

ZONOPHONE.

A.340 (12in., 4s.). National Symphony Orchestra: Selections from *The Bohemian Girl* (Balfe) and *Aida* (Verdi).

This is right for the open air—strong lights, few shades, and plenty for the money. The orchestra sounds a little odd; those DBs have, I take it, an assisted passage. It is all cheery, bold and competent, of its straightforward, unsubtle kind, and most people who admire the tunes will like it.

K. K.



CHAMBER MUSIC

Brahms' Sonata for 'Cello and Piano in E minor (H.M.V., D.1380-82, 12in., 6s. 6d. each). **Beatrice Harrison** and **Gerald Moore**.

This work belongs to the not many 'cello sonatas of importance in the world's music literature. I always wonder that there aren't many more, since the two instruments blend so well, and the 'cello really contains a wide range of colours. If there had been a little more of the latter in Beatrice Harrison's playing, we should have had a fine performance; now it is merely a sound one but nevertheless attractive, because of a good ensemble and Gerald Moore's fine playing of the piano-part. Having had some heavy ice to break in the typical *allegro ma non troppo* of the first movement, the performance increases in character and finishes with much aplomb. The recording of the work is good, and it is good that the work has been recorded.

The **Elman String Quartet's** performance of the Haydn *D minor Quartet* (H.M.V., D.B.1146-47, 12in., 8s. 6d each) is very sleek, but not very profound. It is what may be termed a selfish performance. A good work by Haydn is first of all a very happy affair—at times he thinks he had better say something earnest, but he can't hide a broad smile for long. There is a sort of simple brilliance about him. In the Elman performance there is much brilliance, but no simplicity, rather a deliberate self-exhibition which has more to do with the virtuoso on world tour than with the self-effacing quartet player.

Tchaikovsky's *Piano Trio in A minor* "To the Memory of a Great Artist" played by **Arthur Catterall, W. H. Squire and William Murdoch** L.1942-47 (12in., £1 19s., in an album). It is good that this work has been recorded in its entirety. The *Theme and Variations* out of it, on one record, was among the precious early chamber music records of pre-electric days, but that sort of thing is not good enough to-day: and therefore the same three artists have played the whole work on six records, very much to the credit of Columbia. The performance is good though it never breathes quite so deeply as was intended by the composer. The best playing is to be found in the variations, which also are more in chamber music style than the first movement, where a dramatic line is maintained not unlike that of the symphonies. (It is queer that Tchaikovsky in his operas is lyric and in the symphonies and for instance this trio is dramatic to a great extent. The operas, by the way, are not out of repertory to-day, as the analyst of the album will have it, *Onégin* and even *Pique Dame* being in steady demand on the Continent.) Nevertheless it is an extremely enjoyable performance which is sure to be welcomed by the many lovers of this fine work. There is no need for me to add anything in the way of analysis, since this is well done in the album itself.

C. J.

A KETELBEY ALBUM

Columbia 9403-9410 (eight 12in., in annotated album, 36s.)

There is something amiably preposterous about Columbia's compliment to their Musical Adviser in issuing seven of his compositions in the Masterworks Album series. Mr. Ketelbey deserves any honour that Columbia can pay him for the musical advice that has for many years raised the standard of the catalogue; and it is an honour with which we and our readers would wish to be associated. If Mr. Ketelbey approves of having his more popular compositions labelled as masterworks, so harmless a vanity can be regarded with friendly indulgence.

The album itself is well got up, with a portrait of the composer and notes on the various records. It contains re-recordings of *In a Monastery Garden*, *In a Persian Market*, *Bells across the Meadow*, *Sanctuary of the Heart* and *Chal Romano*; and two first recordings, of the *Three Fanciful Etchings Suite* and the *In a Fairy Realm Suite*, both of which will appeal to those who have learned to love the better known pieces.

This is a "composer's edition." Mr. Ketelbey has been allowed to conduct an orchestra of his own choosing and, so to speak, to spread himself. The playing and recording are admirable throughout, and the introduction of an apparently female contralto into the monastery garden will offend no one. In Mr. Ketelbey's world of successful make-believe there is room for everyone except the musical pedants and snobs.

PEPPERING.

