The

Hoffnung

INTERPLANETARY MUSIC FESTIVAL

1958

Programme price two shillings and sixpence
On sale at the Royal Festival Hall bookstall and bookstalls everywhere - 5s.

Hoffnung's
MUSICAL CHAIRS

With -

THE MAESTRO (7th imp.)
THE HOFFNUNG SYMPHONY ORCHESTRA (6th imp.)
THE HOFFNUNG MUSIC FESTIVAL (3rd imp.)
THE HOFFNUNG COMPANION TO MUSIC (2nd imp.)
Your way across the Atlantic

CUNARD—for more than a century a name synonymous with all that is best in ocean travel. Led by the magnificent “Queen” liners, each fitted with two pairs of stabilising fins to smooth your way across the Atlantic, the present Cunard fleet provides a complete passenger service with regular sailings to and from the United States and Canada.

Tonic sea air to stimulate the appetite—superb cuisine to satisfy it . . . Cunard comfort and service . . . dancing . . . cinema shows . . . all combine to make a few carefree days whilst crossing the Atlantic by Cunarder which will linger long in the memory.

Cunard

For choice of ship and sailing date consult your travel agent or any Cunard Line office in cities and towns throughout the world.
GERARD HOFFMANN was born at Steurminster Newton in 1875. From Winchester he went to Kings College, Cambridge, where he took a second in history and was given his tennis blue. After some years travelling abroad an interest in Palaeontology manifested itself; his monograph on Mesozoic Formation, published privately in 1911, is a minor classic. He maintained his interest in sport, however, and his handbook How to Ride the Tricycle has never been superseded, for it is not only a first-rate textbook but also, within the limits of its subject, not without a certain quality of excitement. He served in the 1914-18 war and used laughingly to complain that the War Office, in putting him in charge of non-motorised units on the Franco-Swiss border, was confusing the Jurassic with the Triassic. After the war was over he retired to his native Dorset to devote himself to the breeding of hamsters. Hoffmann was unmarried and died in 1938. He was, incidentally, no relation to the graphic artist and humorist of the same name.
HAROLD HOLT LIMITED
MANAGING DIRECTOR: IAN HUNTER
IN ASSOCIATION WITH THE LONDON COUNTY COUNCIL.

presents the
HOFFNUNG INTERPLANETARY MUSIC FESTIVAL 1958
An extravagant evening of symphonic caricature
devised by GERARD HOFFNUNG aided and abetted by
JOHN AMIS · MALCOLM ARNOLD · ERNEST BEAN · COLIN GRAHAM
IAN HUNTER · LAWRENCE LEONARD · DAVID McBAIN
HUMPHREY SEARLE · ERIC THOMPSON

with
DAME EDITH EVANS
THE HOFFNUNG FESTIVAL OPERA COMPANY and CHORUS
THE HOFFNUNG (alias MORLEY COLLEGE) SYMPHONY ORCHESTRA
(Leader: Michael Jones)
Conductor: NORMAN DEL MAR
THE BAND & TRUMPETERS OF THE ROYAL MILITARY SCHOOL OF MUSIC
(by permission of the Commandant)
THE DOLMETSCH ENSEMBLE
and

JOHN AMIS
MALCOLM ARNOLD
JONATHAN ASHBY
FRANCIS BAINES
ERNEST BEAN
OWEN BRANNIGAN
APRIL CANTINO
EDITH COATES

JOSEPH COOPER
AARON COPLAND
JACQUELINE DELMAN
JOHN DOBSON
EDGAR EVANS
PETER GLOSSOP
GERARD HOFFNUNG
JOSEPH HOROVITZ

OTAKAR KRAUS
GLORIA LANE
ELIZABETH POSTON
SHEILA REX
DUNCAN ROBERTSON
LIONEL SALTER
MATYAS SEIBER
IAN WALLACE

Produced by COLIN GRAHAM
Production Assistants: Anne Ross and Guy Bloomer
Festival Manager: JACK PHIPPS
(Harold Holt Limited)
FRIDAY NOVEMBER 21st AND
SATURDAY NOVEMBER 22nd 1958
THE ROYAL FESTIVAL HALL
(General Manager: T. E. BEAN, C.B.E.)
1. A HOFFNUNG FESTIVAL OVERTURE

