

Musical Express

FRIDAY, MAY 2, 1947

No. 30

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BIG MUSIC FESTIVAL AT HARRINGAY

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(EXPRESS STAFF REPORTER)

ON June 7 until July 6 London will have the greatest music festival ever to be presented.

Among the famous orchestras already booked are the London Symphony, the Royal Philharmonic, the Liverpool Philharmonic, the French National and André Kostelanetz and his Orchestra.

So far sixteen famous soloists, including several famous American artists, have been booked to appear.

This gigantic festival will run for twenty-six nights, excluding Fridays.

OPERA BUFFA AT THE CAMBRIDGE THEATRE

How delightful is Donizetti's Don Pasquale given by the New London Opera Company at the Cambridge Theatre.

ROYAL PHIL. broadcasts with BAND OF 200

On Friday, May 9, at 7.50 p.m., in the Third Programme, the Royal Philharmonic Orchestra, under the conductorship of Sir Thomas Beecham, will broadcast the remarkable Requiem Mass of Berlioz, together with the B.E.C. Choral Society.

Mr. Ford, Orchestral Manager for the Royal Philharmonic, tells "Musical Express" that this is the largest orchestra he has ever had to form.

Berlioz's "Messe des Morts" was first performed in Paris at a memorial service to General Damremont and the soldiers who were killed with him in the attack on Constantine in 1873.

The Royal Philharmonic will also be heard at 7.50 p.m. in the Third Programme on May 13, when they will repeat this work and another work which calls for thirty-three clarinets.

Weir Completes Line-up for the Lansdowne

For his new band which opens at the Lansdowne on May 12, and following the news printed in this paper last week that he had already booked Aubrey Franks and Ken Mackintosh on lead alto and tenor, together with his usual rhythm section consisting of Ralph Sharon, Tiny Winters and Bobby Kevin, Weir now tells "Musical Express" that Bill Lewington will be joining him on second alto and baritone, and that Alan Franks will be his trumpet player.

Sargent Conducting in Brussels

Dr. Malcolm Sargent is visiting Brussels under the auspices of the British Council to conduct the Grande Orchestre Symphonique at a special Anglo-Belgian concert on May 1. Miss Phyllis Sellick, the pianist, is accompanying him to give a performance of a piano concerto of William Walton.

ALL SET FOR THE U.S.A.



Ronnie Scott and Tony Crombie say goodbye to Harry Conn and friends before flying to the United States.

BARRITEAU TAKES BAND TO EMBASSY

Gold Leaving: New Policy at this famous club

ON Monday, May 12, Carl Barriteau will take a nine piece band into the Embassy Club in place of Harry Gold and his Pieces of Eight augmented with strings.

Barriteau told "Musical Express" that he will be using the greatly popularised combination of four saxes, four rhythm one trumpet and, of course, himself leading on clarinet.

The line-up of the band he will be taking with him is not available at the time of going to press.

Leon-Cassell Gerard tells us that Gold will continue taking his Pieces of Eight on one night stands and engagements that have just been booked for him.

New Series of Simpson All-British

Jack Simpson and his Sextet will commence a new all-British series in the Light Programme on Saturday, May 3.

VICTOR FELDMAN'S BIRTHDAY PARTY

Almost the entire musical profession and show business were entertained last Sunday by Mr. and Mrs. Feldman on the occasion of their son Victor's 13th birthday.



Tommy Pollard, Pete Chilver, Charles Chilton, Tito Burns, Aubrey Franks, Ray Ellington, Bernie Fenton and Roy Plomley. In background Norman Burns and Jack Fallon. Exclusive informal shot by Musical Express photographer at the first Accordion Club new broadcast series.

JOSE ITURBI For Albert Hall Concert In Aid of M.B.F.

"Musical Express" has pleasure in announcing the exclusive news that Jose Iturbi, famous concert pianist and great exponent of "boogie-woogie," will be appearing at the Albert Hall on June 5 at a concert to be held in aid of the Musicians' Benevolent Fund.

NEW O.R.B.S. Series for AMSTELL

Iturbi has become well known to the general public in England through the medium of the many films he has made for Metro-Goldwyn-Mayer.

INGLEZ BROADCASTS WITH 24-PIECE BAND New Production Series

LISTENERS who have heard Roberto Inglez' rumba band on the air will be agreeably surprised when they listen in to a new programme produced by Betty Tyson on Saturday, May 10, at 12-12.30 p.m. in the Light Programme.

