

**BIRMINGHAM**

**F·E·S·T·I·V·A·L**



**OF ENTERTAINMENTS**

**8th—22nd SEPTEMBER 1962**

**TOWN HALL**

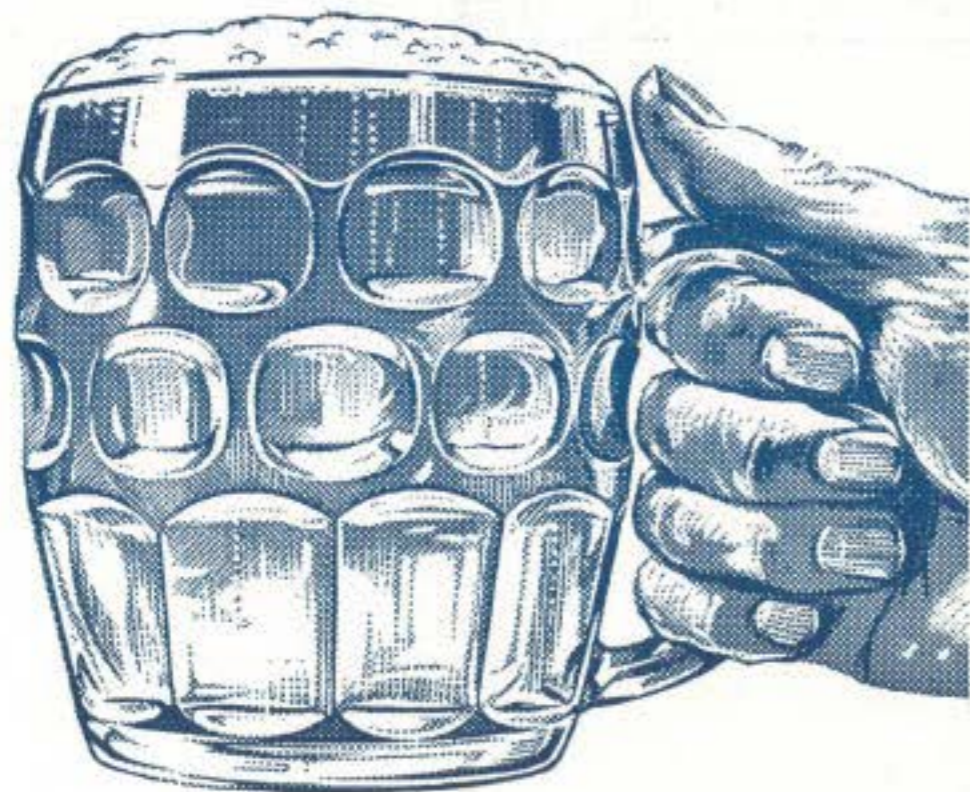
**Souvenir Programme 1/-**

# Ansell's

## DRAUGHT BEERS

and the strongest

### still the best */* pint at the price



THE LORD MAYOR'S PARLOUR  
THE COUNCIL HOUSE  
BIRMINGHAM 1

## A Message from the Lord Mayor

The Birmingham Festival of Entertainments, 1962, has once again been devised to meet the tastes of lovers of music and other forms of entertainment; and I am sure that this year's Festival will maintain the standard which we have come to expect.

The support which continues to be given to the various performances will be of material assistance to the Committee in determining their future policy with regard to the Festival which, after the early formative years, has now taken its place amongst the principal annual events in the City.

I look forward to the time when it when it will become a national and, even, an international event.

*Ernest W. Horton*

LORD MAYOR

July 1962

## The Glasgow Phoenix Choir

Conductor—PETER MOONEY

CITY OF BRIMINGHAM TOWN HALL

Saturday, 20th October, 1962

at 7.30 p.m.

### TICKETS:

Now Booking 7/6, 6/-, 5/-, 4/- and 2/6.

Tickets obtainable direct or by post.

Postal application should have monies and stamped addressed envelopes enclosed.

Town Hall Box Office, Town Hall, Birmingham

Central 2392

## BIRMINGHAM AND MIDLAND INSTITUTE

FOUNDED 1854

Membership of the Institute offers many privileges and amenities to residents in Birmingham and District.

### Monday Evening Lecture Series

Lectures by outstanding speakers from October to March.

### Annual Conversazione

A Festival of the Arts held each January.

### Private Subscription Library

The Birmingham Library, one of the oldest and finest subscription libraries in the country.

### Club Facilities

Reading and writing rooms, lounges, rest rooms, well supplied with newspapers and periodicals. Restaurant and cafeteria for members.

For further details apply to: THE GENERAL SECRETARY,

BIRMINGHAM AND MIDLAND INSTITUTE,

1-18 PARADISE STREET, BIRMINGHAM 1.

## The Hallé Orchestra

Charles Hallé came to Manchester in 1848. He accepted the post of conductor and general manager of the orchestra for the Gentlemen's Concerts, which themselves had been in existence from 1744. In 1857, Hallé formed his own orchestra at the request of the organisers of an exhibition of art treasures held in Manchester that year. When the exhibition ended, Hallé decided that, at his own expense, he would retain the professional musicians he had brought to Manchester, and in fact on the thirtieth day of January, 1858 the first of "Mr. Charles Hallé's Grand Orchestral Concerts" was given. From this beginning, the Hallé Orchestra was born and has continued for over one hundred years.

In 1899, the Hallé Concerts Society was formed to ensure the continuation of the work started by Sir Charles Hallé.

The orchestra has had only four permanent conductors, Sir Charles Hallé (1858/1895), Dr. Hans Richter (1898/1911), Sir Hamilton Harty (1920/1933), and Sir John Barbirolli (1943/1958), during its first century. Between these four eras, the Hallé was conducted by a series of guest conductors, though for the years 1914/1920 and 1933/1942 Sir Thomas Beecham and Sir Malcolm Sargent were the principal conductors.

In 1958, the Hallé Orchestra celebrated its centenary and has now embarked upon its second hundred years with Sir John continuing as its conductor-in-chief.

To-day, the Hallé gives a regular series of concerts in Manchester on Wednesdays, Thursdays and Sundays throughout the winter, appears frequently in London and most of the major cities in England, in addition to broadcasting and appearing on television.

