

Music Express

FRIDAY, JULY 22nd, 1949

No. 146

PRICE FOURPENCE

SUPREME! Benny Goodman's OWN CLARINET METHOD

WHILE THE ANGELUS WAS RINGING I LOVE YOU SO MUCH

THE GREAT SENSATIONAL BENNY GOODMAN PERFORMANCE AT PALLADIUM THESE WERE "IN TOWN TONIGHT"

(MUSICAL EXPRESS STAFF REPORTER)

LAST MONDAY NIGHT SAW THE OPENING AT THE LONDON PALLADIUM OF BENNY GOODMAN TOPPING A BILL OF FIRST CLASS VARIETY ACTS.

THERE ARE MANY WHO THOUGHT GOODMAN WOULD APPEAL MAINLY TO THE YOUNGSTERS. MONDAY NIGHT DISPROVED THIS IDEA.



Buddy Greco, is a brilliant pianist and excellent vocalist. His easy patting and artistry are rare in one so young.

Goodman has surrounded himself with youth, but youth that knows its showmanship. To give complete details of the show would spill it for our many readers who intend to visit the Palladium.

The build-up to his appearing with a specially formed sextet is delightful. Benny Goodman, with his perfect good taste, left the audience wanting more and did everything in his power to highlight the members of his supporting cast.

The Deep River Boys are newcomers to England. Their first class musical presentation impressed me even more than the Mills Brothers or the Ink Spots.

Frank Marlowe once again had the audience in hysterics with his "piffal" and his delightfully aggressive patter.

Another Terrific British Hit Song

THE WEDDING OF LILLI MARLENE

By Tommie Connor and Johnny Reine

THE NO. 1 SONG ALL OVER THE COUNTRY

Box & Cox (Publications) Ltd., 7, Denmark St., W.C.2

Telephone 1 TDA 2949

MITCHELL TRIO FOR CIRO'S CLUB

THE MALCOLM MITCHELL TRIO WHICH HAS WORKED SO SUCCESSFULLY ON THE CONTINENT SINCE LAST NOVEMBER WILL RETURN TO ENGLAND IN AUGUST FOR A SIX WEEKS ENGAGEMENT AT THE EXCLUSIVE CIRO'S CLUB.

Mitchell has asked us to print his heartfelt thanks to Johnny Pearson and Teddy Broughton who have rehearsed with him six hours a day as well as working in order to assure the success of the Trio.

FULL SCHEDULE FOR SYD DEAN

ON JULY 15 SYD DEAN AND HIS ORCHESTRA COMMENCED ANOTHER TWO WEEKS FULL RESERVE HOLIDAY AND IT IS EVIDENTLY THE MOST POPULARITY AT THE REGENT BALLROOM, BRIGHTON.

On their return they have a heavy schedule in front of them. On August Bank Holiday at 1.30 p.m. they will appear in the first of a series titled "Tune Time" in the Light Programme.

Julie Dawn Leaving Winstone AFTER a very long association with Eric Winstone, vocalist Julie Dawn will be leaving the band on the completion of their resident season at Butlin's Popham camp.

SHARON FOR STORK CLUB

July 24, well-known arranger-planner Sharon, will take a newly formed group into the club on the completion of this five-week outfit with Jimmy Skidmore tenor, Terry Brown electric guitar and vocal, Martin Aston drums, Charlie Short bass and, of course, Sharon leading.

EL MARIOS FORMED

El Marios Ladies Rumba Band is to re-establish itself in the one-night stand world at the end of this month. On July 29 they appear at the Savoy Ballroom, Southsea, and on August 6 they journey to Weymouth.

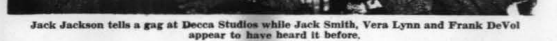
Other dates are being negotiated. The new line-up is as follows: Eddie Carroll (vocals); Cherry Walker (acoustic and electric); Barbara Jordan (vocals); Carol Kramer (guitar); Edna (drums); Sheila Dawn (maracas, etc.); Stan (bass); and Ruth Huntley (drums).



