THE SORABJI ARCHIVE

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Alistair Hinton, Curator/Director



KAIKHOSRU SHAPURJI SORABJI (1892-1988)

(photo: Joan Muspratt)

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GENERAL INFORMATION

The legacy of Kaikhosru Shapurji Sorabji (1892-1988) is immense. Composer, pianist and critic, Sorabji was born in 1892 in England. His father was a Parsi civil engineer from Mumbai (Bombay); his mother, once thought to be a Sicilian-Spanish soprano, turns out to have been English. His published literature comprises articles, reviews and "letters-to-the-editor" in English journals and two volumes of collected essays, *Around Music* (1932) and *Mi Contra Fa: The Immoralisings of a Machiavellian Musician* (1947). Brilliantly witty, eminently readable, provocative, controversial, pensive and trenchant by turns, their style ornate, elaborate and coruscating, they are worthy of his peers whose main profession was literature.

It is, however, as an enormously prolific composer that Sorabji is best known. He completed over 100 works between 1915 and 1984, many for piano solo, some of enormous dimensions. Some were published between 1921 and 1931, came under Oxford University Press' sole selling agency in 1938 and sold out five days before Sorabji died in 1988; no reprints were proposed.

An auto-didact, Sorabji lived in self-chosen and self-made isolation and independence from the general profession of music making. Although a reluctant performer who loathed public gatherings of any kind, he premièred a few of his pieces, most notably in the 1930s in Erik Chisholm's historic Glasgow-based *Active Society for the Propagation of Contemporary Music* concert series. His final concert appearance (1936) may have coincided with a decision to withdraw his work from the concert platform by vetoing public performances without his express consent, an unusual and courageous step that led to virtual silence for almost 40 years. Sorabji continued composing at a furious pace, blissfully undaunted by lack of public performances, approbation or criticism of his work.

In 1969, I found by chance, in the Central Music Library of London's Westminster Library, a copy of Sorabji's early published masterpiece, *Opus Clavicembalisticum*, a monumental solo piano work some 4½ hours long. Its score created a profound impression. Like most musicians, however, I knew nothing of its composer. My efforts at discovery were thwarted at every turn, information being elusive, conflicting and unreliable. However, Humphrey Searle, with whom I was studying, had attended a 1936 performance of part of *Opus Clavicembalisticum* and knew a little about Sorabji; he proved encouraging and helpful, lending me his copy of the long out-of-print *Mi Contra Fa: The Immoralisings of a Machiavellian Musician*.

I corresponded with Sorabji from 1972 and met him later that year at his Corfe Castle, Dorset, home a week after his 80th birthday. This first of many visits initiated a priceless friendship and professional association. Caring for the fate of his music, I made what the redoubtable Nicolas Slonimsky may have called "manifold endeavors" to focus attention on it and persuade him to sanction public performance by musicians of his choice. His entrenchment made it a daunting task. Disinterested in public opportunities to hear his work, he had already refused proposed performances. Never obstructive for the sake of it, his personal warmth and spiritual generosity were as unfailing as they were legendary. Whilst its scope was unprecedented, his desire to protect himself from inadequate presentation was hardly unreasonable.

In 1976, Sorabji finally relented in favour of Yonty Solomon, who performed some early piano works at a momentous London recital in December that year. This inevitably led to increasing international interest in his music; following Solomon's pioneering performances, more pianists presented authorised performances, broadcasts and commercial recordings, thereby laying to rest at last the long-held myth of its unplayability. In suitable conditions, Sorabji at last began to permit – even encourage – this once he recognised the existence of musicians capable of doing it justice. Cognoscenti of the major keyboard works do not predict such compendia of fearsome difficulties becoming "standard repertoire", but whilst the music hurls uniquely forbidding challenges at performers, it exerts an immediate intellectual and emotional grip on listeners.

International artists of distinction who have performed, broadcast and recorded Sorabji's music include pianists **Donna Amato**, **Carlo Grante, Michael Habermann**, **Marc-André Hamelin**, **Charles Hopkins**, **Geoffrey Douglas Madge**, **John Ogdon**, **Jonathan Powell**, **Yonty Solomon** and **Ronald Stevenson**, organist **Kevin Bowyer** and sopranos **Elizabeth Farnum**, **Sarah Leonard** and **Jane Manning**.

His centenary was marked not only by performers and broadcasters but also by Scolar Press's publication of *Sorabji: A Critical Celebration*, a multi-author symposium edited by Prof. Paul Rapoport. This first full-length survey of Sorabji was reprinted in 1994. One of its contributors, Prof. Marc-André Roberge has since prepared a substantial Sorabji biography, *Opus Sorabjianum*; first published in 2013, it is available for free download from on the Sorabji Resource Site at http://www.mus.ulaval.ca/roberge/srs/ .

An ironical consequence of the newly burgeoning Sorabji performing tradition was that, as his music became more accessible to the ear, it became less so to the eye; increased sales of publications ran them out-of-print from 1977. Protracted discussions with Sorabji led to my founding The Sorabji Music Archive to caretake all of his works; we have actively continued to develop its collection, encourage research and assist in the preparation of performing editions ever since. Established in 1988 and renamed in 1993, The Sorabji Archive's collection of literature by and about Sorabji includes articles, essays, reviews and previews of publications, performances and recordings, personal correspondence, "letters-to-the-editor", performance and broadcast history, discography and much else. We issue copies of his remarkable scores and writings to the public worldwide and welcome visits by appointment from performers and scholars.

Distinguished musicians, including Marc-André Roberge, Chris Rice and several outstanding Sorabji performers, have already prepared a number of definitive editions of Sorabji's works and more of these are in progress; in particular, Kevin Bowyer's exquisitely calligraphed edition of *Organ Symphony No. 2*, a staggering 396 A3 landscape pages, has to be seen to be disbelieved. In more recent years, advances in music-setting software have enabled the typesetting of editions which could earlier be prepared only by hand. The possibility of accurate representations in performance of Sorabji's music will arise only as a consequence of such work.

The Sorabji Archive is immeasurably grateful to each member of its expanding team of score editors who expend unstinting patience and hard work voluntarily without expectation of financial benefit.

The Sorabji Archive does not enjoy charitable status; its foundation and operation are wholly self-funding. We receive no public or private sponsorship, grants or subsidies. Our continued existence and future depends solely upon proceeds of sales of scores, literature and recordings and on performance, broadcast and recording royalties.

The first Sorabji Archive website was created in 1996 and was located and maintained within McGill University, Montréal, Canada for almost a decade. It was redesigned in 2005; its URL is now http://www.sorabji-archive.co.uk .

This brochure, downloadable by visiting http://www.sorabji-archive.co.uk/archive/catalogue.php , includes the following:

CATALOGUE OF MUSIC AND LITERATURE

a comprehensive catalogue, including prices, of all music scores, books and literature by Sorabji which we supply to the public, including new publications, manuscript and computer-printed new definitive editions and corrected publications of music scores

FIRST EDITIONS

a list of original out-of-print scores and literary publications which, though rare, we endeavour to source and supply upon request

DISCOGRAPHY AND REVIEWS

a chronological list, including critical commentary where possible, of commercial recordings of music by Sorabji, of which we supply all those released on the Altarus label

SORABJI: A CRITICAL CELEBRATION

ed. Paul Rapoport (Scolar Press [now Ashgate Publishing], Aldershot, UK; 1992, repr. 1994)
a copy of the publishers' leaflet detailing this first full-length volume about Sorabji, which we also supply.

All rights in all Sorabji's musical and literary works are vested exclusively within The Sorabji Archive.

Acknowledgements

The Sorabji Archive wishes to offer especial thanks to:

- **Terry Hinton**, **Grace Keaton** (1908-2000), **George Ross** (1929-1998), **Chris Rice** and **Charles Hopkins** (1952-2007), for ongoing valuable voluntary assistance of many kinds
- **George Ross**, for his Herculean achievement in preparing an index of Sorabji's published literature
- **Chris Rice**, moving spirit behind Altarus, the record company which has to date contributed far more than any other in the furtherance of the Sorabji cause
- **Ann Orchard**, for librarianship and general assistance
- **Erica Schulman**, for constructing and arranging maintenance of the first Sorabji website
- **Frazer Jarvis, Vasilios Tsokis** and **John Wagstaffe** for constructing and maintaining the current Sorabji website
- Professors **Paul Rapoport** and **Marc-André Roberge** for their inestimably valuable pioneering work in endeavouring to encompass Sorabji within book covers
- **Charles Hopkins**, for providing splendid English translations of the original French texts of many of Sorabji's songs
- All the editors of Sorabji's music and literature
- Last but by no means least, all the dedicated performers of Sorabji's works.

We update our information continuously and welcome all enquiries about Sorabji at sorabji.archive@gmail.com .

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20.01.2025

CATALOGUE OF MUSIC AND LITERATURE

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Supply format and item description

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- Publications currently in print are identified as "Publication" and issued as supplied by the publisher.
- Please note that original out-of-print publications (see FIRST EDITIONS on page 3 above) are not included in this catalogue; details of these are to be found under FIRST EDITIONS on pages 12 and 13.
- All item descriptions refer to the entire work as named in the left hand column, unless different editions/formats contain only part of a work, in which cases the part concerned will be identified and priced separately.
- "Miniature Score" refers to a large orchestral score reproduced in A3 Portrait format in cases where A4 Portrait format would be barely legible; in such cases, "Full Score" refers to such a score reproduced in A2 Portrait format. Where no "Miniature Score" is shown, "Full Score" refers to an orchestral score reproduced in A3 Portrait format.
- No manuscript parts for any orchestral or chamber works are known to have been produced by Sorabji.

Editions

- Editions other than those described as "Publication" are either typeset or in the editor's hand, described as "Ed." and duly credited; handwritten editions are identified with the symbol "m" (manuscript).
- Some out-of-print publications have also been annotated / corrected by editors and are accordingly described as "Corrected Copy Publication".
- Items described as "Critical Ed." include historical and other background material in addition to substantial and detailed editorial commentary.
- Some text has been touched-up and pagination or repagination added / corrected by editors.
- Items in *italics* are editions in progress; please enquire as to their current status at the time of ordering.

Text translations

- Charles Hopkins' English translations of all the original French song texts are included where appropriate.

Copy quality

- Master copies of all items supplied in paper form have been prepared by The Sorabji Archive; most were created from original autograph manuscripts, out-of-print publications and new editions but a few have had to be made from paper copies of microfilms of autograph manuscripts of varying age and quality.
- All paper copies supplied are prepared in-house to order. Copy quality is the highest achievable from the originals using the archive's analogue monochrome photocopier which, whilst it served us well over the years, has since been replaced with an equivalent digital copier upon which all paper copies are made for distribution.
- Marginal loss of clarity of blue-grey feint printed stave lines (at times very faint) has occasionally been unavoidable, particularly in the reproduction of post-1975 scores; a few minor background blemishes and ink bleeding were evident in the original paper at the time some of the master copies were made.

