

NEW-POOR RECORDS

(Machine used, Peridulce Cabinet; sound-box, Peridulce; needles, Euphonic.)

THE inclusion of a few records left over from last month helps to make a truly wonderful budget.

ACO.—Another of Peggy Cochrane's excellent VIOLIN solos heads the list, *Mazurka in A minor* (2s. 6d.). John Thorne, BARITONE, sings Schubert's *Who is Sylvia?* (2s. 6d.) with his accustomed ease and sweetness. There is a good PIANOFORTE recording (2s. 6d.) of a selection from the *Lady be Good* music.

BELTONA.—A glorious 12in. record of a pair of songs sung by Jan Van Zyl, BASS, heads this list; it contains the very best rendering both in the solo and in the accompaniment (listen to the kettledrums) I ever heard of *Drake goes West* (4s. 6d.); every consonant comes out, too, and without effort on the part of the singer. A half-crown BASS recording of a couple of songs by Manuel Hemingway follows it closely for quality; in *Drinking* he makes what is easily the best record of this song I have, and shows a glorious two-octave voice to wonderful advantage. Losowsky makes a light record of the Fibich *Poëm* with his VIOLIN (3s.). There is an IRISH number of a couple of violin and piano dances, *The Boys of the Lough* (2s. 6d.). A real new-poor number is the light ORCHESTRAL rendering of Grieg's No. 3 *Norwegian Dance* (2s. 6d.).

COLISEUM.—These records have a grand new home at 67-69, City Road, E.C. They are really remarkable among the half-crown class of records for selection and unusually good coupling. All the sweet-sounding WALTZES by the Melody Marimba Band are very good and entirely delightful to all young people; I instance particularly *Sometime* and *Take me back to your heart*. We are promised shortly a re-issue of the dear old *Forest Memories*, which no one should miss, to be followed by some classical string work.

HOMOCHORD.—There is no Tango this month owing to want of support by the public. These magnificent electrical recordings are concert numbers in every way, apart from their dance value. Buy *Sentimento Gaucho* (2s. 6d.), which I mentioned recently and you will want all the others. Equivalent examples in a Fox-TROT, *Dreaming of a castle in the air* (2s. 6d.) and of a WALTZ, *Mignonette* (2s. 6d.), are issued this month. There is a 12in. ORGAN solo, *Coronation March (Il Profeta)*, 4s.

IMPERIAL.—A few months ago there was some correspondence about Sirota's wonderful TENORE ROBUSTO records. These 12in. discs originally 6s. 6d. each, are to be re-issued at 5s. They are quite the finest examples of this class of voice in Italian opera that I have; they are concert demonstration records in every way because the voice, though free from harshness, has a ringing characteristic such as has no equal in any other record in my collection. One pair has orchestral accompaniment, *Celeste Aida* and *E lucevan e Stella*, and the other pair pianoforte accompaniment, *Ah, si ben Mio* and *Di quella pica*. Another of Teddy Brown's records I like is *Two little cups and saucers* (2s.).

PARLOPHONE.—Fritzi Jokl, SOPRANO, has challenged Galli-Curci (and very effectively, too,) by making a double-sided 12in. record of the great *Una voce cavatina (in full)* from Rossini's *Barber of Seville* (4s. 6d.). Edith Lorand is at her best in *The Waltz Dream*, selection, two discs at 4s. 6d. each. A new instrumental quartette (violin, 'cello, harp, and mustel organ) give a truly glorious rendering of Carl Schneider's *Concerto Romance in G* (4s. 6d.). Vincent Lopez has a good Jazz rendering of *Dorothy* (2s. 6d.). Until to-day I thought the Vincent Lopez records incomparable of their kind, but after hearing Ronnie Munro's half-crown discs from *Lady, be Good* I must in fairness say that in several points his work eclipses that of the great American and is in no particular inferior to it.

REGAL.—Again we have an issue of high class 12in. records. All lovers of the exquisite surface these records have should get the INSTRUMENTAL TRIO, Schubert's *Serenade* (4s.). Kenneth Walters, BARITONE, is as good as ever in *An old garden*.

VELVET FACE AND WINNER.—First among these I put the splendid record of Ketelbey's *Cockney Suite* on three half-crown discs by 2LO Military Band (with kettledrums). Miss Marie Novello's lightly recorded PIANOFORTE solos come next, *Etude in E minor* (Chopin), 4s. There is a good 12in. ORCHESTRAL record of a well-chosen and arranged selection from *Aida*. Gounod's exceedingly pretty *Romeo and Juliette* music forms a satisfactory basis for a double-sided 12in. record (4s.) that is the best I have

by the Palladium OCTETTE. A half-crown record of high class ORCHESTRAL music is Ansell's *Plymouth Hoe*. Truly a wonderful budget!