Jack Smith and Frank DeVol talk music on "In Town Tonight" with Benny Goodman.

FENOULHET SIGNS UP NEW SINGER

A NEW voice was heard on Paul Fenoulhet's second broadcast with his new orchestra. The young man behind it was Des Williams who was, until a few weeks ago, completely unknown.



Jack Jackson tells a gag at Decca Studios while Jack Smith, Vera Lynn and Frank DeVol appear to have heard it before.

TEMPLE BOOKS UP

THE Nat Temple outfit, who are now accompanying many well-known artists on their Decca sessions (including Benny Lee, The Keynotes, and Joy Nichols) will be playing for dancing at the Dickie's Hall, Weymouth, this Saturday, July 23.

During a break on "In Town Tonight," informal discussions between Merle Oberon, Mrs Goodman and B.G. The charming lady on the left is the wife of Frank DeVol.

M.D.A. MEETING

All music directors of London theatre, light, and, in fact, all orchestras (other than dance) are invited, and strongly urged, to attend a meeting of the Music Directors' Association at the Charing Cross Hotel, Strand, W.C.2, on Friday, July 29, at 10.30 a.m.

SMITH RECUPERATES

Well-known alto player Harry Smith informs us that he is now recuperating after his recent serious operation. He hopes to be re-joining Lew Stan's Orchestra in Annie Get Your Gun, on August 8.

Yes Musical Express The SENSATIONAL A KISS AND A ROSE is the talk of America And if you listen to the broadcasts of AMBROSE - PETER YORKE and VIC LEWIS you will understand why AND IT'S BRITISH! Get your orchestration NOW. From the publishers of 'OUR LOVE STORY', 'THE LONELY SHEPHERD', 'MUSIC IN SEPTEMBER', 'HOUSE IN THE SKY', 'DOODLE OODLE DAY' and 'HEART OF LOCH LOMOND' MUSIC PUBLISHING UNIT 3, Soho Street, London, W.1, GER. 1553

Accordion Times and

Musical Express

Editorial and Advertising Offices, 33, King Street, London, W.C.2

Telephone:— Temple Bar 4982-7

THE VOICE

HONOUR WHERE DUE

LAST week a popular band leader wrote an article appearing in this newspaper. I would go so far as to say that it was about the most important article we have ever published. The title, as you will remember, was "Is My Boy Corn But It Pays." The caption itself may have been misleading, for there was a great deal of Tommy Sampson's article that was a dissertation on the merits and demerits of Corn versus Pop. It was a candid document, concisely written, placing at the disposal of all other band leaders the lessons learned from mistakes. Those mistakes were not technical errors in a great orchestra; they were made through a misguided indulgence in idealism at the expense of sound business reasoning. Never before has a musical director with an acknowledged great band so openly admitted his mistakes in policy as a warning for all his contemporaries. The profession owes much to Tommy Sampson for this magnificent gesture.

WE DISAGREE

WE disagree with Tommy Sampson on one or two matters. For instance, he gives his new style in the more commercial from the title of Corn. Nothing is further from the truth. Corn, properly, is the music of the masses, the elementary jingles for a melody, interpreted without instrumental embellishment. Music from the backwoods. That is not what Sampson is now giving his satisfied customers. Just because there is no "Oo-bee-oo-bee" in great numbers of the day such as "Red Roses for a Blue Lady" does not mean they are Corn. Far from it. There is too much of this categorizing and the blame lies upon the shoulders of the sophisticates. If Tommy Sampson is now purveying popular numbers in an orchestral manner acceptable to the masses, he is only fulfilling the main functions of a popular dance orchestra. The word "popular" is operative, for therein lies popularity. Sampson admits it with unusual candour. That he has learned this the hard way, at the expensive tune of £10,000, makes the message he gave us the more important.

