

CONTEMPORARY REFERENCES 1935-1939

SELECTED FROM THE DATABASES BRITISH NEWSPAPER ARCHIVE 1935-1939 AND TIMES DIGITAL ARCHIVE AND OTHER SOURCES

During these years, Ketèlby's music was still very popular, but less newsworthy than earlier. –
TMcC

Western Daily Press, Monday 7th January 1935

BRISTOL SYMPHONY ORCHESTRA.

... Miss Winifred Davey, the able accompanist of the evening, played the solo part of a slight but attractive work for piano and orchestra by Ketelby called "Petite Caprice." Her performance showed considerable neatness and fluency...

Gloucester Citizen, Saturday 9th February 1935

BROADCASTING TO-NIGHT

... 7.30. – Ketelbey Concert: Kingsway Hall Choral Society; Band of the Royal [Horse] Guards (The Blues), conducted by Albert W. Ketelbey and Lieut. W.J. Dunn; Megan Thomas, soprano; Allan Brown, organ; from Kingsway Hall. 8.30....

The Gramophone, May 1935 p.496

THREE NOVELTIES

... Lastly we have H. Lennington Shewell demonstrating the theremin. He has chosen *In a Monastery Garden* and *Love sends a little gift of roses*. Ketelbey was at one time musical director of an English recording company, and for years wrote quantities of symphonic music. A year or two ago he was invited to conduct the Concertgebouw Orchestra of Amsterdam, which Mengelberg has made pre-eminent in Europe. The hall was sold out days in advance, the entire orchestra and chorus took part, and Mr. Ketelbey conducted a programme of his sweetmeats. The audience rose to a man, threw their hats in the air, and crowed the composer with laurel. If that does not sicken the highbrows, I shall feel it is time to give up proselytising on behalf of a humane attitude towards music and kindred arts. Mr. Shinwell might have used a 'cello for an identical result, but he has made an effective record of what is thought in some quarters (Holland perhaps) to be our most significant contribution to contemporary music. (HMV B8309, 2s. 6d.)

Northern Whig, Thursday 18th June 1935

EMPIRE: VARIETY.

The most popular musical instrument in Belfast in recent years is certainly the accordeon, and those who play it and still greater number who enjoy listening to it can spend a profitable hour at the Empire Theatre this week hearing the Argentina Accordeon Band, under the direction of Pietro Diego, the well-known showman conductor... Modern jazz and the arch-classic, Tiger Rag, present no terrors to these first-class musicians, whose best item, however, is Ketelby's beautiful "In a Monastery Garden," which is put over as it has never been before...

Portsmouth Evening News, Monday 1st July 1935

PORTSMOUTH MARINE BAND IN LONDON STUDIO

Broadcasting from London to-night, Lieut. F. Vivian Dunn and the band of the Royal Marines (Portsmouth Division) ... He has selected, among other items in the programme, the delightful Cockney Suite, by Ketelby.

[Vivian Dunn and the Marine Band were later to give the first performance of *Fighting for Freedom*]

Northern Whig, Wednesday 24th July 1935

TO-DAY'S BROADCASTING.

... 9.5. – The Buxton Spa Orchestra, relayed from the Pavilion Gardens, Buxton: An Albert Ketelby Concert, conducted by the composer. 10...

Hull Daily Mail, Saturday 14th September 1935

HUMBERSIDE ECHOES

Without painting a too colourful picture of the financial returns of the Parade, it is certain a foregone conclusion that the undertaking has made a tremendous improvement. The July and August revenue figures are up by some hundreds of pounds, while all records were broken for the house when Mr. Lionel Johns introduced Ketelby's Night, which included the appearance of the famous composer.

Yarmouth Independent, Saturday 14th September 1935

GRAMOPHONE NOTES.

Quentin Maclean has given a good Cinema organ interpretation of Albert W. Ketelbey's "In a Monastery Garden." The opening bird notes in the sanctuary, the Kyrie Eleison (sung by a vocal quartette) and the many other familiar things in this evergreen tone poem have been brought out with wonderful clarity and effect...

Cornishman, Thursday 7th November 1935

THE METROPOLIS AT PLAY.

It is always a problem as to what to do in London on a Saturday night, as most theatres are booked to capacity. There are few more pleasant ways of spending the evening than going to the inner dance at Frascati's famous Floral Restaurant ... No less than five surprise cabaret turns were put on, and two first-class dance bands helped to make the time pass all too quickly.

Albert Ketelby, the composer, was dining there, and the orchestra, as a compliment, played his "Sanctuary of the Heart," which was thunderously applauded...

Hastings and St. Leonard's Observer, Saturday 7th December 1935

WHITE ROCK PAVILION

... Albert Ketelbey, perhaps the most popular of all composers of good, light music, not only drew a big audience on Wednesday night, but was greeted with the utmost fervour in the threefold capacity of composer, conductor and pianist. So prolific a writer could easily have provided many programmes of the same length.

