

## MISCELLANEOUS

It was **Jack Hylton and his Orchestra** in *Early Ragtime Memories* (H.M.V. C.1653, 12in., 4s. 6d.) who first made me conscious that I must use fine needles for the rest of the evening if my neighbours were not to be unduly disturbed: one of those boisterous performances that go down with a music-hall audience, but hardly suit the gramophone. What would our American cousins think of it as an exchange for **Nat Shilkret and the Salon Group** in *Stephen Foster Melodies* (H.M.V. C.1657, 12in., 4s. 6d.), a beautifully played and sung selection, though *Swanee River* hardly needs a whole side to itself? If the Salon Group does not contain Frank Crumit and Vaughn de Leath it contains voices as good as theirs. Another importation is an elaboration of Rube Bloom's piano trifle *Soliloquy* into a full dress performance by **Paul Whiteman and his Concert Orchestra** (H.M.V. C.1652, 12in., 4s. 6d.), an undoubtedly brilliant performance, with some not very profound *Midnight Reflections* by Malneck and Signorelli on the reverse. This record will be ranked high by the Whiteman collectors.

Paradoxically, to appreciate the intrinsic virtue of Vienna you must study **Anton Weiss**, who conducts a **New Concert Orchestra** in Komzak's *Life in Vienna* in four parts (Col. 9705-6, 12in., 4s. 6d. each) and in *Vienna Maidens* and *Nights of Fragrance*, two Ziehrer waltzes (Col. 9696, 12in., 4s. 6d.); but these things have been better done in the past by the **Edith Lorand Orchestra**, who this month give us Waldteufel's *Ever or Never* and Fucik's *Winter Storms*, both good waltzes (Parlo. E.10837, 12in., 4s. 6d.). Note, too, *Down the Mother Volga* and *Pas d'Espagne*, so-called waltzes, played with deliberation by **The Cossack Balalaika Orchestra** (Regal G.9286, 2s. 6d.), and *Three o'clock in the morning* waltz and the inevitable *I kiss your hand, Madam*, neatly presented by **Gandino and his Orchestra** (Imp. 2046, 1s. 6d.). This last tune receives its due from **Marek Weber and his Orchestra**, with another good tango *Augustia*, on H.M.V. B.5624 (3s.).

Sooner or later we all wander through the Monastery Garden, hear the Bells across the Meadows and stray in the Persian Market (at Earl's Court); and if we are still in responsive mood we shall acclaim the new Ketelbey record of **The Sacred Hour, Reverie**, played by **Ketelbey's Concert Orchestra**, with organ and full chorus, in the Central Hall, Westminster (Col. 5289, 3s.). My only surprise is that Mr. Ketelbey, who knows better than anyone what the gramophone public wants, should have composed a reverie that would not go on to one side of a 12in. disc. The sacred hour should not have been broken into half way through, but should have been compressed still further into four minutes. How rich in emotion it is! An obvious best seller.

The **New Light Symphony Orchestra** under Dr. Sargent continues its Edward German revivals with the *Nell Gwynn Dances* which wear very well (H.M.V. B.2987, 3s.).

As for selections, we have another good one of *La Tosca* on Radio 932 (Sin., 1s. 3d.) at the price; **The London Orchestra** keeps up its high standard of cheerfulness in *Chu Chin Chow* (Zono. 5292, 2s. 6d.) and *Modern Melodies* (5293); two tunes from *Lucky Girl* are well played, but not too well recorded on Edison Bell O.273 (3s.); the *Singing Fool* is quite well treated by the **Jay Wilbur's Orchestra** (Dominion A.94, 1s. 3d.), the **Parlophone Variety Company** (Parlo. R.324, 3s.) and **De Groot's Orchestra** (H.M.V. B.2984, 3s.); the last also running neck to neck with **Albert Sandler's Orchestra** in two tunes from "The New Moon," *One kiss and Softly as in a morning sunrise* (H.M.V. B.2997 and Col. 5347, 3s. each); while the *New Moon Selection* is in the capable hands of the **London Theatre Orchestra** conducted by Romberg, the composer (Col. 9712, 12in., 4s. 6d.), and also of the **New Mayfair Orchestra**, with *Wake up and Dream* (H.M.V. C.1660, 12in., 4s. 6d.), leaving *Five O'clock Girl* and *Love Lies* Selections for the latter orchestra on H.M.V. C.1658 (12in., 4s. 6d.). Of the above group H.M.V. C.1660 is of outstanding merit.

