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THE VOICE

THE LESSON OF HENRY HALL

This week a lesson is to be learned, not from a newcon but from an old-timer. A hand is to be split up. Not a fineco, but a very successful band. The orchestra is that of Henry Hall. They have been touring the country with remarkable success, for Hall is an established favourite with British music hall audiences. He has tasted success. Yet he suddenly decides to retire, temporarily, while he is still a Champ. The hand must be attuned to his requirements. They have been with him long enough to be playing well together. They are acclimatised to provincial life and they are used to all the more technical idiosyncracies of music hall timing. These are qualifications that it takes years to acquire. Having acquired them, the news comes through that Henry Hall is disbanding them and that the Hall act will disappear from the public eye until, perhaps, next spring. Why?

THE REAL WISDOM

One reason given by Henry Hall is logical and quite undertandable. He says he will take his first real holiday in twentyfive years. Nobody will grudge him that. Henry Hall has earned this vacation. But there is more in this disbandment than the weariness of a tired Musical Director. Much more. We only have to consider Henry Hall's own words, quoted in the Press. He is alleged to have said he wants to discover "new ideas of presentation" and "When I have found the right ideas I shall form a new band. That should be next spring." These are ominous words, full of significance to the profession in general.

This statement fully explains the long view taken by Henry Hall. It is obvious that he does not agree with a bandleader resting on his laurels. He sees that Henry Hall must remain Henry Hall. Nobody must be allowed to say "That WAS Henry Hall!" So he does what very few in our business would have the tremendous moral courage to do. Without any disrespect to his loyal band of musicians, without any disparagement towards the artistes who contributed to the success of his famous Henry Hall's Guest Night, he burns his boats behind him, fires the whole shoot, closes his date book and gives himself time enough to relax and review the reguirements of the British public in the light of a rapidly banging age. This is progress with a capital "P." I strongly mend other famous names wielding a baton to take note. This is the formula which may keep Henry Hall's name in lights while his contemporaries are dimmed with obscurity.

THE RIGHT PRINCIPLE

Whether or not Henry Hall will strike upon a revolutionary new form of presentation does not concern me here. Whether or not he manages to form a new hand better than his old is also of little consequence. It is the principle of the move that is so psychologically interesting. It contains a lesson for one and all. Smug self-satisfaction is the enemy of progress. It has no place in the entertainment industry which thrives on of playing with Henry Hall's earliest band in the days when he was an unknown. His unruffled calm, his logical approach to all problems and, above all, the pronounced finesse with thich he concluded all his major dealings, whether professional or business, are still fresh in my memory after all these years. Knowing him as I do, I think nothing but good can come from such a bold and calculated decision.

THE SPECTRE AGAIN

At this point I lay myself wide open to censure on the point that the disbandment of the Hall band will contribute to the unks of the unemployed. The old borey will be raised again. But take it from me the Hall boys will very rapidly become absorbed into the popular orchestras of the country without any difficulty. To suggest they would be unemployed for any length of time would be an insult to their ability. Furthermore, the spectre of unemployment stalks only among the less proficient. I have always stressed the point that there are not enough really brilliant instrumentalists to supply the nand. "Musical Express" wishes Henry Hall the best of luck and every success with his bold and very courageous plan and " Here's to the Next Time! "



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By Lee Conway

HARRY GOLD and his Pieces of Eight returned the other week to Band Parade. I have now discovered a slogan for him. "Gold Knocks 'em Cold!" There is something terribly infectious about his music. Talking last week about the difficulties that must beset the production of Band Parade, I felt that the appearance in this programme of Mantovani and his Orchestra gave us a very nice contrast.

BOUQUET this week to the announcer for the Carroll Gibbons-Roberto Ingles outside broadcast. There is no easier tyle, greater charm or microcommand in British Even America has nothing like this personality

WHILE on the Savoy broadcast. Bobby Young's vibrato makes him sound very much off-note at times. The Savoy's "red-headed Caruso" (as I have heard him called) must watch this, for he is an artistic singer who means what he sings.