A guide to the catalogue

- The **Pages** column shows the number of pages in each item and acts as an indicator as to how their prices are calculated.
- The **Date** column includes, where known, the year of completion of each work or the period of years over which it was composed or revised.
- **Durations** are given in minutes; those of works yet to be performed are allotted estimates in the form "c.[xxx']".
- The **Format** column gives paper size / orientation: P = Portrait and L = Landscape.
- The **No.** column shows The Sorabji Archive's work numberings. Those for works which are either incomplete or whose completion remains uncertain bear the suffix "a". The existence of a few works has been discovered since the original numberings were made; amendments have accordingly been implemented. It seems unlikely that many more Sorabji works remain to be unearthed, so The Sorabji Archive hopes not to be involved in any further renumbering exercises.
- The **Edition** column gives descriptions of the publication format of each item. All items without such a description are copies of Sorabji's autograph manuscripts. The designation "Ms." likewise refers to Sorabji's autograph manuscripts but appears only in instances where other edition formats of the same work are also available.
- The **Price (paper)** column shows the amount in £ sterling (GBP) payable for each item including packing and ordinary mailing **within UK only**; prices remain valid until further notice. Surcharges for guaranteed, express or other special mailing / shipping services **and for all orders to be shipped outside UK** are quoted on request. In the interests of our valued customers we no longer ship items by sea mail due to adverse past experience; it may in some cases appear somewhat more economical, but we have also found it to be very unreliable. **Most of our prices have remained unchanged since the Archive's foundation, despite increases in costs of materials and shipping**.
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Files in .pdf format

We have been offering material in this format, either as attachments to emails or via file transfer software such as WeTransfer since June 2012. The advantage of these is that they are much cheaper than paper copies and can be sent very promptly, whereas paper copies are subject to shipping costs and can take days to arrive.

It has come to our attention that some enquirers have difficulty in receiving very large files this way; this appears to be down to the recipient's operating system and the default .pdf software that comes with it. Whereas Microsoft™ Windows® users have Adobe Reader as the default .pdf programme and this seems not to give rise to any file receiving problems, users of other operating systems that do not come with Adobe Reader as default software may encounter problems. The easy solution is to visit http://get.adobe.com/uk/reader/ and download Adobe Reader, which is free software.

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This catalogue is regularly updated to incorporate new and newly completed editions, recently discovered works (if any) and other new information. Please refer to copyright date when comparing earlier issues.

MUSICAL WORKS BY KAIKHOSRU SHAPURJI SORABJI

	Pages	Date	Duration	Format	No.	Edition	Price (paper)	Price (.pdf)
ORCHESTRA								
Poem *Chaleur*	23	1916-17	9′	A3P	15	Ed. (Jarvis) Full Score	£15	£10
	54			A3P		Parts	£POA	£10
	40			A3P		Ms. Full Score[1]	£15	£10
	32			A3P		Ms. Full Score	£15	£10
Symphony No. 1 (orch./pf./org./chorus)	300	1921-22	c.100′	A2P	30	Ms. Full Score	£POA	N/A
	300			A3P		Ms. Miniature Score	£70	£25
	200			A3L		Ms. Piano part	£47	£20
Opusculum	40	1923	c.15′	A3P	34	Ed. (Jarvis) Full Score	£16	£10
	110			A3P		Parts	£POA	£15
	36			A3P		Ms. Full Score	£15	£10
Symphony No. 2 (orch./pf./org./chorus, + baritone solo) *Jāmī*	*733*	1942-51	c.280′	*A2P*	72	*Ed. (Carter) Full Score*	£	£
A provisional updated version of David Carter's draft typeset edition of the symphony's third movement, from which his virtual performance was made, is now available; details upon request				*A3P*		*Miniature Score*	£	£
				A3P		*Parts*	£	£
	824			A2P		Ms. Full Score	£POA	N/A
	824			A3P		Ms. Miniature Score	£205	£55
Messa Alta Sinfonica (orch./org./soli/chorus)	1001	1955-61	c.320′	A3P	84	Ed. (Fabre) Miniature Score	£270	£70
	1001			A2P		Ms. Full Score	£POA	N/A
	1001			A3P		Ms. Miniature Score	£250	£65
PIANO AND ORCHESTRA								
Piano Concerto No. 1	177	1915-16	c.35′	A3P	6	Ms. Full Score	£40	£20
Piano Concerto No. 2		1917	c.25′	*A3P*	14	*Ed. (Pipatjarasgit) 2-piano reduction*	£	£
						Ms. Full Score	N/A	N/A
	49			A3P		Ms. 2-piano reduction	£15	£10
Piano Concerto No. 3	100	1918	c.25′	A3P	16	Ms. Full Score	£25	£15
Piano Concerto No. 4	100	1918	c.25′	A3P	18	Ms. Full Score	£25	£15
	45			A3L		Ms. Piano part	£15	£10
Piano Concerto No. 5 (published as No. 2)	144	1920	29′	A3P	27	Full Score Copy Publication	£35	£15
						Ms. Full Score	N/A	N/A
	312			A3P		Ed. (Visser) Parts	£POA	£25
	48			A3L		Ms. Piano part[1]	£15	£10
Piano Concerto No. 6 (described in ms. as No. 3)		1922	c.35′	A3P	32	*Ed. (Thalange)*	*£40*	*£15*
	144					Ms. Full Score	£35	£15
Piano Concerto No. 7 *Sīmurgh-ʿAnqā*	118	1924	c.25′	A3P	38	Ed. (Powell) Full Score	£35	£15
						Ed. (Powell) Parts	£POA	£POA
	100			A3L		Ms. Full Score	£25	£15
Piano Concerto No. 8 (described in ms. as No. 5)	344	1927-28	c.100′	A2P	45	Ms. Full Score	£POA	N/A
	344			A3P		Ms. Miniature Score	£78	£30
	104			A3L		Ms. Piano part	£25	£15
Symphonic Variations (adapted from solo piano work of same title [q.v.])	534	1938-56	c.200′	A3P	78	Ed. (Vignani) Full Score	£150	£45
	4004			A4P		Parts	£POA	£POA
	122			A3L		Piano part	£35	£15
	540			A2P		Ms. Full Score	£POA	N/A
	540			A3P		Ms. Miniature Score	£135	£45
Opus Clavisymphonicum	333	1957-59	c.100′	A2P	80	Ms. Full Score	£POA	N/A
	333			A3P		Ms. Miniature Score	£75	£30
	103			A3L		Ms. Piano part	£25	£15
Opusculum Clavisymphonicum		1973-75	c.160′	*A3L*	94	*Ed. (Eisenbruk) Full Score*	£	£
	334			A3L		Ms. Full Score	£75	£30
VOICE(S) AND ORCHESTRA								
Music to *The Rider by Night* (text, Robert Nichols) (part lost)	73	1919	?	A3P	22	Critical Ed. (Roberge) Full Score	£24	£10
	34p			A3L		Ms. Full Score	£15	£10
Cinque Sonetti di Michelangelo Buonarroti (baritone/chamber orchestra)	92	1923	12′	A3P	36	Critical Ed. (Roberge) Full Score	£27	£15
	132			A3P		Parts	£POA	£20
	40			A3L		Ms. Full Score	£15	£10
						Parts[m]	see **a**	see **a**
BELLS								
Suggested Bell-Chorale for St. Luke's Carillon (Campanile of St. Luke's Church, Germantown, Philadelphia)	14	1961	1′	A4P	82	Critical Ed. (Roberge)	£15	£10
	1			A3L		Ed[m] (Hamelin)	£15	£10
	1			A3L		Ms.	£15	£10

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ORGAN								
Symphony No. 1	168	1923-24	120′	A3L	39	Critical Ed. (Bowyer)	£45	£15
	107			A3L		Corrected Copy Publication (Bowyer)	£30	£15
	81			A3L		Ms.	£20	£10
Symphony No. 2	465	1929-32	490′	A3L	53	Critical Ed. (Bowyer)	£115	£40
Toccata, extracted from the symphony's finale (performing edition)[5]	24		13′	A3L			£15	£10
	396			A3L		Ed.[m] (Bowyer)	£95	£35
	350			A3L		Ms.	£75	£30
Symphony No. 3	458	1949-53	c.500′	A3L	73	Critical Ed. (Bowyer)	£115	£40
	305			A3L		Ms.	£70	£25
VOICE AND ORGAN								
Benedizione di San Francesco d'Assisi (baritone)	6	1973	2′	A4P	91	Critical Ed. (Roberge)	£15	£10
	10			A4P		Critical Ed. (Roberge) revised as Performing Edition (Kingsland)	£15	£10
	2			A3L		Ms.	£15	£10
VOICE AND PIANO								
The Poplars (Dučić, translated Selver) (2 versions)		1915	3′	*A4P*	1	*Critical Ed. (Roberge)*	*£15*	*£10*
	3/4			A3P		Ms. two versions	£15	£10
Chrysilla (de Régnier)	20	1915	3′	A4P	2	Critical Ed. (Roberge)	£15	£10
	4			A3P		Ms.	£15	£10
Roses du Soir (Louÿs)	3	1915	3′	A3P	3	Ed. (Powell)	£15	£10
	4			A3P		Ms.	£15	£10
l'Heure Exquise (Verlaine)	14	1916	4′	A4P	4	Critical Ed. (Roberge)	£15	£10
	4			A3L		Ed.[m] (Hamelin)	£15	£10
	2			A3P		Ms.	£15	£10
Vocalise (2 versions)	14	1916	2′	A4P	5	Critical Ed. (Roberge)	£15	£10
	3/4			A3P		Ms. two versions	£15	£10
Apparition (Mallarmé)	6	1916	4′	A4P	7	Ed. (Abrahams)	£15	£10
	5			A3P		Ms.	£15	£10
Hymne à Aphrodité (Tailhade) (2 versions)	26	1916	6′	A4P	8	Critical Ed. (Roberge)	£15	£10
	5/7			A3P		Ms. two versions	£15	£10
l'Étang (Rollinat)	14	1917	3′	A4P	10	Critical Ed. (Roberge)	£15	£10
	2			A3P		Ms.	£15	£10
I was not Sorrowful (Dowson)	12	1917	3′	A4P	11	Critical Ed. (Roberge)	£15	£10
	3			A3P		Ms.	£15	£10
Le Mauvais Jardinier (Gilkin), completed	10	1917	?	A4P	11a	Compl. (Kingsland): Critical Ed. (Roberge)	£15	£10
(incomplete)	1			A3P		Ms.	£15	£10
Trois Poèmes		1918-19	9′	A4P	21	*Ed. (Pipatjarasgit)*	£	£
(i) *Correspondances* (Baudelaire)	9					Copy Publication	£15	£10
(ii) *Crépuscule du Soir Mystique* (Verlaine)	4			A3L		Ms. (iii only)	£15	£10
(iii) *Pantomime* (Verlaine)								
Arabesque (Shamsu'd-Dīn)	10	1920	1′	A4P	24	Critical Ed. (Roberge)	£15	£10
	2			A3L		Ms.	£15	£10
Trois Fêtes Galantes (Verlaine)	11	1924?	10′	A4P	37	Copy Publication	£15	£10
(i) *l'Allée*						Ms.	N/A	N/A
(ii) *à la Promenade*								
(iii) *Dans la Grotte*								
Trois Poèmes du Gulistān de Sa'dī (translated Toussaint) (2 versions)	26	1926 rev.30	11′	A3L	42	Ed. (Kingsland)	£15	£10
(i) *la Lampe*	16/16			A3L		Ms. two versions[2]	£15	£10
(ii) *la Jalousie*								
(iii) *la Fidelité*								
l'Irrémédiable (Baudelaire)	35	1927	7′	A4P	44	Critical Ed. (Roberge)	£15	£10
	8			A3L		Ms.	£15	£10
Vocalise: Movement	13	1927/31	8′	A3L	52	Ed. (Kingsland)	£15	£10
	9			A3L		Ms.	£15	£10
Three Songs	48	1941	10′	A4P	65	Critical Ed. (Roberge)	£16	£10
(i) *le Faune* (Verlaine)	20			A3P		Ed.[m] (Hinton)	£15	£10
(ii) *les Chats* (Baudelaire)	13			A3L		Ms.	£15	£10
(iii) *la Dernière Fête Galante* (Verlaine)								
Frammento Cantato	11	1967	1′	A4P	88	Critical Ed. (Roberge)	£15	£10
(arr. for organ)	5			A4P		Ed. (Kingsland)		
	1			A3L		Ms.	£15	£10

