

hold of me as the Tchaikovsky and Schubert works had done. It was then I began to realise the almost infinite variety of musical language that could be expressed by only four players, and the varying ways in which the different composers made their appeal. The Haydn quartets were light and dainty, the Mozart restrained and wonderfully "clean"; the Schubert full of lovely melody, almost like a very lengthy "song without words" of infinite variety. Beethoven was next on our list, and here I found myself listening to music of an altogether different style, and, I must admit, not over easy to absorb at once. But by carefully-thought-out and progressive steps I gradually began to understand the musical language of Beethoven and to realise that it showed a wonderfully deep and noble mind, speaking thoughts whose beauty grew each time they were heard. The music of Beethoven reminded me of the considered utterances of a man who saw deep down into things, and could only say what he felt through the medium of calculated and concentrated phraseology. Much of

it was rugged and stern, but as forceful and appealing as an utterance of Shakespeare.

It would take too long to tell of my steady absorption of different composers and their various styles of music through the medium of my friend's gramophone records. Suffice it to say that by steadily devoting my attention to the Columbia recordings of the string quartets and other chamber music my musical outlook was steadily widened and deepened until what was at first an almost unknown country became, in the end, a land of promise with something in it to appeal to every mood.

Every really musical person can, with a little application, do what I have done. It only requires a start to be made on the lines that have proved so helpful in my own case. Once it has been done every step up the musical Parnassus will be found to lead to wider and more beautiful views and a fresher and more stimulating mental atmosphere. To live in the valleys may be pleasant, but it is those who climb the mountains who obtain the widest views.



UNAPPRECIATED BEAUTY

By FRED. GROVE-PALMER

*"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."*

IT is more than probable that when Gray wrote those lines he had not in mind the many beautiful pieces of music and songs which are being published on the cheaper records, and of which the great world of gramofans knows little or nothing.

It is with the idea of lifting the curtain of obscurity that hides some entirely from the public view and of bringing others more prominently into notice that the following list has been abstracted from a large number on the library shelves. Perhaps some have been withdrawn by the publishers, who have grown disheartened by lack of appreciation, but it is wrong to blame the public entirely; how can it appreciate things it never hears of? Scores of times one has asked gramophone lovers if they have any "Exe" records and got the answer: Never heard of them. Those mentioned here should serve as an incentive to all music lovers, not only us poor ones, to extend their research in the catalogues of the makes quoted.

No attempt has been made to arrange the titles in order of merit; "the general ideal is," as they say on the Wireless, to tell seekers what to look for in the way of good things.

The symphonic poems, *Coriolanus* on Beltona 548, and *Oliver Cromwell* on Regal G.8054, are two good examples of such pieces, while the *William Tell* Over-

ture on Imperial 1025-6 is excellent. A very stirring piece by the American Legion Band, *The Iowa Corn Song* on Zonophone 2909, will appeal even to those who detest the American music with which we are all surfeited. Elgar's *Crown of India March* on Homochord D.1118 is unhackneyed, and Imperial 1716 has a bright little version of the *Ride of the Valkyries*. On Beltona 736 is the *March of the Bell* from Delibes' *Coppélia*, which is less well known perhaps than the other ballet music, but very pleasing, while Mascagni's *Danza Esotica* on Actuelle 15217 is a fine piece of a very unusual character; another good one is *Les Deux Pigeons* on 15131.

Amongst the orchestral records the *Pizzicato* from *Sylvia* is well played on Homochord D.1114, and the same make gives a good version of Ketelbey's *Cockney Suite* on D.991-2-3. Zonophone has a balalaika piece of outstanding merit in *Shining Moon* (2779). Lovers of old-fashioned waltz tunes will like *Doctrinen* on Electron 0177. Other very fine music may be found in this firm's list: Stravinsky's *Pétrouchka* on X.503-4 is a sheer delight. *Fingal's Cave* has been often done before, but on Beltona 970 it is properly weird and thrilling. Amongst "such as are of riper years," the music of von Suppé will always be popular; they should get Regal G.1001 for *Pique Dame* and Zono. A.319 for *Poet and Peasant*; both are better than many more expensive versions. Electron