

## CONTEMPORARY REFERENCES 1925-1929

### SELECTED FROM THE DATABASES BRITISH NEWSPAPER ARCHIVE AND TIMES DIGITAL ARCHIVE AND OTHER SOURCES

During this period, Ketèlbey was very popular, and his music was often performed both live and on the wireless. He began travelling to resorts around the country to conduct concerts of his own music. He ceased conducting records for Columbia, apart from his own works. Increasingly, other artists also recorded his music. - TMcC

This selection omits repeated adverts, and also most references to concert programmes (including broadcasts), unless something adds colour to the account.

**Kent & Sussex Courier**, Friday 27<sup>th</sup> March 1925

#### **CROWBOROUGH. ST. HILDA BAND.**

The eagerly anticipated visit of the famous St. Hilda Band, the Campion Brass Band and four times winners of the Thousand Guineas Trophy, fulfilled all expectations, and musically the band gave of its very best. ... At other times there were almost perfect reproductions of chiming bells, by the cornets, while yet again many beautiful effects were introduced, such as the singing of the birds "In a Monastery Garden" (Ketelby) and the chanting of the priests – by the vocal endeavours of the instrumentalists ...

**Brechin Advertiser**, Tuesday 31<sup>st</sup> March 1925

In Aid of Funds of Mechanics' Institute, A GRAND Orchestral & Vocal Concert WILL BE GIVEN IN THE MECHANICS' INSTITUTE ON TUESDAY, APRIL 7<sup>th</sup>, at 8 p.m.

HOLLINGWORTH'S ORCHESTRA (Augmented)

A Night with Albert W. Ketelbey (A leading British Composer). Solo Violin – MR COWIESON.

The Orchestra will play the following numbers, all by Mr Ketelbey –

March, Wedgewood Blue, In the Moonlight, Sylphes du Ruisseau, Cornet Solo, Mr Kean - Will you forget?, In a Persian Market, Gallantry, Valse Appassionata.

Vocalists- MRS MACCULLIE, MISS L. LAMB. MR F.J. COOPER, MR H.H. CRIGHTON. Elocutionist – MISS HOLLINGWORTH.

TICKETS 1/3, including tax.

[Titles typically garbled]

**Littlehampton Gazette**, Friday 3<sup>rd</sup> April 1925

#### **CONTINUED SUCCESS OF THE SUNDAY CONCERTS.**

The Palladium was again crowded out on Sunday evening, when the British Legion Club Band, under the conductorship of Captain F.W. Coleman, gave their third vocal and instrumental concert ...

Among the items rendered by the band was the great favourite, "In a Monastery Garden" (Ketelby) the Monks' Chorus being rendered by the bandsmen in a manner which earned them unstinted applause. ...

**The Stage**, Thursday 30<sup>th</sup> April 1925

#### **LONDON, SHOREDITCH.**

One of those true variety programmes which suit the intimate atmosphere of this old-time music hall so admirably is to be found here this week, and patrons are quick to express their delight. ...

The orchestra, always prominent at this house, is directed by Mr. Albert W. Ketelby, whose own "Tangled Tunes" has a fine reception ...

**Arbroath Herald and Advertiser for the Montrose Burghs**, Friday 15<sup>th</sup> May 1925

#### **LOCAL INTELLIGENCE. MUSIC AT THE PALACE.**

The special musical programme arranged by Mr Wm. Bell, in connection with the screening of "The Sign of the Rose," at the Palace during the beginning of next week is as follows: - ... flute solo, "Bolero" (Ketelby) ...

[This work is probably a flute version of the *Bolero* for violin published in 1894]

**The Sphere**, Saturday 16<sup>th</sup> May 1925

**THE BROAD AND EASY, by ARNOLD PALMER.**

The best part about art is that anyone's opinion is as good as anyone else's. You may not understand stocks and shares, or Roman remains, or electrical engineering, and you don't mind admitting it. But when you say that a book or a picture or a piece of music is above your head, you really mean that the artist is an attitudinising ass, and that future generations will confirm your preference for the works of Mrs. Barclay, Sir Luke Fildes, and Mr. Ketelbey. Other people may disagree and lose their temper with you, but they can't prove that you are wrong, or that posterity will be on their side. Anyway, why should posterity be right? Alternatively, you are posterity where Purcell and Mozart are concerned, and you prefer "In a Monastery Garden" to either of them. And we might go on like this all night. That is the best of art. ...

**Hull Daily Mail**, Friday 25<sup>th</sup> May 1925

**MUSICAL AND DRAMATIC.**

Ever abreast of current events, Mr Edward Stubbs, conductor of the Hull White City orchestra has arranged for Sunday's concert a patriotic programme to celebrate Empire Day. ... A special feature will be the first performance of a new tone-picture by Albert Ketelbey entitled "In the Camp of the Ancient Britons." ...

**Diss Express**, Friday 26<sup>th</sup> June 1925

**NEW GRAMOPHONE RECORDS, BY ARTHUR MASON.**

**... PATHE AND ACTUELLE**

...Two light Ketelbey pieces, "Wedgewood Blue" and "A Desert Romance," as played by the Pathé Concert Orchestra, are also worth having ...

**The Stage**, Thursday 20<sup>th</sup> August 1925

**CONCERT & ENTERTAINMENT NOTES.**

... AT COLWYN BAY. Ben Davies met with a rousing reception at last Sunday night's concert at the Colwyn Bay Pier Pavilion. ... An additional attraction was the presence of Albert Ketelbey, who conducted the municipal orchestra in several of his own compositions.

**Yorkshire Post and Leeds Intelligencer**, Monday 29<sup>th</sup> June 1925

**JAZZ.**

... The unappreciative disdain with which so many regard jazz is therefore the result of the unwarranted acceptance of a false criterion. ... Ketelby and Amy Woodford-Finden must not be subject to the same standard as Elgar ... Jazz must not be judged by the same standard as Art; for though it uses some elements of Art, it neither aspires nor claims to be Art. The trivial and the superficial cannot be ignored, and they must be judged by their own aims. ...

**Gloucester Citizen**, Tuesday 14<sup>th</sup> July 1925

**THE THEATRES. THEATRE DE LUXE.**

The story of the film "In a Monastery Garden," showing this week at the Theatre de Luxe, is from Mabel Wagnall's story "The Rosebush of a Thousand Years." Founded on an old French legend, it tells of a monk in mediaeval times who planted a rosebush that did not bloom. Believing its barrenness to be a punishment for his sins he prayed for forgiveness, The bush then blossomed forth with roses. The film deals with events in modern life, and concerns a young girl, Joline Hofer, an outcast, who while on a visit to Paris falls in love with a poor American artist, and brings success to him by posing for his picture. The artist resolves to paint the legend of the monastery garden, but the rosebush is no longer in bloom, and one of the monks believes, like the monk of old, that its barrenness is because he has sinned. He sees Joline in the garden and thinks she is the Madonna appearing to forgive him. Then there is a miracle – the rosebush blooms. The story concludes on a note of happiness. There are beautiful settings of an old-world garden, and the recurring musical theme is of course Ketelby's composition of the same name as the picture. ...

**Hull Daily Mail**, Friday 11<sup>th</sup> September 1925

**MUSICAL AND DRAMATIC.**

... Mr Edward Stubbs will present a practically all-British programme at the White City orchestral concert on Sunday night. He has chosen some interesting pieces, and noteworthy item will be the first performance of a new Ketelbey work entitled "Algerian Song." ...

[Another alleged first performance In Hull (see 25<sup>th</sup> May above). Ketelbey did have a close friendship with Stubbs' predecessor, Enrico Scoma, and possibly he was happy to try out new works in the provinces; however, the *Hull Daily Mail* also billed *The Vision of Fuji-san* as a 1<sup>st</sup> performance on 5<sup>th</sup> May 1931, well after its actual première]

**Hull Daily Mail**, Friday 18<sup>th</sup> September 1925

**MUSICAL AND DRAMATIC.**

... The White City orchestral concerts are proving more popular than ever, and interest increases even though the season is past its zenith. Mr Edward Stubbs is never at a loss to provide his audience with something new in the programmes, and this is one of the secrets of his success ... Ketelbey's orientale, "In a Chinese Temple Garden" will be repeated in response to many requests. A gong that will be used in the performance is a genuine native tawak-tawak from Brunei, North Borneo, where the beating of gongs of this kind provides the rhythmic accompaniment for the native dances. The tawak-tawak is seven feet in circumference. ...

