtam tri wdbl/str.)

125. PARTITA. Ch.Mus.(1940). 2pf. i)Largo; ii)Vivace-Allegretto; iii)Largo; iv)Allegro moderato. Zurich, 3/Jan/1940
Ded: Franz-Josef Hirt. Npub. fp: Franz-Josef Hirt and A.H.; 31/Jan/1940; Zurich. fParisp: Monique Haas and Ina Marika; 26/March/1940.
126. TROIS POÈMES DE CLAUDEL. Voc.Mus. (1939-40). Paul Claudel. i)Siesta. Calme. Paris, 31/March/1939. ii) Le Delphinium. Animé. Zurich, 18/Jan/1940. iii)Le Rendezvous. Large. Zurich, 16/Jan/1940. Ded: Pierre Bernac. Pub: S (No.13716), 1942. fp: Pierre Bernac with Francis Poulenc; 15/Nov/1941; Salle Gaveau.
127. CHRISTOPHE COLUMB. Radio Music. (1940). 2T-soli, chorus/orch: 1121/2320/timp perc bells/pf/str. 'Jeu radiophonique' by William Aguet. Commissioned by Radio Lausanne Studio. (Dur: /55'). Pub: S. fb/fbp: Chorus (F.Porchet), Orch. de la S.R., cond.Ernest Ansermet; 16/April/1940; Stúdio of Radio Lausanne, brdcast. by Emetteur National de Sottens.
128. LA NAISSANCE DES COULEURS. Ballet Mus. (1940). Ballet by E.Klausz and René Morax. fp:1940; 1'Opéra. Pub: S.
129. SONATA. Ch.Mus. (1940). Solo Vln. i)Allegro; ii)Largo; iii)Allegretto grazioso; iv)Presto. Totenberg, New York, 1940. Fingered by Ginette Neveu. Pub: S(EAS 14696), 1948. fp: Christian Ferras; Paris.
130. CAVALCADE D'AMOUR. Film Score. (1940). After Jean Anouilh and Jean Aurenche. Collab: D.Milhaud and Roger Désormières. Dir: Raymond Bernard. Prod: Arnold Pressburger/CIPRA. Principal items: i)Projet; ii)Rencontre; iii)Marché nuptiale; iv)Messe de Mariage: Kyrie, O Salutaris; v) Final.
- 130a. O SALUTARIS. Voc.Mus. (1940). Song from the film score Cavalcade d'amour. S-solo/pf(=hp)org. Larghetto. Ded: Ginette Guillamat. Pub: H (P.C.H.461), 1943. fconcertp: Noémie Pérugia; 3/Oct/1943; Église Saint-Séverin.
131. TROIS PSAUMES. Voc.Mus. (1940-1). Voice/ pf. i)Psalm XXXIV (trans. Theodore de Bèze). Allegretto. Paris, 20/Jan/1941. ii)Psalm CXL (trans. de Bèze). Andante. Paris, 28/Dec/1940. iii)CXCVIII (trans. Clément Marot). Allegro. Paris, 8/Jan/1941. Ded: Eliette Schenneberg. Pub: S(EAS 13889), 1943. fp: Pierre Bernac with Francis Poulenc.
132. PETITS COURS DE MORALE. Voc.Mus. (1941). Jean Giraudoux from 'Suzanne et le Pacifique'. i)Jeanne. 17/ April/1941; ii)Adèle. 14/April/1941; iii)Cécile. 16/April/1941; iv)Irène. 15/April/1941; v)Rosemonde. 12-13/ April/1941. Ded: Elsa Scherz-Meister. Pub: S (EAS 14854), 1947. (fpub.as a mus.suppl.in A.H. by Claudel, Hoérée, Manuel, Vuillermoz (Les Publications Techniques/Galerie Charpentier, Paris, 1942).
133. LE MANGEUR DE RÊVES. Ballet Mus. (1941). Ballet by H.René Lenormand. Npub. fp: 1941; Salle Pleyel.
134. LES SUPPLIANTES. Inc.Mus. (1941). Chorus/orch: 0064/0630/perc/om. Play by Aeschylus. fp: Chorale Yvonne Gouverné, Paris Cons.Orch., cond. Charles Münch; 5/July/1941; Stade Roland-Garros.
135. 800 MÈTRES. Inc.Mus. (1941). 'Drame sportif' by André Obey. fp: Choral Yvonne Gouverné, Paris Cons.Orch., cond.Charles Münch; 5/July/1941; Stade Roland-Garros.
136. MANDRAGORE. Inc.Mus. (1941). Play by Machiavelli. fp: 18/Sept/1941; Théâtre Fontaine.
137. L'OMBRE DE LA RAVINE. Inc.Mus. (1941). Play by Synge. fp: 1941; Théâtre Fontaine.
138. LA LIGNE D'HORIZON. Inc.Mus. (1941). Play by Serge Roux. fp: Oct.1941; Théâtre des Bouffes-Parisiens.
139. SYMPHONY NO.2. Orch.(1941).[Tpt]/str. i)Molto moderato-Allegro; ii)Adagio mesto; iii)Vivace, non troppo. Paris, Oct.1941. (Dur: /25'). Ded: Paul Sacher. Pub: S (EAS 14303), 1942. fp: Z.C.M.,cond.Paul Sacher; 18/May/1942. fEp: Boyd Neel Orch., cond. Boyd Neel; 26/April/1944; Wigmore Hall. fEbp: B.B.C.S.O., cond.Ernest Ansermet; 27/Feb/1946.
140. SIX MÉLODIES-MINUTE. Voc.Mus. (1941). Subtitled: Six Villanelles-Saluste du Bartas. Words by P.Bedat de Montlaur. i)Le château du Bartas; ii)Tout le long de la Baïse; iii)Le Départ; iv)La Promenade; v)Néras en fête; vi)Duo. Pub: S, 1943. fp: Noémie Pérugia with I.Aïtoff; 21/March/1942; Salle Gaveau.

141. HUIT HOMMES DANS UN CHÂTEAU. Film Score. (1942). After Jean Kéry. Collab: Arthur Hoérée. Dir:Richard Pottier. Prod: Sirius Films. Principal items: i) Aurore; ii)Hallucination; iii)Fantôme; iv)Enigme; v)Victoire.
142. SECRETS. Film Score. (1943). Bernard Zimmer after Tourgueniev. Collab: Arthur Hoérée. Dir: Pierre Blanchard. Prod: Pathé-Cinéma. Principal items: i)Générique; ii)Claire; iii)René et Michel; iv)Au pigeonier; v)Amadou; vi) Réveil; vii)Michel et Marie-Thérèse; viii)Le Bassin; ix)Jalousie; x)Amour; xi)Song - Le ciel a caché ses nuages (words by Jean Solar); xii)Colère; xiii)Réconciliation; xiv)Adieu de Michel. Prem: 17/March/1943; 1'Ermitage et Helder.
143. LE JOURNAL TOMBE A 5 HEURES. Film Score. (1942). After O.-P. Gilbert. Collab: Milhaud and Roger Désormières. Dir: George Lacombe. Prod: SNEG-Gaumont. Principal items: i)Machines; ii)Blues; iii)Tango; iv)Souvenirs; v)Sardette; vi)Villa Ramaud; vii)Expédition; viii)Le bateau-phare; ix)Final. Prem: 21/May/1942; Colisée. Pub: Choudens.
144. CHANT DE LA LIBÉRATION. Cantata. (1942). Bar-solo, chorus/orch. Text by Bernard Zimmer. Npub. fp: Jacques Rousseau (Bar), Paris Cons. Orch., cond. Charles Münch; 22/Oct/1944; Concerts du Conservatoire.
145. LE GRAND BARRAGE. Orch. (1942). Subtitled 'Image musicale'. 3333/4330/per/cel [=pf]hp/str. (Dur:/6').
146. LE CAPITAINE FRACASSE. Film Score. (1943). After Théophile Gautier. Collab: Arthur Hoérée. Dir: Abel Gance. Prod: Lux-Film. Principal items: i)Générique; ii)Orage; iii)Sigognac; iv)Guitare; v)Les Comédiens; vi)Banquet; vii) Attaque; viii)Enlèvement de Zerbine; ix)Recherches; x)Requiem; xi)Le Capitaine Fracasse; xii)Duel dans le Cimetière; xiii)Musique de théâtre; xiv)Scène d'amour; xv)Faux enterrement; xvi)Bataille de Brigands; xvii) Poursuite de carrosses; xviii)Duel chez les Valombreuses; xix)Sigognac mourant; xx)Ariette: Si mon coeur parlait - Lysandre; xxi)Chanson du chariot de Thespis: Portant le rire et le drame; xxii)Chanson pour Isabelle: Avant que la journée de notre âge qui fuit... Pub: Editions Josette France.
147. UN SEUL AMOUR. Film Music. (1943). Bernard Zimmer after H.de Balzac. Collab: Arthur Hoérée. Dir: Pierre Blanchard. Principal items: i) Générique; ii)La Sylphide; iii) En Voyage; iv)Coulouirs de l'Opéra; v)Dans la loge; vi)Mort de Clara; vii)Le Château; viii)Petit Déjeuner; ix)Les Lettres; x)Songs - a)Quand tu verras les hirondelles (words by Zimmer), b)Si le mal d'amour (ibid); xi)Appréhension; xii)L'Inquiétude; xiii)Le sermet; xiv)Vengeance de Clergue; xv)Adieu; xvi)Mort de Clergue; xvii)Tombeau; xviii) L'Espérance.
- 147a. DEUX ROMANCES SENTIMENTALES. Voc.Mus. (1943). Two songs from the film score Un seul amour. Voice/pf[=orch]. Bernard Zimmer. i)Quand tu verras les hirondelles. ii)Si le mal d'amour. Pub: S,1946.
148. MÉRMOZ. Film Score. (1943). Collab: Arthur Hoérée. Dir: Louis Cuny. Prod: Françaises Cinématographiques. Principal items: i)Générique; ii)La Mère; iii)Mère; iv)Départ du courrier; v)Poème d'Icare; vi) La ligne; vii)Amérique du Sud; viii)Voyage en mer; ix)Nocturne à Paris; x)l'Envol; xi)Sur les Andes; xii)Le vent se lève; xiii)Le jour se lève; xiv)Réparation de l'avion; xv)Traversée de l'Atlantique; xvi)Montmartre; xvii)Final. Prem: 3/Nov/1943; Triomphe et La Scala.
- 148a. SUITE FROM THE FILM SCORE MÉRMOZ. Orch. (1943). i)La Traversée des Andes; ii)Le Vol sur l'Atlantique. Pub: Choudens, 1943.
149. LES ANTIQUITÉS DE L'ASIE OCCIDENTALE. Film Score. (1943). Documentary film produced by the 'Office française des films d'art et d'histoire'. Dir: Henri Membré. Principal items: i) Générique; ii)Vase Our Nina; iii) Tête de Taureau; iv)Gadea Apri; v)Code Hamourabi; vi)Grande Salle; vii)Transport et Tributaire; viii) Cheval et Char de guerre; ix) Cylindres; x)Frise des Archers; xi)Le Chapiteau au Taureau; xii) Bas-relief hittite; xiii)La Danse d'Elké.
150. LA BOXE EN FRANCE. Film Music. (1943). Collab: André Jolivet; Dir: Lucien Ganier-Raymond. Prod: Hermina-Film. Principal items: i)Soyons unis-amples