Sir John and the Hallé have been invited to appear in almost every country in Europe, Canada, the United States of America, and the U.S.S.R. They have already visited Austria, Belgium, France, Italy, Portugal and Southern Rhodesia; and, to mark the centenary year, the orchestra made a grand tour of Europe which included concerts in Germany, Austria, Czechoslovakia and Poland. During 1961, the orchestra flew to Switzerland, where they gave four concerts which were received with tremendous enthusiasm, and in August of that year, in a tour sponsored by the British Council, the orchestra visited Athens, Dubrovnik, Istanbul, Limassol, Nicosia and Turin.

## Sir John Barbirolli



Sir John Barbirolli, who is numbered amongst the very few really great conductors of the world, was born on the 2nd December, 1899. He started his musical career by learning the violin but soon changed this for the 'cello and at the early age of eleven years, he made his debut as a solo 'cellist at the Queen's Hall, London.

In 1943, he accepted the post of permanent conductor and musical director of the Hallé Orchestra, and, in the next few years took the Hallé on three foreign tours — to Austria, Holland and Belgium, and in 1949, made an exchange of visits with the Residentie Orchestra of the Hague.

All those connected with the conductor, and indeed music-lovers everywhere, felt deep satisfaction at the announcement in 1949, that H.M. King George VI had conferred the honour of knighthood on Barbirolli for his services to music.

In 1950, the University of Manchester conferred on Sir John the honorary degree of Doctor of Music, the highest honour in its power to bestow. This has been followed by similar degrees being conferred by the Universities of Dublin and Sheffield.

1958 was a memorable year for Sir John; in March he was given the freedom of the City of Manchester — the first person from the profession of music or arts to be so honoured, and in May he travelled across Europe with the orchestra, which made musical history by becoming the first British orchestra to appear in Eastern Europe, where they were received with an enthusiasm that no one present will ever forget.

September, 1958, saw another triumph for Sir John, when he visited Bucharest as a member of the panel for the George Enesco Competition and as guest conductor of the Bucharest Philharmonic.

Sir John returned to England in October, 1958, to open the Hallé's 101st Season and, in late November, 1958, left London on an eagerly-awaited tour of the United States. Sir John was again invited to the States in 1960, and as a result of this tour he was offered and accepted the post of Conductor-in-Chief of the Houston Symphony Orchestra, in succession to Leopold Stowkowski, a position he still holds whilst retaining his post as Conductor-in-Chief of the Hallé Orchestra.

Last year he received the honorary degree of Doctor of Music from the Queen Mother at London University.

## The Glasgow Phoenix Choir

Conductor—PETER MOONEY

CITY OF BRIMINGHAM TOWN HALL

Saturday, 20th October, 1962

at 7.30 p.m.

### TICKETS :

Now Booking 7/6, 6/-, 5/-, 4/- and 2/6.

Tickets obtainable direct or by post.

Postal application should have monies and stamped addressed envelopes enclosed.

Town Hall Box Office, Town Hall, Birmingham

Central 2392

## BIRMINGHAM AND MIDLAND INSTITUTE

FOUNDED 1854

Membership of the Institute offers many privileges and amenities to residents in Birmingham and District.

### Monday Evening Lecture Series

Lectures by outstanding speakers from October to March.

### Annual Conversazione

A Festival of the Arts held each January.

### Private Subscription Library

The Birmingham Library, one of the oldest and finest subscription libraries in the country.

### Club Facilities

Reading and writing rooms, lounges, rest rooms, well supplied with newspapers and periodicals. Restaurant and cafeteria for members.

For further details apply to: THE GENERAL SECRETARY,

BIRMINGHAM AND MIDLAND INSTITUTE,

1-18 PARADISE STREET, BIRMINGHAM 1.

## The Hallé Orchestra

Charles Hallé came to Manchester in 1848. He accepted the post of conductor and general manager of the orchestra for the Gentlemen's Concerts, which themselves had been in existence from 1744. In 1857, Hallé formed his own orchestra at the request of the organisers of an exhibition of art treasures held in Manchester that year. When the exhibition ended, Hallé decided that, at his own expense, he would retain the professional musicians he had brought to Manchester, and in fact on the thirtieth day of January, 1858, the first of "Mr. Charles Hallé's Grand Orchestral Concerts" was given. From this beginning, the Hallé Orchestra was born and has continued for over one hundred years.

In 1899, the Hallé Concerts Society was formed to ensure the continuation of the work started by Sir Charles Hallé.

The orchestra has had only four permanent conductors, Sir Charles Hallé (1858/1895), Dr. Hans Richter (1898/1911), Sir Hamilton Harty (1920/1933), and Sir John Barbirolli (1943/1958), during its first century. Between these four eras, the Hallé was conducted by a series of guest conductors, though for the years 1914/1920 and 1933/1942 Sir Thomas Beecham and Sir Malcolm Sargent were the principal conductors.

In 1958, the Hallé Orchestra celebrated its centenary and has now embarked upon its second hundred years with Sir John continuing as its conductor-in-chief.

To-day, the Hallé gives a regular series of concerts in Manchester on Wednesdays, Thursdays and Sundays throughout the winter, appears frequently in London and most of the major cities in England, in addition to broadcasting and appearing on television.

Sir John and the Hallé have been invited to appear in almost every country in Europe, Canada, the United States of America, and the U.S.S.R. They have already visited Austria, Belgium, France, Italy, Portugal and Southern Rhodesia; and, to mark the centenary year, the orchestra made a grand tour of Europe which included concerts in Germany, Austria, Czechoslovakia and Poland. During 1961, the orchestra flew to Switzerland, where they gave four concerts which were received with tremendous enthusiasm, and in August of that year, in a tour sponsored by the British Council, the orchestra visited Athens, Dubrovnik, Istanbul, Limassol, Nicosia and Turin.

## Sir John Barbirolli



Sir John Barbirolli, who is numbered amongst the very few really great conductors of the world, was born on the 2nd December, 1899. He started his musical career by learning the violin but soon changed this for the 'cello and at the early age of eleven years, he made his debut as a solo 'cellist at the Queen's Hall, London.

In 1943, he accepted the post of permanent conductor and musical director of the Hallé Orchestra, and, in the next few years took the Hallé on three foreign tours — to Austria, Holland and Belgium, and in 1949, made an exchange of visits with the Residentie Orchestra of the Hague.

