

BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

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MAURICE WINNICK TO BE RUMOURED TO BE EMERGING FROM BAND RETIREMENT

SEVERAL MONTHS AGO MAURICE WINNICK MADE A STATEMENT TO THE PRESS THAT HE WAS RETIRING FROM ACTIVE BANDLEADING. THIS WAS AT THE TIME HE LEFT THE EXCLUSIVE CIRO'S CLUB. AS OUR READERS ARE AWARE, FRANK KING IS CURRENTLY AT CIRO'S FOR FOUR WEEKS, AFTER WHICH PERIOD CIRO'S STATE THEY WILL HAVE BIG AND INTERESTING NEWS.

THE BURNING QUESTION IN THE PROFESSION THIS WEEK IS, "WILL MAURICE WINNICK RETURN TO BANDLEADING?" RUMOURS ARE RIFE THAT IT IS MORE THAN LIKELY THAT WINNICK WILL RE-FORM HIS BAND TO RETURN TO THIS EXCLUSIVE CLUB AT WHICH HIS POPULARITY WITH THE PATRONS IS WELL KNOWN.

However, at the time of going to press there is no confirmation of this, but we hope to have details available at an early date if the rumour is founded.

MOFFATT AND MCPHERSON ON STATION WCCO

NEWS reaches us from Ralph Moffatt, who is resident on station WCCO in Minneapolis that Stewart McPherson is also resident on the same station. McPherson has two regular programmes weekly and is a specialised sports reporter.

Jack Chapman's 20 Years Residence

THIS Friday, February 10, Jack Chapman, well known Glasgow bandleader, will complete twenty years as resident M.D. at the Albert Palais de Danse, Bath Street, Glasgow. On behalf of the profession we offer our congratulations on what must be one of the longest resident engagements in the profession.

HARRY ROBBINS JOINS CHAPPELL'S

HARRY ROBBINS, well known as Britain's leading xylophone player for many years, has joined the Chappell organisation in an exploitation capacity. He will take over from Joe Roncoroni, who leaves to become a director of a new publishing house.

"STAGE COACH" AGAIN Eric Winstone's coach on way to Butlin's Reunion



YOU SHOULDN'T YOU SHOULDN'T HAVE YOU SHOULDN'T HAVE KISSED YOU SHOULDN'T HAVE KISSED ME! BILLY REID PUBLICATIONS 156 Charing Cross Rd., London, W.C.2 Telephone: TEMple Bar 3311

RALPH SHARON SEXTET

Musical Express photographer Hanlon took this exclusive picture of the exceptionally fine Ralph Sharon Sextet during their overseas broadcast last week.



RONALDE FOR NEW YORK

At Christmastime Ronnie Ronalde was given a special radio feature programme to himself, under the title of "The Ronnie Ronalde Programme." Apparently the programme planners at Broadcasting House liked it, because the idea is to be repeated on March 23 in the Light programme at 8.0 p.m.

Actually, Ronnie Ronalde will, by then, have recorded this programme because the date of the broadcast is also his opening date in New York, at Broadway's famous Radio City. This will be Ronalde's third visit there, a rare achievement, especially for a British artist; for to play in this theatre is the ambition of every vaudeville artist on both sides of the Atlantic.

The Ronnie Ronalde Programme is split into several sections, and comprises numbers so adjusted as to exploit the versatility of this vocalist. For example, to demonstrate his expertise as a siffleur, he will deliver coloratura arias in this medium. Another section is to be devoted to the selection of a popular song with a bird theme lyric, followed by an as near perfect imitation of the bird; these imitations being another of Ronalde's attributes, as has been proved by his highly successful recordings. Lovers of yodelling are also catered for, and another feature under the additional heading of "Songs My Mother Taught Me," embraces exactly what the title implies, with songs reminiscent of childhood.

On Ronalde's previous visits to America other offers have come his way, but of which, unfortunately, he has never been able to avail himself owing to commitments back home. For the time being, however, his present New York contract is for an extended Easter season at the Radio City Music Hall.

VIC LEWIS PLAYING TO CAPACITY

HAROLD DAVIDSON informs us that Vic Lewis's appearance at Newcastle last Tuesday night was a complete sell-out. Tickets for the appearance at Kettering this Sunday have been all sold out in advance, and so many people have been enquiring whether there was a possibility of running an afternoon show as well. Both Lewis and Davidson feel this would be inadvisable due to the great strain imposed on the brass men and have therefore declined.

