
THE CONDON COLLECTION



“ An incredible story of focus and passion on how this catalogue came to exist. The music is outstanding and will be here for the planet to enjoy for many decades to come. We are honoured to work with James Stuart on growing new markets for this great catalogue. ”

Damien Reilly - Blue Pie Records USA | Blue Pie Publishing USA

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About



The Condon music roll archive captures the playing of more than 700 pianists including Debussy and Gershwin.

The world's leading authority on piano rolls, Australian Denis Condon compiled this collection. Born in Hamilton, NSW in 1933, Condon began collecting piano rolls at the age of 15. His father, who had a heart condition and could no longer pump the pedals of the household player piano, traded the instrument for a reproducing piano.

As Condon says: "I was the only person I knew at the time who was interested in them".

Manufactured in the early 1900s by companies including Welte Mignon (first marketed in 1904), Ampico (1911), Duo-Art (1914) and Hupfeld's Triphonola (1919), paper piano rolls recorded the degree of the force with which each note must be struck to reproduce the music as the artist played it in the recording session, which created a faithful reproduction of their playing style and technique.

Many legendary artists of this era preferred this medium to other recording methods such as cylinders or shellac discs. Now totalling more than 7,000 rolls (many more than 100 years old), the Condon Collection offers fascinating insights into the playing of Stravinsky, Gershwin, Debussy, Rubinstein, Horowitz and more. One of the jewels of the collection is the section devoted to Australian pianist-composer Percy Grainger. We have every recording made by Percy Grainger for the Duo-Art piano here in the collection as extremely rare orchestral and symphonic works as transcribed for piano.

Even though owners of reproducing pianos (Pianola's) often lament about what was not recorded in the twenty-five years of their reign as machines that "re-enacted the artist" in living rooms, we must consider ourselves fortunate for what was done.

Who would have thought that we could hear Eugene Goossens play the piano? Or Manuel de Falla? Or Scriabin who died as long ago as 1915?

This collection of rare performances not only contains music that had been not heard for over 60 years but "rarities" with many of them being treasures that were only discovered once the catalogue was created. The collection has been compiled with the help of James Stewart, one of Australia's greatest producers. This catalogue has been created for the world to enjoy and is now available digitally in a new repackaged form under the name of "PianoSounscapes Vol 1 - 50".

The Collection Highlights include recordings by:

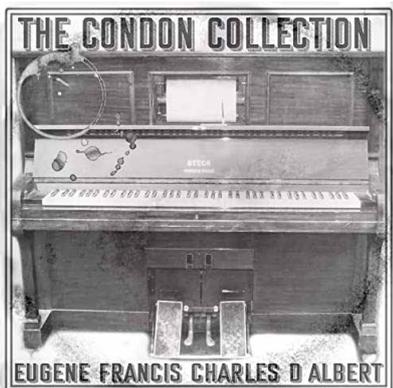
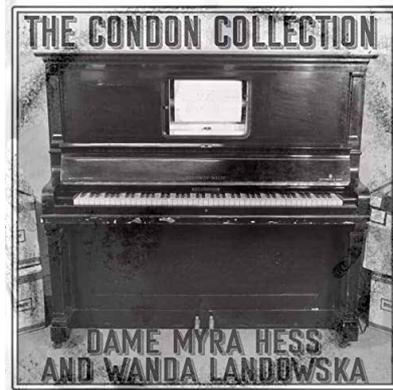
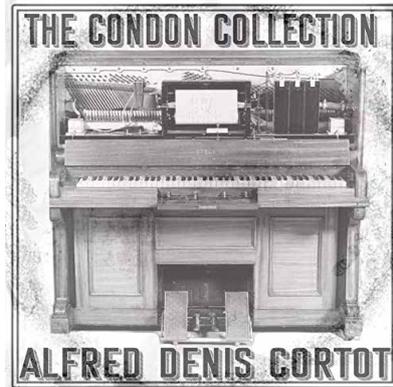
- Richard Strauss (1864-1949) a prolific composer and one of the greatest conductors of his time. He made a mere handful of roll recordings, mainly for Welte Mignon. His performance of his own Dance of the Seven Veils leaves no doubt of his pianistic accomplishment.
- Manuel de Falla (1876-1946) made six rolls, four for the Pleyela reproducing piano of music from The Three Cornered Hat and two for the Welte Mignon which contain two each of his Four Spanish Pieces. The second roll is recorded here. What an achievement!