INSTRUMENTS OF THE ORCHESTRA

Columbia has re-recorded the *Instruments of the Orchestra*. I thought the earlier set extremely good—both Columbia's and H.M.V.'s. The new process gives almost perfectly like-like results. Only the basses do not quite drop all their fatness. The bassoon is perhaps the best. The tuba produces an interesting effect of other-worldliness—as if part of it were a spirit and part a rotund human. The first record (9421, 4s. 6d.) contains the sounds of the strings and wind, as far as the clarinet and the second (9422) has the lower wind, the brass, the timpani successfully caught—all except the name, which is spelled with a "y"—, the harp and celesta (oddly spelled "celeste"). There are gaps between the instruments, so that one can turn to any of them quickly. Most of them play the three bits of tune that were used on the former records. We hear pretty well the full compass in this way. To be able to recognise the instruments is the obvious preliminary to listening to an orchestra. It would be a good thing to have a record or two of various combinations. The strings are often heard, but the various combinations and permutations of the wind, wood and brass are not so frequently isolated in ordinary records. Students would appreciate something of this kind.

K. K.

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SEE PAGE X OF THIS ISSUE.

MISCELLANEOUS

Glancing back through the mid-month bulletins and the remnants of June which came too late for my last reviews, I note the following as outstanding achievements in their own class: **De Groot and the Piccadilly Orchestra**, in perhaps only one of many swan songs, are at their very best in transcriptions of the usual Liszt *Liebesträum* and of a Wagner *Albumblatt* (H.M.V. C.1480, 12in., 4s. 6d.), and I have never liked **Jean Lensen and his Orchestra** better than in *A room with a view* and *The man I love* (Col. 4897, 3s.); nor **The New Mayfair Orchestra** than in selections from "That's a Good Girl" and "The Yellow Mask" (H.M.V. C.1477, 12in., 4s. 6d.). The best piano solo record of *Dancing Tambourine* and *The Doll Dance* is by **Pauline Alpert** (Zono. 5124, 2s. 6d.) and to those who like a refrain well sung in English to refresh a cinema organ record I strongly recommend **Julian Lester** in *Chérie* and *Together* (Homochord D.1264, 2s. 6d.).

Besides these, note the **Frank Westfield's Orchestra** record of *The Phantom Brigade* (Myddleton) and *Neapolitan Nights* waltz (Parlo. E.6014, 2s. 6d.) which should be very popular: **Gandino and his Orchestra** (Imp. 1888, 1s. 6d.): the ingeniously named **Rudy Star Three** in fine examples of the xylophone (*Polly*) and the vibraphone (*Diane*) on Parlo. R.132 (3s.): and **Galla-Rini**, accordeon, in 'O *Sole mio* and *Funiculi-Funicula* (Brunswick 3760, 3s.). **Raie da Costa** has switched off into "selections" (Parlo. R.130 and 131, 3s.), and has taken a "partner" to the piano in the latter. They may be just as clever as her first records, but they obscure her sense of rhythm, and every now and then they are sheer vamping.

There is another record of *The Phantom Brigade*, by **Sydney Bayne's Band**, among the Metropole records issued for one of the Hospital Ballots—with a charming arrangement of *Lil' Liza Jane* by **Stanford Robinson and his Plantation Singers** (A.1012). Another plantation song, *De old folks at home*, is coupled with **Dale Smith** singing *Come to the Fair* in good style (A.1011); and three of the *Henry VIII Dances* with a *Berceuse* from German's *Tempter Suite* fill A.1009 and 1010. The fifth—all this Metropole medley has found its way into my pile—contains a fox-trot, *Without you, Sweetheart*, admirably played by **George Fisher and his Kit Cat Band**, and *Chérie* adequately sung by **Estelle Vivian** (A.1013). My general impression is that the recording is not quite worthy of the exceptionally well-chosen titles.

Among the July records there are only two from H.M.V., a most graceful version of MacDowell's *To a wild rose, In Autumn* and *To a water lily* by the **Victor Olof Sextet** (B.2690, 3s.) which rarely makes a bad record, and a rather disappointing **Reginald Foort** record on the organ at the Palladium—altogether too shimmering for my solid tastes (B.2734, 3s.). The Parlophones are a lovely **Johann Strauss Fantasia** by the **Edith Lorand Orchestra** (E.10716, 12in., 4s. 6d.), a sort of quintessence of Strauss, and a poor attempt at a *New Sullivan Selection* by **Frank Westfield's Orchestra** (E.6028, 2s. 6d.), not to mention *The Rosary* and *Kiss me again*, an unnecessary importation from the Capitol Theatre, New York (R.136, 3s.). There is only one Regal that I recommend, *Polly* and *Shy Anna* played on a Compton organ by **Stanley Macdonald** (G.9124, 2s. 6d.). This is very good of its kind.

