

desirable of the two therefore is a matter of individual preferences for the music. I personally plump for Volume 2 for its inclusion of Benjamin's *Jamaican Rhumba*, the March from Prokofiev's *Love for Three Oranges* and the sixth of the *Hungarian Dances* by Brahms.

In March, 1961, I praised highly the stereo recording of "Behind the Footlights, No. 2", containing selections from *Bitter Sweet*, *The Geisha*, *Lilac Time* and *The Belle of New York* played by the **Band of the Scots Guards** conducted by **Lieut.-Col. S. Rhodes**. The mono version, which has only just arrived, is also excellent but, of course, a little less spacious-sounding than the stereo counterpart (Col. 33SX1284).

Continuing with military band records, but on EPs, "Marching down Broadway", by the **Coldstream Guards' Band** conducted by **Lieut.-Col. D. A. Pope**, gives us excellent and well recorded performances of *Seventy-Six Trombones*, the March from *Oklahoma*, *Lida Rose* and Berlin's *You're just in love*, four titles which, so far as I can recall, are not taken from a previously released LP (R.C.A. Ⓢ RCX194).

Three of the four marches played by the magnificent **Eastman Symphonic Wind Ensemble** under **Frederick Fennell** come from the LP about which I wrote enthusiastically in August, 1960. They are *Hands across the Sea*, *Old Comrades* and *Inglesina*, and in their new EP form they sound just as well (Mercury Ⓢ XEP9064). The fourth title, *The Star Spangled Banner*, has not appeared previously so far as I can trace. By comparison the **Warner Brothers Military Band** conducted by the experienced **Henry Mancini** sounds insensitive, although it can thunder very successfully and the recording is of very good quality in both forms, with excellent presence and immediacy (Warner Ⓢ WEP6016: Ⓢ WSEP2016).

Of the orchestral EPs I put at the top unhesitatingly four of Percy Grainger's delightful pieces taken from the LP of October, 1960, made by the **Eastman-Rochester Pops Orchestra** conducted by **Frederick Fennell**. They are *Shepherd's Hey*, *The Immoveable Do*, *Country Gardens* and *Handel in the Strand*, which is among the most joyous of all light music. Playing and recording are both of the highest quality and the stereo realism is splendid (Mercury Ⓢ XEP9065: Ⓢ SEX15015).

Three popular symphonic movements—the second from Beethoven's Eighth, the first from Mozart's *Eine kleine nachtmusik* and the finale from Mendelssohn's *Italian*—make good value indeed when they are as well played as they are by **Cluytens** and the **Vienna Philharmonic Orchestra** on H.M.V. Ⓢ 7ER5195: Ⓢ RES4284. They come from the LP released in both stereo and mono in December, 1959.

The waltzes from Tchaikovsky's *Nutcracker*, *Sleeping Beauty* and *Serenade for Strings* in the distinguished performances by the **Vienna Symphony Orchestra** conducted by **Karel Ancerl** and reviewed in LP form in October, 1960, make a coupling that is as sensible as it is desirable (Fontana Ⓢ SCFE7001).

Recordings of extracts from Bizet's *L'Arlesienne* music fill nearly half a column in the current LP Catalogue and something quite out of the ordinary is necessary to make an addition to the list worth while. **Igor Markevich** and the **Lamoureux Orchestra** are good but ordinary in the Prelude, Minuetto and Carillon from the first suite (Philips Ⓢ ABE10200: SABE2032).

"Fiedler's All Time Favourites" would seem to be a new series of EPs. Volume 1 contains very acceptable performances of Handel's *Largo* and the overture from Thomas's *Mignon*, and the choice of music is less hackneyed on record than might be thought as a reference to the LP Catalogue will show. The orchestra is, of course, the **Boston Pops** and the conductor **Arthur Fiedler** (R.C.A. Ⓢ RCX192).

Ketèlbe's *In a Chinese Temple Garden* and *Sanctuary of the Heart* are less familiar today than they were in the years between the wars. They are coupled in good performances and excellent recordings by the **New Symphony Orchestra of London** conducted by **Robert Sharples** (Decca Ⓢ DFE6665: Ⓢ STO149). They derive from the LP Ketèlbe anthology reviewed in February, 1960.

"Holidays Abroad" consists of five pleasantly jingling trifles by Vivian Ellis called *Swiss Air*; *Reunion in Vienna*; *Costa Brava*; *The Leaning Tower of Pisa* and *Paris Taxi*. They are attractively played by the **Paul Hamilton Orchestra** and recorded so well in mono on Decca DFE6667 that when I played the record on stereo equipment I thought for the moment that the recording was in stereo.

"Starlight Chorale" contains EP dubbings of the good-toned and well-disciplined but not idiomatic operatic singing of the **Roger Wagner Chorale** in the Soldiers' Chorus from *Faust*, the Anvil Chorus from *Il Trovatore* and the March and Chorus from Act IV of *Carmen* (Capitol Ⓢ FAP8390: Ⓢ SFP3-8390). The original mono and stereo LPs were reviewed by P.H.-W. in March and A.P. in November, 1958, respectively. Similarly, excerpts from *Messiah* consisting of "Thy Rebuke hath broken his heart . . . Behold and see", "But he was cut off . . . But didst thou leave his soul in hell", "Why do the nations" and "The trumpet shall sound", with **Lewis** and **Milligan** as soloists and **Sargent** conducting, come from the complete recording reviewed in both forms by Arthur Jacobs in December, 1959 (Col. Ⓢ SEL1686: Ⓢ ESL6290).