FREDDY WEBB'S FIRST TWO YEARS

Freddy Webb and his Band have just completed their second year's engagement at the Embassy Ballroom, Cambridge. The band was formed two years ago by well known dance promoter Harry Bradford and the band has been in residence since the opening.

WINSTONE INDISPOSED

READERS WILL BE SORRY TO HEAR THAT ERIC WINSTONE HAS BEEN UNABLE TO CONDUCT HIS BAND THIS WEEK AT THE ANNUAL BUTLIN'S FESTIVAL OF REUNION DUE TO A SUDDEN ATTACK OF YELLOW JAUNDICE IN HIS ABSENCE BOY MARSH HAS ONCE AGAIN TAKEN OVER LEADING THE BAND.

Well known publicist Alan Pitcher is currently conducting the Stage Coach tour of London and having mentioned to many stars Eric's illness they have been most solicitous and offered to appear as extra guest artists. The celebrities include Bruce Trent, Benny Lee, Jacques Labreque, Denny Vaughan and The Koridites.

MACKINTOSH BROADCASTS

KEN MACKINTOSH and his Band, who were heard broadcasting from the Astoria Ballroom, Nottingham, where they are resident, last Saturday, will again broadcast on February 17 at 1.30 p.m. They rehearse for the programme in Birmingham at 10 a.m. in spite of the fact that they will be at the Astoria until 2 a.m.

On February 19 this excellent aggregation will make one of its rare appearances away from Nottingham when they play by special request at the Astoria, Manchester. They also appear for one night at the Plaza Ballroom, Derby on February 22.

Ken Mackintosh and drummer Bobby Kevin will be heard this Sunday, February 12, in Band Parade.

BOYD NEEL TO TOUR SCANDINAVIA

THE BOYD NEEL String Orchestra, under its conductor Mr. Boyd Neel and led by Mr. Maurice Clare, will tour Scandinavian countries under the auspices of the British Council for three weeks in February and early March.

Arriving in Copenhagen on February 13, the orchestra will give an evening public concert on February 14, to be followed by performances in Norway at Bergen and Oslo. Three concerts will be given in Stockholm on February 22, 23 and 24 (independently of the British Council). Fifteen members of the orchestra will go by air to Helsinki in time to broadcast on the evening of February 26, and the orchestra will give public concerts in Finland at Tampere Helsinki and Turku/Abo.

The Boyd Neel is probably the most travelled British orchestra, having visited Australia, New Zealand, Germany, the Netherlands, Portugal and France during the last three years.

CHANGE IN ALLAN TRIO

There has been a recent change in the Tommy Allan Trio who are resident at the Maccos Locarno, Leeds. Joe Ferris, late of the Peter Fielding Orchestra, Leeds, and ex-drummer with the Blue Rockets, has now joined the group. The line-up now consists of Allan leading on piano, accordion and vocals, George Firth guitar, piano, drums and vocals, and Ferris drums, piano, vibes and also vocals.

DEREK ROY OFF FOR VACATION



Derek Roy says goodbye to his dog prior to flying to Nice for a short holiday. During his stay he will broadcast from Radio Monte Carlo and will also work on plans for his new "Hip Hip Hoo Hoo" show which opens at Nottingham on March 18.

SIGMUND ROMBERG SENDS CHEQUE TO BRITISH SONGMEN

IN ADDITION TO THE MANY STARS WHO WILL APPEAR AT THE BRITISH SONGWRITERS' GUILD ALL-STAR SHOW AS ANNOUNCED IN MUSICAL EXPRESS LAST WEEK, THE GUILD HAVE RECEIVED FROM AMERICA A MAGNIFICENT GIFT OF £50 FOR THEIR FUNDS. THE CHEQUE HAS BEEN SENT TO THEM BY FAMOUS COMPOSER CONDUCTOR, SIGMUND ROMBERG, WHO IS ALSO PRESIDENT OF THE SONG PROTECTIVE ASSOCIATION OF AMERICA. ROMBERG IS, OF COURSE, FAMOUS ALL OVER THE WORLD FOR HIS LITING WORLD AND LIGHT OPERETTAS.

The Guild has placed a box at the disposal of the Performing Rights Society. Beneficent Fund will also invite six members of the Brinsworth Home to be their guests.

TITO BURNS' FINE SEND-OFF

AN added attraction to the star studded array of celebrities will be an appearance by Donald Peers.

