

CONTEMPORARY REFERENCES 1930-1934

SELECTED FROM THE DATABASES
BRITISH NEWSPAPER ARCHIVE AND TIMES DIGITAL ARCHIVE

During these years, Ketelbey was at the height of his popularity, but from 1933 there was a sharp drop in the number of recordings of his music. – TMCc

Derbyshire Advertiser and Journal, Friday 17th January 1930

TINGES OF EASTERNISM.

... Yet another Ketelbey piece, "In a Camp of the Ancient Britons," is played by the composer's own orchestra (Columbia 12in.) and is worthy to rank with such favourites as "Monastery Garden" and "Persian Market." Charming melody and skilful development of the main idea is a feature of the composition. This issue, by the way, completes the second Ketelbey Album.

Yorkshire Evening Post, Friday 17th January 1930

IMPRESSIVE RECORDS OF ORCHESTRAS.

... Albert Ketelby has taken us into a few queer places in his time; but "In a Camp of the Ancient Britons" is one of the least convincing of his excursions. However, conducting his own orchestra, he makes "A Fight with the Romans" so realistic that one can almost see the grease paint on the soldiers...

The Times, 21st January 1930, page 12

THE CARILLON IN HYDE PARK - PROGRAMMES FOR TO-DAY

The following programmes of the recitals to be given to-day by Mr. Clifford Ball on the Wellington (New Zealand) War Memorial Carillon in Hyde Park are issued by the *Daily Sketch*:

... "The Sanctuary of the Heart" (Ketelby)

[This carillon had been made in Croydon by Gillett & Johnston]

Sheffield Daily Telegraph, Wednesday 22nd January 1930

THE GRAMOPHONE.

...Albert W. Ketelbey, the composer, and his Concert Orchestra, have, in their record of "In a Camp of the Ancient Britons," set a standard of descriptive playing that would be difficult to surpass, and the reproduction throughout is equally good...

Bath Chronicle and Weekly Gazette, Saturday 5th April 1930

NOTES BY THE WAY

Mr. Albert Ketelbey, who conducted a performance of his own orchestral works on Friday evening at the Pump Room, Bath, has a wonderful popularity with such compositions as "In a Monastery Garden," "A Persian Market," and the special genre in which he seems to have made his forte. Well does the writer remember Mr. Ketelbey's first published item, a solo for 'cello, with orchestral and pianoforte accompaniment, entitle "The Phantom Melody," which won a prize of £50 for a composition to succeed "The Broken Melody," the solo rendered – in the play of the same name – by Van Biene, the famous 'cellist.

[Actually, he had already had over 150 pieces published before *The Phantom Melody*]

Western Daily Press, Saturday 5th April 1930

EVENTS AT BATH. ALBERT KETELBY TAKES PART IN FESTIVAL OF MODERN ART.

Known throughout the country as the composer of the melodious "In a Monastery Garden," Albert Ketelby attracted a large audience to the Pump Room last evening at one of the concluding concerts of the Festival of Contemporary Arts.

Many of the audience found it a welcome relief to hear some "low brow" music, writes "F.H.L.," if the popular melodies of Ketelby can be called "low brow." They are certainly more tuneful than some of the [other] composers' works which have been heard at Bath recently. Some of the audience regretted that "In a Monastery Garden" was not included in the programme, but there was

plenty of variety from "Chal Romano" to "A Cockney Suite." The large audience greatly enjoyed seeing the composer himself at the piano for the novelty "The Clock is Playing," which was conducted by the Pump Room musical director, Mr Edward Dunn...

Sheffield Evening Telegraph, Monday 21st April 1930

Sheffield Choir's Fine Concert in London.

The Sheffield Orpheus Male Choir, with their young mascot, Master Teddy James, paid another visit to London yesterday, and last night they were again the principal attraction at the National Sunday League's concert at the Palladium. With ... Ketelby's "Lord have mercy upon us," ... the choir gave the huge audience the enchantments of perfect choral technique...

"Ould John Braddlem," with its Yorkshire humour, was a great favourite with the audience, and so also was "Lord have mercy upon us," with Master Teddy James singing the solo part. In the latter fine song the voices blended in organlike tone...

[[The review of a concert by the same artists in Sheffield on 6th April 1930 makes it clear that the Ketelbey work in question was *In a Monastery Garden*](#)]

Exeter and Plymouth Gazette, Tuesday 22nd April 1930

THE GRAMOPHONE.

... Albert Ketelbey's latest compositions, "The clock and the Dresden figures" and "Wedgewood Blue," as played by the composer's concert orchestra for the mid-April Columbia list, are very pleasing pieces, which should command a wide public. In the former, which pictures a group of Dresden figures coming to life, Mr. Ketelbey himself plays the important part on the piano, the tone of which has been splendidly caught by the microphone. This disc (No. DX 27) is the dark blue 12in section, and can be thoroughly recommended to all who like Ketelbey's sentimental type of music...

Sheffield Daily Telegraph, Wednesday 23rd April 1930

GRAMOPHONE NOTES.

... The Albert W. Ketelbey Concert Orchestra performs two of the conductor's own compositions, "The Clock and the Dresden Figures" and "Wedgewood Blue," The former is especially attractive and tuneful...

Gloucester Citizen, Saturday 10th May 1930

KETELBEY CULT GROWING.

What has been described as the Ketelbey cult, should gain many fresh adherents as the result of the issue of a new Columbia record that carries two delightfully dainty numbers by the popular composer – The Clock and the Dresden Figures and Wedgewood Blue. The composer himself shares in the performance by taking the pianoforte part, and he has the support of his own concert orchestra...

The Times, 1st July 1930, page 19

MEMORIAL SERVICES - LIEUTENANT-COLONEL A.C. TURNOR

... The Royal Horse Guards and a detachment of the Life Guards were present. The band of the Royal Horse Guards played Gounod's "Judex" as a voluntary, and at the conclusion of the service, a ceremonial march "Knights of the King" (Ketelbey), which was specially dedicated to Lieutenant-Colonel A.C. Turnor.

