

I liked the Cherniavsky Trio's playing of the early Beethoven *Scherzo*, in spite of a certain woolliness in the 'cello in one or two places. I was unable to determine whether this was the fault of the playing or of the recording. The work is an interesting fore-taste of an important subsequent development of Beethoven's art. The "Brook" piece bored me. This sort of thing has been done so often. And why write it for a trio? Apart from doubling the violin part the 'cello has practically nothing that could not be done equally well by the piano.

Court Symphony Orchestra.—This is an example of a very well-known type of piece. According to the formula it must be very easy to pretend to be a Persian. The percussion effects come off quite well, and the distant solo voice at the end is a piece of clever showmanship by the composer, and must have presented problems in the recording room. But the music has no real originality.

I am glad that Charles Hackett has returned to opera this month. His record of *O Paradiso* is, of course, well known. To it is now added *Che gelida manina*. He sings this very familiar music almost as well as the other, both technique and interpretation being excellent. The orchestra too plays its part quite adequately.

Miss Muriel Brunskill. I am very glad to see another Brahms song recorded. *Mainacht* is one of the most beautiful and typical. It needs not only richness of tone and perfect breath-control on the part of the singer, but also real musical insight. These qualities Miss Brunskill possesses, and one hardly notices that she is breathing at all. I only regret that this fine singing should be marred by a totally unnecessary orchestral accompaniment. The song on the other side of the record I will pass over in silence, only mentioning that the review copy has a tendency to swing towards the end.

Miss Dora Labbette has an attractive little voice. She sings *Cherry Ripe* charmingly without taking unwanted liberties and she manages her skips and jumps in *The Lass with the Delicate Air* very well, though I am not quite sure that I like this setting of the words, fresh though the music is in itself. Somehow this singer gives me the feeling that she is nervous, and a curious sensation of listening to a girls' school concert. This is no criticism of the singing, but rather of the manner.

William Heseltine has recorded two ballads, neither of which strike me as interesting, though Sullivan's is redeemed by one or two musical touches.

I find I have omitted to notice the two new numbers of *Le Bourgeois Gentilhomme*. The *Intermezzo* is from the Second Act. It is light and charming, but full of interest melodic, harmonic, and orchestral. I noticed one or two slight miscalculations, but that is almost inevitable in such difficult music. I can't find the Minuet in my score, and in the rush of getting to press have not been able to make full inquiries of the Columbia Company. But I liked it very much. Obviously it is deliberately written in the manner of Lully, just as elsewhere in the same work Wagner and Donizetti are victimised for the composer's ironic purposes. (Miniature score of *Meistersinger Overture*, Goodwin and Tabb, 2s.).

PERCY PASSAGE.



EDISON RECORDS

- *51301.—Sophie Sanina (piano): *La Serenade* (Fr. Schubert) and Franz Falkenburg (piano): *Dance Caprice* (Edvard Grieg), Op. 28, No. 3.
- *65505.—Michael Zazulak (baritone): *Suntze Nyhjenko Vecheer* (The Sun is down, evening is near) and *Melnick* (The Miller).
- *65506.—Michael Zazulak (baritone): *Veeyout veetriy* (The Winds are blowing) and *Hodeh veeter velmiy v poly* (The wind is roaring in the field).
- 80178.—American Symphony Orchestra: *Intermezzo* (Cavalleria Rusticana—Mascagni) and *Barcarolle* (The Tales of Hoffmann—Offenbach).
- 80201.—Edison Concert Band: *Pique Dame Overture* (F. von Suppé), two parts.
- 80203.—American Symphony Orchestra: *Kamenoi Ostrow* (Rubenstein) and *Loreley Paraphrase* (Jos. Nesvadba).
- 80216.—Sodero's Band: *Peer Gynt* (E. Grieg, Op. 46), suites 1 and 2.

