

**KETÉLBEY, ALBERT WILLIAM,** composer and conductor, born in Birmingham.

The accent on his name denotes not French origin, but the fact that otherwise people will annoy its owner by referring to him as 'Ketleby.' As a boy was made to study the piano against his will, but persuaded his father to allow him to become a choir-boy instead. A hopeless passion for the organist's daughter made him give up singing and take to composition. Played his first Pianoforte Sonata at Worcester Town Hall at the age of eleven. Won



scholarship at Trinity College, London, where he studied for six years—composition, orchestration, harmony, counterpoint, pianoforte, organ, cello, and horn, besides French, German, and Italian—and swept the board of every medal and prize. While still at college played as solo pianist at Queen's Hall, and conducted his *Suite Romantique* for full orchestra, etc. At conclusion of scholarship was offered position as professor and examiner at Trinity College—on condition that he wore a tail-coat (on account of his youthful appearance). The secretary lent him five pounds with which to buy the outfit, and feeling rather like Cruickshank's picture of 'the Artful Dodger,' he entered on his new duties. Was also organist at St. John's, Wimbledon, but after a few years gave up all teaching and organ work to gain experience as a theatre conductor, first in the provinces, later in London. Became Musical Editor for Messrs. Chappell and Co., and later Musical Director and Conductor for the Columbia Graphophone Co., which position he resigned a year or two ago to devote himself to composition. Though known to the world as composer of such popular and tuneful suites as *In a Persian Market* and *In a Monastery Garden*, he began as a more serious composer—with a *Caprice* for Pianoforte and Orchestra, a String Quartet, a Quintet for Pianoforte and Woodwind, etc. Finding no market for these and other works, he tried the experiment of taking their melodious 'second subjects,' dressing them up with variations, and trying them on the publishers. In this way he 'murdered his innocents' (as he puts it) with great success; the slow movement from a String Quartet, for instance, made an admirable background for a river-scene in a music-hall sketch ('This is rather above the average of the stuff we get here,' said the Musical Director; 'you really ought to try and write some serious work!'). *In a Monastery Garden* was commissioned for performance at a seaside resort. The idea for it came to the composer during a visit to a monastery while out motoring. At first no publisher would take it unless Ketelbey removed the *Kyrie* section; but later a publisher bowed to Ketelbey's will, and it became, *Kyrie* and all, one of the world's 'best sellers.' Thinks Broadcasting a great ally to Music, but would firmly forbid any 'jazzed' version of the classics. Has often conducted broadcast concerts of his own works in England, Germany, Belgium, etc.