INDULGING TASTE

PERSONALLY I admit I would dearly love to wear one of those ten-gallon hats in pastel colours seen in Dunn's hat shop today. But to do so I would wear it against my better judgment. This gay apparel would hardly reflect the seriousness of the newspaper I have the honour of directing. Of all the hats sold by Dunn's, the orthodox models of the "perky" and "Homburg" styles enjoy the greatest popularity. To label them "corny" would be entirely wrong. The ten-gallon Stetsons in pastel shades are for the few. The classical shapes are for the many. And Dunn's manager to stay in business, catering for the many. So it is with a band leader. As Sampson rightly says, he and his boys were playing for their own amusement. They were catering for the tastes of a limited clientele. The total cost of this limited glory was £10,000. The maestro has awakened. He has changed his policy with a sound thought belated wisdom.

THE RESULTS

TOMMY SAMPTON must not write off this experience as a total loss. There are at least some benefits accruing apart from the bitter financial experience. This musical director has gained an almost unparallelled experience in modernistic orchestrations, sophisticated playing and musical showmanship. He has handled the best procurable talent in musicians and arrangers. He knows all the tricks of instrumental grouping and the application of tonal colours in every sphere. This wealth of knowledge, discreetly applied to the playing of popular music, should place him among the great popular band leaders of this age. Add to this his youth with the zest of experience alike. These are the qualities we need in band leaders. Sampson has them all. We on Musical Express wish him great, good luck. But just one more warning: It isn't Corn, Mr. Sampson—it isn't Corn!

AGAIN FOREVER AND EVER AGAIN FOREVER AND EVER AGAIN

ORCHESTRAL CLUB TERMS:— SMALL ORCH. 24/-, FULL ORCH. 32/-, TRIO 16/- Francis, Day & Hunter Ltd., 136-138, Charing Cross Road, London, W.C.2

BOOSEY & HAWKES BARGAINS. Lists free on request. Cash or easy terms. Includes piano accordion, acoustic sandelli, 96 bass, 39 piano keys, motor design, 5 automatic covers, 2200.

CAMPBELL CONNELLY & CO. PRESENTING THE HIT OF "HIT PARADE" "A" YOU'RE A DORABLE "I DON'T SEE ME IN YOUR EYES AN MORE"

Musical Express Review of Wax and in print A Survey by Malcolm Rayment

IN the Musical Express on June 13 I discussed Prokofiev's two Violin Concertos and Third Piano Concerto. All these have now been deleted from the gramophone catalogues. Many of Prokofiev's orchestral works are difficult to classify. "Lieutenant Kije" is a masterpiece, originally written for a film, later it was made into an orchestral suite, and this in its turn was used as the music for a ballet. The work therefore could be classified in three ways—as film music, a concert suite, or theatre music. Similarly, the music to the film "Alexander Nevsky" was later turned into a cantata.

It has been Prokofiev's general practice to make concert suites of his theatre and film music. As most of such works are best known in this country in concert versions, no attempt will be made here to divide them up into various categories. All the scores referred to are either in the Boosey and Hawkes edition, or in Anglo-Soviet Music Press edition, for which the sole agents are Boosey and Hawkes Ltd.

AN EPIC SUITE

The earliest of Prokofiev's works that is still occasionally played in England, is the "Sinfonietta" written in 1910, and revised twenty years later. In 1911 and 1912 respectively saw the composition of the first two Piano Concertos. The magnificent first Violin Concerto also dates from 1912. The following year came the famous Scythian Suite "Ain and Lolly". This epic work has been described as Prokofiev's "Rite of Spring". Like Stravinsky's masterpiece, it requires a very large orchestra, containing quadruple wood-wind, four trumpets (a fifth optional), eight horns, four trombones, tuba, a large percussion section, xylophone, piano, two harps and strings.

The music is heroic in a barbaric way, and shows at this early stage that Prokofiev was already a master of orchestration. It must, however, be said that he was inclined at times to over-orchestrate. The score contains many things that are simply not audible in performance, unfortunately on the records by the Chicago Symphony Orchestra conducted by Désiré Defauw (H.M.V. DB 6501-3, available to special order only), a great deal that is apparent to the eye, cannot be heard. The recording is exceptionally heavy, so that even a mezzo-piano sounds like a forte. Fortunately the miniature score is available, and by using it in conjunction with the records the listener-reader is able to get a pretty good impression of the work.