The difference will be noticeable to the fact that Roberto Inglez will be using his full recording orchestra of twenty-four instrumentalists.

Daniels Tour Cancelled

Due to the fact that several of his musicians were unable to accompany him to Iceland at the last moment, Joe Daniels has unfortunately had to cancel his eight concerts in that country.

TEMPLE BAND Now All-Set

Nat Temple, who, as reported in these columns several weeks ago, was forming a big band to take to Butlin's camp at Skegness this year, now informs us that he has completed his arrangements and can now give us the names of the musicians who will be joining him for this resident summer engagement.

The orchestra featuring, of course, Temple on clarinet and alto, will consist of Roland Shaw, formerly with Teddy Foster, as arranger and pianist, Joe Watson, ex-Geraldo, Roy Hayes and Douglas, drummer, Alan Hodgkiss on guitar and Benny Wright on bass.

NEW RADIO SERIES FOR ACCORDION CLUB

LARRY ADLER (and others)

Well, Larry stole the show all right at the Albert Hall, Sunday night, despite such popular co-starring names and personalities as Rawicz and Landauer and Tauber.

Those who did not know and came to scoff, remained to praise, and that can be forgiven if they simply thought they were going to hear someone blowing a mouthorgan.

But in spite of Jean Berger's (transcribed) Caribbean Concerto, specially written for harmonica, we still haven't heard yet all it can do interpretively; although what amazing technical scope in both player and his instrument the cadenzas revealed!

BIG RUSH ON SEATS FOR EX-R.A.F. BAND CONCERT

Following the statement in this paper last week that the bands of the Squadronaires, Skyrockets and Leslie Douglas would be appearing at a grand charity concert at the Saville Theatre on May 18, sponsored by the Sportsman's Aid Society in conjunction with "Musical Express," we now have pleasure in announcing that all three guinea seats have been sold, and the majority of two-guinea seats are also sold.

MUSICIANS' UNION MAY DAY CELEBRATIONS

On Sunday, May 4, musicians are asked to support the big May Day demonstration rally. The London Branch banner and band of the Central contingent will meet at 1.30 p.m. at Temple Station ready to march at 2 p.m.

Radio Rhythm Club Returns to the Light Programme

On Saturday, May 3, at 2.30 p.m., that jazz-lover's world returns to the Light Programme after a seven month absence, during which it continued its weekly appearances on the General Overseas Service.

Plans for the month of May are as follows. On May 3 Iain Lang, author of the well-known "Background of the Blues," comes to the mike to give his selection of records in the series, Jazz In The First Degree, and we are promised some lively criticism of jazz trends.

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Accordion Times and Musical Express Editorial and Advertising Offices, 33, King Street, London, W.C.2

THE VOICE

A GRAVE DISSERVICE My telephone has been ringing constantly since last Sunday morning. More musical celebrities than I can remember have telephoned to express their disgust at an article appearing in "Reynolds" dealing with spivs.

UNHAPPY QUOTATION But no. It appears that Mr. Arnold Russell, well-known columnist on the popular Sunday newspaper "Reynolds", in his feature "Round the Town", had already written an article explaining the meaning of the word "spiv".

WITHOUT COMMENT I cannot blame Mr. Russell in any way. The only unfortunate part of the matter is that he quoted the Editor of the "Melody Maker" without any comment of his own.

THE GENERAL VIEW Now these views are not exclusively my own. They have been unanimously conveyed to me by telephone from countless distinguished musicians, including some who do NOT favour the brighter neckwear.

UNDER PRESSURE At the time of going to press I had already written "The Voice" on an entirely different subject. But I was compelled, under pressure of general opinion, to scrap it for this protest on behalf of irate members of a maligned profession.

DEFINITION OF A SPIV From John Macadam's column in the "Daily Express" here is an adequate description of a spiv: "He is a life-member of the National Layabouts' Union and his motto is Spiv-and-let-spiv... he regards anybody who thinks there is honour among thieves as a nut. He is the eternal thinker-upper of ways of avoiding degrading toil..."

IN CONFIDENCE By THE CON-MAN

Seems to me as though it is a bad state of affairs when musicians accept a job to go abroad and only a few days prior to leaving advise the bandleader they have altered their mind. In these days of difficulty in rushing passports through, it would appear that a signed contract instead of the usual "gentlemen's agreement" might be a fine way of protecting one's interests and saving a lot of last minute headaches.

