

The

Hoppalong

INTERPLANETARY
MUSIC FESTIVAL
1958



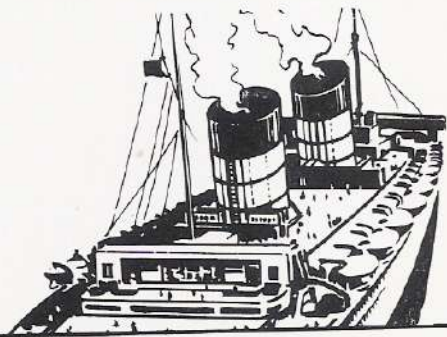
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GERARD HOFFNUNG was born at Steurminster Newton in 1875. From Winchester he went to Kings College, Cambridge, where he took a second in history and was given his tennis blue. After some years travelling abroad an interest in Palaeontology manifested 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 He maintained his interest in sport, however, and his handbook *How to Ride the Tricycle* has never been superseded, for it is not only a first-rate textbook but also, within the limits of its subject, not without a certain quality of excitement.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. Hoffnung 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 CANTELO
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.)



Francis Baines



Joseph Horowitz



PROGRAMME

Notes by John Amis

1. A HOFFNUNG FESTIVAL OVERTURE

Francis Baines

(World Première)

The Trumpets of the Royal Military School of Music
The Hoffnung Symphony Orchestra conducted by the composer
Organ: John Weeks

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 combos., 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 umore*, or, more usually, *frenetico*.'

2. METAMORPHOSIS on a BED-TIME THEME (Allegro Commerciale in Modo Televisione)
Libretto by Alistair Sampson*. Music by Joseph Horovitz

(World Première)

APRIL CANTELO *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 Cooper'. 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



Elizabeth Poston



Francis Chagrin

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 shewn 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; to-day 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 Bogata in 1924 when Toscanini dropped his stick one day during a performance of 'Peter Schmolli'. The Maestro picked it up and has been leading baton charges ever since.

4. **SUGAR PLUMS**

realised by Elizabeth Poston

(World Première)

THE DOLMETSCH 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

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 *Dizvestia 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 motes (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

(World Première)

The Hoffnung Symphony Orchestra conducted by the composer

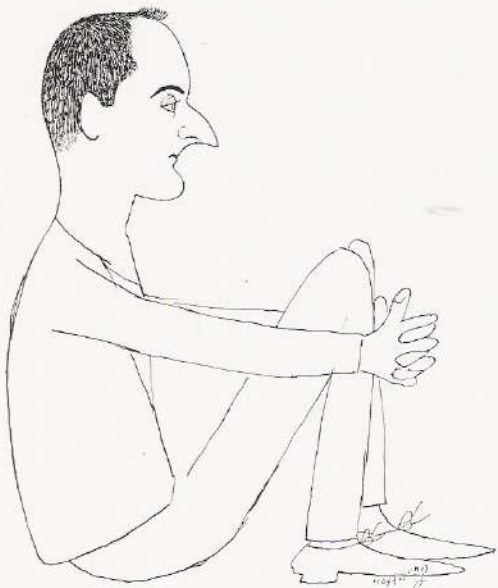
INTERVAL (World Première)



