

## MISCELLANEOUS

There are very few novelties this month, but perhaps we are still getting the remnants of last season rather than the first-fruits of post-holiday energy. Grainger's *Handel in the Strand* has long been wanted, but the Victor Olof Sextet is a small combination to tackle it, though they are as deft as ever (Parlo. R429, 3s.). On the reverse is Grainger's *Molly on the shore*: worth getting. So too is a *Viennese waltz medley* (Carl Robrecht) finely played by the Dajos Bela Orchestra (Parlo. E10900, 12in., 4s. 6d.), and Marek Weber and his Orchestra have made what seems to me a triumphant "come-back" in a very sensitive *Pagliacci Selection* (H.M.V. C1735, 12in., 4s. 6d.).

Noack's *The Dandé of the Dwarfs* is a novelty, to be sure, played by Bernardo Gallico and his Orchestra (Col. 9879, 12in., 4s. 6d.) with admirable attack; but it is backed by the childish *The Clock is Playing* (Blaauw), and there is too much recording echo. I much prefer the Debroy Somers Band in an honest-to-goodness *Lionel Monkton Memories* (Col. 9881, 12in., 4s. 6d.) and *Paul Rubens Memories* and *Ivan Caryll Memories* (Col. 9882). These were certainly worth doing.

Albert W. Ketelbey conducts a concert orchestra in his oriental phantasy, *In a Chinese Temple Garden* (Col. 9859) and accompanies Albert Sandler in violin solos of his *Algerian Scene* and *The Phantom Melody* (Col. 9863). The gong in the former disc is finely recorded. All Ketelbey's melodies are phantom melodies, and these will haunt the ears of millions most benevolently.

The latest tune from the Continent, *In a little café*, is not very impressive as played by the Pavilion Lescaut Tango Orchestra (Parlo. R411, 3s.), and I doubt whether it will become the rage over here. When are we to get *Vier Worte* which travellers say is the good tune in Germany?

The J. H. Squire Celeste Octet play arrangements of Brahms's *Hungarian Dances in A minor* and (the better-known) *D major* (Col. 5529, 3s.) and the Venetian Players Massenet's *Élégie* and *Londonderry Air* (Regal G9396, 2s. 6d.). Both are *comme ci comme ça*.

Hungarian music is rather the vogue just now, and Barnabas von Géczy and his Orchestra, whose playing is said to have attracted the attention of the Prince of Wales, have made a characteristic *Hungarian folk song potpourri* (Parlo. R424, 3s.). A *Selection of Hebrew melodies* (arr. Saunders) and Padilla's *El Relicario* are to the credit of the De Groot Trio (H.M.V. B3107, 3s.), while De Groot and his Orchestra are content to play *Sleepy Valley* and the *Bitter sweet waltz* (H.M.V., B3102, 3s.). A *Bitter sweet selection* (Noel Coward) is to be had on Columbia 9782 (12in., 4s. 6d.) by Ray Starita and his Ambassadors Band and on Broadcast Twelve 5101 (2s.) by Bidgood's Symphonic Dance Band—both good at the price.

Lotter's Oriental Fantasy, *Zishma El* (God has heard) is new to the gramophone, but not a great acquisition. It is played by the New Margate Concert Orchestra (Winner 4940, 2s.), conducted by Herbert Lodge who also conducts the Margate Municipal Orchestra in a cheap record of Finck's *Waldteufel Memories* (Dominion A172, 1s. 3d.). From Liverpool we get Jules Gaillard and his Orchestra, who were worth recording in *Iris* and *I love the tango* (Parlo. E6159, 2s. 6d.) and then burst out unnecessarily into *La Bohème* (E6200) and *Carmen* (E6201) selections: the Scala Salon Orchestra similarly cut no new ice with a *Madame Butterfly Selection* (Winner 4941, 2s.). On the other hand another recording of Strauss's *Die Fledermaus Overture*, by the National Symphony Orchestra (Zono. A366, 12in., 4s.) is worthy of special praise, and still more so is the enterprise of a Viennese

Orchestra in playing the *Marriage of Figaro Overture* on one side of a 1s. 6d. disc (Piccadilly 338) and cynically coupling it with *The Frog King's Parade March*.

There is no need to refer again to the good playing of the Salon Orchestra, this month in *If I had you* and *Deep Night* (H.M.V. B3074, 3s.), and of the Zonophone Salon Orchestra which re-records d'Hardelet's *Because* and Löhr's *Where my caravan has rested* (Zono. 5403, 2s. 6d.). But equally good are Reginald King and his Orchestra (H.M.V. B3148, 3s.) in a topical *Say it with Song Selection*.

R. Arnold Greir makes a success of the *Prize Song* from *Meistersinger* on a grand organ (Zono. 5405, 2s. 6d.) but is nearly defeated in an attempt on the *Rienzi Overture*. There are over a dozen cinema organ records in my heap of almost equal adequacy and imbecility: the tunes are not worth mentioning, but each organist has his fervent admirers no doubt, so I give the names of competitors:—Jesse Crawford, Leslie James, R. E. McPherson and Edward O'Henry (H.M.V.), Leo le Sieur (Imperial), Alex Taylor (Decca), Herbert Griffiths (Broadcast), C. D. Smart (Radio and Winner), Jean de Paye (Dominion), Lew White and Eddie Dunstedter (Brunswick), Pattman and Terance Casey (Columbia).

Carroll Gibbons and his Playmates—what a droll of a name!—are excellent in *Mean to me* and *Reaching for someone*, both good tunes (H.M.V. B3110, 3s.); but the other solo pianists, Jean Paques (Winner 4932, 2s.) and even Arthur Schutt (Parlo. R412, 3s.) are merely jugglers, and Patricia Rossborough now thrashes duets with Ivor Denis (Decca F1510, 2s.), which is a pity.

C. Vladescu the cymbalom virtuoso makes an attractive record of *Hungarian tzigane song and dance* and—would you believe it?—the *Tartini-Kreisler Variations* (Decca. F1509, 2s.). This deserves a paragraph to itself.

I rather like Louis Revel in mandoline solos of *Mice on the keys* and *Mandolinata*, two of de Pietro's pieces (Piccadilly 339, 1s. 6d.), but Henry Whitter in harmonica solos of his own devising (Zono 5400, 2s. 6d.) merely stuns me. So does Clifford E. Ball in carillon solos recorded at the Croydon Bell Foundry (Col. 5531, 3s.). The Brothers Devey, on the other hand, are really rather amusing in an accordion trio of Suppé's *Light Cavalry Overture* (Regal G9397, 2s. 6d.). The centenary celebrations of the birth of the accordion take place this year.

The Sterno Sketch Company is well recorded in *Peter Perkins at the races* (Sterno 201, 1s. 6d.), the realism of the crowd obscuring the high lights of the sketch.

PEPPERING.

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