

# The Picnic Party

The Palm Court Theatre Orchestra  
**Anthony Godwin**

collect

1	Ernest Bucalossi <b>The Grasshopper's Dance</b> (Characteristic Piece 1905)	3:50
2	Lewis / Goodhart / Nelson <b>There's a Ring Around the Moon</b> (1931) Performed by Mr Purkis	4:06
3	Niklas Krotsch <b>Black Eyes</b> Violin duet performed by Mr Purkis and Mr Witham	4:34
4	Charles le Thiere <b>Silver Birds</b> Solo for piccolo performed by Mr Braddock	4:19
5	Al B. Coney <b>Fiddlesticks Rag</b> (1912)	2:26
6	Kenbrovin & Kellette <b>I'm Forever Blowing Bubbles</b> (1919) Miss Linda Murray accompanied by Mr Norton, musical saw	2:35
7	Maurice Abrahams (arr. Searle-Barnes / Godwin) <b>He'd Have to Get Under – Get Out and Get Under</b> (1913)	2:47
8	Léon Jessel <b>Parade of the Tin Soldiers</b> (Characteristic Piece, 1912)	2:37
9	Charles Straight <b>Humpty Dumpty</b> (Novelty Rag, 1914)	4:05
10	Charles Ancliffe <b>Cinderella's Wedding</b> (Dainty Dance, 1919)	3:35
11	Nacio Herb Brown <b>Rag Doll</b> (Novelty Foxtrot, 1928)	4:19
12	John W. Bratton <b>Teddy Bears' Picnic</b> (1907)	2:35

13	Rudolf Hanf (arr. Lotter) <b>Happy Frog</b> (Humorous March, 1915)	2:14
14	Gustav Dreier (arr. Godwin) <b>Pattering Feet</b> (Intermezzo Two-Step, 1912)	4:50
15	Bernard Barnes <b>Dainty Miss</b> (Novelette Foxtrot, 1926)	2:11
16	Arthur Fane <b>Whistle for Me</b> (Whistling Serenade, 1912)	2:06
17	Herman Finck <b>In The Shadows</b> (Dance, 1910)	3:47
18	J. S. Zamecnik <b>Polly</b> (Syncopated Novelty, 1926) Solo for soprano saxophone performed by Mr Godwin	2:49
19	Charles W. Ancliffe <b>Down in Zanzibar</b> (Two-Step, 1917)	3:18
20	Adolph Lotter <b>The Ragtime Bass Player</b> (Characteristic Novelty, 1913) Solo for double bass performed by Mr Rundell	3:20
21	Lionel Monckton <b>Two Little Sausages</b> (1907) Miss Linda Murray	2:51
22	Albert W. Ketèlbey <b>In a Persian Market</b> (Characteristic Intermezzo, 1920)	6:26
<b>The Palm Court Theatre Orchestra</b> directed by <b>Anthony Godwin</b>		TT 76:32

## The Picnic Party

### The Music

As the century turned, the sedate Victorian age exploded into a kaleidoscope of musical styles. Every town of note, seaside resort, grand hotel, department store and restaurant had its own orchestra. Light classical 'descriptive pieces', intermezzos, entr'actes and, especially, novelty numbers were in great demand. *The Grasshopper's Dance*, a 'Characteristic Piece' by Ernest Bucalossi (1905), in which the musicians are requested to note, 'The xylophone and grasshopper effect in the drum part is important. The latter effect will be supplied gratis on application. *Cinderella's Wedding*, a 'Dainty Dance' (1919) and *Down in Zanzibar*, a 'Two-Step' (1917), both by Charles Andcliffe; *Parade of the Tin Soldiers*, a 'Characteristic Piece' (1912) by Léon Jessel; *In the Shadows*, a 'Dance' for orchestra (1910) by Herman Finck; *Pattering Feet*, an 'Intermezzo Two-step' (1912) by Gustav Dreier and, particularly, *In a Persian Market*, a 'Characteristic Intermezzo' (1920) by Albert W. Ketèlbey; these are all perfect examples of the genre – beautifully crafted, romantic, often exotic with a hint of the mysterious East! Wild gypsy bands were to be heard on every seaside bandstand with

reluctant British musicians heavily disguised as 'Blue Hungarians' or 'White Viennese', unable to speak in case their accents revealed the truth. *Black Eyes*, a traditional gypsy piece, was claimed as original by various composers, including Niklas Krottsch, a probable pseudonym. The new adventurous spirit of the age even found its way into genteel salon numbers, composers adding bizarre requests for the musicians to whistle and sing whilst playing – as in *Whistle for Me*, a 'Whistling Serenade' (1912) by Arthur Fane – or to croak like frogs in *The Happy Frog*, a 'Humorous March' (1915) by Rudolf Hanf.