Hull Daily Mail, Monday 25th August 1930

TWO POPULAR COMPOSERS. PERSONAL VISITS TO BRIDLINGTON

The Bridlington Entertainments' Committee provided visitors to the town on Saturday and Sunday with a celebrity week-end...

Then, on Sunday, the Floral Pavilion at the Parade was crowded to hear a concert given by Mr Alfred Barker's orchestra, conducted by Mr Albert W. Ketelby, famous in another school of musical thought. The programme consisted entirely of Mr Ketelby's popular compositions, and the applause he received must have made his visit to Bridlington well worth while.

Hull Daily Mail, Wednesday 27th August 1930

How a Popular Tune –

It might be said that every piece of music, from “Three Blind Mice” to a Nocturne by Chopin, has some story behind it. It is so in the case of “In a Monastery Garden,” and that story concerns Bridlington. Played, sung, hummed, and whistled in almost every corner of the world, this tune – or rather, the idea of writing it, first occurred to the composer, Mr Albert W. Ketelby on the Royal Prince’s-parade at Bridlington. It is recalled by Mr Ketelby’s visit to the Parade on Sunday last, when he conducted Mr Alfred Barker’s orchestra through a programme of his own popular compositions. It was during the latter years of the war that Mr Ketelby had a conversation with his friend, Signor Enrico Scoma, whose orchestra was then playing on the Parade. Signor Scoma had played the clarinet in an orchestra directed by Mr Ketelby in London and the two were personal friends.

- Came to be Written.

One day on the Parade Signor Scoma complained to his friend, the composer, that he was finding it difficult to introduce a note of originality into his programmes on the Parade, and he urged Mr Ketelby to write something for him. He wanted something of real value and yet a tune which he could announce as new to the musical ear of the country. A few days after their talk Mr Ketelby and Signor Scoma went out together on a motor trip. They stopped at a ruined monastery and here Mr Ketelby was inspired, by the atmosphere of peaceful resignation, the singing of the birds, etc., to write what was to become one of the world’s best-known tunes. He dedicated it to his friend, Signor Scoma, musical director at the Parade, Bridlington. The tune was not published until three years after it had been written, and during that time was very often played on the Bridlington Parade.

[This story was re-told over the years with different details. See my introduction to *In a Monastery Garden* in the Ketelby Discography webpages]

The Times, 30th August 1930, page 8

HYDE PARK CARILLON

To-day and to-morrow the first of the final series of three week-end recitals will be given on the Wellington (New Zealand) Memorial Carillon in Hyde Park. The Grenadier Guards Band and the Royal Parks Band have arranged intervals in their programmes to allow of late evening recitals by Professor Staf Gebruers. The week-end programme is as follows:

... Tomorrow (8.15 to 8.45)... "In a Monastery Garden" (Ketelby)

Bedforshire Times and Independent, Friday 12th September 1930

GRAMOPHONE NOTES

... Another 12-inch disc contains “Bells across the meadow” a fanciful and tuneful composition by Ketelby. The bell effects are extraordinarily good, and the air of the piece is sure to become popular. It is played by the London Palladium Orchestra. On the reverse side is “The Phantom Melody” ...

[By this time, at least 7 recordings of *Bells across the Meadows* had been issued, but this was the first for *The Phantom Melody* in an orchestral version]

Rugby Advertiser Friday 17th October 1930

GRAMOPHONE NOTES. DECCA AND KETELBY.

The best of the Decca list for mid-September is undoubtedly a 12-inch 3/6 record by the New Empire Orchestra, which gives us some of Ketelby’s best. We all know the lightness of “In a Chinese Temple Garden” and “In a Persian Market.” These are admirably translated here. We also have “The Clock and the Dresden Figures” by the same dainty hand – a more recent creation of Ketelby’s and a descriptive fantasia rapidly becoming famous. It is full of life. Its catalogue number is K523...

Portsmouth Evening News, Saturday 18th October 1930

TO-MORROW... FOREIGN PROGRAMMES... FRANKFURT...

8.15 – Concert from the works of Ketelby, conducted by the Composer.

[This programme was shared by Stuttgart, and lasted 75 minutes]

Bath Chronical and Weekly Gazette, Saturday 6th December 1930

PUMP ROOM CONCERTS. FAMOUS COMPOSER TO CONDUCT ORCHESTRA.

At the Thursday evening concert, Mr. Albert Ketelbey, the famous composer, will once again conduct the orchestra in a programme of his own compositions, including "Chal Romano," "In the Camp of the Ancient Britains," [sic] "The Clock and the Dresden Figures," "The Sacred Hour," "Jungle Drums," "The Cockney Suite." Mr. Ketelbey has just finished a new work entitled "The Vision of Fujisan," and this number will be given its first performance on Thursday. In view of the great popularity of this engagement it is recommended that seats be secured early as on the occasion of Mr. Ketelbey's last visit to the Pump Room any were turned away.

The Era, Wednesday 10th December 1930

ALBERT W. KETELBEY AT BATH.

To-morrow (Thursday) evening Albert W Ketelbey again visits Bath to conduct the Municipal Orchestra at the new Pavilion in a programme of his own compositions, including new descriptive work, "The Vision of Fujisan." This is a prelude to a Japanese play and is dedicated to Mr. Edward Dunn, the local musical director.

[The only dedication I have seen is to a German music composer and critic called Herr A. von Gizycki Arkadjew]

Western Daily Press, Friday 12th December 1930

KETELBY'S NEW WORK.

That master of popular melody, Mr Albert Ketelbey, conducted the augmented Bath Pump Room orchestra in a programme of his own works at the Pavilion, Bath, last evening. One of the most interesting of the compositions was a prelude to a Japanese play, which was given its first performance, "The Vision of Fujisan." The audience, judging by their applause, were enthusiastic about the new composition. The soloist was Miss Roma Johnson.