BILL JOHNSON SERIES ON HOME SERVICE

BILL JOHNSON, star of "Annie Get Your Gun," will be heard in "First House" in the Home Service. He will broadcast with the B.B.C. Revue Orchestra under its conductor Frank Castrol for six weeks, starting on February 15.

Bill, who has been playing in the Coliseum show since its beginning in May 1947, originally started his career as a band singer. Then he made his first broadcast show on NBC, and followed that up, in 1950/51, with a television show, an intimate revue, "Two for the Show." Playing in the same show were a number of young people, all of them then unknown, including Betty Hutton and Alfred Drake. He owned and rode a Irish Hunter; "I had to sell him, though, he ate too much." His latest love is "Grey Lady," a twenty-two foot sailing-boat which he keeps at Burnham-on-Crouch.

SIR STAFFORD CRIPPS AT LUNCHEON GIVEN TO MR. LESLIE BOOSEY

SIR STAFFORD CRIPPS, THE CHANCELLOR OF THE EXCHEQUER, WAS PRESENT LAST FRIDAY AT A PRIVATE LUNCHEON AT THE ARMOURERS HALL, GIVEN BY SIR ERNEST POOLEY, CHAIRMAN OF THE ARTS COUNCIL OF GREAT BRITAIN.

The luncheon was given to Mr. Leslie Boosey of Messrs. Boosey and Hawkes, to commemorate his initiative at the end of the war, which had led to Messrs. Boosey and Hawkes taking lease of the Royal Opera House, Covent Garden, and agreeing to make themselves responsible for substantial expenses in connection with its running. Their action has been a material factor in the establishment of permanent opera at Covent Garden. The Boosey and Hawkes lease expired on December 31, 1948.

The other guests were: Lady Cripps, Sir John Anderson, Chairman of the Covent Garden Opera Trust, and Lady Anderson, Mrs. Bronson and Lady Albery. Mr. Joseph Compton, Mr. John Denison, Dr. and Mrs. E. Hor Evans, Miss Mary Glavin, Miss Ninette de Valois, Mr. David Webster, Mr. Eric White, Mr. and Mrs. W. E. Williams and Dr. Thomas Wood.

STOP PRESS

Sensational news will break next week regarding a big engagement in London for Harry Roy and his Band.

Lyons Quebec Cafe, Marble Arch, introducing first cabaret show ever at their Corner Houses with a "Dinner and Show" policy.

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You may like Musical Express or you may not like it, but there's one thing you can't do

THE VOICE

NO BUSINESS LIKE SHOW BUSINESS

WHEN the great daily newspapers need a headline, they turn immediately to the entertainment industry...

PRIVATE LIVES

THERE was the story of an ice ballerina being enticed from home. There was the story of the Censor dancing with the stars at the Windmill Theatre celebrations...

PARENTAL PRIDE

NOW Rossellini could hardly have caused a greater sensation if he had said: "I am the mother!"

INFLAMMATION

THE motion picture business provided yet another headline sensation when the riot squad stood by to preserve order during the showing in the West End of "Swind in the Streets"...

READY MADE HITS

THE famous "Write-a-Tune Contest" at Hammersmith Palace has now in full swing and the broadcast will put the winner on the map...

JOIN THE PETER MAURICE ORCH. CLUB
WHEN THE HEATHER GLEAMS LIKE STARDUST
BE GOODY GOOD GOOD TO ME
OH TELL ME GYPSY • BOLERO
LEEDS MUSIC LTD.
HOP SCOTCH POLKA
I DIDN'T KNOW THE GUN WAS LOADED
THE LAST MILE HOME (WALTZ)

Lee Conway answers a letter from Muir and Norden and also draws attention to a "character" that should be removed

from the "Ray's a Laugh" show

EVERY show has to have a script. Even "Music While You Work" must have a script. No radio show, be it ever so simple, can go on the air without a blue print...



By Lee Conway

we must credit him with the most successful show ever to be presented to the world via radio.

I THINK by now my professional readers will have formed the conclusion that I like my comedy robust. Nothing in the broad idiom shocks me. Yet there is one character in "Ray's a Laugh" that causes me some embarrassment...

THEY state categorically that contrary to my assumption "Ted Kavanagh did write" "It's a Laugh" every week. At no time during his wonderful run did he call in to write "It's a Laugh"...

