

BRUNSWICK RECORDS.—Unfortunately we have only received a small selection from the first batch of Brunswick records which the Clifphone department of Messrs. Chappell put on the market in October; but they give a foretaste of what we may expect—some really valuable additions to the library. The recording is extremely good, Huberman's playing of the *Ballade and Polonaise* of *Vieuxtemps* (violin with piano accompaniment) being especially brilliant (50019; 12-inch Gold Label, 8s.). Mario Chamlee, sometimes called the greatest English-singing tenor, makes a start with *Agnus Dei* (Bizet) and *Ave Maria* (Kahn) (50021; 12-inch Gold Label, 8s.), and though his high notes may give a moment's anxiety, the ease of his singing, the sympathetic accompaniment, and the excellent recording, whet the appetite for more examples of his art. In this record, as apparently in most of his records in the American Brunswick catalogue, he challenges comparison with Caruso; just as the New York String Quartette makes its *début* with two movements from the *Dvorak Quartet in F Major* (25015; 12-inch Violet, 6s. 6d.), the *Lento* of which has already been done by the Fionzaley Quartet. But at the price it is worth having.

We welcome and congratulate the Brunswick records, and hope soon to hear also Michael Bohnen, the baritone, in Wagner and Lauri-Volpi, the Neapolitan tenor, Ely Wey on the piano, and many others new to the English gramophone public. The Brunswick surface is too good to waste on rubbish.

HIS MASTER'S VOICE.—B.1685 (3s.), B.1686 (3s.).—Peter Dawson: *Indian Love Lyrics* (Woodford Finden): *The Temple Bells*; *Less than the Dust*; *Kashmiri Love Song*; *Till I wake*.

Perhaps Mr. Peter Dawson is as tired of these songs as we are. He sings them with a business-like air strangely out of keeping with the pseudo-oriental atmosphere that pervades these Love Lyrics.

HIS MASTER'S VOICE.—D.740 (6s. 6d.).—Harry Dearth: *The Rolling Stone, and It's a beautiful day*.

Mr. Harry Dearth has a very clear diction and every word of these two ballads by B. Hamblen and T. C. Sterndale-Bennett can be heard.

HIS MASTER'S VOICE.—C.1119 (4s. 6d.).—The Band of the Coldstream Guards: *Mediterranean Life Suite*, by Battershill.

A delightful band record.

PATHE.—5767 (4s. 6d.).—Rosé String Quartet: *Op. 18, No. 4, Allegro*; *Op. 18, No. 5, Minuetto* (Beethoven).

The lovely minuetto is specially worth hearing. This is the best record I have heard of the Rosé Quartet.

PATHE.—5769 (3s.).—Lenora Sparkes: *Romance, Act III, Tales of Hoffmann* (Offenbach); *Ave Maria* (Mascagni).

Lenora Sparkes' excellent voice is well suited to the Romance from Hoffmann, and she sings both songs beautifully.

PATHE.—5770 (4s. 6d.).—Pathé Military Band: *Grand March from Tannhauser* (Wagner); *Marche des Cortèges* (Gounod).

This is a splendid band record.

PATHE.—5766 (4s. 6d.).—Lamoureux Orchestra: *Alborada e Variazioni, Parts I and II* (Rimsky-Korsakov).

This most attractive music is very well played by the Lamoureux Orchestra, and the recording is specially good.

PATHE.—1702 (3s.).—Pathé Concert Orchestra: *Cockney Band*; *Invicta March*.

Two very jolly marches.

PATHE.—1703 (3s.).—Eleanor Ball: *Traumerei* (Schumann).

Imperial Instrumental Trio: *Fare Thee Well, Love* (Keith).

I suspect Miss Ball is accompanied by the hand that plays in the trio. The touch is a little wooden, but this may be the piano's fault. Traumerei is a good medium for a very fine violin tone.

PATHE.—1707 (3s.).—Scott Blakely: *I've loved her ever since she was a baby*; *Breakfast in bed on Sunday morning*.

Two humorous Scotch songs, wonderfully clearly sung.

HIS MASTER'S VOICE.—B.1684 (3s.).—De Groot and the Piccadilly Orchestra: *A Garden in Brittany*; *Destiny Waltz*.

This is a record up to the De Groot standard.

