

BOOSEY & HAWKES MUSIC BULLETIN

Introduction

Autumn 1966

It was unfortunate that Igor Stravinsky who had been appointed President of the English Bach Festival in succession to the late Albert Schweitzer was prevented through illness from attending when he was to have conducted among other works a performance of *Oedipus Rex*. The British public was however given the opportunity for the first time of evaluating the music of the 44-year-old Greek-born composer Iannis Xenakis. He had already attracted considerable attention in Europe and first performances of his works had been given under such conductors as Rosbaud, Boulez, Madema and Scherchen who described Xenakis as "a musician of profound reception, pure and struck by the fire of creation". All the works heard in Oxford in June were new to this country and one, *Akrata* was receiving its world première. In general the press and public alike admitted to being completely baffled by this new stochastic music described by the composer as being written "according to the laws of mathematical probability". Comments ranged from "a nimble Japanese obliged to commit a violent assault on a defenceless Steinway" (*Daily Mail* description of *Herma*) to "there is much that is vivid, music that is highly original, a little that is actually quite beautiful" (*The Times* describing *Akrata*).

The outstanding event of the last season in New York was the North American première of Alberto Ginastera's opera, *Don Rodrigo*, which was chosen to open the New York City Opera's first season at the New York State Theater in Lincoln Center. The opinions of the public and the press were unanimous in acclaiming it as one of the most impressive operas of our time and so great was the demand for tickets that two extra unscheduled performances had to be given. The opera will be in the repertoire of the City Opera again next

spring. The following headlines are typical of the enthusiastic tributes:

"New York Opera finds a winner"—*The Times*.

"Dazzling U.S. première of *Don Rodrigo*"

—*New York World Telegram & Sun*.

In London Richard Strauss's opera *Die Frau ohne Schatten* was heard for the first time, when the Hamburg State Opera gave two performances in May at Sadler's Wells. The opera was enthusiastically received and all tickets were sold out soon after booking opened. This augurs well for the success of the Covent Garden production scheduled for next season.

It might be interesting to note here that Boosey & Hawkes in 1965 and 1966 have been celebrating two important anniversaries. In 1816 Thomas Boosey, who up to that date had been concerned with the importation of foreign editions of a scientific and educational character, decided to specialise exclusively in music and purchased new premises for that purpose. This was therefore the beginning of Boosey & Co. as it existed until the amalgamation with Hawkes & Son in 1930. 1865 was the year in which Hawkes & Son was founded, when Jules Rivière and William Hawkes entered into partnership at Soho Square to print and sell brass and military band publications as well as to manufacture musical instruments of every description. The two companies existed in competition until 1930 when they decided to join forces to their mutual advantage. Since that date both the manufacturing and publishing sides of the business have greatly expanded so that whereas before the war 500 clarinets were manufactured in one year the total is now approximately 300 per week.

SYMPHONIC MUSIC

Henry Barraud

CONCERTO

Henry Barraud's *Concerto pour flûte et orchestre à cordes*, written in 1963, was first performed in Braunschweig by Hans-Jürgen Möhring and the Braunschweig Staatstheater Chamber Orchestra under Heinz Zeebe on 22nd November of that year.

"A work which fascinates at first hearing by its wealth of colourful nuances."

Braunschweiger Zeitung

Reduction for flute and piano 15/- *Pocket score* 10/-

Full score 30/- *Full score and parts for hire*

Arthur Bliss

INTRODUCTION AND ALLEGRO

To celebrate the 75th birthday of Sir Arthur Bliss a pocket score of his *Introduction and allegro* for orchestra has recently been published.

Pocket score 12/6 *Full score and parts for hire*

Benjamin Britten

CONCERTO FOR VIOLIN AND ORCHESTRA

Benjamin Britten's early *Violin concerto* was written in 1939 during the composer's stay in the United States and Canada. The first performance was given in Carnegie Hall, New York, in 1940 by Antonio Brosa and the New York Philharmonic Orchestra under John Barbirolli. The concerto was later revised in 1958.

Reduction for violin and piano 22/6 *Full score* 65/-

Pocket score 17/6 *Full score and parts for hire*

THE LITTLE SWEEP

Since its first performance by the English Opera Group in Aldeburgh in 1949 this "entertainment for young people" has been successfully produced at schools in this country and throughout the world. For the first time the full score and study score have now been made available for sale and a revised vocal score will be published next year.

Full score 120/- *Study score* 40/-

Full score and parts for hire

**MATINÉES MUSICALES
SOIRÉES MUSICALES**

Pocket scores of these two popular arrangements of movements from Rossini are now published for the first time. *each* 15/-

Aaron Copland

MUSIC FOR A GREAT CITY

Music for a great city was written for the sixtieth anniversary of the London Symphony Orchestra and is dedicated to the members of the orchestra. In May 1964 the composer conducted the orchestra at the Royal Festival Hall in the first performance, when the work made a profound impression. Several performances have been given since that date and a recording is scheduled for release later this year.

Pocket score 20/-

Full score 70/-

Full score and parts for hire

Frederick Delius

REQUIEM

Frederick Delius's *Requiem* has suffered virtually total neglect since its first performance in 1922. At a recent concert in Liverpool the public was given the opportunity of a reappraisal and recognised it as a masterpiece. The performance was excellent and the work was described by *The Musical Times* as "one of Delius's finest works, the crown of his major compositions". It is to be broadcast by the BBC and already subsequent performances have been planned.

Study score 10/-

Full score and parts for hire

Antal Dorati et al.

