

TEMPO

NEW ORCHESTRAL PUBLICATIONS

ERNEST BLOCH

VIOLIN CONCERTO

Full Score, 40s. Miniature Score, 10s. Piano Reduction, 10s. Parts for hire.
Duration, 34½ mins. Orchestra: Triple Woodwind, 4 Horns, 3 Trumpets,
3 Trombones, Tuba, Timpani, Percussion, Celesta, Harp and Strings.
See enclosed pamphlet for details of first performances this season.
Season 1939/40: Performances in New York and Boston under Serge Koussevitzky.

ARTHUR BLISS

A COLOUR SYMPHONY

Full Score, 42s. Orchestral Material for Hire. Duration, 30 mins.
Orchestra: Triple Woodwind, 4 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani,
Cymbals, 2 Harps and Strings.

**FULL SCORE OF THE REVISED VERSION NOW PUBLISHED
FOR FIRST TIME**

Performed by Sir Adrian Boult, Richard Austin, Basil Cameron, Sir Henry Wood,
Pierre Monteux, Leslie Heward, Fritz Reiner, Eugene Goossens, etc.

**ARTHUR BENJAMIN
COTILLON**

SUITE OF ENGLISH DANCE TUNES

Full Score, 10s. Orchestral Material for Hire. Duration, 11 mins.
Orchestra: Double Woodwind, 4 Horns, 2 Trumpets, 3 Trombones, Tuba (*ad lib.*),
Timpani, Percussion, Harp and Strings.

This suite is based on early English dancing tunes, taken from a copy of *The Dancing Master* published in 1719. It opens with a short introduction, followed by nine short movements, including such titles as "Lord Hereford's Delight," "Jig it E foot," "Nymph Divine," and "Marlborough's Victory." First performance: B.B.C. Orchestra, conducted by Clarence Raybould, February 3rd. First Public performance: New Metropolitan Symphony Orchestra, conducted by the Composer, People's Palace, February 5th. Press Reviews: "Mr. Benjamin's work is both amusing and attractive. He has harmonised and arranged these pieces very cleverly, bringing them up to date, without over-modernisation. *Cotillon* is a success."—*The Star*. "It is an entertaining little suite, brilliantly orchestrated, and should be popular."—*The Daily Mail*.

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ERNEST BLOCH

VIOLIN CONCERTO

BOOSEY & HAWKES LTD. have pleasure in announcing the publication of the latest work by the Swiss-American composer Ernest Bloch—a Concerto for Violin and Orchestra. This famous composer, whose orchestral works are too well-known to require comment, has already enriched the concert repertoire with several works for violin and piano—notably the “Sonata” (1920), the “Poème Mystique” and the “Baal Shem” pieces—which have been repeatedly performed by leading players throughout the world. A Concerto with orchestra from Bloch’s pen has long been awaited by the many violinists who have found in his previous works not only music of outstanding significance, power and beauty, but also a penetrating understanding of the technical resources of their instrument. The Violin Concerto, which is in three movements, was begun in 1935, when part of the first movement was written in Paris. It was completed in January, 1938, and the first performance was given with outstanding success and amid scenes of unusual enthusiasm, at Cleveland, U.S.A., on December 15th, 1938. (For Press Criticisms, see over.)

FIRST PERFORMANCES SEASON, 1938-9.

- AMERICA CLEVELAND SYMPHONY ORCHESTRA
December 15th and 17th, 1938
Dimitri Mitropoulos (conductor) and Joseph Szigeti
- ENGLAND ROYAL PHILHARMONIC SOCIETY, LONDON
March 9th, 1939
Sir Thomas Beecham and Joseph Szigeti
- FRANCE SOCIÉTÉ DES CONCERTS du CONSERVATOIRE,
PARIS. March 19th, 1939
Charles Munch and Joseph Szigeti

Instrumentation: 3 Flauti, 2 Oboi, Corno Inglese, 2 Clarinetti, Clarinetto Basso, 2 Fagotti, Contrafagotto—4 Corni, 3 Trombe, 3 Tromboni, Tuba—Timpani, Percussione, Celesta, Arpa—Quintetto d’archi.

Duration: 34½ minutes.

Full Orchestral Score, 40s. Miniature Score, 10s. Version for Violin and Piano, 10s. Orchestral parts for hire.

Orchestral Score or Piano Reduction sent for inspection on request.

BOOSEY & HAWKES, LTD.
295 REGENT STREET, LONDON, W.1

ERNEST BLOCH - VIOLIN CONCERTO

Press Criticisms of First Performance

THE CLEVELAND NEWS (Elmore Bacon) :

Joseph Szigeti won a triumph last evening giving the premiere performance of the Ernest Bloch Concerto with the Cleveland Orchestra. Sharing in the ovation was Dimitri Mitropoulos. The Concerto fully lived up to expectations. It reveals the composer of the *Schelomo Rhapsody*, the *Three Jewish Poems* and the *Israel Symphony* as a modern master. And while this notable contribution to violin literature is modern in style, it sweeps along with clearly defined motives, beautiful melodies, fine dramatic power, and a variety of emotional colouring that holds the interest from beginning to end.

It is essentially Bloch music. It has in it many of those crashing chords in the brass and the plaintive strains heard in some of his Hebrew music. However, there is nothing of a Hebraic character in the Concerto, even though the first movement has passages that might be reminiscent of the Shofar calls and the "Wailing Wall."

Szigeti was nothing short of virtuosic in his performance. Possessing a well rounded and robust tone, a fine musical understanding and temperament, he dazzled with his brilliant playing. In the beautiful *andante*, the artist caught in full the spirit of the dreamy, lovely music. And in the dramatic brilliance of the last movement, as well as in the broad splashes of colour in the first, he maintained a clarity and an eloquence that marked him as a master of the violin.

THE CLEVELAND PLAIN DEALER (Herbert Elwell) :

The world premiere of Bloch's Concerto made last night's concert a special event, hailed as such with enthusiasm by the audience. The new Concerto shows all those evidences of mastery which have made Bloch one of the most outstanding composers of our time. It is adroitly constructed and contains much genuine beauty. Not as compact or as trenchant as his *Violin Sonata*, it is lucid and has a predominant lyric vein that almost recaptures some of the freshness of his earliest orchestral sketches, though it is tinged with bitter-sweet and dotted with mordant highlights. There is maturity and deep intimacy of expression in this music.

Szigeti's interpretation seemed all that could have been desired. Credit for the triumph, however, must be shared with Mitropoulos, whose insight was also exceptionally clear and sympathetic.

THE CLEVELAND PRESS (Arthur Loesser) :

Bloch, one of the greatest of living composers, continues in his new work to speak the same highly individual language that has characterised his utterances during the last 25 years. Yet in this work his accents seem less frenzied ; his feelings seem more mature and more contemplative than formerly. Outstandingly beautiful was the second movement : a poignant, dreamy, haunting nocturne.

Of Szigeti's playing one must speak in terms of the warmest praise. He is one of the foremost of reproducing artists who use the violin as their medium.

MUSICAL COURIER :

After the intermission Joseph Szigeti gave the world premiere of Ernest Bloch's Violin Concerto. This work speaks the highly individualized language of its eminent composer, mellowed by years, yet strong in his convictions. It is musically of fine craftsmanship, wrought with intricate difficulties, but expressive of noble thoughts.

Needless to say, the lofty art of Szigeti, placing himself as its servant, rather than wishing to shine as virtuoso, transcended its meaning, its beauty, its difficulties, with consummate mastery. Of astounding collaboration was the work of Mitropoulos and the Cleveland orchestra, making for an almost unprecedented success.