HIS MASTER'S VOICE.—B.1688 (3s.).—Norah Blaney and Gwen Farrar: *Percy's posh Plus Fours* are priceless; *Who tied the can to the old dog's tail?*

These two clever artists give a very good rendering of two of their popular numbers, though their words are not very clear.

IMPERIAL.—1167 (2s.).—Ferrara's Hawaiian Serenaders: *Annie Laurie*; *Old Black Joe*.

These serenaders give a very cheerful account of Annie Laurie, and in *Old Black Joe*, a concertina comes to their aid. There is altogether more "pep" than is usual in ukelele records.

IMPERIAL.—1174 (2s.).—Hugh Donovan: *River Shannon Moon*. Frank Munn: *Mother in Ireland*.

These are two dreadfully sentimental songs. Hugh Donovan has an excellent recording voice, and we hope to hear him in something better. Mr. Munn is not quite so successful.

HIS MASTER'S VOICE.—B.1689 (3s.).—Una Bourne: *Six Cuban Dances* (Cervantes).

These dances are beautifully played by Miss Bourne. A desirable record.

HIS MASTER'S VOICE.—C.1120 (4s. 6d.).—Mayfair Orchestra: *Three Dream Dances* (Coleridge Taylor).

Light music this, and charmingly played.

HIS MASTER'S VOICE.—C.1124 (4s. 6d.).—Mayfair Orchestra: *"Stop Flirting" Selection*. Conducted by G. W. Byng.

A clever selection on two sides, and well recorded.

ZONOPHONE.—Serial A.277 (4s.).—Browning Mummery and Richardson: *Lend me your aid*; *Be mine the delight* (Gounod).

Browning Mummery's voice records magnificently, not only because it is a good voice but because it is in the right place. Mr. Richardson supports him adequately in these two duets from Gounod's operas.

ZONOPHONE.—Serial A.276 (4s.).—Black Diamonds Band: *The Captive Slave* (Varney); *In a Monastery Garden* (Ketelby).

Two good band records. *In a Monastery Garden* is a descriptive composition, and birds, bells, and a choir with tenor chorister (none other than Mr. Browning Mummery) enrich it with realistic detail.

ZONOPHONE.—Serial 2360 (2s. 6d.).—Browning Mummery: *Thanks be to God* (Dickson); *The Lord is my Light* (Alletsen).

This record gave a great deal of trouble. At first it seemed that nothing could make it tolerable, so loud the rattle and wobble the voice. However, it seemed worth while to persevere with it, and it finally found itself on the Vocalion with a medium H.M.V. needle, when both sides proved to be admirable as far as the voice is concerned. As to the qualities of the sacred songs, that is a matter of opinion. Both sides should be played through with a fibre needle to clean them at least three times before being seriously listened to.

ZONOPHONE.—Serial 2358 (2s. 6d.).—Joe Brookes (Cornet) and Horwich R.M.I. Band: *Perfection Polka*; *Three Blind Mice*.

A good cornet solo for those who like cornet solos, and an amusing arrangement of *Three Blind Mice*.

ZONOPHONE.—Serial 2367 (2s. 6d.).—Melville Gideon: *Secrets*; *I ain't goin' no more a' rovin'*.

Sung, played, and composed by Melville Gideon.

ZONOPHONE.—Serial 2368 (2s. 6d.).—George Formby: *We're all old pals together*; *I'm daft*.

For those who have seen George Formby (and who has not?) and can picture his forlorn dilapidation this record is almost as good as the real thing.

ACTUELLE.—10509 (5s.).—Yvonne Gall: *At Dawning* (Cadman); *Annie Laurie*.

Miss Gall sings a song of which the chief refrain is "I love yew" instead of *At Dawning*, which is disappointing as it would have been interesting to hear her sing that charming song. She compensates for this on the other side with a very sweet rendering of *Annie Laurie*.

ACTUELLE.—15146 (4s. 6d.).—Elvino Ventura: *O Sole Mio* (Di Capua); *Lolita* (Spanish Serenade) (Buzzi-Piccia).

On a Vocalion with a soft-toned needle these two songs are very good. With a loud needle they are dreadful.

ACTUELLE.—10510 (3s.).—Hudson Male Quartette: *The Owl and the Pussy cat*; *Honey, I wants yer now*. Very clearly sung and well recorded.

(An article on Dance Music held over till next month.)

F. SHARP.