W/HY do Rhumba bands play popular foxtrots? Are there sufficient characteristic South American numbers to form a complete repertoire? Pops played by Rhumba bands always sound similar to a dance orchestra playing a Rhumbastyle number for which they re-sort to the additional percussive sounds of claves and maraccas. If I directed a Latin-style orchestra I would keep it rigidly to the character, but then that's my own personal view on the subject.

CORRY to say the orchestra in last week's Navy Mixture was dragging unmercifully. It was noticeable in several spots. must also say that Joy Nichols sang that very descriptive number "I Like a Mystery much too slow. I recommend her to take it at almost twice the speed if she wants to get the most out of it. Please understand that in this case I do not blame the orchestra for "dragging." That, of course, is quite a different fault.

tell my readers a bit of bad news this week. Peter Yorke's Parade." But after a few weeks back which had Mary Martin in Sweet Serenade" programme on Sundays is to be discontinued. The brilliant Peter Yorke and his equally brilliant orchestra will make their last radio appearance on December 21. Now this is very bad judgment on behalf of whoever has decided to discontinue what is and I say this without fear of contradiction — the greatest musical hour the B.B.C. has ever produced. It cannot be discontinued on the grounds of listener appeal, for all classes and all musical tastes appreciate this programme. In addition, Yorke has proved himself the greatest musical mind radio has produced in this country and the resultant effect bears out this statement. I sincerely hope Roy Speer is able to persuade the Powers who decide these matters that to discontinue a brilliant musical programme like this would be a grave error and an equally grave disservice to listeners. I am keeping my fingers crossed and hoping for the best.

HAS the B.B.C. gone Commercial? After hearing the recording of the Bob Hope broadcast to America I am entitled to ask this question. Our office got word from Ralph Moffatt of A.F.N. Munich that the giant new transmitter now erected over there and just put into use was primarily designed to give Continental listeners a better reception, but that it might possibly affect listening in England. Whether this was the cause of the B.B.C. being unable to transmit the Hope cannot say. Anyhow I must absence. For a solid hour he Last week Woody Herman admit the situation gave us on Musical Express" some misgivings. As readers know, however, the Hope Show did not come through from Germany and the B.B.C. put on a recording of Hope's Commercial broadcast to America, discussed in our issue of two weeks ago. But therein lies a minor mystery.

THE Press Department of the B.B.C. had already told our office that the B.B.C. had nothing to do with the Hope Commercial. So when they were suddenly able to broadcast a recording of it at the last minute, I became very interested. I was the more interested since the programme mentioned "The Times" newspaper and "Guinness." But if the broadcast could mention these British products, what stopped the B.B.C. from giving the full credit to the show and saying, as it had the right to do, "This programme comes to you by courtesy of Pepsodent"? Commercial Radio? Well of course it's Commercial Radio with a capital C. I'm all for it myself!

TINFORTUNATELY I got home the other night rather late, and only just in time to tune in the Pathfinders' Ball on the very last number. But I STRIKE 'HIT PARADE' Elman is back with Dorsey



Helen Forrest and her husband yes, that's a "deck of bicycles" they're using.

HERE'S been trouble on Charile Shavers and singers dred thousand dollars. . . Desi the Lucky Strike "Hit Stuart Foster and the Polks. Arnaz reports that he is now that when Frank Sinatra took was formerly known as the he began his extensive theatre over a month or two back this Town Criers, one of the best and ballroom tour at the conclutraditionally fast - paced pro- harmony groups in the States, sion of the last Bob Hope series. gramme would receive a con- Eldest sister Lucy Ann, who left After five months on the road. beginning to tire of the old as a soloist for T.D. formula looked forward to something new from Misters Sinatra and Stordhal.

