



# BRITISH LIGHT MUSIC

Albert William  
**KETĚLBEY**

## Bells Across the Meadows

In a Monastery Garden • In a Persian Market • Suite Romantique

Sylvia Čápková, Piano • Slovak Philharmonic Male Chorus

Slovak Radio Symphony Orchestra • Adrian Leaper



Albert William  
**KETÈLBÉY**  
(1875–1959)

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| <b>1</b>  | <b>In a Monastery Garden</b> (1915) (version for orchestra with male choir)<br>(Text: Kyrie from the Ordinary of the Latin Mass) | <b>6:17</b>  |
| <b>2</b>  | <b>The Adventurers</b> (1945) (version for orchestra arr. 1954)  | <b>4:32</b>  |
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| <b>13</b> | <b>Bells Across the Meadows</b> (1921) (version for orchestra)   | <b>5:09</b>  |
| <b>14</b> | <b>The Phantom Melody</b> (1912) (version for orchestra)   | <b>3:55</b>  |
| <b>15</b> | <b>In a Persian Market</b> (1920) (version for orchestra with male choir)<br>(Text: Anonymous)                                   | <b>5:36</b>  |

## Albert William Ketèlbey (1875–1959)

### British Light Music • 14

A publisher's announcement in the journal of the British Performing Right Society in October 1929 said it all: 'ARTHUR W. KETÈLBÈY'S (Britain's Greatest Living Composer) New and Beautiful Inspiration, *The Sacred Hour*.'

Notwithstanding that this 'greatest living' claim might not have been entirely justified at a time when composers of the creative stature of Elgar, Vaughan Williams, Holst and Bax – not exactly insignificant figures – happened to be around, there is a certain bemusement in noting the fact that even the publishers couldn't get their client's name right! He was, in fact, Albert W. Ketèlbey, but it was not the forename that usually caused problems, but his surname. At the very least, people tended to put the stress in the wrong place – it should come on the second syllable: Ke-tè-bey. On other occasions, however, the poor gentleman had to endure being addressed as Mr. Kettleboy, Kettlebay and sundry other variations of nomenclature.

Admittedly, it is a somewhat unusual surname and, as a result, all kinds of stories arose as to its origin. For years, it was generally believed to be a pseudonym and that he had been born Albert William (or just plain William) Aston. The undeniable fact, however, is that he was born Albert William Ketelbey (without the accent) on 9 August 1875 at 41 Alma Street, Aston Manor, Birmingham. At that time, Aston Manor was a local government district of Warwickshire but for the last century or more has been part of what is now the second largest city in the United Kingdom, Birmingham. So, it is possible that some less-than-diligent researcher might somehow have confused birthplace with surname. However, a much more likely reason is that his mother Sarah's maiden name was Aston. Having said all that, though, he did occasionally use the pseudonym A. William Aston in later life.

The name Ketèlbey itself appears to be of Danish origin, but had undergone changes within the family. On the birth certificate of the composer's father George in 1854, the spelling is Kettlebey. By 1875, George was spelling it Ketelbey, suggesting a pronunciation with stress on the second syllable, thus affecting more dignity than suggested by a kettle. To clarify this, Albert himself added the grave accent when his music was first published in 1894. The name is most likely to stem from one of two villages called Kettleby or Ab Kettleby, in Lincolnshire and Leicestershire respectively.

Ketèlbey seems to have shown an early talent for music, beginning piano lessons, an instrument for which he displayed a special aptitude, when he was only about five years old. A flair for composition quickly manifested itself and he was only around eleven or twelve when he produced a *Piano Sonata* that was played in a recital at the Town Hall in Worcester and which later won the admiration of no less a person than Sir Edward Elgar. At the recently-established School of Music of the Birmingham and Midland Institute, his studies were presided over by Alfred Gaul and Dr Herbert Wareing who prepared him for admission to one of the London music colleges. It was intended initially that he should attend the Royal College of Music but, somehow, he missed the entry date for a scholarship to that institution and so applied for one, the Queen Victoria Scholarship, at Trinity College. He was just 13, but easily won first place, obtaining several marks more than his fellow-applicant Gustav Holst, who was almost a year his senior.