- Gabriel Fauré (1845-1924) plays his own arrangement of the Pavane Op.60. It is one of twenty-two rolls he recorded, all of his own music except for Debussy's Fileuse from Pelleas and Melisande.
- Raoul Laparra (1876-1943) will send many listeners to the music directory. He was a Prix de Rome winner in 1903 and he made use of Spanish idioms in his music. He made ten rolls, all of his own music. Judging by the five little pieces recorded here, he was a fine pianist.
- The roll of Percy Grainger and his mother playing four hand music is unique. It is the only example of Rose Graingers playing in existence. Recorded in 1918, the roll was issued eighteen months after Rose's suicide in 1922. The two pieces are fragments and, if photographs of them at the piano are any guide, Rose played Primo.
- Cyril Scott (1879-1970) made twenty-two rolls, all of his own music. The three heard here were recorded in Europe. Compare Lotus Land with Grainger's performance (also in the Collection). Eugene Goossens (1893-1962) was well known as a conductor and a string player. He was also an efficient pianist. He made five rolls. This Folk Tune is one of two studies from his Op.38.
- Alfred Grunfeld (1852-1924) made more than one hundred rolls, mostly of his own music. He was very popular in Germany and Austria. The lovely Romance heard here makes the listener very curious about other music by him. How the mighty has fallen - he is not listed in the New Grove!
- Carlos Salzedo (1855-1961) a harpist, recorded the piano accompaniment for Debussy's Sacred and Secular Dances for harp and orchestra. One wonders just how much demand there was for this item. This Reverie is his only other roll.
- Darius Milhaud (1892-1974) recorded seven rolls including some Chopin Mazurkas. The Memories of Brazil, heard here, were recorded in New York in 1927.
- George Liebling (1865-1946), a pupil of Liszt, recorded some fifty rolls, many of them of his own music. He lived the latter part of his life in Hollywood.
- Alfredo Casella (1883-1947) was a prolific composer. He made about twenty rolls. This little suite has three movements - Prelude, Serenata and Berceuse.
- John Ireland (1879-1962) made only the two rolls heard here. Ragamuffin is the second of his London Pieces.
- Max Reger (1872-1916) another prolific composer, he made twenty-two rolls, all of his own music. The Intermezzo heard here is in G minor and is No.5 from Op.45.



Catalogue

The Condon Collection



Classical SoundScapes For Film

SOUNDSCAPE FOR FILM



Arthur Friedheim
Vol. 1

SOUNDSCAPE FOR FILM



Artur Schnabel
Vol. 2

SOUNDSCAPE FOR FILM



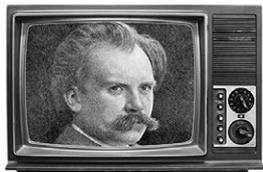
Ossip Gabrilowitsch and Olga Samareff
Vol. 3