This one was really representative of his creative powers, and consisted of "Chal Romano," "The Blue Hawaiian Waters," "Fanciful Etchings," "Roumanian Gypsies," "Gallantry," "Chinese Temple Garden," "The Sacred Hour," "Cockney Suite," and "The Dance of the Merry Mascots." Mozart Allan conducted the last-named, while the piano part was played by the composer with all his wonted brilliance.

Sheffield Independent, Monday 16th December 1935

ABBEYDALE ORCHESTRA

The second of their winter subscription concerts was given by the Abbeydale Orchestra in Abbeydale Congregational Church Schoolroom, on Saturday night. The programme included a selection from "White Horse Inn," and Ketelbey's "A Dream of Christmas," which was played while snow was falling fast outside the schoolroom....

[[Snow in December in Sheffield, I remember it well!](#)]

Cheltenham Chronicle, Saturday 18th April 1936

KETELBEY CONDUCTS SPA ORCHESTRA.

Cheltenham's municipal Easter programme opened with a visit of the famous composer-conductor, Mr. Albert W. Ketelbey, on Friday, to conduct the Spa Orchestra in a programme of his own works at the Town Hall, where a splendid house gave him a great welcome.

Introducing Mr. Ketelbey, Mr. Arthur Cole (musical director), expressed the pleasure all felt at having with them the composer of some of the most attractive popular music of these latter days. This was Mr. Ketelbey's first visit to Cheltenham.

Of its popular kind the programme was of no small interest. It opened with Ganne's "Lorraine" march, the only number not a composition of Mr. Ketelbey. This was conducted by Mr. Cole, from whom the visiting conductor took the baton for the performance of his "Chal Romano"; which was followed by "Sanctuary of the Heart." For the latter the vocal part was supplied by the Cheltenham Male Voice Choir, an organisation recently started under the conductorship of Mr. E.P. Bartlett, and which contributed very effectively to the performance. Mr. Arthur Cole took the organ part. The number was rewarded with great applause and a portion was repeated.

The dainty pizzicato speciality "My Lady Brocade," for strings and celeste resulted in another encore, and "Wedgwood China" was given in response. With Mr. Ketelbey at the piano, the orchestra played "The Dance of the Merry Mascots," Mr. Cole conducting. It was a triumph of high spirits, in which the composer's brilliant piano playing gave an appropriate lead. The "merry part" was repeated in response to a great encore.

Next came the popular intermezzo, "In a Monastery Garden," with the Male Voice Choir rendering the vocal part and Mr. Cole again at the organ. The encore was "Bells Across the Meadow." A new "phantasie," "With the Roumanian Gipsies," which the composer said he understood was being played for the first time in Cheltenham, was a characteristic Ketelbey work and was received with much applause.

The remaining works were the interesting "In a Chinese Temple Garden" and three movements from "Cockney Suite." The roistering fun of the last movement of the latter, "Appy 'Ampstead" – one of the best bits of composition of the whole programme – so took the fancy of the house that it was repeated.

At the close Mr. Ketelbey gave the band high praise. They had done marvellously well, and could not have given him more attention had they been performing a Beethoven symphony. He called for a special round of applause for them, and also heartily thanked Mr. Cole and the Male Voice Choir for their services.

Dover Express, Friday 29th May 1936

LEAS CLIFF HALL, FOLKESTONE. WHITSUN ATTRACTIONS!

... Sunday, May 31st at 8.15 ORCHESTRAL CONCERT. Personal Visit of ALBERT W. KETELBEY, The Renowned Composer of Light Music, who will conduct a Programme of his own celebrated compositions

Whitstable Times and Herne Bay Herald, Saturday 20th June 1936

WHITSTABLE TEMPERANCE CHOIR

By way of exemplifying and demonstrating the slogan that "Abstinence is Best," on Saturday the local lodge of Good Templars and a contingent from the British Women's Total Abstinence Union comprising the above choir journeyed from Whitstable by charabanc and took part in the 68th annual fete of the National Temperance Choral Union at the Crystal Palace, arriving after a comfortable ride through the leafy lanes and fruity country in excellent time to hear the various contests, both choral and recitation, held in the dance room, after which came the big attraction of the day, that of the great junior concert for children of Band of Hope, Temple and various similar societies, conducted by Mr. G.R. Arnold (Walworth). ... The programme, representing the three divisions, air, land and sea, offered a charming variety such as... "Playtime's Golden Hours" – Ketelby...