Tchaikovsky's *Andante Cantabile* (from the *Quartet in D*, Op. 11) notoriously occupies both sides of a 12in. disc; so a 10in. disc (Regal G.9267, 2s. 6d.) of it played by the **Venetian Players String Quintet** will be suspect on at least two counts. None the less, at the price, this is the pick of my records this month for the poor plain man. Attractive, too, is the **Madami Instrumental Quartet** in a *Toccata* by Marcello and the well-known *Pastorale* of Scarlatti, both arranged by Madami (Col. 5291, 3s.). The quartet is of mandolines and guitars, which give a peculiar dry flavour to the excellent playing of authentic chamber music, for solitude or the few friends.

Of the violinists both **Emilio Colombo** in *Midnight Bells* (Heuberger-Kreisler) and Drdla's *Souvenir* (Electron O.277) and **Frederick Fradkin** in Cui's *Oriental* and Drigo's *Valse Bluette* (Brunswick 3911) are rather overpriced at 3s. At 1s. 6d. apiece each would be a bargain to be recommended without hesitation.

The pianists are all in good form, taking care to play their best without striving; as so often, to display the agility of their fingers or the oddities of their arrangements to the point of irritating the listener. **Billy Mayerl** has, of course, his own way of playing a *Mister Cinders Selection* (Col. 5336, 3s.) and **Raie da Costa** her way of playing a *Merry-Merry Selection* (Parlo. R.321, 3s.), both very agreeably; but the latter will probably make more of a hit with the support of her clever orchestra in *Fashionette* and *Dancing Shadows* (Parlo. R.335). A 12in. disc of a *Piano Medley of Layton and Johnstone Successes* played by **Turner Layton** (Col. 9701, 4s. 6d.) is a great joy and well recorded; and has as stable companion **Tony Lowry** playing his own arrangements of *Spread a little happiness* and *I kiss your hand, Madam* (Col. 9711, 4s. 6d.). Those who have listened, as I have, for hours to Mr. Lowry's leisurely and musicianly improvisations on the tunes of the moment will appreciate this; but I confess to a doubt whether a 10in. disc would not have been adequate.

The *Gavotte* and *March* from Rosse's *Monsieur Beaucaire* music are often asked for. **Arthur Meale** plays them and also the *March of the Israelites* from Costa's *Eli* on the organ of the Central Hall, Westminster (H.M.V. B.2978, 3s.), but the echo and perhaps other causes make it a rather less than satisfying record. Wagner's *Bridal Chorus* and Mendelssohn's *Wedding March*, played by **Leo le Sieur** (Imperial 2044, 1s. 6d.) make a useful pair for the appropriate moment; and **Sigmund Krumgold** (Parlo. R.317, 3s.) gets varied effects from a "grand organ," with vocal choruses, in *Sweethearts on Parade* and *Me and the Man in the Moon*, as does also the "grand cinema organist" with *St. Petersburg Sledge Drive* and *Mill in the Black Forest* (Parlo. E.6142, 2s. 6d.), the latter imitating birds with a kind of water whistle, and otherwise a steam organ at a fair. **Frederic Curzon** gets some deep notes on his Compton organ in *For old Time's Sake* and *Sonny Boy* (Regal G.9288, 2s. 6d.); **Victor Denis** makes heavy work of Fibich's *Poem*, but does better with Easthope Martin's *Evensong* (Electron O.280, 3s.); and the best of the bunch, as so often, is **Reginald Foort** in Friml's *Chanson* and Haydn Wood's *Love's Garden of Roses* (H.M.V. B.2988, 3s.).

From the remaining nondescripts I choose two *tours de force*; **P. C. Hopkinson** in a mouth organ solo of his own *Burn Brae Medley* and *Coisley Hill March* (Col. 5319); and **Jean Devey** in an accordeon solo of Ketelbey's *In a Persian Market Intermezzo* (Regal G.9284, 2s. 6d.). Each of these extorts admiration.

**John Henry and Blossom** discussing *Joe Murgatroyd's Letter* certainly had to be recorded (H.M.V. B.2930, 3s.), though the humour runs thin after a first hearing, and Columbia's second *Miniature Musical Comedy, The Balcony Girl*, by Harold Simpson and Stanley Holt (Col. 9698, 12in., 4s. 6d.), shows improvement but still no real success, perhaps because the casting is injudicious.

PEPPERING.