In the theatre, lighthearted 'musical comedy' was the preferred entertainment, with lavish sets, fashionably dressed girls and charming, witty songs such as *Two Little Sausages* from *The Girls of Gottenberg* by Lionel Monckton, performed at the Gaiety Theatre in 1907.

Ragtime arrived from America and became an instant sensation. *Fiddlesticks Rag* (1912) by Al B. Coney, *He'd Have to Get Out and Get Under* (1913) by Maurice Abrahams, *The Ragtime Bass Player*, a 'Characteristic Novelty' (1913) by Adolf Lotter, and *Humpty Dumpty*, a 'Novelty Rag' (1914) by Charley Straight, are

all more commercial Tin Pan Alley than original Plantation Rags, but this new syncopated music appealed to the young and it became a dance-hall craze. *The Times* declared '...there is surely nothing unhealthy in the music itself, indeed its very vigour must have a stimulating effect on the popular musical mind'.

Dances became less formal – rhythmical walks rather than complicated ballroom sequences, One-steps, Two-steps and eventually the early syncopated Foxtrot. A prominent American teacher said the Foxtrot should consist of '...a slow walk, two counts to a step: a trot or run, one count to each step. Anything more is drawing upon invention!' The novelty element was still important. *Polly*, a 'Syncopated Novelty' (1926) by J. S. Zamecnik; *Rag Doll*, a 'Novelty Foxtrot' (1928) by Nacio Herb Brown; *Dainty Miss* a 'Novelette Foxtrot' (1926) by Bernard Barnes are all bright, lively, syncopated arrangements, ideal for the 'bright young things' of the 'Roaring Twenties'. Nightclubs proliferated and the cabaret arrived from New York. Musicians performed novelty specialities on such unusual instruments as the musical saw which even appeared briefly as a dance-band instrument. *I'm Forever Blowing Bubbles* was first performed in America in the review *The Passing Show* 1919 and its popularity soon spread. The piccolo, although serious on the concert platform, was also considered a

novelty instrument and fiendishly difficult solos were devised and played in cabaret and variety. *Silver Birds* by Charles le Thiere is a piccolo waltz with full orchestral accompaniment. As the Twenties passed, the frenetic restless scene began to calm. Music became warmer, more romantic. The Foxtrot slowed to a saunter. The crooner became the new dance-band attraction with such numbers as *There's a Ring Around the Moon* from 1931. Even the *Teddy Bears' Picnic*, a 'Novelty March' from 1907 by John Bratton, became a ballroom hit for Henry Hall and the BBC Dance Orchestra.

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### The Orchestra

Possibly the best orchestra of its kind in the world, The Palm Court Theatre Orchestra has gained international acclaim as a superior ensemble of exceptionally talented musicians, the most versatile players you are ever likely to see, who can play graceful turn-of-the-century salon music with superb skill and perfect period style and then explode into the hot brass and pulsating rhythms of big band swing.

The Orchestra was formed in 1978 when its Director, Mr Anthony Godwin, at that time principal bass clarinetist with the Bournemouth Symphony Orchestra, inherited a



complete and rare library of vintage orchestral arrangements from his father, whose extensive family had all been musicians during the early years of the twentieth century. The music was not only sweet and sentimental but also unexpectedly robust, syncopated, humorous, hugely stylish, and sometimes even decidedly naughty!

The musicians, from some of the most prestigious orchestras in the country, adjusted with admirable *sang froid* to the unique style and nuances of the music, and so versatile have they become that not only do they play

the delicate salon pieces and classic swing arrangements of the period with effortless musical ability, but they have also developed an unexpected talent for singing, whistling, very dramatic acting, fancy foxtrotting and exceedingly wicked tangoing! One minute relaxing amidst the Tiffany lamps and potted palms of an Edwardian drawing room, the next hoofing and crooning in the best Hollywood tradition, they recreate a golden age of musical entertainment with virtuoso musicianship, infectious good humour and obvious enjoyment. No audience can resist them.