All those connected with the conductor, and indeed music-lovers everywhere, felt deep satisfaction at the announcement in 1949, that H.M. King George VI had conferred the honour of knighthood on Barbirolli for his services to music.

In 1950, the University of Manchester conferred on Sir John the honorary degree of Doctor of Music, the highest honour in its power to bestow. This has been followed by similar degrees being conferred by the Universities of Dublin and Sheffield.

1958 was a memorable year for Sir John; in March he was given the freedom of the City of Manchester — the first person from the profession of music or arts to be so honoured, and in May he travelled across Europe with the orchestra, which made musical history by becoming the first British orchestra to appear in Eastern Europe, where they were received with an enthusiasm that no one present will ever forget.

September, 1958, saw another triumph for Sir John, when he visited Bucharest as a member of the panel for the George Enesco Competition and as guest conductor of the Bucharest Philharmonic.

Sir John returned to England in October, 1958, to open the Hallé's 101st Season and, in late November, 1958, left London on an eagerly-awaited tour of the United States. Sir John was again invited to the States in 1960, and as a result of this tour he was offered and accepted the post of Conductor-in-Chief of the Houston Symphony Orchestra, in succession to Leopold Stowkowski, a position he still holds whilst retaining his post as Conductor-in-Chief of the Hallé Orchestra.

Last year he received the honorary degree of Doctor of Music from the Queen Mother at London University.

TOWN HALL BIRMINGHAM

TITO BURNS PRODUCTIONS LTD.

have pleasure in presenting

on

THURSDAY, SEPTEMBER 27th, 1962

at 6.30 p.m. and 8.45 p.m.

**DION & DEL SHANNON**

"Runaround Sue" "Born to Cry"

"Hey Little Girl"

with

**JOE BROWN**

AND THE BRUVVERS

"A Picture of You"

**BUZZ CLIFFORD PEPPY THE ALLISONS**

"Baby Sitting Boogie" From the Sammy Davis Show "Sweet and Lovely"

**Suzy Cope : The New York Twisters : Wallace & Duval**

Tickets : 8/6, 7/6, 6/6, 5/6, 4/6

Now Booking at Town Hall Box Office Central 2392

## Poetry and Jazz

No art-form has suffered more from the generally apathetic and commercial attitude of our society than poetry. Publishers with their eyes on sales and reputations are loth to take chances on young writers, and generally will only publish when reputations have been established. The general public, on the other hand, rarely come into contact with new poetry except, perhaps, through the distorting channels of the press. At school they are allowed to drift into the belief that poetry is unintelligible and obscure, and later they find no reason to alter their views.

This is a tragedy, for poetry, as one of the few remaining social consciences, now has a vital role to play in checking the corrosions which gnaw at our civilization. At its deepest



Jeremy Robson



Michael Garrick

level, poetry can help people to feel, to be more aware of their own potentialities and consequently more fully-realized human beings.

It is a tragedy, because there are a number of poets writing to-day whose work is desperately concerned with the problems which confront everyone of us: their poetry is *alive* and *relevant*. We hope by these readings to rekindle an interest in poetry as a *living* force, and to erase the concept of poetry as an *abstraction*, to be confined to library shelves. We hope gradually to break down the barrier which has been erected between artist and audience, and at the same time to break down the barrier which exists, alas, between artist and artist.

At one time it was sufficient to pass manuscripts around amongst relatives and friends—but that was before mass-communication placed all our lives on a public platform. To combat this new situation the artist must come forward—not to compromise in any way—but to make his voice heard. Involvement has become essential—not with any particular issue,—but with the fundamental values at stake.

JEREMY ROBSON

## PLAZA DANCE & SOCIAL CLUB

ROOKERY ROAD HANDSWORTH

BIRMINGHAM'S LARGEST REGISTERED DANCE CLUB

REGULAR APPEARANCES OF TOP LINE BRITISH & AMERICAN STARS

Monday's—Under sixteen year olds. No Bar—No Smoking

Wednesday's and Friday's—Teen and Twenty Nights

Saturday's and Sunday's—Popular dancing to the music of

Charles Simpson Orchestra, and  
the Beachcomber's Group

TOP LINE GROUPS FROM LONDON AND THE MIDLANDS ARE ENGAGED

Enquiries : BEA 4189  
NOR 6195

### CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

(Leader: Meyer Stelow)

1962-63 - 43rd Season

Concerts in October at The Town Hall

Sunday, October 7th

Overture, The Barber of Seville  
Violin Concerto in E minor  
Pas de Six, Prince of the Pagodas  
Symphony No. 8 in B minor  
(Unfinished)

Rimsky-Korsakov  
YFRAH NEAMAN

Sunday, October 28th

Overture, The Flying Dutchman  
Suite, Pelleas et Melisande  
Piano Concerto No. 27 in B flat (K595)  
Symphony No. 4 in B flat

Wagner  
Faure  
Mozart  
Beethoven  
KATHARINA WOLPE

Thursday, October 4th

Academic Festival Overture  
Piano Concerto No. 3 in C minor  
Concerto for Orchestra

Brahms  
Beethoven  
Bartok  
JULIUS KATCHEN

Thursday, October 11th

Pulcinella (after Pergolesi)  
Violin Concerto  
Symphony No. 3 in E flat (Eroica)  
HUGO RIGNOLD

Stravinsky  
Berg  
Beethoven  
RALPH HOLMES

Thursday, October 18th

Concerto Grosso No. 4 op. 6  
Symphony No. 35 in D (K385),  
(Haffner)

Handel  
Mozart

Suite, The Planets

HUGO RIGNOLD

LADIES OF THE CITY CHOIR

Thursday, October 25th

Prelude, Lohengrin  
Suite, Mother Goose  
Piano Concerto in A minor  
Symphony No. 5

Wagner  
Ravel  
Schumann  
Nielsen

HAROLD GRAY

PETER KATIN

Tickets: 2/6 to 8/6 Sundays. 3/- to 10/6 Thursdays.  
From: Town Hall Booking Office. Telephone Central 2392

## City of Birmingham Symphony Orchestra

The musical history of Birmingham begins with the Choral Festivals which were held from 1768 to 1912, sometimes triennially. There was no regular orchestra but players were found when the occasion required them. Orchestral progress was slow and took many years to gain any ground at all.