**The Stage**, Thursday 7<sup>th</sup> January 1926

**AT HASTINGS.**

... This week a visit from A.W. Ketelbey, the well-known composer and conductor, and a Chamber Concert with Barrs Partridge at the piano, Thomas Peatfield (violin), and H.M. Calvé ('cello) are promised.

**Hastings and St Leonard's Observer**. Saturday 6<sup>th</sup> March 1926

**MUNICIPAL ORCHESTRA**

The evening programme contains the names of Archibald Winter, Albert Ketelbey (who comes to conduct his clever orchestral works), and the extremely funny John Henry and Blossom. ... These concerts deserve the greatest possible support from residents, not only because they are so well worth hearing, but in order that the very accomplished members of the orchestra may feel that we really appreciate the skill with which they minister to our enjoyment.

[In the event, Ketelbey was unable to be there, so his place was taken by Eric Coates]

**Northern Whig**, Monday 19<sup>th</sup> April 1926

**BELFAST WIRELESS NOTES. POINTS FROM THE PROGRAMMES.**

**POPULAR MUSIC.**

The latest champion of popular music is Mr. Albert W. Ketelbey. No one, surely, should be more competent to make out a good case for it than Mr. Ketelbey, for he is a very prolific composer of light music.

His article in this week's "Radio Times," however, is rather disappointing. To begin with, his definition of popular music as "that which comes between the heavy serious and the jazz types" will hardly bear scrutiny. It takes for granted that popular music must of necessity be light music, which is quite as erroneous as the assumption that all "heavy serious music" (as he calls it) must be good, or all light music bad. There is good and bad in all kinds of music, and it also true to say that a great deal of serious music makes a popular appeal. Beethoven's fifth symphony, Wagner's music, Schubert's "Unfinished," the Cesar Franck symphony, and many other works of a like quality seldom fail to appeal to the man in the street, yet none of them could be termed light music.

Mr. Ketelbey thinks the critics unfair and snobbish. He accuses them of thinking certain qualities, such as clarity and formal balance, defects when they concern popular music, but great virtues when they concern folk-songs and sea shanties. A reputable critic will judge such qualities merits in any kind of music – and the light music of Sullivan, German, and others is not deficient in them – but when he condemns music, light or otherwise, it is usually because it is commonplace and obvious.

As for "programme" music, he says, "it invariably causes a great gnashing of teeth in certain quarters, though there is no word of condemnation for Beethoven's *Pastoral Symphony*, with its bird imitations, or Tschaiikowsky's 1812 *Overture* with its battle music." If he had referred to any writers on Beethoven he would have found that they all rate the "Pastoral" as the weakest of the nine. The late J.F. Runciman, a fine critic, wrote of it: - "The *Pastoral* is merely a by-blow, an experiment in a species of music for which Beethoven had not the smallest gift. The only part which does remind one of nature ever so remotely is the Storm. For the rest, we never find a lucky phrase that calls up a vision of scenery – a phrase such as Handel or Purcell, Weber or Wagner could have given us." So that when such music is condemned it is not because it is programme music, but because it is unconvincing. Altogether Mr. Ketelby's article is somewhat illogical. So far as memory serves, I have never heard any of his music, but it is to be hoped that it is more convincing than his "Defence of Popular Music."

**Northern Whig**, Monday 14<sup>th</sup> June 1926

**BELFAST WIRELESS NOTES. POINTS FROM THE PROGRAMMES.**

**Popular Music.**

With the strike intervening, Mr. A.W. Ketelbey's article, "In Defence of Popular Music," which was discussed in this column a few weeks ago, was allowed to pass almost unnoticed. This was a pity, for his attitude was unreasonable, and one that a large body of listeners would not agree with, advocating, as he did, that nothing but light, popular music should be broadcast. The matter, however, has been taken up again this week, and it is good to learn that listeners, even when they agree with Mr. Ketelbey, are more reasonable about it than he was.

There is not the least danger of any one kind of music being given to the total exclusion of all others. Light music is most popular with the greatest number, and it is only right that it should figure more largely in the programmes than any other kind of music. Still there are many listeners who, while they can enjoy good light music, also like to hear a Beethoven or a Mozart overture or symphony fairly regularly or other music of a like quality, and it is only right that they should get it. But it is the writer's opinion that such a programme should never be of any great length, for if it is it usually only defeats its own object. Such a programme, too, would be far more attractive to the general listener without the long explanations with which many works are prefaced. Some works do call for a word or two of "elucidation," but as a rule the practice is only annoying.

**Hull Daily Mail**, Monday 28<sup>th</sup> June 1926

**HULL WHITE CITY NOVELTIES.**

Three novelty pieces were included in the programme arranged by Mr Edward Stubbs for the Hull White City concert, on Sunday evening. These were a new suite "Vive la Danse" (Finck), a melodious selection "The Blue Kitten" (Friml), and Ketelbey's latest characteristic piece, "Jungle Drums," All these works received their first performances and Mr Stubb's interpretation of all three was delightful...

**Dundee Courier**, Friday 9<sup>th</sup> July 1926

**TO-DAY'S WIRELESS PROGRAMMES.**

3.30 ... Patrol, "Jungle Bells," Ketelbey...

[\[An interesting mistake for \*Jungle Drums\*\]](#)

**Derby Daily Telegraph**, Thursday 15<sup>th</sup> July 1926

[Wedding of Mr T. Prince and Miss Cecilia M. Burgess in Derby]. ...Selections of music, including "In a monastery garden" (Ketelbey), "Pastorale" (Vodorinski) and the Bridal Chorus from "Lohengrin" (Wagner) were given whilst the guests and bridal party were arriving....

**Northern Whig**, Monday 30<sup>th</sup> August 1926

**BELFAST WIRELESS NOTES.**

... Belfast Programmes... In the evening the band of the West Yorkshire Regiment, under E.J. Macdonald, played at first with too sharp-edged tone. The best music was the Grieg; the worst, perhaps, Ketelby's "Morceau," the "whistling effect" in which was very cheap...

[The relevant work was *Bells across the Meadows*, which of course doesn't normally have any whistling]

**Belfast News-Letter**, Tuesday 21<sup>st</sup> September 1926

**BROADCASTING ... BELFAST.**

9.10. Quintin Nicol: ..."When All the World is Young, Lad" (Chas. Kingsley) (Ketelbey) ...

[This gives the earliest date for the revised title of the song *Young and Old*]

**Banbury Advertiser**, Thursday 23<sup>rd</sup> September 1926

**A NEW SCIENTIFIC GRAMOPHONE: A UNIQUE BRITISH INVENTION**

An interesting demonstration of the new "Viva-Tonal" Columbia took place at the Connaught Rooms, London, on September 16<sup>th</sup>, before a distinguished company of musicians and journalists, numbering nearly five hundred. Those present included ... Albert W. Ketelbey and many other musicians ...

**Dundee Courier**, Monday 11<sup>th</sup> October 1926

**ALBERT KETELBEY'S MUSIC. TO-DAY'S WIRELESS. DUNDEE.**

... 8.0, Albert Ketelbey – an hour of his music.

[Wireless] Orchestra [conducted by the composer]

Gypsy overture, "Chal Romano."

Oriental Fantasy, "In a Chinese Temple Garden."

Harold Williams (Baritone)

"My Love's a Saint," "Young and Old," "White Shell" (From Twelve Lyrics).

Orchestra.

Cockney suite, "Cameos of London life." A State Procession (Buckingham Palace); The Cockney Lover (Lambeth Walk); At the Palais de Danse (Anywhere); Bank Holiday ('Appy 'Ampstead).

Harold Williams.