Some reports said that the to custom. One of the number sponsors refused to renew her from the show is the lovely contract, while others said that "Speak Low" which, for some M.B.S. broadcaster Jimmy she had to make another film for Warner Bros. Although wood News programme on that for Warner Bros. Although Warner's denied this and Doris continued on the show for a few weeks after she was scheduled to leave, our own Beryl Davis returned to the programme on November 29 while the show was in New York due to Frank's Capitol Theatre engagement with the Skitch Henderson Orchestra, one of his many interests. Although I expect she will be allowed to continue her outside guest appearances. But first came out, who knows what wily Willard has fixed for her?

BEFORE passing from Sinatra, three weeks hence, is that Dave was missed by many of the have waxed 110 tunes in a period pressmen and shows why The of eight weeks which began early Voice rates such respect from in November. . . Frank De Vol. fans and artistes alike. Forced on the other hand, set up what out of his theatre job for three is probably a record in the indays due to an attack of laryn-dustry (no pun intended) by regitis, he returned and not only cording twenty consecutive sides all the members of his support- in Hollywood. ing cast a day off because they had worked doubly hard pinchsang, danced and cracked jokes with only the support of the Henderson band. The theatre manager tells me that they had trouble getting him off the stage due to the tremendous enthusiasm worked up by the jampacked audiences. - But they were determined not to another bout of laryngitis!

T LEARN that G.A.C. are planning a British tour for the Frankie Carle band next spring. This, I am informed, would probably be for two months and would tie-up with the opening in this country of Carie's own music publishing company. How true this is I cannot say for the moment. I have had many reports like this before concerning other outfits, all of which have never come off. Since Carle is virtually unknown in this country I would take this piece of news with the customary pinch of salt. Even if he could open a publishing com-pany in the face of the formidable opposition he is bound to meet from the Guild, where's he gonna put it - Camden Town? -Thought I'd tell you, though, just in case it comes off—I never like to miss out on a story or rumour if I can help it!

Parade." Everybody knew This little family vocal outfit fifteen pounds lighter than when

Dinah Shore will resume active life with the already announced radio series with Harry James and a featured part in the new the "Hit Broadway show of a few of the new set-up, the pro- the starring rôle. George B. gramme's sponsors announced Evans, her publicity agent, inthat they were not satisfied and forms me that this will be a nonthat their show would have to singing part, something Dinah return to the way in which it has always wanted to do. U-I was presented when Mr. Sinatra give Heddy Lamarr as the picwas last a member of its cast. I ture's star, but as she doesn't am not sure of the position sing and there are plenty of regarding Doris Day, who featured songs I think we shall occupied the feminine vocal spot. hear our Dinah sing according sponsors refused to renew her from the show is the lovely

TRANSATLANTIC by Stuart S. Allen

Beryl by Candlelight" shows, reason I could never find out, Hit Paraders are usually bound was banned from the A.F.N. airby a contract that doesn't allow waves early in the war when it

LATEST news on the race to amass recording backlogs before December 31, now only here's a little anecdote that Rose has announced that he will

> and his new vocalist Jeri Ney both natives of Milwaukee, received twin keys to the city by the Mayor on the occasion of the Herman Herd's first date there since its reorganisation a couple of months ago. The band are currently finishing off a fiveday engagement at the Tune Town Ballroom in St. Louis before returning to Hollywood for recording sessions and the Christmas holidays.

OAN YOU TOP THIS?

THE tag name stunts raised by the publicity boys in the States never fail to cause a laugh, and I have had the pleasure of reprinting several in this column in the past twelve months for your amuse Here's the very latest I have been able to dig up—I think it beats anything I have ever

Vaughn Munroe, often referred to by the wags as Vaughn Moonroe, is currently being announced over the radio as Vaughn Munroe - The Man With Muscles In His Voice"!-Make your own cracks, fellows!
Incidentally, this lucky bandleader has just had a cheque for
20,401 dollars, being a rebate
from the U.S. Treasury on over-

payment of taxes.