- poitrines... (words by José Bruyr);
ii)Hymne du Sport (ibid).
- 150a. HYMNE DU SPORT. Voc.Mus. (1943).
Extract from the film score La Boxe en France. Words by José Bruyr.
Voice/orch. Pub: Choudens, 1943.
151. CALLIOSTO (ou LA PETITE NYMPHE DE DIANE). Film Score. (1943). Collab: Roland-Manuel. Animation: André Marty.
Pub: Pierre Noël.
- 151a. ROMANCE FROM THE FILM SCORE CALLIOSTO (ou LA PETITE NYMPHE DE DIANE). Ch.Mus. (1943). Fl/pf. Andantino. Pub: Pierre Noël/Editions Billaudot (6180), 1953
- Les Contemporains écrivent pour les instruments à vent, collection Fernand Oubadrous, La Flûte. Vol.I: i)Gagnebin -Marches des gai lurons; ii)L.Aubert - Lied; iii)Arma - Deux croquis; iv) Beydts - Tendre regret.
152. PASIPHAE. Radio Music. (1943).
Subtitled: Petit décor musical. Words by Henri de Montherlant. Commissioned by the Studio d'Essai, Paris. Nfp/b. Npub.
153. L'APPEL DE LA MONTAGNE. Ballet Score. (1943). Ballet by Favre Le Bret. fp: cond. Louis Fourestier; 9/July/1945; 1'Opéra.
- 153a. JOUR DE FÊTE SUISSE. Orch. (1943).
Suite from the ballet score L'Appel de la montagne. 3323/4331/timp perc/ cel pf/str. i)La place de fête; ii) Danse paysanne; iii)Entrée des bergers; iv)Valse suisse; v)Lancement des pierres; vi)Lutte au caleçon;vii) Fin de la fête et Alpenglühn. (Dur: /23'). Pub: S(H). fp: cond.Ernest Ansermet; 14/Nov/1945; Winterthur.
154. LE SOULIER DE SATIN. Inc.Mus. (1943). S Bar-soli/00 Eflat cl.Ccl.0/0100/perc/ om pf/str. Play by Paul Claudel. fp: cond.Pierre Boulez; 27/Nov/1943; Théâtre Comédie-Française.
155. CHARLES LE TÉMÉRAIRE. Inc Mus. (1944)... Chorus/2tpt 1tbn 1btpn/bdm sdm tantam/ fifes.Play by René Morax in 4 Acts. Music: 3 fanfares, various pedal-points and 8 choruses: Prologue: i)Choeur: Victoire au duc, victoire au Téméraire...; 159. Act II: ii)Choeur: La nation que Dieu protège; iii)Choeur: Les taons ont réveillé le taureau sur l'alpage (mv chorus); Act III: iv)Choeur; v)Choeur: Charlot de Téméraire va paftir pour la guerre; Act IV: vi) Choeur: Salva nos Domine vigilantes (fv chorus); vii)Choeur: Il est venu le jour de la colère; viii) Choeur: La Renommée - Requiem aeternam. Pub: S(H): 'Cette version n'étant pas reconnue authentique, son exécution est interdite. Seule l'exécution des parties chorales avec lecture du texte intercalé,est autorisée' (Extract from Salabert's Catalogue A, Paris, Nov.1967). (Dur: /12'). fp: Choeur de femmes et Union Chorale de Vevey, cond.Carlo Hemmering: 27/May/1944; Théâtre du Jorat, Mézières.
156. LES BATTEMENTS DU MONDE. Radio Music. (1944). 2(picc)222/2230/timp bdm caisse roulante, sus cym, tambour, tambour basque, tri/hp pf/str/cv, fv chorus. 'Jeu radiophonique' by William Aguet. Commissioned by Radio Lausanne. fb/fbp: Orch.de la S.R., cond.Ernest Ansermet; 18/May/1944; Lausanne Radio.
157. DEUX ESQUISSES. Pf. (1943-4). Written in Nicolas Obouhow's simplified notation. i)Large et rapsodique. Paris, 9/Oct/1943. Ded: Mme, Aussenac de Broglie. ii)Allegretto malinconico, 2/July/1944.Ded: Yvette Grimaud. Pub: Durand: No.1 (D and F 13198), Jan. 1944; No.2 (D and F 13199), July 1944.
158. LES DÉMONS DE L'AUBE. Film Score. (1944). Collab: Arthur Hoérée. Dir: Yves Allégret. Prod: Gaumont. Principal items: i)Générique; ii) Les Démons de l'aube; iii)Plein air; iv)Attaque nocturne; v)Escalade; vi)Les Démons de l'aube. Prem: 9/ April /1946; Madeleine-Cinéma.
- 158a. SUITE FROM THE FILM SCORE LES DÉMONS DE L'AUBE. Orch. (1944). Movts. i - iv by A.H., movts. v - ix by A. Hoérée. i)Les Démons de l'aube générique; ii)Attaque nocturne; iii)Escalade; iv)Plein air (unisson chant sans paroles).[v)Souvenirs; vi)Hérôisme; vii)Sur le bateau; viii)Mort de Michel; ix)Finale.] Pub: Choudens, 1946 (pf redn.).
159. CHOTA ROUSTAVELLI. Ballet Music. (1945). Ballet by Serge Lifar. Music by A.H. (Tableaux 1 and 4), Tcherepine and Harsanyi. Pub: S. fp: New Monte Carlo Ballet; 1945; Théâtre de Monte Carlo. fEp: New Monte Carlo Ballet; July 1946; London.
160. SÉRÉNADE À ANGÉLIQUE. Radio Music(1945). 111 .E flat asx[=ca].1/2110/perc/ hp/str. Allegro comodo - Larghetto - Molto vivace. 15/Oct/1945. (Dur: 8'). Pub: S, 1947. fp/fbp: Zurich Radio Orch.,cond.Hermann Scherchen; 19/Nov/ 1945; Radio Zurich. fParisp/fFrenchbpb: Paris Radio Orch.,cond.Tibor Harsanyi; 11/Dec/1947; Paris Radio.
161. QUATRE CHANSONS POUR VOIX GRAVE. Voc. Mus. (1944-5). Voice/pf. No titles. i) (La douceur de tes yeux). A.Tcho-banian. Allegretto. Paris, Dec.1945. Ded: Elsa Cavelti. ii) (Chanson de marin). William Aguet. Poco largamente. Ded: Madeleine Martinetti. iii) (Un grand sommeil noir). Paul Verlaine. Adagio. 24/Feb/1945. Ded: Eliette Schenneberg. iv)(La terre, l'eau, l'air et le vent). Ronsard. Giocoso. Paris. Ded: André Gensac. Pub: S (EAS 14853), 1947. fp; Ginette Guilamat with Pierre Sancier; 21/May/1944; Salle du Conservatoire. (Nos.2 and 3 in an orch.arr.by A.H. have been recorded by Madeleine Martinetti with an orch.cond.by A.H. on Columbia LFX 741. S(H) pub.No.3 - 3333/4331/timp perc/hp/str.) ?fEbp: Nancy Evans with Ernest Lush; 19/March/ 1951.
162. UN AMI VIENDRA CE SOIR. Film Score. (1945-6). After Jacques Companeez. Dir: Raymond Bernard. Prod: Compagnie Générale Cinématographique. Principal items: i)Générique; ii)Berceuse de Mme.Belin; iii)Jacques au micro; iv) Rumeurs; v)Valse viennoise; vi)Dans le parc au clair de lune; vii)Prélude à la mort; viii)Postlude; ix)L'Hymne de la Délivrance - Nous sommes cent, nous serons mille. . . Prem: 19/Feb/ 1946; Paris. Brit.dist: Cameo-Polytechnic Distributors. Bprem: Feb.1950; Cameo-Poly Cinema.
- 162a.L'HYMNE DE LA DÉLIVRANCE. Voc.Mus. (1945-6). From the film score Un ami viendra ce soir. Voice/orch[=pf]. Words by José Bruyr. Pub: Choudens, 1946.
163. SYMPHONY NO.3. Orch. (1945-6). Subtitled: Liturgique. Written at the instigation of the 'Communauté de Travail pro Helvetia'. 3(picc)2+ca 2+bc12+cbsn/4331/timp bdm cym sdm tantam/pf/str. i)Dies Irae - Allegro marcato. ii)De profundis clamavi - Adagio. iii) Dona nobis pacem - Andante. 1945-6. Dur: 30' approx. Ded: Charles Münch. Pub: S (EAS 14695), 1946. fp: Orch. de la Tonhalle et du Théâtre,
- cond.Charles Münch; 17/Aug/1946; Zurich. fParisp: cond.Charles Münch; 14/Nov/1946. fEp/fEbp: BBC S.O. cond. Charles Münch; 7/ Dec/1946.
164. PROMÉTHÉE. Inc. Mus. (1946). Aeschylus trans. A.Bonnard. Pub: S. fp: 5/June/1946; Open-air theatre, Avenches (Vaud, Switzerland).
165. HAMLET. Inc. Mus. (1946). Shakespeare trans. André Gide. 0000/0330/timp perc/om/str. fp: 17/ Oct/1946; Théâtre Marigny.
166. SORTILÈGES. Ch.Mus. (1946). Ondes Martenot.
167. SYMPHONY NO. 4. Orch. (1946). Subtitled: Deliciae Basiliensis. 2(picc)121/2100/cym glock tambour-Bâlois[=sdm]tantam tri/pf/str. i) Lento e misterioso - Allegro; ii) Larghetto; iii)Allegro. Dur: 31½'. Ded: Paul Sacher and the Basle C.O. for their 20th anniversary. Pub: S(EAS 14760), 1947. fp: Basle C.O., cond.Paul Sacher; 21/Jan/1947; Basle. fParisp: 25/Feb/1950. ?fEp: S.O.,cond.Foster Clark; 24/March/ 1958; Chelsea Town Hall.
168. MIMAAMAQUIM. Voc.Mus. (1946). Low voice/pf[= orch]. Words - translation of Hebrew ver. of Psalm CXXX (Des profondeurs de l'abîme). Grave. Dec.1946. (Dur: /3'). Ded: Madeleine Martinetti. Pub: (pf ver) S(EAS 14855), 1947; (orch ver) S(H)(1111/0000/str.)
169. UN REVENANT. Film Score. (1947). Orch. by Arthur Hoérée. Dir: Christian-Jaque. Prod: Compagnie Franco-Coloniale Cinématographique. Principal items: i)Un revenant; ii)Ballet romantique; iii)Andromède et Persée. Brit dist: Film Traders (Academy Cinema),1948.Pub:Choudens. 1947 (facsimile of pf score).
170. LE VILLAGE PERDU. Film Score. (1947). After Gibert Dupe. Dir: Christian-Jaque. Prod: Agence Générale Cinématographiques. Prem: 21/Nov/ 1947; Empire amd Le Français.
171. OEDIPE. Inc.Mus.(1947). Sophocles trans. André Obey. Pub: S. fp:1947; Théâtre des Champs-Élysées.