In 1849, William Cole Stockley, a dealer in music and instruments in the City, became the conductor of the Festival Choral Society and insisted, against much ancient prejudice, on the formation of a regular orchestra, which played for choral festivals and also gave a separate series of orchestral concerts, Edward Elgar was one of its First Violins.

After the 1914-18 War, Birmingham really tackled the problem of an orchestra—prodded by the sharp sting of Sir Thomas Beecham's tongue (he had been musical and financial adviser to the local orchestra at the beginning of the Great War), and by Neville Chamberlain who, in 1916, when he was Lord Mayor, proposed that a first class orchestra should be formed. A grant was first made in 1919, a committee set up, and in 1920 the City of Birmingham Orchestra was established with Appleby Matthews as its principal conductor. The first concert was performed in the Birmingham Town Hall on November 10th, 1920 the conductor being Sir Edward Elgar.

In 1924, Dr. Adrian Boult took over the control from Appleby Matthews. His leader in Birmingham was Paul Beard. Dr. Boult, working regularly with the same players, knit them in six years into a fine instrument and laid securely the foundation of the present orchestra. Adrian Boult left Birmingham to conduct the B.B.C. Symphony Orchestra in 1930, and in 1937 he was knighted. His successor was Leslie Heward, who had been one of Dr. Boult's pupils at the Royal College of Music. His health failed just when his work was beginning to bear fruit and he died in 1943 at the young age of forty-five. George Weldon, who studied with Sir Malcolm Sargent, was then appointed conductor and brought to Birmingham his gifts of energy and enthusiasm. He actively set about the task of recruiting players and in 1944 the orchestra was formed into a whole-time organisation on a permanent basis. The Orchestra then became the City of Birmingham Symphony Orchestra, with fifty-six players.

In October, 1951, Rudolf Schwarz came from Bournemouth to succeed George Weldon; under his direction the size of the Orchestra increased and to-day the playing strength of the Orchestra is seventy-five musicians, its playing ranking with the best and enjoying great prestige in the world of music.

In September, 1957, Andrzej Panufnik succeeded Rudolf Schwarz as conductor of the C.B.S.O. and when Andrzej Panufnik left in April, 1959, the Committee asked one of its greatest conductors, Sir Adrian Boult, to "return to the fold." However, it was understood that Sir Adrian's second period as Musical Director at Birmingham would only be a short one and he was succeeded in September, 1960, by the present Musical Director and Principal Conductor, Hugo Rignold.

## Harold Gray



Harold Gray has now been conducting for over 25 years and his work in the realms of Orchestral and Choral concerts, opera and broadcasting, has earned for him a distinguished position in the music activities of the Midlands.

He held a scholarship at the Birmingham School of Music and then entered the Royal College of Music where he studied with Malcolm Sargent and Aylmer Buesse.

On leaving the R.C.M. he was befriended by the late Leslie Heward and there began the long association (first as pupil and later as assistant) which deeply affected his musical outlook.

At the outbreak of war, after several concert tours for C.E.M.A., he was appointed Music Adviser to Western Command: here he formed the Western Command Symphony Orchestra which gained a high reputation in its service to H.M. Forces.

He then succeeded Walter Susskind as Conductor of the Carl Rosa Opera and made a successful tour of the country during 1944-45.

He relinquished this appointment to return home and take up his Midland connections: he was engaged to renew his work with the newly constituted C.B.S.O. and appointed to several Choral Societies giving many notable performances among which may be included the first Elgar Festival (Malvern 1947), the first performance of Julius Harrison's Mass (Hanley 1948) and the Lichfield Festivals of 1950 and 1952.

Harold Gray is held in high regard by his fellow professional musicians who know him as a meticulous musician of taste, understanding and insight who, whatever his score, knows what he wants—and gets it.

## BIRMINGHAM MUNICIPAL BANK

Provides a

### Complete Savings Service FOR EVERYONE

Easy Deposits and Withdrawals . . . Home Safes available . . . Standing Orders Accepted  
Credit Transfers dealt with . . . Safe Deposit facilities.

Make a point of calling at  
Head Office or any of the Branches in the city  
when the Staff will be pleased to assist you with  
any enquiries relating to the Bank's services.

Head Office Broad Street, Birmingham 1. General Manager H. J. Sutherland, A.I.B.  
Telephone: MIDland 3722

## CITY OF BIRMINGHAM CHOIR



with the City of Birmingham Symphony Orchestra  
THE SEASON'S CONCERTS

TUESDAY 30 NOV. 1962 at 7.30

### REQUIEM (BRAHMS) HYMN of JESUS (HOLST)

Soloists:  
Eddie Morrison, John Carol Case

Hon. General Secretary:  
Mr. W. HUDSON, F.C.I.S.,  
2 Rockingham Close,  
Dorridge, Warwickshire.  
Tel. KENWICK 2486

TUESDAY 18 DEC. 1962 at 7.30  
SATURDAY 22 DEC. 1962 at 7.00  
FRIDAY 28 DEC. 1962 at 7.30

### MESSIAH (HANDEL) WATKINS SHAW EDITION

Soloists:  
Eileen Pruller, Nigel Rogers  
Maudie Sinclair, John Shirley Quirk

Conductor:  
**MEREDITH DAVIES**

TUESDAY 12 MAR. 1963 at 7.30

### CHILD OF OUR TIME (TIPPETT)

### TE DEUM (BRUCKNER)

Soloists:  
Elizabeth Frostwell, John Wakefield  
Pamela Bowden, Forbes Robinson

LADIES AND GENTLEMEN  
wishing to become singing  
members should write to  
Mr. A. K. PARSONS, M.A.,  
Hon. Choral Secretary,  
46 Stoneleigh Road,  
Solithull, Warwickshire.

## All Night Jazz Band Ball



Monty Sunshines Jazz Band has for its leader an instrumentalist who has earned international fame as a result of his worthy efforts in the Jazz world, and his recording of "Petite Fleur" sold nearly two million copies. He has played abroad in three tours of Canada and the United States of America and his team includes Graham Stewart-trombone, Sandy Saunders-drums, Johnny Parker-piano, Rod Mason-trumpet, Tony Bagot-bass and Dicky Bishop-banjo.