Who was the musician that turned down a tour of concerts because he realised that it meant staying in eight different places and he could not face the thought of sleeping in eight different beds? If he is going to stay in this profession it might be a good idea if he took his own bed with him, or does he still believe that the music business is a "bed of roses"?

Ted Heath is going back to Sweden this year, but only for a holiday. Prevented from going through sudden illness of son Martin last year, Moira will accompany Ted this year. Hope they have lots of "lovely weekends"—they both deserve 'em.

Who was the tenor player who accidentally played a sharp note and cut his finger last week? Scene: North-West London. Attractive blonde glances furtively around then dashes across the road into waiting car and drives off with boy friend. Wonder what her old man would say if he knew?

Somebody really put the finger on the saxophonists this week. Harry Conn was able to have a few evenings off from the Savoy due to a bad finger, which stopped him playing for a week. That'll teach you not to play Tom Thumb, 'Arry boy!

FASHION NOTE. Handsome vocalist seen parading around the best places (?) minus Peckham, minus Tilbury, and wearing a leather Bobby Hackett.

Do you know that there is a real live count working as a vocalist-instrumentalist in a West-End club? Girls, what more could you wish for?

Hear tell they are smuggling clarinets in from abroad now. Wonder how they do it? Well-known musicians' artistic temperaments are really coming to the fore these days. Photography is becoming a really amusing pastime. You should see the art studies—and you won't need rose-coloured spectacles. Oh, brother!

Who was the well-known bandleader who congratulated his drummer on leaving an unbroken record at a well-known South Coast hotel? Rim shots or room shots?

I hear that a certain little guy "did his nut" about a certain little gal in a certain show. Rumour has it that he swore his everlasting love for this dancing beauty, and wants to marry the girl. His four stalwart friends dragged him away from the stage door just in time.

They do tell that riding around in Hyde Park is becoming a firm favourite with a certain clique these days. The question is— who drives? Rumoured that bandleaders are going to take a course of English Grammar at either Oxford or Cambridge. I wonder why?

Who is the up and coming bandleader-musician who has done so many broadcasts in the past fifteen years he's lost count of them, and has now got to audition for the B.B.C.? Who is the representative of a well-known paper who tried to queer Tito Burn's pitch when he made his debut? And who is the well-known bandleader who went with him? And how do they feel about it now? Or don't they know what their representatives do?

MUSICAL QUIZ By Jack Duarte

- 1. Which well-known works of Beethoven (b and d are symphonies) do as follows? (a) Opens with five quiet taps on the drum—turned to D. (b) Ends with a theme and variations—the base being given before the theme itself. (c) Twice interrupted by off-stage trumpet calls. (d) Features the song of three birds. (e) Haydn's 'cello concerto. (f) Purcell's trumpet voluntary. (g) The accompaniment to Gounod's "Ave Maria". (h) Bach's Concerto for four pianos and strings. 2. What was a "hit"? 3. Lully met his death in a very unusual way— what was it? 4. What works are usually called the pianists (a) Old Testament; (b) New Testament? (Solution on page 3)

PICTURES ON THE SET OF "HUMORESQUE"



Oscar Levant, exponent of Gershwin and noted American concert pianist in a rehearsal shot during the making of "Humoresque" in which he has a featured role with John Garfield and Joan Crawford.

When you get the blues You oughta feel low-down... -Cootie Williams

IMPROVISATION on blues is very different from improvisation on other types of jazz numbers— or should be if we're to have the real blues. Naturally, the twelve bar blues chords may be used for any kind of variation, and indeed it is possible to have rich and exciting variations which yet have no connection with the true spirit of blues.

There is, in actual fact, only one way of playing good blues, and that is by imitating the style of the great blues singers; in a word, singing the blues instrumentally! Nowadays, recorded slow blues are often over-full of complicated runs and long stereotyped phrases.

But blues is NOT a medium for the display of technical tricks, and the best kind of solo improvisation is that which is simplest in construction. The blues must be "moaned" in the manner of the blues singers.