172. INTRADA. Ch.Mus. (1947). Tpt/pf. Composed for the 'Concours International d'Exécution musicale, Geneva, 1947'. Maestoso - Allegro - Maestoso. Paris, April 1947. Pub: S(EAS 14920), 1947 (facsimile).
173. SOUVENIR DE CHOPIN. Pf. (1947). Andante. Ded: Jacqueline Potier-Landowski. Pub: Choudens (AC 16857). 1947.
174. TÊTE D'OR. Radio Music. (1948). 1111/0330/perc/str. Text by Paul Claudel. Pub: S(H).
175. L'ÉTAT DE SIEGE. Inc. Mus. (1948). Play by Albert Camus. Pub: S(H). fp: 27/Oct/1948; Théâtre Marigny.
176. CONCERTO DA CAMERA. (1948). Fl/ca/str. Commissioned by Mrs. Elizabeth Sprague-Coolidge. i) Allegretto. Paris, Aug. 1948. ii) Andante. Paris, Sept. 1948. iii) Vivace. Paris, 28/Oct/1948. Dur: 16½' Ded: Mrs. Elizabeth Sprague-Coolidge. Pub: S(EAS 15143), 1949; also ver. for fl/ca/pf; fp: André Jaunet (fl), Marcel Sallet (ca), Z.C.M., cond. Paul Sacher; 6/May/1949; Zurich. fEp/fEbp: Gareth Morris (fl), Terence MacDonagh (ca), Philharmonia Orch., cond. Ernest Ansermet; 10/April/1950.
177. SAINT FRANÇOIS D'ASSISSE. Radio Music. (1949). Retr, Bar-solo, chorus/orch. 'Jeu radiophonique' by William Aguet. Commissioned by Radio Lausanne. Pub: S. fp/fbp: William Aguet (retr), Hugues Cuénod (Bar), Choeur de La Tour de Peilz (cond. Carlo Boller), Orch. de la S.R., cond. Ernest Ansermet; 3/Dec/1949; Studio de la Salle sur Lausanne, Radio Lausanne. (Awarded the 'Prix de la Radiodiffusion Suisse').
178. DE LA MUSIQUE. Ballet Mus. (1950). Ballet by R. Wild. Pub: S.
179. BOURDELLE. Film Score. (1950). Documentary film directed by René Lucot. Prod: DOC.
180. SYMPHONY NO.5. Orch. (1950). Subtitled: Di tre re-3(picc)2+ca2+bcl3/4331/[timp]/str. i) Grave. Paris, 5/Sept/1950. orch. Oct/1950. ii) Allegretto. Paris, 1/Oct/1950. orch. 23/Nov/1950. iii) Allegro marcato. Paris, 10/Nov/1950. orch. 3/Dec/1950. (Dur: 22/27'). Ded: Composed for the Koussevitsky Music Foundation in memory of Natalia Koussevitsky. Pub: S(EAS 15386), 1951. fp: Boston S.O.,
- cond. Charles Münch; 9/March/1951; Boston. fEp/fEbp: Boston S.O., cond. Charles Münch, 26/May/1952; Royal Festival Hall, BBC Broadcast.
181. SUITE ARCHAÏQUE. Orch. (1951). 2222/0220/str. Commissioned by R. Whitney. i) Ouverture - Largamente; ii) Pantomime - Presto; iii) Ritournelle et Sérénade - Andantino; iv) Processional - Largo. Paris, 15/Jan/1951. Dur: 18½'. Ded: Louisville Philharmonic Society. Pub: S(EAS 15399), 1951. fp: Louisville S.O., cond. R. Whitney; 28/Feb/1951; Louisville, USA. fEp/fEbp: Leighton Lucas Orch./cond.; 7/Aug/1952.
182. MONOPARTITA. Orch. (1951). 22+ca2+bcl2/4330/timp/str. Commissioned by the Tonhalle-Gesellschaft, Zurich. Largo - Vivace marcato - Adagio - Largo. 26/March/1951. (Dur: 15'). Ded: Tonhalle-Gesellschaft, Zurich. Pub: S(EAS 15408), 1951. fp: Orch. de la Tonhalle, Zurich, cond. Hans Rosbaud; 12/June/1951; Tonhalle, Zurich.
183. TOCCATA. Orch. (1951). Subtitled: Sur un thème de Campra. 2222/2200/str. Allegro moderato. Paris, Nov. 1951. Contribution to 'Guirlande de Campra': - D. Lesur - Sarabande et Farandole; R. Manuel - Canarie; G. Tailleferre - Sarabande Campra; F. Poulenc - Matelote provençale; H. Sauguet - Variation; G. Auric - Ecossaise. Pub: S, 1954 (facsimile, 250 copies only). fp: Paris Cons. Orch., cond. Hans Rosbaud; 31/July/1952; Aix-en-Provence Festival.
184. PAUL CLAUDEL. Film Score. (1951). Documentary film directed by André Gillet. Prod: Atlantic-Film.
185. LA TOUR DE BABEL. Film Music. (1951). Collab: Arthur Hoérée and Tibor Harsanyi. Documentary film directed by George Rony. Prod: Films-Rony. Prem: 26/Dec/1951; Studio d'Étoile.
186. ON NE BADINE PAS AVEC L'AMOUR. Inc. Mus. (1951). Play by Alfred de Musset. Pub: S. fp: 13/Dec/1951; Théâtre Marigny.
187. LA RÉDEMPTION DE FRANÇOIS VILLON. Radio Music. (1951). Text by José Bruyr. Pub: S.