Eric Allandale's New Orleans Knights were formed by Eric Allandale after seven years in this Country having come from Dominica and having played in the Hammersmith Brass Band as an amateur. After ventures in the professional world he decided that he wanted to play New Orleans Jazz based on the Louis Armstrong All-Stars idea and the New Orleans Knights went on tour to Germany. Upon their return they have quickly gained ground. Eric's personnel comprises Geoff Brown-trumpet, Will Hastie-clarinet, Eddie Edwards-banjo, Johnny Johnston-bass and Laurie Chescoe-drums.



Pete Kerr and the Clyde Valley Stompers are to-day far and away the best and the most popular jazz group in Scotland, land of great jazz players.

Scotland has given Sandy Brown, Al Fairweather, Archie Semple, Stan Greig, Tommy McQuater, Dave Keir, Alex Welsh, Andy McDevitt, George Chisholm and many others to the world of jazz. The immediate success of their records debut testified that Pete Kerr and the Clyde Valley Stompers are in the same great tradition and that in originality, verve, authenticity and sheer entertainment value, they are at least the equal of their predecessors.



The Mike Cotton Jazzmen were formed at the end of February 1961, when trumpet player Mike Cottor took over the former Pete Ridge Jazzband. Since then the band have built up a truly fantastic reputation in a very short space of time. Upon formation the band took a month's residency in Germany followed by one-night stands throughout Great Britain. Despite their comparative youth, average age 22, they can be compared musically with the top name bands in this country. They have been voted as the top band for 1962 by A.T.V. The band comprises John Beecham-trombone, Johnny Crocker-clarinet, Stu Morrison-banjo, Conway Smith-bass and Jim Garforth-drums.

# M & B EXPORT



ALWAYS  
UP TO  
EXPECTATION

It's **Marvellous Beer**  
BREWED BY MITCHELLS & BUTLERS · BIRMINGHAM



## Faust

### SYLVIA ROWLANDS, *Mezzo Contralto*

Sylvia Rowlands was born in Yeovil, Somerset of Welsh parents and was educated at Yeovil High School. She moved to London to study singing first with Margaret Field-Hyde and then with Frederic Jackson and also recently completed a two-year scholarship at the National School of Opera where she worked with Joan Cross and Vilem Tausky.

She has sung in concerts and oratorio all over the British Isles and in Germany and in the past two years has made her debut as a principal at the Royal Opera House, Covent Garden, with Sadler's Wells Opera Company and with the Welsh National Opera.



### STANISLAV PIECZORA, *Bass*

Born in Poland of a musical family, Stanislaw Pieczora studied medicine at the Warsaw University, and at the same time studied music at the Warsaw Conservatoire; but, by the time he was in his final years, it was evident that his career should be that of a singer. He made his operatic debut as Don Giovanni at the Warsaw Grand Theatre and won the National Competition to continue his singing studies in Italy.

In 1947, he came to London and made his television debut in *Madame Butterfly*. In 1951 he joined the Carl Rosa Opera Company and was by now a regular broadcaster. In 1952, he appeared with the Nederlandsche Opera in Amsterdam.

In Britain the following year and since, he has given many performances and concerts with the Carl Rosa Opera, the Arts' Council Touring Opera and the Sadler's Wells Opera Company. His favourite roles are Don Basilio, Mephistopheles, Leporello, Boris, Dutchman, Elijah.



### ROBERT THOMAS, *Tenor*

Robert Thomas was born in Cardiff, the eldest son of a family whose parents both had excellent singing voices.

Completing three years at the R.A.M. he joined Sadler's Wells Opera Company and sang for them the principal tenor roles in *Tosca*, *Bohème*, *Rigoletto*, *Carmen*, *Martha*, *Pearl Fishers*, *Faust*, etc. He also created the title role in Lennox Berkeley's opera *Nelson*.

Robert Thomas has sung as guest tenor at the Royal Opera House, Covent Garden, in *Rigoletto*, *The Trojans*, and the exciting Zeffirelli production of *Cavalleria Rusticana*.

He has appeared at many Promenade Concerts and is a frequent broadcaster for the B.B.C., including such programmes as the recent International Festival of Music at the Festival Hall.



### RAE WOODLAND, *Soprano*

Born in Nottingham and studies in London with Roy Henderson.

Sang for Lotte Lehman at the Wigmore Hall and awarded a free scholarship to National School of Opera by Joan Cross, C.B.E. Was awarded £250 singing prize by Classic Records. Sang "Queen of the Night" and "Venus" at Sadler's Wells.

Understudied Joan Sutherland in "I Puritani" and "Don Giovanni" at Glyndebourne and sang to Sir Thomas Beecham who recommended her for two performances of "Queen of the Night" at Glyndebourne Festival, 1960.

She has sung Oratorio throughout the Country with the Hallé, Royal Philharmonic, Bournemouth Symphony Orchestras etc.

### RAIMUND HERINX, *Baritone*

Born in London of Belgian parentage, Raimund Herinx studied with Albert van Dyck and Giovanni Valli, began his professional career in 1947, and made his operatic debut in Belgium in 1950. After opera seasons in Belgium and Spain he returned to England in 1953 as a free-lance. After two highly successful seasons with the Welsh National Opera Company, he was invited to join the Sadler's Wells Opera Company, where he has scored outstanding success and is the principal baritone.

HAROLD DAVISON presents

for your future entertainment

Monday, October 1st, at 6.30 and 8.45 p.m.

ODEON, BIRMINGHAM

**SARAH VAUGHAN**

and

**GEORGE SHEARING  
QUINTET**

Now Booking at Odeon Theatre, New Street

and

Monday, November 26th, at 6.30 and 8.45 p.m.

TOWN HALL, BIRMINGHAM

**THE DAVE BRUBECK  
QUARTET**

with

**PAUL DESMOND**

Tickets: 1st House, 12/6, 10/6, 7/6, 5/-

2nd House, 15/-, 12/6, 10/6, 7/6, 5/-

Now on Sale at the Town Hall Box Office, Central 2392

## Viennese Night Vilem Tausky

Vilem Tausky, who has been conductor of the BBC Concert Orchestra since 1956, was born in Czechoslovakia in 1910, and is now a naturalised British subject. His father was a doctor and his mother an opera singer.