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CHAMBER ENSEMBLE								
Piano Quintet No. 1		1920	29′	A3L	26	*Ed. (Doherty) Score*	£	£
						Score + Parts	£	£
	64					Copy Publication Score	£18	£15
	64+29			A3L + A3P		Score + Parts	£35	£15
	144			A3L		Ms.[1]	£35	£15
						Ms.	N/A	N/A
Fragment from an Imaginary String Quartet	2	1926	1′	A3P	42a	Ed. (Jarvis)	£15	£10
	1			A3L		Ms.	£15	£10
Piano Quintet No. 2	459	1932-33	c.240′	A3L	54	Ed. (Abercrombie) Score	£115	£45
	604			A3L		Parts	£160	£50
	432			A3L		Ms. Score	£90	£40
Concertino non grosso (4 violins/viola/cello[3]/piano)	130	1968	c.30′	A3L	89	Critical Ed. (Roberge) Score	£35	£20
	206			A3P		Score + Parts	£75	£25
	48			A3L		Ms. Score	£15	£10
Il Tessuto d'Arabeschi (flute/string quartet)	60	1979	16′	A3L	99	Critical Ed. (Roberge) Score	£18	£15
	128			A3P		Score + Parts	£35	£20
	32			A3L		Ms. Score	£15	£10
Fantasiettina Atematica (oboe/flute/clarinet)	14	1981	2′	A4P	103	Critical Ed. (Roberge) Score	£15	£10
	26			A4P		Score + Parts	£26	£10
	5			A3P		Ed.[m] (Burton-Page) Score[m]	£15	£10
	15			A3P		Parts[m] (score × 3)	£16	£10
	2			A3L		Ms. Score	£15	£10
PIANO								
Sonata No. "0"	45	1917	23′	A3P	9	Ed. (Jarvis)	£15	£10
	30			A3P		Ms.	£15	£10
Quasi Habanera	27	1917	3′	A4P	12	Critical Ed. (Roberge)	£15	£10
	6			A3P		Ms.	£15	£10
Désir éperdu	1	1917	1′	A3P	13	Ed. (Jarvis)	£15	£10
	1			A3L		Ms.	£15	£10
Two Pieces								
(i) In the Hothouse	21	1918	7′	A3L	17	Ed. (Lee)	£15	£10
(ii) Toccata	22	1920	3′	A3P	23	Copy Publication	£15	£10
				(A3P)		Ms.	N/A	N/A
Fantaisie Espagnole	32	1919	18′	A3P	19	Corrected Copy Publication (Amato/Rice)	£15	£10
	27			A3L		Ms. version 1	£15	£10
	23			A3L		Ms. version 2	£15	£10
Sonata No. 1		1919	22′	A3P	20	*Ed. (Powell)*	£	£
	43			A3P		Copy Publication	£15	£10
	42			A3L		Ms.	£15	£10
Prelude Interlude and Fugue	18	1920	15′	A3L	25	Copy Publication	£15	£10
						Ms.	N/A	N/A
Sonata No. 2	60	1920	51′	A3L	28	Ed. (W.A.P.M.)	£19	£10
	65			A3L		Copy Publication	£17	£10
	39			A3L		Ms.[1]	£15	£10
	49			A3L		Ms.	£15	£10
Sonata No. 3	83	1922	83′	A3L	29	Ed. (Lee)	£23	£10
	80			A3L		Copy Publication	£21	£10
	76			A3L		Ms.	£19	£10
Trois Pastiches	82	1922	13′	A4P	31	Critical Ed. (Roberge)	£23	£10
(i) Valse in D flat major, Op. 64/1 (Chopin)	7			A3L		Ms.[1] (i)	£15	£10
(ii) *Habanera* from *Carmen* (Bizet)	17			A3L		Ms. (i/ii/iii)	£15	£10
(iii) *Song of the Hindu Merchant*, from *Sadko* (Rimsky-Korsakov)								
Rapsodie Espagnole (Ravel) (transcription de concert)	30	1923	c.18′	A3L	33	Ed. (Jarvis)	£15	£10
	15			A3L		Ms.	£15	£10
Le Jardin Parfumé	21	1923	27′	A3L	35	Ed. (Powell)	£15	£10
	36			A3L		Copy Publication	£15	£10
	16			A3L		Ms.	£15	£10
Valse-Fantaisie (Hommage à Johann Strauss)	35	1925	17′	A3L	40	Corrected Copy Publication (Amato/Rice)	£15	£10
	16			A3L		Ms.	£15	£10
Variations and Fugue on *Dies Iræ*		1923-26	c.220′	*A3L*	41	*Ed. (Ezaki / Powell)*	£	£
	201			A3L		Ms.	£50	£20
Fragment (Prelude and Fugue)	3	1926	c.2′	A3L	41a	Ed. (Huisman)	£15	£10
	3			A3L		Ms.	£15	£10
Fragment	38	1926 rev.28/37	3′	A4P	43	Critical Ed. (Roberge)	£15	£10
	2/4/2			A3L		Ms.	£15	£10

	Pages	Date	Duration	Format	No.	Edition	Price (paper)	Price (.pdf)
Toccata No. 1	84	1928	75′	A3L	46	Ed. (Younger)	£23	£15
	66			A3L		Ms.	£18	£15
Djâmî	26	1928	22′	A3L	47	Ed. (Powell)	£15	£10
	70			A3L		Ed.^{m} (Hopkins)	£22	£15
	28			A3L		Ms.	£15	£10
Sonata No. 4	129	1928-29	123′	A3L	48	Ed. (Abrahams)	£36	£15
	111					Ms.	£30	£15
Passacaglia (unfinished)	41	1929	?	A3L	48a	Ms.	£15	£10
Introduction Passacaglia Cadenza and Fugue (completion of above)	79	1929/2005	c.75′	A3L	48a	Ed. / Compl. (Abercrombie)	£24	£10
Toccatinetta	11	1929	8′	A3L	49	Ed. (Jarvis)	£15	£10
	11			A3P		Ed.^{m} (Amato)	£15	£10
	8			A3L		Ms.	£15	£10
Opus Clavicembalisticum		1929-30	265′	*A3L*	50	*Ed. (Powell/Huisman/Jarvis/Sánchez-Aguilera)*	*£70*	*£25*
	260			A3L		Annotated "Working Copy" Publication + ms. Analysis	£65	£20
	260			A3L		Ms.	£65	£20
							see also **b**	
Symphony No. "0" (complete piano part of work originally intended for piano/orch./soli./chorus but abandoned as such)	458	1930-31	c.320′	A3L	51	Ed. (Abercrombie/Sánchez-Aguilera)	£120	£40
	333			A3L		Ms.	£75	£25
Fantasia Ispanica	64	1933	62′	A3L	55	Ed. (Powell)	£18	£15
	54			A3L		Ms.	£16	£10
Pasticcio Capriccioso (Valse in D flat major, Op. 64/1 [Chopin])	41	1933	4′	A4P	56	Critical Ed. (Roberge)	£15	£10
	8			A3L		Ms.	£15	£10
Toccata No. 2	164	1933-34	150′	A3L	57	Ed. (Abercrombie)	£43	£15
	111			A3L		Ms.	£30	£15
Sonata No. 5 *Opus Archimagicum*	434	1934-35	c.330′	A3L	58	Ed. (Abercrombie)	£110	£35
	336			A3L		Ms.	£75	£25
Symphonic Variations	739	1935-37	c.600′	A3L	59	Critical Ed. (Jarvis)	£165	£50
	484			A3L		Ms.	£120	£40
Symphony No. 1 *Tāntrik*	488	1938-39	c.270′	A3L	60	Critical Ed. (Sánchez-Aguilera)	£120	£40
	284					Ms.	£68	£25
Chromatic Fantasia (J. S. Bach) (transcription with another Bach fugue)	52	1940	16′	A4P	61	Critical Ed. (Roberge)	£15	£10
	15			A3L		Ms.	£15	£10
Quaere Reliqua Hujus Materiei inter Secretiora (based on the story *Count Magnus* [M. R. James])	22	1940	20′	A3L	62	Ed. (Jarvis)	£15	£10
	32			A3P		Ed.^{m} (Rice)	£15	£10
	16			A3L		Ms.	£15	£10
Gulistān (*The Rose Garden* [Sa'di])	30	1940	35′	A3L	63	Ed. (Powell)	£20	£10
	57			A3L		Ed.^{m} (Hamelin)	£20	£10
	28			A3L		Ms.	£15	£10
St. Bertrand de Comminges (*He was Laughing in the Tower*) (based on the story *Canon Alberic's Scrapbook* [M. R. James])	18	1941	21′	A3L	64	Ed. (Powell)	£15	£10
	42			A3P		Ed.^{m} (Rice)	£15	£10
	16			A3L		Ms.	£15	£10
One Hundred Transcendental Studies *(individual studies from the edition may be ordered; please contact us for a quote)*	864	1940-44	c.440′	A3L	66	Ed. (Huisman/Jarvis/Abrahams/Powell/Abercrombie)	£250	£60
	456			A3L		Ms.	£110	£40
Rapsodie Espagnole (Ravel) (transcription de concert)	33	1945	18′	A3L	67	Ed. (Acuña/Jarvis)	£15	£10
	26			A3L		Ms.	£15	£10
Prelude in E flat (J. S. Bach) (transcription)	21	1945	3′	A4P	68	Critical Ed. (Roberge)	£15	£10
	4			A3L		Ms.	£15	£10
Concerto per Suonare da me Solo	72	1946	61′	A3L	69	Ed. (Powell/Younger/Abercrombie/Fabre)	£23	£15
	70			A3L		Ms.	£20	£10
Schlußszene aus *Salome* (Strauss) (concert paraphrase)	35	1947	17′	A3L	70	Ed. (Powell)	£15	£10
	25			A3L		Ms.	£15	£10
Sequentia Cyclica super *Dies Iræ*	377	1948-49	500′	A3L	71	Ed. (Abercrombie)	£85	£35
	335			A3L		Ms.	£75	£30
Un Nido di Scatole	26	1954	28′	A3L	74	Ed. (Powell)	£15	£10
	26			A3L		Ms.	£15	£10
Symphony No. 2		1952-54	c.270′	A3L	75	*Ed. (Lee / Powell)*	£	£
	248			A3L		Ms.	£65	£20
Toccata No. 3	127	1955	c.110′	A3L	76	Critical ed. (Sánchez-Aguilera)	£35	£15
	91					Ms.	£24	£10

