

# TEMPO

## The Boosey & Hawkes News-Letter

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### NEW ORCHESTRAL SCORES

	s.	d.
<b>Arthur Benjamin.</b> Cotillon: Suite of English Dance Tunes .. .. .	10	0
<b>Berkeley and Britten.</b> Mont Juic: Suite of Catalan Dances .. .. .	7	6
<b>Arthur Bliss.</b> A Colour Symphony (revised version) ..	42	0
<b>Ernest Bloch.</b> Violin Concerto ( <i>Miniature Score</i> , 10s.)	40	0
<b>Rutland Boughton.</b> Concerto for Flute and Strings ..	5	0
<b>Brahms-Rubbra.</b> Variations and Fugue on a theme by Handel .. .. .	42	0
<b>Aaron Copland.</b> El Salón México .. .. .	15	0
<b>Julius Harrison.</b> Cornish Holiday Sketches ( <i>String Orchestra</i> ) .. .. .	6	0
<b>Hamilton Harty.</b> The Children of Lir.. .. .	42	0
<b>Arthur Honegger.</b> Nocturne .. .. .	15	0
<b>John Ireland.</b> Concertino Pastorale ( <i>String Orchestra</i> )	7	6
<b>Gordon Jacob.</b> William Byrd Suite .. .. .	12	6
<b>Gordon Jacob.</b> Divertimento ( <i>Small Orchestra</i> ) ..	10	0
<b>Bohuslav Martinu.</b> Tre Ricercari ( <i>Chamber Orchestra</i> )	20	0
<b>Robert de Roos.</b> Overture to a Tragi-Comedy.. ..	10	0

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## BÉLA BARTÓK

Boosey & Hawkes Ltd. have pleasure in announcing that Béla Bartók, the famous Hungarian composer, has entered into an agreement whereby his compositions will henceforth be published exclusively by them. Two new works by Bartók will be issued in the near future: a collection of about 150 small pianoforte pieces of graded technique, entitled "Mikrokosmos," and a concerto for violin and orchestra, the first performance of which was given at the Amsterdam Concertgebouw this Spring. Two other works—a sonata for two pianos and percussion, performed at the I.S.C.M. Festival in London last summer, and a rhapsody for violin, clarinet and piano, recently given for the first time at Carnegie Hall, New York—will be published later. Bartók, like several other Continental composers, has lately been elected a member of the English Performing Right Society. Other well-known foreign composers from whom Boosey & Hawkes have recently procured works for publication are Ernest Bloch, Willy Burkhard, Aaron Copland, Arthur Honegger, Zoltán Kodály, Bohuslav Martinu, Anton Webern and Jaromir Weinberger.

*The story behind my*

## EL SALÓN MÉXICO

by Aaron Copland

If you have ever been to Mexico you probably know why a composer should want to write a piece of music about it. Nevertheless, I must admit that it came as something of a surprise when I left Mexico in 1932, after a first visit, to find myself with exactly that idea firmly implanted in my mind. It isn't as if I had never been away from home before. I had done my share of wandering about, and had even ventured as far as old Fez in Morocco without bringing back any musical souvenirs. But there must have been something different about Mexico. Or perhaps it wasn't just Mexico—perhaps my piece might never have been written if it hadn't been for the existence of the Salón México.

I remember reading about it for the very first time in Anita Brenner's guide book. Under "Entertainment" she had this entry: "Harlem type night-club for the peepul, grand Cuban orchestra, *Salón*

*México*. Three halls: one for people dressed in your way, one for people dressed in overalls but shod, and one for the barefoot." Miss Brenner forgot to mention the sign on the wall which said: "Please don't throw lighted cigarette butts on the floor so the ladies don't burn their feet." The unsuspecting tourist should also have been warned that a guard stationed at the bottom of the steps leading to the "three halls" would nonchalantly frisk you as you started up the stairs just to be sure you had checked all your "artillery" at the door. One other curious custom, special to the Salón México, might as well be mentioned here: when the dance hall closed its doors at five a.m. it hardly seemed worthwhile to the overalled patrons to travel all the way home, so they curled themselves up on the chairs around the walls for a quick two-hour snooze before getting to a seven o'clock job in the morning.

Of course Mexico has other, and deeper,

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