As a young man he was goalkeeper for Czechoslovakia in international soccer matches throughout Europe. He was at the Brno Opera House until the outbreak of war, when he joined the Czech Army in France and won the Military Cross. After the war he joined the Carl Rosa Opera Company in England, and in 1949 joined the BBC. He has been known to conduct a variety orchestra in the Light Programme, and first performances of modern music in the Third Programme, in the same week.

He is a guest conductor at the Royal Opera House, Covent Garden, Sadler's Wells Opera House, and with the Hallé and other provincial orchestras.

In April 1959 he took his Concert Orchestra to Holland for a week's tour. In November 1959 he conducted a new production of Giordano's "Andrea Chenier," Dvorak's "Russalka" and "Die Fledermaus" by Strauss, at Sadler's Wells, and early last year performances of Bizet's "The Pearl Fishers" for the same company. In April he visited Sweden for two concerts with the Radio Orchestra in Stockholm while their conductor visited the BBC Concert Orchestra.



Vilem Tausky

## Royal Philharmonic Orchestra

The present Royal Philharmonic Orchestra was formed in 1946 by the late Sir Thomas Beecham, Bart., C.H., in co-operation with the Royal Philharmonic Society. The Society has had, with several breaks, their own Orchestra for something like 120 years and Sir Thomas's connection with it was a very close one inasmuch as he was a Gold Medallist of the Society.

The first tour of the Orchestra outside this country was in 1950 when Sir Thomas took it to America to give 52 concerts in 48 cities. This visit to the U.S.A. was the first for 40 years by any British orchestra. It is certainly amazing to realise that 40 years previously the conductor of the then visiting British orchestra was again Sir Thomas.

In 1951, Sir Thomas invited Leopold Stokowski to appear with the Orchestra in a series of concerts in London and the provinces, and since that time many other famous musicians have accepted invitations to conduct the Orchestra.

The second visit the Orchestra made abroad was in 1956 when it went with Sir Thomas to Paris to give two concerts there. The following year it spent, again with Sir Thomas, almost a month abroad, repeating its successful visit to Paris and this time giving six concerts in Switzerland and two in Vienna.

In 1958, as part of the "Festival des Nations", the Royal Philharmonic Orchestra again went to Paris.

Both on radio and BBC television the Orchestra is frequently heard. Fairly regular appearances in the series "Music For You" and televised performances of two of Arthur Benjamin's operas, "Manana" and "A Tale of Two Cities", have introduced a new medium for the Orchestra.

The death of Sir Thomas Beecham in 1961 has in no way diminished the Orchestra's activities. In January 1963, the Orchestra is going to Germany, Poland, Czechoslovakia and Russia and in October 1963, the Orchestra is touring Canada and the U.S.A.

In June, 1960 Sir Thomas invited the distinguished German conductor Rudolf Kempe to become the Associate Conductor of the Orchestra and upon Sir Thomas's death he then became the Orchestra's chief conductor. The Associate Conductor is Georges Prêtre.



A Keepers Hut at Bell Road/Grant St.,  
Bath Row Development Area.

## VANDALISM

*This costs the Public Works Committee  
alone over £12,000 each year.*

*Damage in 1961 included 8,000 street  
lamps and 500 Belisha beacons as well as  
vandalism to Public Conveniences,  
statues, seats, etc.*

*You can help to prevent this by reporting  
any incidents you see.*

JONES & PALMER LTD



Designers  
and Printers

95 Carver Street  
Birmingham 1

Central 9007/8

### TABBERER TRAVEL AGENCY LTD.

18 GLEBE FARM ROAD  
BIRMINGHAM 33

Phone: STE 4350

7 POPLAR ROAD, SOLIHULL

Phone: SOL 4941

69 HIGH STREET, SOLIHULL

Phone: SOL 4941

BOOKING OFFICES FOR:

ALEXANDRA THEATRE  
BELGRADE THEATRE  
COVENTRY THEATRE  
BIRMINGHAM HIPPODROME  
REPERTORY THEATRE  
TOWN HALL  
STRATFORD MEMORIAL

ALL COACH, RAIL, AIR AND SHIPPING  
COMPANIES

## Twist Extravaganza Chubby Checker



Chubby Checker is the direct cause of the greatest national dance craze in years—*The Twist!* Not only are the teenagers going mad over it, but adults of all age groups are taking "Twist" lessons from the younger set; it has received national publicity from *Life* and *Time* magazines; the rage has travelled to Europe where international society sets hold "Twist parties." And the name synonymous with this spreading furor is that of *Chubby Checker*, the inventor of the dance—the "King of the Twist!"

Born 3rd October, 1941, Chubby lives in Philadelphia. He attended and graduated from South Philly High School where, with his good friend Fabian, he entertained classmates in assembly quite regularly. Chubby always had the kind of enthusiasm and infectious personality that made him the centre of every crowd—especially where there was music playing. Chubby's "Pied Piper" quality increases every day with his popularity: he attracts masses

of teenagers and adults whenever he opens his mouth to sing or starts his feet moving.

Probably the least expected place one would discover a singer would be a chicken market. But unlikely as it may seem, this is where 19-year old Chubby's career was launched. It all came about when Chubby took a job after school selling pieces of chicken in a Philadelphia market. As he went about chores, he would sing to himself and entertain the customers. One day the owner of the market, Henry Colt, stopped and listened to Chubby during one of his performances, and thought: "This kid has more energy and vitality than ten put together—and what a showman!" Chubby hypnotized everyone watching him with his tremendous exuberance, and apparently Henry was also captivated by Chubby's talents because he rushed the boy to Parkway Records and to his first recording—"The Class"—which was a smash success. The writer of the tune, Kal Mann, and Henry Colt, are now Chubby's managers.

Chubby Checker got his name when he made his first recording. Mrs. Dick Clark was visiting the studio with some friends and when seeing Chubby, remarked that he was a young Fats Domino. Thus she derived the name *Chubby Checker* from Fat's name.

When Chubby recorded his current hit, "The Twist", he had no idea that the dance would become a national dance craze. "Wherever I appeared, people would scream out for me to do the twist, I loved doing it and still do, but there's only one problem. After three weeks of demonstrating the dance, I lost 27 pounds, and I'm still losing. If the dance gets any more popular, I'll have to change my name."