[What a tremendous first sentence! Ketelbey's song starts "Over the golden meadows...", so it must have represented land]

Hull Daily Mail, Wednesday 1st July 1936

PICKERING PARK MUSIC

The following programme of music will be played by the N.U.R. Band in Pickering Part, Hull, tomorrow, from 7.30 until 9.30 p.m. ... pot-pourri, "Laugh Tunes," Ketelby ...

[An appropriate mistake for *Tangled Tunes*]

Leeds Mercury, Friday 24th July 1936

MUSIC AT HARROGATE.

MR. ALBERT KETELBEY, the well-known composer and conductor, is to direct a number of his own compositions on Wednesday evening, July 29 ...

Sussex Agricultural Express, Friday 7th August 1936

BRIGHTON BRIEFS

...Never before in the history of the Palace Pier have such scenes of enthusiasm been witnessed as occurred at the Ketelbey concert on Sunday evening. The hall was packed to capacity and hundreds had to be turned away. At the conclusion the famous composer and pianist was besieged by autograph hunters and signed hundreds of programmes before he could make his escape. Captain W.J. Dunn conducted the orchestra in the opening item, "With Honour Crowned," a stirring march which Ketelbey wrote for the late King George's Jubilee. For the remainder of the programme Ketelbey conducted performances of his own compositions and at the conclusion paid a handsome tribute to the orchestra.

Eastbourne Gazette, Wednesday 3rd March 1937

GAZETTE GOSSIP. NEW CORONATION MUSIC.

Amid the welter of preparations for the Coronation we hear little said about what music we shall hear. By that I mean new music. Something which one can play over in years to come and connect it with a great and definite period in the history of the country. Consequently it was pleasant to hear Kneale Kelley and the Municipal Orchestra playing a spirited march for the Coronation, "Royal Cavalcade," by Ketelbey. It is a fine march, with a great martial air and should be received enthusiastically. Ketelbey, of course, has written some beautiful music before.

Nottingham Evening Post, Monday 26th April 1937

COMING EVENTS

A description in music of the route that the Royal procession will take to and from Westminster Abbey will be broadcast by the B.B.C. Orchestra on May 9th ... The programme ... will include a Coronation march, "Royal Cavalcade," specially written by Albert Ketelbey ...

Bury Free Press, Saturday 8th May 1937

BURY ST. EDMUNDS.

... A much appreciated recital of sacred music was given in St. Peter's Church, following a shortened evensong, on Sunday evening.... Mr. Maitland de Lacey (violin) played "Adagio Cantabile" (Ketelby) ...
[There was no official arrangement of *Adagio Cantabile* for violin; they probably used the parts for first violin and piano conductor from the orchestral set]

The Times, 8th May 1937, page 14

GREETINGS OF AN EMPIRE - PARLIAMENTS AND THEIR KING.

WESTMINSTER HALL LUNCHEON, from our Parliamentary Correspondent

Yet another chapter was added to the long and proud history of Westminster Hall yesterday when the King attended the luncheon organized by the United Kingdom branch of the Empire Parliamentary Association for the purpose of enabling his Majesty to welcome the Prime Ministers and Ministers who have come to London from all parts of the Empire for the Imperial Conference, and also the delegates who are attending the Empire Parliamentary Conference...

His Majesty left the Hall by the North Door into New Palace Yard. As he passed through the Hall, the band of the Royal Artillery played Ketelby's "A State Procession", which was one his father's favourite compositions, and the King smiled his acknowledgement as he passed between the ranks of bowing legislators assembled from every part of his Empire.

Drifffield Times, Saturday 31st July 1937

ROUND THE AMUSEMENTS. PRINCE'S PARADE

Mr. A. Ketelby, the world famous conductor-composer, will make his annual appearance at the Royal Prince's Parade on Sunday night, August 1st, when he will direct a programme of his popular works with Lionel John's splendid Orchestra.

Among the items will be the new Coronation march, "Royal Cavalcade," which was specially chosen to be played by the whole of the massed bands at the recent Aldershot Tattoo for the grand finale, "The Procession of Kings," and has already been recorded three times by His Master's Voice Record Co. It is included in the repertoire of the Band of the Coldstream Guards. The performance on August 1st of this march will be enhanced by the addition of the choir (by courtesy of Mr. Robson).

Another feature of the programme will be the very first performance of a brand new work by Ketelby – a light waltz song entitled "A Mayfair Cinderella," which will be sung by Miss Doris Wells.

It is interesting to recall that the very first performance of Ketelby's famous "In a Monastery Garden" was given in Bridlington, and the very good judgment of Bridlington in relation to this piece, the success of which has gone round the whole world, is regarded by Mr. Ketelby as a good omen for his new song, of which he has also written the words.

Dover Express, Friday 13th August 1937

LEAS CLIFF HALL, FOLKESTONE.

