

Windsor, and for the very best recording. Probably for the perfect choral recording which we know can now be made, sentiment will have to be scrapped, and St. George's Choir taken to the studio.

Two of the finest choir records ever issued come from *Rochester Cathedral*. There is no criticism worth making, except that the recording is apt to be a little coarse. But a protest must here be made which applies to both Windsor and Rochester records. What possible reason can there be for recording two Canticles from the same Service on two different discs? If the *Nunc Dimittis* is inherently much shorter than the *Magnificat*, gramophonists would gladly pay for a twelve-inch disc to have the two together, putting up with short measure on one side.

*Community Singing*.—I doubt if anything will ever beat the *Fulham* records for sheer realism. If you are one of the 14,000 who made the records you simply must have both. If not, you must have one, if only to keep a record of what one tune from 14,000 voices sounds like—for it really is 14,000, not a puny two or three thousand—complete with the rattles and whistlings of a football crowd. I think 4256 is the best—and may one suggest with all deference that now that *Land of Hope and Glory* has been recorded by 14,000 voices it might be given a rest?

The *Cardiff* records are the least successful. It seems as if the din, this time indoors, has been too much for the recording. Still, the great tunes on 4230 make some effect.

But, all stunting aside, I am really moved by the *Birmingham* records, especially *Shenandoah* and *O come*, and, most of all, Bunyan's hymn. There is no more glorious hymn in the world than this; words and music, each is splendidly equal to the other. And if you don't yet know this, the record (in which one gladly forgives ludicrously short measure) will send you straight to your Bunyan.

It is interesting that those of us who either laugh or cry at most male quartets rise to the occasion when we hear the *Kedroff Quartet*. It is more than their stunting that attracts; there is as much of that in some of the most objectionable. It is, no doubt, partly because there is here much of the elemental Russian character. But it is more than that. I think one likes these records just as one likes the sea shanty records. We are listening to a body of men who are not transformed into owls or cows when they get up and sing, whereas the typical male choral perpetrations consist of inane fatuities, sloppy sentimentalities, or sheer sanctimony. The *Serenade* gets about as near as I can imagine the *Kedroff Quartet* getting to commonplace sentiment, but the *Contredanse* is at least equal to last month's record.

C. M. C.

## BAND RECORDS

Why I have always been denied the privilege of receiving Homochord records for review I have never known but now that the first batch has reached me I hope I shall continue to receive them regularly as they are really first class. The **Homochord Military Band** sounds to be comparatively small in size, but is very good in quality and possesses a tone very much like that of the **Black Diamonds Band**, which has made so many fine records for the Zonophone Company, while the recording is full in volume. Of the records received so far pride of place must be given to D.1007, which contains Jarnfeldt's *Praeludium* and the famous *Marche Militaire* by Berlioz. The former is very delicately played and the tone-colours of the different reed instruments particularly faithful and the latter notable for the brilliance of tone and fine recording of the tympani. Elgar's *Pomp and Circumstance March*, No. 4 (D.1006), is not played so often by military bands as it should be, and is a very welcome issue. The reverse of this record is occupied by Tchaikovsky's *March Slav*, and the cutting necessary to compress this march on to one side of a ten-inch disc is done very artistically. The playing and recording of the basses and euphonium in both these is very fine and the cymbals have a real ring in them. A record of very different character is that containing *Salut d'Amour* and *The Bells of St. Malo* (D.1058). These are delicately treated and the necessary rubato is not exaggerated as is so often the case. The remaining two records (D.973 and D.1030) are more notable for the quality of the playing and recording than that of musical content. More than enough has already been printed about *In a Persian Market*, while *Jungle Dreams* and *The Algerian Song* are Mr. Ketelbey at his worst. If he has really been to the fountain-head in all cases for his local colour Mr. Ketelbey must be by this time a serious rival to Mr. Frank Hedges Butler as a globe-trotter. *The March of the little leaden soldiers* contains very little, but as much as possible is made of what there

is. In all these last mentioned items the recording of the various stunt instruments such as gongs, bells, tin trays, and drums of all shapes and sizes is particularly good.