- 80618.—Peerless Orchestra: *Signs of Spring* (Concert Waltz—Franz Lehár) and *Jules Levys' Brass Quartet: Sweet and Low* (Joseph Barnby).
- 80641.—Mischa Violin (Violin Solo): *Introduction and Tarantelle* Pablo de Sarasate, Op. 43) and *Herman Kolodkin* (Viola Solo): *Arioso* (Bach-Franko).
- 82085.—Christine Miller (Contralto): *O Rest in the Lord* (Elijah—Mendelssohn) and *My Ain Countrie* (Mrs. Ione T. Hanna).
- 82138.—Marie Tiffany (soprano): *Deh vieni, non tardar* (*Le Nozze di Figaro*—Mozart) and *Elégie* (Massenet).
- 82169.—Sergei Rachmaninoff (piano): *Second Rhapsodie* (F. Liszt), two parts.
- 82205.—Arthur Middleton (bass-baritone): *Pale Moon* (Frederic Knight Logan) and *Maggie Teyte* (soprano): *Kashmiri Song* (Amy Woodforde-Finden).
- 82223.—Claudia Muzio (soprano): *Tacea la Notte* (*Il Trovatore*—Verdi) and *D'amor sull'ali rosee* (*Il Trovatore*—Verdi).
- 82288.—Marie Rappold and Giovanni Zenatello (soprano, tenor, and male chorus): *Miserere* (*Il Trovatore*—Verdi) and *Giovanni Zenatello* (tenor): *Salve, Dimora* (Faust—Charles Gounod).
- *82311.—Carl Flesch (violin): *Larghetto* (Weber-Kreisler) and *Slavonic Dance, No. 7* (Dvorák).
- *82312.—Alice Verlet and Arthur Middleton (soprano and baritone): *Se tradirmi tu potrai* (*Lucia di Lammermoor*—G. Donizetti) and *Alice Verlet* (soprano): *La Serenata* (F. Paolo Tosti).
- 82571.—Giovanni Zenatello (tenor): *Morte d'Otello* (*Otello*—Verdi) and *Marie Rappold and Giovanni Zenatello* (soprano and tenor): *Pur ti riveggo, mia dolce Aida* (*Aida*—Verdi).

Those marked with an asterisk are new, and it is a good thing that Edison has sent some well-tryed favourites from the general catalogue to keep them company, as they are not very exciting. Sanina is rather dull and Falkenburg not thrilling. Zazulak, a baritone singing Ukrainian folk songs, produces almost the effect of an English ballad singer, and though Mlle. Verlet makes a charming, though practically wordless, record of Tosti's *Serenata*, she is rather hampered by Arthur Middleton, whose voice I dislike, though his diction is exceptionally good in the duet from *Lucia di Lammermoor*. Mr. Middleton also, to my mind (and when I see that he is "America's leading bass-baritone" I am abashed by my temerity), spoils the value of the record on the reverse of which Miss Maggie Teyte has given the most sincere and beautiful rendering of *Pale Hands I Love* that I have ever heard—and I have heard some. Admirers of Zenatello, and they are very many, will enjoy his singing of Verdi and Gounod, both solos and duets with Marie Rappold; but I fancy they must belong to the later years of his singing career, when his magnificent voice had lost some of its life. Curiously enough, the *Morte d'Otello* with its display of the lower register betrays the fact that Zenatello was really a baritone, made into a tenor.

The best of the vocal records are those of Marie Tiffany and Claudia Muzio, and they are both perfectly delightful. The former sings Massenet's *Elégie* (translated on another page) to a 'cello obbligato, with an exquisite simplicity, while the open, unaffected flexibility of Muzio's refreshing voice is heard at its very best in *Tacea la Notte*. There is, to my ear, a fascinating (and probably quite imaginary) breathlessness in some of her phrases.

Of the instrumentalists, Carl Flesch is as good as ever in two well-contrasted pieces (this is a new record, by the way), and the Bach *Arioso*, played on the viola by Kolodkin, is an excellent sedative after the marvellous fireworks of the Russian Violin, who derives his name, I am told, from the violet rather than from the violin. Good records, both of them, and so are the two first parts of the *Second Rhapsody* as played by Rachmaninoff; but I am beginning to suffer from the wear and tear of the *Second Rhapsody* and was quite glad to find no third part among the records sent for review.

The orchestral records show the usual amazing accuracy of reproduction, especially of harp, timpani and cymbals (in *The Hall of the Mountain King*). The *Peer Gynt* record is as good as Sodero can make it, and *Sweet and Low*, played by a brass quartet is very beautiful; but if I wanted to convert anyone to an appreciation of Edison re-creations I should choose the *Intermezzo* and *Barcarolle* for that purpose. On such familiar ground as this the Edison is a revelation.

PEPPERING.