Sunday, August 15th at 8.15. Personal visit of ALBERT W. KETELBEY, the Renowned Composer of Light Music, who will CONDUCT a Programme of his own celebrated compositions. The Municipal Orchestra (Augmented). Prices (inc. Tax): 1/- to 3/6

Hendon and Finchley Times, Friday 20th August 1937

VIEWS ON ABSTINENCE BY PROMINENT PEOPLE

... Albert W. Ketelby, the composer, says: "For anyone engaged in public work, sports or the musical profession, it is foolish to think that alcohol is of any use. One must keep free from this to ensure a clear, alert mind, and my advice to all is – refrain from this so-called 'stimulant.'"

Eastbourne Gazette, Wednesday 8th September 1937

MUSIC AND MUSICIANS

... After this we had some light music, which is always pleasing to a holiday audience out to enjoy sunshine and the spirit of sweet-do-nothing. Ketelby's "Bells Across the Meadow" is almost a nocturne, but always picturesque....

Nottingham Journal, Monday 28th February 1938

THE POSSIBILITIES OF LIGHT RADIO ENTERTAINMENT.

... The B.B.C. ... seem to think that light entertainment means nothing but very light orchestral numbers and plain variety. Why should the B.B.C. Symphony Orchestra always play little known classical works? Why not one in a while a programme of popular classical music? A programme similar to that given by the Commodore Orchestra but played by the full resources of the B.B.C.

Here is an example of what I mean. Birmingham-born Albert W. Ketelbey, master of melody ever to be remembered because of his "In a Monastery Garden," is coming to the B.B.C. studios on 27 March. Why? To conduct the B.B.C. Symphony Orchestra in a programme of his own works? Definitely no. To conduct the B.B.C. Theatre Orchestra in such a programme? No, he comes to comper a half-hour programme of gramophone records of his works. Do you see what I mean now when I complain of the B.B.C. lack of real showmanship?

[The radio listings for 27th March specify that the records he played were with himself conducting]

Sunderland Daily Echo and Shipping Gazette, Monday 28th February 1938

YOU WILL HEAR –

ALBERT W. KETELBEY conducting a half-hour programme of his own works on March 27. Born in Birmingham. Well-known composer whose "In a Monastery Garden" is among his most successful works. Though his most notable work has been in the sphere of light music, has done a great deal of writing in highly classical vein. At the age of 12 had composed a piano sonata which he performed at Worcester Public Hall. During an extremely successful period of study at Trinity College, London, he became at the age of 16 organist at St. John's Church, Wimbledon. After four years there travelled conductor with a light opera company, then with musical comedy. Was only 21

when he undertook the musical directorship of a West End theatre. Can play nearly every orchestral instrument.

[This was presumably copied from a press release, and perpetrates quite an amount of mis-information. The *Berwickshire News and General Advertiser* for Tuesday 22nd March has the same paragraph almost verbatim, but puts the Worcester recital at the age of 11, and the start in the West End at 22]

Gloucestershire Echo, Saturday 16th April 1938

GREAT SEND-OFF TO THE EASTER HOLIDAY ... TOWN HALL CONCERT

The Ketelbey concert in the Town Hall in the evening was one of the most popular and successful Good Friday concerts ever held in Cheltenham.

The appearance of the famous composer, Albert W. Ketelbey, conducting a programme of his own works, was a magnet for about 1,200, including many delegates to the Faculty of Teachers in Commerce conference.

The Spa Orchestra was augmented for the occasion, and choral items were splendidly given by the Phiftene Glee Singers, of Swindon. Mr. Arthur Cole conducted the first item, Continental March "Lolita," and for the rest of the programme Mr. Ketelbey held the baton, Mr. Cole taking his place at the organ.

With the inspiration of the conductor, the orchestra gave a magnificent rendering of Ketelbey's most popular works, including "Chal Romano," the descriptive pieces "Sanctuary of the Heart," "Dance of the Merry Mascots," "In a Chinese Temple Garden," "In a Monastery Garden," and "In a Persian Market," and Allan Blackwood excelled in the solo violin part in "With the Roumanian Gypsies." The programme concluded with "'Appy 'Ampstead," from the conductor's new Cockney Suite, and this was very popularly received.

At the conclusion Mr. Ketelbey spoke in high praise of the orchestra and Mr. Cole, and paid tribute to the Phiftene Glee Singers.

Leeds Mercury, Thursday 2nd June 1938

MUSIC SEASON AT SCARBOROUGH

... A feature of this year's programme is to be Saturday night concerts, when visitors well known to the musical world, such as Eric Coates, Herbert Finck and Albert Ketelby are to conduct their own compositions...