derable slow-down in presents- to sing with Kay Kyser, is now during which time he more than tion tempo, and those who were back again and is also featured added to his bank account what he took off his person, Arnaz is spending a well-earned twelve As soon as her baby arrives, days' rest in Hollywood with his wife Lucille Ball prior to undertaking yet another extensive tour. He is now about the closest rival to the Cugat troupe. DACING it more or less like his Universal International picture, . . . Nellie Lutcher now gets 750 former C.B.S. "Songs by "One Touch of Venus." This is dollars for an engagement where IT is my unfortunate duty to Sinatra" programme, Frank a film version of the successful six months ago she counted herself lucky to receive twenty-five. She is currently on a tour that is scheduled to cover Philadelphia, Richmond, Norfolk, New York, Cleveland, Newark and Chicago, in that order. . . . Alvino Rev is spending the Yuletide Season at home in Hollywood prior to embarking on a road tour with his band.

> network, has just announced the results of his listener poll to discover the "Most Popular Man, Woman or Child in America during 1947." Interesting ratings compiled from an extensive ten week poll consist of: (1) Bing Crosby. (2) Jackie Robinson, first baseman in the Brooklyn Dodgers. (3) Frank Sinatra, The Rev. Edward Flanagan of Boys' Town fame came fifth, Mrs. Eleanor Roosevelt seventh, followed by Al Joison, and Generals Eisenhower and MacArthur in that

TENOR saxist Arnett Cobb's

new batch of records for

Apollo, which will have grown fifty before December 31. were reproduced by using a new High Fidelity" microphone designed to catch all the undertones and overtones lost by the normal recording mikes. . . Margaret Whiting's recent enworked six shows a day but gave in one day at the Capitol studios gagement at the University of California has proved so successful that her agents, William Morris, and manager Bill Burton are arranging for her to appear at other campus affairs. She has already received several offers and these are being sorted so that she will not be committed to sing at any function on the same night as her Hollywood Campbell Soup "Club 15" broadcasts. On the college dates she would be backed by the local student bands, with possibly a little added assistance from a professional accompanist. . . . King Cole Trio's "Christmas Song" is again No. 1 on the A.F.N. Hit Parade. What a pity we can't hear it over the B.B.C. this year — I do get so tired of that Irving Berlin opus. . . . Dick Haymes' "So Would I" recording is one of the best he's done lately. . . Stan Kenton has announced that he will cut out playing for dancing completely some time next year. All his broadcasts from his forthcoming New York Commodor Hotel engagement will feature concert music and the diners and dancers will be required to sit down and listen while the band takes the air. It's a good policy but how long will it last?

> THIS week's picture, rushed to me from America, shows Helen Forrest and her new hushand Paul Holahan relaxing on the living room floor of their new Californian home. Married THE world-famous Sayoy Ball- last Sunday, Helen, 27, is busy



leaders playing clubs, will tell you that their clientele won't stand for corn. In fact, publeaders regarding a broadcast of a "corny" song, they have answered: "I simply couldn't play a number of THAT description at the club, the customers don't like 'em." If Johnny can do it, why can't THEY?

"WHEN YOU WERE SWEET SIXTEEN." Whoever's got it, if they "spot" it, this could be the top of the Xmas Tree.

THE THREE SCAMPS.
Here's a new act that I'm tipping for hitting the big-time.
With novel ideas and novelty
songs, these boys are DIFFERENT. I hope that in a short
while I'll be able to my: "I Told
You Se." You So."

SONGWRITERS GUIDE TO PUBLISHERS. (No. 2).

when you can get in to see him a certainty! a very good listener. Has done a great deal to put British songs on the map. Started the hard way from Trade to Exploitation (plugging to you) from Exploi-tation to Publishing. Made the Peter Maurice Co. what it is today, with branches all over the world. A flare for continental melodies that he has proved by making hit after hit, with lyrics (in the past) mainly by Jimmy Kennedy, and he still Palmers Green.)
has enough of these in the bag
to make lyric writers dribble at the mouth! If you've got a good song you stand a good chance for a world hit. Hard to see and hard to convince, BUT, when he's been seen and convinced he'll "have a go" — that's Jimmy Phillips. (Next week: Strauss-Miller.)