Chubby's versatility extends to many areas of show business. He is an accomplished drummer and pianist, and has attained much recognition for his impersonations. On his hit record, "The Class" he impersonates Elvis Presley, Fats Domino and the Everley Brothers. When Chubby reflects on his future, he says: "The reason I love to sing and dance is that I watch people's faces and if I see them smiling or clapping their hands or moving with me, I'm so happy that I just want to keep on going." And with his phenomenal start, it appears that Chubby Checker will keep on going—up and up—for a very long time!

TOWN HALL, BIRMINGHAM

Friday, 12th October, at 7.30 p.m.

Joy Adamson

author of "Born Free" and "Living Free" will personally introduce her magnificent colour film of

**ELSA and her cubs**

Now Booking

Wednesday, 7th November, at 7.30 p.m.

The Film that packed London's Royal Festival Hall and formed the basis of I.T.V.'s widely praised "Survival" programmes

**WIND IN THE REEDS**

"... it is the audience who can count themselves lucky" *The Times*  
"... a production of which Walt Disney could well be proud" *Daily Cinema*

a dramatic colour film of wildlife on the Norfolk Broads photographed and introduced by

**PHILIP WAYRE**

Bookings open 1st October

Seat Prices: 8/6, 7/6, 5/-, 3/6. Special reduction for parties of school children.  
Town Hall Box Office Central 2392

TOWN HALL, BIRMINGHAM

DON ARDEN presents

in Association with Hope Levy Productions on

Wednesday, 10th October, 1962, at 6.40 p.m. and 8.50 p.m.

**Little Richard**

*Twisting the Night Away*

**Sam Cooke**

and

*First Solo Appearance of*

**Jet Harris**

Tickets: 10/6, 8/6, 6/6, 4/6 Now Booking at Town Hall Box Office Central 2392

FOR YOUR FUTURE ENTERTAINMENT

**The Sophie Tucker Show**

on 30th October, 1962, at 6.40 p.m. and 8.50 p.m.

Booking opens 6th October

## Dame Marie Rambert



Photo: Allegro

English Ballet owes an incalculable debt to the energy and genius of Dame Marie Rambert, who, through her brilliance as a teacher and her vitality and intelligence as a person has exerted a profound influence over the history of English Ballet.

Born in Warsaw, Dame Marie studied in France, and later worked with Diaghilev and Maestro Cocchetti, so that the experience she was able to transmit to the English school of ballet was invaluable. She came to this country in 1914 and at the end of the war married the playwright and author Ashley Dukes. She opened her school in 1920 and, six years later, her own Ballet Rambert Company as a pioneer venture, at a time when ballet by no means occupied the honoured position among the arts that it does now. Her genius as a teacher and as a sponsor of talented young dancers and choreographers has ensured the success of her company, which has firmly established its reputation in this country and abroad: many of the outstanding figures in English Ballet have worked with her—Alicia Markova, Frederick Ashton, Antony Tudor and André Howard to mention only a few. Dame Marie's energies have not been wholly confined to teaching and directing her company, demanding as this is. Through her books, articles, lectures, broadcasts and television appearances she has become widely known, not just as an authority on the art of dancing, but as a woman of distinctive charm and vitality. In 1960 she featured in "Monitor" and recently she was the subject of the programme "This is Your Life", which brought together many famous people from the world of ballet, among them Karavina and Sir Frederick Ashton, to pay tribute to this remarkable woman.

The recipient of many honours, Dame Marie is a Fellow of the Imperial Society of Teachers of Dancing, a member of the Grand Council of the Royal Academy of Dancing, and received the Queen Elizabeth Coronation Award from the Royal Academy in 1956. In 1952 she was awarded the C.B.E., in 1957 she received the Legion D'Honneur and in recognition of her services to the art she was created Dame Commander of the British Empire in the 1962 New Year Honours List.

## Chris Barber's Jazz Band

The Chris Barber Jazz Band is a phenomenon in our midst. Whilst the majority of British critics still persist in an attitude of aloofness and faint praise that borders on the incredible, the fact—clear for all to see—is that here is one of the world's greatest jazz bands. It is a band that has drawn unstinted praise from two such diverse characters as Louis Armstrong and John S. Wilson of the *New York Times* and is consistently voted "Best Jazz Band In The World" throughout the Continent of Europe. It has record sales extending from Charing Cross Road via New York, Prague and Tokyo, to Melbourne, Australia. It has been in existence as a band since 1st March, 1954, when its first jobs were at the Humphrey Lyttleton Club in Oxford St. and the NJF's London Jazz Centre in the heart of Soho. Personnel changes have been relatively few, and this has helped to develop the superb band sound and understanding.

Vocalist Otilie Paterson just missed being a founder member, leaving her job as a teacher in Northern Ireland to become a professional blues singer in January, 1955, just half a year after the band was launched. The band's playing career started in the London jazz clubs, but Chris quickly realised that his music must be carried to the fans throughout the country, and during 1955, the band covered an enormous mileage in Britain, playing every possible club and hall.

The band first toured abroad in October, 1954 and Chris's band is the first British jazz band to carve a successful niche in America, appearing at the Monterey Jazz Festival, at New Orleans, in Chicago, in the New York clubs, and at the Hollywood Bowl.



Otilie Paterson and Chris Barber



magnificent music recorded by

# MANTOVANI

## MANTOVANI FILM ENCORES

High noon; My foolish heart;  
Three coins in the fountain;  
Laura—and eight others

SKL 4082 LK 4200

## GEMS FOREVER

I could have danced all night;  
All the things you are; True love;  
This nearly was mine—and eight others

SKL 4036 LK 4252

## MORE MANTOVANI FILM ENCORES

When you wish upon a star;  
The high and the mighty; Tammy; Be my love  
—and eight others

SKL 4087 LK 4256

## SONGS TO REMEMBER

Tonight; With these hands; Tenderly;  
When I fall in love—and eight others

SKL 4088 LK 4239

## CONCERT SPECTACULAR

Stars and stripes forever; Estrellita;  
Granada; Forgotten dreams—and eight others

SKL 4118 LK 4377

## ITALIA MIA

Catari, Catari; Mattinata;  
Come back to Sorrento; Italia mia  
—and eight others

SKL 4125 LK 4386

## SONGS OF PRAISE

Abide with me; Onward christian soldiers;  
The Holy City; Jesu joy of man's desiring  
—and nine others

SKL 4192 LK 4420

## FOUR FABULOUS FILM THEMES

Moon river; Goodbye again; Fanny;  
Nadia's theme

STD 162 DFE 6882 *Extended Play record*

There are many other delightful LP, EP and 45 rpm Mantovani records available—ask your dealer for a list or write direct to us



STEREO OR MONO RECORDS

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

## A Short Biography of Mantovani

Annunzio Paolo Mantovani, who is 'Monty' to all his associates, was born in Venice, a city steeped in musical tradition and art, and to which he occasionally returns for vacations between an ever-increasing number of personal appearances on three continents, a TV series and his recording commitments.