The Columbia record of the Fascisti and Garibaldi hymns (4203) is both very good and interesting. The former is quite a good tune and comes within my province, being played by the **Italian Military Band**. The latter, being sung by an **Italian Massed Choir**, with an orchestral accompaniment, is really beyond my ken, but in case C. M. C. has not received a copy I must say that the choir sing this stirring hymn very flexibly and with excellent effect and that the balance between choir and orchestra is good. This is a record I can cordially recommend to all heights and depths of brow. *Rubinstein March* (4195) is, as might be expected, based on Rubinstein's famous *Melody in F*, and if borrowing an air from another composer is ever excusable this is most emphatically a case for pardon, as the playing of this well-known air in strict march time gives no opportunity for the usual display of mawkish sentimentality. A very good march is made of it, too. The playing of the **Grenadier Guards Band** in this and in *The Happy Warrior March* is, as usual, unimpeachable, and the recording nearly so.

The Marconi Company's process of recording makes the **Welsh Guards Band** sound much more like its real self, though there is a shrillness in the tone of the clarinets when playing forte that I do not like. Apart from this occasional shrillness the *Scottish Patrol* and the *Londonderry Air* (Aco. G.16132) are admirably played and recorded. The same pair of titles are issued on Beltona 1152, and although the label states that they are played by the **Beltona Military Band** it is quite apparent on comparison that except for labels these two records are identical. *The Jolly Airman* and *Cornish Carnival* (Aco. G.16131) are equally good technically, but rather dull musically. The playing of the **Knights of Columbus Band** in the rather poor march bearing their own name and in the naturalistic trifle, *The Forge in the Forest*, is adequate (G.16133).

I am delighted to welcome a new record of Dr. Keighley's musicianly *Midsummer Night's Dream Overture*. The playing of **St. Hilda Colliery Band** is superb, while the recording is as near reality as anything I have heard yet. Two particularly pleasing bits of playing are that of the soprano early on side two and the braying of the muted trombone. I do not like to criticise such a record, but must express regret that it was thought necessary to cut such good music to make it fit on to one record.

The **Life Guards Band** have given us two old favourites in *The Gladiator's Farewell* and *The Children of the Regiment* marches (Voc. K.05284). The playing is very supple and full of verve, and although the bass section still needs "fattening" the recording is splendid.

The Zonophone Company have followed the *Trial by Jury Selection* with one from *Ruddigore* (A.310) and I sincerely hope that this means that we are to have, all in good time, a series of selections from the lesser-known Sullivan operas by the **Black Diamonds Band**. This is a magnificent record almost beyond criticism and deserves a great sale.

*Martha Overture*, played by **Black Dyke Mills Band** (Winnee 4576) is by far the best record made by this band for a long time. The tone is very finely graded and the playing of all sections of the band is very good indeed. The basses are once more a shade too retiring, otherwise the recording is good. The ever popular *Valse Triste* is nicely played by the **Scots Guards Band** (Winner 4580), and the tone-colours of the various instruments are very true to life, but the same band's playing of *The Ride of the Valkyries* is dreadfully tame and suggests the most docile of ladies' cobs rather than the winged steeds of the wild maidens of Valhalla.

*Late Arrivals*.—The twelve old dances included in **Old English Folk Dances** (Aco. G.16147) are delightfully naive and the playing of the **Welsh Guards Band** is appropriately fresh and clean cut. This record should prove very popular. On the other hand, I can hardly find anything good to say about the two marches *Forward Again* and *Sans Souci* (Aco. G.16037), as the intonation of the **British Legion Headquarters Military Band** is very imperfect and both attack and release are very ragged in places.

The **Life Guards Band** have now added to their series of selections from the older musical comedies and comic operas one from *The Geisha* (Voc. K.05289), and a very pleasing selection it is. The playing is nicely restrained and though the bass section could do with still more prominence, the rest of the inner parts and the middle of the band are heard almost to perfection. A special word of praise is due to Trumpet-major Harman for his playing of *The Amorous Goldfish*.