At Trinity, he was a diligent worker, studying composition under Gordon Saunders as well as a bewildering array of instruments, including the piano, organ, clarinet, horn, oboe and cello, the last of these being a particular favourite. He won a number of medals and prizes for both his playing and writing and had the satisfaction of seeing some of his early compositions appear in print, including a *Caprice* for piano and orchestra and a *Concertstück* for the same forces, in both of which he performed the solo part. There was also a number of chamber pieces, the most notable being some string quartets and a quintet for piano and wind, the latter winning him the coveted Sir Michael Costa Prize. He was obviously an extraordinarily gifted scholar because he also managed to find time to become proficient in modern languages!

By 16, he was a fully trained musician and obtained his first professional appointment, that of organist at St John's Church in Wimbledon. At this time, he looked destined for a glittering career in 'serious' music, both as a composer and performer. He continued to write, producing works for both the church and the concert hall, and began to establish himself as a pianist of no mean ability, appearing in a number of towns and cities, including London, Birmingham and Eastbourne. But fate was to turn the brilliant young musician in another direction. At the age of 20, he was offered the opportunity of becoming musical director of a touring musical comedy company, and accepted with apparent eagerness. He seems to have taken to this new way of life, and the different style of music, with great delight and travelled the length and breadth of the British Isles for a few years before finally settling down as the musical director of André Charlot's company.

One of his first attempts at a work in theatrical vein was the comic opera *A Good Time* (subtitled *Skipped by the Light of the Moon*), which appeared in 1896, but it was a later essay, *The Wonder Worker*, first staged at Fulham's Grand Theatre in West London in 1900, that attracted the most favourable attention. Meantime, he found financial, if not artistic, satisfaction, in turning out a steady stream of arrangements of musical comedy selections.

But this was not to be the area in which his name was to be universally established. He was already in his late thirties when, in 1912, he wrote a piece for cello in response to a competition sponsored by the famous player Auguste van Biene. This was *The Phantom Melody* and it won him the handsome sum of £50. (Another contest success later the same year, this time in response to a song competition run by a London paper, *The Evening News*, netted him £100.) The world of light orchestral music was beginning to beckon and, increasingly, Ketèlbey's interest turned in this direction. Charming little miniatures started to emerge from his pen, culminating with *In a Monastery Garden* which appeared in 1915 and brought the nearly 40-year-old composer popular acclaim against which his earlier successes paled into comparative insignificance.

A rather bookish, slightly foppish appearance belied a personality which positively seethed with energy and industry. Somebody who, at various times, was musical editor to two major publishing houses, musical director of the Columbia Graphophone Company, an examiner for Trinity College and an active conductor, making appearances not only in Britain, often with his own ensemble, but with several orchestras throughout Europe (including the Amsterdam Concertgebouw) – where his enthusiasm for foreign languages undoubtedly proved invaluable – had to be rather special.

Nonetheless, his first love was composing and this he did from his large detached house in Lindfield Gardens, Hampstead in north London, which he purchased with the income from his singularly lucrative Light Music pieces. To extract the maximum financial benefit from his handiwork, he made many arrangements of the most successful pieces, scoring them for band, salon orchestra and assorted ensembles as well as turning a few of them into songs through the addition of lyrics of his own invention. Like a number of his colleagues working in the same field, he was inclined to hide behind pseudonyms on occasions. In addition to the aforementioned A. William Aston, we find André de Basque, Dennis Charlton, Raoul Clifford, Geoffrey Kaye and, most frequently of all, the exotic-sounding Anton Vodorinski, which was used mainly for his piano music. He also deployed his skills in the service of the silent film, producing an extraordinary range of pieces for every conceivable mood. In 1937, he returned to his earlier milieu of 'serious' music when he composed *A Solemn Processional* for the Coronation of George VI. And when he wasn't writing, arranging, conducting or editing, he enjoyed nothing more than a game of billiards, another area in which he manifested noteworthy talent!