I am pretty sure that the best way to learn to play blues—certainly for white musicians who aren't born with a natural feeling for the music, as are their coloured fellows—is by careful listening to records made by blues singers, especially those by Bessie Smith. Not only should instrumentalists try to phrase exactly like blues singers, but they should also learn to reproduce their typical "blue" inflections. Without these inflections it is impossible to give any playing that low-down quality essential to good blues.

Only when these fundamentals have been mastered is it possible to create individual improvisation on blues. Even then, the use of long and complex phrases must be avoided; moreover, tricky phrasing and abundant runs don't leave much room for the voicing of those vital "blue" inflections. If "modern" harmonic changes are used they will, in all probability, destroy the natural blues atmosphere. On the other hand, strict adherence to the traditional blues chords and constant repetition of the same phrases will produce only monotony.

A wonderful way of playing blues is to introduce a good riff and develop it slightly as the chorus progresses. This is a way, incidentally, often practised by the great coloured blues players, and I would strongly advise every aspiring blues player to study the work of these men through their records. As a guide, here is a list of the best blues musicians on each instrument.

IMPROVISATION ON THE BLUES BY Hugues Panassie

- Trumpet: Louis Armstrong, Tommy Ladnier, King Oliver, Bubber Miley, Cootie Williams, Hot Lips Page, George Mitchell. Trombone: Joe Nanton (Tricky Sam), Charlie Green, Kid Ory, Jimmy Harrison, Dickie Wells. Clarinet: Jimmie Noone, Johnny Dodds, Sidney Bechet, Barney Bigard, Milton Mezzrow, Omer Simeon. Piano: James P. Johnson, Fats Waller, Count Basie, Earl Hines, Teddy Weatherford, Milton Buckner—and most of the players more or less associated with the boogie-woogie school, especially Pinetop Smith, Pete Johnson and Jay McShann. Saxophone: It is well-known among coloured musicians that it isn't as easy to play blues on a saxophone, especially the tenor, as on other instruments. However, Sidney Bechet and Johnny Hodges are good examples of blues players on the soprano sax; Hodges, Howard Johnson, Eddie Vinson and Louis Jordan on alto; Coleman Hawkins (when he wants to), Big Boy Goodie and Ike Quebec on tenor; Harry Carney, Bart Bunn and Tiny Grimes. (To be continued)

THIS is, I suppose, what we must call a collector's piece, yet I hope that everyone with an interest in blues singing, whether collector or no, will make an effort to buy this record. 10/6 (even including postage) may seem a high price to pay for any record in these hard times, especially a dubbing of a pre-electric disc—albeit pressed on silky-surfaced unbreakable Vinylite. But here is singing which is the very bedrock of urban blues; the first, and quite probably the last local release of a recording by that

Charlie Green, trombone; Coleman Hawkins, slap-tonguing the baritone; Joe Smith, cornet; and Buster Bailey, clarinet, contribute to the proceedings in that order, with four bars of collective improvisation to round things off. Ma Rainey may never have been so finished an artist as her protégé, the miraculous Bessie Smith, but hearing this coupling one can appreciate the justice of Kid Ory's words: "She was a little lower than Bessie—more blues!" Jazz 5001 is obtainable only from the Jazz Appreciation Society, 60 Milton Street, Newark, Nottinghamshire. I sincerely hope that there will be sufficient support for this very "private enterprise" to justify its future activity in a field which is, obviously, outside the interests of the major recording companies.

Jack Hogard—bass; and May Saunders—vocalist. Incidentally drummer Harry Hughes and vocalist May Saunders "got together" permanently as they were married on April 19. Perhaps this job is a kind of a "Busman's Honeymoon"!!!

On Thursday, May 1, the Hallé Orchestra present their last concert of the series at the Victoria Hall, Hanley. This is to be a Wagner evening and the solo voice is Edna Hobson, conductor John Barbirolli. The immense popularity of these concerts in the Potteries is reflected in the "House Full" notices put up at each one. The music-lovers in Stoke-on-Trent are very fortunate, apart from visiting orchestras, of having excellent choral and orchestral organisations of amateur status (but not amateur standard) to cater to their tastes. One of these, the City of Stoke-on-Trent Choral Society presented an attractive programme at Victoria Hall, Hanley, on April 23. The soloists were Margaret Field-Hyde, Roy Henderson; Frank Phillips the orator; conductor Harold Gray; with the City of Birmingham Orchestra.