188. OEDIPE REX. Inc. Mus. (1952). Sophocles trans. Thierry Maulnier. Date: May 1952. Pub: S. fp: 1952; Théâtre Comédie-Française.
189. UNE CANTATE DE NOËL. 1953. Bar-solo, cv chorus, chorus/orch: 2(picc)222/4330/hp org/str. Liturgical and popular texts (Eng. trans. Rollo H. Myers. Ger. trans. Fred. Goldbeck). Dated: Paris, 25/Jan/1953 after sketches dated 24/Jan/1941. Dur: 27'. Ded: Basle C.O. on its 25th anniversary and its founder Paul Sacher. Pub: S (EAS 15650), 1953. fp: Derrick Olsen (Bar), Basle C.C. and C.O., cond. Paul Sacher; 16/Dec/1953; Zurich. fLondonp/fEbp: John Noble (Bar), BBC Chorus, boys from Emanuel School Choir, BBC S.O., cond. Ernest Ansermet; 7/Oct/1959; BBC Concert.

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ABBREVIATIONS USED IN THE CATALOGUE OF THE WORKS OF ARTHUR HONEGGER.

A	= Contralto
A.H.	= Arthur Honegger
AM	= Au Ménestrel
arr	= arrangement
Ass	= Assistant
aug	= augmented
B	= Bass
Bar	= Baritone
B.B.C.	= British Broadcasting Company
B.B.C.S.O.	= B.B.C. symphony Orchestra
Bprem	= British première
brdcst	= broadcast
Brit. dist:	= British distribution by
C	= Choudens
CC	= Chamber Choir
C du M	= Editions Chant du Monde
Ch. Mus	= Chamber Music
C.M.D.I.	= Cercle Musical et Dramatique Indépendant
CO	= Chamber Orchestra
Collab	= Composed in collaboration with
Conc.	= Concerto
cond	= conductor, conducted by
D	= Durand
Ded	= Dedication
Dir	= Directed by
Dur	= Duration
(Eng.)	= English
Eng. trans	= English translation by
ER	= Editions Royales
ESI	= Editions Sociales Internationales
ESI - CduM	= Editions Sociales Internationales, now Editions Chant du Monde

fbp	= first broadcast performance
fconcertp	= first concert performance
fEp	= first English performance
fEbp	= first English broadcast performance
EOF	= Editions Oeuvres Francaises
FF	= Foetisch Frères (Lausanne)
fLondonp	= first London performance
fp	= first performance
fParisp	= first Paris performance
fpub	= first published
fpublicp	= first public performance
(Fr.)	= French
Fr. trans	= French translation by
fstagedp	= first staged performance
ftheatrep	= first theatrical performance
(Ger.)	= German
Ger. trans	= German translation by
H	= Heugel
Inc. Mus.	= Incidental Music
JF	= Editions Josette France
LCMC	= London Contemporary Music Club
L.P.O.	= London Philharmonic Orchestra
LS	= Editions de La Sirène
LS - ME	= Editions de La Sirène, now Editions Max Eschig
ME	= Editions Max Eschig
MO	= Municipal Orchestra
movt(s)	= movements(s)
M-S	= Editions Mathoy, now Editions Salabert
Mus./mus.	= Music, musical
No(s)	= number(s).
Npf	= Not performed
Npf/b	= Not performed or broadcast
Npub	= Not published
om	= Ondes Martenot
orch	= orchestra, orchestral, orchestration, orchestrated by
Orch. de la S.R.	= Orchestre de la Suisse Romande
l'Orch. Sym. de Paris	= l'Orchestre Symphonique de Paris
Org	= Organ
orig	= original
Paris Cons. Orch.	= Paris Conservatoire Orchestra
PC	= Piano Conductor
perf	= performance
Pf/pf	= Pianoforte
PO	= Philharmonic Orchestra
prem	= première
Prod	= Produced by
Prom	= Promenade
Pub/pub	= Publisher, published by
redn	= reduction
retr	= reciter
RL - S	= Editions Rouart Lerolle, now Editions Salabert

S = Editions Salabert
 (S) = Soprano
 S(H) = Salabert (hire only)
 S.M.I. = Societ  Musicale Ind pendante
 S.N. = Societ  Nationale
 S.O. = Symphony Orchestra
 S-S = Editions Senart, now Editions Salabert
 suppl = supplement
 T = Tenor
 U.E. = Universal Edition
 ver = version
 Voc.Mus. = Vocal Music
 VS = Vocal Score
 Z.C.M. = Zurich Collegium Musicum
   = Full Score

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Go down, Moses.

1. When Is-ra-el was in E-gypt's land: Let my peo-ple go,

Op-pressed so hard they could not stand, Let my peo-ple go.

Go down, Mo-ses, way down in E-gypt land,

Tell ole Pha-roh, Let my peo-ple go.

2 Thus saith the Lord, hold Moses said,
Let my people go;
If not I'll smite your first-born dead,
Let my people go.
Go down, Moses, etc.

3 No more shall they in bondage toil,
Let my people go;
Let them come out with Egypt's spoil,
Let my people go.
Go down, Moses, etc.

4 When Israel out of Egypt came,
Let my people go;
And left the proud oppressive land,
Let my people go.
Go down, Moses, etc.

"Go down, Moses" from Jubilee Songs, as sung by the Jubilee Singers of Fisk University, Nashville, Tenn., under the auspices of the American Missionary Association. New York: Biglow and Main, c.1872.

5
O, 'twas a dark and dismal night,
Let my people go;
When Moses led the Israelites,
Let my people go.

6
'Twas good old Moses and Aaron, too,
Let my people go;
'Twas they that led the armies through,
Let my people go.

7
The Lord told Moses what to do,
Let my people go;
To lead the children of Israel through,
Let my people go.

8
O come along Moses, you'll not get lost,
Let my people go;
Stretch out your rod and come across,
Let my people go.

9
As Israel stood by the water side,
Let my people go;
At the command of God it did divide,
Let my people go.

10
When they had reached the other shore,
Let my people go;
They sang a song of triumph o'er,
Let my people go.

11
Pharaoh said he would go across,
Let my people go;
But Pharaoh and his host were lost,
Let my people go.

12
O Moses the cloud shall cleave the way,
Let my people go;
A fire by night, a shade by day,
Let my people go.

13
You'll not get lost in the wilderness,
Let my people go;
With a lighted candle in your breast,
Let my people go.

14
Jordan shall stand up like a wall,
Let my people go;
And the walls of Jericho shall fall
Let my people go.

15
Your foes shall not before you stand,
Let my people go;
And you'll possess fair Canaan's land,
Let my people go.

16
'Twas just about in harvest time,
Let my people go;
When Jo-hua led his host divine,
Let my people go.

17
O let us all from bondage flee,
Let my people go;
And let us all in Christ be free,
Let my people go.

18
We need not always weep and moan,
Let my people go;
And wear these slavery chains forlorn,
Let my people go.

19
This world's a wilderness of woe,
Let my people go;
O, let us on to Canaan go,
Let my people go.

20
What a beautiful morning that will be,
Let my people go;
When time breaks up in eternity,
Let my people go.

21
The Devil he thought he had me fast,
Let my people go;
But I thought I'd break his chains at last,
Let my people go.

22
O take yer shoes from off yer feet,
Let my people go;
And walk into the golden street,
Let my people go.

23
I'll tell you what I likes de best,
Let my people go;
It is the shouting Methodist,
Let my people go.

24
I do believe without a doubt,
Let my people go;
That a Christian has the right to shout,
Let my people go.

Reproduced in Dena J. Epstein: Sinful tunes and spirituals, black folk music to the Civil War. University of Illinois Press, 1977. [see p.28 of this issue]

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115. Marthe Richard au service de la France
116. Miarka (ou La fille à l'ourse)
117. Pygmalion
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121. Le déserteur
122. Les musiciens du ciel
130. Cavalcade d'amour
141. Huit hommes dans un château
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143. Le journal tombe à 5 heures
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148. Mermoz
149. Les antiquités de l'Asie Occidentale
150. La boîte en France
151. Calliosto (ou La petite nymphe de Diane)
158. Les démons de l'aube
162. Un ami viendra ce soir
169. Un revenant
170. Le village perdu
179. Bourdelle
184. Paul Claudel
185. La tour de Babel
- Incidental Music Scores
13. Le dit des jeux du monde (see also Ballet Scores)
14. La mort de Sainte Alméene
16. La danse macabre
31. Le Roi David
34. Satl
37. Antigone
40. La tempête
46. Liluli
51. Judith
52. L'Impératrice aux Rochers (Un miracle de Notre Dame)
53. Phaëdre.
95. Marche sur la bastille (14 Juillet)
107. Liberté
134. Les suppliantes
135. Huit cents Mètres
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137. L'Ombre de la ravine
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154. Le soulier de satin
155. Charles le Téméraire
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- Operas
- 51a. Judith