Ketèlbey lived to be 84 and, understandably, his pace of life slowed considerably in later years. With an impressive musical achievement behind him, he was content to enjoy the tranquil surroundings of the Isle of Wight with his second wife Maud. He had no family, but this did not appear to worry him. He died on 26 November 1959, by which time he had already become a somewhat unfashionable figure. A depressingly pedestrian *Times* obituary could find little more favourable to say than 'he developed a talent for descriptive writing ... where he showed an ability to catch atmospheric tone.'

### **1 In a Monastery Garden**

It was this 'Characteristic Intermezzo', published in 1915, which was primarily responsible for launching Ketèlbey into the forefront of Light Music composers. It is instructive to note that, whereas in its day this delightful miniature inspired tears of emotion, in our own time the music is more likely to induce tears of laughter and hoots of derision at its apparent excessive sentimentality and naive effects, especially the bird calls. Whether this is due to shortcomings on the part of the composer or prevailing cynicism amongst contemporary audiences is a question on which each individual listener can make judgement. Little is left to the imagination as realistic avian impersonations issue forth and male voices (those of the gentlemen of the orchestra, if Ketèlbey's instructions are followed to the letter) enter with a sequence of *Kyrie eleison* at the point in the score marked '*Chant Religioso*'. Sing in imitation of monks chanting in the distance'.

The origins of this piece are somewhat confused. The composer himself said he was inspired when seeing a monastery near Bridlington in Yorkshire in 1912. He was on a car trip with Enrico Scoma who was currently conducting a local orchestra, which then played the new piece from manuscript parts. But at the other end of the country at the Franciscan Priory in Chilworth, Surrey, a monk who happened to be brother to the publisher Joseph Larway, claimed he had been given the manuscript of the music for piano after Joseph and the composer had visited the Priory in 1910. Ketèlbey recorded the music with the Regal Orchestra in 1914, and in 1915 Larway eventually published versions both for piano and for orchestra.

The composer later added to the music the following description of the piece:

‘The first theme represents a poet’s reverie in the quietude of the monastery garden amidst beautiful surroundings – the calm serene atmosphere – the leafy trees and the singing birds. The second theme in the minor expresses the more “personal” note of sadness, of appeal and contrition. Presently, the monks are heard chanting the *Kyrie eleison* with the organ playing and the chapel bell ringing. The first theme is now heard in a quieter manner as if it had become more ethereal and distant; the singing of the monks is again heard – it becomes louder and more insistent, bringing the piece to a conclusion in a glow of exultation.’

What more could a listener desire!

## **2 The Adventurers**

This overture was conceived as ‘a tribute to brave men’, specially composed for the Fairey Aviation Works Band, winners of the 1945 National Festival Daily Herald Championship held at the Royal Albert Hall, London on 6 October of that year. The orchestral version appeared in 1954, at a time when Ketèlbey reworked a number of his earlier compositions. In many ways, it is a curious piece in which assorted influences seem to tumble over one another. At various points, one can hear shades of Sullivan, German and Franck, with even touches of Hollywood here and there. In truth, Ketèlbey’s adventurers, although ostensibly ‘brave men’, are comparatively sedate folk, represented mainly by two principal themes, the second one revealing the Franckian presence referred to just now.

## **3 Chal Romano (Gipsy Lad)**

This ‘Descriptive Overture’, dating from 1924, provides a good demonstration of Ketèlbey’s work within what may be perceived as more ‘formal’ structures than those adopted for his pictorial miniatures. The melodic invention is, in truth, undistinguished but it is handled with undeniable skill and displays all the hallmarks of an artist who knows how to draw the best from an orchestra. A detailed synopsis prefaces the score as follows:

‘This Overture opens with a broad theme in the style of a Gipsy Folk-Song of strongly marked character. A plaintive melody which follows (given to clarinet and oboe) suggests the sadness of the rejected lover; the key changes to the Tonic major and the melody develops into a passionate Love-theme. The Gipsy Folk-Song, suggesting Fate, interrupts the conclusion of the Love-theme and leads into a dance tune first played by violin solo and then developed at some length, descriptive of the light-hearted nature of the Gipsy Girl; the Love-theme is now heard again (in a quicker tempo than originally) with scraps from the girl’s dance tune interwoven with it. A kind of recitative for cellos suggests the lover pleading with the girl, but the Gipsy Folk-Song heard immediately after, expresses the hopelessness of his appeal, and she dances away to join the Gipsy Revels which (with a final *ff* reference to the Gipsy Folk-Song just before the end) brings the Overture to a conclusion.’