W. A. C.



## MISCELLANEOUS

*Songs.*—Doris Vane makes a fine record of *Comin' through the rye* and *Home Sweet Home* on Col. 9176 (12in., 4s. 6d.). That old favourite, *Stone-cracker John*, is splendidly sung by Tom Kinniburgh (Imperial 1702, 2s.) and by Harry Dearth (H.M.V., E.448, 4s. 6d.), but unless you want *Tommy Lad* as well, the former with *Up from Somerset* on the reverse, is the better value for money. I know of two bright eyes, that ancient sweetmeat, is more powerfully sung by Walter Widdop (H.M.V., E.449, 4s. 6d.) with Woodforde-Finden's *A Request*, than by Victor Carne (Voc. X.9949, 3s.), who couples it with *O Sole Mio* in English; but the latter is more in the spirit of the songs. Eva Turner is very popular just now, and *Because* and *Sometimes in my Dreams* (Col. D.1563, 4s. 6d.) will please the admirers of her splendid voice, however much her choice of songs distresses me, who much prefer such songs as *To Anthea* and *Drink to me only* (Quilter's arrangement), sung well by Harry Goddard on Aco. G.16143 (2s. 6d.). The wireless—I almost wrote "spineless"—votaries of Rex Palmer will want his *O mistress mine* and *In your dear eyes* (Col. 4199, 3s.), but I prefer Robert Layton in *Sea Haven* and *The deep sea roads*, two robust nonentities on Regal G.8757 (2s. 6d.). But more than all these I prefer Edna Thomas back again to delight us and worthily recorded on Col. 4196 and 4197 (3s. each) in *Kentucky Babe*, two spirituals, and *Street Cries of New Orleans*. What lovely rhythm she has, and what a lovely speaking and singing voice!

In another genre is one of the Vocalion series of Gilbert and Sullivan records, that precious duet *None shall part us*, sung by Noel Eadie and Cavan O'Connor, with *When I went to the bar*, sung by John Buckley (Voc. X.9945, 3s.). This may or may not satisfy the Savoyards; I found it a great relief. Similarly I thoroughly enjoyed a 12in. Zonophone (A.312, 4s.) containing this and other "vocal gems" from *Tolanthe* which might not pass muster with the purists. The clarity of the words is wonderful.

*Restaurant Music.*—Perhaps the most satisfying of these is an arrangement of Mendelssohn's *Rondo Capriccioso* and one of Handel's *Largo* as played by the J. H. Squire Celeste Octet (Col. 9179, 12in., 4s. 6d.); but two other arrangements, Schubert's *Moment Musicale* and Moszkowski's *Serenade* are equally well played by the same combination on Col. 4194 (3s.). I do not much care for Willoughby's arrangement of *Drink to me only*, played by the St. James's String Sextet, with Beethoven's *Minuet* on the reverse (Col. 4216, 3s.); but those who like song-transcriptions will find Schumann's *Du meine Seele* and Reynaldo Hahn's *Mai* well done by Jean Lensen and his Orchestra on Col. 4214 (3s.). The Edith Lorand Orchestra has the proper Austrian lilt in two waltzes, *Merry Vienna* and Drdla's *Vienna Waltz* on Parlo. E.10531 (12in., 4s. 6d.) and some fresh tunes in Paul Sohrann's *Night Song* and in Venetian Bells (Parlo. E.10532, 12in., 4s. 6d.). Smaller ensembles record *Wandering and Paradise Valley and you* (Max Terr Trio, Actuelle 11244, 2s. 6d.) and Mendelssohn's *Spring Song* and Thomé's *Simple Aveu* (H.M.V., B.2404, 3s.).

There is a Balalaika record of *Brightly shines the moon and Souvenir de Gatchino* on Voc. X.9950 (3s.) which would be hard to beat, and the A and P Gypsies follow up their previous success with *Farewell, Farewell, my village* and *Gipsy moon* on Brunswick 3188 (3s.). These are both records to hear. The Circolo Mandolinistico record of the *Prelude to Act 3* of Mascagni's opera *Si*, is delightful on Col. 4221 (3s.).

More ambitious perhaps than mere restaurant music is a record by the New Light Symphony Orchestra on H.M.V., C.1308 (12in., 4s. 6d.). It contains Orth's *In a clock store*, which seems to me a poor thing, and Voelker's *A hunt in the Black Forest*, which is thrilling. The dawn breaks upon a cuckoo, a stage bird, and a cock; a church bell rings, the hunting horn sounds, the huntsman comes clattering up the tarmac road at the gallop, and you are not surprised to hear that he has to stop at the smithy. The shoeing takes some time, but is jocund; then a fanfare, and off he goes again. The seals begin to bark, and from this point to the kill it is all terribly exciting and you feel inclined to share in the final cheer. The orchestra, property man, and recorders perform their parts *sans peur et sans reproche*.