Nottingham Journal, Thursday 1st January 1931

THE GRAMOPHONE WORLD, by "FIBRE"

Looking at the [Broadcast] Twelves first, I find a capital performance of Ketelbey's "Monastery Garden," a string orchestra combining with Madame Tussaud's cinema organ and male voice chorus to make an ensemble with distinct claims on one's attention. The reverse is occupied by the same composer's "Sanctuary of the Heart," for which the same combination is responsible...

Yorkshire Post and Leeds Intelligencer, Saturday 10th January 1931

GRAMOPHONE RECORDS.

... Then from Columbia we have a splendidly recorded sample of the Royal Horse Guards (Blue) Band's fine playing of two new descriptive pieces by Albert W. Ketelby, namely the processional march "Knights of the King," and a pretty little conception entitled "Gallantry." Both at least have the merit of tunefulness.

Exeter and Plymouth Gazette, Tuesday 13th January 1931

THE GRAMOPHONE.

... The Band of H.M. Royal Horse Guards, conducted by Lieut. W.J. Dunn, is heard to advantage in "Knights of the King," a grand processional, and "Gallantry" ("Duo d'Amour"), two delightfully contrasted pieces by A.W. Ketelby. We are inclined to think the bass parts have not come through so well as they might in the processional, but the "duet of love" is captivating music and wonderfully recorded.

Bath Chronicle and Weekly Gazette, Saturday 31st January 1931

NEW CURATE AT ST. JOHN'S, LOWER WESTON.

The annual congregational tea and concert in connection with St; John's Church, Lower Weston, Bath, was held in the Adult School, Locksbrook Road, on Thursday evening...

An excellent programme, arranged and conducted by Mr. F.H. Wright, was then given. It embraced pieces by the orchestra, contributions by the choirs of St. John's and Emmanuel...

... a reverie, "The Sacred Hour," by the choir and orchestra, The last named is the piece by Ketelbey for their rendering of which at the Pavilion, St. John's was congratulated by the composer, who then conducted.

[It would appear from this that the Choir of St John's had been involved at the concert on 11th December 1930, reported above]

Lincolnshire Standard and Boston Advertiser, Saturday 7th March 1931

BOSTON CONCERT TO AID THE SICK...

... a concert was held at the Congregational Church on Sunday by the Boston, Skegness and Spilsby Amateur Orchestral Society... in direct contrast was Ketelbey's "Devotion," in which the subdued yet colourful work of the drums was particularly commendable. A dreamy reverie, it drifted along in smooth soft cadences, with never a jar, never a fault...

Aberdeen Press and Journal, Monday 23rd March 1931

BROADCASTING. PROGRAMMES FOR TO-DAY.

...BELGRADE (Yugo-Slavia)... 9.20 p.m. – Orchestral Concert from the Works of Ketelby.

Aberdeen Press and Journal, Thursday 26th March 1931

BROADCASTING. PROGRAMMES FOR TO-DAY.

... WARSAW (Poland) ... 7.30 p.m. – Ketelby Concert. 8.30...

Dundee Evening Telegraph, Monday 4th May 1931

TO-DAY'S WIRELESS

5.0 – BRUSSELS – Ketelbey Concert.

Nottingham Journal, Monday 20th July 1931

COLDSTREAMS' VISIT.

... The afternoon's music included Ketelby's "Chal Romano" overture, which seem popular this season. Few bands are now inclined to rake up the older Ketelby pieces, which have had their run...

[This opinion is not supported by the numerous reports of performances around the country]

Warwick and Warwickshire Advertiser, Saturday 25th July 1931

CONCERT AT CHARLECOTE...

Few social events can boast of such picturesque charm as that which was a feature of the concert given by the band of the Coldstream Guards in the grounds of Charlecote Park on Friday evening of last week...

The selection of the programme had been made with wonderful taste, and each piece was appropriate to the setting. An added interest was given to the proceedings by the addition of comments in the programme, which was as follows:-

Grand March, "Knights of the King" (Ketelbey). – This fine march was specially selected for the inspection march of this year's Trooping of the Colour, and fully suggests the pomp and chivalry associated with its name...

Nottingham Journal, Monday 27th July 1931

CONTEMPORARY MUSIC.

... There will be no need for introduction to Mr. Albert W. Ketelbey, the famous composer of such popular music as "In a Persian Market," "Sanctuary of the Heart," and that inescapable thing "In a Monastery Garden," when he conducted a programme of his works from the London Regional to-morrow night. Mr. Ketelbey quite freely admits that as nobody would accept his sonatas and concerts, he set out to produce something lowbrow which people would accept. He is not everywhere recognised as a good musician as a result, but his tunes are played everywhere. People have been squabbling about them for years. His concert to-morrow will contain some new compositions.

A.H.A.

Northern Whig, Tuesday 28th July 1931

BROADCASTING.

... 7 – The Frank Walker Octet: A Concert of Music by Albert W. Ketelbey, conducted by the composer. 8.0...

[Unusual for Ketelbey to conduct anything smaller than a full orchestra]

Nottingham Evening Post, Thursday 20th August 1931

ALL THAT IS BEST IN THE FOREIGN FARE

... HEILSBURG... 7.30. – Ketelbey Concert by the Orchestra of the Königsberg Opera House. 8.30...

[This radio station was near the city known today as Kaliningrad, Russia]

Bexhill-on-Sea Observer, Saturday 5th September 1931

AMUSEMENTS ...THE COLONNADE.

The Colonnade had a very successful week-end. A great attraction was provided on Saturday evening by the visit of Albert W. Ketelbey, the eminent composer of light music, who conducted Mr. Harold Pedlar's orchestra in a programme of his own compositions, and long before the concert commenced practically every seat in the building was occupied. From beginning to end the programme filled the audience with delight, which was strongly reinforced by the genial personality of the famous musician, who has given the world some of its most popular melodies.

