

NEW-POOR RECORDS

ACO.—The best Grosvenor ORCHESTRAL record for several months past is *Hungarian Dance* (Brahms). PIANOFORTE: *Automne* (Chaminade), played by Maurice Cole. VIOLIN: Peggy Cochrane plays *Berceuse*. MEZZO-SOPRANO: Virginia Perry, who always records well, sings *Alannah*. CONTRALTO: Stella Murray, the most equal and at all times entirely satisfactory contralto on the Aco catalogue, sings *John Kelly*.

ACTUELLE.—Grieg's *Danses Norvégiennes*, strongly dependent as it is on the pungency of the reed tone, has been well chosen for reproduction on these records; fibre needles in a romantic sound-box could not spoil it.

BELTONA.—VIOLIN: *Star of the East*; most plaintively sweet and exceptionally good recording. SACRED: *Lead kindly Light*, most clearly sung by Minnie Mearns. SCOTS SONG: *When the Bloom is on the Heather*. CHILDREN'S NUMBER: *Rocking-Horse Parade*. An exceptionally fine FOX-TROT, exceptionally well recorded, is *Because of you*.

HOMOCHORD.—PIANOFORTE: The magnificent piano recording of Mr. Sternberg is shown in the solo *Berceuse* (Balakirew), played by Gabrielle Methot, with the VIOLIN in Wieniawsky's *Legende and Mazurka*, played by Pollak and with the FLUTE in *Airs Varies*. Those who have reproducing combinations that show the piano tone on these records truly will be surprised at the almost uncanny fidelity of the tone of the flute and the violin.

IMPERIAL.—All collectors of recorded tone examples should get *My Fox-Trot Girl*, by the Harbour SAXOPHONE QUARTETTE; it is the only record I have showing fully the percussion effect of the bass saxophones.

PARLOPHONE.—This company is to be congratulated by those who like variety theatre fare on a new and exclusive feature. They will be producing a set of records showing the extraordinary voice and style of Sophie Tucker, who is singing at the Alhambra and the Kit-Cat Club, as accompanied on the pianoforte by her well-known American jazz pianist, *Red Hot Mama*. Other vigorous half-crown records are ORCHESTRAL, *Oh, how I miss you*, and the P.F. FOX-TROT, *Maple-Leaf Rag*.

REGAL.—A beautifully played and well recorded SELECTION, *Tell me more*, by the Regal Dance Orchestra.

VELVET FACE.—A real high-brow number at a popular price is the *Variations for Cello and Orchestra*. Two 12in. discs at 4s. each.

ZONOPHONE.—PIANOFORTE: *Chopin's Funeral March*, played by Max Darewski. MILITARY BAND: *Samson and Delilah*. TENOR: *Oh, how I miss you*, sung by Browning Mummery.

ULTIMATE SELECTION.—ORCHESTRAL: *Hungarian Dance* (ACO). VIOLIN: *Star of the East* (BELTONA). PIANOFORTE: *Berceuse* (HOMO.). FLUTE: *Airs Varies* (HOMO.). POPULAR SONG: *Red-Hot Mama* (PARLO.). MILITARY BAND: *Samson and Delilah* (ZONO.). FOX-TROT: *Because of you* (BELTONA).

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N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

H. T. B.

BAND RECORDS

ACO.—G.15722 (10in., 2s. 6d.).—Band of H.M. Welsh Guards: *Les Huguenots Troop* (Meyerbeer) and *The Rainbow Division March* (D. Nirella).

ACO.—G.15734 (10in., 2s. 6d.).—Scottish Co-operative Wholesale Society Brass Band: *British Legion March* (J. A. Greenwood) and *Silver threads among the gold* (Danks, arr. J. A. Greenwood) (cornet soloist, Mr. W. C. Crozier).

ACTUELLE.—15199 (size 12, 3s. 6d.).—Garde Republicaine Band: *L'Arlesienne—Prelude and Farandole* (Bizet).

BELTONA.—823 (10in., 2s. 6d.).—Beltona Military Band: *Invercargill March* (Lithgow) and *London Scottish March* (Haynes).

BELTONA.—829 (10in., 2s. 6d.).—Beltona Military Band: *In a Persian Market* (Ketelbey) and *Sutherland Orchestra: In a Monastery Garden* (Ketelbey).