	Pages	Date	Duration	Format	No.	Edition	Price (paper)	Price (.pdf)
Passeggiata Veneziana (based on *Barcarolle* from *Les Contes d'Hoffman* [Offenbach])	24	1955-56	20′	A3L	77	Ed. (Powell)	£15	£10
	24			A3L		Ms.	£15	£10
Rosario d'Arabeschi	43	1956	35′	A3L	79	Ed. (Powell)	£15	£10
	45			A3L		Ms.	£15	£10
Symphony No. 3	224	1959-60	c.135′	A3L	81	Critical Ed. (Sánchez-Aguilera)	£55	£20
	144			A3L		Ms.	£35	£15
Fantasiettina sul nome illustre dell'egregio poeta Christopher Grieve ossia Hugh M'Diarmid	10	1961	5′	230×305P	83	Publication[c]	£15	N/A
						Ms.	N/A	N/A
20 Frammenti Aforistici	9	1962-63	10′	A3L	85	Ed. (Steininger)	£15	£10
	9					Ms.	£15	£10
Symphony No. 4	232	1962-64	290′	A3L	86	Ed. (Abercrombie)	£65	£20
	242			A3L		Ms.	£60	£20
Toccata No. 4		1964-67	c.150′	*A3L*	87	*Ed. (Steininger)*	£	£
	149			A3L		Ms.	£39	£15
104 Frammenti Aforistici (Sutras)	46	1962-72?	35′	A3L	90	Ed. (Smetryns/Huisman)	£15	£10
	37			A3L		Ms.	£15	£10
Symphony No. 5 *Symphonia Brevis*	113	1973	140′	A3L	92	Ed. (Rice/Abrahams)	£32	£15
	120			A3L		Ms.	£30	£15
Variazione Maliziosa e Perversa sopra *la Morte d'Åse* da Grieg	2	1974	1′	A3P	93	Ed. (Rice/Jarvis)	£15	£10
	2			A3P		Ed.[m] (Rice)	£15	£10
	2			A3L		Ms.	£15	£10
Symphony No. 6 *Symphonia Claviensis*	272	1975-76	285′	A3L	95	Ed. (Powell/Abercrombie)	£70	£25
	270			A3L		Ms.	£65	£25
4 Frammenti Aforistici	3	1977	1′	A4P	96	Ed. (WAPM)	£15	£10
	1			A3L		Ms.	£15	£10
Symphonic Nocturne	90	1977-78	c.140′	A3L	97	Ed. (Huisman)	£30	£15
	113			A3L		Ms.	£28	£15
Il Grido del Gallino d'Oro (variations and fugue on a theme from *Le Coq d'Or* [Rimsky-Korsakov])	95	1978-79	85′	A3L	98	Ed. (Abercrombie)	£27	£15
	93			A3L		Ms.	£24	£15
Villa Tasca	46	1979-80	52′	A3L	100	Ed. (Abrahams)	£16	£10
	47			A3L		Ms.	£15	£10
Opus Secretum	52	1980-81	55′	A3L	101	Ed. (Smetryns/Huisman)	£16	£10
	48			A3L		Ms.	£15	£10
Passeggiata Variata	9	1981	c.3′	A4P	102	Critical Ed. (Roberge)	£15	£10
	3			A3L		Ms.	£15	£10
2 Sutras sul Nome dell'amico Alexis	3	1981/8?	1′	A3P	104	Ed. (Jarvis)	£15	£10
	2			A3P		Ed.[m] (Rice)	£15	£10
	1			A3L		Ms.	£15	£10
Passeggiata Arlecchinesca (based on material from *Rondò Arlecchinesco* [Busoni])		1981-82	12′	*A3L*	105	Ed. (WAPM)	£15	£10
	31			A3P		Ed.[m] (Amato)	£15	£10
	16			A3L		Ms.	£15	£10

LITERARY WORKS BY KAIKHOSRU SHAPURJI SORABJI

PUBLISHED BOOKS/BOOK CHAPTERS

	Pages	Format	Date	Edition	Price (paper)	Price (.pdf)
Around Music (London, Unicorn Press) collected essays, 35 chapters / Annotated Index (Roberge, 1992)	292	A4P	1932	Copy Publication with corrections by Sorabji	£40	£20
Mi Contra Fa: The Immoralisings of A Machiavellian Musician (London, Porcupine Press) collected essays, 30 chapters / Annotated Index (Roberge, 1992)	288	A4P	1947	Copy Publication with corrections by Sorabji	£40	£20
Annotated Indexes to Around Music (1932) and Mi Contra Fa: The Immoralisings of a Machiavellian Musician (1947) by Kaikhosru Shapurji Sorabji (Roberge)	65	A4P	1992	First Edition	£20	£10
The Validity of the Aristocratic Principle (London, Luzac & Co.) chapter XIII from *Art and Thought*, a 70th birthday tribute to Dr. Ananda Kentish Coomaraswamy, ed. K. Bharatha Iyer; pp. 214-218	6	A4P	1947	Copy Publication with corrections by Sorabji	£15	£10
The Greatness of Medtner (London, Dennis Dobson) a chapter from *Nicolas Medtner*, 1879[4]-1951, ed. Richard Holt; pp. 122-132	12	A4P	1955	Copy Publication	£10	£10

OTHER WRITINGS (see note below)

Collected Published Writings (2 Vols., unedited and unpaginated) (see also next item) I Book Chapters (available separately [q.v.])/Articles/Essays/Notes/Letters-to-the-Editor II Reviews [various journal/newspaper etc. items]	c.1250	A4P	1914-	Copy publications	£90	£40
An Index of Proper Names to be found in the Complete Published Writings of Kaikhosru Shapurji Sorabji (Ross) (see also previous item)	247	A4P	1994	First Edition	£35	£20
An Annotated Bibliography of Kaikhosru Shapurji Sorabji's Collected Published Writings (Roberge) (covers items from 5 serial publications; an edition incorporating the entire ***Collected Published Writings*** is in preparation and will replace the present volume)	156	A4P	1993	First Edition	£20	£15

ITEMS SELECTED FROM ABOVE / ITEMS ON OR AROUND SORABJI

		A4P		Unbound per side min. £15	from £0.40	POA
List of Performances and Broadcasts of Musical Works by Kaikhosru Shapurji Sorabji (Roberge/Hinton; updated by The Sorabji Archive)	28+	A4P	1995-		£15	£10

NOTES

p The ms. contained 54 pages but only pp. 1-20 & 41-54 remain

1 In the hand of a copyist, annotated by the composer

2 Only the title page, "epistle dedicatory" and pp. 1-2 & 15-16 of the revised version is available (pp. 3-14 having been lost); the origin of the 1978(?) "codetta", re-setting the final lines of the last song, is unknown

3 The ms. specifies two cellos but contains text for only one

4 (sic) - Medtner was born in 1880, according to our calendar

5 Kevin Bowyer's "performing edition" of this short section of the finale of Organ Symphony No. 2 differs from his main edition principally in its addition of barlines and time signatures and, more importantly, a reduction in the number of staves on which the music is set, the object of the exercise being to create a text that aims as far as possible to simplify the appearance of the music for organists wishing to prepare it for performance; this is an instalment of Bowyer's "work in progress" to create a "performing edition" of the entire symphony which will be added to this catalogue once it is ready.

ALL ITEMS IN THIS CATALOGUE ARE OBTAINABLE FROM THE SORABJI ARCHIVE ONLY, except those with letter codes instead of prices, which are obtainable from the following **Authorised Suppliers**:

a *Prof. Paul Rapoport*, Department of Music, McMaster University, 1280 Main Street West, HAMILTON, Ontario L8S 4M2, CANADA

b The première publication of Sorabji's analysis of this work is in the book accompanying John Ogdon's historic recording of it [*Altarus AIR-CD 9075(4)*, UK, 1989, reissued as *AIR-CD-9075(5)*, USA, 2004], also available from The Sorabji Archive

c Trade orders only must be referred to MDS Ltd., Brunswick Road, Cobbs Wood Estate, ASHFORD, Kent, TN23 1DX, ENGLAND

FIRST EDITIONS

Oxford University Press' selling agency for Sorabji's published scores ended in 1988 when the last of them went out-of-print. As well as supplying paper photocopies and .pdf files, we receive requests for original publications; although these are now very rare and hard to obtain, we hold stocks of quite a few of them and offer them for sale. We also make every effort to source those that we do not have, so that we may offer these as well.

Prices are for unmarked items in excellent condition, so may vary considerably for those bearing annotations and/or inscriptions or in less than pristine condition. Limited editions printed on handmade paper are priced as below × 300%; items bearing the composer's signature (when we can obtain them) will also attract a premium.

MUSICAL WORKS BY KAIKHOSRU SHAPURJI SORABJI

	Date	No.	Edition	Price
PIANO AND ORCHESTRA				
Piano Concerto No. 5 (published as No. 2)	1920	27	Full Score	£225
ORGAN				
Symphony No. 1	1923-24	39		£200
VOICE AND PIANO				
Trois Poèmes (i) *Correspondances* (Baudelaire) (ii) *Crépuscule du Soir Mystique* (Verlaine) (iii) *Pantomime* (Verlaine)	1918-19	21		£125
Trois Fêtes Galantes (Verlaine) (i) *l'Allée* (ii) *à la Promenade* (iii) *Dans la Grotte*	1924	37		£125
CHAMBER ENSEMBLE				
Piano Quintet No. 1	1920	26	score only score + parts	£175 £200
PIANO				
Two Pieces (i) In the Hothouse (ii) Toccata	 1918 1920	 17 23		£125
Fantaisie Espagnole	1919	19		£125
Sonata No. 1	1919	20		£150
Prelude Interlude and Fugue	1920	25		£125
Sonata No. 2	1920	28		£175
Sonata No. 3	1922	29		£200
Le Jardin Parfumé	1923	35		£125
Valse-Fantaisie (Hommage à Johann Strauss)	1925	40		£125
Opus Clavicembalisticum	1929-30	50		£300

LITERARY WORKS BY KAIKHOSRU SHAPURJI SORABJI

	Date	Price
PUBLISHED BOOKS/BOOK CHAPTERS		
Around Music (London, Unicorn Press) collected essays - 35 chapters	1932	£175
Mi Contra Fa: The Immoralisings of a Machiavellian Musician (London, Porcupine Press) collected essays - 30 chapters	1947	£200
The Validity of the Aristocratic Principle (London, Luzac & Co. Ltd.)[2] chapter XIII from Art and Thought, a 70th birthday tribute to Dr. Ananda Kentish Coomaraswamy, ed. K. Bharatha Iyer; pp. 214-218	1947	£150
The Greatness of Medtner London, Dennis Dobson[2] a chapter from Nicolas Medtner (18791-1951), ed. Richard Holt, pp. 122-132	1955	£150

NOTES

1 (sic): Medtner was actually born in 1880 according to our calendar
2 Prices quoted are, of course, for the entire volume

DISCOGRAPHY AND REVIEWS

Commercial recordings of Sorabji's music are shown in chronological order of issue. Availability is not guaranteed. Altarus, whose products we sell, never withdraws CDs from sale; other items are obtainable from reputable record retailers. Selected extracts from published reviews are included; no value judgement is implied by their size or number, but extensive appreciations of John Ogdon's *Opus Clavicembalisticum* reflect the exceptional wealth of consideration that continued for years after its release. Recordings made solely for broadcast or in formats such as mp3 are excluded.

MICHAEL HABERMANN (piano) ***"Piano Music by Kaikhosru Shapurji Sorabji"***

Introito/Preludio-Corale (Opus Clavicembalisticum, Pars Prima, 1/2)	MHS4271L	LP	**Musical Heritage**
In The Hothouse / Toccata	MHC6271M	Cassette	**Society**
Fantaisie Espagnole	MM20015	LP	**MusicMasters**
Fragment (final revised version)	MM60015	CD	**USA, 1980**
Pastiche on the *Habanera* from *Carmen* (Bizet) (Trois Pastiches, ii)			

"...of considerable interest...notes are informed and concise...an epoch-making release...the music...is wonderful...piano music as important as any from this century..." / "...the great and greatly neglected Modern, Kaikhosru Sorabji"

Fanfare / Fanfare, The Want List

"From the first notes, one is aware that one is in the presence of an extraordinary musical personality..."

Contemporary Keyboard

"...would that all composers could find such capable and dedicated performers..."

Tempo

"...this fabulous composer...(Habermann) has the equipment and the dedication..."

Journal of The American Liszt Society

"pleasingly varied and absorbing...(Sorabji's) total command of musical craft...Habermann's performance fully up to its exacting demands"

Stereo Review

"...much to thank...Habermann for...one can peer in awe at the 70-year creative span...that still awaits discovery"

Market Square

"...Habermann's vivid performances...it is to be hoped that he, Solomon and...other pianists will introduce us to more of Sorabji's mature works"

The Gramophone

MICHAEL HABERMANN (piano) ***"Le Jardin Parfumé"***

Nocturne: Djami	MHS4811Y	LP	**Musical Heritage**
Pastiche on *Hindu Merchant's Song* from *Sadko* (Rimsky-Korsakov)	MHC6811Z	Cassette	**Society**
(Trois Pastiches, iii)	MM20019	LP	**MusicMasters**
Le Jardin Parfumé	MM60019	CD	**USA, 1982**
Pastiche on Valse, Op. 64/1 *Minute Waltz* (Chopin) (Trois Pastiches, i)			

"...(the works are) subtle, sensuous and scintillating...well worth the concentration they demand...the record is a spectacular achievement" / "...welcome and important, featuring some of the most astonishing pianism on discs..."