Another extremely pleasing feature was the excellent singing of a quartet, consisting of Miss Muriel Sheather (soprano), Miss Phyllis Mummery (contralto), Mr. A.G. Latter (tenor), and Mr. J.H. Madge (bass), whose voices blended admirably. They were heard, with orchestra, in such favourites as "In a Monastery Garden" and "In a Persian Market."

Two other very popular items were the descriptive piece, "In a Chinese Temple Garden," and the enchanting meditation, "Sanctuary of the Heart," the latter also with the vocal quartet. The characteristic piece, "The Clock and the Dresden Figures," was played with the composer at the piano. In this the music portrays two china figures, who come to life and dance to the ticking of the clock. After a while the clock goes wrong, the spring breaks, and frightens the figures back to the mantelpiece. This was conducted by Mr. Harold Pedlar.

Naturally the intermezzo, "Bells Across the Meadows," was included, and so pleased was Mr. Ketelbey with the orchestra's playing and the appreciation of the audience that it was given a second time. Mr. Ketelbey also conducted, for the second time, his comparatively new composition, "The Vision of Fuji-San," another descriptive piece which was very warmly received.

During the interval Councillor H.J. Mulliner, Chairman of the Entertainments Committee, proposed a vote of thanks to Mr. Ketelbey, who, in response, said how greatly he appreciated the warm welcome he had received.

[The vocalists sang at a subsequent concert under the name "Ketelbey Quartet"]

Lancashire Evening Post, Monday 14th September 1931

ACTORS' SERVICE AT BLACKPOOL.

... 13th Annual Church and Stage Service at St. Stephen's-on-the-Cliffs, Blackpool... the music for the hymns and the whole of the Holy Eucharist (Stainer in "F") was provided by the South Pier orchestra, under the direction of the Mr. Edward Dunn, the conductor, and the church organist, Dr. G.A. Armstrong... Mr. A.W. Ketelby, the composer of many well-known melodies, including "In a monastery garden," conducted one of his own compositions, "Sanctuary of the heart" ...

Nottingham Journal, Monday 5th October 1931

ANOTHER BIG BERNARD JOHNSON SUCCESS.

A triumphant combination of organ and pianoforte marked the first broadcast organ recital of the season of Mr. Bernard Johnson from the Nottingham Albert Hall yesterday.

... Special attention has been devoted by "B.J." to Wagner, but, though his taste is catholic and he does not despise lighter music, he will never play Ketelbey's "In a Monastery Garden." "One can descend *too low!*" he says.

Western Morning News, Saturday 17th October 1931

TORQUAY LEADS THE WAY ... CONCERT SEASON

... On each Saturday afternoon this winter there will be concerts by an augmented orchestra, and the artistes will include... Albert Ketelbey (who will conduct a programme of his own compositions)...

Portsmouth Evening News, Monday 9th November 1931

[Organ recital at Portsmouth Guildhall by John H. Jackson]... The finest piece in the programme, however, whether musically or interpretatively, was Vodorinski's "Prelude in C Sharp Major." This elevating work was most eloquently played, and true effect was given to all its melodic passages.

Sheffield Independent, Thursday 19th November 1931

WIRELESS "DISCORD."

The following story is true. The incident occurred in a Sheffield suburban home yesterday. The loud speaker was giving the household a programme of request music from the North Regional station. It included Ketelby's "In a Persian Market," and as this piece was coming to a close there came through the murmur of many voices.

The good housewife dashed into the room in which her husband was reading. "Listen," she cried, excitedly, "there's trouble in the orchestra." It was a delightful thought – that in the mysterious studio where had imagined only automatons, perfect in speed and deed, did dwell, there should be beings so nearly human that they could quarrel in the sight, or rather the hearing of all the world. Delightful, too, the expectancy, waiting for the crash that would tell them that the first violins were smashing their precious instruments over the heads of some objectionable fellow-musicians.

The husband listened – and broke the spell. "The voices are 'effects,' my dear, to give the market place atmosphere," he said.

Montrose, Arbroath and Brechin Review, and Forfar and Kincardineshire Advertiser, Friday 20th November 1931

GRAMOPHONE NOTES

There are several splendid vocal records in the Decca November supplement. Heading the 2/6 twelve-inch class is a delightful orchestral record, the Westminster Light Symphony Orchestra playing two pieces by Ketelby, "A Sunday Afternoon Reverie" and "In a Monastery Garden" (K604). There is an interesting story attached to the former item. One day Decca was surprised and overwhelmed with gratitude to receive from Mr. Albert Ketelby the manuscript of a new piece of music called "A Sunday Afternoon Reverie," which he offered to the Decca Company as a mark of his appreciation of the Regular Sunday performance broadcast from Radio Paris. The piece of music is founded on the musical notes D-E-C-C-A, which is the call sign sent out from the station at the commencement of the weekly broadcasts. Coupled with the "Reverie" is Ketelby's most famous and widely popular composition. It only remains to be said that the playing and recording reach the usual Decca high standard...

Hartlepool Northern Daily Mail, Wednesday 16th December 1931

BY THE WAY.

In a letter to Mr. Harold Dyer, the organiser of the Mayor's Hospital concert, in reply to a request to be present at the concert and conduct the Horden Colliery Band, Mr. Albert W. Ketelbey, the celebrated composer and conductor, states: "I am sorry I shall be unable to come up to West Hartlepool this time. I would have been most happy to do so, as I greatly admire the brass bands of the North and consider them equal in musical merit to plenty of symphony orchestras, and should have been proud to conduct the Horden Colliery Band. Give my best wishes to the members of the band, and I enclose a cheque for £2 2s. as a little contribution to the Cameron Hospital, With best wishes for a very successful concert." Mr. Ketelbey, however, is endeavouring to arrange for a visit in February or March next year, when an all-Ketelbey concert is proposed.