ZONOPHONE.—A sonorous SACRED number is a 12in. double-sided at 4s., *Gloria* (Twelfth Mass) and the *Hallelujah Chorus*, by Trinity Church Choir and organ.

ULTIMATE SELECTIONS.—ORCHESTRAL: 12in., *The Waltz Dream*, second disc (PARLO.). 10in., *Norwegian Dances* (BELTONA). SOPRANO: *Barber of Seville* (PARLO.). TENORE ROBUSTO: *Celeste Aida* (IMPERIAL). BARITONE: *Who is Sylvia?* (ACO). BASS, 12in.: *Drake goes West* (BELTONA). VIOLIN: *Mazurka in A minor* (ACO). INSTRUMENTAL QUARTETTE: *Concerto Romance* (PARLO.). FOR THE YOUNG PEOPLE: *Sometime Waltz* (COLISEUM). JAZZ: *Lady, be Good* (PARLO.). SACRED: *Gloria* (ZONO.). TANGO: *Sentimento Gaucho* (HOMO.). FOX-TROT: *Dreaming of a castle in the air* (HOMO.). MILITARY BAND (with kettledrums): *Cockney Suite* (V.F.). PIANOFORTE: *Etude in E minor* (V.F.).

H. T. B.

MISCELLANEOUS

The most important records in my lot this month are those of the Aldershot Command Searchlight Tattoo. Three are H.M.V. (C.1268, 1269, and 1270, 12in., 4s. 6d. each) and two are Columbia (9109 and 9110, 12in., 4s. 6d. each). There is nothing to choose therefore in the prices. The H.M.V. records were made at the actual performance, the Columbia under studio conditions or, if in the open air, under conditions arranged by the recording experts. Though the programme of both is much the same, the Columbia records contain relatively more than the H.M.V.; but the first of the H.M.V.'s (C.1268) has the *Aida Selection*, played magnificently by the massed bands, an effect unobtainable by the Grenadier Guards Band on Columbia with *In a Chinese Temple Garden* as a substitute.

These five records are to be sent to the band expert for his review next month. For the present all that I can say is that the H.M.V. records are a most valuable souvenir of the actual performance at Aldershot. Listening to them with their suggestion of the wide spaces, the distant singing, the vast murmuring audience, I feel every time the thrill of seeing the pipers coming out of the wood, nearer and nearer, and forming a great circle in the middle distance, and then receding again into the gloom, while the singing of the hymn, the *Last Post* and *God save the King* (on C.1269) are authentic records of a great memory. It is not likely that anyone who went to the Tattoo will prefer the Columbia version; but it is quite likely that the unprejudiced may find it more efficient. Personally, I take off my hat to H.M.V. with genuine admiration and gratitude.

The Keep Fit brigade who do the exercises of Mr. A. Wallace Jones will be glad to know of the album issued by H.M.V. with two records and full descriptions of the twelve exercises (B.2305 and 2306, 3s. each). If I were not a confirmed Müllerite I should certainly try Mr. Jones's system; but no doubt the records with their rather crude musical accompaniments are intended for classes rather than for the individual.

De Groot takes pride of place this month with a re-recording of the *Orphée aux Enfers Selection* (Offenbach) charming music, splendidly played and recorded (H.M.V., C.1262, 4s. 6d.). There is No. 3 of Grieg's *Norwegian Dances* on Beltona 1018 (2s. 6d.) with *Anitra's Dance* on the other side, well-played; a *Children's Suite* by John Ansell on Regal G.8621 and 8622 (2s. 6d. each) which is rather thin but likely to be popular. It is amusing to get a *Mikado Selection* as played by Edith Lorand's Orchestra (Parlo. E.10470, 4s. 6d.) with great finesse; but I prefer her in the music of her native land.

Of instrumental pieces, the best is the *String Ensemble* (violin, 'cello, and organ) in two Schumann pieces (H.M.V., B.2320, 3s.); the Mustel organ alone is a little dreary in Mendelssohn's *Wedding March* and the Tannhäuser *Pilgrim's Chorus* (Regal G.8624, 2s. 6d.), but it's a capital record to have handy for suitable occasions. Percival Mackey is extremely good, as one would expect, in two piano solos from *Lady, Be Good* (Col. 4000, 3s.), preferable, on the whole, to Perrella and Turner in piano duets of *Kitten on the Keys* and *Nola* (H.M.V., B.2322, 3s.). But the latter record is a *tour de force* in its way. There are two Hawaiian records (H.M.V., B.2315, 3s., and Parlo. E.5610, 2s. 6d.), an Irish bagpipe record (H.M.V., B.2308, 3s.) and a xylophone record (Parlo. E.5609, 2s. 6d.) by Billy Whitlock.