The Brunswick list has two 12in records (4s. 6d.) which are fine examples of modern recording and playing. The **Paul Godwin Orchestra** plays Waldteufel's *The Skaters* waltz and Bayer's not so good *Dance of the Fairy Dolls* (60008), while **Red Nichols and his Five Pennies**, with vocal choruses by **Scrappy Lambert**, indulge in what is called Symphonic Syncopation of *Poor Butterfly* and *Can't yo' heah me callin'*, *Caroline* (20066). Few people can have a sufficiently catholic taste to think both records essential to their happiness, but most will feel that one or other is a notable performance. The **A and P Gypsies** are good as ever in **Kondor's** *The Old Gypsy* and **Lehar's** *First Love* (3766, 3s.) and **Archie Parkhouse** toys with four tunes from "The Student Prince" on the Broadway Cinema organ (171, 3s.).

Pattman, on the other hand, is astonishingly good and rich on the Astoria cinema organ with two 12in. records. One, Col. 9417, contains the four *Indian Love Lyrics*, and the other (9415) *Sanctuary of the heart* and *In a monastery garden*—the noisiest monastery garden in the world. Nothing new, you understand, but just very good. For novelty you must look to the three records (Col. 4879-81, 3s. each) of the "Pipes of Three Nations." These will be classics for those who love the music of the pipes. **Pipe-Major James Robertson** is famous on the Highland Bagpipes; **William Clarke** plays the Irish Uilleann Pipes, and **Anthony Charlton** the Northumbrian Small-pipes, a smaller, sweeter instrument which has a frail magic of its own, new to me. The players can all be heard on one record and the tunes are well chosen.

Milton Hayes (Col. 4892, 3s.) has lost the secret of *Monty*: it is very sad, and I only managed to laugh once in *My Boy's Career*, just before the turn-over, when the old Monty came for a flash. The **Mandoline Band** of Leghorn play *Torna a Surriento* and *Stephanie Gavotte* (Col. 4883, 3s.), and this is just the thing for an evening on the river.

PEPPERING.

MISCELLANEOUS VOCAL RECORDS

Everyone who likes good syncopation should hear **Ed. Smalle and Dick Robertson** in *Wob-a-ly walk* and *Stay out of the South* (Bruns. 3758 A). It is a splendid record. Greatly to my surprise **Vaughn de Leath** has given us an even better *Man I love* than **Grace Hayes** (Bruns. 3757) and everybody who enjoys this good tune should make a point of hearing the record. **Kel Keech and Ord Hamilton** also do well with poor material in *I'm gonna settle up* and *Who's that knocking at my door?* (170 Bruns.).

Among the Columbias, I found **Ruth Etting** most attractive in *When you're with somebody else* and *Back in your own backyard* (4903) and I'm sure that all who have enjoyed **Chick Endor** in "Clowns in Clover" will want to hear his *Ramona* and *I've always wanted to call you sweetheart* (4905). An amusing song is *Everytime my sweetie passes by* (4902) sung by **Edith Clifford**. **Layton and Johnstone** are naturally as good as ever and as good as anyone. They have three records, *Without you, Sweetheart* and *Together* (4898), *Under the moon and There are eyes* (4904) and *Here am I brokenhearted* and *When day is done* (4899). Perhaps *Under the moon* is best, but it is all a matter of opinion. Actuelle give us another **Annette Hanshaw** record and, needless to say, it is extremely good, although the songs are not too exciting. *It was only a sunshower* is the best side and, on the other, we have *Who's that knocking at my door?* (Actuelle 11546).

Pride of place among the H.M.V. selection must be given to **Sir Harry Lauder** who has two of his most amusing songs to offer, *Just got off the chain* and the delightful *The Pirate* (D.1434, 6s. 6d.). This record is well worth buying, as it is sure to please everybody. Another record that can be strongly recommended is **Melville Gideon** singing *Ramona* and *Laugh, Clown, laugh* (B.2731) and the **National Cavaliers**, whose singing is reminiscent of the Revellers, are also worth hearing in *I told them all about you* and *Dear, on a night like this* (B.2726). I was disappointed with **Gracie Fields** in *My Blue Heaven* (B.2733) but **Jim Miller and Charlie Farrell** have a very good tune, *The Tin Pan Parade* (B.2717). The other side of this record is given to an indifferent trio, called the **Crescent Trio**, who sing *Our Bungalow of Dreams*.

There is a good record of two songs from "Lumber Love" among the Regals, with **George Rose** singing that good song *Rolling the log* and **Annie Rees** in the waltz, *My Man* (G.9110). **Henry Millidge** makes a delightful record of *A Request* and **Massenet's** *Elegy* (G.9109) and **Gordon Royce** is also good in *When day is done* and *Are you happy* (G.9116). **Jack Smith's** imitator, **Bobby Grey**, has gone one further this month by introducing a whispering chorus, and it is quite good too, both in *A Little Bungalow* and *Jogging alone behind the old grey*