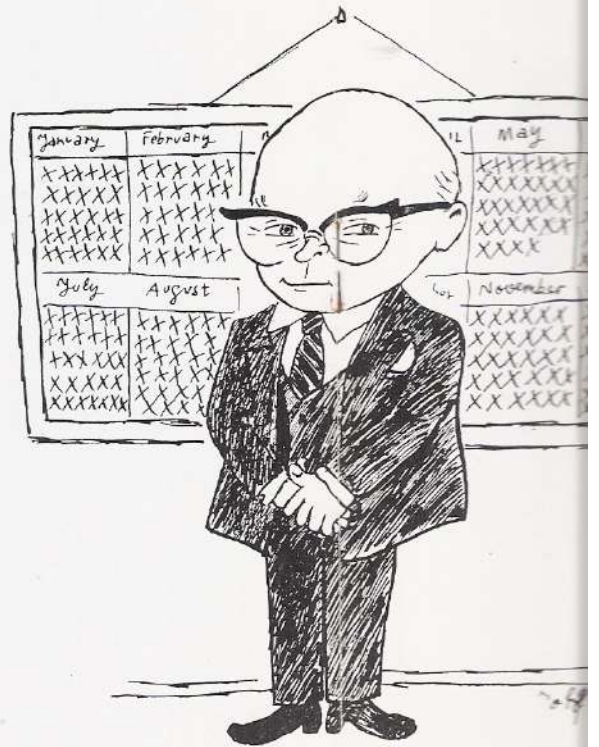
Ian Hunter



William Mann



Colin Graham



T. E. Bean



William Mann



Norman Del Mar



T. E. Bean



Aaron Copland



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

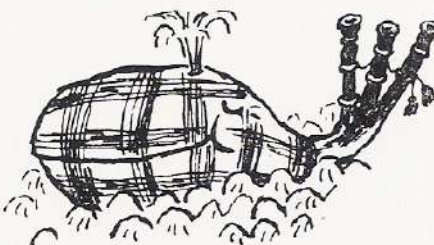
(World Première)

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 Dalhousie'.

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 accordeon 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 Première)

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, to-night, 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 unsmiling.

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 Koussevitsky 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.



Alistair Sampson
(see page 7)

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. Pegsons 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. Dolcis.

"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.



John Amis

9. PUNKT CONTRAPUNKT

Bruno Heinz Jaja

(World Première)

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.

London, Dec. 27, 1864.
You may feel assured I shall for the future perform on your cornets only, and as I feel I ought to do, I shall certainly recommend them; they have, indeed, my highest approval.

LEVY'S SECOND LETTER.

London, March 23, 1865.
I can assure you that it gives me great pleasure to perform on such cornets as you now make.

LEVY'S THIRD LETTER.

Louisville, Oct. 1865.
I have not received one line from anybody since I left London except a very fine testimonial for your cornet, which I think will satisfy you. I will enclose it, and you will in the course of twelve months see how I am sticking up for my old friend, Harry Distin.

LEVY'S FOURTH LETTER.

Chicago, Oct. 25, 1865.
I must tell you something that I am sure will gratify you very much. The principal cornet player, Mr. M. Arbuttle, blew on your instrument for five minutes, and he was thunderstruck with the freedom of blowing.

LEVY'S FIFTH LETTER.

London, Oct. 25, 1866.
I give you my word as a gentleman that I have never blown a cornet of any other manufacture, being so perfectly satisfied with yours.

LEVY'S SIXTH LETTER.

London, May 17, 1867.
The silver cornet. I am so much pleased with it that I can safely say that you have never made a better one since you first manufactured the light-valved cornets.

LEVY'S SEVENTH LETTER.

MARGATE, 1867.
I have always told you from the first time I played on your instruments that they were the best (in my opinion) that have ever been made. I cannot refrain from telling you that you may consider yourself King of Cornet Makers.



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

MR. J. LEVY

DIRECTLY AFTER HE ADOPTED

HENRY DISTIN'S

AMERICAN MANUFACTURED CORNET
IN 1878.

LEVY'S CONFESSION:

To the Editor of the Brooklyn Eagle Newspaper he explained
HOW HE BECAME A CORNET PLAYER
By using Henry Distin's Mouthpiece.

"I was going to have a cornet or die for it. There was a boy who worked in a musical instrument store—it was Distin's, the one who made the cornet I play on here—and

THIS BOY STOLE A MOUTHPIECE AND GAVE IT TO ME.

Well, I used to blow through this mouthpiece and imagine I was making music, and it really did me good, for it formed my lips for their future task.

"By the way," said he, "Mr. Distin afterward paid me a hundred guineas a year to play for him, made me a pure silver cornet, and advertised that

I EXCLUSIVELY USED HIS CORNETS,

and had always used his mouthpiece. That was after I told him it had been stolen from his store. That was a lucky steal for him, for my playing on his cornets has made them the most popular in the world."

IN AMERICA SINCE 1878.

LEVY'S EIGHTH LETTER.