Lancashire Evening Post, Tuesday 14th June 1938

FORTESCUE PLAYERS IN FAMOUS SONG-PLAY

Of all Albert Ketelby's beautiful ballads, few, if any, have ever achieved the popularity of "In a Monastery Garden." The music and excerpts from the song formed an ideal background for the play of the same name by Cecil Gray which the Fortescue Players presented at Preston Hippodrome last night.

The play was not an excuse for the song – Ketelby is stated to have got his idea from the play – but like "The Rosary" and "Somewhere a Voice is Calling," two predecessors that come to mind, this song-play contained a definite plot and sustained theme. The song was merely an incidental but a most appropriate one withal and the production, full of colourful passages, was exceptionally well received...

[A curious remark about getting the idea from the play!]

Dover Express, Friday 22nd July 1938

LEAS CLIFF HALL, FOLKESTONE

SUNDAY, JULY 31 at 8.15. GRAND ORCHESTRAL CONCERT by the Folkestone Municipal Orchestra. PERSONAL VISIT OF ALBERT W. KETELBEY, The World Famous Composer, who will conduct a programme of his own celebrated compositions.

Hastings and St Leonard's Observer, Saturday 30th July 1938

ENTERTAINMENTS

... "Hastings, the cradle of the Empire." This is the title of the interlude which Mr. W. Winder Killip, the popular organist at the Regal, will be presenting next week.

A brief history of Hastings is flashed on to the screen, explaining the growth of the town and its place in English history, while Mr. Killip plays appropriate music on the organ. For example, after the building of Battle Abbey has been described, slides of the famous abbey are shown, while Ketelbey's "In a Monastery Garden" is played.

Wells Journal, Friday 12th August 1938

WEST OF ENGLAND WIRELESS NEWS.

... Music by Albert Ketelbey will be broadcast from the Pavilion, Torquay, on Sunday, August 14th, in a concert by the Torquay Municipal Orchestra and Choir, led by Harold F. Petts and conducted by Albert Ketelbey and Ernest W. Goss...

Littlehampton Gazette, Friday 19th August

GRAMOPHONE NOTES, by W. John Elton

Lucky are we who live by the sea! Our own holidays may be over, our pockets empty, our noses peeling, but a peep at our promenade, a sniff of the sea, and we live again those days of reckless freedom...

Music is to help in this mood, and the gramophone lists seem inspired with the spirit of seashells and seaweed. Most appropriate of all is the new Ketelbey suite, "In Holiday Mood," which struts and glides through three of the four sides of H.M.V. C3023-4. Not content with introducing us to Persian markets, monasteries, and strange lands, Ketelbey has now reminded us of home with the three sections that are entitled "On the Promenade," "Down the Stream," and "The Illuminated Fete."

The duties of guide-book are undertaken by the London Palladium Orchestra conducted by Clifford Greenwood, and I am grateful that these able men have managed to avoid the noisier aspects of Bank Holiday to suggest the gentler type of holiday-maker that we citizens (so the controversy goes) prefer to welcome. The harmonies are bright, sweet, and appropriate, and there are several excerpts that can be remembered and whistles in the true Ketelbey tradition.

The fourth side, although foreign to the suite, has been infected with the same spirit, and traces the delights of "Sunbeams and Butterflies." This is by the same composer, and to it the solo piano of Monia Litter adds an airy interest.

Hull Daily Mail, Saturday 20th August 1938

WEEK-END PROGRAMMES...

9.35. – F. Lionel Johns and his Orchestra, with Albert W. Ketelbey conducting his own music; Albert W. Ketelbey (solo pianoforte), from the Floral Pavilion, Bridlington...

Gloucestershire Echo, Thursday 13th October 1938

GUSTAV HOLST – BY HIS DAUGHTER

... At 17 he [Holst] spent four months at Oxford studying strict counterpoint under G.F. Sims, but he failed to get a composition scholarship at the R.C.M., being beaten by another young composer whose name was Ketelbey...

[Actually, it was Samuel Coleridge Taylor who won the scholarship at the Royal College. Ketelbey won his at Trinity College. But at least Imogen Holst's mistake led another Holst scholar, William Neve, to do some pioneering research into Ketelbey, which was later used by John Sant and myself]

Nottingham Evening Post, Saturday 22nd October 1938

THE LIGHTER SIDE

... Moved by the request of a bedridden girl, the B.B.C. have restored Ketelbey's "Sanctuary of the Heart" – which they had deleted from a programme to be broadcast by a Coventry cinema organist, Mr. Leslie James, on November 1st. The girl who made the B.B.C. change its mind is 21-year-old Miss

Evelyn Eardley, of Coventry, for 12 months a hospital patient and now in bed at her home. She had been deeply disappointed by the deletion of the item.

Eastbourne Gazette, Wednesday 23rd November 1938

MUSIC AND MUSICIANS, BY H.V.T. ... ALBERT KETELBEY.