#### **4–6 Suite Romantique**

This impressive orchestral suite had a long gestation. A student orchestra performed a 'suite de ballet' called *A Love Story* at the Queen's Hall in 1913, with programmed movements clearly resembling the final version. Then in 1922, another student orchestra gave a performance also at the Queen's Hall, this time named *Romantic Suite*. The composer's own copy of the music has an inscription saying the suite was written for this occasion, the Trinity College jubilee. It received its first professional performance on 10 April 1924, carrying a dedication to Sir Dan Godfrey (1868–1939), that tireless champion of British composers whose sterling work with the Bournemouth Municipal Orchestra did much to raise the standard of concerts, not just locally but at national level as well. Each of the three movements has a characteristically romantic title (in French, naturally!). The first, '*Awakening of Love*', is the longest, and opens with a dreamy cor anglais solo. The strings eventually take the lead, extending the main theme and gradually injecting a little passion into proceedings. Horns and cellos introduce a secondary idea which is not all that dissimilar in nature to the subject that preceded it. But it manages to work itself into a suitably heartfelt climax, after which there is a slow winding down in preparation for a recapitulation of the first part of the movement, melodically identical but with a much richer, sumptuous scoring which aspires to new heights of ardour.

The second movement is marked 'fantastically and delicately'. Precisely what constitutes the cause of the '*Troubled Thoughts*' is not made clear, but it could be due to a surfeit of influences which seem to pervade practically every bar of this mercurial, will o' the wisp movement. A host of French composers, including Berlioz, Saint-Saëns, Dukas and Debussy seem to peer out of the shadows, and there are even occasional non-Gallic echoes of Mendelssohn. The swirling chromaticisms and prominent deployment of the tritone are kept politely under control by an admirable English restraint. Ketèlbey's handling of the orchestra is masterly, muted strings throughout ensuring that everything has an appropriately light touch. A final, quite unexpected splash of tam-tam provides a most effective finish to this intriguing *scherzo*.

The *Valse Dramatique*, subtitled '*Quarrel and Reconciliation*' – *grazioso e delicato* – is the most immediately appealing of the three movements, with a charming, unassuming little theme presented by flutes and oboe with the celeste tinkling prettily in the background. Later on, a slightly more stolid waltz establishes itself and it is not a little unnerving to detect some distinctly Richard Rodgers-like resonances in its melodic and harmonic contours! But as the argument begins to develop, it is surely César Franck who puts in an appearance as the contretemps reaches towards its climax. The tiff is a short-lived affair and requires nothing more than a flurry of woodwind thirds for it to be resolved. Sweetness and light prevail and the final surge of emotion is quite definitely of the 'happily-ever-after' variety rather than a renewal of hostilities.

#### **7 Caprice Pianistique**

One of a number of pieces written for his own use, this entertaining item serves to remind us of Ketèlbey's prowess as a virtuoso pianist. Described as a 'Piano Novelty', it is a relatively late work, not appearing until after the Second World War, in 1947, the year in which his wife of 40 years, Charlotte, died. However, notwithstanding this personal adversity, the accent is very much on 'caprice' in what is fundamentally a light-hearted work whose attempted flirtation with apparently more serious elements at one point fails to disturb the prevailing mood of playfulness.

#### **8 The Clock and the Dresden Figures**

Published in 1930 and first performed at the Kingsway Hall, London on 8 February that year, this enchanting piece of fantasy was dedicated to one of the composer's friends, Lieut. W.J. Dunn, M.C., P.S.M. and, accordingly, if perhaps a touch incongruously, exists in a version for piano and military band as well as the more conventional piano/orchestra edition recorded here. The scenario is simple and splendidly improbable: Two Dresden china figures standing on each side of a clock come to life and dance to its tick-tocking; after a while the clock goes wrong, the spring breaks suddenly and the two figures rush back to their former positions. This is Ketèlbey at his most charming and the work rightly enjoys a high level of popularity.