Recently re-organised in Eccles near Manchester, the "Dorchester" Dance Band have launched themselves very successfully, and are already established regularly each Saturday night at the Broadway Cinema Ballroom, with one night stands and concerts in addition. George "Curly" Sidlow leads, playing bass. This is first-class combination, the remaining boys being: Bob Mitchell, Jack Rodgers, Cliff Ball, Ken Berry, saxes; Ronnie Greaves, trumpet; Tom Jones, trombone; Brian Cavert, piano; Geoffrey Nappa, drums.

BOOK REVIEW: JAZZ PHOTO ALBUM "Jazz Photo Album." Compiled by Max Jones. British Year-books. 3/6.

HERE we have a collection of forty-five full-page photographs, each with its accompanying page of descriptive text, for the modest sum of 3/6. And there's the rub! For 3/6 (in these days of paper shortage and restricted production) we cannot hope for more than light-weight imitation art paper and a floppy cover; and that's just what we get. In consequence, many of the photos suffer in reproduction, especially the group poses. On the credit side, however, go several excellent studies of famous jazzmen and women, including a rare one of Bessie Smith which really captures something of that great artist's zest. Then there are good action portraits of Sidney Bechet (quizzical), Johnny Dodds (intense), Albert Ammons (jubilant), Fats Waller (typical) and a thoroughly characteristic close-up of Jelly Roll Morton.

For me, the real interest of this little book (a sister volume to Stewart Allen's recently published "Stars of Swing") lies in the text. Max Jones is one of those rare beings, a jazz writer whose work is both scholarly and unvarnished. It is a pity, therefore, that having made his critical standpoint clear in the brief introduction to

RECORD RECOMMENDATIONS FROM A TO Z This week's Artist: COUNT BASIE 1. Honeysuckle Rose. Good Morning Blues. Brunswick 02496. 2. Swinging The Blues. Sent For You Yesterday. Brunswick 02619. 3. Rock-A-Bye Basie. Baby, Don't Tell On Me. Parlophone R.2012. 4. The World Is Mad (Parts I and II). Parlophone R.2784. 5. Harvard Blues. Coming Out Party. Parlophone R.2847. 6. Boogie Woogie. Jump For Me. Parlophone R.2874. 7. Red Bank Boogie. Jimmy's Blues. Parlophone R.2992. 8. Lester Leaps In. Dickie's Dream. (Kansas City Seven). Parlophone R.2915. 9. Sugar Blues. Bugle Blues. (Basie's All-American Rhythm Section). Parlophone R.2964. 10. Hey Lawdy Mama. The Fives. (Count Basie; piano solos). Brunswick 02629.

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IN THE NORTH: Billy Butler writes on BARBIROLLI and OKLAHOMA

MR. Barbirolli returned to Manchester early last week from Vienna, in time to conduct the last two Albert Hall concerts this season, and also the Pension Fund concert at Belle Vue last Sunday. During his visit to Vienna he conducted performances of Aida and Verdi's Requiem, and writing of the Requiem, the leading Austrian paper "Neues Oesterreich" described it as "a superb performance of a splendour not known since Toscanini's legendary days." He also achieved further distinction in that he is the first British conductor to conduct in the Theater an den Wien, an old and famous theatre which saw the first performance of the Magic Flute and the Eroica Symphony. Further invitations have been extended to Barbirolli to return again in August and November, with, in the latter visit, him conducting on All Souls Day a further performance of Verdi's Requiem. By the time this is in print much advance publicity will no doubt have prepared Londoners to make a note to, at the first opportunity, visit Drury Lane to see the American Theatre Guild musical play "Oklahoma," but I feel I must add my observations that this show is undoubtedly in a class of its own. The straight play "Green Grow the Lilacs" inspired it, but the incorporation of "hit" tunes, along with a most accomplished

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Transatlantic

AMERICAN COMMENTARY BY
STUART S. ALLEN

ACCORDING to the latest information reaching me from across the pond, Les Brown's three month rest from band leading has done nothing to impair the quality of his music. Les opened with his new band at the Hollywood Palladium last month, and after a six week engagement began a tour of Californian one night stands last week. Although there are many new faces in the "Band of Renewal," quite a few of the old stalwarts are still with the maestro including popular vocalist Butch Stone. Pretty Pat Flaherty, who replaced lovely Doris Day a while back, went over to the Harry James band in Marion Morgan's place when the latter decided to stay in Hollywood. Ex-Will Osborne singer Eileen Wilson is the new Brown singer.