(World Premiere)
The Trumpets of the Royal Military School of Music
The Hoffnung Symphony Orchestra conducted by the composer
Organ: John Wecks

Faced with the task of writing this note and the impossibility of getting hold of the score, your scribe telephoned the composer. Some of the thoughts that emerged from Francis Baines were: that the overture was regal in the way that the top playing cards are regal, that the reference to the tune 'London Bridge is Falling Down' somehow associated itself in his mind with the possibility of Hungerford Bridge falling down and everybody having to stay in the Royal Festival Hall all night, that Haydn and Beethoven had already pinched all the best funny musical jokes, that he liked and had included some experimental tone-colours by combining wind instruments with high mixtures and low buzzy reeds on the organ and that he rather liked the three bars of abortive fugue. But Mr Baines decided that none of these thoughts added up to a programme note and that none of them was to be mentioned so we will say nothing more about them. He agreed that the best way to write about the new work was to paraphrase Gertrude Stein and say: 'A festival overture is a festival overture is a festival overture'.

FRANCIS BAINES was born in Oxford in 1917 and spends most of his life composing or playing the double-bass. His Trumpet Concerto was given at the Cheltenham Festival in 1950 and various other works have been played in London since that time. As a bass player he has graced most orchestral and chamber music concerts, notably the London Philharmonic, the Boyd Neel and the English Opera Group orchestras. It was once said that he visibly enjoys playing more than any other orchestral musician ever seen. A dull work or performance can be redeemed by the sight of Baines playing his bass con amore, con amore, or, more usually, frenetico.

2. METAMORPHOSIS on a BED-TIME THEME

(Allegro Commerciale in Modo Televisione)
Libretto by Alistair Sampson*. Music by Joseph Horovitz

(A World Premiere)

APRIL CANTOLO soprano  IAN WALLACE bass-baritone
Lionel Salter harpsichord

The Hoffnung Symphony Orchestra conducted by the composer

JOSEPH HOROVITZ was born in 1926. He is perhaps best known for his works for the stage: among his ballets are 'Alice in Wonderland', 'Femmes d'Algers' and the recent 'Concerto for Dancers' seen in Edinburgh this year. He is associated with the Intimate Opera Company for whom he wrote 'The Dumb Wife' and adapted Arne's 'The Coop'. But he has also written a good deal of instrumental and orchestral music including a Clarinet Concerto and a Goldoni Overture.

* Picture p 16 refers
3. **CONCERTO** for **CONDUCTOR & ORCHESTRA**

**THE MAESTRO** with the Hoffnung Symphony Orchestra  
Solo piano: **JOSEPH COOPER**  
Choreography by **The Maestro**

Francis Chagrin  
(World Première)

In recent centuries the cult of personality has shown itself in music. In the eighteenth century the prima donna was the leading figure of the day, in the nineteenth century it was the instrumental soloist who swept all before him; today is the age of the conductor. He is the prima donna assolutissima of the present century. Now in the past singers had arias and even operas especially written for them and soloists have had works specifically composed for them to show off their talents. But although certain works can be adapted for use by virtuoso conductors (one thinks immediately of X's 'Symphonie Fantastique', Y's 'Pictures at an Exhibition' or Z's 'Rite of Spring') yet there has been hitherto no work commissioned with the express purpose of allowing the conductor to show off as a soloist. Francis Chagrin makes musical history now with his Concerto for conductor and orchestra (it will surely not be the last) in which our twentieth century prima donna, in the cadenza above all, has his moment of truth.