Fanfare / Fanfare, The Want List

"Habermann...to be congratulated...exotic and colorful qualities of the music...sensuous...and captivating in every manner... highly recommended"

Journal of The American Liszt Society

"...fluent, impressionistic...skilled at holding a work together while giving the impression of...rhapsodic freedom... Habermann plays...beautifully"

The Washington Post

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Opus Clavicembalisticum **Netherlands, 1983**

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Fanfare

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Stereo Review

"...hard to imagine a more persuasive account...Madge beautifully conveys the subtlety and transcendental beauty of Sorabji's scoring...in the...many virtuosic sections...seems fully in command...Madge's adventurousness...the accompanying booklet contains several opulently illustrated essays on the composer, the music and the pianist..."

Ovation

"...the boxed set is tasteful.....sound quality: excellent..."

Journal of The American Liszt Society

"Madge's ability...impressive in the extreme...throughout, there persists a sense of flow...continuity...overall form...this set is a must"

American Record Guide

"Cette œuvre monumentale..."

Le Devoir, Montréal

"...fascinated by this titanic showpiece...Madge's playing consistently...as purposeful...as Sorabji's 248-page score...astounding document"

High Fidelity

MICHAEL HABERMANN (piano)

St. Bertrand de Comminges (*He was Laughing in the Tower*)	MHS7530H	LP	**Musical Heritage**
Prelude Interlude and Fugue	MHC9530K	Cassette	**Society**
Valse-Fantaisie (Hommage à Johann Strauss)	MMD20118Y	LP	**MusicMasters**
	MMD40118Y	Cassette	
	MMD60118W	CD	**USA, 1987**

"...the performance...very convincing...the LP...well pressed...the audience for this live recording...is appropriately enthralled (and silent)"

Fanfare

"Habermann has the knack of letting the music breathe...clear articulation...technical finesse and intellectual rigour... exceptional approach"

Musical Times

"...glad...that Habermann has recorded this repertoire"

Musical America

KEVIN BOWYER (organ) CCD1001/2 2-CD set **Continuum**

Organ Symphony No. 1 **UK, 1988**

"...a superb example of twentieth-century writing for the instrument...the work('s) immense significance...the recording itself is masterly and the whole performance stunning...the work is unique, highly original and aurally demanding on player and listener alike and it makes full use of the tone colours available on a large organ...(Bowyer's) grasp of the idiom, the spirit and genius of the composer is incomparable, his performance...electrifying where needed but it is in the slow movement that I most appreciate his insight into the composer's mind...small wonder that this movement was chosen as Sorabji's *Requiem* at his memorial service"

The Organ

"...Bowyer gives a masterly account of the score...quite gripping"

Hi-Fi News

"Kevin Bowyer's performance of this vast work is beyond praise...The opening Passacaglia reveals far greater variety of manner than appears from the printed score; the form is admirable for providing a tether to Sorabji's fantasizing imagination...(the last movement's) superbly impressive moments...the climax is tremendous, with the B-A-C-H theme thundered out in chromatic, unrelated chords over pedal sextuplets that really need not an organist but a tap-dancer...textural problems...have been remarkably well solved by the (recording) engineers...a rich stock of delights and fascinations..." / "Revelatory...I for one am happy to relish the exploration of the work of a man whose fascinating and generous character is manifest in his music"

The Gramophone / The Gramophone Critic's Choice

"...amazement at Kevin Bowyer's feat in playing it..."

The Independent

"...an explosive force, elaboration and sustained power...inexhaustible invention of decorative figuration...Bowyer's performance may be soberly described as fantastic. There are many passages where I would have thought the pedal part alone would demand all of the player's attention, yet the hands are simultaneously having to resolve all manner of complexities on the manuals. Bowyer brings off a marathon of musical understanding and virtuosity that could scarcely be overpraised. This work makes the fullest use of a large organ's resources...a landmark in our...advance into Sorabji's world"

Musical Opinion

"...technical ability...Bowyer is a fine organist...very useful album notes...I look forward to...Bowyer's further explorations of this repertory"

Fanfare

"(its) 128[sic] minutes...seem to be over in about 40...an astonishing achievement by the young Kevin Bowyer, capture an immense range of sound, including some of the most shattering climaxes ever demanded of an organ...Sorabji's anticipations of Messiaen"

Tempo

"Kevin Bowyer is magnificent...a stunning example...the Organ Symphony is truly astonishing...one can only applaud Bowyer for championing this incredibly difficult work. It is a supreme challenge to the intellect and technical ability of any performer who dares to tackle it, and the listener who decides to invest in a score as well as the recording can be assured of a fascinating experience...this is a performance and a work which can inspire admiration to the point of incredulity"

Organists' Review

"Bravo to organist Kevin Bowyer for his performance of an extremely difficult score!"

American Record Guide

"...exhilarating...expansive...tremendous contrapuntal intricacies...dark, but floating harmonies of great beauty...difficult, but ultimately satisfying, even devastating music...a treasure-trove"

Audion / repr. Option

"...like no work previously composed for the instrument..."

Jersey Evening Post

"...this work...was indisputably years ahead of its time...there is no doubt that the music is magnificent...helpful notes... Kevin Bowyer... brings enormous technical skill...he plays this desperately difficult music with audible conviction. Even to play through the work requires Olympian strength; to make this much of it is a heroic achievement...an act of considerable artistic courage...the recording...is excellent"

CD Review

"Kevin Bowyer tut sein Bestes, aus diesem Urwald Gestalthaftes herauszupräparieren und abwechslungsreich zu charakterisieren. Er stellt sich extremsten spieltechnischen Herausforderungen - ein Reinhold Messner des Orgelspiels..."

FonoForum

"...monumental...Kevin Bowyer, an executant hardly less amazing than Ogdon...we must hope the discovery...will continue apace"

The Wire

MICHAEL HABERMANN (piano)	***"The Perfumed Garden"***	CD AMM159	CD	**ASV UK**
(compilation of items above recorded by MH)	***and other piano works***	ZC AMM159	Cassette	**UK, 1988**
JOHN OGDON (piano)		AIR-CD-9075(4)	4-CD set	**Altarus**
Opus Clavicembalisticum				**UK, 1989**

"...(Ogdon's) determination to go down with all guns blazing is impressive...the playing merits any critical superlative you care to choose...The excellence of Altarus' recording quality is a further bonus..."

The Independent

"...(in) the excellent accompanying book...documentation is admirable. Good sound...mellow Bösendorfer sonority...I doubt...anyone who heard...Ogdon at his best will ever hear anyone to match him...not Horowitz...Arrau...Richter...(he) was one of the handful of pianists...you can instantly identify from the sound they make...easily the most massive intellect I have ever come across...a mind...razor-sharp and lightning-fast...Altarus...for whom (he) made most of his last recordings, including that stunning Sorabji...astonished to find how much tenderness, how much sheer beauty Ogdon found in the score"

CD Review

"Ogdon's projection...the most remarkable aspect of his interpretation of this...score...one of the great pianistic feats of our time"

Hi-Fi News

"...cannon-shot climaxes...incantatory stillness...Messiaenic exaltation...*Heiliger Dankgesang* inwardness...awesome inner intensity...almost manic activity...Ogdon's wildness has the force of a brainstorm...cavernous spaces...thunderous detonations to clinch structural points at either end of the dynamic spectrum...Altarus's recording impressively captures this massiveness...handsome 62-page booklet" / "immensely impressive... should compel reassessment of Sorabji's...personality...also says something fundamental about...Ogdon's colossal contribution to British musical life."

The Gramophone / The Gramophone, Critics' Choice

"...phenomenal mastery of the teeming notes...a particularly sure sense of the most significant thread(s) in...very complicated textures..."

Music and Musicians

"...(Sorabji's) centre-stage attraction crystallised through John Ogdon's recent performances, and...recording, of his synoptic transcendental pianotechnicon...a staggering and unavoidable pianistic phenomenon...if any interpreter could silence one's doubts, it would be Ogdon...an interpretation that accumulates its own authority and displays a (literally!) tireless enthusiasm from first to last...a feat of pianism so astonishing that it beggars any attempt at description. Ogdon's pedalling alone...so vital to the rendering of Sorabji's multi-layered textures...would demand a substantial essay...altogether a handsome presentation for a release whose historic importance is likely to become ever clearer with the passage of time...thank God that Altarus had the guts and gumption to record (Ogdon) in OC and the Busoni Fantasia Contrappuntistica in time...in his prime in works with which he will forever be associated, in recordings which will endure as signal events in the history of pianism...perhaps more than any of Ogdon's achievements in the recorded repertoire, these extraordinary discs of Busoni and Sorabji constitute his most fitting monument."

Tempo

"Ogdon's physical and mental stamina in staying the course throughout...this gigantic work is...to be wondered at...(his) marvellous musical sensitiveness...perfect control of pianissimo...fully exploited...most affecting partnership of composer and interpreter...hardly worthwhile searching for adjectives which might fittingly describe (his) performance...one of the very few players in the world capable of satisfying (Sorabji's) outrageous demands...his intellectual grasp...matched by...clearly perceptible sympathy with its spirit...Sorabji writes from the heart as well as the head"

The Organ

"...the sound on Ogdon's recording is spectacular...much of (his playing) is inspired beyond belief...a distinct bonus...is a sixty-four page book, containing important essays...among much else...we must be grateful that this recording was made. It is at times stupendous... colossally affirmative...Ogdon is brilliant in this unique work, which he had known and loved for more than thirty years."

Fanfare

"...here (in one of his last recordings) he offers one of the most remarkable pianistic displays ever captured on record... Ogdon is downright astonishing...He can convey a profound stillness in the luminous Adagio, while in apocalyptic moments he goes beyond anything I have heard emanating from a single keyboard...this recording demonstrates that there was an authentic greatness in (Sorabji's)...vision."

Classical, USA

"Altarus was taken by surprise when the initial 1,000 copies...sold out quickly...the huge accompanying booklet has been revised, too."

Music Week

"...presented in a large box which includes an illustrated book which provides a thorough background to this astonishing work...superbly executed by Ogdon...will appeal to all lovers of piano music, particularly the unusual."

Jersey Evening Post

"...sold out fast and is here reissued with an updated booklet...Often pushed beyond the limits of human capacity, Ogdon does his mighty best on the work's behalf and Altarus supports him lavishly from studio to final design."

Classic CD

"Ogdon's staggeringly brilliant recording...an epic journey...spectacular feats of virtuosity, discovers immensely still, quiet pools of lyricism, risks being buried under avalanches of notes and pummelled by all manner of eruptive violences; and afterwards, is never quite the same again..." / "...Sorabji's...contrapuntal summa...Ogdon's staggering realisation is a marvellous monument to his performing career"

The Sunday Times / The Sunday Times, Records of the Year

"...the main event...Ogdon's London performance of Opus Clavicembalisticum in 1988...indelible occasion...perhaps the greatest of that astonishing pianist's many achievements...luckily the four-and-three-quarter-hours score was recorded before Ogdon's death in 1989."

The Wire

This recording features in many published items on Ogdon, including obituaries of Sorabji (1988) and Ogdon himself (1989). Ogdon's last planned recording, Sorabji's mammoth cycle of 100 Transcendental Studies, also for Altarus, would have occupied 7 CDs. He began work on it when his Opus Clavicembalisticum discs appeared. Alas, it was not to be. Less than 3 months later, the world was deprived of one of the greatest pianists of all time. Ogdon's final Sorabji project is now under way with pianist Fredrik Ullén (see below) recording it on the Swedish BIS label.