"Will you forgive?"

"Blow, blow, thou winter wind."

Orchestra,

Meditation, "Sanctuary of the heart."

Intermezzo Scene, "In a Persian market." ...

[Early title for *Young and Old*, but *He Sings* has become *My Love's a Saint*]

**Brechin Advertiser**, Tuesday 2<sup>nd</sup> November 1926

**EDZELL MEETS KETELBEY. ORCHESTRAL NIGHT AT THE INGLIS MEMORIAL HALL.**

Edzell may be known to us mainly as a summer town, but for all that it has a definite life of its own in the wintry months ...

On Thursday a big audience came to hear Mr Hollingworth's augmented orchestra and concert party and this event one gathers is a hardy annual eagerly looked forward to and deeply appreciated. The programme caption indicated "A Night with the British composer Ketelbey," and the two principal orchestral groups were devoted to his work. The Cockney Suite played at Edzell, and broadcasted from London recently, gives us five cameos of London life, brilliantly and cleverly. These are tone poems, the composer building up mental pictures with deft strokes like those of a musicianly Phil May or Ravenhill. A State Procession, perhaps the Lord Mayor's show, came first. Then we heard the Cockney lover telling the tale in soft sibilants to 'Lizer, if one is still permitted to call her that not Elise or something "refained." At the Palais de Danse, one seemed to hear the stentorian M.C.'s "Tyke y'r partners ladies an' gentlemen for the Tickle-toe!" "Thoughts on passing the Cenotaph" was a profoundly sad idyll in a grey, weeping London. Hampstead Heath came at last with glorious blaze of roundabouts, laughter, neighing of "Neddies," and all the beatitudes of 'Appy 'Ampstead. Ketelbey is poet, humourist, and master of harmony. His oriental phantasie were enjoyed later. ...

*Dundee Courier*, Wednesday 10<sup>th</sup> November 1926

**GRAMOPHONE RECORDS. ORGAN RECORDS.**

The recording of the organ goes from strength to strength, and this month we have Reginald Foort giving the ubiquitous "In a Persian Market" and "In a Monastery Garden," by Ketelby. The reproduction is very fine indeed, and one is introduced her to the marvellous effects which can be got from the modern organ...

*Yorkshire Post and Leeds Intelligencer*, Thursday 18<sup>th</sup> November 1926

**GRAMOPHONE RECORDS. (By Symphonius.)**

... Reginald Foort produces a variety of effects on the organ at the New Gallery Cinema, London, in two familiar descriptive pieces by Ketelby...

*Bath Chronicle and Weekly Gazette*, Saturday 4<sup>th</sup> December 1926.

**CHRISTMAS MUSIC. GRAMOPHONE RECORDS FOR THE FESTIVE SEASON.**

... "A Dream of Christmas Fantasy," played by the Court Symphony Orchestra, under the baton of Mr. A.W. Ketelbey, the composer, is delightful and some happy choral effects are introduced. On the reverse a religious meditation "Sanctuary of the Heart," is in Mr. Ketelbey's best style...

*Yorkshire Post and Leeds Intelligencer*, Friday 10<sup>th</sup> December 1926

**GRAMOPHONE RECORDS. (By Symphonius.)**

... Ketelby's "Dream of Christmas" fantasy, played by the Court Symphony Orchestra, is a curious mixture of the sacred and secular...

*Hastings and St Leonard's Observer*, Saturday 18<sup>th</sup> December 1926

**LICENCE THE PAVILION – A LOCAL TRADESMAN'S VIEWS. REFRESHMENTS FOR ALL CLASSES.**

... Thursday could be a "Ketelby Night." An attractive feature for the evening could be that every cup of tea supplied would be made straight from the kettle. It would, perhaps, be necessary to omit the composer's beautiful piece "In a Monastery Garden," as anything with a monastic tendency might awaken memoirs of the liquor of "The Grande Chartreuse."

*Dundee Courier*, Wednesday 22<sup>nd</sup> December 1926

**GRAMOPHONE NOTES. NEW COLUMBIA DISCS.**

... In typical Ketelby vein are "Sanctuary of the Heart" (a religious meditation) and "A Dream of Christmas" (fantasy), played by the Court Symphony Orchestra under the baton of the composer. The recording is exceptionally good, the choral "effects" being well reproduced...

*Motherwell Times*, Friday 14<sup>th</sup> January 1927

**MUSIC IN THE LIBRARY. IMPORTANT ADDITIONS.**

For some considerable time, numerous people have been asking the Librarian "When are we going to have some new music?" The music on the shelves of the Public Library, as everyone who is interested knows, is as good a collection as anyone could wish to have access to, unless, of course, they were Tchaikowskys or stars of equal magnitude, but in spite of this a further collection has been made, comprising works by Ketelby, Coleridge Taylor, Woodforde-Finden and others, which will add to the shelves a class of music which has of late made a strong appeal to those musically inclined...

For the convenience of our readers we give a detailed list of all the additions, as follows:-

... Ketelbey. – Chal Romano, Cockney Suite, In a Chinese Temple Garden, In a Persian Market, Suite Romantique...

*Motherwell Times*, Friday 21<sup>st</sup> January 1927

**MOZART'S REQUIEM**

... "In a Persian Market," and "In a Chinese Temple Garden" by Ketelbey, may not be highbrow, but they are clever, light pieces that have wide popularity. A new recording by the International Concert Orchestra, is the best we have heard. The playing and recording are excellent, gongs and effects come through well, and no voices are introduced, a welcome omission; 4s 6d...

*Illustrated London News*, Saturday 12<sup>th</sup> February 1927

**THE WORLD OF THE CINEMA BY MICHAEL ORME. KINEMA MUSIC.**

... one arrives at the conclusion that the musical accompaniment is very nearly as important as the film itself ... But since there must be music, let it be of the best, and let it be discreet! Far too often it is neither one nor the other. All films of any importance should have music specially composed for them, or at least so skilfully selected that we do not come to recognise the villain from a "motif" that has been done to death, or begin to think there is no other music East of Suez but Ketelby's. Being by no means "high-brow" (praise Heaven!) I find Ketelby's music very pleasant, but I object to being pursued by it from kinema to kinema, together with a villain "motif" of unknown origin and uncompromising "villainousness." I like to discover for myself which of the well-groomed males on the screen is the villain. It is not difficult: you can generally tell him by his moustache, so really the orchestral assistance is more than a little officious...

*The Times*, 14th February 1927, page 10

**WEEK-END CONCERTS - LONDON SUNDAY SCHOOL CHOIR**

The combined choirs (of adults, not of children) which unite to form the London Sunday School Choir gave a concert at the Albert Hall on Saturday evening... The programme, though well performed, was an unsatisfactory jumble of good and indifferent, sacred and theatrical music. It ought to be possible for the constituent choirs to rehearse together something bigger than small anthems and part songs to make a worthy central piece at their joint concert, just as choirs do at competition festivals. And the orchestras ought to try arrangements of simple classics rather than remain content with the music of Amy Woodforde-Finden and Ketelby.

*Tamworth Herald*, Saturday 19<sup>th</sup> March 1927

**ASSEMBLY ROOMS, TAMWORTH. TAMWORTH CHORAL SOCIETY.**

SECOND CONCERT will be held on WEDNESDAY, MARCH 30, 1927. .. "A PRINCESS OF KENSINGTON" ... Also a Patriotic ODE, MEN OF ENGLAND, By A.W. Ketelby, WITH ORCHESTRAL ACCOMPANIMENT...

*Tamworth Herald*, Saturday 2<sup>ND</sup> April 1927

**TAMWORTH CHORAL SOCIETY. ANOTHER FEAST OF MUSIC.**

... The Society sang A.W. Ketelby's patriotic ode, "Men of England," the words being by Thomas Campbell, 1777-1844. The glorious theme was sung with vigour and tonal quality, gaining unanimous approval...

*Gloucestershire Echo*, Saturday 2<sup>nd</sup> April 1927

**TO-DAY'S BROADCASTING. LONDON...**

7.45. – Popular Concert, directed by Gatty Sellars, from the Kingsway Hall. ...Patriotic Ode, "Men of England" (Ketelbey), conducted by the composer...