56. Antigone

Operettas

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 68. La belle de Moudon
 93. L'Aiglou
 114. Les petites cardinal

Orchestral works

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 10. Le chant de Nigamon
 26. Pastorale d'été
 30. Horace Victorieux (see also Ballet Scores)
 31c. Suite from the Oratorio Le Roi David
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 40a. Prélude pour La tempête
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 52b. Suite from the Incidental Music L'Impératrice aux rochers (Un miracle de Notre Dame)
 53a. Suite from the Incidental Music Phaëdre
 59. Mouvement Symphonique No.2 - Rugby
 62a. Prélude, Fugue, Postlude (from Amphion)
 64. Symphony (No.1)
 65a. Suite from the operetta Les aventures du roi Pausole
 66a. Suite from the Ballet Score Les Noces d'amour et psyche
 71. Mouvement Symphonique No.3
 72a. Prélude, Arioso, Fughetta sur le nom de Bach
 76a. Suite from the film score Les Misérables
 90. Nocturne
 100b. Suite from the Film Score Nitchevo (ou L'agonie de sous-marin)
 103a. Suite from the Film Score Regain.
 104a. Interlude (from the Film Score Liberté)
 115a. Suite from the Film Score Marthe Richard au service de la France
 121a. Suite from the Film Score Le déserteur
 139. Symphony No.2
 145. Le grand barrage
 148a. Suite from the Film Score Mermoz
 153a. Jour de fête suisse (Suite from the Ballet Score L'appel de la montagne)
 158a. Suite from the Film Score Les démons de l'aube
 163. Symphony No.3
 167. Symphony No.4
 180. Symphony No.5
 181. Suite Archaique

182. Monopartita
 183. Toccata

Organ

8. Two Pieces (Fugue, Choral)

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 17. Trois pièces (1915-19)
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 21. Sarabande
 43. Cahier romand
 52a. La neige sur Rome
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 123. Grand'aud
 127. Christoph Columb
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 156. Les battements du monde
 160. Sérénade à Angelique
 174. Tête d'or
 177. Saint Francois d'Assise
 187. La rédemption de François Villon

Solo Voice(s) and Instrumental Ensemble

2. Quatre poèmes (No.4, Tchobanian)
 4. Trois poèmes (Fort, No.1)
 5. Six Poèmes d'Apollinaire (Nos. 1,3-6)
 24. Les Pâques à New York
 40b. Deux Chants d'Ariel
 42. Six poésies de Jean Cocteau
 47. Chanson (Ronsard)
 55. (Trois Chansons de) la petite sirène
 70. Le grand étang
 106a. Les gars du bâtiment (from the Film Score Les bâtisseurs)
 109. Jeunesse

147a. Deux romances sentimentales (from the Film Score Un seul amour)
 150a. Hymne du sport (from the Film Score La Boxe en France)
 161. Quatre chansons pour voix grave (Nos. 2 and 3)
 162a. L'Hymne de la délivrance (from the Film Score Un ami viendra ce soir)
 168. Mima amaquim

Solo Voice(s) and Piano

2. Quatre poèmes
 4. Trois poèmes
 6. Six poèmes d'Apollinaire
 24. Les Pâques à New York
 40b. Deux chants d'Ariel
 41. Chanson (Fagus)
 42. Six poésies de Jean Cocteau
 47. Chanson (Ronsard)
 55. (Trois Chanson de) la petite sirène
 61. Vocalise-Etude
 70. Le grand étang
 78a. La chanson de l'escadrille (from the Film Score Cessez le feu)
 83. Fièvre jaune
 91. Du whisky pour Jo
 98a. Chanson des Quatre (from the Film Score La construction d'une cité)
 98b. Chanson de l'émigrant (from the Film Score La construction d'une cité)

100a. De l'Atlantique au Pacifique (from the Film Score Nitchevo ou L'agonie de sous-marin)
 106a. Les gars du bâtiment (from the Film Score Les bâtisseurs)
 109. Jeunesse
 110. Trois Chansons
 114a. C'est le charme de Florence (from the operetta Les petites cardinal)
 114b. A Plaisance (from the operetta Les petites cardinal)
 116a. Chanson de la route (from the Film Score Miarka ou La fille à l'ourse)
 116b. Chanson de l'eau (from the Film Score Miarka ou La fille à l'ourse)
 119. Hommage au travail
 126. Trois poèmes de Claudel
 130a. O Salutaris (from the Film Score Cavalcade d'Amour)
 131. Trois Psaumes
 132. Petits cours de moral
 140. Six mélodies-minute
 147a. Deux romances sentimentales (from the Film Score Un seul amour).
 158a. Plein d'air (from the Film Score Les démons de l'aube)
 161. Quatre chansons pour voix grave
 162a. L'Hymne de la délivrance (from the Film Score Un ami viendra ce soir)
 168. Mimaamaquim

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REVIEWS

Michael H. GRAY and Gerald D. GIBSON
(compiled)

: Bibliography of Discographies -
Volume 1 (Classical Music, 1925-1975)
Bowker, 1978. £15.00

The compilers of this ambitious series of Bibliographies of Discographies aim to cover the whole range of recorded sound, from classical music through popular and jazz to ethnic and folk, and for their 5th and final volume to include spoken word, animal sounds, label lists and general discographies of music, after which a supplement to the series will be published. They have not sought to provide the ultimate definition of a discography, but have used simple and sensible criteria in evaluating those they have seen, and relying on secondary sources for the rest. Michael Gray and Gerald Gibson acknowledge the pioneering work in this field by Carl Bruun and John Gray, and also the recent publications of Lewis Foreman and David Cooper. Where this series is surely going to be a most important work of reference in the awareness of the compilers that cataloguers and researchers of recorded music need to know the scope of a discography. This book covers 3,307 of them, and for the first time it is possible to see from the coded entry whether they are just a list of an artists records, or whether they also, (and this is far more important) give details of matrix numbers, date and place of recording, and list the non-commercial records.

The bibliography is divided into two sections. The first contains personal names and other subjects arranged in alphabetical sequence; this is followed by an index which lists the names of the compilers, authors, editors, series titles, and distinctive discography titles. Unfortunately, as the compilers are well aware, no work of bibliography can ever be complete, nor can they escape the usual crop of errors. For example, the dates given for Peter Cornelius — 1824-1874 — refer to the composers, but the Record News discography refers to the Danish tenor (1865-1934), surely the Library of Congress where most of this work has been carried out have these facts right? While on the subject of dates, it would not have been very much extra work to have given dates for all person entries; this helps to determine whether a discography, particularly of an artist, covers the whole of their recording career or not. Alas, some of the numbered annotative code which helps identify the contents of the discography are also incorrect; for instance the Tito Gobbi entry indicates that matrix number and date or place of recording are listed, but neither is the case, nor does Creighton's Violin Discopeadia give release dates. But it would be unfair to dwell on the mistakes when this work is so valuable; it is essential for all Record Libraries and for all who are concerned with the history of recorded sound.

Renata Warburg

David HORN: The literature of American music in books and folk music collections: a fully annotated bibliography.
Metuchen, NJ, Scarecrow Press, 1977. 556p £17.50

This substantial bibliography is the offspring of a small, spiral bound bibliography compiled by David Horn and published in 1972 by the American Arts Documentation Centre at Exeter University — an annotated catalogue of the books and song collections in the Exeter University Library. Some idea of the additional work undertaken by David Horn is apparent by comparing the original scope of 500 items to that of the present book, covering some 1400 items. He outlines the scope of this new

bibliography in his preface, "I have tried to include all English-language material known to me that I judge to be of interest... with the addition of a representative sample of books in languages other than English".

The book is organised into nine broad areas: General; The music tradition to 1800; The cultivated tradition in the 19th century; The cultivated tradition in the 20th; Music of the American Indian; Folk Music; Black music; Jazz; Popular currents. Each of these sections is further subdivided, so that under Black music there are sections devoted to Spirituals, Ragtime, Blues and so on. The annotations provided by David Horn are very full, frequently over half a page, and almost entirely descriptive. The lack of critical appraisal cannot be said to be a fault of such a book, since that was not one of its aims; but with such a mass of material, a surprising amount of which is of immediate relevance, some sort of guidance is necessary.