Many of the old band expect to rejoin their leader just as soon as they receive their Local 47 Cards (See last week). These include drummer Dick Shenshan and trumpeter Jimmy Zito, who topped and married film star Jane Haver, his childhood sweetheart, last month. Latest pictures show him minus goatee—it must have tickled June!

The lay-off from band leading does not appear to worry Woodrow Wilson Herman very much. The Milwaukee lad is quite definite about that statement he made a few months back about his not re-forming the Herd until his own motion picture "Concerto for Johnny" is ready for production. Still putting on much needed weight, the ex-maestro is building up quite a reputation for himself as a disc jockey out Hollywood way, and has even made his peace with the rival record spinners who threatened to ban his recordings and boycott him when they thought he was a potential threat to their livelihood.

Woody cut four sides as a vocalist accompanied by a pick-up quartet last month, two of the titles "There Is No Greater Love" and "Across the Alley from the Alamo," are already on the market and receiving quite favourable reviews. The old Woodchopper has just landed himself the job of singing master of ceremonies on the new Peggy Lee-Dave Barbour radio show. Tommy Dorsey is very in-

concerts before returning to the States.

I am looking forward to hearing veteran W. C. Handy's Blues Symphony when it is finished. Written in four movements, it is Handy's first full-length work and the composer is reported to have interested many symphonic conductors in his score. . . . British conductor Antony Collins conducted his own Hogarth Suite for solo oboe and strings and "The Dancing Master" on the C.B.S. "Invitation to Music" series last week. Mr. Collins crossed the Ocean specially for the New World premier of the Hogarth Suite.

The publicity boys have been told to go to town on Vaughan Munroe. Reason is that the singing band leader is very anxious to make more films. Judging by his hammy and lifeless performance in "Carnegie Hall" and his dumb personality on the radio, they'll need to do a mighty good job.

Good luck to Kitty Kallen. If she's not still playing in the Broadway production of "Finian's Rainbow" by then, Copacabana impresario Monte Proser wants her for his new motion picture company. The Finian show is another Yank musical with a swell score—it's scheduled for the West End this year.

Russ Allen Please Note. Chubby Jackson is now calling and billing himself as "The Happy Monster." Howabout "Russell" with the fringe on top?—lip, I said lip, of course!

Heard the Jerry Wald band lately? With Artie Shaw (or should I say Mr. Windsor) out of active leading it's the nearest thing the fans will get to the popular old shavian style. Wald even has a theme like "Nightmare"—the band is quite good.

Anita O'Day has been arrested with her husband on a narcotics charge. The result of the trial had not reached me at press time but both defendants pleaded not guilty when charged.

Frank Sinatra has signed up sixteen-year-old motion picture soprano Jane Powell for his regular Wednesday night "Songs by Sinatra" show. Janie, who also works for M.G.M., took over the programme when the Voice was on holiday in Cuba and so impressed him that she's now a regular fixture. Mr. S. has the best show of its kind on the radio these days. (See photo).

This Microphone Business

JACK COLES replies to MELACHRINO

The controversial subject of the use of one or more microphones has stimulated the following reply from Jack Coles, who has some interesting remarks on his own conception of the subject

—Editor.

IN the "Musical Express" of March 31, I read and enjoyed the very excellent article by George Melachrino, entitled, "Microphone Business," which was certainly most informative and excellently written.

On studying it, however, I came to the conclusion that George had omitted to mention one very important thing, viz. that he considers the one microphone system the best for obtaining the results which he wants.

After all, Kostelanetz obviously strives to produce that amplified string tone which he uses to such effect on his recordings and broadcasts. In other words, he is not endeavouring to give the listener a true account of what is taking place in the studio.

Surely this is not dishonest, as George tried to suggest—radio entertainment is a new art, calling for a new technique and presenting countless opportunities for those fortunate enough to be on the air. I believe that just as the microphone made and popularised singers of the Crosby and Sinatra type, it will eventually result in new instrumental ensembles, employing tone colours which would be impossible without its aid. After all, the amplification of musical instruments is not something new, the development of string instruments alone proves that. What is new is electrical amplification, and I am convinced that this fact widens the scope of composers, arrangers and musicians to a degree not yet fully realised.

Provided that the conventional orchestral sound is required I agree that one microphone is excellent, although even then it is often necessary for instrumentalists playing a solo passage to stand, in order to "get on the mike" a little more.