*Western Daily Press*, Monday 2<sup>nd</sup> May 1927

**MRS ELDRED WALKER. FUNERAL AT CHEW STOKE LARGELY ATTENDED.**

... The hymns chosen were "Abide with me" and "Now the day is over," and, instead of the customary funeral march, Ketelby's "In a Monastery Garden" was played by Mr H.G. Clapp at the end of the service by special request...

[I myself have played *Sanctuary of the Heart* at a funeral, and there are numerous reports of similar performances throughout the decades]

*Dundee Courier*, Wednesday 11<sup>th</sup> May 1927

**GRAMOPHONE NOTES. BEETHOVEN'S BATTLE SYMPHONY ON PARLOPHONE**

Beethoven's "Battle Symphony" (op.91), which heads this month's list of Parlophone records, is probably the least characteristic of all the composer's works. Repeatedly it reminds one of those descriptive pieces which are commonly associated with band contests. Thus we have bugle calls, a snatch of "Rule Britannia," musketry and cannon effects, with a chunk of our national anthem thrown in. Listening, one thinks of Ketelbey rather than Beethoven, so that while the typical Beethoven lover may not appreciate it, those who favour Ketelbey have the opportunity of acquiring something which is musically superior to most of its kind...



**The Stage**, Thursday 19<sup>th</sup> May, 1927

**AT HASTINGS.**

... On Saturday evening the versatility of the Municipal Orchestra was exemplified in the performance of selections, many of which were composed by Albert W. Ketelbey, who conducted half of the programme. A "Cockney Suite," "Jungle Drums," "Bells Across the Meadows," "The Sanctuary of the Heart," and "In a Lover's Garden" were all well rendered and keenly enjoyed.

**Boston Guardian**, Saturday 4<sup>th</sup> June 1927

**KIRTON RECITAL.**

A very fine organ recital was given at the Parish Church, last (Thursday) evening by Mr. F. Ronald Bastock ... The programme was as follows:- ... "Bells across the Snow" (Ketelby) (arr. Gatty Sellars), by request...

[Nice mistake!]

**Exeter and Plymouth Gazette**, Tuesday 7<sup>th</sup> June 1927

**THE GRAMOPHONE.**

... Of the compositions of Ketelbey it can be said that he always conveys the right atmosphere, hence their popularity. "In a Chinese Temple Garden" is one of his most enjoyable works, but to appreciate it to the fullest one must hear Reginald Foort's record of it played on the Wurlitzer organ at the New Gallery Kinema. No music is more pure than this type, for the soothing tones, haunting changes, and the light and shade fascinate one, and hold that fascination. The vauz humana passage in the work is alone worth the money. On the reverse side Ketelbey's "Sanctuary of the Heart" is played with equal skill and verve...

**Dundee Courier**, Wednesday 8<sup>th</sup> June 1927

**GRAMOPHONE NOTES.**

.. Reginald Foort, on the Wurlitzer organ, helps Ketelby in his effort to pull at the heart strings in that composer's "Sanctuary of the Heart," and to draw on the imagination in "In a Chinese Temple Garden." This disc is worth hearing, if but for the recording, which is exceptionally realistic.

**Motherwell Times**, Friday 24<sup>th</sup> June 1927

**TO BROADCAST.**

The M'Inulty Family will broadcast from 5SC to-morrow at 5.15 p.m., when they will render the following programme:- ... "Polish Dance" (Ketelby) ... The names of the young performers are Miss Sadie M'Inulty, piano; Master William M'Inulty, violin; Master John M'Inulty, 'cello. ...

[They possibly used the relevant parts from the septet arrangement of this piece. I haven't see a separate advert for a piano trio version]

**Yorkshire Post and Leeds Intelligencer**, Saturday 30<sup>th</sup> July 1927

... At the Royal Hall [Harrogate?], the Municipal Orchestra last night gave a performance of the works by A.W. Ketelbey, the composer conducting...

**Chelmsford Chronicle**, Friday 5<sup>th</sup> August 1927

**WIRELESS. SATURDAY, AUGUST 6**

... 8.0 - Topliss Green (baritone), and the Wireless Orchestra, conducted by Albert W. Ketelbey: Ketelbey programme. 9.0...

**Folkestone, Hythe, Sandgate & Cheriton Herald**, Saturday 20<sup>th</sup> August 1927

**LEAS CLIFF HALL. THE WEEK-END CONCERTS.**

... Saturday evening was entirely devoted to Ketelbey. These were compositions conducted by the composer himself, the programme comprising several of the newest works by Mr. Ketelbey. There were also several older and popular favourites – "In a Monastery Garden," "A Persian Market," and "The Phantom Melody." which was rendered by Capt. Holland on the musical saw, accompanied by the composer. Mr. Kennedy Arundel, baritone, also contributed several pleasing vocal items to a particularly enjoyable programme.



**Northern Whig**, Tuesday 13<sup>th</sup> September 1927

**PUBLIC AMUSEMENTS.**

... One of the greatest charms of the Classic [cinema] is the admirable orchestral music that is supplied, and an interesting feature during the early part of the week is an interlude in which Ketelbey's "Sanctuary of the Heart" is sung with beauty and expression. Audiences who heard this item yesterday were much charmed with the music. This feature will be repeated to-day and to-morrow.

[Unusual mention of the singing in cinema performances of this work]

**Leeds Mercury**, Saturday 24<sup>th</sup> September 1927

**WELCOME FOR NEW MUSIC. FESTIVAL SUCCESS AT HARROGATE. By F. TOOTHILL.**

.. At the third and final concert of the Festival held in the Royal Hall last night, as many as five works met with a first performance, three of these being suites, which were conducted by their composers... A little suite, "In a Fairy Realm," by A.W. Ketelbey, who is so well known as a song writer, proved daintily conceived and carried out...

[The other suites were *Four Ways* by Eric Coates, and *Romany Rye* by Barrs Partridge; the orchestra comprised 55 instrumentalists]

**The Musical Times**, 1<sup>st</sup> November 1927

**HARROGATE MUSICAL FESTIVAL.**

... Mr. A. W. Ketelbey conducted his own Petite Suite "In the Fairy Realm" (September 21) . It was new, and will no doubt be popular in those circles which like his style. He has not yet shaken off the tyranny of the celesta, and the last movement, "The Gnomes' March," is brisk and cheerful.

**Folkestone, Hythe, Sandgate & Cheriton Herald**, Saturday 19<sup>th</sup> November 1927

**SYMPHONY CONCERT.**

The Folkestone Municipal Orchestra gave a symphony concert on Thursday night, and many old favourites were given...

An item on the programme which, perhaps, many of the habitués of the Leas Cliff Hall had not heard before was Ketelbey's tone-picture "By the Blue Hawaiian Waters." After the simple and sleepy introduction, people heard the well-known Hawaiian "Hula Dance, which many people must have enjoyed among selections played by different bands. The piece continues with the arrival of the native lover passage, his love-call being given on the clarinet – later to be followed up by the violins. The piece is brought up to a fitting end in the "Dance of the Betrothal Ceremony."

**Gloucester Citizen**, Saturday 14<sup>th</sup> January 1928

**BROADCASTING. LONDON (2LO)**

... 7.45. Concert arranged by Gatty Sellars, from Kingsway Hall: ... Selections, Royal Horse Guards Band (The Blues) ... Patriotic Ode, "Men of England" (Ketelbey), Kingsway Hall Choir, conducted by the Composer.

[Almost certainly the accompaniment was not by Sellars on the organ, nor by the Band as a wind band, but by the Band as an orchestra]

**Yorkshire Post and Leeds Intelligencer**, Thursday 26<sup>th</sup> January 1928

**GRAMOPHONE RECORDS, by Symphonius.**

With one exception, my latest batch of Edison Bell records provides only the lightest form of entertainment. Abundance of loud tone is again a feature, particularly of the "Electron" recordings. The London Palladium Orchestra's performances, for instance, sound to me much too obtrusive for a small room; they are heard better outside a closed door... the "Dream of Christmas" ... is not Ketelbey at his best, and the choruses have a certain measure of roughness...