Incidentally, the occasion at which this piece was premiered turned out to be the first of a number of Ketèlbey concerts held annually at the Kingsway Hall.

### 9–10 **Cockney Suite** (excerpts)

The five-movement *Cockney Suite* (a Cockney, incidentally, being defined as someone born within the sound of Bow Bells in East London, but often applied to an East Londoner in general) was another product of that fruitful year 1924 and, in many ways, it served as a tribute to the city which had been Ketèlbey's home for many years and had helped to make his fame and fortune (in much the same way that Eric Coates paid acknowledgement to the capital in his *London Suite*). The locations he chose for his inspirations covered the complete spectrum of London society and did not confine itself just to the East End. The first movement starts at the very top with *A State Procession*, representing the King and Queen on their way to formally open Parliament, while the second movement, *The Cockney Lover*, subtitled *Lambeth Walk*, takes the listener into an East End pub with a main theme based on the Cockney whistle 'Arf a pint of mild and bitter. The third movement pays a visit to the dance hall and, while the composer places his *Palais de Danse* 'anywhere', one suspects that he may well have had a specific venue in mind. The Hammersmith Palais in West London was the first such establishment to be built in Britain and operated from 1919 to 2007. The fourth movement is a more generalised portrait, prompted by London's distinctive memorial to the nation's war dead, the Cenotaph, which stands proudly and solemnly in Whitehall. For the finale, in which Ketèlbey reveals an unusual but quite definite kinship with Edward German, the composer joins the revellers on North London's Hampstead Heath and its Bank Holiday (public holiday) Fair. Subtitled 'Appy 'Ampstead (for the non-initiated, the Cockney tends to ignore the letter 'h' at the beginning of a word), it depicts a festive scene as follows:

'Hampstead Heath on a Bank Holiday is here represented by a lively dance tune of a country-like character, then the mouth-organs are heard as a preliminary introduction to a one-step tune to which 'Arry and 'Arriet dance. While it is proceeding, a cornet in the vicinity plays snatches of various other tunes, roysterers bawl a few bars of *Tell Me the Old, Old Story*, another band plays a bit of *Semiramide* overture, shouts of the showman (with a rattle) and a noisy steam-organ playing the old waltz *Over the Waves* are all heard while the dance is still in progress. A return to the opening dance-tune brings this [movement] to a lively conclusion.'

Ketèlbey must have thought himself terribly daring in the third movement, entitled *At the Palais de Danse*. In a preface, with italics and quotation marks to emphasise the points he is no doubt earnestly making, the composer tells us: 'A feature of the Jazz bands in any "Palais de Danse" is the way in which the *key* of the music is suddenly changed. This waltz has been treated in this manner (in the 2nd part), and other "Jazz" effects are introduced. The changes of orchestration must be emphatically marked.' Suffice it to say that Ketèlbey's experience of jazz at this time must have been somewhat limited: what we have here is the most correct of waltzes, perfectly suited to potted palms and the munching of cucumber sandwiches (minus crusts, of course) and toasted tea cakes.

### 11 **In the Moonlight**

This miniature is described as a 'Poetic Intermezzo' and subtitled in French *Sous la Lune*, to give it a suitably romantic aura. Very much a period piece, it has the ability to charm while remaining melodically undistinguished. It is cast in the form of A–B–A–C–A plus coda, with C being a close (and impassioned) relative of B. It made its debut fairly early on in the composer's Light Music career, in 1919, the year after he became a member of the Performing Right Society with which he was to have a somewhat up-and-down relationship.

### 12 **Wedgwood Blue**

Little did Josiah Wedgwood imagine, when he founded his now famous ceramics company in 1759 that, 161 years later, his achievement would be celebrated in a dance by Albert W. Ketèlbey. The dance in question is a gavotte, with a contrasting middle section which is entrusted, in turn, to a solo cello and a solo violin. Totally unassuming, this little piece, which appeared in the same year (1920) as the better-known *In a Persian Market*, captivates by its evocation of an age long since vanished.