VARIATIONS ON A THEME OF ZOLTÁN KODÁLY

To celebrate Kodály's eightieth birthday in 1962 five of his former pupils each wrote a variation on a theme from his first string quartet which have now been published as a set. The variations were first performed in Holland in 1962 and royalties from the sale of the work together with performance fees are credited to the Kodály Foundation, an organisation set up with the aim and purpose of encouraging and assisting young composers.

Pocket score 15/-

Full score 45/-

Full score and parts for hire

Alberto Ginastera

ESTANCIA

This ballet in one act and five scenes depicts the happenings of one day on an "estancia" on the Pampa. It was first performed at the Teatro Colon, Buenos Aires in 1952. One of the movements, *Triste pampeano*, is published for sale as a guitar solo and the *Danza final* is available separately in an arrangement for military band.

Piano score 30/-

Full score and parts for hire

Benjamin Lees **SYMPHONY NO. 2**

A pocket score of Benjamin Lees' *Second symphony* has just been published. The work was commissioned by the Louisville Orchestra and first performed in Louisville in 1958. It has been featured regularly in programmes throughout the United States since that date and was introduced to European audiences at a concert in Brussels in 1961. The *Journal American* wrote after a performance by George Szell and the Cleveland Orchestra:

"in design and craftsmanship Lees has written a fine symphony. The way in which he used the orchestra is a study in itself."

Pocket score 25/- *Full score and parts for hire*

VIOLIN CONCERTO

The *Violin concerto*, with performances in France and Germany as well as several in the United States, has earned widespread recognition since it was first heard in February 1964 at a concert given by Henryk Szeryng, to whom the work is dedicated, with the Boston Symphony Orchestra under Erich Leinsdorf. *Time Magazine* described it as "a small masterpiece" and *Musical America* wrote:

"The Lees concerto impressed me as an important new work. It is characterized by a wonderfully unfettered and businesslike realisation of its formal schemes through virile melodic material."

Reduction for violin and piano 20/- *Full score* 75/-

Pocket score 25/- *Full score and parts for hire*

VISIONS OF POETS

This dramatic cantata for soloists, chorus and orchestra, written in 1961, was commissioned for the dedication of the new Seattle opera house. The first performance was given by the Seattle Symphony Orchestra in May 1962 during the World Fair celebrations.

"Lees' music, is by turns, filled with grandeur . . . it is lyrical and lovely, even enchanting in portions."

Seattle Post—Intelligence

Vocal score 35/- *Full score and parts for hire*

Bohuslav Martinů **SYMPHONY NO. 2**

Up till now only the first, fourth and fifth symphonies of the Czech-born composer Bohuslav Martinů have been readily available. The first publication of the *Second symphony*, a hitherto little-known work written in the United States in

1943, marks an important step, therefore, towards the general introduction to a wider audience of this composer's earlier symphonies.

Pocket score 17/6

Full score 52/6

Full score and parts for hire

Peter Maxwell Davies **FIVE MOTETS**

Five motets for soprano, alto, tenor, bass, double chorus and instruments was given its first performance in March 1965 at a St. Pancras Festival concert by the Ambrosian Singers and the English Chamber Orchestra, conducted by Norman Del Mar. The work was enthusiastically received and *The Sunday Times* wrote:

"... It is the music's physical sound, with its powerfully emotive qualities, which makes the strongest impression. The intensity of vision behind the music communicates itself in the short, tense crescendi on held notes, in the pregnant, angular phrases sung by the soloists, and above all in the vividly imagined chords, which are laid out with uncanny skill and to uncanny effect."

Vocal score 30/- *Study score* 15/- *Full score* 45/-

Full score and parts for hire

Igor Stravinsky **INTROITUS:**
T. S. ELIOT IN MEMORIAM

The first performance of the *Introitus* was given by the Chicago Symphony Orchestra under Robert Craft on the 17th April, 1965, at a concert which also included the world première of the *Variations for orchestra*. The *Chicago Daily News* wrote:

"The effect was gentle, ascetic and allusive to medieval modes, though the technique used was 20th century chrome-plated serialism."

Pocket score 4/6

Full score 12/6

Full score and parts for hire

VARIATIONS FOR ORCHESTRA

Following its world première in Chicago last year many performances of the *Variations for orchestra* have taken place throughout the world. The work was introduced to London audiences at a memorable concert at the Royal Festival Hall in September last year, at which the composer himself was present to conduct *Firebird* as well as the earlier *Fireworks*.

Pocket score 7/6

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KEYBOARD MUSIC

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Benjamin Lees **PIANO SONATA NO. 4**

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Musical Opinion 17/6

Serge Rachmaninoff **ITALIAN POLKA**

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Dmitri Shostakovich

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Ivan Tcherepnin

FOUR PIECES FROM BEFORE

Ivan Tcherepnin, the son of the distinguished Russian-born composer Alexander Tcherepnin, was born in 1943. The separate pieces in this short collection were all composed before he reached his nineteenth birthday. 6/6

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The Repertoire Albums have been compiled by Dr. Leo Podolsky in collaboration with June Davison and Ardella Schaub, all of whom, in addition to many successful concert engagements, have had long experience of all forms of musical education in the United States. Including as they do much original as well as hitherto undiscovered material the albums form a useful alternative to the usual pieces set for examinations.

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Nicholas Maw

STRING QUARTET

Nicholas Maw's *String quartet* was commissioned for the first Harlow Arts Festival and performed there by the Alburni Quartet on 12th July, 1965; further performances were subsequently given in London including a broadcast at a B.B.C. Invitation Concert on 1st March, 1966.

"It abounds with exciting ideas, intellectual, melodic and textual."

The Times

Set of parts 40/-

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