The bibliography goes up to 1975 imprints, and the author is quite aware that this is not the definitive listing and foresees the need for supplements, both supplementing the pre-1975 imprints and adding the later ones. My own checks have revealed very few omissions (Arian's *Bach, Beethoven and bureaucracy*, Bing's *5000 nights at the opera*, Short's *Black and white baby*, being three of the more obvious) and remarkably few errors — those with copies in stock might like to note the following:-

Item 153	1st item, repr. Da Capo, 1966
250	Index gives 'serial music' but not 'electronic music'
455	3rd ed. 1966
789	Date of 1st ed. is 1953

This is, then, an authoritative, near comprehensive listing, of special value to Public Librarians who might normally eschew large bibliographies, and in my opinion succeeds admirably in the author's hope that he had produced a readable bibliography. Readable it is and instructive — read for example the annotations in the section "Guides to the social and cultural background" under Black Music and you cannot fail to be impressed. Certainly one of the most valuable music bibliographies published in the last 10 years.

Julian Hodgson

Jane GLOVER: Cavalli.
Batsford, 1978. 191p, £8.50

"Francesco Cavalli is now recognised as one of the major composers of the seventeenth century" — so begins the blurb to this fine study. This is perhaps an exaggeration, one which the author herself avoids. But a general study of this important figure is needed, now that the Venetian works of Monteverdi are familiar and now that performances of Cavalli himself are by no means infrequent; there are earlier writings on Cavalli, but people like Prunières, Goldschmidt, Rolland and Wellesz had not had the advantage of actually putting the operas on stage. There has been a certain moral resistance in the past to taking the simplicity of the mid-century Venetian opera style seriously. The contrapuntal naivety (compared to the polyphonic elaboration of the *stile antico*), or harmonic suavity (compared to some of Monteverdi's Mantuan recitative) somehow seemed to be too easy, the composer was cheating by not having to exercise very much of the craft of composition; and the morality of the plot of *Poppea* encouraged a tendency of disapproval. But now that *Poppea* is accepted as a masterpiece, and Palestrina is thought no more virtuous (musically) than Gesualdo, we are in a position to evaluate Cavalli on his actual merits rather than for the supposed faults of his period.

Jane Glover's book seems short for a study of a composer of over thirty operas. But we are not given a scene-by-scene account of each. Instead, the chapter on the operas takes various topics and considers them in relationship to the complete oeuvre. There is an excellent chapter on the libretto, an understanding of which clarifies various aspects of the music. Often, books on mostly unfamiliar music are unreadable; this one is refreshingly well-written and fluent. It is not one of those books into which the author tries to squash everything he knows onto the page, with parentheses and footnotes interrupting every sentence; here, all that is said helps to make a coherent picture of the topic in hand.

The chief problem in following up the reading of this book is the inaccessibility of the music. Unfortunately, the two operas readily available, *L'Ormindo* and *La Calisto* are in editions where the heavy hand of the editor is indistinguishable from the original. This is a pity, since the operas are not too difficult to perform, and could well appeal to the many amateur opera groups that are looking for non-repertoire works. The vocal lines do not normally require a prima donna technique, and the Cavalli orchestra of 2 violins, perhaps 2 violas, cello and a harpsichord or two is much easier to assemble than that required for modern operas. It is, however, essential to have someone around with an idea of the appropriate style. The church music is slightly more accessible, though it is a pity that no-one has published either of the MS transcriptions of the bulk of the 1656 *Musiche Sacre* which I have come across. But I hope that the reading of Jane Glover's book will stimulate demand for the works, and that some of them will become part of the repertoire, rather than merely aired for self-conscious special revivals.

Clifford Bartlett

Richard A. McGOWAN: Italian Baroque Solo Sonatas for the Recorder and the Flute
Detroit Studies in Music Bibliography No.37.
Detroit 1978. 70p. \$7.50

Over the last few years research into baroque music has been greatly aided by the appearance of a large number of bibliographic aids. Most of these have been devoted either to listing the printed and manuscript holdings of libraries, or to producing detailed thematic catalogues of composers' works. But a third type, perhaps even more valuable, has been neglected until recently. There is a great need for accurate lists of music written for particular instruments, for specific vocal and instrumental scorings, or even just what survives of the repertory of a particular musical institution. To be of any value, such lists have to be based on all the surviving sources, to be concerned with a repertory that can be readily defined, and be accurate. Unfortunately, I have to report that this new bibliography fails rather badly on the first two counts.

Firstly, it is not based on a survey of all the sources. A very brief inspection of my indices revealed the following omissions (library sigla as for RISM):

Anon: *Sonata a Flauto Solo*. In Cfm Box 2/3, C417. Manuscript parts of a recorder sonata by an early 18th century Italian composer.

Anon: *Six sonatas or solos, three for a violin, and three for a flute...by Mr. Wm. Crofts & an Italian Mr...* (Walsh and Hare, London, 1700). Copies at Dre, Lbm, Lem. Croft is clearly named as author of the violin sonatas, so presumably the recorder sonatas should be ascribed to the mysterious Italian Mr. Personally, I suspect on grounds of style that Walsh was mistaken, and that Croft is really the author of the recorder sonatas, but the print should certainly appear

in this bibliography. Dr. McGowan does refer to it in his discussion of a Roger print containing music by Piero Antonio Fiocco, but without listing it properly. The third of the recorder sonatas has been published by Barenreiter (*Hortus Musicus* 209) as by Croft.

Francesco Barsanti: *Solos for a German flute...Opera terza* (Walsh, London, 1732). The B.U.C. lists a copy of this at Lbm.

Martino Bitti: *Solos for a flute...* (Walsh & Hare, London c 1712). Copy at Lbm. Another edition with an Italian title page was apparently published in London in 1711, copies at Lbm and Ob. Four of the sonatas are published by Barenreiter (*Hortus Musicus* 190/1).

Giovanni Bononcini: *Divertimenti da camera pel violino, o flauto* (Author?, London, 1722). The B.U.C. lists two editions, as well as a keyboard arrangement. Copies at Ckc and Lbm. There is a complete modern edition by Schott. The general opinion seems to be that these are primarily recorder works. Despite the title *Divertimenti* they are sonatas in form and style.

Giovanni Bononcini: *Sonatas or chamber aires, for a german flute, violin, or common flute... Opera settima*. (Walsh, London, 1733). The B.U.C. lists a copy at Lbc which is presumably not just a reprint of the above.

Arcangelo Corelli: *Six solos for a flute and a bass...Being the second part of his fifth opera...* (Walsh, London, 1720). Copy at Lbm. These are transpositions of sonatas Nos. 7-12. Modern edition of no.12 by Hargail.

Arcangelo Corelli: *A second collection...to which is added some excellent solos out of the first part of Corelli's fifth opera...* (Walsh, Hare & Randall, London, 1707). An arrangement with elaborate embellishments of Op.5/3 & 4. Copies at Ckc, Dre and Lbm. Modern editions by Musica Rara (no.3) and Hargail (no.4).

Francesco Mancini: *XII Solos for a flute*. (Walsh & Hare, London, c 1730). Copy at Ckc. This is identical with *XII Solos for a violin or flute* (Marrett & Smith, London, 1724) and *XII Solos for a violin...* Walsh & Hare, London, 1727). Copies of both at Ckc and Lbm. Like the Bononcini *Divertimenti*, these fine sonatas seem primarily intended for recorder. Modern edition of one sonata by Barenreiter (*Hortus Musicus* 220).

Alessandro Scarlatti: Two *sinfonie* in F & G dated 1699 for recorder and continuo is MS 3975 at D-BRD Mus. Modern edition by Sueddeutscher Musik-Verlag, Heidelberg. See also Robert Pagano, Lino Bianchi: *Alessandro Scarlatti, Catalogo Generale delle Opere a cura di Ginacarlo Rustirolla* (Turin, 1972), pp. 536 & 563.

Antonio Vivaldi: Ryom (p.26) lists as RV 50 & 51 two sonatas for flute and continuo in E minor and G minor from *S Skma* and D-DDR LEm. In addition, it seems perverse to omit any reference to *Il Pastor Fido* Op.13 (Paris, 1737) which lists the recorder as an option. Although many of the movements of the six sonatas are known to be arrangements from concertos, the range and style of the music suggests that it was intended for at least some of them. Modern edition by Barenreiter (*Hortus Musicus* 135).

The main problem of this bibliography, as will be evident from the above, is that it is not based on particularly useful or workable criteria for defining the repertory. Dr. McGowan has restricted himself to "works that, *according to their titles*, are specifically or primarily intended for the recorder or the flute" (my italics). This does tend to exclude works which were at least conceived partly with the flute or recorder in mind. It is a very 20th century attitude to assume that all music is composed for one specific instrument. In the 18th century composers often wrote sonatas that were intended to be equally suitable for a range of instruments, and to exclude them from a work of reference like this is to lessen its value to the performer considerably. On the other hand, there are present in the catalogue quite a number of sonatas, which, by the author's admission, are unsuitable for the recorder, and are probably simple transpositions of music specifically designed for violin. What is needed is a catalogue where the entries have been assessed by looking at the music itself, and not merely title pages or library catalogues. And in this connection, it is extremely irritating that Dr. McGowan makes no attempt to distinguish between flute music (with a range down to *d'*) and recorder music (with a range down to *f'*).