**Dundee Evening Telegraph**, Thursday 22<sup>nd</sup> March 1928

**TO-DAY'S WIRELESS PROGRAMME.**

... 5.15. Children's Corner. The Station Trio will play ... Patrol, "Jungle Drums," by Ketelbey; "In a Chinese Temple Garden," (Ketelbey).

**Exeter and Plymouth Gazette**, Tuesday 5<sup>th</sup> June 1928

**JUNE COLUMBIAS.**

... The Band of H.M. Grenadier Guards seems rather restrained in an Hawaiian tone picture, and a "Jingle Drums" Patrol by Ketelby, the writer of "In a Monastery Garden" (9411)

[Cross this wrong title with the one on 9<sup>th</sup> July 1926, and you get a hit even bigger than *In a Monastery Garden*]

**Burnley News**, Saturday 16<sup>th</sup> June 1928

**ORCHESTRA AND BAND SELECTIONS.**

...Albert Ketelby brings out another success and successor to "In a monastery garden" in his Hawaiian descriptive piece, "By the blue Hawaiian waters." The Grenadiers play it with their usual precision and clarity. On the reverse side is a clever patrol by Ketelby called "Jungle Drums."

**Grantham Journal**, Saturday 23<sup>rd</sup> June 1928

**GRAMOPHONE NOTES. COLUMBIA RECORDS FOR JULY.**

Two albums are included, a somewhat pretentious one containing eight 12in. records, devoted to Albert W. Ketelbey's Concert Orchestra (conducted by the composer), in some particularly attractive selections. "In a Monastery Garden," by orchestra, organ, solo voice and choir, making a distinctive appeal to the senses; "In a Persian Market" is vibrant with the romance of Eastern life; "Sanctuary of the Heart" is descriptive of the lonely wanderer from a foreign land hearing again an old religious melody; then there are three delightful fanciful etchings (suite); "Chal Romano" is a gipsy overture in two parts; then comes a suite, "In a Fairy Realm," giving fine variations as the theme is worked out; and the last item of the album is "Bells Across the Meadows," a beautiful record, and making the book altogether one of great charm. As a present, this album would be accorded a distinctly good reception!

**Dundee Evening Telegraph**, Wednesday 27<sup>th</sup> June 1928

**TO-DAY'S WIRELESS.**

... 5.15 – Children's Corner. The Station Trio will play the following: Three Numbers from the "Hyde Park" Suite (Ketelbey) ... "The Elephants' Parade" (Basque) ...

[Presumably "Hyde Park" is *Cockney Suite*]

**Dundee Courier**, Thursday 28<sup>th</sup> June 1928

**GRAMOPHONE NOTES. THE LATEST COLUMBIA RECORDS.**

... Another album contains eight 12-inch records of the works of A.W. Ketelbey, whose musical compositions possess a picturesque touch all their own. In addition this two most famous pieces, "In a Monastery Garden" and "In a Persian Market," there are "Three Fanciful Etchings" and "In a Fairy Realm" now recorded for the first time. "The Gypsy Overture" and "Bells Across the Meadows" complete a most enjoyable list of pieces, all of which are conducted by the composer in person...

**Derby Daily Telegraph**, Thursday 5<sup>th</sup> July 1928

**SOLVING PROBLEMS OF RECORD STORAGE. Columbia's Efforts to Assist Gramophiles.**

A new idea has been launched this month on the gramophone public by the Columbia Company. It is one which bids fair to become popular and to fulfil a long felt want. It is to devote an album to a composer, and by doing this the company is solving one of the most burning questions of the day...

The first composer to have an album to himself is Arthur W. Ketelbey, a popular figure, who for many years was musical director of the Columbia Company. It is titled the Arthur W. Ketelbey Album No.1, so that it is quite possible he will be seen again, but before another album of his works is published, I hope to see some other composers treated in a similar way.

Eight records compose the album and include "In a Monastery Garden," "In a Persian Market," "Sanctuary of the Heart," the gipsy overture, "Chal Romano," "Three Fanciful Etchings," "In a Fairy Realm," and "Bells Across the Meadows."

The first-named is perhaps the one by which Ketelbey's music is best known. Most of his work shows his penchant for the descriptive and appeal to sense of the romantic. His pictures are nearly always drawn from the romance of life. "In a Monastery Garden" has a soothing effect, while the "Persian Market" is a successful attempt to portray an Eastern atmosphere. Gipsy life is well represented in "Chal Romano," while "Sanctuary of the Heart" is meditatively solacing – the return of the wanderer to hear an old religious melody.

"Three Fanciful Etchings" and "In a Fairy Realm" are heard for the first time. The former portrays three poetical quotations. The first piece represents a storm cloud passing by, the second a ploughman plodding along his road after a wearying day in the field, and the third an imaginary scene at the Russian ballet.

Fairy fancies build up the other suite, comprising "The Moonlit Glade," "The Queen Fairy Dances," and "The Gnomes' March." "Bells Across the Meadows," a descriptive intermezzo, complete the eight records.

The whole of the items were conducted and supervised by Ketelbey, and are played by his Light Concert Orchestra, who respond well to all his demands. An authoritative version is obtained, and as each record will have its particular appeal readers should hear them all before making a choice of any particular one.

Another Ketelbey record which is not included in this set is one by Pattmann, playing on the Compton Theatre organ. He has re-recorded "In a Monastery Garden" and on the other side is "Sanctuary of the Heart," both of which are played in his best style. The former shows up the fine tonal qualities of the instrument.  
LNB.

***Northern Whig***, Thursday 5<sup>th</sup> July 1928

#### **GRAMOPHONE NOTES**

... Columbia have paid their musical director, Mr. Ketelbey, the compliment of recording some of his compositions. The composer conducts an orchestra of his own choice, and makes eight very pleasing large records. Such favourites as "In a Monastery Garden" and "In a Persian Market" will be particularly liked, but there are other less known works of Ketelbey's which are equally good and should be almost as popular. "Bells Across the Meadow," "Sanctuary of the Heart," "A Gypsy Overture," "Three Fanciful Etchings," and a suite "In a Fairy Garden" are the other numbers contained in this issue. It is very well got up, and the playing all round is exceptionally good (Col.403-410).

***The Times***, 5th July 1928, page 14

#### **Gramophone Notes**

...Mr. A.W. Ketelbey knows well how to write music of a light and popular kind. Conducting his own orchestra, he has recorded for Columbia a number of his most tuneful compositions, such as "Three Fanciful Etchings" suite, Chal Romano, a gipsy overture, an intermezzo entitled "Bells Across the Meadows", and "Sanctuary of the Heart". All these pieces are well played and recorded.

***Yorkshire Post and Leeds Intelligencer***, Thursday 5<sup>th</sup> July 1928

#### **GRAMOPHONE RECORDS.**

A feature of the "Columbia" orchestral items is a Ketelby album of this facile melodist's light descriptive sketches played by a concert orchestra under his own direction. It is a series that will be warmly appreciated by all who have fallen under the spell of "In a Monastery Garden" and "In a Persian Market." Effective cinema organ arrangements of these two pieces, by the way, played by Pattmann, are recorded separately. Besides such popular fantasies, the album series includes the tuneful "Sanctuary of the Heart" with a soprano solo and chorus; "Chal Romano" a "gypsy overture," heavier in texture though with some bright touches; and two new suites entitled "Three Fanciful Etchings" and "In a Fairy Realm," in which the composer's penchant for producing varied picturesque effects is indulged with musicianly skill and an always pleasing use of both wood wind

and strings. The recording of such authentic performances will assuredly be welcomed by Mr. Ketelby's many admirers.

