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MUSIC FOR PIANO AND ORCHESTRA

AN ANNOTATED GUIDE

ENLARGED EDITION



Maurice Hinson

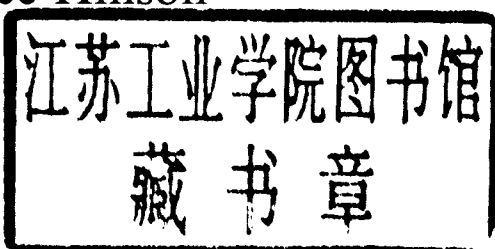
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AN ANNOTATED GUIDE

Enlarged Edition

Maurice Hinson



INDIANA UNIVERSITY PRESS
Bloomington and Indianapolis

To My Daughters

Jane and Susan

First Midland Edition 1993

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Preface

The medium of piano and orchestra has fascinated composers ever since the piano was invented. Even before then, the use of harpsichord or organ and orchestra appealed to many composers. The basic concept is expressed well by Donald Francis Tovey: "Nothing in human life and history is much more thrilling or of more ancient and universal experience than the antithesis of the individual and the crowd; an antithesis which is familiar in every degree, from flat opposition to harmonious reconciliation, and with every contrast and blending of emotion, and which has been of no less universal prominence in works of art than in life. Now the concerto forms express this antithesis with all possible force and delicacy . . ." (*Essays in Musical Analysis*, Vol. III, 99.7–8).

The concerto forms and/or concepts are present (more or less successfully) in most of the works in this book. Like my earlier books—*Guide to the Pianist's Repertoire* (Indiana University Press, 1973, and *Supplement*, 1978), which described solo piano literature, and *The Piano in Chamber Ensemble* (Indiana University Press, 1978)—the present volume aims at answering the key questions: What is there? What is it like? Where can I get it?

Selection. The following criteria were followed to make this volume manageable. 1. All compositions listed are written for more than eight instruments (including piano). Ensembles this size and larger would probably require a conductor, and this consideration suggested a logical and reasonable division between chamber and orchestral music. 2. The time span covered is mainly from 1700 to the present, but a few works written before 1700 are included because of their special musical interest. The listing contains some music composed before the invention of the piano, but each work has been tried on the piano and felt to be effective on this instrument. 3. In selecting composers an attempt was made to cover all standard composers and to introduce contemporary composers of merit. 4. Most of the works feature the piano and are usually known as solo concertos or solo works with orchestra, but some compositions listed use the piano in a more chamberlike manner. Indeed, many of them contain the term "chamber" in their titles, i.e., Alban Berg's *Chamber Concerto* (*Kammerkonzert*). Also included are works scored for piano and strings or band; for various combinations of piano(s), other solo instruments, voices(s), or tape; for piano one-hand, three-hands, and four-hands; and for prepared piano. (The reader should consult the indexes for specific ensembles.) 5. I have made a point of including many works on interest and quality in the Intermediate to Moderately Difficult grades (see the special index for this category). 6. A few outstanding transcriptions, by such composers as Bach, Beethoven, Busoni, and Liszt, have been included. 7. Information on works listed but not described has been obtained from publishers' catalogues.

Special effort has been made to examine as many contemporary works as possible, both published and unpublished. Recent avant-garde pieces are difficult to judge since most of them have not yet met the test of time, although many avant-garde techniques of the 1950s, 60s, and 70s are becoming more refined and are being accepted into the compositional style of the 1980s. A number of contemporary composers use the piano strictly as a sonorous sound source rather than identify the instrument with its past history. Larry Austin, in an article entitled "Is the Concerto Dead? Yes" (*Source IV/2* [1970]: 55–56), contends that the answer for many avant-garde composers is indeed yes. But even avant-garde composers continue to add their own special contributions to the concerto literature, as can be seen by examining works of Cage, Carter, Maderna, and Van Baaren. And so it appears that music for piano and orchestra is still being written by almost all our prominent and many less well-known composers. If any trend can be noticed it is a decline in the number of concertos composed and performed by the composers, and since the 1940s most important concertos have been commissioned works, such as those by Barber, Carter, and Ginastera.