... The visit of the famous composer and conductor, Albert Ketelbey, drew a crowded audience to the Winter Garden on Sunday evening. On the platform, and in front of the proscenium, were seated some 140 members of the Eastbourne Municipal Choir, and between them and the audience were the members of the Municipal Orchestra. A rostrum accommodated the conductor – Mr Ketelbey on this occasion who exchanged places with Mr Kneale Kelley only when he went to the piano to accompany two or three of his own pleasing compositions.

The evening, therefore, was one filled with song, choral and solo (the delightful Gaby Valle being the solo artist), with a series of favourite orchestral compositions composed, and conducted, by Mr Ketelbey himself. Unalloyed pleasure was the mark of the evening's entertainment, and the guest-conductor's spirit of bonhomie guided everything. "No concert," he exclaimed amid cheery laughter, "is complete without 'The Monastery Garden'" – and of course we had it.

Before speaking of the orchestral pieces a word must be said of the excellent singing of the Municipal Choir. Its spirited and vivacious singing roused enthusiasm. Ketelbey's Patriotic Ode, "Men of England," went with rare fire and swing; men's chorus and orchestra joined in a stirring march, "Knights of the King;" the admired "In a Monastery Garden" touched a high standard as a piece of programme-music; another excellent item was the march "With Honour Crowned;" and the concluding "Bank Holiday ('Appy 'Ampstead)" was a good wind-up. The pretty and melodious "Sanctuary of the Heart," sung by request, was another piece of work admirably done by the local choristers. The septet of male voices in "Men of England" was most effective, too.

Miss Gaby Valle, who had sung admirably at the Saturday evening concert, offered a new Ketelbey song on Sunday evening, "A Mayfair Cinderella" (with orchestral accompaniment), a taking melody in flowing waltz rhythm – such with such spirit that the last verse had to be repeated. Miss Valle was in fine voice, the clarity and resonance of her upper notes effective, and her enunciation precise and audible to everyone.

Miss Valle sang two more ballads and an encore, in the second half of the programme – "I loved you more than you knew" (a drawing-room ballad), and the jolly "Sing Heigho," her encore song being a new Ketelbey ditty which was extremely pretty and pleasing, "A Tiny Brownie Bird" (from Charles Kingsley's little poem), and this will be sure to become popular. Miss Valle scored a personal triumph.

Mr Kneale Kelley took up the baton when Mr Ketelbey stepped to the piano to play his own "Dance of the Merry Mascots." This was one of the most delightful items of the evening, for the composer is an accomplished pianist. He was warmly applauded.

The purely orchestral pieces were, for the most part, familiar to the audience. The "Chal Romano" overture went with romantic fervour, and the remainder included the grand march "Cavalcade," "Oriental Fantasy," "Sanctuary of the Heart," the suite "In Holiday Mood," the descriptive fantasy "With the Roumanian Gypsies" – effective with its quick folk-dance section. A sense of the lively and the dramatic characterises all Mr Ketelbey's compositions, and at the close he received an ovation, to which he replied by acknowledging the admirable support he had received from both the choir, the orchestra, and Miss Valle.

The Times, 6th January 1939, page 18

THE REFUGEES FUND - OVER £316,349 - NINETEENTH LIST OF DONATIONS

...£20 Mr Albert W. Ketelbey

Eastbourne Gazette, Wednesday 25th January 1939

MONDAY'S BROADCAST, By H.V.T.

... Dvorak's now popular waltzes for strings.... and a little suite of "Three Fanciful Etchings" by Ketelbey made up a scheme excellently done, the Dvorak items going with vigour and fire, and the Ketelbey pictures in tone reasonably reflecting such poetic sentiments as may be derived from odd lines of verse such as "The ploughman homeward plods his weary way," though the music would apply equally well to "The lowing herd winds slowly o'er the lea" without the poet Gray being much disturbed in mind or spirit...

Walsall Observer and South Staffordshire Chronicle, Saturday 28th January 1939

ORPHEUS LIGHT ORCHESTRA.

Here and there in the villages around Walsall it is possible to find evidence from time to time of the survival of a fine old choral tradition ... It therefore aroused both interest and pleasure to discover, on Tuesday evening, a village orchestra composed of "just ordinary working chaps" as they styled themselves ... To-day the orchestra numbers about a dozen and it is a very well balanced combination. Several of the players "double" on different instruments, and this makes for greater variety...

They showed distinctly encouraging form, and delighted their audience with a programme which included ... Ketelbey's "In a Monastery Garden"... Any orchestra of "just ordinary working chaps" who can get through a programme of that calibre with so much credit deserves all the encouragement that makes for success...