DENNY DENNIS going grey waiting for a series. It would permitted be a shame if America made his ballads, name instead of the B.B.C. I should have it on record that this nation." COULD be!

PM DISAPPOINTED. The Yale Company are now plugging American!

MY THANKS to George and Bert Bernard for their message.

I'm very surprised that the passed the gag cracked in UP THE POLE Nov. 30 regarding Turner Layton and Hutch. Personally I think it was in very bad taste for a radio show. It's doubtful jokes like this that spoil an otherwise good pro-

Rarely heard such an ovation as was given to Steel and Brodie on "Music Hall"—these Scots have got something!

#/20 HANDS ACROSS THE SEA. Georgia Gibbs singing "More Than You Know." This gal's got something to talk about, she really pours her heart out!

The Excelsior, Charing Cross

OHNNY DENIS doing a Road, where the whole bar (and completely commercial that's some bar!) sang "Happy show at a West End Club, Birthday To You" to Jack and packing 'em in! Now it's White (Tommy White sang a strange thing that most band-tenor!). And incidentally, speaking of Tommy, by the time you read this he should be a proud stand for corn. In fact, pub-poppa. Congrats Poppa and lishers have told me that when Uncle. If you're looking for a they have approached these godfather you can call on me!

> PEN PORTRAIT, Michael Carr. Short, thinning hair, American accent, wise-cracking, son of Cockney Cohen the famous boxer. Personality all his own and what an imagination! A painter of pictures, every picture tells a story, every story tells a song! Partnered Jimmy Kennedy, Hamilton Kennedy. Box & Cox, Eddie Pola in such songs as "South of the Border." The Wheel of the Wagon is Broken," "Old Faithful," "The Girl with the Dreamy Eyes," etc. Current song "The Things I Do For Love." Free-lancing and liking it - that's Michael

EASY ON THE EAR. Jack , Jackson's easy announcements Jimmy Phillips of The Peter on Housewives' Choice. A Maurice Music Co. (Mainly natural disc jockey. If only British). Fairly tall, broad, with there could be a disc jockey a bland expression. Genial, and duo, Jackson & Arden would be

> From what I hear, Sam Browne's "London Recordings" are super. The juke boxes will soon be jingling to the merry, merry pipes of Sam!

> READER'S QUIP. I may be wrong, but it seems absurd to have a "Director of the Spoken Word"! (A. L. WATSON,

JUSTIFIED. Bill Cotton's quick return date on Band Parade.

THIS WEEK'S QUOTATION. Andrew Fletcher of Saltoun. To the Dairy Politicians.

"I knew a very wise man so much of Sir Chr. 's sentiment that he believe... if a man were permitted to make all the ballads, he need not care who should make the laws of a

TEN BEST SELLERS

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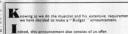
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KISCH AND SATISFYING RACHMANINOV

On Sunday afternoon (Decem-

ber 7) at the Albert Hall Alastair Royalton Kisch conducted the London Symphony Orchestra in a programme of popular favourites of which the most interesting item was Iso Elinson's performance of Rachmaninov's Second Piano Concerto. Radio and film between them have made Rachmaninov's Second the best known of all concertos with the possible exception of the Tchaichovsky B Flat Minor, and popularity has brought with it a conventional interpretation. To concert audiences in this country that interpretation is essentially romantic and the work moves in a turbulent, magical, elusive but desirable world whose appeal is primarily escapist. It was in this mood that Mr. Kisch presented the piece on Sunday and Mr. Elinson's confident mastery of the solo part was finely balanced against the orchestra in a performance that was beautiful and deeply satisfying. Yet one is led to wonder if the neurotic state of mind in which the concerto was composed is to be lost permanently to concertgoers. Mr. Elinson's performance, like that of most of his contemporaries reflected the mood of the nineteen forties rather than the Rachmaninov of 1901. Any performer who could recapture that particular figment of musical history to-day would bring a refreshing tion but the pace he set in the originality to a work that is very last movement was possibly a