Mantovani was still a toddler of four when his father moved with his family to England. He attended Archbishop Tennyson's Grammar School and the Notre Dame de France school in London. It was thanks to his mother's insistence that he played and studied the piano. Despite Paolo's early-demonstrated talent at the piano, his father hoped he would take up an engineering career and sent him to Italy's University of Padua with this in mind. Music won over engineering when Mantovani turned from the piano to the violin and within nine months he had progressed sufficiently to perform a concerto by Kreutzer.

Two years later Mantovani was able to give a public performance of Max Bruch's Violin Concerto, a complex and difficult work. Soon he was director of the salon orchestra at London's most fashionable Hotel Metropole. Meantime Mantovani was still studying and winning a reputation as a classical violinist with recitals at Wigmore Hall and other London concert halls.

In the thirties came the broadcasts which with his Tipica Orchestra helped make Mantovani's name familiar. He played in London's most exclusive restaurant the Monseigneur.

In 1940 Mantovani began recording with the Decca Recording Company. Mantovani's in-person appearance in Germany and Holland, his first tour of Canada, followed by five triumphant American tours and his appearance as representative of the best in popular music at the 1956 Johannesburg Festival further increased his fame, as did his arrangements in a long list of films. He received the 1957 Ivor Novello Award—the British Radio's Oscar—as 'Musician of the Year' for 'Outstanding Personal Services to British Popular Music.'

Until 1957, he limited his television appearances to some half-dozen skilfully produced half-hour shows a year, but the avalanche of letters from TV viewers who complained that he didn't appear often enough finally won the day. Mantovani finally agreed to a 26-week fortnightly series the 'Mantovani Half Hour' on Independent Television.

In November 1958 he was further honoured by an invitation to appear before Her Majesty the Queen and H.R.H. Prince Philip at the Royal Command Performance.

Monty's busy schedule allows him little time for hobbies. But he likes sports cars and drives a Bentley Continental. He also likes photography and a good game of bridge.



No man in music today is better liked than Mantovani. And as well as being a charming personality, he is a complete musician. His taste is immaculate, his imagination lively, his technique flawless. The music he creates has the same qualities, whether it be a serenade by Tchaikovsky, a waltz by Strauss, a concerto by Gershwin or a ballad by Richard Rodgers. All are performed with the same integrity, the same artistry.



**A MESSAGE FROM THE CHAIRMAN OF THE  
GENERAL PURPOSES (ENTERTAINMENTS SUB) COMMITTEE**

(Alderman J. S. Meadows)

The 1962 Festival of Entertainments has endeavoured to appeal to a wide variety of tastes and in doing so the organisers have been conscious of the need to keep pace with the ever-changing pattern of public demand. The success of the 1961 Festival has acted as a spur and gaining in experience from year to year I am confident that the Birmingham Festival of Entertainments will surely take its place in the national calendar of the entertainment world given the enthusiastic public support it has enjoyed hitherto.

As will be realised, with events on the scale now presented, intensive work and effort has been devoted to the Festival for many months prior to the Festival fortnight itself and I welcome this opportunity on behalf of the City Council of expressing sincere thanks and appreciation to all connected in any way with the Festival of Entertainments for 1962 and in particular to the following:—

- Mr. K. M. ABBOTT, TOWN CLERK'S DEPARTMENT (Festival Officer)
- Mr. R. P. CALDICOTT, ESTATES DEPARTMENT
- Mr. HAROLD GRAY (Musical Adviser)
- ALL ARTISTES AND THEIR AGENTS
- THE PRESS
- THE MANAGEMENT OF THE CITY OF BIRMINGHAM
- SYMPHONY ORCHESTRA
- REGIONAL PUBLICATIONS AND DISPLAY LTD.
- JONES & PALMER LTD.
- THE PUBLIC WORKS DEPARTMENT
- TOWN HALL STAFF, BOX OFFICE STAFF AND AGENTS
- STEWARDS AND PROGRAMME SELLERS

*J. S. Meadows*

## Entertainment from Smith's

A great attraction at W. H. Smith & Son's Birmingham Shop is the splendid gramophone record department, where you can listen to all the best popular and classical music under ideal conditions. The range of records is very wide, and any that do not happen to be in stock can be obtained for you at short notice.

*Come in and take a look round this fine shop whenever you can. You will always be welcome.*

**W. H. SMITH & SON**

NEWSAGENTS · BOOKSELLERS · STATIONERS



19-21 CORPORATION STREET, BIRMINGHAM 2

## On the AIR Map

With passenger traffic increasing every year, with extended runways and improved facilities for passengers, Birmingham Airport is fast becoming an important link in Europe's airways system. Direct services to Continental cities including Paris, Dusseldorf, Milan, Barcelona, Palma, Zurich and Ostend, and to London, Manchester, Glasgow, Dublin, Cork, Belfast, Newcastle, Liverpool, Newquay, Isle of Man and the Channel Islands, offer the speedy transport the modern traveller demands.

FLY FROM . . . .

## BIRMINGHAM AIRPORT

BIRMINGHAM, 26

Telephone: SHEldon 2441

## "VEG-U-MUS"

ORGANIC FERTILISER

Makes the  
KITCHEN  
GARDEN  
PAY



And the  
FLOWER  
GARDEN  
GAY

DETAILS  
FROM



CITY OF BIRMINGHAM  
**SALVAGE DEPARTMENT**  
Baskerville House, Civic Centre, Birmingham 1