MARC-ANDRÉ HAMELIN (piano) AIR-CD-9050 CD single **Altarus**
Piano Sonata No. 1 **UK, 1990**

"...Hamelin apporte à cette musique une virtuosité et un engagement absolus..."

La Presse, Montréal

"...the work's originality remains secure...The rhetoric is complex but comprehensible; the emotions are unbridled but genuine. It is a...masterpiece...Or so Hamelin makes it seem, with playing that is youthful, powerful and true both to the letter and spirit of the score."

La Gazette, Montréal

"À peu près injouable, la partition n'est pas pour autant inécoutable...Hamelin la parcourt avec une assurance et une intelligence remarquables. À l'entendre, on croirant que ce déluge sonore s'endigue plutôt aisement...les doigts d'un interprète aussi prodigieux"

Le Devoir, Montréal

"Hamelin makes...rampant difficulties of this music disappear...more significantly he has consistently solved the problem of how to make (it) sing in multiple cascading, coruscating phrases, projecting it beautifully and strongly without a trace of belligerent pounding or self-conscious point-making...pays remarkable rewards...a recording...as imaginative as it is literal: a rare combination...exhilarating"

Fanfare

"most faithful...authoritative performance...continual, dizzying transcendental efflorescence...fine shading...range of dynamics...staggering range and confidence of Hamelin's playing...sensitivity...incisiveness in touch and dynamics...electric performance...thrilling disc"

CD Review

"decisive, dramatic...ranges from savage climaxes to...greatest delicacy and refinement...faithfully captured by a superlative recording"

Musical Opinion

"a tour de force...(Hamelin's) clarity and projection of textural ebb and flow...sheer musicianship...magic combination of total keyboard command, intellectual insight...imagination...beautifully clean recording...exceptional interest of the music..."

The Gramophone

"...torrents of notes, massive declamations...moments of sultry beauty...(Sorabji) played this...to Busoni...(who) should have been lucky enough to hear the performance recorded here...playing is remarkable and exhilarating...but never overbearing... Hamelin has the insight...ability...grasp of detail and overall plan, to make harrowing difficulties evaporate and this tropical music clear and convincing, to let it sing and speak to us...(he) rightly calls (it) a thrilling magic-carpet ride...Wait till you hear the end...that carpet does turns that even the Persians might never have dreamed of"

Fanfare

"...superbly played and beautifully recorded..."

Classic CD

"...Hamelin's scintillating advocacy...features...the most accurate and persuasive playing..."

CD Review, Pick of the Year

RONALD STEVENSON (piano) ***"Cathedrals in Sound"*** AIR-CD-9043 CD **Altarus**
Fantasiettina **UK, 1992**
(Recital of works by Sorabji, Marek, Chopin, Liszt, Stevenson, MacDowell, Bach/Busoni)

"...a volcanic, tumultuous, cackling epigram, whose première recording...is (a) delight of this absorbing recital ...one simply doesn't hear playing like this every...decade...(its) recording captures Stevenson's extraordinary dynamic range to perfection"

Tempo

"...we should be grateful for whatever a pianist of (Stevenson's) powers can bestow upon us...a vocal phrasing...gratifying even in the intricacies of the unholy turbulence of Sorabji's Fantasiettina, variety of touch...spellbinding authority which are more akin to performances from the so-called Golden Age than to today's spate of music as note-perfect product...opulently clinging resonance..."

Fanfare

"...the Sorabji is a beautiful, if sometimes violent, piece, and splendidly performed"

Musical Opinion

YONTY SOLOMON (piano) AIR-CD-9037 CD single **Altarus**
Le Jardin Parfumé **UK, 1992**

"Yonty Solomon amply justifies...spacious tempos...the recorded sound on Altarus is also superior"

The Gramophone

"...considered tempi...Solomon's *Jardin* is an extraordinary experience of super-subtle shading and refined gradations of expression, releasing us onto an imaginative plane where, as if in meditation before the teeming detail of some Persian miniature, each event may be savoured for its own sake in a timeless continuum of contemplation...of his Sorabji performances...this seems to me the best of all"

Tempo

"...mysterious, sensuous...despite the meticulousness of Solomon's performance, seems like an improvisation...unforced...natural musical emanation...the hypnotic effect of...sustained concentration of...the composing and the performance, the impression...of deep inner peace."

The Wire

"Ganz anders der im pianissimo perlende und zerstiebende *Jardin Parfumé*, wofur Yonty Solomon, einer der besten Sorabji-Kenner, sich mit weichen Fingerkuppen und dynamische Delikatesse einsetzt"

FonoForum

"...caught in transparent sound..."

Fanfare

"Solomon's playing is of marvellous refinement, yet the point is the use to which it is put...(an) inward reading...the music's sensuousness somehow turned in on itself, the effect quite hypnotic. This is the kind of playing that Sorabji's music needs"

Musical Opinion

DONNA AMATO (piano) AIR-CD-9022 CD single **Altarus**
Fantaisie Espagnole **USA, 1993**

"...very fine performance"

The Gramophone

"(Altarus) has recently valuably enlarged the Sorabji discography...fuller, richer sound...aristocratic poise and vibrant colour..."

Tempo

"...natural, unforced..."

The Wire

"Donna Amato spielt das Stuck brillant und angemessen suffisant gleichermassen"

FonoForum

"Amato realises the sultry atmosphere of Sorabji's textures with admirable fidelity...her crystal-clear textures do much to point the elusive humour of the music...recording...equally transparent...cover...a delight, a Dali-esque **fantaisie espagnole**... a last attractive touch to a most desirable disc"

CD Review

DONNA AMATO (piano)
Variazione Maliziosa e Perversa sopra *la Morte d'Åse* da Grieg — AIR-CD-9021 — CD — **Altarus**
(Recital of works by Sorabji, Hinton, Stevenson, Grieg/Stevenson) — **USA, 1993**

"Amato, muscularly capable, passes the test..."

Fanfare

"(Amato) takes most of the bristling difficulties at speed, producing a...coherent sense of line and momentum. Indeed, for serene despatch of continuous technical challenges this is one of her most impressive discs so far"

Tempo

"...another gloriously idiosyncratic release from Altarus...Amato copes easily with the challenges...pianist-composers throw at her...in works so strongly reliant on counterpoint, she is particularly good at projecting the different voices that make up the texture...Altarus give her a big-bodied tone...one of the best piano discs to come my way in a long time"

CD Review

"Amato is an excellent and very musical pianist"

Musical Opinion

CARLO GRANTE (piano) ***"Operatic Fantasias"***
Pastiche on the "Habanera" from "Carmen" (Bizet) — AIR-CD-9098 — CD — **Altarus**
(Trois Pastiches, ii)
(Recital of works by Sorabji, Busoni, Liszt) — **USA, 1994**

"...Grante's musical honesty...a lot of thought has gone into these interpretations...staggering technique...he knows very clearly how to make a melodic line sing...above all, he sees each work as a whole (giving) the music a structural strength...piano sound is as clear as a bell, allowing the listener to follow Busoni's/Liszt's/Sorabji's contrapuntal adventures with ease"

CD Review

"..the accompanying booklet...chiefly concerned with Sorabji('s) writings...regret that Sorabji never undertook a full-scale operatic *Fantasia* on Lisztian lines, for he seemed ideally equipped to make a brilliant success of it...(he) decorates Carmen's *Habanera* elaborately and Grante is fully the master of this fine-spun elegance"

Musical Opinion

"Grante, the most recently arrived of an élite of...supra-transcendental pianists...resplendent and revelatory...effortless fluency...singing elegance...digital prowess...never in doubt...sound...detailed and immediate within a spacious frame"

Fanfare

DONNA AMATO (piano) — AIR-CD-9025 — CD — **Altarus**
Quaere Reliqua Hujus Materiei inter Secretiora — **USA, 1994**
St. Bertrand de Comminges (*He was Laughing in the Tower*)
Toccatinetta
2 Sutras sul Nome dell'amico Alexis
Passeggiata Arlecchinesca

"Donna Amato...brings...qualities of fiery brilliance and endurance to Sorabji...much to be impressed and amazed by..."

BBC Music Magazine

"...very impressive achievement…insightful performances of unfamiliar but...great music. Sorabji retained... deep respect for (Busoni) all his life...it shows in (Passeggiata Arlecchinesca) written nearly six decades after Busoni's death ...Amato's playing evinces similar virtues (she has made performing editions of several Sorabji scores)...her interpretations are formed through considerable knowledge. An excellent illustrated booklet accompanies. Strongly recommended."

The Gramophone

"If you are prepared to let yourself relax into a rare world...go to Altarus AIR-CD-9025 and listen to the exceptional Donna Amato playing six piano pieces by Sorabji...tremendous music-making by a unique artist inspired by a unique composer"

Musical Opinion

"Written when Sorabji was 89...(Passeggiata Arlecchinesca) is...a sharply focussed yet kaleidoscopically inventive piece, taking its material for a somewhat strenuous walk...through astonishingly varied harmonic and polyphonic surroundings: testimony to the vast experience, defiant individuality and undimmed mental vigour of its composer. Amato's well-balanced programme...the principal works here are transcendentally virtuosic, yet by Sorabji's standards quite short and eminently programmable within the confines of an orthodox recital...as remarkable for their onomatopœic wit and power of sulphurous suggestion as for their exuberant cartwheels across the entire range of the keyboard. Ms Amato, who herself prepared the performing editions...falls short in none of these requirements; having…studied (the) editions...I can also report that her playing is extremely accurate, while the recording is of Altarus's highest quality"

Tempo

"Donna Amato makes an eloquent case for the validity and expressive power of Sorabji's rarified and phantasmal world...her playing...solid, pure, poised and colorful...she handles...lightning shifts of mood and sensibility...with ease and understanding ...the sense of vast, hollow, infinite space that inhabits the heart of St. Bertrand de Comminges is evidence of a true keyboard original. As with other Altarus releases, the sound is exceptional, the accompanying notes worthy of a graduate thesis"

American Record Guide

"Sorabji's torrential invention...sly, teasing, tweaking humour that alludes and disappears before it explains. The structure (of Toccatinetta) is as clear as any that Sorabji wrote...like the two preceding works on this disc...accessible and easy to get to grips with...likewise infused with a tongue-in-cheek humour...an obvious choice for pianists...Amato plays as well here as I have ever heard her play anywhere...cope(s) almost nonchalantly with Sorabji's...outrageous demands...presentation of typically meticulous generosity...a twenty-four-page booklet...

with full exegeses of the music...profusely illustrated with pictures...from the original M. R. James ghost stories...recommended both for neophytes and initiates"

Fanfare

MICHAEL HABERMANN (piano) ***"The Legendary Works for Piano"*** CD 82264 CD **Élan**
Gulistān **USA, 1995**
Quaere Reliqua Hujus Materiei inter Secretiora
Fantasiettina sul nome illustre dell'egregio poeta Hugh M'Diarmid ossia Christopher Grieve
Nocturne: *Djāmi*

"...an assured and extensive experience...(his) mature works afford...a range of vividly colored but unfamiliar emotions"

Fanfare

"Habermann approaches the music with...sensitivity...flexibility of pulse and overall spontaneity..."