Finally, I cannot help questioning Dr. McGowan's assumption that there really is a corpus of 'Italian baroque solo sonatas'. Out of 32 printed listed by him, only one was actually printed in Italy, the rest appearing mainly in London, Amsterdam or Paris. Even allowing for the fact that Italian music printing was at a low ebb in the 18th century, we are led strongly to the conclusion that Dr. McGowan is really describing a repertory of English, Dutch and French flute and recorder music that happened to be composed by emigre Italians. Composers like Barsanti and Guisepppe Sammartini wrote in an English idiom, and were no more Italian in their music than Handel was German. Nevertheless, we must be grateful for what we have. Dr. McGowan has compiled a useful and well produced volume that could serve as the beginning of a much larger bibliography of late baroque wind music. Its author would have to distinguish between arrangements, music specifically written for particular instruments and music written deliberately for a number of instruments. He would also have to recognise that where a composer worked and produced his music was, in that eclectic century, much more important than where he was born.

Peter Holman

Franklin B. ZIMMERMAN: Henry Purcell 1659-1695: melodic and intervallic indexes to his complete works.
Philadelphia, Smith-Edwards-Dunlap, 1975. 133p

Some kind of introduction from Mr. Zimmerman explaining why he offers both a melodic and an intervallic index and why he thinks these indexes valuable would have been very useful. As it is we are presented with two indexes which are very simple in concept, but which are curiously difficult to use in practice because of certain quirks in application. We all know how easy it is to use the dictionaries of themes by Barlow and Morgenstern in which the transposition of a theme to C major/minor is a relatively straightforward operation. The catch in this index is that repeated notes are ignored, a fact which is not too obvious from the statement in the foreword that it 'presents the incipits...in sequences of letter-names representing the first ten pitches of each (melody)'. The curiosity of the intervallic index is that he adopts a numbering of intervals very much more complicated than the one most naturally expected (i.e. intervals counted in semitones according to the equally tempered keyboard). Mr. Zimmerman rightly observes that we do not think of intervals according to the number of semitones contained therein, nor does the semitonic counting of intervals allow for differentiating the augmented fourth and diminished fifth, and other enharmonic

intervals, but it is a simple, and sufficiently accurate system to be carried in the mind or quickly estimated on one's fingers. The system he adopts allows for twenty different intervals numbered irregularly from 2 - 31, which cannot be easily remembered without considerable practice.

Other practical difficulties in using the volume arise from the placing of the catchword indicators not at the top outside corner of each page, but at the bottom near the spine; also, that the reader requires access to the 32 volumes of the complete works or to the thematic index, since the rhythm of each melody and therefore its final identification, is found only there.

Therefore we have to ask what is the purpose of these indexes, and why we need two. Among the former is to identify those melodies which Purcell used in more than one work. On this score I have found no concordances that are not already noted in the thematic index, though of course there may be more. A longer term purpose may be to help identify sources at present anonymous. The first purpose may be a serious reason for doing the work at all, but not for publishing the computer print-out. And why two indexes? If a composer uses the same melody in two works, their incipits will be brought together in both melodic and intervallic indexes; so if the establishment of concordances is the prime purpose one of the indexes must be redundant.

Richard Andrewes

THEMATIC CATALOGUES

Three composer-catalogues have recently appeared from Pendragon Press, New York. *John Coprario: a thematic catalogue of his music* by Richard Charteris is a most valuable study of one of the leading composers of Jacobean England. A biographical introduction states all that is known about him; this is followed by a thorough list of sources and a catalogue of works. As much source material as possible is presented in tabular form. In general, this is effective, but more information could be given with the theme itself, particularly the Italian madrigalesque titles that so many of the fantasies have; and an abbreviated note after each theme would have been more useful than an appendix listing the part and source of each incipit. The major inconvenience is the use of a new numbering system. The normal convention for numbering viol works is to state the number of parts, then the number of the work, starting from 1 for each combination. The Meyer numbers and the additional numbers added for the Viola da Gamba Society index may not be entirely satisfactory. But instead of replacing them, Charteris numbers the complete works in a single sequence. So are we to number Coprario differently from Ferrabosco, Ward, etc, or do we ignore the new numbers?

The prospect of a thematic catalogue of the Pergolesi Opera Omnia did not excite me; after all, the collection is hardly a coherent corpus, containing as it does such a wide range of styles and composers. *Giovanni Battista Pergolesi, 1710-1736: a thematic catalogue of the Opera Omnia with an appendix listing omitted compositions* by Marvin E. Palmer is offered as a first step in the identification of Pergolesiana, and also as an exercise in the use of Barry Brook's "simplified plaine and easie code" for reducing thematic incipits to numbers, letters and other typewriter symbols. The works are listed in classified order, distinguishing in each section between the few authentic ones, the dubious and the spurious. The incipit of each movement is coded, and there is a thematic index (with each theme transposed to C) as well as one of titles, first lines and composers (the last looking rather out-of-place and deserving a separate index). The appendix of works omitted from the Opera Omnia unfortunately omits incipits, which are therefore not indexed,

but locations are given. Various facsimiles are included, but no indication is given whether they have any particular significance. The coding system is difficult to use at first, but worth persevering with, since it gives much more information than that used for the Purcell index reviewed above.

Rita Benton's *Ignace Pleyel: a thematic catalogue of his compositions* is a magnificent achievement. While the total number of works is not particularly large (compared with Haydn or Mozart), the numbers of printed editions are enormous, and the quantity of arrangements bewildering. Take, for example, the *Symphonie Concertante in E flat* for violin, viola, cello, oboe and orchestra; over 100 different editions and MSS are listed, including arrangements for all sorts of combinations (I'm intrigued by one for harp, violin and horn — there's a mixture to test a classification scheme!) and even song versions. It is now possible to trace the original form of any Pleyel work we meet — something that previously was often virtually impossible. There is such a wealth of bibliographical information, that this catalogue will be a mine of information for anyone handling late 18th and early 19th century editions of any composer. After the Pergolesi, it is refreshing to find incipits fully notated; even the thematic locator, with all themes transposed to C, is in staff notation. The layout is clear, once the double numbering system (one for works, the other for editions) is understood, and considerable thought has been given to the design. This would certainly be my recommendation for MLA's Best Bibliography of the Year.

Clifford Bartlett

BOOKS RECEIVED

To write a general history of Western music in 130 pages must be a daunting task. It is not clear to whom Alan Blackwood's *The pageant of music* (Barrie & Jenkins, £3.95) is directed; I assume from the style that it is intended for the school library, but it will also be useful for the public library shelves for readers needing a first book on music history. There are some errors and oversimplifications, and the illustrations are a disappointment — they don't integrate with the text, or help where they are needed; chronological tables and maps might have been more useful. Since a knowledge of musical notation is not expected, the glossary of musical terms seems superfluous. But the book is worth having, since it fills an important need that few other books can satisfy.

Sinful tunes and spirituals: black folk music to the Civil War by Dena J. Epstein (University of Illinois Press, \$17.95) is a fascinating documentary study of the "prehistory" of black American music. It is frustrating in the way studies of music in ancient times is frustrating: lots of descriptions, but not enough music to enable one to imagine aurally what is being described or illustrated. The range of sources drawn upon for the reconstruction of negro musical life is wide — necessarily so since, most reports coming from the unmusical, a coherent picture can only be built up by reference to a large number of accounts. I was intrigued by one quotation, of relevance to the reputations of two composers whose catalogues are reviewed elsewhere in this issue. John Stewart in 1809 says of music in Jamaica "This species of barbarous music is indeed more enchanting to their ears than all the most exquisite notes of a Purcell or a Pleyel": not the most obvious composers for comparison. This is obviously a very important book.

1975 (1984 minus 9) by Hans Keller (Dobson, £5.50) is a stimulating book, encompassing many of the author's public preoccupations (and consequently causing problems to a librarian trying to fit it into any classification scheme). I won't try to summarise its argument, but

beginning with a version of his memorable broadcast talk about his experiences in Vienna in 1938, other chapters cover a disquieting musical trip to Prague in 1975, a psycho-analytical congress, music (particularly Schoenberg) and football.

Tensions in the performance of music (Kahn and Averill, £3.00) is a symposium by various people connected with the Guildhall School of Music directed towards conductors, singers and players. All teaching involves the giving of advice on such matters; whether it can be done in print is debatable. Some of the essays here are pretentious, some naive, but overall they will be found helpful by many performers.

Unlike his contemporary Charles Ives, Charles Griffes is little known outside the U.S.A. *Charles T. Griffes: an annotated bibliography - discography* by Donna K. Anderson (Bibliographies in American Music 3, Information Coordinators, Detroit, 1977. \$12.00) is a useful summary of available information. But since most libraries will only want one book on Griffes, it is a pity that the complete list of works, apparently included in the author's thesis, could not have been included in at least summary form. An index is needed, since there is no way of finding out what has been written on any individual work without reading right through the bibliography. It is odd that what, on this side of the Atlantic, is the best-known discussion of Griffes — Wilfred Mellers: *Music in a new found land*, with its appreciation of the piano sonata — is not mentioned.

Recordings of non-western music: subject and added entry access, by Judith Kaufman (Music Library Association Technical Reports, 5, 1977) comprises a brief essay on the defects of the Library of Congress subject-headings in this field, together with tables of actual headings used, and the same headings redistributed in a classified sequence based on the scheme in Murdock's *Outline of world cultures*.