*Musical Comedies.*—Thank goodness I haven't got to choose between the *Queen High Selection* as played by Carl Fenton's Orchestra in America (Brunswick 20047, 12in., 4s. 6d.) and by Savoy Orpheans at the Savoy Hotel (H.M.V., C.1306, 12in., 4s. 6d.). The styles are quite different, but both are superb bits of playing and recording. The Brunswick has an admirable "vocal gems"

from the same play on the back, the H.M.V. a *Princess Charming Selection*. I cannot imagine anyone buying either record without regretting the other. Of the "Lido Lady" tunes I slightly prefer Percival Mackey's Band's *Selection* (Col. 9177, 12in., 4s. 6d.) to that of the Savoy Orpheans (H.M.V., C.1310, 12in., 4s. 6d.), but both are excellent, and if you want a cheaper record the *Selection* by the New Regenta Orchestra (Regal G.8759, 2s. 6d.) is more than adequate. The three 10in. records of the play with the original artists are a great credit to Columbia: Phyllis Dare, Cicely Courtneidge, Harold French, and Jack Hulbert all have remarkably good recording voices, though sometimes they seem to be almost embarrassingly near to the microphone, and no one need hesitate to buy the songs that they want on Col. 4226, 4227, and 4228 (3s. each). Finally, a belated record of "gems" from "Sunny" in two parts on Voc. K.05290 (12in., 4s. 6d.) is worth noting. Howett Worster comes out splendidly in it.

*Instrumental.*—Roumanian music played by Gica and Constantine Joneseu (violin and piano), the leaders of Queen Marie's orchestra, which tours Europe for the exclusive delectation of crowned heads—but like their queen they have condescended to the democracy of America—is to be heard on Brunswick 3182 (3s.). I admire the players more than the music, but they are very good indeed. Anđjelkovič plays *Because I love you* and *I want you so very charmingly* (Aco. G.16145, 2s. 6d.), but like Fradkin and Sandler and other violinists she is worthy of better things. I have a weakness for the serenades of Pierné and Drdla and welcome them together on Regal G.8755 (2s. 6d.), well played by Manuello. I admit, too, that I prefer the cinema organ to the cinema orchestra usually, and shall give a good mark to Jesse Crawford for *Meadow Lark* and *Ting-a-ling* (H.M.V., B.2461, 3s.), though I cannot face the whole of the organ solo of Bernard Russell—*In a Monastery Garden*, in two parts—on Aco. G.16146 (2s. 6d.). The "novelty" of Frank Ferera's steel guitar has worn off, but his skill is undiminished (Regal G.8769, 2s. 6d.); the best accordeon record is undoubtedly "Dan Wyper" in Irish and Scotch reels (Imperial 1701, 2s.); and Victor Sterling's xylophone solos in two G. F. Abbey pieces are, as you would expect, fine performances technically (Regal G.8754, 2s. 6d.).

I commend especially to exiles the record made at St. Margaret's Church at Westminster with church bells ringing, Big Ben striking, the *bourdon* of street traffic, and the emerging organ-playing of Stanley Roper. For what it sets out to do it is admirable in arrangement and recording (H.M.V., B.2398, 3s.).

I was a little bewildered by *The adventures of 'Arry, Emmy and Joe* of the London Sketch Company on Col. 4222, 4223, and 4224 (3s. each), but their potted travels round the world are thoroughly good clean fun which should be very popular.