In a recent film session George Melachrino brought in extra microphones to obtain a special orchestral effect. The reason for this being the fact that it was impossible to obtain the desired effect with one microphone.

Why is it also apparently quite in order for a vocalist (not a crooner, but a singer of George's calibre) to have a separate mike and yet wrong for a flute to have this aid? I see no reason at all for this, and can only assume that George is not



Accordion Times

Edited by J. J. BLACK

AS I have mentioned in a previous issue, one of the most successful pre-war accordion clubs in the Birmingham district was that run by John Howard. Mr. Howard commenced teaching the accordion way back in 1929, and his club was formed, with the co-operation of the local Education Committee, in 1934. By 1939 it numbered some 80 members.

The events of 1939-40 broke up the club, but a ladies' band was formed amongst those members of the fair sex who were not called away, and they played an important part in dispensing cheer to the rest of the population during the early years of the war. Then John himself had to go; he was called to work in an aircraft factory on the outskirts of London. Still he kept up the good work, and it was not long before he had formed a band amongst the workers at the factory.

Now Howard is back in Birmingham again, and plans are well in hand for the resumption of his accordion club. Already he has received numerous applications for membership. At present he is giving private lessons and he will soon be in a position to resume class tuition; his pupils will be prepared for the examinations of the British College of Accordionists. It is worth mentioning here that all teachers should recommend their pupils to sit for these examinations, since in addition to providing a useful incentive and objective for the pupil, a fair number of examination successes amongst his pupils is a sure indication of the ability of a teacher. The examinations are carefully graded from preparatory to advanced grades, and lead on to the degree qualifications of Licentiate and Associate of the College.

One of the interesting features of John Howard's teaching methods is that he gives his pupils their first lessons on the bass side of the instrument. The whole technique of accordion playing depends upon a proper use of the bellows and a thorough grasp of the difficult art of bellows control, and Howard considers that by starting off his pupils with some simple left hand exercises they learn to use the left hand as it should be used right from the start. He readily admits that it may not be quite so popular with the pupils for the first week or two, especially if they had hoped to be playing simple tunes after the first couple of lessons; but he maintains that

Since those times (says Miss Clough), quite a number of the pupils have left the town, and the band is now rather smaller, and is run by one of the advanced pupils, Miss Irene Bedwell, who is working for the A.B.C.A. Examination. Miss Bedwell also has a number of pupils of her own, who have done well in B.C.A. examinations. Several of Miss Clough's other pupils are now professional bands, and others running bands of their own. Two of Miss Bedwell's pupils, Colin Parker and Ronnie Heryet, who are only thirteen years old, are already becoming well known in the district for their talent contest successes and work in local concerts as "discoveries." Miss Clough runs a trio/quartette which is receiving several professional engagements. She is, of course, a Member of the Accordion Teachers' Guild (N.A.O.).

Readers who are anxious to see the accordion movement developing along sound lines will be pleased to know that the Teachers' Guild Section of the National Accordion Organisation has been welcomed by teachers throughout the country. The response to the invitations to join which were issued recently have been extremely gratifying, and proves beyond a shadow of doubt that teachers were waiting for an organisation of this nature which would study and serve their interests. Any teacher who has not received an invitation to join the Guild, or who has mislaid the one he received, is invited to send his name and address to these offices.

The next step will be the enrolment of professional players into the Professional Section of the Organisation, and professionals who are interested should write for full details. They are invited to include a few details of their recent engagements, and any other notes which would be of interest for publication in these columns.

Answers to Quiz

1. The Violin Concerto. (a) The 3rd Symphony — The "Eroica." (b) The 3rd Leonora Overture. (c) The 6th Symphony — the "Pastoral." (d)
2. (a) Anton Kraft—a pupil of Haydn. (b) Jeremiah Clark. (c) Bach—It is based on his 1st prelude from the "48." (d) Vivaldi—the work is a transcription.
3. A tiny violin (about 16ins. long) carried by dancing masters in their pockets.
4. He struck his foot heavily with a staff with which he was conducting and beating time, and the contusion caused his death—probably sepsis.
5. (a) Bach's 48 Preludes and Fugues. (b) Beethoven's 32 Piano Sonatas.



Frank Sinatra and his new vocalist Jane Powell.

