

PRESS REVIEWS

BARTÓK: 3rd PIANO CONCERTO

It is a fine work noble in content and fair in proportions. The ideas in the three movements are as bold and original as much of Bartók's other music, and the writing has the mastery one expects from him . . . His concerto moves from beginning to end with undeviating assurance—Howard Taubman (*New York Times*) . . . forceful, energetic, full of bright turns of thought . . . Throughout there is that 'new sound' many have heard in these late works of Bartók—Irving Kolodin (*New York Sun*).

(Orchestral Material for Hire)

BRITTEN: INTERLUDES & PASSACAGLIA From 'PETER GRIMES'

. . . since these English sea pictures not only expose a new repertoire of acoustic experience and aural stimuli, but at the same time establish new expressive values, it seems certain that the art has been given new horizons by Britten—Glen Dillard Gun (*Times-Herald, Washington, D.C.*) What moves us here is not merely the sounds but their meanings. Here is music, as it seems to us, reflective of man and nature—Olin Downes (*New York Times*). It is an intense score, closely knit, beautifully organized and built . . . Britten's style is his own . . . He employs the resources of the thorough musician to depict, to characterize, and to suggest dramatic conflict—L. A. Sloper (*Christian Science Monitor, Boston*).

(Orchestral Material for hire. Full Score of Interludes 2rs. Passacaglia 10s.)

BLOCH: SUITE SYMPHONIQUE

Not much of the new music produced these days can stand up besides the established, standard works . . . But Ernest Bloch's Suite Symphonique is one of the few and fortunate exceptions. It is a robust, full-bodied work, direct and dynamic—Linton Martin (*Philadelphia Inquirer*) . . . a new work by Ernest Bloch, the most important, in this writer's esteem, that he has produced in years—Olin Downes (*New York Times*) . . . a serious and severe piece, of nobility and substance—Vincent Persichetti (*Modern Music, New York*).

(Orchestral Material for hire. Full Score in the press)

RUBBRA: SYMPHONY No. 3

This work of his undoubtedly has the marks of greatness, of creative genius working not only at the promptings of skill, but at the dictates of inspiration . . . it is often glowingly beautiful, and even when it does not seem so on the surface, beauty arises from its utter sincerity and its surperb craft. It is a genuine, fundamental beauty that does not rely in any way on make-up—Eric Blom (*Birmingham Post*).

(Orchestral Material for hire. Full Score 40s.)

B O O S E Y & H A W K E S L T D .
295, Regent Street

London, W.1

WORKS BY
GERALD FINZI

SONGS WITH PIANO

	<i>s.</i>	<i>d.</i>
EARTH AND AIR AND RAIN. 10 songs for baritone voice to poems by Thomas Hardy	5	0

Very few composers have attempted the difficult task of setting Hardy's poetry to music: there can be no doubt about the quality of literary insight and musical imagination which have gone into the making of this cycle. (The sixth and seventh songs—'Rollicum-Rorum' and 'To Lisbie Brown'—are also published separately, price 2s. each.)

LET US GARLANDS BRING. 5 Shakespeare songs for low voice	6	0
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Settings of 'Come away, come away, Death', 'Who is Sylvia?', 'Fear no more the heat 'o the sun', 'O Mistress mine', and 'It was a lover and his lass'. "Finzi's songs are a credit to him . . . It is not every composer who can take a handful of Shakespeare's lyrics . . . and show that there is still something new and true to be said of them in music."—*The Times*.

(A version with string orchestra accompaniment is available on hire)

SONGS WITH ORCHESTRA

FAREWELL TO ARMS. Introduction and Aria for tenor and small orchestra (or string orchestra)		<i>Voice and piano</i>		3	0
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A new setting of two poems by Ralph Knevet and George Peele. Score and parts for hire. Duration 8 minutes.

DIES NATALIS. Cantata for soprano or tenor and string orchestra <i>Words by Thomas Traherne</i>		<i>Voice and piano</i>		4	0
		<i>Miniature Score in the press</i>			

Performances in London, Liverpool, Glasgow, New York, Oslo, Brussels, etc. "A work of outstanding beauty and integrity"—*Monthly Musical Record*. "Sincere, moving and entirely unpretentious"—*The Music Review*. Score and parts for hire. Duration 20 minutes.

CHAMBER MUSIC

INTERLUDE for oboe and string quartet		<i>Miniature Score</i>		3	0
		<i>Score and parts</i>		7	6

A reflective essay in which pastoral melody is wedded to accomplished part-writing. Performed by Leon Goossens. A version for oboe and string orchestra is available on hire. Duration 8-9 minutes.

PRELUDE AND FUGUE for violin, viola and 'cello		<i>Miniature Score</i>		2	0
		<i>Score and parts</i>		5	0

"A beautifully intimate work, contemplative even in its most impassioned moments"—*Monthly Musical Record*.

FIVE BAGATELLES for clarinet and piano				5	0
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295, Regent Street London, W.1

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