

A JUBILEE SUPPLEMENT

Fine New List of H.M.V. Records In May Issues.

(By BOLTON WOODS.)

AS if to make their May issues of records a real jubilee event, the Gramophone Company has put its best foot forward and turned out some absolute gems in all types of musical entertainment.

IN this month's His Master's Voice list is one old favourite, Suppe's evergreen, but always stirring, "Light Cavalry" overture, which at the hands of Dr. Adrian Boult and the B.B.C. Symphony Orchestra is given an almost Wagnerian twist. This, the first venture of the popular British radio conductor into the realm of light music, is very interesting as indicating how his native predilections and life-

baby, the atheist, the croonophile, and the Plain Man Who Knows What He Likes?

Instead of spending an idyllic afternoon looking over the old family portrait album as d'd his forefathers, the farmer of to-day crouches beside his wireless set savagely biting his finger nails and making queer strangled noises at short intervals. His face indicates annoyance, anger, rage, and despair in a way that would have earned his fortune in the days of the silent movies, but he seems to take the coward's way out—to turn the set off. At 4.30 he staggers outside, full of the divine harmonies of Beethoven, and kicks his favourite dog.

The gay young thing who has not been to a cabaret since the previous evening finds life intolerably dull, and recklessly turns on the wireless. On hearing four bars of a symphony she turns deathly pale, says "Oh —!" with a shudder of horror, and searches feverishly through her gramophone records for her favourite crooner.

The atheist, who finds the air too full of the beating of angels' wings, sits morosely by his silent wireless reading Ingersoll.

The hearty fellow ("I do like something with a tune in it") becomes increasingly restless under the barrage of Italian grand opera company, and finally mutters the inevitable statement, "Well, if that isn't tripe, I don't know what is."

Now, Sir, I have tried not to exaggerate the plight of these members of the community in the hope that a sober and rational statement of their sufferings will be more likely to move the hearts of those responsible for the torture. Their letters to this journal are permeated with that spirit of sweet reasonableness which does so much to disarm opposing critics. They are free from dogmatism, bias, suggestions of omniscience, constructive criticism and even a rudimentary appreciation of any form of art. They are indeed pitiful—I am, etc.

SYMPATHISER.

Timaru.

Answer to Correspondent

Wrestler (Christchurch): The announcer on that occasion was Mr. Tennant Colledge.

long experience influence his handling of the work. The trumpets, as might be expected, are exceptionally brilliant in the reproduction (H.M.V. DB2362).

Another of the exhilarating type of records is put out by the Chicago Symphony Orchestra, under Frederick A. Stock. In the "Emperor Waltz" of Strauss all the forces of a front-rank symphony orchestra come into play, and the result is astonishing. Although Vienna has neither Emperor nor Waltz King nowadays, it would be proud of this superb treatment of a masterpiece of light music. The record (H.M.V. BD25) is an American product that from its imposing opening to its thrilling climax stirs the pulse as few gramophone discs are able to do. It should become a classic with gramophiles.

We enjoy so few stage shows in this "talkie" era that the London Palladium Orchestra's playing of Crooks' "Peter Pan" selection sets our mouths watering for a sight of Barrie's masterful phantasy. This incidental music has a direct bearing on the action of the play as the following list of headings covered in the record reveals. John Crook's selection includes in Part 1, Pirates' Chorus, Indian Dance, Wendy, Theme, Children's Dances, Ostrich Dance, and the House We Built for Wendy. In Part 2, Departure of the Children (underground scene), Dismissal of the Pirates, Top of the Tree Music, Our Home in the Tree-tops, and Finale, Wendy Music. It would make an interesting experiment to play over this record to children *au fait* with the story of "Peter Pan," and invite the juvenile audience to identify the themes as they occur. H.M.V. C2693).

Marek Weber and his Orchestra exhibit their usual slick musicianship in two new discs this month, "Tosca" selection (Puccini) (H.M.V. C2671), and a charming bracket of Mendelssohn's "Spring Song" and Thome's "Simple Aven" (H.M.V. BS151).

When Backhaus was a boy and something of an infant prodigy one of his heroes was Brahms, the composer, to see whom he was taken one day. In awe he sat in the presence of the little man with the long body, short legs and leonine head. Greatly daring he took away some ashes from the inevitable cigar that adorned (?) the lips of Brahms, and for years he kept this souvenir in a little tin box. When Backhaus grew up he threw away the ashes and determined to master his hero's piano works. That he succeeded is proved by two records in the present month's releases. They contain "Intermezzo in A Minor, Op. 76, No. 7," "Capriccio in C, Op. 76, No. 8," and "Ballade in G Minor, Op. 118, No. 3" (H.M.V. DB1897). Occupying two sides of the second disc is "Rhapsody in B Minor, Op. 79, No. 1" (H.M.V. DB1899). These pieces are worthy

the attention of all piano teachers and students. The recording is a triumph.

On the lighter side the "Selection of Wilfred Sanderson's Songs," played by Terence Casey, organist (H.M.V. C2682), introduces eight old favourites.

On the vocal side three records are noteworthy. The art of John Charles Thomas, baritone, beloved by millions of Americans, is all too rarely heard on records. His two songs in his most recent recording are Wolfe's "Sailor-men" and "The Green-eyed Dragon," by Charles. It is only necessary to mention that the first number is by the composer of "De Glory Road," one of the most popular negro songs ever broadcast in New Zealand, to convey some idea of the real treat that awaits buyers of this record. In the second number Mr. Thomas springs some surprises that plainly show the days of new thrills in recorded music are by no means past (H.M.V. DA1397). I strongly recommend this disc.

It would need a clever mathematician to compute the number of times Peter Dawson has sung Katie Moss's "Floral Dance," but now we have it recorded with a scrumptious orchestral accompaniment. Apparently determined to make this the one authentic version of his phenomenally successful song, Peter Dawson has excelled himself. On the reverse side he gives us "The Lute Player," also with a stirring orchestral accompaniment. His countless admirers should snap up this, one of his most meritorious records to date (H.M.V. C2698).

Richard Crooks, tenor, shines in Balfe's "Killarney" and Tosti's "Good-bye" (H.M.V. DB2337). Lack of space prevents any detailed reference to the other fine specimens of music in this month's H.M.V. list, but mention must be made of Paul Robeson, bass, singing Homer's "Banjo Song" and Handy's "St. Louis Blues" (H.M.V. BS219), two Florence Desmonds, a Gracie Fields, two Noel Cowards, a Browning Mummary, and a massed bands record.



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