

The best record of the month comes from the H.M.V. Company. Perhaps *Golden Jubilee* and *Riders of the Flag* are not among Sousa's very best marches, but Sousa's second best are better than most people's best—particularly when played by the March King's own band as in this instance (B3287). The latter is very reminiscent of one of the same composer's very early marches, the name of which has, for the moment, escaped me. The recording is magnificent, but a very good runner-up, so far as recording is concerned, is No. B3309 from the same company. This record contains *O Sole mio* and *The Rosary*, played as cornet solos by **Sergeant Morgan** to the accompaniment of the **Coldstream Guards Band**. The comparison ceases with the recording, however, for *The Rosary* ought to have been in its grave long since and *O Sole mio* is not particularly attractive in its present guise. Moreover, **Sergeant Morgan's** intonation is not, on this occasion, as meticulously accurate as it might be.

The two new Zonophone records made by the **National Military Band** are also splendid specimens of the art of recording. The better of the two is that containing that fine march *Marche Lorraine* (5523), with the *Marching Song* from Benatzky's *Three Musketeers* on the reverse. The latter, which is new to me, is in the form of a "pageant march" and contains some good fanfares. The second record contains *Lynwood* and *Prairie Flower* marches, both by Ord Hume. These are quite good marches, but both contain the "padding section" which Mr. Ord Hume rarely succeeds in avoiding. They are both in this composer's usual pattern. Sousa's marches are, of course, also written to a pattern, but it is a much better pattern and a much more variegated one.

The **London Fire Brigade Band** is, I think, new to recording, and they make a very successful debut on Piccadilly record No. 482. Having got Ketelbey's *In a Chinese Temple Garden* and *The Sanctuary of the Heart* out of their system let us hope for something more original and less hackneyed in the future.

Another band new to recording is that of the **8th King's Royal Irish Hussars**, a band whose playing I have often thought worthy of perpetuating in record form. Their choice for their debut is Bucalossi's *Hunting Scene* and Eilenberg's *Mill in the Black Forest*, and, so far as the recording and surface noise will allow one to judge, they play these tuneful trifles quite nicely. What a contrast between the recording here (Sterno No. 304) and that in all the other records discussed this month! The volume is just about one quarter of that in most of the other records and less than one half of the volume of the quietest of the others. I am no advocate of volume for volume's sake. In fact, I am ready at any time to sacrifice volume for any improvement in the direction of fidelity. There is no such compensating factor, however, in this instance, so I say let us have volume if only to drown the surface noise which is unpleasantly obtrusive.

Among a batch of records which has arrived at the last minute is a new one made by the **Royal Belgian Guards Band** (H.M.V. B3327) containing *Marche du 1er Regiment des Carabiniers* and *Sans Peur*. The former is arranged and the latter is composed by the conductor of the band, **M. Prévost**. This is another sample of fine playing and recording. The instrumentation is distinctive but the material is only "average."

For the Broadcast Company the **Life Guards Band** have made two new records, one "Twelve" and one "One and threepenny bit." The former (No. 5146) contains a jolly selection of *Leslie Stuart's Songs* and the latter (No. 523) contains two old favourites in the shape of the *Turkish Patrol* and Eilenberg's *March of the Mountain Gnomes*. In every way these records are splendid value for money.

W. A. C.



MISCELLANEOUS.

Iolanthe.

The new H.M.V. album containing Gilbert and Sullivan's *Iolanthe* on eleven records (D1785-95) will be reviewed next month.

Piccadilly Celebrates.

It was not a hundred yards from Piccadilly that **Stroeva** used to throw the spell of her voice and her profile over nightly throngs "chez Fisher," and now, after several years, her first gramophone record appears in the new Piccadilly Celebrity list. She sings *Tu sais* and *Déjà* in French to the accompaniment of her guitar with Gontcharoff at the piano (5012, 2s.); and for this memory of her many thanks! It is a record for darkened rooms or summer gardens and for lovers of sad little French songs. More robust and obviously popular are the Russian and Spanish music played by the **Neva Balalaika Players** (5004) and the potted *Finlandia* of Sibelius played by the **Athenaeum Symphony Orchestra** (5002); while the **Viennese String Quartet** in the *Minuet* from Mozart's posthumous *Quartet in F major*, and the *Scherzo* from Schubert's *Death* and *The Maiden Quartet* (5006) and **Louis Godowsky** the fiddler in *An Old Viennese Dance* by Voglein and the *Caprice Basque* of Sarasate (5003) are attractive at the price. A fine needle is recommended. Billy Thorburn's *Nocturnal Fantasy*, played by the **New Art Concert Orchestra** (5001) is an amusing, if rather commonplace, affair that is worth trying.

The rest of this remarkable celebrity list is reviewed under Opera and Songs.

In the Restaurant.

Amy Woodforde-Finden still remains a best-seller when Victoria Cross is almost forgotten. **Tom Jones and his Orchestra** provide probably the best *Indian Love Lyrics* on one disc at the price (Broadcast Twelve 5144, 2s.), and the **Victor Olaf Salon Orchestra** (why suddenly "Olaf"?) stir all the life that remains in the melodies of *A Lover in Damascus* (Parlophone E10978, 12in., 4s. 6d.). **Albert Sandler and his Orchestra** are best suited by two seductive tunes, *Prisoner of Love* and *Handsome Gigolo* (Col. DB39, 3s.), but presumably a better seller is Toselli's *Serenade* and *Sofly awakes my heart* in Adler's arrangement (Col. DB14, 3s.). The **Palladium Orchestra** couples Herman Finck's well-known *A la Gavotte* with the less familiar *A la Minuet* (H.M.V. B3320, 3s.) and these may be recommended for restful moments, as also Leoncavallo's *Mattinata* and Sinding's *Rustle of Spring*, neatly played by **Livschakoff and his Orchestra** (Polydor 22915, 3s.). The **New Light Symphony Orchestra** is wasted on *Turkey in the Straw* and *Irish Washerwoman* (H.M.V. B3312, 3s.).