Clifford Bartlett

OBITUARY

Charles Cudworth

Charles Cudworth was one of the seventeen founder members of the United Kingdom Branch in 1953 and a member of its Executive Committee from then until 1970, when he resigned; he was subsequently elected an Honorary Member for his contribution to its work. Older members will always remember with delight his travel extravaganzas which were the high spot of any conference, his skilled photography and ready wit combined to give an evening of pure delight. The same humour permeated everything he did and he will be sadly missed by thousands of listeners to the BBC's record review programme on Saturday mornings. He actually sounded as if he enjoyed the music which he was recommending, and he always wore his scholarship very lightly. Cambridge as a city came alive also when seen through Charles's eyes on one of his guided perambulations (a word invented to describe such an event!), each time a unique experience, with sparkling humour and gentle irony as well as informed comment.

It is mostly in the setting of Cambridge that he will be remembered. He organised the local contribution and effort towards conferences there. The first was the International Conference in 1959 and the second was the UK conference ten years later. The fact that both were highly successful occasions was due in no small part to Charles's ability to combine a flair for organisation with the magic to contrive the kind of event which turns a conference into a meeting of friends.

The Pendlebury Library is a living monument to his work as a musicologist

for it has an international reputation which reflects the skill with which he built the collection on very meagre funds. Charles was not the ideal librarian in the modern technical sense and he lacked many of the skills which we would expect to find in a librarian today, but he assembled a fine collection not limited to his own special interests but reflecting the needs of modern scholarship in many directions.

As has been said, he wore his scholarship lightly. He was not concerned with pushing forward the name of Charles Cudworth, but, working quietly away in Cambridge, did much to ensure that the revival of interest in the music of the Baroque was based on sound scholarship. He it was who finally nailed to the mast the origin of Sir Henry Wood's arrangement of Purcell's Trumpet Voluntary, providing us with the correct source in Jeremiah Clarke's Prince of Denmark's March.

Charles Cudworth never rested on his laurels, but was always pressing on to the next task. Because of his carelessness with his own writing once it was completed, a bibliographer of his work will face a major task in assembling the material. But if a complete record of his contribution to music scholarship is finally lacking, the UK Branch hopes to join with others in creating a memorial to one who contributed so much to everyone's delight in music.

Walter H Stock
Brian Redfern

NOTES AND NEWS

Sue Clegg would like to draw attention to the fact that the Birmingham School of Music will lend orchestral and vocal sets to libraries or organisations in the UK. New catalogues are available on request.

An index of titles and text incipits to vol.2 of the Hoboken Haydn catalogue has been compiled by Anna-Lena Holm of the Swedish RISM Committee. The index, comprising 53 pages in typescript, will not be published, but copies are available at Sw.kr.30 (including post) from the Swedish Music History Archive, Strandvagen 82, S-115 27 Stockholm, Sweden. Please make cheques payable to the archive, or remit to the archive's postal giro account no. 15 88 59-9.

Researchers in library and information studies are forming a new group, the Library and Information Research Group, which aims to develop and maintain links within the profession and elsewhere between all those who have an interest in library and information research and investigation. Further information from Peter J. Taylor, Membership Secretary, c/o Aslib Research and Development Dept. 36 Bedford Row, London WC1R 4JH.

The 1978 International Conference is at Lisbon from 24-28 July. The 1979 National Conference will be held in Edinburgh from March 30th till April 2nd; further details in the next issue. It is intended to make it more concentrated than in previous years, starting with dinner and a social event on the Friday evening, working through the Saturday and Sunday, and ending after breakfast on the Monday. We are, however, considering organising visits on the Friday and Monday, so those who can afford a more extended stay may see the musical and other sights of the town (and also take advantage of the cheap mid-week return fare). It would be useful to hear as soon as possible from those who might be interested in taking advantage of such arrangements; please contact Clifford Bartlett.

Special brochures produced as elaborate concert programmes can sometimes be valuable sources of information not readily available elsewhere. The John Jenkins Tercentenary Committee has produced a combined programme for the three concerts it organised in London this year, which in addition to notes on the music performed, includes short essays by Andrew Ashbee and Christopher Field, a bibliography, list of editions and discography. Copies are available from Michael Proctor, 27 Lanhill Road, London W9 2BS at 65p.

COMMENTS

My review of the *Oxford anthology of music: mediaeval music* produced an injured letter from one of the two editors, Nick Sandon. He objects, quite rightly, to the implication in my statement that the editors "claim to have made their own transcriptions"; in fact, apart from examples that are acknowledged, they did in fact do so. Nor, in fact, do I wish to imply disapproval of an attempt to make an edition as exact as possible. Several points were in my mind, that I did not express clearly — to have done so would have extended the review excessively, and would not have been strictly relevant. For example, if I transcribe a work and publish it, even though it turns out to be exactly the same as the version produced by a previous editor, can I legitimately claim either fame or PRS returns for doing so? Is there a parallel with the scientific world? No doubt people do repeat earlier experiments, but do they publish the results? How far must the new results differ from the old, or the new transcription correct the old, for the position to change? But, anyway, congratulations to the editors for being so conscientious in their work, and producing so excellent an anthology. I unaccountably halved the size in the review: it is 240 pages long. I was also a few pence out on the price, but am unapologetic for that — if publishers will not indicate price when sending out review copies (and more and more are neglecting this), they must expect reviewers to quote prices from other, possibly inaccurate sources.

Anders Lönn was roused by some of my comments on the Mainz Conference. These were critical, not because I was discontented with the whole conference, but because, having read the other contributors on the subject, I thought that some mention should be made of the less happy features which they did not mention. He writes:

I have just received the 1977/2 issue of *Brio* with the Mainz reports: I always look forward to these personal and often refreshingly outspoken sidelights on the meetings, in contrast to *Fontes*'s necessarily official and neutral approach. IAML needs all the feedback it can get from the members, whether it's blame or praise. (For instance, I'm encouraged by the fact that Catherine Pinion clearly found her first international meeting much less bewildering or indeed frustrating than I did mine in 1969. Though whether this is an observation on myself, Ms. Pinion or the IAML meetings I wouldn't like to say.)

Since you explicitly invoke the General Secretary in your concluding remarks, I would like to comment on the question of the practical arrangements, since many members may not realize what kind of problems are actually involved. (With regard to your other points, the lack of substance in some sessions, and the voting procedure, I agree completely. We are trying to do something about both, but in a large international organization changes do take time, even when there aren't a number of conflicting opinions...)

What, then, are the requirements for a successful conference, apart from the professional programme? It must be held at a time when most members are free to attend, and which does not conflict with other international meetings (e.g. IFLA, the International Musicological Society, the International Music Council), when premises and accommodation are available (many universities, for instance, operate special summer courses); it must be held at a place where there are local organizers who can handle the numerous arrangements that really cannot be dealt with at a distance, and where IAML or its national branch can be assured of the necessary outside subventions (from the state, county, city, university, broadcasting company or — occasionally — music library) some two years in advance (or planning becomes difficult); the locations should be evenly

distributed geographically, and sometimes politically (or several members will be barred from attending); they should preferably offer some musical or music library interest: they should not be too hot, too cold, too rainy, too big (or the "casual interaction" suffers), too small (or there are not enough restaurants); even more important, perhaps, the conference premises must be able to house up to six different sessions at a time (some with up to 60-70-80 participants, not counting the general opening and closing sessions), adequate technical equipment must be available for the Record Libraries Commission, the Music Information Centres, the Radio Sound Archives and IASA (and if possible reasonably sound-proof rooms too), as must space for exhibitions, a conveniently placed conference office, staffed throughout the day, coffee machines — all grouped together and close to the hotels... The local organizers must be prepared to deal with the printing of the invitations and preliminary and final (tri-lingual) programmes and the mailing of the former, with complicated hotel bookings, as well as with delegates who register a week in advance, do not bring enough money, like to change their rooms on arrival or need help with private sightseeing tours.

I could go on, but the above should suffice to give some idea why IAML is very seldom in a position to pick and choose among eager conference hosts. In fact, we are immensely grateful to those who do volunteer (now and then after some gentle prodding), as long as the working conditions are not totally unacceptable, we are content. (As an illustration, six months before Mainz, IAML had no assurances either for 1978 or 1979, and but for the Gulbenkian Foundation there wouldn't have been a conference this year. In Mainz, suddenly and exceptionally, we received no less than three invitations for 1979, after the board had already taken steps to secure another!)

So I am afraid that it is not a question of the General Secretary taking a hand or not — there simply are no alternatives to the present arrangement, unless the financial situation improves drastically (which of course it won't) or the conference fees are trebled, quaterbled or I-don't-know-what-ebled. I and the other organizers do realize the importance of the points you brought up, and on which I have enlarged here, for the smooth functioning of the meetings. But even if we have to accept less than ideal conditions for some (or most) of the time, I'm not sure that we would prefer a sterile, modern, tiptop conference centre to a slightly inconvenient historical university town like Mainz — or Cambridge?

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