American Record Guide

CHARLES HOPKINS (piano) AIR-CD-9036 CD single **Altarus**
Gulistān **USA, 1995**

"I have found every (Altarus) disc (of Sorabji) exceptionally rewarding and extremely well produced...Hopkins'...illuminating and extremely detailed booklet-notes...the sound-world...a heady, intoxicating brew...underlying intuitive logic...exceptionally difficult to perform... Hopkins makes it sound deceptively easy as he delivers a most ravishing account of this extraordinary work...recorded sound...very fine...a thoroughly rewarding and recommendable disc"

The Gramophone

"...something like a pianistic equivalent of the Szymanowski symphony, but going far beyond Szymanowski in improvisatory fantasy and langorous, iridescent arabesque...Hopkins...clearly an artist of considerable quality and learning...the musical text seems very accurately rendered indeed...Altarus's admirably clear recording...As well as negotiating the thorniest thickets of Sorabji's rose-garden Hopkins contributes the liner notes, in the shape of a formidably scholarly and multi-cultured essay on 'Sorabji, Sa'di and the Sufic tradition'. Colour reproductions of Persian miniatures, and a facsimile of one manuscript page, complete Altarus's impressive production"

Tempo

"Hopkins...traces...sinuous...delicate lines with skill and sympathy...recording...appropriately lush and resonant...really an outstanding disc"

American Record Guide

MARC-ANDRÉ HAMELIN (piano) ***"The Composer-Pianists"*** CDA-67050 CD **Hyperion**
Pastiche on *Hindu Merchant's Song* from *Sadko* (Rimsky-Korsakov) **UK, 1998**
(Trois Pastiches, iii)
(Recital of works by Alkan, Busoni, Feinberg, Godowsky, Rossini/Hamelin, Chopin/Hamelin, Medtner, Rakhmaninov, Skryabin, Sorabji)

TELLEF JOHNSON (piano) AIR-CD-9049 CD **Altarus**
Piano Sonata No. 2 **USA, 1999**

"Sorabji's extraordinary, tumultuous, coruscating second piano sonata takes up where the first, thrillingly presented by Marc-André Hamelin on Altarus AIR-CD-9050, left off. If the first...was a magic carpet ride (as its performer memorably described it), the second, a darker, stormier work, is more like a magic carpet ride through a succession of tornadoes...unsettled and unsettling quality, as well as moments of exquisite lushness and sensuality...and outbreaks of almost unprecedented (for the time) pianistic vehemence. Live recording of first modern performance (and U.S. première), with negligible audience noise and studio quality sonics, played by a remarkable young composer-pianist hitherto unrepresented on CD who seems set to be a rising star both as performer and composer in the near future."

Records International

GEOFFREY DOUGLAS MADGE (piano) CD-1062/1064 5-CD set **BIS**
Opus Clavicembalisticum **Sweden, 1999**

FREDRIK ULLÉN (piano) ***"Got A Minute?"*** CD-1083 CD **BIS**
Pastiche on *Minute Waltz*, Op. 64 No. 1 (Chopin) **Sweden, 2000**
(Trois Pastiches, i)
Pasticcio Capriccioso
(Recital of Chopin transcriptions by various composers)

"...Ullén('s) own stimulating notes...Ullén rivals Charles Rosen in dexterity...The transformation process is taken one step - no, a couple of miles - further by Sorabji's whose two terrifyingly difficult 'pastiches' transform Chopin's delicate poetry into fascinating, dense contrapuntal cascades of pantonal horror. Ullén has a good set of fingers but is no mere technician, producing an attractively warm tone."

International Record Review

JONATHAN POWELL (piano) AIR-CD-9067 CD **Altarus**
Passeggiata Veneziana **USA, 2002**
Villa Tasca

"...The first – indeed, the only – record company to go out to bat for Sorabji in a big way was Altarus, whose catalogue now has a healthy representation of his works. Sorabji's most recent champion...Jonathan Powell...is coming close to eclipsing the efforts of his predecessors...

Powell's involvement with the music is enough to have taken him to view the Villa Tasca itself – his colour photographs enliven the booklet, where he also supplies the notes – although his dedication was already evident from these barnstorming performances."

Tempo

ELIZABETH FARNUM (soprano), MARGARET KAMPMEIER (piano) CRC 2613 CD **Centaur**
Songs **USA, 2002**

"…pioneering and excellently prepared disc by all concerned…Whereas Debussy looks at his texts as an outsider viewing from the wings, Sorabji is interested in the texts as a vehicle for decoration and elaboration often disguising the personal emotion, although it most certainly does exist and can be found…(Elizabeth Farnum's) diction is outstanding...(she) is terrific, she has made a specialty of contemporary music but this disc must have taken some preparation as can be seen from the recording dates. Margaret Kampmeier is, if anything, even more outstanding mastering some of the most difficult accompaniments in the history of song writing and never overbalancing the texture."

www.musicweb.uk.net/classrev/2003/May03/sorabji_songs.htm

"Elizabeth Farnum's attractive, agile soprano voice excellently suits this repertoire…she masters the composer's colossal challenges with relaxed authority...an important release."

www.classicstoday.com

"This CD has artistry aplenty…These two (artists) make it seem they've been doing this music for decades"

Paul Rapoport. ??

"...it would be hard to imagine a more persuasive case made for music too often dismissed as a specialist taste...both artists declare their labour of love in every spine-tingling bar...Poems that take a Swinburnian excess to extremes are somehow magically cleansed of self-indulgence by both artists, such is their style and refinement. Elizabeth Farnum is a richly versatile singer who offers heartfelt thanks to all who made this very demanding and elusive project possible. Both artists sing and play as one and they have been beautifully balanced and recorded. "

Gramophone

" Elizabeth Farnum...handles the difficult "Vocalise" (1916) with impressive ease."

American Record Guide

"(Elizabeth Farnum)...is equal to the considerable challenge of these songs which demand and receive both delicacy and a tempestuous fulminant...the singing has about it a dazzling confidence verging on hubris."

www.musicweb.uk.net/classrev/2003/Apr03/sorabji_songs.htm

MICHAEL HABERMANN (piano) CD-1306 CD **BIS**
Passeggiata Veneziana **Sweden, 2003**
Symphonic Variations (Variation 56)
Quasi Habanera
Rapsodie Espagnole (Ravel) (transcription de concert)
Pasticcio Capriccioso
Chromatic Fantasia (J. S. Bach) (transcription with another Bach fugue)

JONATHAN POWELL (piano) AIR-CD-9068 CD **Altarus**
Toccata No. 1 **USA, 2003**

"This 75-minute disc is devoted to a single work of Sorabji, and a very fine example indeed it is of the sort of thing he is, or was, principally known for before recent performances of early rhapsodic quasi-expressionistic works, lighter pieces and extended langorous tropical-mood works began to demonstrate that the expressive range of this extraordinary figure in 20th-century music was wider than even his long-time admirers had realised. This is to say that the First Toccata, from a couple of years before Opus Clavicembalisticum, has a certain amount in common with that watershed in Sorabji's output. The quicksilver cadenza will certainly call to mind the fantasia and cadenzas in OC, while the fugues, culminating in the anticipated massive and apocalyptic coda-stretta, are also of the type familiar from other large-scale mature works of the composer. It has to be said, though, that Sorabji never repeated himself, and the extent to which all his fugues – which typically share unusually long-breathed subjects of similar construction, very comprehensively worked - have an unique character, is truly remarkable. The first, and longest, section of the work is the chorale prelude and passacaglia - the latter putting the theme through every possible pianistic device in a half-hour so concentrated it feels like five minutes. The chorale prelude is unlike anything else of Sorabji's that has so far been recorded; slow-moving in even eighth-notes, spare of texture except for some gorgeous moments of harmonic resolution, it harks back to severe pre-classical forms in its austerity. Altogether a fascinating work, providing yet another view of the development of this unique figure in 20th-century music."

Records International

MICHAEL HABERMANN (piano) BMS427-9 3-CD set **BMS**
(compilation of all above items recorded by MH) **UK, 2003**

MURRAY MCLACHLAN (piano) CD DRD0219 CD **Dunelm**
Fantasiettina **UK, 2004**
(Recital of works by Bartók, Sorabji, Chisholm,
Stevenson and Busoni)

JONATHAN POWELL (piano) AIR-CD-9069(3) 3-CD set **Altarus**
Piano Sonata No. 4 **USA, 2004**

FREDRIK ULLÉN (piano) ***Raritäten der Klaviermusik*** DACOCD619 CD **Danacord**
Transcendental Study No. 13 ***Schloß vor Husum, vol. 15*** **Denmark, 2004**

(2003 Festival)

(Compilation recital, various composers/artists)

JONATHAN POWELL (piano) Fantasia Ispanica	AIR-CD-9084	CD	**Altarus** **USA, 2005**
JONATHAN POWELL (piano) *Gulistān* *Rosario d'Arabeschi*	AIR-CD-9083	CD	**Altarus** ***USA, 2005***
FREDRIK ULLÉN (piano) 100 Transcendental Studies, Vol. I (1-25)	CD-1373	CD	**BIS** **Sweden, 2006**
JONATHAN POWELL (piano) Concerto per Suonare da me Solo	AIR-CD-9083	CD	**Altarus** **USA, 2006**
JONATHAN POWELL (piano) Un Nido di Scatole Djāmi St. Bertrand de Comminges (*He was Laughing in the Tower*)	AIR-CD-9083	CD	**Altarus** **USA, 2007**
SOHEIL NASSERI (piano) Piano Sonata No. "0"	CRC2894	CD	**Centaur** **USA, 2007**
FREDRIK ULLÉN (piano) 100 Transcendental Studies, Vol. II (26-41)	CD-1373	CD	**BIS** **Sweden, 2009**
FREDRIK ULLÉN (piano) 100 Transcendental Studies, Vol. III (42-62)	CD-1373	CD	**BIS** **Sweden, 2010**
DONNA AMATO (piano) Piano Symphony No. 5, *Symphonia Brevis*	AIR-CD-9064(2)	2-CD set	**Altarus** **USA, 2011**
FREDRIK ULLÉN (piano) 100 Transcendental Studies, Vol. IV (63-71)	CD-1373	CD	**BIS** **Sweden, 2015**
FREDRIK ULLÉN (piano) 100 Transcendental Studies, Vol. V (72-83)	CD-1373	CD	**BIS** **Sweden, 2015**
LUKAS HUISMAN (piano) Symphonic Nocturne	PCLD0119	2-CD set	**Piano Classics** **UK, 2016**

SORABJI

A Critical Celebration

Edited by PAUL RAPOPORT

Kaikhosru Shapurji Sorabji (1892-1988) was an unusual legend in his own lifetime: a Parsi composer and critic living in England whose compositions are of such length and difficulty that he felt compelled to ban public performances of them. This book, the first devoted to Sorabji, explores his life and character, his music, his articles and letters. It both presents the legend accurately and dispels its exaggerated aspects. The portrait which emerges is not of a crank or eccentric but of a highly original and accomplished musical thinker whom recent performances and recordings confirm as unique and important.

Most of the contributors knew Sorabji personally. They have all written about or performed his music, gaining international recognition for their work. Generous quotation of Sorabji's published and unpublished music and prose assists in bringing him and his work strikingly to life. The book also contains the most complete and accurate register of his work ever published.

Dr. Paul Rapoport is Associated Professor of Music at McMaster University in Hamilton, Ontario, Canada.

Scolar
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NOTABLE EVENTS AND APPRECIATIONS

??.11.1919 **Busoni** invites Sorabji to play his Piano Sonata No. 1 to him and gives him a letter of introduction to encourage its publication which appears in London the following year

22.04.1930 Sorabji gives his only BBC broadcast, playing his *Le Jardin Parfumé*; **Delius** writes to Sorabji "I listened to your *Jardin Parfumé*...last night...it interested me very much. There is real sensuous beauty in it..."