Sunderland Daily Echo and Shipping Gazette, Wednesday 13th January 1932

COLUMBIA'S BEST

... The organ is in clever hands when Reginald Foortis at the keyboard, and this instrumentalist brings out the full joy of Ketelbey's music in the "Vision on Fuji San" and "By the Blue Hawaiian Waters," This is DX315...

Hull Daily Mail, Saturday 6th February 1932

A FAVOURITE THEME

The latest production to be completed at the Twickenham Film Studios is an unusually interesting one. It is a colourful melodrama entitled "In a Monastery Garden," and has been specially written by H. Fowler Mear and Michael Barringer to incorporate W.J. Ketelbey's world famous music suite of the same name...

Western Morning News, Thursday 11th February 1932

MUSIC IN THE WEST

... This week-end at Torquay will be devoted to Mr. Albert Ketelbey and his music, as the programmes of the Saturday afternoon and Sunday evening concerts given by the Municipal Orchestra will be composed entirely of works by this composer, who will himself conduct...

Derby Daily Telegraph, Monday 7th March 1932

CHURCH MUSIC SERVICE.

There was a large attendance at Normanton Church, Derby, yesterday afternoon, when the St. Giles' Orchestra, under Mr. G.H. Taylor, had the assistance of Mr. Walter Payne, baritone, in giving the usual monthly musical service...

The orchestra, heard in several pleasing selections, began with "The War March of the Priests" from Athalia by Mendelssohn. Other items in their part of the programme included a transcription of Toselli's Serenata, and Ketelbey's "Bells Across the Meadows," in which the bells would have been more effective had the orchestra pitched nearer in tune with them.

Yarmouth Independent, Saturday 12th March 1932

HOW IT TWITTERED! IMITATION BIRD THAT OUTDID NATURE.

... Excessive realism, on the other hand, is an obvious fault of that dear old impression by Ketelbey of the atmosphere of a Monastery Garden. The orchestra had to pretend that it was not really an orchestra at all. It had to be a chapel bell, a twittering bird, some singing monks, and a chapel organ rolled into one. But it was an excellent performance, and the bird trilled so successfully that it outdid any bird that ever spread wings.

Nottingham Evening Post, Wednesday 16th March 1932

"IN A MONASTERY GARDEN". TRADE SHOW OF NEW FILM IN NOTTINGHAM

Ketelbey's descriptive fantasia, "In a Monastery Garden," has helped many a tired man to eat a good lunch in a café, and now it has gone a step further in inspiring a film. With John Stuart and Hugh Williams as brothers in a drama of fraternal jealousy and sacrifice, "In a Monastery Garden" was privately shown to the Nottingham trade and Press at the Scala to-day.

It is an exceedingly finely-produced picture that has done a really good turn for the British industry, and proved Maurice Elvey to be one of our most talented directors. He deserves high praise if only because he has not allowed the Ketelby music to become an obsession. There is an almost continual musical background, it is true, but it is always a background, and although the drama of the plot turns upon the sacrifice of one brother in entering a monastery because of a hapless love affair, we are not even vouchsafed a single view of the garden. And, happily, the birds only twitter in the music.

There is some first-class photography on really artistic lines, and the acting is quite up to the average of American films, Joan Maude making a convincing character of Roma, the girl who is responsible for all the fraternal strife.

The Era, Wednesday 16th March 1932

TRADE SHOWS REVIEWED, Conducted by EDWARD W. BETTS.

"IN A MONASTERY GARDEN"

Artistic melodrama of two brothers in love with the same girl. Leisurely production helped by first-class music, competent acting and smooth direction. At the outset, it may reassure some of my readers if I mention that, despite the title, Ketelbey's best-seller has quite a small part in this story of two brother-composers. Nor do we see anything of the monastic garden...

[Other music used included a Chopin Nocturne, a concerto, and some ballet music danced by the Marie Rambert dancers]

Yarmouth Independent, Saturday 26th March 1932

A LITTLE LESS BRASS!

... Ketelbey figured in the programme for the third time in succession, this time with an amusing sketch, "The Clock and the Dresden Figures." Personally, I like my light music light, as this was. It was worth several reveries in monasteries or temple gardens...

B.H.C.

The Era, Wednesday 13th April 1932

WITH THE MELODY MEN

... The name of Albert Ketelbey is almost a household word. Following on his former successes, he has added to his reputation with an attractive descriptive piece, "In the Mystic Land of Egypt." The song, "Oh Maid of Beauteous Tresses" has all the qualities to make it immensely popular.

Northern Whig, Friday 13th April 1932

LATEST RECORDS REVIEWED.

... If we turn to songs there are a number to choose from. Harold Williams sings two of Ketelbey's famous pieces, "Sanctuary of the Heart" and "In a Persian Garden." It is sufficient to say that his clear strong voice makes both these pieces sound fresh and alluring. He is ably assisted by a fine male quartet (Col. DX341)...

Sunderland Daily Echo and Shipping Gazette, Friday 22nd April 1932

WHO HAS THE LARGEST GRAMOPHONE AUDIENCE?

The composer of "In a Monastery Garden" must have the largest gramophone audience of any English composer, judging by the constant record production of his works. This is hardly surprising, for Albert W. Ketelbey not only gives people music they can understand, but infuses it with colourful effects that actually produce a sound-picture of the scenes represented. So, instead of music merely for musicians, the composer has, in his works, created a series of musical pictures in which characters and places come to life in a fashion that the average person can visualize for himself.