London, Oct. 27, 1867.
You may now consider yourself (as well as I do) the best and most perfect cornet maker in the world.

LEVY'S NINTH LETTER.

HOTEL BRIGHTON,
Coney Island, July 27, 1878.
Your recent success in making a cornet in my opinion equalling Courtois cornets in power of tone, and I feel settled, better for singing purposes quality. I sincerely recommend all cornet players to adopt your new "Patent Light Piston Valve Cornets." I am sure they are the best that can be procured in America both for orchestra and military purposes.

LEVY'S TENTH LETTER.

Salem Mass., Oct. 24, 1878.
When you finish Hunt's cornet I want you to engrave it on my account. I will pay you for it. Hope you are getting on all right in your new establishment.

LEVY AND ARBUCKLE

Perform a Test on

DISTIN CORNETS.

Grand Complimentary Concert to Mr. M. Arbuttle, Cornet Precentor, Brooklyn Tabernacle, on Wednesday, 27th of November, 1878. On the bottom of each programme was printed the following:—*The beautiful Cornets used by Mr. Levy and Mr. Arbuttle were made especially for their use by Henry Distin, formerly of London, England.*

THE ABOVE TESTIMONIALS

ARE

EXTRACTS

FROM THE

ORIGINAL LETTERS

WRITTEN BY

J. LEVY

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 NUREMBERG: Sixtus Beckmesser, Hans Sachs, Kunz Vogelgesang, Konrad Nachtigall, Fritz Kothner, Balthasar Zorn, Ulrich Esslinger, Augustin Moser, Hermann Ortel, Hans Schwarz, Hans Foltz, and APPRENTICES.

Cigarette Girls, AZUCENA, OTELLO and his Swan, WILLIAM TELL, MAX, PAPAGENO.

THE VALKYRIES: Gerhilde, Waltraute, Helmwige, Ortlinde, Rossweisse, Siegrune, Grimmerde, Schwertleite.

THE NIGHTWATCHMAN, FAENER als Wurm, SALOME, FIDELIO (Leonora No 4), RODOLFO, MARCELLO, SCHAUNARD, COLLINE, WOTAN, BRUNNHILDE and GRANE, NADIR, DON GIOVANNI, MANRICO, MELISANDE, SCARPIA, ESCAMILLO, RADAMES, The Cafe Momus Band.

sung by

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

with

Mlles. Wendy Barnes, Heather Begg, Teresia Bester, Patricia Brewster, Daphne Care, Pauline Darrell, Gretel Davis, Prudence Downing, Vera Edwards, Joy Evans, Elsie Gaze, Elizabeth Hellowell, Juliet Holdsworth, Mimi Kenny, Norma Morgan, Ann Norris, Ruth Petter, Rosemary Slater, Judith Somerville, Leonie Symes, Sylvia Veronique.

MM. Paul Allain, Adam Bell, Humphrey Burton, Reuben Byrne, Arnold Chazen, David Coussell, Alan Dunlop, Ronald Emblen, Brian Godfrey, Harold Gray, Anthony Lister, Arthur Parry, Robert Ponsonby, 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 OTELLO 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, associate 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.



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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. Doleis Ltd.

"Tri-ang" Scooters kindly loaned by Messrs. Hamleys, 200 Regent Street, W.1.

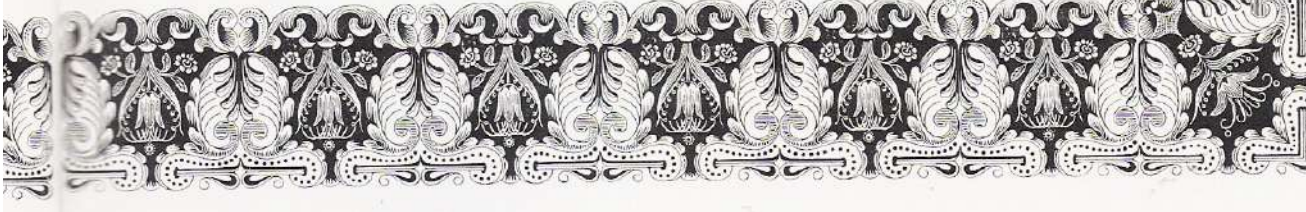
The Swan by arrangement with Theatre Zoo Ltd.