**The form of the concerto is free and rhapsodic so as to give the soloist as much scope as possible. The cadenza shows that composers are not as important to our age as they think and indeed leads one to suggest a solution to the problem of the place of serious music on television: why not televise entire symphony concerts but advise those viewers who are not yet deaf to switch off the sound?**

**FRANCIS CHAGRIN** was born in Bucharest in 1905 and began his career as a qualified engineer in Zurich. But music called and he studied in Paris with Paul Dukas and Nadia Boulanger. In 1936 he settled in England and is established here as a composer, a conductor and the founder of the Society for the Promotion of New Music.

**THE MAESTRO's name is so well known that it scarcely needs to be mentioned. His musical training was considerable: he studied harmony and counterpoint with Carl Orff, orchestration with Gabriel Fauré, stick technique with Stokowski, curtain calls with Sargent and contracts with Stravinsky. A brief refresher course with Karajan proved an eye-opener and, as is well-known, The Maestro had his first chance in Bogota in 1924 when Toscanini dropped his stick one day during a performance of 'Peter Schmoll'. The Maestro picked it up and has been leading baton charges ever since.**

4. **SUGAR PLUMS**

**THE DOLMETSCHE ENSEMBLE**  
Carl Dolmetsch, Cécile Dolmetsch, Nathalie Dolmetsch  
Joseph Saxby, Leighton Ring, Michael Walton  
with **ELIZABETH POSTON**, organ  
assisted by Felix Aprahamian

Batterie: Lionel Salter, Eric Thompson, Milne Kenny, Pauline Del Mar, Robert Ponsonby

(continued on page 11)
MALCOLM ARNOLD was born at Northampton in 1921. He started his musical career as a trumpeter in the London Philharmonic Orchestra and a brilliant first trumpet he became: combining the golden tone of his teacher, the great Ernest Hall, with the musicianship that later blossomed out when Malcolm Arnold became known as a composer. His three symphonies, many overtures and concertos, the delightful 'John Clare Cantata' and many film scores have brought him fame and affection from a very wide public.
This is an age of research and no member of a famous family of musicians need, or indeed can, feel that his compositions will go unheeded by posterity. Take the case of the Bachs as an example. Everybody knows old J.S., of course, and most of us know about his sons C.P.E., W.F. and J.C. But that’s not the end of it, by any means. The B.B.C. the other day was giving us little numbers by J.B., Bach’s uncle, and J.N., Bach’s cousin.

It is not generally known that the Russian family of Чайковский was almost equally gifted but here, as Izvestia Musikskaya pointed out recently, there was a gap of over two hundred years between the famous P.I. and his ancestor I.S. Чайковский. The earlier composer Ivan Sunovabich Чайковский (we use the cyrillic spelling of the surname because it conveys the sound of the name better to those few people who can read it) was himself a viola da gamba player and no mean performer on the dulcimer. His works include several motets (i.e. large motets), some works for a consort of viols (including Fantasia upon one Steppe) and an instrumental quodlibet named after the year in which it was written, 1612. You will hear these and possibly other works by Чайковский, realised by Elizabeth Poston from micro-films of the original manuscripts which have been sent here especially so that they could receive their first performance in England by members of the famous Dolmetsch family.

Elizabeth Poston (b. 1905) first came before the public eye at the age of twenty when seven of her songs were published. Since then she has written many songs, choral works and innumerable scores for radio productions. During the war she was Director of Music of the B.B.C.’s European Service. Miss Poston has also frequently appeared as a pianist and gave the first public performance of Walter Leigh’s Concertino.

5. BURLESQUE from “MUSIC for the THEATER”

(Aaron Copland)

(First public performance in Great Britain)

A section of The Hoffnung Symphony Orchestra conducted by the composer

Tuning by Jonathan Ashby

“Music for the Theater” was written in 1925 when Copland was twenty-five years of age. He had then finished his training with Nadia Boulanger and was considered in his native America to be an enfant terrible. Jazz was all the rage about this time and had been recently introduced into the concert hall by George Gershwin. Copland used jazz in a more fundamental way and shocked the public even more than Gershwin, with his ‘Music for the Theater’. There are five movements in this work which was not written for any specific theatrical purpose. The impetus came from Serge Koussevitsky who wanted a piece for small orchestra for a concert of the Composers’ League to be given by the Boston Symphony Orchestra. The Burlesque was inspired by the personality of the actress Fanny Brice.