The vogue of Ketelby is aptly illustrated by the presence of three new recordings in the April list of Columbia. Two of these are old favourites in a new form – delightful song versions of "In a Persian Market" and "Sanctuary of the Heart," admirably sung by Harold Williams and a male chorus... (DX341). The third work is Albert W. Ketelbey's latest musical picture, this time "In the Mystic Land of Egypt," and it forms a double-sided half-crown record played by Charles Prentice and his orchestra (DB767)

Dundee Evening Telegraph, Friday 15th July 1932

WEEK-END WIRELESS

...9.50 – A Ketelbey Programme. The Wireless Chorus. The B.B.C. Theatre Orchestra (Leader, S. Kneale Kelley) conducted by the Composer.... 10.45

Lichfield Mercury, Friday 22nd July 1932

SHENSTONE ORGAN DEDICATED.

The new organ in the Trinity Wesleyan Church, Shenstone, was dedicated and opened on Tuesday evening with a service which included organ solos and anthems.

... The order of service was: ... organ solo "Oboe solo" (Ketelbey)...

[A mystery piece]

Nottingham Evening Post, Friday 12th August 1932

TO-DAY ON THE RADIO

... 6.30 – Light Music. Ernest Parsons's Orchestra, Birmingham.... "Petite Caprice" (Ketelbey) (solo pianoforte Cora Astle)...

[\[A rare broadcast of one of Ketelbey's earliest works\]](#)

Hull Daily Mail, Monday 15th August 1932

COMPOSER CONDUCTS. BRIDLINGTON GREETING FOR MR A.W. KETELBEY

Mr Albert W. Ketelbey, the composer whose pieces are famous all over the world, was received by a packed audience at the Parade, Bridlington, when he made another visit to the town last night. He conducted Mr Alfred Barker's orchestra of Halle musicians through a programme of his own compositions and was so popular with his holiday audience that he had to give them twice as much as the programme offered.

His programme included a piece which is perhaps his most popular, which was composed as the result of a visit to Bridlington, was played on the Parade many times before it was actually published and was dedicated to a man who was at the time conductor of the Parade orchestra – "In a Monastery Garden." Mr Ketelbey composed this after a visit to Ampleforth College and dedicated it to Signor Enrico Scoma. In last night's programme the words were sung by Miss Doris Cowen, the well-known contralto, who also sang several songs.

The selection also included a composition called "Birthday Greetings," which was specially written, in a few hours, by Mr Ketelbey for the last birthday of Princess Elizabeth. Various other items also caused raptures of delight. During several of the pieces the words were sung by a choir composed of members of the Bridlington Light Opera Society.

Gloucestershire Echo, Friday 26th August 1932

ORCHESTRA HAS ITS BIT OF FUN

It was estimated that nearly 2,500 people attended the Cheltenham Municipal Orchestra's "topsy-turvy" concert last evening at the Winter Garden...

Ketelbey's "In a Persian Market" was played "in character." The musicians wore priceless Persian shawls, and a motley crowd selling carpets and silk goods that would have delighted the soul of Flecker's "Hassan," beating tambourines, or begging backsheesh, gave the proper "local colour" to the market, to say nothing of the "atmosphere" imparted by a visit of the Shah and his retinue.

Yorkshire Evening Post, Friday 2nd September 1932

SOME NEW RECORDS.

... On the other side, "Forest Idyll" by Esslinger is like an aviary in spring plus church bells working overtime. Ketelbey does this kind of thing very much better...

Gloucestershire Echo, Tuesday 6th September 1932

Stage and Screen Fare in Cheltenham

Because Ketelbey gave us something very beautiful when he composed "In a Monastery Garden," everyone who went to see the film of that name last night expected something beautiful. And they were not disappointed...

The Tatler, Wednesday 28th September 1932

THE CINEMA, By JAMES AGATE

... After this shameless if unexciting and rather ludicrous picture, there was a rose-it interval in which we were entertained with something entitled *Ten Minutes with British Composers*. Did this mean that we were to renew, or probably make, acquaintance with the works of Mr. Holst, Mr. Walton, and Lord Berners? No, it did not! It meant that after some feeble scraps of Sullivan the organ was to pour out a stream of musical slush with sentimental words unfolded on the screen. This culminated in an orgy of Ketelbey on the subject of monastery gardens. Speaking with that moderation which I take to be characteristic, I shall say that this is, musically speaking, the most deplorable tune ever

invented: it floods the decks of consciousness with nostalgic bilge. Yet what a money-maker the mere title has been!

The English are the most indecent-minded nation on earth. No decent-minded nation would have had any need of Puritans. It is also the most hypocritically-minded since it will wallow in sensuality so long as it can pretend that it is something else. The flesh is something hardly to be mentioned in public, yet for spectacles dealing with the renunciation of that same do the greatest audiences gather. Add a touch of what Mr George Moore has called religiosity, and the trick is done. In this country ten minutes of British music means nine minutes of the worst that this country has turned out, whereas in Germany ten minutes of German music have to mean ten minutes of Mozart, Beethoven and Schubert, and there would be a row in the audience if it didn't.

[\[Mozart and Schubert were of course Austrian\]](#)

The Scotsman, Thursday 29th September 1932

FOREIGN STATIONS...

HUIZEN ... 7.55 – Ketelbey Concert, conducted by the Composer, relayed from the Concertgebouw, Amsterdam. 10.10...

Yorkshire Evening Post, Friday 2nd December 1932

CHEERY AND NOVEL RECORDS FOR THE GRAMOPHONE.

... It is a tribute to the remarkable popularity of Ketelby's music that two of his most successful descriptive pieces, "Sanctuary of the heart" and "In a Persian Market," should now have been fitted with appropriate words – not a very difficult task, for his music is always so rhythmic and scarcely needs words to tell its story. In this HMV record Peter Dawson, who sings most expressively, and a male voice choir add glamour to the familiar tunes, which will give a great deal of pleasure in their new form...

