

HIS MASTER'S VOICE. (December Issues.) For details see opposite page.

To play Borwick's arrangement of Debussy's *L'après midi d'un faune* is a tour de force but nothing more; child's play, no doubt, to Mark Hambourg. He takes all kinds of liberties with the rhythm—listen to the *accelerando* in the opening phrase—and what emerges in this interpretation is far removed from Debussy's bath of sensuous, languid sound. Moreover, the music depends almost entirely on its orchestration. The recording is quite good. Offenbach's gay strains are always welcome and are well played by De Groot and his band. I think it is time Mr. Ketelby stopped ringing those "monastery" bells; even across a meadow they are painfully commonplace. Howard Carr knows how to score light music with consummate effect; this is a pleasant little piece of his.

E.10198 (12in., 45. 6d.).—Edith Lorand Orchestra: *The Sanctuary of the Heart* and *In a Chinese Temple Garden* (A. W. Ketelby).

Edith Lorand.—The first of these pieces is what Kai-Lung would call "gravity-removing"; Mr. Ketelby's idea of China is as remarkable as his monastic impressions. But both pieces are excellent restaurant music, better played than they deserve, served up with *sauce piquante* in the form of a humming chorus, gongs, cymbals, and a fruity contralto voice. The favourite *Minuet in C* and *Londonderry Air* make a record that is bound to be very popular.