6. THE UNITED NATIONS

(Malcolm Arnold)

(The Hoffnung Symphony Orchestra conducted by the composer)

INTERVAL (World Première)
P. Racine Fricker

Matyas Seiber
PART TWO

7. "THE FAMOUS TAY WHALE": a dramatic poem by William McGonagall, poet and tragedian

Set to music by Matyas Seiber

(World Premiere)

Declaimed by EDITH EVANS

with the Hoffnung Symphony Orchestra conducted by the composer

WILLIAM MCGONAGALL has been described as the Florence Foster Jenkins of poetry. He was born in Edinburgh in 1830; his parents were so poor that his education stopped when he was seven years old. He was sent to work in a mill at a very early age and later became a handloom weaver in Dundee. McGonagall always styled himself ‘Poet and Tragedian’ and was proud of his portrayal of ‘Macbeth’ on the stage. As a result of persuasion he made a journey in 1878 to Balmoral, on foot, to read his verses to Queen Victoria, but alas! he was not received by the Monarch so he walked home again. Among his most characteristic works are his ‘Tay Bridge Disaster’ and ‘The Death of Lord and Lady Dalmhouse’.

MATYAS SEIBER, born in Budapest in 1905. The list of his compositions and writings shows that there is scarcely any branch of music that he has not climbed: from opera right through to an accordion tutor. His best known works perhaps are his string quartets, his choral music and his cantata ‘Ulysses’. British musicians and composers in particular owe a great deal to his stimulating presence and his wise counsel.

8. WALTZ for Restricted Orchestra

P. Racine Fricker

(World Premiere)

The Hoffnung Symphony Orchestra (deflated) conducted by the composer

Composers often go from extreme to extreme. After working the vein of richness and exotic colour that produced ‘Firebird’, ‘Petrouchka’ and ‘The Rite of Spring’, Stravinsky felt that he had gone as far as he could in that particular direction. His next works were for small combinations (!) like ‘Ragtime’ and ‘The Soldier’s Tale’, pieces in which financial and artistic economy went hand in hand. Similarly Peter Racine Fricker, after his recent ‘Vision of Judgment’, performed with such success at the Leeds Festival, felt the need for a change of style after this oratorio, which uses soloists, chorus, large orchestra, organ and four brass bands. This new work then, tonight, is in the nature of a volte-face for it is composed for a restricted orchestra. Fricker feels that satiety has been reached. Using the hairs of the strings has been done to death; and then it seems so obvious, even vulgar, to blow into a whole brass instrument – why not just use the mouthpiece? This principle of austerity has inspired Fricker to write this new, long work which, like our age, is grey and unsmilimg.

PETER RACINE FRICKER is a Londoner and was born there in 1920. The first of his works to attract attention were his Wind Quintet in 1947 and his first Symphony which gained him a Koussevitzky award in 1949. He soon established an enviable reputation as one of the foremost of younger British composers and his works are as much in demand on the Continent as in this country. He has written for the ballet, and instrumental and orchestral music of all kinds. Of his choral music ‘The Vision of Judgment’ is the most extended and grand example.
ACKNOWLEDGMENTS

The Trumpeters and Band of the Royal Military School of Music appear by kind permission of the Commandant and Lieut.-Col. David MacBain, O.B.E., and thanks are particularly to the Colonel, who never once said: "Oh, I say, you can't do that..."

The Committee wishes to thank all those who have helped to arrange this concert: in particular, Mr. C. B. E. Bean, T.E., and all the staff of the Royal Festival Hall; and all the artists and composers who have so freely given up their time and talents in the cause of 'music'.

