

# TEMPO di JAZZ

THERE is a possibility that Duke Ellington may try a new form—a piano concerto. It is about time another work was produced to succeed Gershwin's Piano Concerto.

*"JAZZ is what you hear on the wireless after the stuffy people have gone to bed."*—Definition by a modern girl.

THE brothers Van Eps, highly-talented sons of a talented father, wrote, a little novelty in "Stop, Look and Listen," which has finally come into well-deserved popularity on the other side of the world.

**"FATS" WALLER**, negro pianist and dance band director, is said to be absolutely irresistible in his current film, "King of Burlesque."

THE latest bid for popularity is the far-famed Hungarian "suicide song," which, divested of the morbid aura wrought by extensive publicity, wouldn't stand a Chinaman's chance of attaining even a meagre amount of success anywhere.

*"I SE A-MUGGIN"* has been termed the illegitimate offspring of an African tribal chant and the multiplication table! Sounds somewhat fearsome!

SPEAKING of Ray Noble, an American critic says it is still a matter of some conjecture whether or not he should ever try to play hot. Being a musician of extraordinary versatility and inventiveness, he can accomplish the not-inconsiderable feat of duplicating the styles of half a dozen bands in just one record.

**STANLEY NELSON**, London film critic, waxed caustic over a mistake in "Follow the Fleet." In one of the scenes the audience is invited to listen to dance music ostensibly played by the ship's "outfit" of seven players, which could only have been produced by at least twenty musicians. Stanley is an observant lad.

**"SONG OF THE 'CELLO,"** a new number by Jack Hylton and his Orchestra, has come in for a bit of a roasting. Its tune, says one critic, is only notable for the fact that its first sixteen bars, its principal theme, in other words, is boldly lifted, note for note, from Beethoven's "Sonata Pathétique," for piano, which makes it easily the most bald-faced, shameless tune-theft for years. Under the circumstances the very least the fellow could have done would have been to acknowledge its derivation by some such procedure as calling it "That Beethoven Melody of Love," or worse. However, he chooses to lead us into believing that the sublime melody streamed from his own creative mechanism, and it is barely possible that he is getting away with it, worse luck.

# PERSONALITIES of the WEEK

## Honour To Iles

IT was during the South African war that Mr. J. Henry Iles brought twenty-nine brass bands from the industrial north to London to help the "Absent-minded Beggar" Fund for the relatives of soldiers. At that time, he was almost the only professional musician in the land who saw any possibilities in this movement. Undeterred by indifference and unbelief he stuck to his chosen task. One result has been an added impetus to the world's biggest amateur music-making movement, comprising more than five thousand brass bands and no fewer than one hundred thousand working-men musicians. All honour to their leader, Mr. Iles, whose work at the Crystal

Company, and is now professor of singing at the Royal College of Music and the Guildhall School of Music, besides being assistant musical director for the B.B.C. 2YA listeners will hear Mascagni's "Cavalleria Rusticana" under his baton on Sunday, August 9.

## Down in Surrey

**RUDOLPH DOLMETSCH**, who is playing harpsichord music at 2YA on Thursday, August 13, is the son of Arnold Dolmetsch, the well-known expert on the music and musical instruments of earlier times. Down at Haselmere, in Surrey (hereabouts, in fact, three lovely English counties meet—Surrey, Sussex and Hampshire), Mr. Dolmetsch has established his own workshop where, under conditions far removed from the push and bustle of to-day, he and his family make such old instruments as viols and harpsichords and even clavichords. He is not only, however, a rare craftsman; he is a delicate musician, a fine and purist interpreter of early music. It is an experience not easily forgotten to be present at Haselmere when the summer festival of old music is in progress. All the family take part—but Rudolph is the best of them all.

## Started in Panto.

**BRIAN LAWRENCE'S** mother, an English lady, has been an inspiration to her son, who, as most people know, is Australian born. At the age of eight Brian made his first appearance on the professional stage in pantomime at Adelaide. Then he went with his mother to Sydney, where he got engagements to sing at concerts. He then became enamoured of the fiddle and had lessons. The next step was a contract to play boys' parts in one of J. J. Williamson's companies. He appeared in "Hullo, Everybody" and in "Mo' time," and went with the company to Melbourne. Here he stayed for four and a half years when he joined Pat Hanna's famous "Diggers," with whom he remained for three and a half years and was still only seventeen. Then he went to England to seek, and ultimately find, his fortune. He will be heard from 3YA on Monday, August 10.

## Toscanini's Tribute

LAST summer in Salzburg, Toscanini is said to have stopped a rehearsal of Beethoven's opera, "Fidelio," pointed to Lotte Lehmann who was singing the part of Leonora, and announced to all about him—"She is the greatest artist that I have ever worked with." Lotte Lehmann is indeed a great artist; one who is gifted in more than one way. For she is equally as great whether considered as an operatic soprano or as a singer of lieder. Mme. Lehmann is not a conventional lieder singer, nor does she belong to the stylist group.

## DANCE FEATURES

NEXT week's feature dance sessions from the national stations:

1YA, Thursday, August 13: An hour with Maurice Winnick and his Orchestra, with interludes by Brian Lawrence.

2YA, Wednesday, August 12: An hour with Rudy Vallee and his Connecticut Yankees, with interludes by the Hill Billies. Friday, August 14: New release dance programme.

Saturday, August 15: Relay by Henry Rudolph and his Orchestra.

3YA, Tuesday, August 11: "More Fun." A programme of further comedy dance numbers.

4YA, Monday, August 10: An hour with Harry Roy and his Orchestra, with interludes by Ivor Moreton and Dave Kaye.

Palace and elsewhere is such that, were it in any other country but England, it would be blazoned forth to the whole wide world. A massed band recital will be heard from 1YA on Thursday, August 13.

## Ambition Realised

ONE of the ambitions of Aylmer Buesst, the Melbourne-born conductor has been realised. He has broadcast from London to Australia and one of the items was by May Blyth (Mrs. Buesst), who sang appropriately enough, "Ocean, Thou Mighty Monster!" from Weber's "Oberon." Here was an opportunity to be rude to the ocean without leaving terra firma. Aylmer Buesst was one of the conductors of the British National Opera