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Musical Express Correspondent, Geoffrey Neville-Bagot on

MUSIC IN PARIS

THE visit of the Vienna State Opera Company and the Vienna Philharmonic to the Theatre des Champs Elysees has been the greatest musical event in Paris since the liberation. The company gave fine all-round performances of "Cosi Fan Tutte" and "Don Giovanni." Of the artists Paul Schoeffler as Don Giovanni and Anton Dermota as Don Octavio and Fernando, were notable. Other artists included Ljuba Wolitich and Elisabeth Schwartzkopf. Joseph Kilps, the conductor accompanied moderately but lacked the delicate touch of a Beecham or a Bruno Walter. Kilps and Paray conducted the Vienna Philharmonic in two symphony concerts.

La Scala Company's visit to Nice was a great success. Pasero's "Mefistofele" was outstanding. Other singers were Inghileri, Fedora Barbieri, Canali, Maria Pedrini and Luigi Borgonovo. The operas, performed apart from "Mefistofele" included Verdi's "Falstaff" and "Andrea Chenier."

At the Paris Opera House I heard a magnificently sung Mephistopheles by Andrea Pernet in Berlioz's "La Damnation de Faust." The chorus was excellent and Jouatta as Faust has a robust tenor voice. I first heard Pernet in this part in January, 1934—after thirteen

years his voice has lost nothing of its freshness and his diction is something to be studied.

Helene Bouvier as Delilah in Saint-Saens' fine opera, "Samson et Delilah" (recent records of this which were made by Pathé have won an award) was impressive both as a singer and as a personality. Nougaro as the High Priest of Dagon showed a fine round tone. Mlle. Bouvier confirmed the excellent impression she created on me a few days later when she sang the contralto part in Beethoven's Mass. Charles Cambon, the well-known bass, was disappointing and at times was inaudible. The Calonne Orchestra and its conductor Paul Paray were most uninspiring. Paray has been the orchestra's thirty-two year conductor since nineteen-thirty-two, when he succeeded Gabriel Piere. The Calonne has only had three permanent conductors since its institution in 1873. Eduard Calonne conducted it from 1873-1910 and Gabriel Piere from 1910-1932.

The Société Conservatoire Orchestra is particularly strong in its string section. The orchestra has a really first-class conductor, André Cluytens,

who has taken over its direction for Charles Munch, gave a very rough handling of a suite by Bach and a rather dull interpretation of Hindemith's "Mathis." Edwin Fischer, appearing with the orchestra, was as brilliant and as great a virtuoso as ever. He plays Beethoven, Mozart and Bach, interpreting each composer differently and is artistically the most satisfying of modern pianists.

In two concerts given by the Lamoureux orchestra, Ravel's "Daphnis and Chloe" suite No. 2 and Ravel's "La Valse" were brilliantly executed. In the former Carate interpreted the flute solo with exceptional brilliance and intelligence. Bigot got all the intricate rhythms out of "La Valse"; he excels in rhythmic music. Under his baton I heard for the first time at the Opera Comique "La Habanera" by the Basque composer Raoul Laparra. It was the hundred and fourteenth performance of this opera (written before 1914) but it was new to me. The haunting melody of "Habanera" is associated with Frédéric. It is intensely dramatic and the plot though rather along the lines of "Carmen" is none the less gripping. Bigot got every ounce of energy out of the orchestra. This opera should prove popular at Covent Garden and in the provinces.

Henry Merckel gave an impeccable performance of Lalo's Violin Concerto. The Lamoureux accompanied without a rehearsal owing to the delayed arrival of the soloist who only just arrived in time for the concert. The performance, however, was unblemished. I heard the Lamoureux make a very thorough recording for Columbia of Berlioz's powerful Benvenuto Cellini overture. A new work by André Bloch was not impressive—a violin concerto by the Russian composer P. H. de Hartmann, with George Ales as soloist, was more stimulating.

As I left Paris the Lamoureux was due to perform an oratorio "Yunus Emre" by the Turkish composer A. Adnan Saygun. I saw a deplorable film "Symphonie Fantastique," based on the life of Hector Berlioz. Not all the genius of J. L. Barrault could convince me that this falsification of the life of a man who has left a wealth of material in his memoirs was feasible. It was interesting to hear excerpts from his "Messe des Morts" and "Benvenuto Cellini." But Berlioz's real life was far more interesting than any fiction.

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