THE BUUFFON

The next major work from Prokofiev's pen was the now popular Classical Symphony.

THE SOVIET CITIZEN

1934, or thereabouts, marks an important turning point in Prokofiev's career. At the time of the Russian revolution he had set out in his native country, with the conviction that the future was of a cosmopolitan nature. After a few visits to the Soviet Union, in the early 20s, he decided to resettle there, and become a Soviet citizen; but music was already being drawn into the Soviet orbit a year or two before he became re-nation-alised. In taking this step, Prokofiev must have realised that certain limitations would be placed upon him as a composer. As he took the step voluntarily, it can only be supposed that Prokofiev considered that these limitations would not be a hindrance to him.

A FAIRY TALE. The very popular "Peter and the Wolf" was written in 1936. The miniature score is available as an album of records from the Boston Symphony Orchestra (H.M.V. DB 3900-2). This fairy tale gave Prokofiev plenty of excuse for moderately of idiom. The theme depicting Peter is one of the best examples of Prokofiev's favourite device of abrupt modulation. After two bars of G major the theme slips abruptly, but quite naturally, into A flat. The various animals, in whose moods he is humorously depicted by various instruments. The performance on the records is extremely good, but I have heard the narration done better.

A RETURN TO THE EPIC

In 1938 Prokofiev wrote the music for Eisenstein's epic film "Alexander Nevsky"; so for the first time since the Scythian suite the composer wrote in epic style.

The cantata, made up of music from the film, is in seven movements. The first is an extraordinary and expressive tone poem depicting the vast landscape of Russia. Prokofiev's popular works of that period, it does his effect by the simplest of means, a theme played in the treble and bass (four octaves apart) with the space in between left absolutely blank. In the second movement the chorus describes the exploits of Nevsky in a string. A saxophone, cornet, celeste and baritone voice, are optional, but greatly improve the overall effect. A good recording of the work by the Boston Symphony Orchestra conducted by Koussevitzky, existed until just over a year ago (H.M.V. DB 3656-6 and DBS 3657). Its deletion is to be regretted. Those who bought these records must have been puzzled, as they by the seeming incongruity between the titles and music of some of the movements. There is nothing particularly sad

about the music of Kije's burial. The whole point is that Kije never existed as flesh and blood. The story takes place in the reign of the mad Tsar. One of his seniles on his role of "Lieutenant" and then makes an ink blot on the paper. The Tsar insists that Lieut. Blot is on the role he must exist. He, therefore, has to be invented. In the ballet he is represented by a uniform on a pole. The story deals with his subsequent adventures, his romance, his marriage, his promotion, his banishment, his return to favour, his death and his burial with full military honours!

LIUENTAN "BLOT"

A work that shows this transition is "Lieutenant Kije", written in 1944. As already stated, this was, first of all, film music, then a concert suite, and finally a ballet. Unfortunately the score is not yet available, but since it is one of the composer's most popular works of that period, it is reasonable to suppose that it soon will be. The work is scored for a normal size orchestra, with three flutes and two each of the other wood-wind, the usual brass strings, a saxophone, cornet, celeste and baritone voice, are optional, but greatly improve the overall effect. A good recording of the work by the Boston Symphony Orchestra conducted by Koussevitzky, existed until just over a year ago (H.M.V. DB 3656-6 and DBS 3657). Its deletion is to be regretted. Those who bought these records must have been puzzled, as they by the seeming incongruity between the titles and music of some of the movements. There is nothing particularly sad