A certain amount of subjectivity is unavoidable in a book of this nature, but I have attempted to be as fair and objective as possible. Composers who wish to submit compositions for possible inclusion in future editions are encouraged to do so.

Because of constant change in the publishing world it is impossible to list only music currently in print. Some works known to be out of print were listed because of their merit, and many of them can be located at second-hand music stores, in the larger university or municipal libraries, or, more especially, in the Library of Congress.

Acknowledgments. Many people in many places have generously given me their help. I gratefully acknowledge the assistance of Martha Powell, Music Librarian of the Southern Baptist Theological Seminary; Elmer Booze and Rodney Mill of the Library of Congress; David Fenske, Music Librarian at Indiana University; Marion Korda, Music Librarian at the University of Louisville; Fernando Laires of the Peabody Conservatory of Music; Lee Luvisi of the University of Louisville; Luiz Moura de Castro, University of Hartford; my graduate assistant, Wesley Roberts; and the Southern Baptist Theological Seminary for making possible the typing of the manuscript and the aid of graduate assistants through the years. The American Composers Alliance Library, the Finnish Music Information Center, and the Canadian Music Centre have been most helpful, as have the many composers who have graciously supplied me with scores and tapes.

Without the generous assistance of numerous publishers this volume would not be possible. Special appreciation goes to William Giannone of Boosey & Hawkes, Inc.; Norman Auerbach of European American Music; Don Malin and Gerald Siani of Belwin–Mills Publishing Corp.; Donald Gillespie of C. F. Peters Corp.; Susan Brailove of Oxford University Press; Ernst Hertrich of G. Henle Verlag; Barry O'Neal of G. Schirmer, Inc.; W. Ray Stephens of Frederick Harris Music Co., Ltd.; Mike Warren of Alphonse Leduc; Judy Carnoske and Terry

Rothermich of Magnamusic-Baton, Inc.; and George Hotton of Theodore Presser Co.

I hope that my analyses will shed light on *how* something has been accomplished by the composer but they are too short, in a volume such as this, to explain clearly the compositional *why*. They can give only the “bare bones” of a composition but cannot express the complete spirit of the music. In the last resort I must rely on what Mr. Neville Cardus has called his “sensitized palate”: the physical impact of the music can result in boredom, in interest, or in enthrallment.

My wish is that this volume will continue to help lead the reader through the magnificent repertoire of the piano.

Louisville, Kentucky
January 1980

Maurice Hinson

Using the Guide

Arrangement of entries. All composers are listed alphabetically. Sometimes biographical or stylistic comments follow the composer's name and dates. Under each composer's name, individual works are listed by year of composition, opus number, or title, or by a combination of the three. If nothing is indicated after the title, e.g., *Concerto, Dialogue, Variazioni Sinfoniche*, etc., the reader may assume that the work is for piano and orchestra. Works for piano and orchestra are listed first; works for two or more instruments are usually listed near the end of the composer entry. Careful effort has been made to list many of the cadenzas written for the Beethoven and Mozart concertos. The composer's cadenza should be used if it exists. When the composer did not leave a cadenza, one is left with the choice of using another composer's cadenza or writing one's own. Cadenzas have been written by many "hacks" whose style and taste have no resemblance to the original composer's. Some cadenza writers have even forgotten that Mozart's keyboard had only about five octaves!

Descriptions. Descriptions have been limited to general style characteristics, form, particular and unusual qualities, interpretative suggestions, and pianistic problems inherent in the music. Editorial procedures found in a particular edition are mentioned. The term "large span" is used when spans larger than an octave are required. "Expanded tonality" refers to techniques commonly found in contemporary writing up to ca. 1950. "Octotonic" refers to lines moving in the same direction one or more octaves apart. "Shifting" or "flexible meters" indicates that varied time signatures are used with the space mentioned (a few bars, a movement, the entire work). "Proportional rhythmic relationships," e.g., $\boxed{\text{5}} \text{ 4}$, indicates five notes are to be played in the space for four. The designation "3 with 2" means three notes in one voice are played with (against) two notes in another. "Chance music" (aleatory) is described or mentioned, not analyzed, since it has no definitely ordered sequence of events. "Stochastic techniques" refers to "a probabilistic compositional method," introduced by Iannis Xenakis, in which the overall contours of sound are specified but the inner details are left to random or chance selection" (DCM, p. 708). The term "avant-garde" is used to connote something bold, progressive, and risky. It is not meant as a derogatory term. Perhaps the avant-garde movement is ending!