*Americanisms.*—There's nothing so good to report this month as the *Bridget O'Flynn* record of Aileen Stanley and Billy Murray of last month (H.M.V., B.2392, 3s.), but I must draw your special attention to Annette Hanshaw, whose record of *Black Bottom* and *Lay me down to sleep in Carolina* (Actuelle 11248, 2s. 6d.) seems to me well worth possessing for the sake of its rhythm. What a contrast in methods to Lee Morse singing *He's still my baby* (Actuelle 11247, 2s. 6d.) in the hottest of styles—a tune which strikes me as better sung by Wendell Hall (Brunswick 3330, 3s.), whose baby is, of course, female; but both are first class, and so is Nick Lucas, with a capital accompaniment, in *Precious* and *I'd like to call you my sweetheart* (Brunswick 3369, 3s.). The latter—again duplication and varied methods—is coupled with the foolish *Hum your troubles away* by Johnny Marvin on H.M.V., B.2402 (3s.), and he has a sympathetic voice too. One welcomes the rowdy arrival of Jay C. Flippen and his Gang on Actuelle 11255 (2s. 6d.), but deploras their "heat" and marvellous diction being wasted on the *vieux jeu* of *How many times* and *Hard-to-get Gertie*. The fact is that most of these American importations are at least three months old; and if a tune is sure to be popular it finds its way into our recording rooms much more quickly. Thus Cliff Edwards is at his best in *I want to be known as Susie's feller* and *I can't get over a girl like you* (Actuelle 11253, 3s.), and Willard Robison, singing to the piano, gives a charming version of his own songs, *Lonely acres* and *Mary Lou* (Actuelle 11254, 2s. 6d.). I could wish they had been the first records of the tunes to appear in this country. Ed Smalle, recording in England, wastes his great talents on *Breezin' along with the breeze* and *In my gondola* (Col. 4285, 3s.), already obsolete; and Russell Jones goes one worse with *Bye-bye Blackbird* and *Hi-diddle-diddle* (Col. 4257, 3s.). At the same time, if you have not already got these tunes, all the above list will please you.



Of the duettists I'm not surprised to see Correll and Gosden ("Sam 'n Henry") promoted to H.M.V. (B.2405, 3s.), from Zonophone. Their record for the latter (Zono. 2866, 2s. 6d.) of *Susie's feller* and *Georgianna* is charmingly quiet and adroit. So, too, of course, are Layton and Johnstone, still (as the Editor would say) in full spate, with three records to add to their pile, Columbia 4232, 4233, and 4234 (3s. each). I can't choose between them, the level is so steady. Vocalion is not so judicious with its coloured duettists, Leslie Hutchinson and Opal Cooper, who have been singing at the Café de Paris (Voc. X.9952, 3s.). I could do without the hefty partner with the big voice and should prefer those naughty little songs which the pianist sings so well alone.

*Gleanings.*—There remain nearly forty records which I have heard this month. I can safely leave the "popular vocalists" to "H. T. B.," though their records, however well sung and recorded, are the last things that I should recommend the newly poor to spend a bottom half dollar on. I hope he will give a good word to Bobbie Gray (Winner), Irving Kaufman, Leslie Newton, Eric Sims (Actuelle), Barrington Hooper (Zonophone) and John Thorpe (Imperial). The 1927 *Songs Hits Medley* on Regal G.8750 and 8751 (2s. 6d. each) is enough for most people.

The Brox Sisters (Zono. 2867, 2s. 6d.) are very simply attractive; one of Al Siegel's piano records (Zono. 2862, 2s. 6d.) is as welcome as Boyd Senter's comic saxophone solos (Actuelle 11245, 2s. 6d.). Arnold Greir as usual makes a good record of *Valse Triste* and *Rest at Eventide* (Zono. 2865, 2s. 6d.). The Melody Makers (Voc. X.9951, 3s.), Excelsior Male Voice Quartette (Regal G.8770, 2s. 6d.) and The Ramblers (Winner 4573, 2s. 6d.) are in good form; and a popular record of massed voices will be Brunswick 3153 (3s.) with fine production and attack in *O Salutaris* and *Jesu Dulcis Memoria*, but the music is only so so.

Taking it all round, my first prize this month goes to Annette Hanshaw. I wonder if Malcolm McEachern will come to me or to "C.M.C." when he is recorded as Jetsam?

PEPPERING.

## "FINGER MAGIC"

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## NEW-POOR RECORDS

Machine used, Peridulce; sound-box, Peridulce; needles, Euphonic.