BELTONA.—836 (10in., 2s. 6d.).—Beltona Military Band: *Handicap March* (Rosey) and *Rainbow Division March* (D. Nirella).

BELTONA.—837 (10in., 2s. 6d.).—Beltona Military Band: *Boston Commandery March* (Carter) and *Flag of Victory March* (von Blon).

COLUMBIA.—9051 (12in., 4s. 6d.).—Band of H.M. Grenadier Guards: *A la Gavotte* (H. Finck) and *Rigodon de Dardanus* (Rameau).

H.M.V.—B.2105 (10in., 3s.).—Band of H.M. Royal Air Force: *Spanish Dances, Op. 12, Nos. 2 and 5* (Moszkowski).

VOCALION.—K.05195 (12in., 4s. 6d.).—Band of H.M. Life Guards: *Faust Selection, Parts 1 and 2* (Gounod).

ZONOPHONE.—A.294 (12in., 4s.).—Black Diamonds Band: *Samson and Delilah Selection, Parts 1 and 2* (Saint-Saëns).

Les Huguenots Troop is the late Lieut. Dan Godfrey's arrangement of Meyerbeer's music for use as a slow march in "Trooping the Colours" referred to by Mr. Klein last month. The record is good on the whole, though fortes do not come out quite as well as they might. *Rainbow Division* is an uninspiring march; playing and recording are adequate if not brilliant. *British Legion* is equally uninteresting but remarkable for the enormous volume of sound produced without a blast. *Silver threads among the gold* is a sickly piece at the best, and Mr. Crozier's playing of it rather reminds me of tea that has been sugared twice. Possibly this is not altogether his fault, as my copy is rather badly centred.

Both movements from Bizet's *L'Arlesienne Suite* are very monotonous, and the chief interest I have found in this record is endeavouring to identify the percussion instrument used in the *Farandole*. Is it a tom-tom or what? The playing of the Garde Republicaine Band is impeccable and the recording excellent, though the trombones are hardly sufficiently prominent except when playing the air.

A splendid batch of marches has been issued by the Beltona Company, of which I like *Handicap* the best. It has a real marching swing and the tone of and balance between the various instruments is so perfect that on a good machine it sounds like the band itself. In *Boston Commandery* one of the two main airs is *Onward Christian Soldiers*, played by the brass with a very fine running accompaniment on the reeds. The clarity of each and balance between the two is another model of recording. Others above the average are *London Scottish* and *Invercargill*. On consulting my wife who is a connoisseur of and quite an authority on some of Mr. Ketelbey's music, I was informed that the new record of *In a Persian Market* is one of the best that have been issued. For the sake of domestic peace I refrain from saying more than that the voices are very muffled. The Sutherland Orchestra's version of *In a Monastery Garden*, however, is not good. (This opinion is unanimous!)

Dardanus is one of Rameau's many operas and the *Rigodon* (which, by the way, should surely be spelt *Rigaudon*) is a very delightful and highly polished little composition. The tempo in this record sounds too slow to me, and I much prefer that of the Vocalion version which occupies the odd side of Mozart's *G minor Symphony*. *A la gavotte* is the kind of melodious trifle that no one can do better than Mr. Herman Finck, and is played with a delightfully light touch. In both these records there is a slight reverberation in places, but apart from this the recording is good.

The two *Spanish Dances* are very attractive and well suited to the delicacy of the Royal Air Force Band. No. 2 is the better known and probably the more popular, but my own preference is for No. 5, in which the necessary air of reckless abandon is very well conveyed. All the instruments come out very clearly, but the tone of the side drum is very dry. This, however, is the actual tone of the drum used and not any fault in the recording.

The *Faust Selection* is very well arranged except that the *Soldiers' Chorus* at the end is introduced rather abruptly. Whether this is caused by a "cut" or is the fault of the arranger I do not know. The *Calf of Gold* is played with magnificent attack (in spite of one little slip) but the tempo in parts of the waltz is considerably too fast for my liking. The recording throughout is uniformly good.

In the whole of the *Samson and Delilah* selection the playing is rather wooden and expressionless. This may be an advantage in *Mon cœur s'ouvre a ta voix*, preventing, as it does, the excessive sentimentality with which this song is usually invested, but in my own favourite aria, *Amour viens aider*, a little more *rubato* could have been introduced with advantage. Apart from this stiffness the playing is good. There is a rough edge here and there, but these will probably wear off when the record has been used more.

W. A. C.