Grading. An effort has been made to grade the piano part in representative works of each composer. Five categories of grading are used: Intermediate (Int.), for the above-average high school pianist; Intermediate to Moderately Difficult (Int. to M-D); Moderately Difficult (M-D), for the above-average college pianist; Moderately Difficult to Difficult (M-D to D); and Difficult (D), for advanced pianists. To provide a better understanding of this grading, the following standard works will serve as guides for the basic levels:

- Int.: C. H. Graun, *Concerto* F, Op. 2/4
J. Haydn, *Concerto* C, Hob. XIV/4
F. Kuhlau, *Concerto* C, Op. 7
D. Kabalevsky, *Concerto* III "Youth"
- M-D.: J. S. Bach, *Concerto* d, S. 1052
W. A. Mozart, *Concerto* C, K. 415
E. MacDowell, *Concerto* d, Op. 23
R. Starer, *Concerto* I
- D.: J. S. Bach, *Brandenburg Concerto* V, S. 1050
L. Beethoven, *Concerto* IV G, Op. 58
S. Rachmaninoff, *Rhapsody on a theme of Paganini*
E. Carter, *Concerto*

These categories must not be taken too strictly but are only listed for general indications of technical and interpretative difficulties.

Details of entries. When known, the date of composition is given after the title of the work. Then, in parentheses, are as many of the following as apply to the particular work: the editor, the publisher, the publisher's number, and the copyright date. When more than one edition is available, the editions are listed in order of preference, the most desirable first. The number of pages and the performance time are frequently listed. Timings in all cases are approximate. If the number of pages is listed, it is understood to be for the two-piano arrangement unless otherwise indicated (full, miniature, octavo score). The spellings of the composer's names and of the titles of the compositions appear as they do on the music being described. Specifically related books, dissertations or theses, and periodical articles are listed following individual compositions or at the conclusion of the discussion of a composer's work, and a more extended bibliography appears at the end of the book. Scores with the orchestral part arranged for a second piano exist for the great majority of the listed works. Some early works (before about 1750) and a few recent ones (after 1920), may not have such two-piano scores. Check with the individual publishers. Sometimes it is impossible to tell from a publisher's catalogue if a work listed for piano, percussion, and strings is for the piano and percussion solo with string orchestra, or if it is for piano solo with percussion and string orchestra; nor is it always possible to tell whether the work is available in a two-piano arrangement.

The Edwin A. Fleisher Collection of Orchestral Music (Free Library of Philadelphia, Philadelphia, PA 19103) is one of the largest lending collections of orchestral music in the United States. It is not intended to supplant commercial sources from which orchestras may buy or rent orchestrations, but it can lend those in the public domain. Music protected by copyright or under contract to a publisher can be lent only upon clearance from the publisher or, in the case of unpublished music, the composers or their accredited representatives. Music may be lent to recognized orchestras, universities, colleges, conservatories, and other

organizations interested in the furtherance of music. *In no case is music lent to individuals.* Written request should be forwarded to the address above.

Sample Entries and Explanations

Robert Schumann. *Introduction and Allegro* d Op. 134 1853 (GS; Busoni—Br&H; Pauer—Schott; Augener) 15 min. The piece is in the key of d minor; the opus number is 134; the date of composition is 1853; the publishers are G. Schirmer, Breitkopf and Härtel (Busoni edition), Schott (Pauer edition), and Augener; and the work takes approximately 15 minutes to perform.

Karl Friedrich Abel. *Concerto* E \flat Op. 11/3 (H. Höckner—CFP 4409a 1935) 34pp. E-flat major is the key; Höckner is the editor, C. F. Peters the publisher, and the publisher's number is 4409a; this edition was copyrighted in 1935; the two-piano score is 34 pages long.