ACO.—John Thorne, my favourite BARITONE, most delightfully sings a group of songs, two of them by M. S. Baxter, *In Corbar Woods* and *Across the Valley*, and the third, *To the Night*, by Carl Bohm (2s. 6d.). Peggy Cochrane has a VIOLIN with piano record, *Valse Caressante* (2s. 6d.). Billy Desmond (baritone) sings a very POPULAR SONG, *Let's all go to Mary's house*, better than I have heard it sung before.

BELTONA.—What a delight it is to find a really grand orchestral accompaniment to a song, and one with the kettle-drums showing in their true proportion. Everyone who has a modern gramophone capable of reproducing drum tone should get *The Glory of the Sea* (Sanderson), sung by Howard Fry, BASS (4s. 6d.). The best BARITONE rendering I have of the song *Just a Rose in old Killarney* is by Charles Barry (2s. 6d.). VOCAL DUET, with John Roberts taking one part, *Perhaps you'll think of me* (2s. 6d.). SCOTTISH NUMBER: *Scottish Patrol*, military band (2s. 6d.). Now here is a very rare thing, a SPOKEN RECORD by a lady, and one in which every word is clear. Miss Bertha Waddell gives a series of four short recitations imitating a child's voice, *Vespers* (2s. 6d.).

HOMOCHORD.—Last month the Editor spoke very highly of Chevalier H. Solloway's violin playing. On two visits to this country, one about six months ago and one quite recently, Solloway was playing for broadcasting, so that many hundreds of thousands of listeners-in must be well acquainted with his fine tone and perfect technique. All his favourite solos have been recorded on this list with piano accompaniments, and the recording both of the violin and the piano is wholly satisfactory and *properly proportionate*. I notice in the gramophone note in a prominent journal an expressed regret that Schumann's *Etudes Symphoniques* have not been recorded. Readers of this column know they have been recorded on three 12in. discs at 4s. each on this list. The recording is full and the piano tone true. The ORGAN solo this month is *Sanctuary of the Heart* (2s. 6d.). Records by the exquisite SMALL MILITARY BAND are *Flying Dutchman* (4s.) and *Crown Diamonds* (4s.).

IMPERIAL.—Two delightful WALTZES on one two-shilling disc are *Because I love you* and *Trail of dreams*. Tom Kinniburgh, BASS, sings *Stone-cracker John* (2s.).

PARLOPHONE.—Owing to the shortness of the month I have not heard the March issues in time for press.

REGAL.—The best VIOLIN AND PIANO half-crown record this month is, in my opinion, Manuello's "Rosamunde" *Ballet Music, Andantino*.

VELVET FACE.—This month the electrical recording, carried out entirely by the Edison Bell staff, is better than ever and, in my opinion, second to none in any particular and in the aggregate better than the average. The record that takes my fancy most is a fairylike ORCHESTRAL double, *Valse Gracieuse*, from German's "Suite in D minor" (4s.). An oratorio double most charmingly sung by Miss Stiles Allen, *Rejoice greatly* and *Angels ever bright and fair* (4s.). LIGHT SOPRANO: Aida Poggetti sings in Italian *Musetta's Song* from "La Bohème" and in French *Le Toreador* from "Don Cezar de Bazan" (4s.).

WINNER.—A more sympathetic and artistic WHISPERING BARITONE than Bobby Gray I think it would be impossible to find, his accompaniments could not be better played, nor could he be more adequately recorded. *Roses remind me of you* (2s. 6d.). A series of GRAND ORGAN records showing fully recorded 16-foot tone has been begun this month with Dvorák's *Humoreske* (2s. 6d.).

VOCALION.—A wholly satisfactory PIANOFORTE record comprises an *Etude in E minor* and a series of short preludes by Chopin, played by York Bowen.

ULTIMATE SELECTION.—ORCHESTRAL: *Valse Gracieuse* (V.F.). GRAND ORGAN: *Humoreske* (WINNER). LIGHT SOPRANO: *Musetta's Song* (V.F.). SACRED: *Rejoice Greatly* (V.F.). BARITONE. (10in.): *In Corbar Woods* (ACO); (12in.): *The Glory of the Sea* (BELTONA). WHISPERING BARITONE: *Roses remind me of you* (WINNER). MILITARY BAND: *Crown Diamonds* (HOMO.). VIOLIN: *Rosamunde* (REGAL).

H. T. B.