This concert is not given in association with the Arts Council of Great Britain, to whom all complaints should be addressed.

Particular gratitude is due to Messrs. Pegson Ltd., who redesigned their road rammers so that something remains of the Festival Hall for this evening's concert.

Colin Graham kindly lent by the English Opera Group (and a very happy birthday to Benjamin Britten).

Machine-guns provided by Messrs. Bapty's, Ltd.
Mr. Hoffnung's wig by Hirsute Creations Ltd.
Thanks are due to the Joint Committee of the Order of St. John and the British Red Cross Society, for technical assistance to at least one member of the audience.
Thanks are also due to the Principal, Mr. Denis Richards, M.A., and staff of Morley College, and to the members of the Morley College Orchestra for so humbly submitting to almost every kind of indignity.

Immense gratitude is due to Mr. Robert Gittings and Miss Joan Agg for acting as managers to the Morley College Orchestra and Mr. John Weeks as librarian for everyone.
Feast-day kindly lent by St. Cecilia.
Thanks are due to Messrs. Cadbury for the loan of their slogan.

And to the Edinburgh Festival Society for lending Mr. and Mrs. Robert Ponsonby.
Carpet-slippers kindly lent by Messrs. Doleis.
"Tri-ang" Scooters kindly provided by Messrs. Hamleys, 200 Regent Street, W.1.
Panoramic Espresso Coffee Machine kindly loaned by the Espresso Coffee Machine Co., Ltd. of the Strand.
Thanks are due to 'Time' without which 'Life' would be unthinkable.

Acknowledgments continued on page 22
9. PUNKT CONTRAPUNKT

(World Premiere)

Bruno Heinz Jaja

The performance of this work will be preceded by a discussion and analysis of it by Dr. Klaus Domgraf-Fassbaender and Prof. von der Vogelweide.

The work played by the Hoffnung Symphony Orchestra conducted by Norman Del Mar.

Humphrey Searle, who has orchestrated this work from the original electronic graph, writes to say that: 'the piece is a canon at the half bar on the four forms of the series. Further, the length, intensity and octave pitch of each note are determined according to mathematical series; it is also a palindrome and starts to move backwards during a silent bar'.

Humphrey Searle was born at Oxford in 1915. He studied with such various masters as Gordon Jacob, John Ireland and Anton von Webern. He spent some years in the B.B.C. and was later in the Intelligence Service. His works include two symphonies, a powerful trilogy that includes parts for the speaking voice – 'Gold Coast Customs', 'The Riverrun' and 'The Shadow of Cain' – and an opera 'Diary of a Madman' that was the success of the recent Berlin Festival. He has also written several books. His piano-playing can be judged from his performance of the concertante part in 'Punkt Contrapunkt'.

Humphrey Searle
MR. J. LEVY'S

OPINION OF

HENRY DISTIN'S CORNETS

SINCE 1864 TO 1878.

IN EUROPE

SINCE 1864.

LEVY'S FIRST LETTER.


I have seen your cornets and have been so much pleased with them that I am writing to express my approval of them. I think they are the best cornets I have ever seen.

LEVY'S SECOND LETTER.

London, March 29, 1869.

I am glad to hear that you are manufacturing cornets. I have been using your cornets for the past two years and have found them to be the best I have ever used.

LEVY'S THIRD LETTER.


I have been using your cornets for the past two years and I am writing to express my appreciation of them. They are the best cornets I have ever used.

LEVY'S FOURTH LETTER.

London, Oct. 21, 1869.

I have been using your cornets for the past two years and I am writing to express my appreciation of them. They are the best cornets I have ever used.

LEVY'S FIFTH LETTER.

London, Oct. 21, 1869.

I have been using your cornets for the past two years and I am writing to express my appreciation of them. They are the best cornets I have ever used.

LEVY'S SIXTH LETTER.