**Derbyshire Advertiser and Journal**, Friday 6<sup>th</sup> July 1928

**NEW RECORDS.**

The Columbia Company have done the admirers of the tuneful works of Albert W. Ketelby a great service. The issue of the Ketelby Album, containing seven works on eight 12in. records, is an achievement, and the price (36s.) is remarkably low. The pieces are suitable for performance anywhere, either indoors or out, and the musical significance of some of them is quite considerable. "Monastery Garden," "Persian Market," "Sanctuary of the Heart," and "Bells Across the Meadows" are included, whilst "Three Fanciful Etchings" and "In a Fairy Realm" will be new to most people. The "Three Etchings" are full of interest: two of them, pleasant pastoral subjects, are treated in a slightly modernist fashion, whilst the third, though not particularly original, is dainty and delightful. Playing, under the conductorship of the composer, and recording are alike excellent. There are very well sung vocal interludes in several of the pieces...

**Sheffield Evening Telegraph**, Friday 6<sup>th</sup> July 1928

**THE GRAMOPHONE.**

... Another notable July issue, and one that will easily rank as one of the year's most popular gramophone features is the Albert W. Ketelby Album just issued by this company. In this are brought together eight works of this famous composer, who is perhaps best known for his "In a Monastery Garden." He has personally supervised and conducted these with his Light Concert Orchestra.

While included in this attractive series are some of his best known works, there are two to be heard now for the first time: "Three Fanciful Etchings," and "In a Fairy Realm" Suite... These two works in themselves will arouse much interest among music lovers, while the complete album will have a widespread appeal to thousands of admirers who will welcome authentic performances by one of the most popular of all British composers.

These are records of romance, of colour, and of sound pictures. One is devoted to "In a Monastery Garden," a second has an Eastern trading market for its background ("In a Persian Market"), and "Sanctuary of the Heart" again has a romantic appeal, with its theme of an exile abroad who hears again, after a lapse of years, an old religious melody familiar in childhood. The atmosphere of Romany life is well sustained through "Chal Romano" (Gipsy Lad) Overture, a more spirited work, ending on a note of *joie de vivre* and in a whirl of gait. The eighth record of this delightful series is devoted to "Bells Across the Meadows," a characteristic intermezzo, opening with bells, then strings and woodwind in quiet melody, followed by other bells and then the 'cellos – a charming theme to which the orchestra has given full justice.

**The Scotsman**, Thursday 12<sup>th</sup> July 1928

**GRAMOPHONE PUBLICATIONS.**

... In a lighter vein an album which gives ... seven of the popular orchestral compositions of Mr Albert W. Ketelby should appeal to a large public. ...light, descriptive pieces which have made many friends ...

**Burnley News**, Saturday 14<sup>th</sup> July 1928

**GRAMOPHONE NOTES. A KETELBY ALBUM**

The Columbia list this month includes an album of works by Albert Ketelby one of the most popular composers of light music. The opinion of this clever musician must stand high with gramophone experts to honour him with what is equivalent in literary circles to a library edition. I think the Columbia Company are justified in issuing this album which is as full of musical interest as many issued of classical worth. Ketelby is not unlike Sullivan, in that he knows a good tune, paints a clever musical picture and plumbs the depths of orchestral effects. Some people of a supercilious turn of mind may think his music too sentimental and that it contains too much of the molasses genus. Perhaps he does buzz round the treacle pot, but he has a the good sense to avoid contact with the viscid matter of which the cheap American airs are concocted. There is a refinement about his work

and I like the Mendelssohn touch in his treatment of themes. His music is always interesting, but especially so in the oriental sketches he issues from time to time. They abound with life and colour, at times gay, but in the main sombre and languorous. We roam through settings of picturesque gardens of China, a Persian market, and mingle with celibates of a monastic order. It is purely programmatic music and leaves little imaginative freedom, as every scene is ticketed like some well organised exhibition of paintings. The most ambitious work of this series is the "Chal Romano" (Gipsy Overture). Here he gives us a jolly set of themes finely interwoven and tinged with delicate orchestral colours. The "Three Fanciful Etchings" are quite new and surprisingly modern in construction. "In a Fairy Realm" is a delightful set of miniatures, and I was quite enchanted by the intriguing "Gnomes' March."

***Bath Chronicle and Weekly Gazette*, Saturday 21<sup>st</sup> July 1928**

**GRAMOPHONE NOTES. AN ALBUM OF KETELBEY'S WORKS.**

Everyone who is familiar with the colour and romance of "In a Monastery Garden" will be interested by the announcement that the Columbia Company have included in their July list an album of Albert Ketelbey's works. He is the musical adviser to the Columbia Company, and it is probably safe to say there is not British composer of to-day whose music makes a greater appeal to the popular taste.

The eight records in the album, it goes almost without saying, include the "Monastery" and "Persian Garden" compositions, and there are also the tuneful piece he entitles "Sanctuary of the Heart," and his gipsy overture "Chal Romano." Besides these he gives us two attractive works in more ambitious vein, "Fanciful Etchings," and "In a Fairy Realm," now recorded for the first time, together with a captivating morceau "Bells across the Meadows."

The "Etchings" are pastoral flights, descriptive of the ploughman's homeward plodding, after his day of toil, and the "Fairy Realm" suite is full of dainty fancies of woodland revels with sprites and gnomes dancing in a moonlit glade. The composer conducts his own orchestra in a competent and pleasing performance of all the items. The album would make a most acceptable birthday present to any lover of the gramophone. The records are 4s. 6d. each, and the album is gratis.

***Western Morning News*, Wednesday 29th August 1928**

**GRAMOPHONE NOTES**

**KETELBY AS COMPOSER.**

As no one can doubt that Albert W. Ketelby has music in him, his life as composer reads with pathos. Ketelby has written good music, bad music, and patchy music. But his good compositions have not won him his reputation. It is, unfortunately, the other stuff that has appealed to the general public. Will this "general public" be inclined to pay 31s. 6d. for an album containing seven 12in. records of his work? We doubt it, well played and conducted by the composer though it be.

"In a monastery garden," "In a Persian market," "Sanctuary of the heart," and "Bells across the meadows" are too widely known to need comment. Critical words can scarcely influence the general popularity of these descriptive pieces, here given with the full combination of orchestra, organ, and choirs. "Chal Romano", a gipsy overture, may be placed on a higher plane. It finds close similarity with Edward German's ideas. Two of Ketelby's suites, "Three fanciful etchings" and "In a fairy realm," should interest many, for these are first recordings. They are the best in the album.

Though tending to show little variation, the etchings have been cast in the mould of the English countryside. Rustic peace pervades the whole time, except the Russian fantasy of "Quips and Cranks." The ethereal quality of the "Moonlit glade" and "In a fairy realm" marks Ketelby's skill as a composer of light orchestral music. The description of the fairy queen's dance and the gnomes' march indicates a ready wit.

***Thanet Advertiser*, Friday 31<sup>st</sup> August 1928**

**Margate Musical Festival**

... Thursday Sept. 13<sup>th</sup> at 8 p.m. ... Albert W. Ketelbey will conduct his new Suite "Three Fanciful Etchings" ...

***Fife Free Press & Kirkaldy Guardian***, Saturday 20<sup>th</sup> October 1928

**SCOTTISH BROADCASTING NEWS**

... **Not a Doubt of It.**

In the midst of all their perplexities about what will or will not please the public, broadcast programme builders can always turn with a sigh of relief to one composer, secure in the knowledge that any of his work will always be popular at least with the great majority of their audience. There are people, of course, who have heard "In a Monastery Garden" and "In a Persian Market" so often that they wish these pieces had never been written, but the majority of Ketelby's many admirers never seem to grow tired of even his most hackneyed works, and can always be relied on, like Oliver Twist, to "ask for more." Glasgow listeners are to hear half-an-hour of Ketelby's music played by the Station Orchestra on Tuesday evening, October 23<sup>rd</sup>...