PRIZE SCRIPT

WHERE "Ray's a Laugh" broadcast. WHEN: Last week. WHY: It's a domestic hair-cutting scene.

THEY say the B.B.C. has not signed them to write "It's a Laugh" for months of every year, which is the impression I gave, nor has the B.B.C. signed Edwards...

FURTHERMORE, Muir and Norden assure me that "Ted Kavanagh was, and still is, the greatest script writer in the world."

TRANSATLANTIC American Commentary by CHICK MADISON

CHAPPELL MUSIC'S LEGAL ACTION AGAINST DISKERY

GENE KRUPA plays one week at the Howard Theatre, Washington, commencing February 11. He will then play engagements prior to the Palladium Ballroom, Hollywood, in April...

LOUIS PRIMA has taken his outfit into his new club in New Orleans. Club is now in full swing and the broadcast will put the winner on the map...

OUR AMERICAN contemporary "The Billboard" states that Chappell Music are to take action against an unnamed recording company, Jerry Wecker writes:

Everly Knight, lovely singing star, was guest of conductor-arranger Tud Dale on C.B.S. "Carmation Contented Hour,"...

Unless an unforeseen settlement is reached, Chappell will prosecute the suit, the spokesman said, joined by the Selwick Releasing Organisation as co-plaintiff.

"The fact that a record of the Third Man music has been selling is common knowledge in the industry," says the spokesman...

Oh, that's the life! You can take your poor little wretched record and shove them in the B.B.C. box...

PASSING OF A GREAT PERFORMER

A tribute to Sid Field by Eddie Hewson

LAST week was an unhappy one for show business. The death of Sid Field, one of the greatest lovelies since Tommy Handley died...

SID FIELD was a great trouper. He came up through the hard school of vaudeville—the surest qualification for paragon status...

ANOTHER secret of Sid Field's success was his "naturalness" on the stage was remarkable. This characteristic was noticeable in his private life...

THE passing of another great artist on January 26 is also regarded as a great loss. At the age of 63 George Jackson died...

IT is rare indeed that one can find fault with the immaculate Geraldine presentation of Gerry's new Wednesday feature Design for Dancing...

SECOND THOUGHTS

By Steve Race

IF readers write to say that my record reviews are too technical, I'll be glad to change "What's Second Best?" they inquire...

"The lower frequency limit of the ribbon tweeter cannot be below 1,800 c.p.s. and the filter network in this case...

That shower of jargon was not taken from one of those abstruse car journals which are read during non-vocal numbers...

The musical jargon of Intros, Six-eight, Locked hands and plingers can't even be compared to the everyday language of a newspaper office...

Oh, that's the life! You can take your poor little wretched record and shove them in the B.B.C. box...

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who did a sensational acrobatic turn. All will remember him for his easy acrobatics. But he achieved great fame in pantomime, his "Idle Jack" being always a classic performance...

IT is nice to hear of the success of British artists in America. In that country "you've gotta be good"...

NEWCOMER to Britain from the United States (although he came here from Down Under) is Nicki. This is America's foremost female impersonator...

OUR friend Kay Cavendish plays her act variety. Next week she is at Empire, Nottingham, and the week after in the Glasgow Cross Empire, Glasgow. We miss that...

ARTHUR STRACEY has been appointed manager of the Billy Field Agency. His many friends in the profession will now find him settled down in the offices at 156 Charing Cross Road. Look him up.

PROGRESSIVE JAZZ

Malcolm Rayment makes a few comments on his own book and on Wally Stott's recent review of it

IT is with some trepidation that I venture to make a few comments on my own book on "Progressive Jazz"...

Wally Stott has made certain points which, while they are fair enough, are the result of occasional misunderstanding of my intentions...

The first of these points concerns "fourth" chords, which I have said have been little used in jazz as yet...

The other point concerns the "feeling for jazz." Wally Stott criticises my lack of this feeling, but in this book I have made no attempt to teach "jazz feeling"...

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A MATTER OF BALANCE

Steve Race is sadly disappointed with one record in this week's Sound Track



THE MALCOLM MITCHELL TRIO

The Malcolm Mitchell Trio
Man or Mouse.
Miss Annabelle Lee.
Parlo. R.3256.

Abney Road — concerns the piano, which must be well up and "intimate." On this record it is now near loud enough, and certainly doesn't knit with guitar in the phrases in which it obviously should.

Eddie Condon & his Orchestra.