SOUNDSCAPE FOR FILM



Dame Myra Hess and Wanda Landowska
Vol. 4

SOUNDSCAPE FOR FILM



Eugene Francis Charles d'Albert
Vol. 5

SOUNDSCAPE FOR FILM



Josef Casimir Hofmann
Vol. 6

SOUNDSCAPE FOR FILM



Ossip Gabrilowitsch & Olga Samareff
Vol. 7

SOUNDSCAPE FOR FILM



Rarities Volume 1
Vol. 8

SOUNDSCAPE FOR FILM



Sergei Prokofiev
Vol. 10

SOUNDSCAPE FOR FILM



Vladimir De Bachmann
Vol. 11

SOUNDSCAPE FOR FILM



Vladimir Horowitz
Vol. 12

SOUNDSCAPE FOR FILM



Camille Saint-Saëns
Vol. 13

SOUNDSCAPE FOR FILM



Wilhelm Backhaus
Vol. 14

SOUNDSCAPE FOR FILM



Fannie Bloomfield Zeisler
Vol. 15

SOUNDSCAPE FOR FILM



Josef Lhévinne
Vol. 16

SOUNDSCAPE FOR FILM



Enrique Granados
Vol. 17

SOUNDSCAPE FOR FILM



Arthur Schnabel
Vol. 18

SOUNDSCAPE FOR FILM



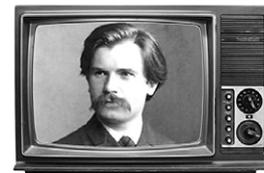
Dittot & Chaminade
Vol. 19

SOUNDSCAPE FOR FILM



Percy Aldridge Grainger
Vol. 20

SOUNDSCAPE FOR FILM



Eugene Francis Charles d'Albert
Vol. 21

SOUNDSCAPE FOR FILM



Rudolf Ganz
Vol. 22

SOUNDSCAPE FOR FILM



Richard Strauss
Vol. 23

SOUNDSCAPE FOR FILM

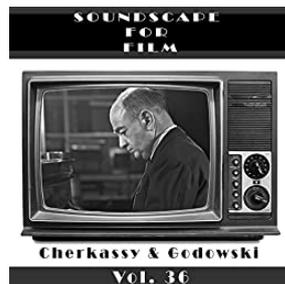
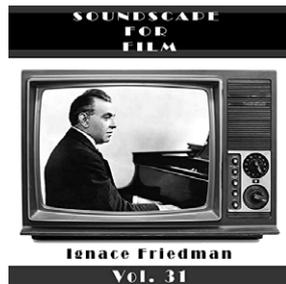
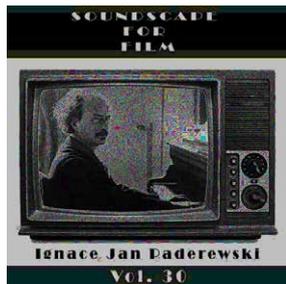
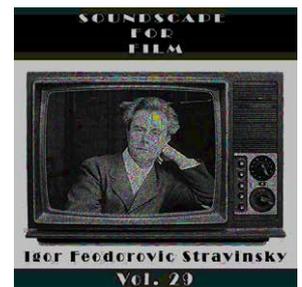
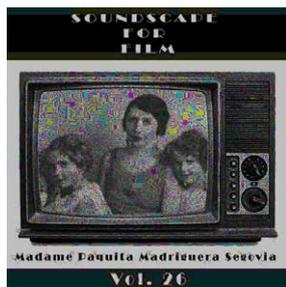