Other assistance. See "Abbreviations" (pp. xii–xiv) for terms, publishers, books, and periodicals referred to in the text, and the directories, "American or Parent Companies of Music Publishers" and "Addresses of Music Publishers" (pp. xv–xxiii), to locate publishers. Eleven special indexes direct the user to entries in the test for music in special categories.

Abbreviations

AA	Authors Agency of the Polish Music Publishers	CPE	Composer/Performer Edition
ACA	American Composers Alliance	D	Difficult
AMC	American Music Center	DCM	<i>Dictionary of Contemporary Music</i> , ed. John Vinton (New York: E. P. Dutton, 1974).
AME	American Music Editions	DDT	Denkmäler deutscher Tonkunst
AMP	Associated Music Publishers	DM	Diletto Musicale (Doblinger)
AMT	<i>American Music Teacher</i>	Dob	Doblinger
APRA	Australasian Performing Right Association Ltd.	DSS	Drustva Slovenskih Skladateljev
BB	Broude Brothers	DTOe	Denkmäler der Tonkunst in Oesterreich
BBD	<i>A Bio-Biographical Dictionary of Twelve-Tone and Serial Composers</i> , by Effie B. Carlson (Metuchen, NJ: Scarecrow Press, 1970).	DVFM	Deutscher Verlag für Musik
BMC	Boston Music Co.	EAM	Editorial Argentina de Música
BMI	Broadcast Music, Inc.	EBM	Edward B. Marks
Bo&Bo	Bote & Bock	EC	Edizioni Curci
Bo&H	Boosey & Hawkes	ECS	E. C. Schirmer
BPL	Boston Public Library	EMB	Editio Musica Budapest
Br	Bärenreiter	EMM	Editiones Mexicanas de Música
Br&VP	Broeckmans & Van Poppel	EMT	Editions Musicales Transatlantiques
ca.	circa	ES	Edition Suecia
CeBeDeM	CeBeDeM Foundation	ESC	Max Eschig
CF	Carl Fischer	EV	Elkan-Vogel
CFE	Composers Facsimile Edition	FI	Fleisher, Edwin A.
CFP	C. F. Peters	FSF	Fast, Slow, Fast
CHF	Cheský Hudebni Fond	GD	Groves Dictionary (see Bibliography)
CK	<i>Contemporary Keyboard</i>	Gen	General Music Publishing Co.
CM	<i>Current Musicology</i>		
CMC	Canadian Music Centre		
CMP	Contemporary Music Project		

GM	Gehrmans Musikförlag	MT	<i>Musical Times</i>
GS	G. Schirmer	MTP	Music Treasure Publications
H&G	Hüllenhagen & Griehl	MWV	Musikwissenschaftlicher Verlag
Hin	Hinrichsen	Nag	Nagel's Music-Archive
HM	Hortus Musicus (Bärenreiter)	NK	Norsk Komponistfoernung
IEM	Instituto de extension Musicale Calle Compañia Universidad de Chile Compañia 1264 Santiago, Chile	NME	New Music Edition
IMC	International Music Co.	NMO	Norsk Musikförlag
IMI	Israel Music Institute	NMS	Nordiska Musikförlaget
IMP	Israel Music Publication (see IMI)	NYPL	New York Public Library
Int.	Intermediate	OUP	Oxford University Press
IU	Indiana University School of Music Library	Ph	Philharmonica Edition
JAMS	<i>Journal of the American Musicological Society</i>	PIC	Peer International Corporation
JF	J. Fischer	PNM	<i>Perspectives of New Music</i>
JWC	J. W. Chester	PQ	<i>Piano Quarterly</i>
K	Kalmus	PRS	Performing Right Society
K&S	Kistner & Siegel	PWM	Polskie Wydawnictwo Muzyczne
LC	Library of Congress	R&E	Ries & Erler
M&M	<i>Music and Musicians</i>	Ric	Ricordi
MAB	Musica Antiqua Bohemica (Artia)	Ric Amer	Ricordi Americana, S.A.
MC	Mildly Contemporary	SA	Sonata-Allegro
MCA	M.C.A. Music (Music Corporation of America)	SACEM	Société des Auteurs, Compositeurs et Editeurs de Musique
M-D	Moderately Difficult	Sal	Salabert
MH	Musikk-Huset	SAZU	Slovenska Akademija
MJQ	MJQ Music	S&B	Stainer & Bell
M&L	<i>Music and Letters</i>	SDM	Servico de Documentacao Musical da Ordem dos Musicos do Brazil
MO	<i>Musical Opinion</i>		Av. Almte. Barroso, 72-7º Andar Rio de Janeiro, Brazil
MQ	<i>Musical Quarterly</i>		
MR	Music Review		
MSNH	<i>Music since Nineteen Hundred</i> (see Bibliography)		
MS, MSS	manuscript(s)	SP	Shawnee Press