S'Wonderful.
Oh! Lady Be Good.
Bruno. 04504.
Swannee.
Somebody Loves Me.
04505.

Aunt Hagar's Blues.
When Your Lover Has Gone.
04303.
Improvisation for the March of Time.
Farewell Blues.
04306.

My Melancholy Baby.
She's Funny That Way.
04302.

Andre Previn.
Just one of those things.
Should I?
H.M.V. B.872.

It would take a pretty bad performance to make me dislike Cole Porter's "Just One of Those Things." As it turns out, Previn has made a very good version, with considerably more swing than on a good many of the same tendency towards repetitiveness, and much of his work sounds like Arnold Ross playing a Tatum transcription, but if one is prepared to accept a double helping of talent in place of originality, Previn's records are well worth a trial.

The way his phrases tend to go rambling on and on is more noticeable in "Should I?" together with a gross display of clucking in "Just One of Those Things." We don't drag a record Master right across the American continent these sides should have just been avoided at almost any cost. The other obvious pitfall—and a regretably familiar one around

of the side. He is a great player, but he hasn't the "heart" of Bobby Hackett.
Slam Stewart Quartet.
Play Fiddle Play.
Dark Eyes.
Savoy 537.

If I were asked to pick out the most irritating sound in jazz, I would give serious consideration to Slam Stewart's humming and arco bass, before finally settling for the kazoo. We had it for years; cluttering up otherwise tasteful Goodman Sextet records, and occurring in the most unlikely and unwelcome places. Now, when I might have been forgiven for trying to forget that detestable sound, it comes again in a belated release of early 1945 vintage. "Play Fiddle Play" is the more objectionable side, and it is not even relieved by an original Zorro Garner solo. That is to say, the solo he does on it may well have been original at the time, but we later got to know it had better played, too) as "Play Piano Play" on Esquire. The recording quality on both sides is poor.

Bosworth's Modern Jazz Group.
Baltimore Reboop.
Bopp's Ball.
B.C.1228.

Rebop Rebels.
Quintessence.
B.C.1225.

(Obtainable, price 5/6, from Bosworths, 14 Heddon St., W.1, or most dealers to order.)

Another music publisher enters the recording field with four titles under the name of Bosworth's Modern Jazz Group. In this case the outfit was Howard Lucraft and his associates. The combination was: Freddy Gardner (tenor), Johnny Douglas (sax and clarinet player), Derek Collins, and bassist Charlie Short. But most important of all, Lucraft himself has toured America, as Musical Express readers well know, and brought back with him a number of interesting ideas in band presentation and arranging.

The four sides here issued are all of original Bosworth bop numbers; two by Al Tolano, one by Howard himself (Bop Boogie), and one, "Quintessence," by me. Recording quality is good.

Most attractive of the four is "Baltimore Reboop," a tuneful number such as Shearing might have written, and which, incidentally, has already been recorded when these records were played to him in New York. "Boppin' Boogie" is, as might be expected, my "unfavoured" in the union of Bop and Boogie which I have long had with issue, and my dislike of boogie is probably more than reflected in my playing on this side.

"Rebop Rebels" was written by Aloysius Tolano (better known as Al) with the Tolano tongue very much in the Tolano cheek, I fancy. The parade of now familiar bop clichés which he set off by a good beat from "Bop Boogie" throughout the session deserves a special mention. "Quintessence" was an attempt to write a bop ballad which would be acceptable to anti-bop ears, and in that respect, at least, I think it succeeded, since after its first broadcast (in "Jazz Club") a certain well-known comedienne rang me up and requested singing over the phone a special set of popular lyrics she had written for the hoped-for publication. "Oh, it's going to be a lovely morning" was never published, and however, "Quintessence" it remains. I claim no credit for the fact that both Johnny Douglas and Freddy Gardner are at their best on this side.

While so long lost on the subject of Howard Lucraft and his music, however, I would like to suggest that a recording contract is long overdue. Heaven alone knows what has happened to Lucraft. He has requested in the past, but really five years' successful broadcasting, no commercial release.