London, May 17, 1870.

The cornets I have been using are the best I have ever seen. They are the best cornets I have ever used.

LEVY'S SEVENTH LETTER.

Harlaxton, 1871.

I have been using your cornets for the past two years and I am writing to express my appreciation of them. They are the best cornets I have ever used.

The above Likeness was engraved from a PHOTOGRAPH taken in New York of

MR. J. LEVY

DIRECTLY AFTER HE ADOPED

HENRY DISTIN'S

AMERICAN MANUFACTURED CORNET IN 1870.

LEVY'S CONFESSION:

To the Editor of the Brooklyn Eagle Newspaper, I have explained

HOW HE BECAME A CORNET PLAYER

By using Henry Distin's Mouthpiece.

"I was playing on cornets at the time. I have always been pleased with them. I have been using your cornets for the past two years and I am writing to express my appreciation of them. They are the best cornets I have ever used.

THE ABOVE TESTIMONIALS ARE EXTRACTS FROM THE ORIGINAL LETTERS WRITTEN TO HENRY DISTIN, AND CAN BE SEEN AT ANY TIME.
LET'S FAKE AN OPERA
or, The Tales of Hoffnung

by
MR WILLIAM MANN
and
MR FRANZ REIZENSTEIN
The work set for instruments by
MR ERIC WETHERALL

The Music under the direction of MR NORMAN DEL MAR
assisted by MR BRIAN PRIESTMAN
The Piece produced by MR COLIN GRAHAM

Franz Reizenstein
LET'S FAKE AN OPERA

THE CHARACTERS
in the order of their disappearance

THE MASTERSINGERS OF NURIMBURG: SIEGBURG, Beckmesser, Hans Sachs, KUNZ VOGELSANG, KONRAD Nachtigall, Fritz Klothner, BALTHASAR ZORN, Ulrich Esslinger, Augustin Moser, Hermann Orel, Hans Schwarz, Hans Foltz, and PAPPAGENO.

Cigarette Girls, AZUCENA, OTHELLO and his SWED, WILLIAM TELL, MAN, PAPAGENO.


THE NIGHTWATCHMAN, FARMER als WERTH, SALOME, FIGELIO (Leonora No 4), ROBOLFO, MARCELLO, SCHAMUK, COLINE, WOTAN, BRUNNHILDE and ORANE, NAIBER, DON GIOVANNI, MANRICO, MELISANDE, SCARPIA, ESCAMILLO, RADAMES, THE FAJFUS BAND.

sung by

MRS. EDITH COATES, JACQUELINE DELLMAN, GLORIA LANE, and SHEILA REX and MM. OWEN BRANNIGAN, JOSEPH COOPER, JOHN DODSON, EDGAR EVANS, PETER GLOSSOP, OTAKAR KRAUS, DUNCAN ROBERTSON, and IAN WALLACE.

with


MM. Paul Allain, Adam Bell, Humphrey Burton, Reuben Byrne, Arnold Chazen, David Coussell, Alan Dunlop, Ronald Emblin, Brian Godfrey, Harold Gray, Anthony Lister, Arthur Parry, Robert Pumsonby, Peter Quine, Mark Sheldon, David Smith and 2 x A. N. Other.

Miss EDITH COATES, Mr EDGAR EVANS, and Mr OTAKAR KRAUS appear by permission of the General Administrator, Royal Opera House, Covent Garden Ltd.

Miss SHEILA REX and Mr PETER GLOSSOP by permission of Sadler's Wells Theatre Trust Ltd.

OTHELLO appears by arrangement with Mr William Shakespeare and OTHELLO in spite of Messrs. Ricordi.
SCENE: Outside a Cigarette Factory in Old Nuremberg

The librettist writes:

That fantastic writer E. T. A. Hoffnung told some strange tales; this was not one which the world knows. The opera takes place outside a cigarette factory in old Nuremberg. The plot, tense and gripping, leads to a remarkable denouement. A love duet, a grand ensemble, a grand march, a grand ballet, and an extremely grand cadenza, pinpoint the salient climaxes in this stirring tale of passion and jealousy, ambition and surprise, firmly based on a little-known legend from Greenland.