Hartlepool Daily Mail, 7th November 1932

[Organ recital at St Paul's Church by T.I. Phizacklea]... The famous prelude in C sharp minor by Vodorinski, an outstanding modern composer, was given an excellent performance – broad, powerful and confident.

Gloucester Citizen, Tuesday 6th December 1932

GRAMOPHONE NOTES

Everybody's favourite – Peter Dawson – contributes one of the best records of his career with "Sanctuary of the Heart," and "In a Persian Market," two gloriously sung renderings of Ketelbey's descriptive pieces...

Yorkshire Post and Leeds Intelligencer, Saturday 14th January 1933

PROGRAMMES FORTH WEEK-END. SATURDAY ... LONDON. REGIONAL. ...

8.0... A Ketelbey Concert: The Kingsway Hall Choral Society; the Band of the Royal Horse Guards (the Blues)... directed by Lieut. W.J. Dunn; Albert W. Ketelbey (composer and solo pianoforte); Nellie Walker (contralto), Ashmoor Burch (baritone), from the Kingsway Hall. – 9.0...

Eastbourne Gazette, Wednesday 21st June 1933

SUNDAY CONCERT AT THE LUXOR

There was a large and appreciative audience at the Luxor on Sunday evening when Harry Fryer and his Band played an attractive programme. Opening with "Americana," the band gave some of the modern dance tunes which delighted the jazz enthusiasts among the audience. Ketelbey fans had their turn next, and then the Scots...

[\[Did this band play Ketelbey straight, I wonder?\]](#)

Hull Daily Mail, Friday 14th July 1933

SUNDAY MUSIC

The N.U.R. Band will play the following programme in Hull East Park on Sunday... "In a Persian Market," (Ketelbey); selection, "Cheep," arr, Ord. Hume; ...

[This proves that the *Cheep Selection* was also arranged for band (see article on 4th December 1919). Ord Hume's arrangements were usually for military band]

Gloucestershire Echo, Wednesday 2nd August 1933

MUSIC AND PAGEANTRY OF THE TIDWORTH TATTOO

... The musical aspect of the Tattoo is more delightful than ever, and this is saying something, which those who have attended in previous years will find difficult to believe, but the playing of Ketelbey's "Sanctuary of the Heart" reached a standard of music which must be heard to be properly appreciated...

Leeds Mercury, Saturday 9th September 1933

NORTH COUNTRY GOSSIP

Those people who associated mandolins and guitars exclusively with jazz bands would be surprised, perhaps, to learn that on Sunday the Leeds and district Banjo, Mandolin and Guitar orchestra is to render Ketelbey's "In a Persian Market" as a test piece at a big annual contest in Blackpool. At this the Leeds band will be defending its title as champion band of the north, and if it is again successful in getting first place, it will bring to Leeds as its own property the "John Alvey Turner" Challenge Shield...

[John Alvey Turner published some of Ketelbey's music in the 1890s. His shop next to the British Museum was still in existence around 1980]

Litthampton Gazette, Friday 13th October 1933

OUR GRAMOPHONE COLUMN

The unexpectedly heavy sales of the Aldershot Tattoo records has led the H.M.V. people to record for the first time the smaller but none the less arresting Tidworth Tattoo ... The second side is devoted entirely to a performance of Ketelbey's "Sanctuary of the Heart," which is not only a remarkable feat of recording, but also a remarkable example of Military Band technique.

Hull Daily Mail, Friday 24th November 1933

MUSIC, DRAMA AND CINEMAS

... Mr Edwards Stubbs and his "Blue Arcadian" Rhythm Orchestra are to appear at the Spa Royal Hall, Bridlington, next Sunday evening... Mr Stubbs' own modern arrangements of Ketelbey's "Popular Melodies," Viennese Memories," a "Sousa Salad," and "Gipsy Rhapsody," together with up-to-date popular tunes will be included, and the soloists will be Nanmor Davies (saxophone), George Mather (trumpet), and Cyril Pape (pianoforte).

Carlisle and Lanark Gazette, Friday 8th December 1933

MR CLIMIE' ORGAN RECITAL

... A.W. Ketelbey's "In a Monastery Garden" was another of the recitalist's transcriptions. Listening, we saw a garden stretching as far as the eye could see, where the fragrance of the flowers blended with the myriad voices of birds, rising and falling in an ecstasy of song. In the background loomed the monastery, wrapped in austere silence. Suddenly the deep diapason notes of an organ pealed forth, drowning the feathered songsters' music by its mighty voice which vibrated through the scented stillness. Gradually the music ceased; the echoes drifting away into the lengthening shadows; the sun sank in a blaze of golden glory, against which the old monastery was outlined, steadfast and strong, emblem of the great Faith for which it stood...

[And they say Ketelbey's music is over the top...]

North Devon Journal, Wednesday 20th December 1933

BARNSTAPLE MALE VOICES IN ATTRACTIVE PROGRAMME

... Ketelbey's "In a Monastery Garden" was sung with power, and was a deeply impressive item. The "bell" clanged just a little too harshly for the serenity of its monastic setting, but that was "a detail" due more to the acoustics of the Hall than to anything else...

Western Morning News, Saturday 10th February 1934

PROGRAMMES

... 9.15. A Ketélbey Concert: Nellie Walker (contralto), Ashmoor Burch (baritone); the Kingsway Hall Choral Society; Band of H.M. Royal Horse Guards, conducted by Lieut. W.J. Dunn; Albert W. Ketélbey conducting and accompanying his own works; S. Ord-Hume (soloist); organist, Allan Brown. 10.15...

Yorkshire Evening Post, Monday 12th February 1934

COMMENTARY ON BROADCASTING

Of all the nights in the week Saturday is the one which British people generally earmark for pleasure, and the B.B.C. usually go a good way towards meeting the demand... And the rest music, with probably the majority of listeners turning to Ketelby, the composer who “gives ‘em what they want” – melodious trifles, perhaps, but suitable for the week-end mood. Yes, I think Saturdays must be regarded as the “popular” nights in radio. – A.W.