nearly hackneyed. To turn from Rachmaninov to liking. Dvorak's New World Symphony is to step into a crowded sunlit Cavatina from Bizet's Pearl village street after the dreams Fishers with sweetness and of an afternoon sleep. Mr. Kisch purity. On the other hand her (whose work has made so much interpretation of the Mad Scene interesting progress since I from Lucia di Lammermoor first heard him in Athens in lacked something in spirit and 1945) gave a sensitive and highly her voice, though delightful in competent performance which its purity, was no match in was at its best in the lyrical strength for the unkind vastness passages of the slow movement. of a half-filled Albert Hall. From the third movement he WOODTHORPE HARRISON.

BOYD NEEL AT CHELSEA

By Malcolm Rayment

There was a good audience at but as it were merely the bricks

Chelsea Town Hall on Monday and mortar with which he built

December 8 to hear the concert his superb edifices in a purely

given by the Boyd Neel Orches- humorous way." Since my tra. The first work to be played initials are attached to this

was Handel's Concerto Grosso note, I hasten to explain what

the violas take over the theme from some of Scarlatti's harpsi-

from the second violins. Al- chord Sonatas. The results were

though marked p against pp in insipid, unrecognisable as Scar-

all the other instruments, I have latti. The fault, I feel sure, lay

never yet heard the violas come not with the orchestra, but in

through sufficiently to be audible the selection of pieces by the

without visual recourse to the arranger. Suitable amendments

Before leaving this work I formance of Elgar's "Introduc-

must refer to the extraordinary tion and Allegro." One final

statement in the programme comment - surely with two

notes which reads as follows:- works (Handel and Bach) in

and tradition, which might well continuo part, it would have

have dominated a lesser com- been worth-while to engage an

tions on a Theme of Mozart (H. to seeing them again at the

Zilcher), and the Sonata in C next concert in the series.

poser, was entirely subordinated extra player.

to Bartok's own individuality,

for the People," details of

which I announced last week,

was an outstanding success. In

addition to the large enthusi-

astic local audience, several distinguished visitors" were

present, including Dr. O. Meyer,

Principal of the British College

of Accordionists; H. J. Bridger;

Conway Graves the well-known

composer and arranger, who

had been conducting B.C.A.

examinations during the after-

noon; and your own Accordion

Times Editor. The Reigate

Piano Accordion Orchestra had

improved very considerably

since the last time I heard

them, the result, obviously, of

hard work put in at the re-

hearsals, both by members of

the band, and by their musical

Probably the most outstanding

event of the evening was the

piano accordion and violin duet

work of Romani and Bert

Fisher. They played the Varia-

major by Joseph Haydn. Their

performance demonstrated con-

dion, in the hands of a skilful

player, is an extremely useful

accompanying instrument, as

well as being able to take very

adequate care of solo passages.

SELECTIONS by the orchestra

Romani, Echoes from Waltz-

land, and Minuet in G, both

arranged by G. Romani - Solo

new transcription by Romani of

Haydn's Toy Symphony. During

the second part of the pro-

gramme, contributions by the

(Berenice), by Handel, in the

arrangement by Conway Graves,

in which the Solo Trio was

played by E. Dicker, G. Romani

and J. Tizard; and possibly the

most popular item of the even-

included Brief Prelude by G.

clusively that the piano accor-

director G. Romani.

HE Reigate Piano Accor-

dion Society's latest

concert in the series "Music

were made by a brilliant per-

and speciality dancer Winifred, stuff.

who presented "A Hunting We

Romani referred to the diffi-

culty of finding sufficient time

that the programme chosen was

rather ambitious, and if the

performances had not been per-

fect, it should be remembered

that the way upwards is always

hard. He thanked the visitors

for coming, and looked forward

accordion work.

teachers and players.

wrong foot and were never wrong paragraph.

little hot for some people's

To The Editor.