### 13 Bells Across the Meadows

One of Ketèlbey's most popular compositions, this unashamedly sentimental morceau appeared in 1921, being published in two versions, one for orchestra and one for piano solo. To modern-day audiences, this work offers an aural equivalent of a Myles Birket Foster painting of bygone scenes – rose-entwined thatched cottages standing amidst gardens full of hollyhocks with a gentle brook bubbling on its rustic way and cows grazing peacefully in the pastures beyond. Did such idyllic images ever really exist? It's nice to think that they did, and *Bells Across the Meadows* certainly helps to sustain this belief.

Some years later, the composer provided a brief explanatory note:

'The Intermezzo opens with bells (solo) then the strings and wood wind play a quiet melody, which on being repeated has a chimes effect introduced with it, as if heard from a distant belfry across the meadows. After a middle section in the dominant during which other bells are heard, the first part is resumed, this time with melody in the 'cellos, and soft chimes intermingling. This leads to a loud repetition of the principal theme with bells ringing out joyously and then gradually dying away in the distance.'

It all seems very British, but this did not prevent a curious story doing the rounds that the inspiration of the piece was, in fact, the sound of the bells of Ta' Pinu church in, of all places, Gozo in Malta! Unlikely – to say the least! For a start, the church wasn't completed until 1932, eleven years after the work's composition, and the bell tower didn't appear until 1934. Although there is a road in Gozo named after the composer, no documentary evidence has so far been found that Ketèlbey ever set foot on Maltese territory! A little more believable is the suggestion that the inspiration for this piece went back to Ketèlbey's memories of the pealing bells of Aston Parish Church. And to finish this intriguing but unprovable bit of theoretical detective work, there is the possibility that the composer might have been influenced by one of Liza Lehmann's *Hips and Haws (Five Country Songs)*, settings of verses by Marguerite Radclyffe-Hall. The fourth poem is entitled *Bells across the meadows* and begins:

*Bells across the meadows  
When the sky was blue,  
Used to bid me tarry  
All the summer through ...*

With this last option in mind, it is perhaps interesting to note that Ketèlbey turned the piece into a song in 1927, providing his own words, the first verse being:

*While the sun is setting,  
All our cares forgetting,  
Comes the sound of evening bells,  
Far across the lea and dells,  
Peace to all the message tells,  
From above.*

### 14 The Phantom Melody

As mentioned earlier, this is the work that won Ketèlbey a £50 prize in a competition organised by Auguste van Biene and turned his interest in the direction of light orchestral music. In this version, the violins have been given the tune originally sung by the solo cello. Biene himself had won fame in 1893 with a piece called *The Broken Melody* and it is just possible that Ketèlbey chose a similar kind of title in homage to the competition sponsor. Later, a song was fashioned out of this work called *Loved You More Than I Knew*.

### **15 In a Persian Market**

This is one of those pieces which, on hearing it, people say 'so that's what it's called!' They are tunes so many folk have known for years. Designated an 'Intermezzo-Scene' by its composer, written in 1920 and published the following year (including in a piano version described as an 'educational novelty'), it portrays the following scenario:

'The camel-drivers gradually approach the market; the cries of beggars for "Back-sheesh" are heard amid the bustle. (The full cry is "Backsheesh, Allah, empshi", "empshi", we are told, meaning "get away!"). The beautiful princess enters carried by her servants, (she is represented by a languorous theme), given at first to clarinet and cello, then repeated by full orchestra – she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.'

**Tim McDonald**

### **Sylvia Čápková**

The Slovak pianist Sylvia Čápková received her musical education at the Conservatory and Academy of Music in the Slovak capital of Bratislava, followed in 1970 by further study in Leningrad. Her earlier career had included victory in international competitions, including the Moscow Tchaikovsky Competition in 1966 and the George Enescu Competition the following year. She has appeared frequently in concerts both at home and abroad in a wide repertoire of music, with a series of recordings including a *Concertino for Piano* by Adriano, in which she has displayed her interest in lesser known music.