[An example of the many performances by amateur ensembles in the 1930s. The remaining programme comprised *Blaze Away*, *Child of the Regiment*, *Offenbach's Barcarolle*, *Community Land*, *Desert Song*, *Teddy Bears Picnic*, and *Heyken's Serenade*]

North Devon Journal, Thursday 2nd February 1939

SUCCESSFUL BARNSTAPLE PRODUCTION.

... "Swing in the New Year" was the third of the highly successful "Show of Shows" series, and like its predecessors, it attracted a very large attendance ...

Undoubtedly the most impressive section of the programme was the scene "The Persian Market," a masque set to the descriptive music of Ketelby. Outstanding here were the slave girls ... their interpretation of the Eastern dance being very clever. The atmosphere was most realistic, and others taking part in the scene were the Harem girl ... the market owner ... the juggler ... the fruit seller ... the water seller ... the beggars ... the sheik ... and the snake charmer. The orchestra, who provided the musical background were also outstanding ...

Hull Daily Mail, Friday 3rd February 1939

HULL VOCALIST'S HONOUR

Doris Wells, the talented Hull vocalist ... is to sing with the Kingsway Choral Society on February 11. This is to be a special programme arranged by the well-known composer of "In a Monastery Garden" and other light music – Albert W. Ketelbey – who will personally conduct the orchestra. Mr Ketelbey's compositions will be exclusively featured and it is interesting to recall that he spent much time at Bridlington and actually composed "In a Monastery Garden" sitting on the Parade there.

[So the story gets embroidered!]

Bath Chronical and Weekly Gazette, Saturday 25th March 1939

MR. A.W. KETELBEY CONDUCTS PROGRAMME OF OWN MUSIC

It may reasonably be doubted whether there is any more popular figure in the musical world to-day than Mr. Albert W. Ketelbey, maker of so many delightful melodies. A return visit by this cheery figure was the most important event in Thursday's programme of the Bath Spring Music Festival at the Pavilion. Mr. Ketelbey, who conducted an entire programme of his own compositions, which were interpreted by the Festival Orchestra, on Thursday was speedily on the best of terms with his audience. At the conclusion of the programme, he congratulated the Festival Orchestra on their

excellent interpretation of his works, modestly declaring that they had "Made his music sound like real music."

Mr. Ketelbey's colour schemes illustrate a penchant for muted brass, and he shows a distinct partiality for the waltz form, in which he displays marked originality in the framing of melody. It is an open secret that the scene of his Dream Picture, "In a Camp of the Ancient Britons," is Weston-super-Mare.

In this pianoforte novelty, "The Dance of the Merry Mascots," the composer was at the pianoforte, and the orchestra was conducted by Mr. Maurice Miles, Bath's Director of Music, As an additional number, another of Mr. Ketelbey's compositions, "Sunbeams and Butterflies," was heard.

An emphatic proof of their delight was given by the audience on Thursday evening. Mr. Ketelbey remarked, "My last suite, 'Cameos of London Life,' takes 15 minutes. Shall I play it all?" There was an immediate response of "Yes."

***Bath Chronical and Weekly Gazette*, Saturday 25th March 1939**

MUSIC FESTIVAL ATTENDANCES

... The attendance at the two concerts on Wednesday were more encouraging, and though the Pavilion was not packed for the Festival concert of Thursday evening, when A.W. Ketelbey, the well-known composer of popular melodies, conducted a programme of his own compositions, the attendance showed an improvement, and was quite satisfactory from the box office standpoint. Mr. Ketelbey radiates good nature and amiability when he takes his place at the conductor's desk, and has the happiest gift for establishing friendly relations with his audience. He is surely entitled to be regarded as the Peter Pan of modern composers of light music, and the audience were particularly delighted when he gave an illustration of his skill as pianist.

***Bristol Evening Post*, Thursday 6th April 1939**

EASTER ATTRACTIONS

WESTON-SUPER-MARE ORCHESTRAL CONCERTS, WINTER GARDENS PAVILION. THE MUNICIPAL ORCHESTRA, directed by Mozart Allan, with ... ALBERT KETELBEY, EASTER SUNDAY, at 8 p.m. Admission from 1/3.

***Bristol Evening Post*, Wednesday 12th April 1939**

SOME EASTER FIGURES AT WESTON-SUPER-MARE

.... The concert at the Winter Gardens Pavilion, where Arthur Ketelby, the composer, conducted the Municipal Orchestra, drew a record attendance. The whole of the house, 850 seats, was booked long before the pavilion was opened. We could probably have booked the pavilion twice over...

***Sussex Agricultural Express*, Friday 14th July 1939**

WEST PIER, BRIGHTON. CONCERT HALL

Sat., July 15th, at 8: A.W. Ketelbey, the famous composer, will conduct Percy Lush's Orchestra.