Martin Block, famous American "platter spinner" at work in his studio, where he

broadcasts daily to millions of listeners from coast to coast. Block recently signed a contract with M.G.M. where he is to be starred in a series of short subjects to be known

as Martin Block's "Musical Merry-go-Round." Each of the series will feature a famous

band and guest star.

DISC JOCKEY TO FEATURE FAMOUS BANDS IN NEW M-G-M FILM SERIES

Miss Elda Ribetti sang Leila's Dear Sir,—Having just read your leader column "The Voice," "Musical Express" issue 5/12/47, I feel that I must write in full

> How many times have we all heard our fellow musicians ask the same question as asked in The Voice "-quote - " What can we do to obtain the perfection of the American Bands?'

> Some blame the lack of enthusiasm on the part of musicians. Some the environment of working conditions. Some blame the B.B.C. for not encouraging a higher standard of performance of bands in general, &c. But I think the true answer lies in the statement later on in your article that ". . . we have the instrumentalists and arrangers in greater quantity than the Bandleaders or Conductors in the class of Kenton, Goodman, Dorsey Brothers and the rest."

Op. VI No. 3. Handicapped con- has happened. The original siderably by the lack of a harp- note (written for the Australian To me this is one of the most sichord, the performance was tour) consisted of three typecompetent but dull. In Bach's written pages, the second of any musical paper for a long scurity; but on this occasion Third Brandenburg Concerto which contained three analytical time. I would ask your readers there is little cause for regret there was more vitality, but it paragraphs each dealing with a to stop and think for one mo-was not until the third work — movement of the work. The ment. How many Bandleaders same nationality and period Bartok's "Divertimento" that last five words of the third para- have we in this country who can the orchestra gave evidence of graph, however, overflowed on claim to be thorough musicians? being the great team that it is. to the third page. Presumably One could count them on both They played the first two move- owing to the paper shortage, the hands. But how many Bandments of this work better than analytical paragraphs had to be leaders have we who just do not I have ever heard them played cut, but unfortunately the aboveknow what they want but, possessing a "good business head," before, but in the third and last mentioned five words remained movement they got off on the in, becoming attached to the commence to exploit the brains of their employees to carry really happy afterwards. There After the interval Max Gilbert them through and then are quite is one place in the slow move- with the Orchestra played a satisfied (?) to draw anything ment that should be given atten- Concerto for Viola and Strings from at least five times the

tion. It is in the sixth bar where arranged by Gordon Bryan salary of their musicians? Look at the number of really top-rate musicians in this country who would be capable of forming and leading bands of the calibre of the Americans, but what chance have they?

The question is, how long is this state of affairs to exist, and how many more times have we to read of "Oscars" going out to bands of lesser musical in-The great wealth of culture the programme demanding a tegrity?

Yours sincerely

Accordion Times

Edited by J. J. BLACK

conclusion of the programme, called 'leading' players 'sit up ately."

ERIC JUPP.

New Piano Concerto is Disappointing

By "M.E." Critic, MALCOLM RAYMENT

Dohnanyi's Second Piano Concerto, completed this year, received its first performance in England on Sunday December 7 at the Theatre Royal, Drury Lane, when it was played by the composer and the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. In style it is a cross between Liszt and Rachmaninov, but in content it lacks the distinction of either. Much of it is dull and only on brief occasions is there any sign of individuality: indeed it is difficult to see how any composer who writes in an idiom seventy years out of date can have much originality. Like so many modern works, it will probably be heard once or perhaps frank statements I have read in twice and then sink into obcontrasted in every way more than Dohnanyi and Bartok?