***Leamington Spa Courier***, Friday 16<sup>th</sup> November 1928

**ST. PAUL'S ORGAN RECITAL.**

The splendid attendance at St. Paul's Church on Tuesday, on the occasion of Mr E Roberts West's 119<sup>th</sup> organ recital, was an indication of the growing popularity of these recitals ... The organ is a wonderful instrument and is handled in a convincing manner by the recitalist, as instanced by his rendering of Ketelby's "Sanctuary of the Heart," a subject rendered very effectively with the tremolo stop, and a subdued accompaniment which engendered a feeling of restfulness and peace. We hear too little of this style from Mr. West, and it would assist in popularising his performances were he to give secular works of this description more consideration...

[\[But see below on 21<sup>st</sup> December 1928\]](#)

***Sheffield Daily Telegraph***, Wednesday 5<sup>th</sup> December 1928

**THE GRAMOPHONE.**

... F. Rowland Timms, on the Capitol Theatre organ, very seasonably records Ketelby's "A Dream of Christmas" with all the resources of the cinema organ cleverly exploited to get the proper Christmassy effects.

***Grantham Journal***, Saturday 8<sup>th</sup> December 1928

**SUNDAY CONCERT AT GRANTHAM.**

The orchestra also rendered two pieces with fine effect.. "Sanctuary of the Heart," by Ketelby, which, through its sympathetic and poetical appeal could almost convert the non-musical into fervent lovers of art.

***Hartlepool Northern Daily Mail***, Monday 10<sup>th</sup> December 1928

**TOWN HALL ORGAN RECITAL.**

A new feature was introduced by the Municipal Organist (Mr. M.W. Wright) in his organ recital in the Town Hall, West Hartlepool, last night. By special request he gave Ketelby's well-known work "In a Monastery Garden." In different parts of the hall three portable gramophones were placed, each one with records of nightingales. This provided a very pleasing accompaniment to the organ, and the effect was at once pleasing and novel...

***Leamington Spa Courier***, Friday 21<sup>st</sup> December 1928

**ST. PAUL'S ORGAN RECITAL.**

Variety was the keynote of Mr F. Roberts West's interesting organ recital at St. Paul's Church last week. He treated his audience to two pieces of a secular character, namely the Intermezzo from "Cavalleria Rusticana" (Mascagni) and Ketelby's "In a Monastery Garden." ... in regard to the latter, Mr. West's interpretation showed that he was not in complete sympathy with the music as intended by the composer...

***Bexhill-on-Sea Observer***, Saturday 30<sup>th</sup> March 1929

**WHITE ROCK PAVILION.**

... SATURDAY AT 8:- ALBERT KETELBEY (the well-known Composer-Conductor). Vocalist: FRANK PHILLIPS.

**Motherwell Times**, Friday 19<sup>th</sup> April 1929

**CONCERT AND CANTATA.**

... Other numbers by the choir included a choral ode, "Men of England" (Ketelby) a piece of music which calls for virile singing, and the spirit of which was well interpreted...

**Grantham Journal**, Saturday 20<sup>th</sup> April 1929

**NEW COLUMBIA RECORDS.**

Ten-inch records include the following:- "The Sacred Hour," by Albert W. Ketelbey's Concert Orchestra, with organ and full chorus; this new work is somewhat similar in character to "In a Monastery Garden," the harmony being delightful...

**Nottingham Evening Post**, Monday 6<sup>th</sup> May 1929

**REGIONAL SCHEME PROGRESS.**

... Yesterday's Kolster-Brandes concert from Hilversum was another excellent programme, the outstanding number being Ketelbey's "In a Monastery Garden," which was rendered not only with full orchestra, but with choral effects. I cannot say I have heard it played this way before, but it certainly added fifty per cent to its charm...

[Ah, the days when people regularly listened to foreign radio stations!]

**Western Daily Mail**, Tuesday 7<sup>th</sup> May 1929

**BRISTOL HIPPODROME.**

"Paris" (1929) is the title of the new musical and comedy extravaganza at the Bristol Hippodrome this week ... A notable scene, artistic in its conception, was that of "In a Monastery Garden," which was presented with the permission of Albert Ketelby the composer...

**Sheffield Independent**, Tuesday 28<sup>th</sup> May 1929

**EMPIRE FUN.**

... "Paris 1929," at the Sheffield Empire, is just the right sort of entertainment for a hot summer evening. It is light, irresponsible merriment from beginning to end, with here and there tuneful numbers and clever dancing... The best scene is that in which Ketelbey's "In a Monastery Garden" is adapted...

**Sheffield Daily Telegraph**, Wednesday 26<sup>th</sup> June 1929

**THE GRAMOPHONE.**

...Terence Casey plays Ketelbey's "Devotion" and Haydn Wood's "Pleading" with artistic grace and perfect technique on the Wurlitzer organ at the Tivoli Theatre, London, The reproduction is exceptionally fine on this record.

**Hull Daily Mail**, Thursday 11<sup>th</sup> July 1929

**"COLUMBIA" SUMMER ISSUES**

There are some delightful diversions – mostly of the lighter kind – among the July Columbia records.. Extremely popular will be the large size ones entitled "Melodious Memories," and "Tangled Tunes." ... The "Tunes" compiled by Herbert W. Ketelby and the Casino Orchestra playing, are a wonderful collection of excerpts from opera, famous pieces, well-known marches, songs, etc., and serve the same purpose as the former...

[Apparently this re-recording of *Tangled Tunes* had been made 3 years earlier, so the release seems rather late]

**Bath Chronicle and Weekly Gazette**, Saturday 20<sup>th</sup> July 1929

**EVENING OF DELIGHT IN THE VICTORIA PARK.**

... Conducted by Mr Edwin Orington, the band of the Duke of Wellington's Regiment gave a well-chosen programme... Ketelbey's overture, "Chal Romano," the song of a gipsy lad, was played very well, with an excellent rhythm, and the tinkling silvery notes of his "Sunset Glow," which is not so well-known in this land as it should be, was also well received...



**Nottingham Evening Post**, Friday 26<sup>th</sup> July 1929

**A SHEIK IN PARIS.**

The glamour of the East and the gaiety of the capital of Old Gaul are reflected in "Paris 1929," which makes its first appearance in Nottingham at the Empire next. week... In the course of the show Eric Randolph is seen in various guises, including that of a monk in A Monastery Garden, reproduced by permission of the composer of this very popular melody, Albert Ketelbey...

**Bexhill-on-Sea Observer**, Saturday 10<sup>th</sup> August 1929

**PALACE PIER, ST. LEONARD'S.**

... Miss Nora Bancroft was in her best voice. Ketelbey's "In a Monastery Garden" was presented by her in an extremely impressive song scena, in which additional effect were provided by the singing of the kyrie by a choir of boys...

**Driffield Times**, Saturday 31<sup>st</sup> August 1929

**DISTRICT NEWS. BRIDLINGTON.**

... Mr Albert W. Ketelby, the composer of "In a Monastery Garden" and other descriptive pieces, visited the Spa Royal Hall on Sunday evening, and conducted a programme of his own works. It was estimated that over 4,000 people attended the concert. His pieces included "Chal Romano," "Gallantry," "Wedgewood Blue," "The Sacred Heart," "By the Blue Hawaiian Waters," "In a Persian Market," "Sanctuary of the Heart," "In a Monastery Garden," and three movements from "The Cockey Suite." In some of these items Mr Ketelby had the assistance of members of the Bridlington Light Opera Society.

**Nottingham Evening Post**, Monday 2<sup>nd</sup> September 1929

**Wireless Whispers.**

... Next Sunday's concert will be from Hilversum at 5.40 p.m., and on Sunday, September 22<sup>nd</sup>, at the same time and from the same station, a Ketelby programme has been arranged, at which the works of no other composer will be included...

**Nottingham Evening Post**, Monday 16<sup>th</sup> September 1929

**MUSICAL ENTERTAINMENT FOR ALL TASTES. KETELBEY CONCERT.**

..9.0 .- A Ketelbey Programme: The Wireless Orchestra, conducted by the Composer; Len Fillis (Hawaiian guitar). 9.40...

**Exeter and Plymouth Gazette**, Tuesday 8<sup>th</sup> October 1929

**THE GRAMOPHONE.**

... Albert Ketelby's Oriental phantasy "In a Chinese Temple garden," as played by the composer's Concert Orchestra under his own direction, is a rather dreary affair, although it is impossible for mere slowness to destroy the beauty of some parts. This record should not be bought on the title alone, or disappointment might result (9859) ...