***Yorkshire Post and Leeds Intelligencer*, Thursday 20th July 1939**

CONDUCTOR IN OWN WORKS: MR. KETELBEY AT HARROGATE

Mr, Albert W. Ketelbey, who is in the front rank of popular composers, conducted the Municipal Orchestra in a programme of his own works in the Royal Hall, Harrogate, last night.

There was a large audience. It would be the easiest thing in the world to be supercilious about the musical value of such things as "Chal Romano," "Jungle Drums," "The Sacred Hour," and so on, but the fact is that Mr. Ketelbey has the talent to produce some exceedingly pleasant and picturesque effects in the orchestra and, above all, his pieces, even when superficial, possess form and melody, elements that are not to be despised these days.

We do not deny a value to Johann Strauss because there is a greater Strauss called Richard. So if Ketelbey's is rather more "popular" than, say, the music of Edward German, it is always musically correct. Ketelbey is apt to be thought of as the composer of "In a Monastery Garden," but this

concert showed that he is a many-sided composer capable of a true emotion and not a bit afraid of the sequence.

In fact, he is a living witness to the fundamentals of music. The composer effectively played the piano part with the orchestra in his "Dance of the Merry Mascots." That he has a true musicianship behind him was best revealed in a movement from the suite, "A Passing Storm Cloud on a Summer Day." This was really fine writing in the modern style. Mr. Ketelbey incidentally, paid a great tribute to the orchestra and its conductor, Mr. Louis Cohen.

Hella Toros, who has a soprano voice of great range, sang two groups of arias, her best being perhaps "I Give My Heart" (Millocker) ...

[Relatively unusual for music by other composers to be included in a Ketelbey concert]

Yorkshire Evening Post, Thursday 20th July 1939

THAT "MONASTERY GARDEN"

During the course of his appearance at the Royal Hall, Harrogate, last night, Mr. Albert W. Ketelbey, the composer – as merry a man as you could imagine – was telling a friend that what is probably his best known composition, "In a Monastery Garden," was inspired by a visit to an actual visit in Yorkshire. He could not, however, name the monastery.

"I was staying at Bridlington," he related, "and I went for a drive with some friends. We came across the monastery, with monks in occupation, and that was where the idea of the piece came to my mind. I think the monastery may have been somewhere near Rievaulx. It couldn't be Rievaulx, because it's a ruin."

It sounds like Ampleforth.

[Ketelbey seems to have forgotten that, according to his publisher's brother, who was a monk, he certainly visited an occupied monastery at Chilworth in Surrey]

Torbay Express and South Devon Echo, Monday 24th July 1939

ENTHUSIASTIC RECEPTION FOR ALBERT KETELBEY

A great reception was accorded Mr. Albert W. Ketelbey, the famous composer and conductor, at the Torquay Pavilion last evening when he directed a programme of works of his own composition.

The Torquay Municipal Orchestra and choir of nearly one hundred voices gave a two hours' concert of over a dozen works, and throughout the evening there were scenes of great enthusiasm from an audience which filled the Pavilion to capacity.

Mr. Ketelbey also played the solo parts in the "Dance of the Merry Mascots" and "Sunbeams and Butterflies" in which Mr. Ernest W. Goss conducted. All Mr. Ketelbey's best known works were played, including two movements from the suite "Three Fanciful Etchings" which Mr. Ketelbey composed for a well-known festival recently held.

At the close of the concert there was a remarkable demonstration of enthusiasm, and Mr. Ketelbey was recalled again and again. Mr. Ketelbey thanked the choir and orchestra for the very fine presentation they had given of his works, without having been rehearsed under his direction. He also thanked Mr. Goss for the excellent work of the orchestra and choir under his direction, and eulogised the choir for giving up their time for the rehearsal.

At the close, the audience of over on thousand persons joined the choir and orchestra under Mr. Ketelbey's leadership in the singing of the National Anthem.

[That's the first mention of the National Anthem at a Ketelbey Concert, though surely it was a regular fixture at concerts in this era]

Bristol Evening Post, Monday 11th December 1939

COLSTON HALL RECITAL

Though he brought to mind the woes of a distressed nation by including “Finlandia” in his Bristol programmes, Reginald Porter-Brown struck a happy note with Ketelby’s Fantasia, “A Dream of Christmas,” with its poise of hope ...

Sheffield Evening Telegraph, Tuesday 12th December 1939

SUNDAY CONCERT

... The Hillsborough Male Singers, accompanied by Roy Slack ... will render their own arrangements of “Liebestraume” by Liszt, “The Lost Chord,” and “In a Monastery Garden” by Ketelbey. In the last two, the Singers will be accompanied by the Sheffield Transport Band, whose leader, Mr. G.H. Hesse, has arranged the band parts.

[Copyright question – I wonder whether this arrangement was authorised, and would the publisher have cared?]