Ossip Gabrilowitsch & Olga Samareff
Vol. 24

SOUNDSCAPE FOR FILM



Maurice Ravel
Vol. 25



Distribution

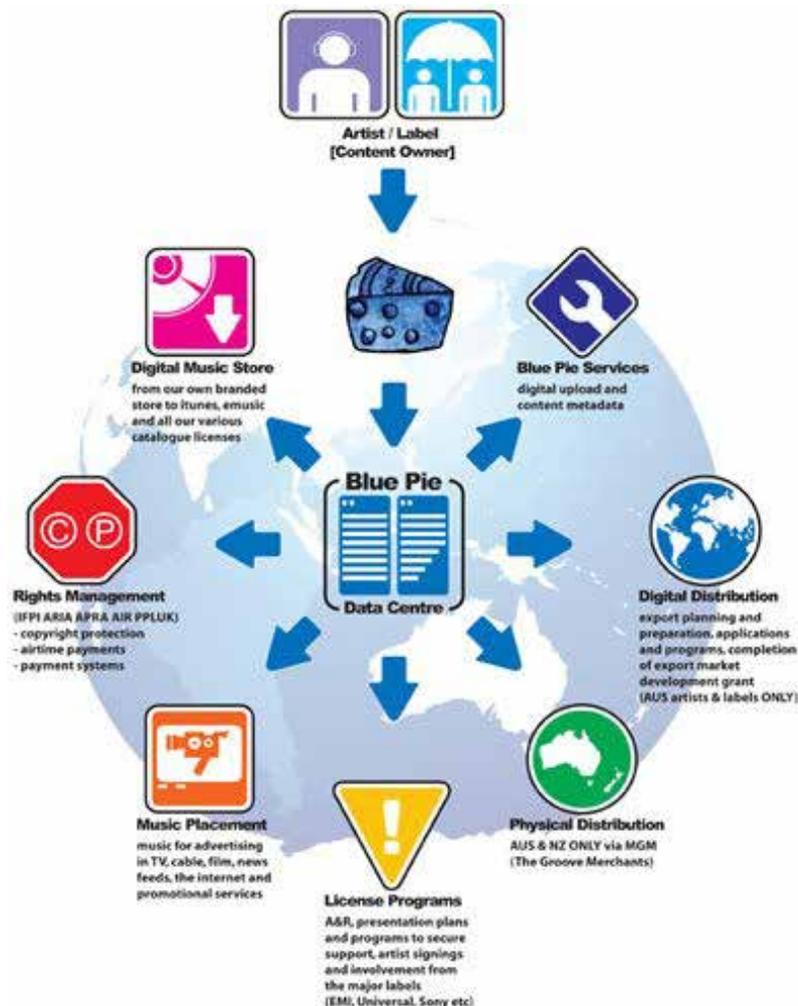


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Ordior does not charge annual fees, release processing fees or service fees to have your music distributed and serviced to our network. We create partnership agreements and keep you focused on what you do best, producing and creating great music. We take care of the royalty and rights management and ensure your copyright is protected.

As an example, if your fan base is mainly in the UK we would make sure your music reaches iTunes for the world and key stores like 7 digital, Rhapsody, eMusic, Deezer, Spotify, Tidal and Beats Music. We make sure that your single and albums are all registered for charting in the key country charts including Billboard, ARIA and the UK Music Charts.

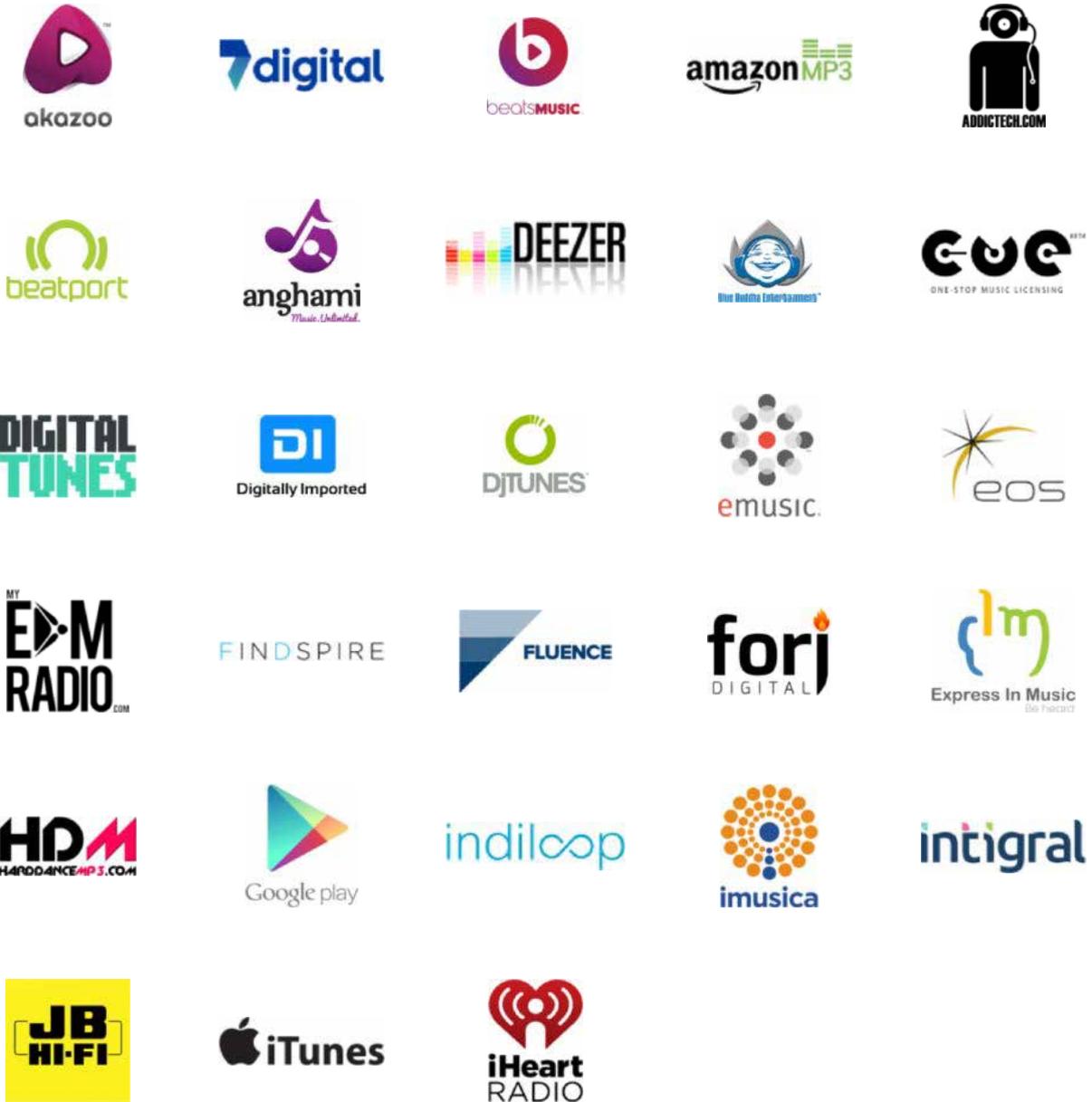
If your music is more EDM focused then we provide you access to our partner DJ Central Records and its EDM specialist stores. See www.djcentral.tv for details.