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**Producer** Brian Couzens

**Engineer** Ralph Couzens

**Assistant engineers** Philip Couzens (tracks 1–6 & 16–22) & Bill Todd (tracks 7–15)

**Recording venues** Portsmouth Guildhall; 25 July 1980 (tracks 1–6 & 16–22), Regent Centre, Christchurch, Dorset; 19 February 1984 (tracks 7–15)

**Design** Tim Feeley

**Booklet typeset by** Michael White-Robinson

**Copyright** Boosey & Hawkes Ltd (tracks 1, 16, 17, 19 & 20), Shapiro Bernstein & Co. Ltd (track 2), Chandos Music Ltd (tracks 3, 7, 14 & 21), Hawkes & Son Ltd (track 4), Francis, Day & Hunter Ltd (track 5), B. Feldman & Co. Ltd (tracks 6, 9 & 12), Boosey & Hawkes Ltd/Edwin Ashdown Ltd (track 8), Charles Ancliffe (track 10), Keith Prowse Music (track 11), Adolf Lotter (track 13), EMI United Partnership Ltd (track 15), Sam Fox Publishing Co. Ltd (track 18), Bosworth & Co. Ltd (track 22)

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Printed in the EU

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|--|------|---|------|
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| Ernest Bucalossi   |      | Rudolf Hanf (arr. Lotter)                         |      |
| <b>2 There's a Ring Around the Moon</b> (1931)                 | 4:06 | <b>14 Pattering Feet</b> (1912)                   | 4:50 |
| Lewis/Goodhart/Nelson  |      | Gustav Dreier (arr. Godwin)                       |      |
| Performed by Mr Purkis   |      | <b>15 Dainty Miss</b> (1926)                      | 2:11 |
| <b>3 Black Eyes</b> – Niklas Krotzsch                          | 4:34 | Bernard Barnes                                    |      |
| Violin duet performed by Mr Purkis and Mr Witham               |      | <b>16 Whistle for Me</b> (1912)                   | 2:06 |
| <b>4 Silver Birds</b> – Charles le Thiere                      | 4:19 | Arthur Fane                                       |      |
| Solo for piccolo performed by Mr Braddock                      |      | <b>17 In The Shadows</b> (1910)                   | 3:47 |
| <b>5 Fiddlesticks Rag</b> (1912) – Al B. Coney                 | 2:26 | Herman Finck                                      |      |
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| Kenbrovin & Kellette   |      | Solo for soprano saxophone performed by Mr Godwin |      |
| Miss Linda Murray accompanied by Mr Norton, musical saw        |      | <b>19 Down in Zanzibar</b> (1917)                 | 3:18 |
| <b>7 He'd Have to Get Under – Get Out and Get Under</b> (1913) | 2:47 | Charles W. Ancliffe                               |      |
| Maurice Abrahams (arr. Searle-Barnes/Godwin)                   |      | <b>20 The Ragtime Bass Player</b> (1913)          | 3:20 |
| <b>8 The Parade of the Tin Soldiers</b> (1912)                 | 2:37 | Adolph Lotter                                     |      |
| Léon Jessel  |      | Solo for double bass performed by Mr Rundell      |      |
| <b>9 Humpty Dumpty</b> (1914)                                  | 4:05 | <b>21 Two Little Sausages</b> (1907)              | 2:51 |
| Charles Straight   |      | Lionel Monckton                                   |      |
| <b>10 Cinderella's Wedding</b> (1919)                          | 3:35 | Miss Linda Murray                                 |      |
| Charles Ancliffe   |      | <b>22 In a Persian Market</b> (1920)              | 6:26 |
| <b>11 Rag Doll</b> (1928)                                      | 4:19 | Albert W. Ketèlbey                                |      |
| Nacio Herb Brown   |      | TT 76:32  |      |
| <b>12 Teddy Bears' Picnic</b> (1907)                           | 2:35 |   |      |
| John W. Bratton  |      |   |      |

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