> The rest of the concert was devoted to an unknown Haydn Symphony (No. 40 in F) and Schubert's C Major Symphony The Haydn is a delightful work. not as extended as the later symphonies but still mature, showing the composer's fine craftsmanship. An unusual feature is that it consists of only three movements, the minuet and trio being dispensed with. It is to be hoped that more of these miniature symphonic masterpieces will be rescued from obscurity.

> Of the performances it is necessary to say little. It has been stated elsewhere that the Royal Philharmonic is among the finest orchestras in the world. Sunday's concert gave no reason to doubt it. One can only marvel at Sir Thomas's achievement in building up such an orchestra is so short a time.

M. R.

and listen' on some of the recognised concert numbers.

"If more accordion club members would get their two plates of meat' on terra-firma, and get cracking on the class of stuff the public want, we should soon see the accordion come to the front in the musical instru-

ment world. young David Sharp, a lad not "Dear Mr. Editor," he writes: "The 'proof of the pudding is very much larger than his "We found out four years ago in the eating," and we should instrument, who played Adieu, that there was no money and be pleased to welcome any of Adieu, Tango by Schumacher; no future in 'classic' accordion your readers at our public engagements. Our line up is: "We are not interested in 140-bass, 3-coupler instrument, Go"; and "Masks and Accordion Clubs, but either of 140-bass, 8-coupler instrument, our two accordionists would Piano, Trumpet, Drums, each In a few words before the make quite a number of the so instrument amplified separ-

for study and practice. He said MY RADIO DIARY (From Page 2)

must have more of them.

PARTICULARLY delightful singer now has her owr. programme, that being Songs With Sylvia" featuring

Sylvia Cecil. Time is 10.15 on Ferrante, one of the most able Monday night. Her orchestral vibraphone players. background is supplied by Ray Jenkins' Orchestra and she is orally presented by Eric Arden. The time is just right for a nice nostalgic half hour and the voice is equally suitable. Ably assisted by David Lloyd in duets, Trio, K. Siarey, A. Bristow and applied to the accordion to put I would advise Sylvia to lay off the operatic and relegate these spots to the essentially lighter for the classics is the concert songs. Every time I have heard reported above which, as I said, this little lady on the air she was attended by an enthusiastic has been consistently in form, something quite rare in singers. But I must admit that there were one or two lapses below week. But I should still like to her usual standard in her own receive the views of other programme. This may have been the great sense of responsibility. Meanwhile, to keep the dis- After all, to be on the air is ing, Songs from the Old Planta- cussion flowing, here is an ex- one thing. To have your own tion, Romani's arrangement of pression of opinion from C. C. programme—the hope of every a selection of the well-loved Holmes, Manager of the Wood-artiste—is something else. I songs of Stephen C. Foster.

Others who contributed to the incorporates the Woodpeckers cluding the charming presentation by Eric Arden. But I re-

JAZZ IN ITALY (From Page 3)

These are the best-known names in Italian jazz — but how many young players are now working in obscurity it is hard to say. The struggle for existence, the sheer difficulty of earning their daily bread, ties them to unpublicised and unsatisfac-

seem to be nurseries for these

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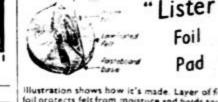
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Arter all, to be on the surface one thing. To have your own one thing. To have your own programme—the hope of every artiste—is something else. I congratulate all concerned, including the charming presentation by Eric Arden. But I re
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must hear more of the Baker commend the closest attention Orchestra before opening my to choice of programme and

COUPLE of weeks ago I mentioned that a wellknown teacher had written to say he thought the future of the accordion movement lies along the path of "popular music." He did not think it would be an easy matter to "convert" British people to "classic' I am still waiting for the champions of serious music A. Tizard. They also played a pen to paper and send their

views. One of the arguments orchestra included the Minuet audience. So, too, was the British College of Accordionists concert which I reported last

tory jobs.

cities will open up for them also. The provinces of Venice, Emilia and Puglia especially youngsters, raised on a diet of foreign radio transmissions and gramophone records, but who, nevertheless, are even more en-

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