

NOTABLE NEW RECORD RELEASES

(By Bolton Woods.)

ONE of the stars in the Fuller opera season, now in full swing across the Tasman, is Browning Mummery, surely one of the most restrained and artistic tenors before the public to-day. His performance on a new H.M.V. record of "Your Tiny Hand is Frozen," from Puccini's "La Boheme," is moving in its tenderness and pathos. Sung in English, it is likely to help to fill the opera house in whatever town the company plays, because everyone who hears the record will want to see and hear Mummery in the flesh. On the reverse side the Australian tenor sings "On With the Motley," from Leoncavallo's "Pagliacci." A wonderful disc.

PAUL ROBESON sings two Negro lullabies, "Doan You Cry, M' Honey" (Noll), and Murray's "Piccaninny Slumber Song," on a fine little

record. In these, as in all his songs, he reveals more of the true personality of his race than half a dozen learned treatises and discourses. James Douglas said once in the "Daily Express": "Robeson's songs are the mother songs of mankind, hidden songs that all men and women hear whispering in their buried memory. It is not only the dreaming Negro soul that yearns in these cumulative refrains. It is the sad soul of humanity reaching out into the mystery of life and death. Robeson reveals to us the heart of mankind in these two cradle songs of a lovable race."

"BARCAROLLE in F Sharp major, Op. 60," is an exquisite boat song, and the only work of Chopin bearing this title. Tausig, the great master pianist of last century, who loved the piece, said that he believed it too intimate for public performance and that it should never be heard by more than two persons at a time. He read into it a delicate love poem, breathed softly and fervently, dying away in a happy moment of indescribable beauty. And in like mood

must Alfred Cortot have approached it to make of the piece one of the greatest gems of all recorded piano music. It is a record to possess and cherish.

IN another record Mischa Levitzki reveals a totally different Chopin—the one of the great "Polonaise in A flat major, Op. 53," which pictures for us the ancient glory of Poland—of a grim castle with towers and moat, or armoured knights, courtly scenes, and the hurrying tread of a cavalcade returning from a triumph. We are told that Chopin conceived the composition one night when he was enfeebled with illness, and intensely excited with the fever-glow of composition. In a delirium he imagined a phantom army riding in the night. The thunder of roofs is not hard to detect in Levitzki's splendid recording, and the whole effect is invigorating, stimulating, and a musical tonic. These are but four outstanding records in the H.M.V. November releases, another deserving mention is Gigli's singing of "La Donna e Mobile," from Verdi's "Rigoletto," and "The Stars Were Shining" from "Tosca."



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