

With GRAMOPHONE and RADIO

By "B Natural"

New Releases

Dance Music.

THE March dance records issued by H.M.V. are well up to standard, and some of the world-famous orchestras contribute striking and tuneful orchestrations of a number of popular melodies of the day. The following are perhaps outstanding:—"Mucking About the Garden" (fox-trot), and "Let Me Dream in Your Arms Again" (waltz), played by Jack Hylton and his orchestra (B5696); "On the Alamo" (fox-trot), and "Me Queres" (Do You Love Me) (fox-trot), played by Rudy Vallee and his orchestra (EA620); "The Album of My Dreams" (fox-trot), and "Perhaps" (fox-trot), played by Rudy Vallee and his orchestra (EA 629); "Hittin' the Ceiling" (fox-trot), and "Sing a Little Love Song" (fox-trot), from "Broadway," played by Nat Shilkret and his orchestra (B5662). In each case there is a vocal refrain.

Gladys Moncrieff.

GLADYS MONCRIEFF, Australia's favourite musical comedy actress of the golden voice has revived for us memories of the good old "Maid of the Mountains." It is some fourteen years since this great comedy was first staged in London, where it ran for over a thousand performances, and was again revived about five years back. Miss Moncrieff shows two of the best-known favourites in "Love Will Find a Way" and "Villia," and she sings them with her usual fervour and skill. (Columbia 101,784.)

Wagner Played by Band.

DESPITE the difficulties attendant upon recording music of the character of the overture to "The Flying Dutchman," the Zonophone Company have made a surprisingly good job of it. The overture is played by the National Military Band, which enters with much zest into Wagner's tempestuous music, though they are just as earnest, if with a different objective, when the calm is reached. The woodwind is beautifully tender in the apotheosis on the redemption motif.

Colourful Music.

THE Philadelphia Symphony Orchestra, directed by its illustrious conductor, Leopold Stokowski, has recorded two items from Bizet's "Carmen." All the recordings by this wonderful orchestra are so splendid that no matter what it plays the performance is sure to be of outstanding merit. In the "Soldiers Changing Guard," a little episode from the first act, the trumpet has come out with exceptional brilliance and realism, the echo of the hall in which the recording has been done being clearly heard. The "March of the Smugglers" is from the beginning of the third act and precedes the card scene. As ever, the precision of attack and discipline of the members of the orchestra are superb. (H.M.V. D1618.)

Galli-Curci.

AMELITA GALLI-CURCI has recorded by the electrical process Bishop's "Home, Sweet Home." On the reverse side is Moore's "Last Rose

of Summer," which is sung in the second act of Pletow's opera, "Martha." As in the past, her husband, Homer Samuels, accompanies her on the piano. On another 10-inch record Amelita Galli-Curci sings two duets from Verdi's "Rigoletto," with the late Giuseppe de Luca, accompanied by the Metropolitan Opera House Orchestra, conducted by Giuseppe Setti. The first "Ah Veglia o donna," in which Rigoletto takes leave of his daughter, is from the second act. Both voices blend very well indeed, and de Luca sings his part with great precision. "Piangi fanciulla" is from the third act. (H.M.V., DA1011 and 1028.)

Brilliant Orchestra Recordings.

THE Berlin Philharmonic Orchestra has certain qualities of brilliant ensemble and superb unanimity which thrill any hearer. It is undeniable that to hear a great orchestra, which is so perfectly drilled that it becomes virtually a vast single instrument, is one of the most thrilling things a music lover can experience. In the new recording of "Tannhauser" and "The Damnation of Faust" the fine qualities of the orchestra's performance are marvellously reproduced with full and satisfying volume. The subject-matter needs no introduction, for both pieces are famous to a very wide public. The "Hungarian March" is, of course, a setting of the old Rackozki March tune, which in its time must have led thousands of Magyars into battle.

"Nut-Cracker" Suite.

NOTHING could be more delightful than the three records of Tchaikowsky's Casse Noisette (Nut Crackers) Suite, played by the Philadelphia Symphony Orchestra, under Leopold Stokowski. The suite includes an "overture miniature," a little gem of tunefulness which can be best described by the name which the composer gives it; a march of wonderful rhythm and vigour, the "danse de la fee drgee"—dance of the sugar plum fairy—in which Tchaikowsky experimented with the celeste which had only just been invented—a delicious composition in hearing which one can almost fancy that one sees the little fairy dancing upon the top of an iced cake; the Danse Russe-Trepak, Arabe, des Mirlitons and Chinoise, the last, although musical being excruciatingly funny, reminding one of the squealing of a Celestial who is pulled by his pigtail; and finally the exquisite Valse des Fleurs, with a melody as haunting as the famous Valse Trieste of Sibelius. (H.M.V., D1214-16.)

New Chopin Recordings

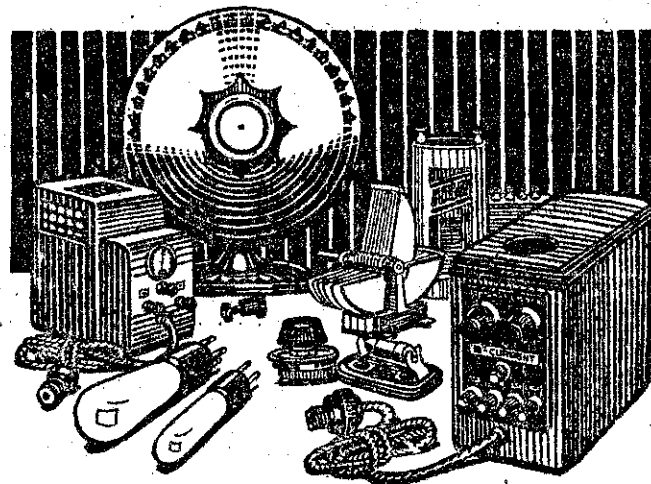
CHOPIN records have not been too plentiful of late, and a particularly warm welcome will be extended, therefore, to a first record by Jose Echaniz. Echaniz is a former pupil of the great Spanish composer, Albeniz, the most brilliant composer of modern Spain. Listeners will admire particularly his delicacy of touch and his happy understanding of Chopin's meanings.

He plays the Polonaise in E flat with the fury of a nation groaning under a foreign yoke; the angry coda bursts out with tempestuous ire in marked contrast to the almost submissive phrases of the second subject and its development. Echaniz keeps his tone

expressively varied with great skill. (Columbia 03639). Another Chopin record that will be greatly admired for entirely different qualities is the Etude in C Sharp Minor, from the Op. 25 group, played on a 10-inch disc by Miss Harriet Cohen. (Columbia 03636.)

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