[www.sylviacapova-vizvary.com](http://www.sylviacapova-vizvary.com)

## Slovak Philharmonic Choir



Photo: Jan Lukas

The Slovak Philharmonic Choir, originally the Mixed Choir of the Czechoslovak Radio, was founded by conductor Ladislav Slovák in 1946, becoming part of the Slovak Philharmonic group in 1957. Jan Maria Dobrodinský led the choir for over 20 years from 1955, and it has since been led by Valentin Iljin, Lubomír Mátl, Štefan Klimo, Pavel Baxa, Pavol Procházka, Marián Vach, Blanka Juhaňáková and Jan Rozehnal. Jozef Chabroň has served as chorus master since 2014. The choir has received praise from renowned conductors such as Claudio Abbado, Riccardo Chailly and Esa-Pekka Salonen, among many others. In addition to regular performances at home, the choir undertakes frequent tours abroad. It has collaborated with numerous prestigious orchestras, performed at many international festivals and has a rich discography. Recent highlights include *Les Troyens* at the Wiener Staatsoper, concerts with Rastislav Štúr and Thomas Sanderling, and performances of Mahler's *Symphonies Nos. 2 and 3* with Emmanuel Villaume and Yutaka Sado.

## Slovak Radio Symphony Orchestra



Photo: P. Kastl

The Slovak Radio Symphony Orchestra was established in 1929 as the first professional symphony orchestra in Slovakia. The orchestra is currently led by conductor Ondrej Lenárd. It has made a large number of recordings for labels including Opus, Supraphon, Naxos and Marco Polo. In addition to regular season concerts, which feature works by Slovak composers, many of them as premieres, the orchestra has performed at concerts abroad, visiting Austria and Hungary, and touring in Europe, Japan and Korea. The orchestra has collaborated with renowned conductors such as Ľudovít Rajter, Ondrej Lenárd, Róbert Stankovský, Juraj Valčuha, Andrew Mogrelia, David Porcelijn, Vladimír Spivakov, Petr Altrichter and also with distinguished soloists.

[www.sosr.sk](http://www.sosr.sk)

## Adrian Leaper



Adrian Leaper's career began with a five-year tenure as assistant conductor of the Hallé Orchestra in Manchester. He was later principal conductor of the Gran Canaria Philharmonic for eight years and principal conductor and artistic director of the RTVE Symphony Orchestra in Madrid for nine years. He has conducted orchestras all over the world and has recorded a series of Spanish music of the 20th century for ASV.

[www.adrianleaper.com](http://www.adrianleaper.com)

Albert Ketèlbey was an excellent pianist, touring Britain and honing his craft as an expert tunesmith as musical director of London's Vaudeville Theatre. The delightful miniature *In a Monastery Garden* placed Ketèlbey at the forefront of British Light Music composers, with its birdsong and atmospheric chants delivering a 'glow of exultation' that proved hugely popular in its day. From the unashamedly sentimental *Bells Across the Meadows* to the impressive *Suite Romantique* and the famous *In a Persian Market*, Ketèlbey's music takes us back to a nostalgic era of palm court salons and imaginative reverie.

Albert William  
**KETÈLBÉY**  
(1875–1959)

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<b>3</b>	<b>Chal Romano (Gipsy Lad)</b> (1924)	<b>10:07</b>
<b>4–6</b>	<b>Suite Romantique</b> (1924)	<b>14:52</b>
<b>7</b>	<b>Caprice Pianistique</b> (1947)	<b>3:34</b>
<b>8</b>	<b>The Clock and the Dresden Figures</b> (1930)	<b>4:08</b>
<b>9–10</b>	<b>Cockney Suite</b> (1924) (excerpts)	<b>5:31</b>
<b>11</b>	<b>In the Moonlight</b> (1919)	<b>5:09</b>
<b>12</b>	<b>Wedgwood Blue</b> (1920)	<b>4:10</b>
<b>13</b>	<b>Bells Across the Meadows</b> (1921)	<b>5:09</b>
<b>14</b>	<b>The Phantom Melody</b> (1912)	<b>3:55</b>
<b>15</b>	<b>In a Persian Market</b> (1920)	<b>5:36</b>

Sylvia Čápková, Piano **7** **8** • Slovak Philharmonic Male Chorus **1** **15**  
Slovak Radio Symphony Orchestra • Adrian Leaper

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