SECOND THOUGHTS By Steve Race

A well-known society hand-kerchiever, who had better remain anonymous, remarked to me the other day that the habit of "negro" playing now instilled upon in almost all West-End jazz is undesirable as an entertainment, indefensible as music. He's got something there; quite apart from the endless and dreary music churned out, do the gay hatched-faced couples really want to dance around for fifteen minutes at a time while the soap gets cold, or is it that they're merely got in to the habit? The "horror" of this, chorus- of "that" routine has slowly but surely driven even the last remaining interest—special arrangements—from the West End. Now, when provincial readers can hear some interesting music on an evening visit to London, it is hard put to it to recommend any music to ask me where they should go to see it. I should be genuinely grateful to know where dance music enthusiasts are recommended to go in London other than the Jazz Clubs (which, incidentally, all seem to be open on the same two nights), and the dance band leader John Roberts for instance writes to ask where on a visit to London he can get a good meal and listen to some music. He doesn't want anything other than anything commercially—merely interesting movement—musical, and most expressive Adagio. It is the last movement that perhaps has the work done a bit. In another context it would be admirable, but here it does not occur as the end of a happy conclusion. It is very much in the old grotesque vein, and shows that whatever Prokofiev may have learnt since returning to the Soviet Union, he has forgotten nothing.

THE FIFTH SYMPHONY

Prokofiev's Fifth Symphony, written in 1944, is the first he has composed as a Soviet citizen. The work seems to show a change in mood, and the old, stately glitter of his earlier days. The composer has obviously taken thought in this opening movement is an Andante, Prokofiev gives us more than a glimpse of his old self in the skipping little theme which first occurs at the end of the first movement and plays a prominent part in the development. The second movement is one of Prokofiev's Scherzos. Perhaps there is less devilishness in it than in some of the others, but this is more than made up for by extra subtlety. Nevertheless, although this opening movement is an Andante, Prokofiev gives us more than a glimpse of his old self in the skipping little theme which first occurs at the end of the first movement and plays a prominent part in the development.

Both score and records are available of this symphony. The latter were made by the New York Philharmonic Symphony Orchestra, conducted by Artur Rodzinski (Columbia LK 1247-51). The recording is good, and the performance superb, except that the tempo indication in the scherzo is ignored by the conductor.

During most of the years that would have been an easy one to answer. We had Hatcher's writings with a library of good arrangements played by an ever-changing but first-rate personnel, Harry Farry and Reg Dore had been a good meal and listen to some music. He doesn't want anything other than anything commercially—merely interesting movement—musical, and most expressive Adagio. It is the last movement that perhaps has the work done a bit. In another context it would be admirable, but here it does not occur as the end of a happy conclusion. It is very much in the old grotesque vein, and shows that whatever Prokofiev may have learnt since returning to the Soviet Union, he has forgotten nothing.

Both score and records are available of this symphony. The latter were made by the New York Philharmonic Symphony Orchestra, conducted by Artur Rodzinski (Columbia LK 1247-51). The recording is good, and the performance superb, except that the tempo indication in the scherzo is ignored by the conductor.

CINDERELLA. Prokofiev's music to the full length ballet Cinderella has been heard by thousands of people in this country who saw

AT THE P.R.S. LUNCHEON

Thirty-Fifth Anniversary Luncheon of the Performing Right Society held in the Connaught Rooms, London, on Friday, July 15th, 1949. Guest of Honour, The Lord Chancellor (the Right Honourable Lord Jowitt). In the Chair, the Chairman, Mr. Leslie Boosey.



Continued on page 4

JOIN THE PETER MAURICE ORCH. CLUB. CURRENT SUCCESS: HOW CAN YOU BUY KILLARNEY? IT HAPPENED IN ADANO COCA ROCA (SAMBA) CLOPIN CLOPAT I'M NOT GOING HOME & DO I LOVE YOU? LEADS MUSIC LTD. CLANCY LOWERED THE BOOM BEAUTIFUL EYES FAR AWAY PLACES BRUSH THOSE TEARS FROM YOUR EYES A MAN COULD BE A WONDERFUL THING

THE GUARANTEED STRINGS FOR ALL STRING PLAYERS. IF YOU EVER FIND A FAULTY "ECHO" STRING PLEASE TAKE IT BACK TO YOUR DEALER FOR REPLACEMENT. HONNER & CO. 5, FARRINGTON ROAD, LONDON, E.C.1. EVERYWHERE YOU GO THE ECHO TOLD ME A LIE CHAPPELL 56, New Bond Street, W.1. CLANCY, 10, Moat Street, E.C.1. (Band Parts ready Shortly)







