

Music and is fairly successful. The band sounds to be on the small size and the recording is rather hard though brilliant.

Creatore's Band have been changed over from H.M.V. to Zonophone and their first record (No. A369) under the new regime is rather dreadful. Mason's tune to the words *Nearer my God to Thee* has been arranged by Creatore himself and the result is precisely what one would expect—pseudo Italian opera! In this record the familiar tune sounds as much like the *Anvil Chorus* from *Il Trovatore* in slow motion, as anything. *Lead Kindly Light* and *Onward, Christian Soldiers* on the reverse side sound better because the arrangements are more straightforward.

The B.B.C. Wireless Military Band continue their series of folk song records with a series of *Strathspeys and Reels* (Col. 5564). This is excellent.

The Life Guards Band is responsible for two new Broadcast records, one small and one "Twelve," and both are excellent. The "Twelve" (5105), which contains a selection from *The Belle of New York*, is one of the best cheap records ever made and compares favourably with many records at double the price. The small record contains the two popular marches *Lorraine* and *Old Comrades* (456).

The Royal Horse Guards Band have hitherto been neglected by the recording companies, but their new and energetic conductor, **Lieut. W. J. Dunn, M.C.**, has soon rectified matters. Their first record (Homochord No. D1395) contains two old favourites, *The Butterfly* and *The Grasshopper's Dance*, both of which are tastefully played and well recorded.

Stereo military band records still sound to me more like old recordings than new recordings, but within these limits the latest record from this Company, which contains *Washington Greys March* and *Echo des Bastions*, played by the **Royal Military Band** (208), is quite good.

A particularly welcome record is H.M.V. C1745, containing a selection from Tchaikowsky's *Swan Lake Ballet*, played by the **Coldstream Guards Band**. Although this ballet in subject has some affinity with *L'oiseau de feu*, as a coherent whole it is not in the same class. It belongs to an earlier day, and although it has a good "book," the actual ballet is a mere setting for a number of isolated dances. Those who were fortunate enough to see it performed by the Russian Ballet will, however, remember it for some lovely dancing by Karsavina, and some astonishing displays of agility by Nijinsky in the Court Scene. The music is, therefore, better able to stand by itself than is the music of many ballets that are far better than this judged as complete entities. The military band arrangement is excellent, and is quite charmingly played.

The Parlophone Company's **Massed Military Bands** are at very best this month in *Distant Greeting March* and *Marche Indienne* (E6214). The latter is an unusual but good march, composed by M. Sellenick, one of the earliest conductors of the famous Garde Républicaine Band. The recording is superb.

The **Royal Air Force Band** have not always been fortunate in their experience of recording, but their latest record goes a long way towards making amends. Their playing of the two old favourites, *Down South* and *The Policeman's Holiday* (Regal G9389), is very bright and clean; the band employed is of fair size, and the recording is excellent. The "concert hall effect" is more successful than in any other Columbia or Regal military band record I have heard yet.

At the last minute another record by the **Chenil Military Band** has come to hand. The conductor this time is Charles Leggett, and the pieces chosen are Wagner's *Album Leaf* and Bach's *Air from the third suite*—better known as the *Air on the G string*—(Decca F1534). The latter is played rather faster than we usually hear it, but I think this is as it should be when there are no strings. I commend this record wholeheartedly as a fine two-shillingsworth.

W. A. C



## MISCELLANEOUS

A new recording of a *Cavalleria Rusticana* selection from H.M.V. was wanted, and it has been supplied by **Marek Weber and his Orchestra** (C1736, 12in., 4s. 6d.); a vigorous, arresting performance with a very awkward break between the sides. So, too, the *La Source Ballet Suite* of Delibes is often asked for, and the **Scala Salon Orchestra** plays the *Pas des écharpes*, *Andante* and *Danse Circassienne* with due Deliberation on Electron 0274 (10in., 3s.), while the **Bournemouth Municipal Orchestra**, under **Sir Dan Godfrey**, deals very efficiently with the *Morris Dance*, *Shepherd's Dance*, and *Torch Dance* from Sir Edward German's incidental music to *Henry VIII*. (Col. 5577, 10in., 3s.).

The **Dajos Bela Orchestra** continues Robrecht's *Viennese Waltz Potpourri* with Parts 3 and 4 (Parlo. E10913, 12in., 4s. 6d.) with admirable lilt and precision: this and last month's disc should go into most collections. **Ketelbey's Concert Orchestra** records his tone-poem *By the blue Hawaiian waters* (Col. 9864, 12in., 4s. 6d.); since his admirers will buy it anyhow and revel in it, and since those who have passed the Ketelbey phase are not likely to consider it seriously, I need only add that it is a very successful recording, and that **Len Fillis** plays the Hawaiian guitar in it with his usual skill.

We cannot all afford to lunch at the Ritz, but for 3s. we can secure the atmosphere of **Jean Lensen and his Orchestra** playing the *Serenade* from Drigo's *Millions d'Harlequin* and Reynaldo Hahn's *Si mes vers avaient des ailes* (Col. 5578) to the brilliant throng; surely a beautiful porcelain performance. As for *Mighty lak' a rose* and McDowell's *To a wild rose*, they are entrusted to the **Musical Art Quartet**, an ordinary string quartet that has already given us some classical music (Col. 5582, 3s.), and they carry out their possibly uncongenial task so well that they might lure some unbelievers towards chamber music. The **Victor Olof Sextet** has similarly relaxed into *Deep River* and *Star of Love*, *Estrellita*, on Parlo. R453 (3s.), which are hardly worthy of them, and the **Zonophone Salon Orchestra** (Zono. 5421, 2s. 6d.) is not very well suited this month. Of several half-crown Parlophones I much prefer **The Six Nite-Lights** in Greer's *Ragamuffin* and Collins's *Dancing Goblin* (E6210); they seem to command a variety of instruments, xylophone, saxophone, accordion, piano, etc., and, apart from rather too much insistence on the beat in places, have made a thoroughly happy light record.

Plays and films are being well advertised on records. The **Piccadilly Players** under **Al Starita** do a *Follow Through Selection* (Col. 9799, 12in., 4s. 6d.), and **B.B.C. Dance Orchestra** under **Jack Payne** a *Say it with Songs Selection* (Col. 9897, 12in., 4s. 6d.), both with vocal choruses; the **Parlophone Salon Orchestra** under **Victor Olof** does a *Bitter Sweet Selection* (Parlo. R441, 3s.), and **Barnabás von Géczy** and his **Orchestra** the *Bitter Sweet Waltz* with *Sleepy Valley* from "The Rainbow Man" film (Parlo. R440, 3s.); and the **London Orchestra** booms cheerfully through a *Hold Everything Selection* (Zono. 5414, 2s. 6d.), as well as a jolly *Old Time Favourites*, arranged