Evening Dispatch, Wednesday 9th May 1934

THE MUSIC THE KING LIKED.

One of the happiest men in England to-day is Mr. Albert W. Ketelbey, the Birmingham-born composer, whose work earned the praise of the King at last night's Royal command variety performance. The “State Procession” overture from Mr. Ketelbey's “Cockney Suite” was played before the King's arrival at the London Palladium, and His Majesty asked specially that it should be repeated at the interval. The King and Queen remained in the Royal box and listened to the work with great pleasure.

Mr. Ketelbey, who was not at the theatre last night, said to an interviewer to-day: “It was very gracious indeed of the King, and I am naturally delighted. Though born in Birmingham, I have lived in London for about 30 years. I have soaked myself in the atmosphere of London life, and I thought it a good idea to compose a suite of various aspects of London. It is not a new work, but was composed some years ago.

The choice of the first cameo was not difficult. The “State Procession” depicts the progress of their Majesties from Buckingham Palace to open Parliament, and I have tried to convey the various scenes on the route. Only the Procession was played last night.

The next cameo I call “Cockney Lover”, in which I have elaborated upon the whistling of “half a pint of mild and bitter”, then come an impression of a “Palais de Danse.” The next is a very solemn elegy expressing thoughts on passing the Cenotaph. I consider this one of my best pieces. The last is Bank Holiday at “Appy ‘Ampstead.” I have lived at Hampstead, and I have keenly observed the holiday scenes there. The piece mingles the sound of fair organs and roundabouts, and introduces such tunes as “Do not trust him, gently maiden,” as they might be played by a cornet player standing ta the street corner.

They are all typical Cockney scenes as I have observed them, and it is very gratifying to know that one of them has pleased their Majesties.

[[The orchestra was conducted by Richard Crean; a similar report appeared in the Yorkshire Post](#)]

Portsmouth Evening News, Monday 30th July 1934

DOCKYARD MUSICAL RECITAL

The programme of music in St. Ann's Church last evening was entirely instrumental, and was rendered by the North End Junior Orchestra, of which Miss Lilian Armond, L.L.C.M., is the Director... They gave excellent interpretations of”Andante Religieuse” (Ketelby), in which the solo portion was cleverly played by L. Ivemey...

[[Another mystery – perhaps *Sanctuary of the Heart?*](#)]

Yorkshire Evening Post, Friday 17th August 1934

LIGHT ENTERTAINMENT

... The composer of so many popular orchestral interludes, A.W. Ketelby, has gone “all tropic” in the latest development of his music. With a symphony orchestra, which is reinforced with gongs and

steel guitars, he introduced an excellent choir of appreciable size, which supplies wordless vocal harmony. His new record, which he conducts himself, consists of "By the blue Hawaiian Waters" and "In a Chinese Temple Garden." This is Ketelby-de-luxe, and the recording is splendid.

[This refers to the 10-inch Parlophone record R1877. I haven't found any other reference to Ketelbey himself conducting it. These works had previously been coupled on both 10 and 12-inch Parlophone recordings under Frieder Weissmann, in performances which match this description]

The Stage, Thursday 27th September 1934

SIR DAN GODFREY.

... As to the light music of to-day, Sir Dan Godfrey considers that on the whole it is in very good hands. Eric Coates, the late Percy Fletcher, Haydn Wood, and A.W. Ketelby are all liked by the masses, and have made it no longer necessary to go abroad for light music, though individually their works will not last so long as the Gilbert and Sullivan's operas or Edward German's evergreen "Henry VIII" dances...

Bath Chronicle and Weekly Gazette, Saturday 27th October 1934

FAMOUS CONDUCTOR TO CONDUCT HIS OWN WORKS AT PUMP ROOM

Albert Ketelbey, the famous composer-conductor, will conduct Bath Pump Room Orchestra in a programme of his own compositions this (Saturday) evening at 8 o'clock.

The items will include "Chal Romano," "In a Fairy Realm," "From a Japanese Screen," "Knights of the King," "In the Mystic Land of Egypt," "The Dance of the Merry Mascots" (with the composer at the piano), "The Sacred Hour," and "Sanctuary of the Heart." In the two last-name pieces an unseen choir will be heard. The programme will be concluded with the Cockney suite, "Cameos of London Life." This number was graciously requested by the King to be repeated at the last Command performance at the Palladium

The booking plan for this attractive concert is now open at the Pump Room office, and it is advisable to obtain tickets beforehand.

Bath Chronicle and Weekly Gazette, Saturday 3rd November 1934

A FAMOUS MUSICIAN

Mr. Albert Ketelbey, who conducted a programme of his own compositions at the Pump Room last week, has travelled a good deal, and has many interests besides music, and I might add, the signing of admirers' autograph albums. On Saturday evening the performance of this duty kept him occupied practically throughout the interval. He is not the first celebrity who has suggested that the use of a rubber stamp would be a decided advantage from the time-saving standpoint.

Mr. Ketelbey is particularly interested in philology, and tells me that his own surname, the accent of which lies on the second syllable, has a Danish origin. The first syllable represents the prefix, which is also to be found in such names as Kenelm and the more familiar Canute or Knut. Still more interesting is the fact that this surname may be converted into Arabic without the least alteration, Ket-el-Bey is perfectly good Arabic, he told me.

Mr. Ketelby takes his art seriously, and one of his diversions is the writing of string quartets, though he is better known to the public by his large output of less academic works. He believes in writing even light music with a serious purpose, and all his work has a definite underlying aim. One of his works which has to some extent a local inspiration is his series of descriptive impressions based on a visit to Worlebury Hill and Weston-super-Mare and on a stroll with the editor of the local journal. Mr. Ketelbey has a great admiration for the Pump Room Orchestra, and for the seriousness which marks their interpretations.