xiv ABBREVIATIONS

STIM	Swedish Performing Right Society	TP	Theodore Presser Co.
SUISA	Société Suisse des Auteurs et Editeurs	UE	Universal Edition
SZ	Suvini Zerboni	UME	Unión Musical Española
TONO	Norsk Komponistforenings Internasjonale Musikkbyrå	WH	Wilhelm Hansen
TP	Theodore Presser Co.	WIM	Western International Music
UE	Universal Edition		
UME	Unión Musical Española		
USSR	Mezhdunarodnaya Kniga (Music Publishers of the USSR)		
WH	Wilhelm Hansen		
WIM	Western International Music		

American Agents or Parent Companies of Music Publishers

1. Boosey & Hawkes, Inc., 52 Cooper Square, New York, NY 10003-7102.
2. Brodt Music Co., P.O. Box 9345, Charlotte, NC 28299.
3. Broude Bros., Ltd., 141 White Oaks Road, Williamstown, MA 01267.
4. Concordia Publishing House, 3558 South Jefferson Avenue, St. Louis, MO 63118.
5. CPP/Belwin Music, 15800 N.W. 48th Avenue, Miami, FL 33014.
6. European American Music Corp., 2480 Industrial Boulevard, Paoli, PA 19301.
7. Carl Fischer, Inc., 56-62 Cooper Square, New York, NY 10003.
8. Edwin Fleisher Music Collection, Free Library, Philadelphia, PA 19103.
9. Foreign Music Distributors, 13 Elkay Drive, Chester, NY 10918.
10. Jerona Music Corp., P.O. Box 5010, South Hackensack, NJ 07606-4210.
11. Hal Leonard Publishing Corp., 7777 West Bluemound Road, Milwaukee, WI 53213.
12. MMB Music, Inc., 10370 Page Industrial Boulevard, St. Louis, MO 63132.
13. Oxford University Press, Inc., 200 Madison Avenue, New York, NY 10016.
14. Peer International Corp., 810 Seventh Avenue, New York, NY 10019.
15. C.F. Peters Corp., 373 Park Avenue South, New York, NY 10016.
16. Plymouth Music Co. Inc., 170 Northeast 33rd Street, Fort Lauderdale, FL 33334.
17. Theodore Presser Co., Presser Place, Bryn Mawr, PA 19010.
18. E.C. Schirmer Music Co., 138 Ipswich Street, Boston, MA 02215.
19. Shawnee Press, Inc., Delaware Water Gap, PA 18327.
20. Summy-Birchard Co., 265 Secaucus Road, Secaucus, NJ 07096-2037.
21. Location or American agent unverified.

Addresses of Music Publishers

A number following the name of a publisher corresponds to that of its American agent or parent company (see previous directory).