**Derby Advertiser and Journal**, Friday 11<sup>th</sup> October 1929

**MATTERS MUSICAL.**

... And so to Ketelby, as dear old Pepys might have said. If Albert W. Ketelby cared to utilise all the bricks thrown at him he would have built a Chinese temple of his own years ago. Perhaps he has done so, and perhaps it was the garden of that temple he had in mind when he wrote "In a Chinese Temple Garden." The new record of this piece (one 12in.) is by Ketelby's Concert Orchestra, and it is great fun. This is sure of a great sale, with the same composer's "Phantom Melody" and "Algerian Scene" (played by Sandler with Ketelby at the piano) a good second...

**Northern Whig**, Thursday 24<sup>th</sup> October 1929

**GRAMOPHONE NOTES... KETELBEY'S FANTASY.**

Albert W. Ketelbey conducts a concert orchestra in his Oriental fantasy "In a Chinese Temple Garden." This is supposed to rank with his "Monastery Garden" and "Persian Market." The music, as one fully expects, is very Eastern in character. After a few introductory bars the striking of a gong arrests the theme and an Eastern atmosphere is at once created. Then soft voices chanting in minor strain are heard, and we picture the ornate temple gleaming among the trees. The gong sounds,

and there is stillness. Softly the singing continues, until presently a new rhythm is introduced, and the colourful orchestral melody which ensues paints for us the liquid sunlight flooding the garden. Then in a rapid scuttling fragment we hear the pattering feet of Chinamen as they chatteringly leave the temple. Three times in succession the gong resounds. Part 2 again introduces the chanted minor theme, but this time we seem to be in another corner of the garden. The trees, the flowers are similar, but through a gloriously rippling melody we hear the splashing of water and see a sunlit-splattered fountain playing. Then comes a short slow phrase, a breathlessly hurrying finish, and the effective striking of the gong, and silence (Col. 9859).

Then Ketelbey accompanies on the piano Albert Sandler in violin solos of his "Algerian Scene" and the "Phantom Melody" (Col. 9863). All his melodies have that haunting strain which is so pleasant to the ear...

[This critic, "C.B.," has written a more imaginative synopsis than Ketelbey himself!]

**Northern Whig**, Thursday 7<sup>th</sup> November 1929

**GRAMOPHONE NOTES.**

... We are given some more of Ketelbey's music. On Col. 9864 we have "By the Blue Hawaiian Water," a tone picture. The descriptive playing of the orchestra is enhanced by a Hawaiian guitar played by Len Fillis. "Men of England" is a short patriotic ode by Thomas Campbell, to which Ketelbey has put an appropriate setting. Here we have a choir as well, and their singing balances nicely with the playing of the orchestra, and preserves to the full the noble atmosphere of the work (Col. 9865)

**Sheffield Daily Telegraph**, Wednesday 13<sup>th</sup> November 1929

**THE GRAMOPHONE.**

... Two new Ketelbey records come from Columbia this months, made by Albert W. Ketelbey's Concert Orchestra with the popular composer again in the rôle of conductor. One is of "By the Blue Hawaiian Waters" and the fine descriptive playing of the orchestra is further enhanced by Len Fillis and his Hawaiian guitar. The other record contains "Men of England," a fine patriotic ode, and the introduction of beautifully balanced choir singing adds to its grandeur, while the reproduction is especially fine.

**Northern Whig**, Thursday 21<sup>st</sup> November 1929

**GRAMOPHONE NOTES.**

... With Christmas barely a month away many people will be searching for records with a special seasonable flavour. Columbia has come out early with a selection, and included are one or two of exceptional merit. An enchanting Albert W. Ketelbey work, "A Dream of Christmas," has been splendidly interpreted by the Ketelbey Concert Orchestra, with W.G. Webber playing the organ of Westminster Central Hall, Nellie Walker singing, and a full chorus conducted in the composer's most spirited manner. Preceding the fantasy is a short spoken explanatory outline of the record, which enables the listener the more full to understand and appreciate what is to follow ... The result is delightful descriptive record (Col. 9767).

**Yorkshire Post and Leeds Intelligencer**, Thursday 21<sup>st</sup> November 1929

**GRAMOPHONE RECORDS.**

... we get some good choral work in Ketelby's patriotic ode, "Men of England," though the words are not always distinct. Besides the last-named piece, the composer is represented by his tone picture "By the Blue Hawaiian Waters," and ingenious conception worthy of his powers, rendered by his concert orchestra, under his own direction. The Hawaiian guitar naturally plays an important part in this and, under the hands of Len Fillis, is sufficiently effective, if one has acquired a taste for that instrument...

**The Musical Times**, 1<sup>st</sup> December 1929, p.1097

The old question as to who is England's greatest composer has been revived recently. An authoritative pronouncement appears in the October *P.R. Gazette* in the course of the following publisher's announcement:

ARTHUR W. KETÈLBEY'S (Britain's Greatest Living Composer) New and Beautiful Inspiration, The Sacred Hour."

We sympathise with Mr. Ketèlbey in being thus raised to a pinnacle which he himself, we are sure, would be very far from claiming.

**Derby Advertiser and Journal**, Friday 6<sup>th</sup> December 1929

**MATTERS MUSICAL...CHRISTMAS RECORDS.**

... For some weeks now recording companies have been busily preparing for the Christmas season and the result is a bewildering array of attractive records which contains something to suit everyone. The Columbia Co. issue a dainty 12 inch record bearing Ketelbey's "A Dream of Christmas," played by the composer's concert orchestra, with W.G. Webber at the organ, Nellie Walker as soloist, narrator and full chorus. A formidable list of performers, but the result is both delicate and artistic. The work was written, we believe, about twelve months ago and tells of a child's dream on Christmas Eve and awakening to the bells and carol singers of Christmas morning. It is fanciful, full of dream-like memories of old Christmas tunes...

**Dundee Courier**, Saturday 14<sup>th</sup> December 1929

**GRAMOPHONE NOTES.**

... Albert W. Ketelbey has scored another success in a "Cockney Suite," which consists of five cameos of London Life. These are on five sides of three 12-inch discs, the sixth containing "Jungle Drums Patrol," also by Ketelbey, a rather weird affair...

**Northern Whig**, Thursday 19<sup>th</sup> December 1929

**GRAMOPHONE NOTES. KETELBEY'S COCKNEY SUITE.**

Albert Ketelbey certainly seems to be popular with Columbia, who have now recorded his lesser-known "Cockney Suite" in full. Three large records are needed, and as one side is left over the composer's "Jungle Drums" is included. It is typical of Ketelbey's imaginative flights that after so successfully presenting Oriental and devotional scenes in music pictures he should find inspiration in the kaleidoscope of London life, and so well has he caught the Cockney spirit in this suite that there can be little doubt of its ranking for all time as a pictorial representation of thoroughly individual London scenes.

The first glimpse of London is "A State Procession," which, with its military band effects, suggests all the pomp and pageantry attending the opening of Parliament. Lambeth Walk is the scene of the next impression, this being entitled "The Cockney Lover." Number three is "At the Palaise [sic] de Danse," where a melodious waltz is being played. Number four, "Elegie" is a complete contrast, seeming to utter serious contemplative thoughts on passing the Cenotaph. Extremely jolly and wholly realistic is "'Appy 'Ampstead," the final cameo, whilst "Jungle Drums" is an extremely interesting study of the negro method of secret communication. The work is good value for the money, for they are large four and sixpenny records (Col. 9860-1-2)...

**Hastings and St Leonard's Observer**, Saturday 28<sup>th</sup> December 1929

**WHITE ROCK PAVILION.... FINE PROGRAMMES FOR XMAS AUDIENCES**

... Amid the dearth of good "Christmas" music Ketelbey's "Dream of Christmas" is invaluable at the time. It is right merry music and makes good hearing when given with the sparkle with which Mr. Cameron invested it at this concert...