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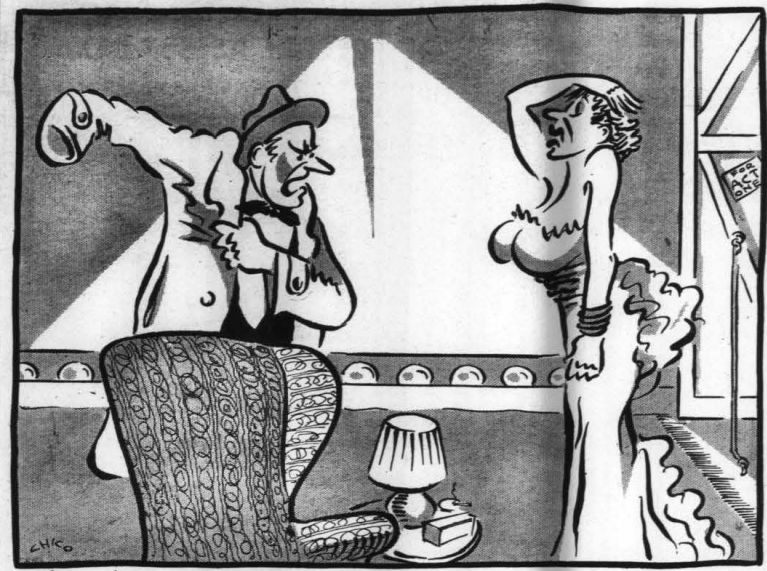
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"This means goodbye, Agatha!... I shall return to the bosom of my family!"

BIG NIGHT OF MUSIC IN LONDON By Malcolm Rayment

SOMETIMES in London one can go for a week or more without finding anything out of the ordinary in musical circles. Then we are apt to get two really worthwhile concerts on the same evening. Such a thing happened on Wednesday, February 1, when a Morley College concert with Walter Gieseking clashed with a B.B.C. concert with Solomon.

As often as not on such occasions the poor critic tries to get the best of both events by rushing in a taxi from one to the other. On this occasion I left the Westminster Central Hall one beat after the final surprising programme, and reached the Albert Hall in time to hear the final pages of Debussy's "L'Après Midi d'Une Fume," which began at that time.

The surprising thing about these concerts is that they were both very nearly full to capacity—by the by, the Westminster Central Hall and the Albert Hall are pretty large. This, in spite of really foul weather!

One thing one can always be certain of with a Morley College concert is a really varied and surprising programme. This explains why they are usually so poorly attended. On this occasion, however, the vast majority obviously came to hear Gieseking play Mozart's Major and Beethoven's G Major, Concertos. The consequence was that the Monteverdi's Sonata Sopra Sancta Maria (Vespers of 1610) for Flute and Continuo (organ), in a new edition by John Goehr; Michael Tippett's Symphony; and Verdi's Ave Maria for Chorus, and Te Deum for Chorus and Orchestra, were heard from quattro Pesi Sacri. But for Gieseking it is most doubtful if the majority of the audience ever have heard these three works. May they have encouraged me in the future, incidentally, such enterprising ventures are worthy of fuller and better promotion.

Not being acquainted with the original of the Monteverdi work, I was surprised to find that Walter Goehr's edition. The work itself is most striking and an absolute master. The most which is not impressive, there was a trill on a trombone. The performance by the Morley College Choir, members of the Royal Philharmonic Orchestra (R.P.O.), was excellent, and conducted by Walter Goehr was very fine.

Gieseking's playing of the Mozart Concerto was everything that might have been expected. With him one feels the presence of an absolute master. The most difficult passages—and Mozart is very difficult to play well—were played with an ease and evenness. The only possible criticism that could be made against his playing was that in the slow movement the tone from his right hand tended to be on the heavy side. It was as if he wished to make sure his melodic line was not submerged in this acoustically imperfect hall.

Another chance of hearing Tippett's five-year-old Symphony was most welcome. Personally, I feel that it is an uneven work and that the composition is far happier in some types of music than in others. Especially, he excels when handling strict contrapuntal forms. The second movement on a grand bass, and the first, which is a double fugue, are both extremely fine; but the scherzo, which is in the rhythmic point of view, somehow manages to seem rather odd in comparison with its neighbours. In the first movement, too, I think there is rather more mind than heart.

I have no idea in which order the various movements were composed, but I would not be surprised if the composer thought of his second and fourth movements first, and finding that they were so good, found great difficulty in writing two others on the same plane.

Tippett, it seems to me, does not think naturally in terms of the orchestra, but in contrapuntal lines. The Symphony does not strike me as a work written for orchestra, but one written in so many parts, and orchestrated afterwards. This does not mean that he goes in for no orchestral effects whatsoever; his restraint in the use of the percussion in the last movement is tremendously effective. So also is the single bar in which three piccolo are used; risky as this is as regards intonation, I feel that the means is justified by the end.