Academie Serbe des Sciences et des Arts		Associated Music Publishers	11
Belgrade, Yugoslavia		Augener	18
Accura Music		Australasian Performing Right Association, Ltd.	
Box 887, Athens, OH 45701		P.O. Box 291	
Ahn & Simrock		Crow's Nest, NSW	
Meinekestrasse 10		Australia 2065	
1 Berlin 15, Germany		Authors Agency of the Polish Music Publishers	
J. Albert		ul. Hipoteczna 2, 00-950	
139 King Street		Warsaw, Poland	
Sydney, Australia		Autographus Musicus	21
Alkor (see Bärenreiter)		Stockholm, Sweden	
Alfred Publishing Co.		Azerbaijan State Music Publishers	
P.O. Box 10003		Baku, Azerbaijan	
Van Nuys, CA 91410-0003		Bärenreiter Verlag	9
American Composers Alliance—		Heinrich Schütz Allee 35	
Composers Facsimile Editions		35 Kassel-Wilhelmshöhe	
170 West 74th Street		Germany	
New York, NY 10023		Barger & Barclay	
American Music Editions		P.O. Box 22673	
170 West 74th Street		Ft. Lauderdale, FL	
New York, NY 10023		M. Baron Co.	
Amphion Editions Musicales (see		Box 149	
E.C. Kerby, Ltd.)		Oyster Bay, NY 11771	
A-R Editions		Barry & Cia. (Argentina)	1
801 Deming Way		Béla Bartók Archive	
Madison, WI 53717		22 Tulip Street	
Ars Polona (see Polskie		Cedarhurst, NY 11516	
Wydawnictwo Muzyczne)		M.P. Belaieff	15
Ars Viva Verlag	5, 6	Berandol Music Ltd. (Canada)	21
Mainz, Germany		Biedermann	21
Artia	1	Gerald Billaudot, Editeur	
Smeckach 30		14, rue de l'Echiquier	
Prague 1, Czechoslovakia		Paris 10, France	
Edwin Ashdown, Ltd.	1, 2		

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|--|--|----|
| Birchard (see Summy-Birchard) | 4, boulevard de l'Empereur | |
| Richard Birnbach | B-1000 Brussels, Belgium | |
| Dürevstrasse 281 | Chant du Monde | 21 |
| 1 Berlin 45, Lichterfelde-W | Chappell & Co. | 11 |
| Germany | Cheský Hudební Fond (a rental library) | |
| Boekle-Bomart Music Publications | Prague, Czechoslovakia | |
| Hillsdale, NY 12529 | J.W. Chester | |
| Boethius Press Ltd., Clarabricken | Eagle Court | |
| Clifden Co., Kilkenny, Ireland | London EC1M 5QD, England | |
| F. Bongiovanni | Chopin Institute Edition | 11 |
| Bologna, Italy | Choudens | 15 |
| Boston Music Co. | Franco Colombo, Inc. | 5 |
| 172 Tremont St. | Congress Music Publications | |
| Boston, MA 02111 | New World Tower | |
| Boston Public Library | 100 N. Biscayne Blvd. | |
| Boston, MA | Miami, FL 33132 | |
| Bote & Bock | Contemporary Music Project | |
| Bourne Co. | Library Editions | |
| 5 West 37th Street | University Microfilms | |
| New York, NY 10018 | 300 N. Zeeb Road | |
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| Postschiessfach 74 | Cora | |
| Walkmühlstrasse 52 | Milan, Italy | |
| 6200 Wiesbaden 1, Germany | Costallat | 17 |
| Broadcast Music, Inc. | G. Cotta'sche | |
| Broadcast Music Canada | Stuttgart and Berlin, Germany | |
| Max Brockhaus | J.B. Cramer & Co., Ltd. | 5 |
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| Canadian Music Centre | 22 Rue d'Assaut | |
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| | Czech Music Information Center | |

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DK 1154 Copenhagen K,		(Hungary)	1
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Dantalian, Inc.		Stuttgart and Berlin, Germany	
11 Pembroke Street		Edition Fazer	
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30 rue de l'Echiquier		Edition Kneusslin	21
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Central de la Musica		Compozitorilor din R.P.R.	

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Elkin & Co., Ltd. (see Novello)	17	Carl Gehrmans Musikförlag	
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(Denmark)	15	S-101 26 Stockholm, Sweden	
Enoch & Cie.	14	General Music Publishing Co.,	
27, boulevard des Italiens		Inc.	21
Paris 11, France		Musikverlag Hans Gerig	
Max Eschig	11	Cologne, Germany	
48, rue de Rome		Goodwin & Tabb	
Paris 8, France		London, England	
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