01.12.1930 Following much advance publicity, Sorabji premières his *Opus Clavicembalisticum* in Glasgow

"...a big conception of a big and very individual mentality...of its sincerity and power there is no doubt...the creation...compels wonder and admiration...its performance ...an equally great accomplishment"

Musical Opinion

"...Sorabji's much-heralded visit...amazed by the composer's technique as a pianist"

Musical Times

"Sorabji's style...very much influenced by his quite exceptional facility on the keyboard...astonishing... delivered with amazing power"

Glasgow Herald

"Sorabji is one of the most original of contemporary composers. His music reveals a consummate craftsmanship and a significance which combines intellect and imagination"

Musical Opinion

16.12.1936 In his final public appearance as pianist, Sorabji premières his *Toccata Seconda* and at about this time resolves to withdraw both himself and his music from the concert platform

1962-68 Sorabji makes private recordings of some of his works

13.12.1970 A three-hour-long radio broadcast on Sorabji, including some of his own recordings, is given on **WNCN** (New York); many who heard it write in with tremendous enthusiasm and the programme is rebroadcast in subsequent years on other USA stations.

07.12.1976 **Yonty Solomon** presents Sorabji's music to a London audience for the first time in 40 years

"Solomon performed prodigies of transcendental pianism"

Tempo

"One of the most important recitals in London of the past few years...Yonty Solomon was given a great ovation - well deserved"

Argus, Cape Town

"...an exhilarating musical exhumation...this strangely ornate music"

Sunday Times

"...such long vistas...packed with incident...a marvellously tensile performance"

Daily Telegraph

11.06.1977 **London Weekend Television** broadcast the first ever television programme on Sorabji, with appearances by **Yonty Solomon**, **Sir Sacheverell Sitwell**, **Felix Aprahamian** - and even the reclusive Sorabji himself.

"Solomon played...exquisitely; rich but delicate traceries of sound...were (Sorabji) to venture up to London to hear his works performed - and...note the intelligence and genuineness of the applause - he might indeed get a pleasant surprise"

The Times

"Russell Harty as narrator and interviewer...did well in penetrating Sorabji's Dorset home and drawing the composer into some enjoyably unguarded remarks. Yonty Solomon proved a persuasive advocate for the immensely difficult piano music..."

Daily Telegraph

Five days later, **Yonty Solomon** premières Sorabji's Piano Sonata No. 3 to great critical acclaim

11.06.1982 **Geoffrey Douglas Madge** gives the first of his five complete performance to date of *Opus Clavicembalisticum*, a work not heard in public since the composer's 1930 première; Netherlands Radio broadcasts the entire concert from Utrecht live and a 4-LP recording was made at the time

1985-86 **John Ogdon** records *Opus Clavicembalisticum* in London

25.07.1987 **Kevin Bowyer** and **Thomas Trotter** jointly give the world première of Sorabji's Organ Symphony No. 1 in London under the auspices of the International Congress of Organists

1988 **Kevin Bowyer** makes the world première recording of Organ Symphony No. 1 in Bristol and performs and broadcasts the entire work in Denmark; the first Sorabji recording to be issued in England, it is released as a 2-CD set in November a few days after the composer's death

14.07.1988 In a blaze of publicity, **John Ogdon** gives the London première of *Opus Clavicembalisticum* at Queen Elizabeth Hall, attracting more media attention before and after than any other musical event that year; Ogdon was greeted with a standing ovation whose length and enthusiasm had probably not been witnessed at the première of a large-scale musical work since Schönberg's *Gurrelieder* stunned a Viennese audience 75 years earlier

01.05.1989 **John Ogdon**'s *Opus Clavicembalisticum* recording is finally released by **Altarus Records** as a 4-CD set in a special presentation box with a 64-page book in place of the customary few pages of liner notes; a veritable flood of reviews, some of considerable dimensions, follows over no less than two years in UK, Germany, USA,

	Austria, Canada and elsewhere, seemingly competing with one another in the use of superlatives: "Recording of the Year" status is awarded to this most lavish presentation by *The Gramophone* in 1989 and *The Sunday Times* in 1991
1990-	Encouraged by international response to their first venture into the CD field, **Altarus Records** continues to make many more CD recordings of Sorabji's music
	With the assistance of The Sorabji Archive, distinguished musicians and scholars of international repute begin to make authentic new editions of Sorabji's works from copies of the manuscript scores issued by the Archive
01.12.1992	To mark his centenary, Scolar Press publish the first substantial volume on the composer, ***Sorabji: A Critical Celebration***, edited by Prof. Paul Rapoport; it is reprinted 18 months later
02.07.1996	**Donna Amato**, with numerous performances and three CDs including Sorabji's music already to her credit, gives the world première of Part I of Sorabji's Piano Symphony No. 5, *Symphonia Brevis*, in London; this is the first time a substantial work from the composer's final years is heard in public and she proposes to première and record the entire symphony – almost two and a half hours in duration – in the 2004/05 season
06.12.1998	**Christopher Berg** organises and participates (as pianist) in an all-Sorabji concert in New York including the world première of his Piano Quintet No. 1
10.02.2000	**Jonathan Powell** begins an ongoing series of concerts in which he presents the piano music of Sorabji; this soon leads to the launch of a series of recordings on the **Altarus** label and to his recognition as the performer who has brought the most Sorabji works to public attention
01.05.2002	**Alexander Abercrombie** begins a large-scale project to prepare typeset editions of Sorabji's piano works
14.11.2002	**Elizabeth Farnum** and **Margaret Kampmeier** perform all but one of Sorabji's songs for soprano and piano in a New York recital to launch their new CD première recording of them
16.03.2003	**Rondom Kaikhosru Sorabji**, a festival in Utrecht (Netherlands) featuring Sorabji's works, concludes with two concerts presenting world premières of Piano Concerto No. 5 played by **Donna Amato** with **Netherlands Radio Orchestra** cond. **Ed Spanjaard** and Piano Symphony No. 4 played by **Reinier van Houdt**; these were the first performances anywhere of a major orchestral work and a complete piano symphony by Sorabji
17/20.06.2004	**Donna Amato** gives the complete world première of Piano Symphony No. 5, *Symphonia Brevis* and **Jonathan Powell** plays Opus Clavicembalisticum in New York's Merkin Hall
00.00.2006	Vol. I of **Fredrik Ullén**'s ongoing recording of 100 Transcendental Studies is issued by BIS (Sweden); later volumes are released in 2009 and 2010
01.05.2008	**The Sorabji Organ Project** is launched at Glasgow University with a view to the editing and performance of all three of Sorabji's organ symphonies
06.06.2010	**Kevin Bowyer** gives the complete world première of Organ Symphony No. 2 in Glasgow University Memorial Chapel
18.06.2010	**Jonathan Powell** gives the complete world première of *Sequentia Cyclica* in Glasgow University Concert Hall
14.08.2013	**Marc-André Roberge** launches his **Sorabji Resource Site**

COMMENTS FROM OUR ENQUIRERS

The Sorabji Archive was founded and continues to exist for the express purpose of broadening international knowledge and appreciation of the life and artistic legacy of Kaikhosru Shapurji Sorabji. This being the case, we take a pride in maintaining the highest possible operating standards commensurate with the importance of the vast corpus of material we are privileged to have in our charge. We endeavour at all times to

- despatch all scores, literature, recordings and other material promptly on receipt of confirmed orders
- provide information efficiently, helpfully and in as much detail as possible
- ensure the best quality presentation of all music and literature we supply

The following is a selection of comments from Sorabji Archive correspondents:

"Many thanks for your help and trouble...very pleased with the material I came away with...there is much I can use and I shall make a point of "reading up" Sorabji in the future"

Kevin Allen (England)

"...copies...reproduced with remarkable clarity"

David Rayvern Allen (England)

"Many thanks for your lightening reply...grateful for your helpful comments"

Dr. Ronald Alpiar (England)

"Thank you for the excellent copy"

Kristian Attila (Finland)

"Thank you very much for your very quick answer to my inquiry..."

Société Alkan (France)

"...hard for me to thank you sufficiently...for your efforts...in preserving and making available Sorabji's work"

Reid von Borstel (USA)

"...pleasure in writing to...express how much I admire your work for the composer SORABJI"

Keith Barnard (England)

"...very prompt efficient dispatch...I am totally amazed at all you have managed to do...amazed to find how much Sorabji was so readily available...it is wonderful to know of your archive..."

Derek Bell (Ireland)

"I sincerely thank you for your prompt shipment...for the efficient service and especially for the service you are doing Sorabji and music herself!"

Gregory Bennett (USA)

"...very kind of you to consider us...the music will be processed and catalogued very soon and we are hoping to announce its presence in the Library in our Newsletter"

Royal Academy of Music (England)

"Thank you very much for sending so quickly the copy of *Opus Clavicembalisticum*...unfortunately not all publishers are as efficient!"

Blackwell's Music Library Services (England)

"Thank you very much for your help in providing photographs and information for the exhibition"

Essex County Council Archivist (England)

"It is truly delightful to have such a source of Sorabjian gold in The Sorabji Archive...I want to thank you for the excellent presentation...the hard covers are convincingly long-lasting and the ring-binding excellent...so you can appreciate my gratitude at what I presume to be a self-supporting archive such as the Sorabji can produce in terms of value for money!"

Dr. Jerold James Gordon (Germany)

"J'ai consulté avec grand intérêt la riche documentation que vous avez eu la gentillesse de m'envoyer concernant "The Sorabji Archive"...je vous exprime ma profonde gratitude d'accepter de me procurer ces documents car sans cela je ne sais où les trouver..."

André Guex-Joris (Switzerland)

"Many thanks indeed for the photocopy of the complete text of the early Sorabji piano sonata, beautifully produced and splendidly bound"

Anthony F. Leighton Thomas (Wales)

"...overwhelmed by the wealth of information you have given me...and now to discover that it is also possible to obtain reproductions of manuscripts of works which one had hitherto only heard or read about - it is almost too much"

Luc Léonard (Canada)

"I would like to thank you for all the help that you gave...in preparing the programme and the invaluable material you lent to us...everyone here was delighted"

London Weekend Television (England)

"...my thanks for your participation with the visit to U.K. by...our Albanian (Music Librarian) colleagues...(who) reviewed their visit with enthusiasm and appreciation... including the warmth of their welcome by each and every host"

International Association of Music Libraries, Archives and Documentation Centres (England)

"Thank you for returning the completed abstracts of your articles in the volume *Sorabji: A Critical Celebration*...they are not only satisfactory but, as these things go, downright exemplary...we appreciate your support for RILM and salute your efforts to promote Sorabji's musical and intellectual legacy"

Répertoire International de Littérature Musicale (USA)

"Many thanks for all the material...hugely useful!"

Park Lane Group (England)

"...(The Sorabji Archive's) profound persistence and polyphonic perspicacity in all matters relating to KAIKHOSRU SHAPURJI SORABJI"

Prof. Paul Rapoport (Canada)

"...such an august research institution as The Sorabji...Archive..."

Prof. Marc-André Roberge (Canada)

"...thanks for sending (the scores) so promptly...I will do my best to be an asset in your furthering the work of the Archive...I wish to support and encourage your enthusiasm and energies..."

George Alexander Ross (USA)

"...enormously informative...much appreciated...thank you very much for the scores and for the very detailed answers...I very much appreciate the time you took to provide me with this information...I admire greatly the work you have done and the commitment you have made"

GR (Canada)

"...thank you so much for a wonderful and exciting day at the archive...I learnt a great deal as well as being occasionally awestruck"

Julian Saphir (England)

"Thanks a lot once more for your very kind and helpful assistance concerning the research on Sorabji's 1st symphony..."

Jürgen Schaarwächter (Germany)

"...how excited I am to have found your web page...thanks for your kind mail, quick help and excellent service"

Mark Taylor (USA)

"I was very much impressed both with the quality of the photocopies...and the sturdiness of the bindings...I thank you for sending out my order so quickly"

Bill Tripoli (USA)

"...reproduction of the original (scores) is really impeccable...I'd like to pay tribute to your devotion and active participation to a better knowledge of Sorabji's work...I'm not aware of such a dedication for any other contemporary...composer anywhere in the world"

Jean-François Vidal (France)