On the other hand, the use of high clarinet registers is not always so happy. The first clarinet ascends to its highest (written) A in the second bar of the ten result is sure to be very squeaky. Wednesday's performer was one of the nine. Also I feel that the high clarinet solo near the beginning of the second movement, which reappears again at the end of the same movement, is typical of the music. Few players can make a high G pianissimo sound both musically and pleasant in such a bare context.

Tippett, too, sometimes makes things very awkward for both players and score-writer by constantly changing, for no apparent reason, the trumpets used as soloists. Beethoven's again; but this is purely a matter of notation, and does not affect the music.

The general effect of some of the scoring is as if the music has been "pencilled in" instead of written. Perhaps the worst musical ideas themselves are sufficient to hold the listener's attention in the first and second movements, and grip him in the second and fourth. Tippett's attention to the first and second movements, and grip him in the second and fourth. Tippett's attention to the first and second movements, and grip him in the second and fourth.

Over to the Albert Hall—where in the meantime the B.B.C. Symphony Orchestra conducted by Sir Adrian Boult had played Haydn's Forty-ninth Symphony in F Minor, and with Solomon as soloist, Beethoven's Emperor Concerto. If the first three-quarters of "L'Après Midi" was as good as the last quarter, the whole must have been very well played.

Then came Stravinsky's "Rite of Spring" with the Symphony. Exciting performances of it have been given, but I doubt if a more perfectly balanced one has ever been heard. I myself found that I was noting details which in other performances were being submerged. This one had no lack of excitement, but the climax were carefully not giving more light and shade to the emotional side of the work than usual.

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UNFOUNDED RUMOURS AGAIN

(From Malcolm Rayment) FAMOUS musical personalities naturally attract a deal of attention by the non-musical Press.

ROYAL CHORAL SOCIETY'S BRIGHTON'S TWENTY FIFTH "FAUST"

At the Albert Hall on Saturday, February 4, the Royal Choral Society presented Berlioz's "The Damnation of Faust" for the twenty-fifth time.

ETCH AND HIS MUSIC

Jay Bee, well known Cheshire promoter, is presenting Musical Express N.D.R.C. winners, Etch and His Music, on Thursday 18 and 25 at the Derby Hall, King Street, Stretford.

"MUSICA BRITANNICA"

A NEW project, designed to show the great range of British achievement in music, is to be initiated on the occasion of the Festival of Britain in 1951.

UNESCO'S "NEW MUSIC"

THROUGH Unesco, young and unknown musical composers of all nations are to be introduced to the public through the medium of the radio.

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TOP TEN

- 1 Dear Heavis and Gentle People. Morris.
2 The Harry Lime Theme. Chappell.
3 Hop Scotch Polka. Leeds.
4 Jealous Heart. New World.
5 I've Got a Lovely Bunch of Flowers. New World.
6 My String Along With You. Feldman.
7 You're Breaking My Heart. Chappell.
8 Mad Train. Chappell.
9 Rose in a Garden of Weeds. Boy and Cox.
10 Why Do I Dream. Chappell.

DANCE MUSICIANS PRACTISE "LONG-HAIR"

FOLLOWING an idea that many members of the dance music profession view in a straight music, an orchestra was commenced several weeks ago.

GEORGE NELSON BAD "The Modernists"

Trombonist Ken Wood photographed with George Nelson and the Modernists, of which band he was a member for 21 years prior to joining Harry Gold.

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SOUND TRACK

That dear old Song... Columbia DB.264... Oscar Grasso is the violinist with Victor Silverster's Ballroom Orchestra.

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THREE BAND SESSION AT GREENWICH VILLAGE

NEXT Sunday, February 12, promises to be a big night at Greenwich Village, 41, Great Windmill St., W.1 when no fewer than three jazz bands are to play in a row.

WATCH VICTOR FELDMAN

THIS newspaper has followed the interesting career of Victor Feldman with great interest, and his exceptionally fine work on vibraphone is becoming well known wherever the more progressive musicians meet.

SUCCESSFUL SWING SHOW AT WOOLWICH

WOOLWICH's first-ever Swing Concert, held at the Empire Theatre on February 5, was an enormous success with special honours going to Kenny Baker, Johnny Dankworth and the local group, Russ Shepherd and his Pop Stars from the Pop House.

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