Distribution Partners



Distribution Partners



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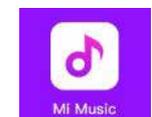
Tencent 腾讯



Taiwan Mobile



Yandex



Licensing

How to license songs and how to license this catalogue

How can I check who owns Publishing and Master Rights for a song?

To check who holds publishing and master rights you can view ASCAP's Repertory (www.ascap.com/repertory). Information may also be inside the CD cover which will often advise of publishers and the record label.

What rights do I need to clear to use a song in my video?

There are two separate rights that you should clear when looking to synchronize a song with any visuals.

The first is Publishing Rights which are for the composition and lyrics, this can be licensed from the music publisher who represents the writer of the song.

The second is the Master Rights which are for the actual sound recording, this can be licensed from the record label who represent the artist who recorded the song.

I'm not sure if I will use the song yet but just want a cost?

Our fees are based on the terms that you request and so our synchronization form will need to be completed before we are able to provide a quote.

How long does it take to seek clearance?

As a rule of thumb we generally advise to allow a minimum of 2 weeks, although the majority of our catalogue can be cleared in a shorter time frame. This is only a guide and request times can vary depending on which song you are looking to use or even the type of request.

How can I speed up the process?

The main way to ensure your request isn't delayed is by providing as much information as possible. If we need to get back to you to confirm details this may slow the progress down.

If in doubt at any time go to the Blue Pie Website licensing form and simply fill it out:
www.bluepierecords.com/music-licensing-form, or send an email to syncteam@bluepie.com.au.



Rights Management

About Ordior Rights Management

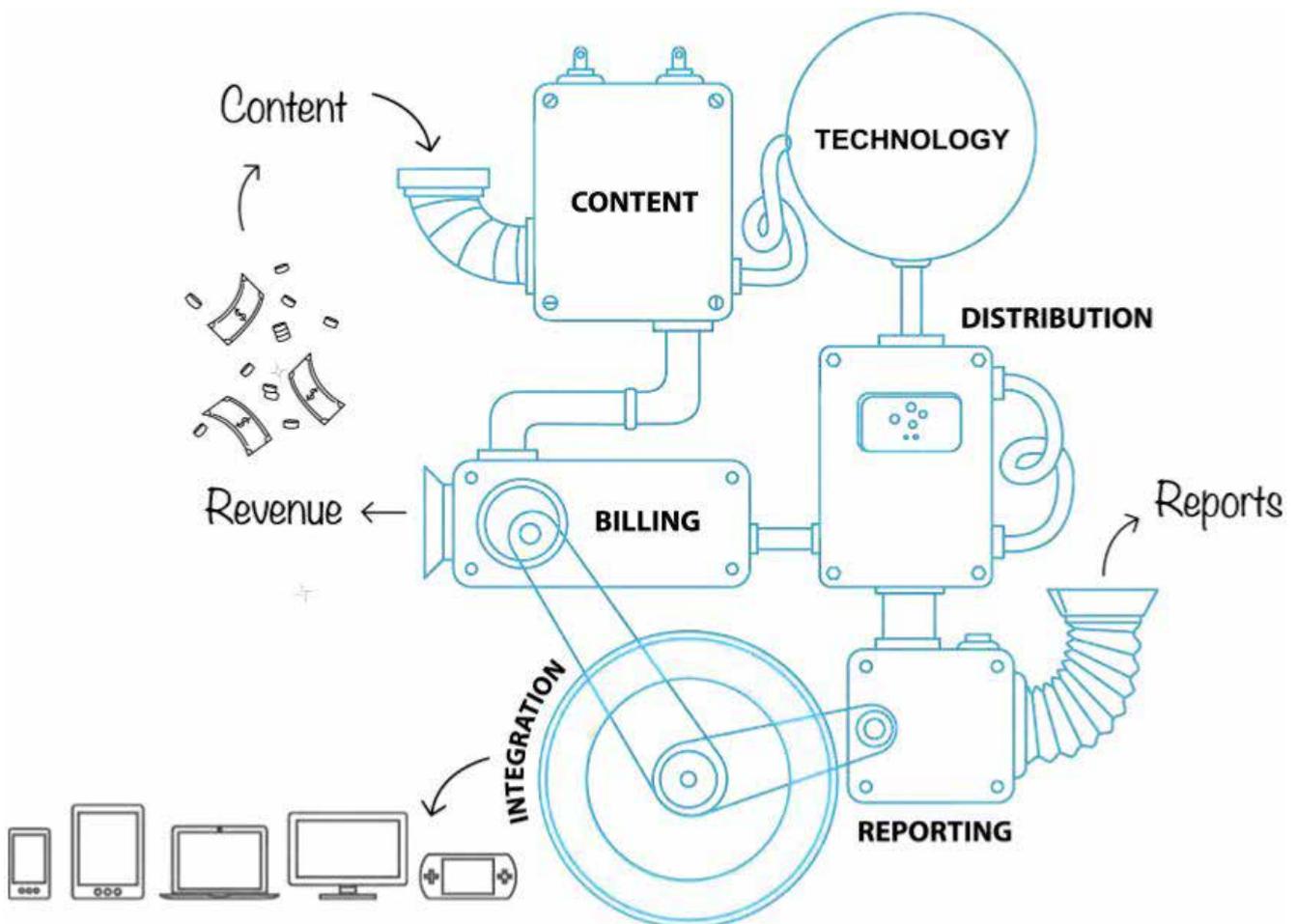
Ordior is for content owners and digital rights managers worldwide. Outsource your royalty collection, accounting, reporting and distribution to Ordior. Keep doing what you do best – creating content.