William Mann was born at Madras in 1924. He music-crits daily and anonymously for top people, broadcasts frequently, translates books and Lieder, and edits the magazine 'Opera', has written some of the best programme notes since Tovey and contributes to many musical journals. He also has the distinction of being twice credited in Grove V (1954) with a book on Richard Strauss that is not yet completed; but we all hope he will finish it soon (we need it badly and there is no-one better fitted to write it) and thus make an honest woman of Grove.

Franz Reizenstein was born in Nuremberg in 1911. He studied with Hindemith and Vaughan Williams. Being a concert pianist as well as a composer, he has contributed handsomely to the literature of his instrument and has also written a good deal of orchestral and chamber music. Sir Adrian Boult and Sir Henry Wood championed his fine First Piano Concerto (he is at present writing a second). Some of his violin works are in the repertoire of Stern, Goldberg and Rostal.

Spectacular Lighting Effects, Gas Appointments and Limelights by Messrs. Strand Electric and Engineering Co Ltd.
Dazzling Couture by Sadler's Wells Wardrobe and Chas. H. Fox.
Perfumes by Albert Sargood and Madame Gustave.
Properties by Robinson Bros. and Old Times Furnishing Co Ltd.
Armaments by Robert White and Co Ltd.
The Dragon designed by Mr. Gerard Hoffnung and made by Mr. Peter Krumins, by arrangement with the Zoological Gardens of Buenos Aires, with slippers by kind permission of Messrs. Dolcis Ltd.
'Triang' Scooters kindly loaned by Messrs. Hamleys, 200 Regent Street, W.1.
The Swan by arrangement with Theatre Zoo Ltd.
The Hoffnung Festival Chorus by arrangement with the Opera School and the New Opera Company (whose experience in faking operas has proved invaluable).
Mandoline played by Lionel Salter.
Bedstead kindly loaned by H. M. Tennent Ltd.
Stockings by Kayser-Bondor.
Acknowledgments continued from page 16

Sedan Chair by the Old Times Furnishing Company.
Script for 'Punkt Contrapunkt' by John Amis.
This function wishes Marks and Spencer every success.
Lawrence Leonard is at present appearing in 'West Side Story'.
Thanks are due to Miss Anne Wood and the Opera School and the New Opera Company
for help in engaging the Hoffnung Festival Opera Chorus.
Foghorn by Annetta Hoffnung.

DO YOU WANT A PIANO

of a best mark and
on prices defying
concurrency?
Purchase a
PIANO-KESSELS
of the Royal
Manufactory.
You will advan-
tage yourself
importantly.

PLAYER-PIANO'S
Apply for Catalogues.
Most concert artists use a STEINWAY — the piano of international fame

The Steinway Piano has been a dominant factor in the field of music since the first Steinway was built, in 1853, by Henry Engelhard Steinway. It has long been chosen by the great majority of famous artists and musical organizations — and by untold thousands of homes everywhere — because of its superior tone and enduring quality. Today this tradition of excellence is more than ever a reality — and more than ever justifies the universal confidence in Steinway craftsmanship and dependability.

STEINWAY & SONS
STEINWAY & SONS, STEINWAY HALL, 1 & 2 ST. GEORGE STREET, HANOVER SQUARE, LONDON, W.1
We are recording the Hoffnung Interplanetary Music Festival 'live', and hope to have the record on sale early in December. Your record dealer will be advised of the details, but if you would like this information direct, please send a postcard to:
E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1

Columbia
(Royal Trade Mark of Columbia Graphophone Company Limited)
33 1/2 r.p.m. Long Playing Record

Printed at
The Chilcombi Electric Printing Rooms
(Props: John Roberts Press Ltd)
London