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.

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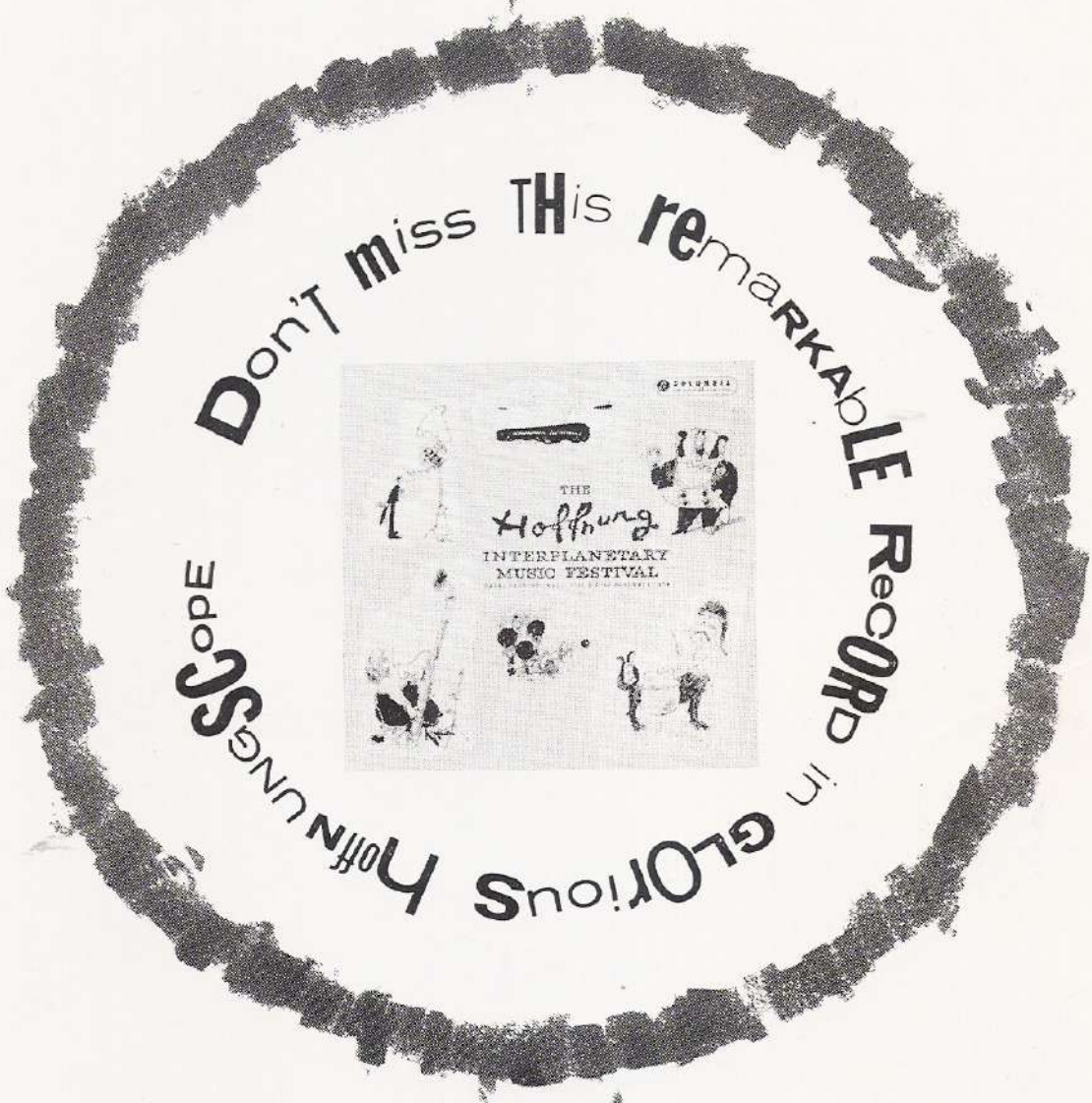
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