There are three groups of songs sung in Gaelic. Neither in style nor in the close-to-the-

microphone technique does **Calum Kennedy** suit *Air moch di-luain*, *Oran na ciorra*, *Faili, faili, faili oro* and *Pheigi a'ghraidh* (Beltona Ⓢ SEP91). **Kenneth Macrae**, who is accompanied on the organ by **George Short**, has something of a singing-through-a-horn quality in *Moladh beinn doran* and *The Lament of Glencoe* (Waverley Ⓢ SLP512). This may possibly be due to the recording being made at an actual performance in the Usher Hall, Edinburgh. The best of the three is the pleasant-voiced tenor **Donald Ross**, who is accompanied on a Celtic harp by **Florence V. Wilson**, in *Chumna' mi'n damh donn*, a lively hunting song, and *A' mhaighdean uasal* (Waverley Ⓢ SLP511).

Kenneth McKellar sounds very fresh-voiced and in excellent form in *Next Market Day*, *Macushla*, *Believe me if all those endearing young charms* and *The garden where the praties grow*, although he lacks the subtlety of John McCormack in the last song, and what a charming one it can be (Decca Ⓢ DFE6659). There are four new additions to the ever-growing library of Scottish Country Dance records. All are good and best of all is the **Jimmy Blair Scottish Dance Band** in *Captain McBride's Hornpipe* (6 × 32), *The Baldovan Jig* (4 × 32) and *Jenny's Bawbee* (an 8 × 24 Strathspey) on Fontana Ⓢ TFE17313. Another EP is by the **Dunedin Scottish Country Dance Band** which plays *The Gay Gordons*, *Strip the Willow*, *Highland Schottische* and *Waltz Country Dance* (Waverley Ⓢ ELP104) and two singles contain *Macleod of Mull* and *Peggie's Wedding* played by the **Andrew Rankine Band** (Parlo. Ⓢ 45R4744) and *The Breathless Piper* and *Saturday Waltz* played by the **Jimmy Shand Jr. Trio** (Parlo. Ⓢ 45R4743).

MISCELLANEOUS AND DANCE

POP SINGLES

The other night I went to hear the **Temperance Seven**, the latest sensation in the borderline country between trad. jazz and pops. Their speciality is in presenting tunes of the twenties in exactly the style of that decade, and in this aim they succeed completely by using not only the obvious instrumentation of trumpet, trombone, assorted clarinets and saxes, banjo, tuba, piano and drums, but they even phrase exactly as did the dance bands of the Golden Era, and they sport a vocalist named **Paul MacDowell** who, with megaphone and whispering baritone voice, croons in the Jack Smith-cum-Rudy Vallée style. You can hear him with the Seven—typically, for they are a crazy crew, there are nine of them in all—on Parlophone R4757 in *You're Driving Me Crazy*, and the band alone backs this gem up with *Charley, My Boy*. Correspondents have been bombarding me with letters asking for all details of their records. This is the first of the band as at present constituted; I understand that more are to follow in due course.

Most of the audience were young teenagers obviously unable to recall even dimly the Dixieland Revival of 1950, let alone anything well over 30 years old; I was amazed, yet pleased (for the Seven are very tasteful to listen to and fun to watch) to think that perhaps young taste was veering away from monotony such as that purveyed by the **Fugitives** (from what?) and their sax, boogie-ish piano and clanking rhythm (Vogue V9176) and the indigestible mass of crudity I waded manfully

through last week, everything from rocked Grieg piano concertos, Latinised Bizet, and raucous *Entry Of The Gladiators* to just plain ugly rock. I can take rock-type music if it is as relaxed and tasteful as **Ken Jones** provides at the piano on Parlo. R4763, albeit with a rather superfluous brassy band in attendance, and though I've heard it all before, the Latin piano heard on **Ron Goodwin's El Morocco Tea Rooms is gentle; the reverse, *Venus Waltz*, is a stately affair with big, rich strings (Parlo. R4760). Much the same sort of thing is attempted on Warner WB36 by **Sir Chauncey**, who provides a Latin beat and massed strings on *Midi-Midinette* and *Beyond Our Love*.**

I see that Brian Fahey is now **Brian Faye** as leader, but not as composer, on Parlo. R4756, which presents *Short Back And Sides*, a rather dull affair, almost as boring as a session at the barber's, and a primitive up-tempo thing called *Dusky Slant-Eyed Maiden*.

I don't think I would have described **Kenny Baker's** trumpet as heavenly exactly, but it is effortless and controlled on Palette PG9012, though it would have pleased me more had it not been "supported" (I would say let down) by that irritating "doo-doo" choir. We find the same sort of thing, only by girls entirely, behind **Guy Mitchell** on Philips PB1131 in *Follow Me* and *Your Goodnight Kiss Ain't What It Used To Be*, which of course depends for most of its melodic line on *The Old Grey Mare*.

Robert Earl's ringing tenor is heard to advantage in *April Serenade* and the passionate *Love Me* (Philips PB1129), and **Gary Miller** caressingly whispers *Goodnight, Sweetheart* almost