How ordior works with you

Ordior's royalty management platform provides you with powerful reporting, income stream, rights and mechanical copyright management. It is also available as a white label option.

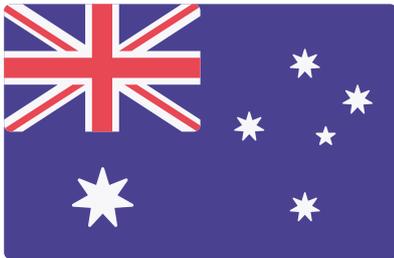
Ordior enables you to outsource all of the tasks that sit between the content sale and distribution of funds to the entire chain of royalty collection, accounting, reporting and distribution, through to the management and development of a sales team's commission structure and the creation of value added reseller networks and channels.

The Ordior royalty and payment management services platform is now used by over 400 record labels, film houses and media production companies. The system is proven with over 500 million transactions processed and providing real-time reporting for our customers 24/7 x 365 days a year. Please visit our website for more information on how Ordior can help manage and grow new revenues for your catalogue www.ordior.com



Contact Us

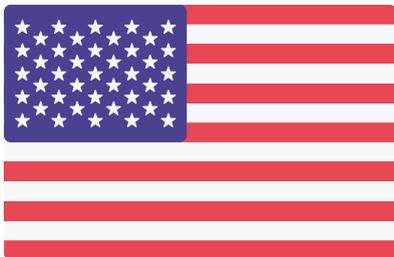
If you have any questions or comments we would like to hear from you! Please select an appropriate contact from below.



AUSTRALIA

Blue Pie Productions™ USA LLC
Clarence House
Unit 6 No 9 Clarence Street
Moss Vale, NSW 2577
Australia

p: +612 9310 0155
f: +612 9310 0166
e: sales@bluepie.com.au
w: www.bluepierecords.com



USA

Blue Pie Productions™ USA LLC
3 Germay Dr
Ste 4 – 4002
Wilmington, DE 19804
USA

p: +1 646 291 8906
toll free: +1 877 772 3711
f: +1 360 326 1527
e: sales@bluepie.com.au
w: www.bluepierecords.com



CANADA

Blue Pie Productions™ USA LLC
3 Germay Dr
Ste 4 – 4002
Wilmington, DE 19804
USA

p: +1 646 291 8906
f: +1 360 326 1527
e: sales@bluepie.com.au
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