

## The Week's Records

## Light Cavalry.

A **FEATURE** at 1YA this week is the Light Cavalry overture played by the station orchestra, with a xylophone obligato by Mr. R. Brisden. Of this popular overture there exists a fine H.M.V. recording played by the Coldstream Guards under the conductorship of Lieut. Evans.

The composition (by Suppe) is heard often over the air during the afternoon and dinner music sessions. The fact that it is rendered by the Coldstream Guards is sufficient proof of its quality. Abounding with contrasting brilliantly-rendered passages the overture leads up to a point where the tempo suddenly changes and assumes that of moving cavalry. The swelling of the music suggests a body of horsemen moving forward, and leads up to the climax when they pass. The omnipresence of the bugle impresses the military nature of the composition. On the reverse the band plays Weber's "Der Freischütz" overture, a quiet, tuneful melody. Weber has a lightness of touch which gives a delightful lyrical quality to his records. (H.M.V. 1335.)

## A Local Artist Records.

IT is not often that New Zealand artists have the honour of making a record, but this unique distinction has fallen to a 2YA artist in the person of Mr. Billy Hart, that versatile and favourite baritone who is well known to this station's listeners. Mr. Hart has made two excellent recordings on Columbia 01920, "When You Come to the End of the Day" (Kahn and Westphal) and "South Sea Rose" (Gilbert and Baer). In each he is supported by a novelty orchestra. The records do him credit, as they are admirably suited to his soft, melodious voice. Full of tuneful tenderness, the record must have a wide appeal. In the "South Sea Rose" the artist has imparted the tone and colour of the South Seas, a sub-

ject that is now receiving a great deal of treatment, and is often hackneyed. But there is no semblance of artificiality in Mr. Hart's record, the whole melody flowing with perfect ease and rhythm.

## Brilliant Orchestral Recording.

IN the Rakoczy March, from "The Damnation of Faust," played by the Philadelphia Symphony Orchestra (H.M.V., E.D.7), this noted orchestra stands out because of its sheer brilliance; it is one of those magnificent orchestras of hundreds of performers that makes an irresistible appeal. The recording comes over the air often. It is a vigorous composition in which the air is taken by several instruments in turn, but it always returns to the leader violins who carry it to the brilliant finish. The electrical reproduction gives to the composition a degree of balance and quality that no other instrument can register. It is essentially a record for this type of reproducer and those who are making their collection of records should hear it. The work is beautifully colourful and abounds with unexpected turns that add to its beauty. On the reverse is a selection from "Samson and Delilah," by Saint-Saens. This familiar recording is characterised by outstanding passages of light and shade. The melody is quite different from "Faust," and the instruments taking the lead are chosen from a wide range. Again their fullness can be realised only by electric reproduction. A kettledrum is prominent in many passages which might be suppressed by an instrument over-favouring the bass.

## With GRAMOPHONE and RADIO

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## Another "Air" Favourite.

SUPPE has created a number of descriptive compositions that are unmistakable in their treatment. One of the best known is the "Morning, Noon, and Night" overture, recorded by H.M.V. on C.1667, a twelve-inch plum-label record. Played by the Vienna Philharmonic Orchestra, the record is truly Suppe, for it is given the distinctive character of this composer. The brilliant runs, brisk movements, and effective syncopation must be well known to all those who listen to the afternoon broadcasts. It abounds in vigorous passages led up to by the violin and introduced by the crashing bass



Mr. W. (Billy) Hart, a popular entertainer from 2YA has had two songs recorded. It will be remembered that he went over to Australia some months ago, and during that time sung before the microphone of "Columbia" records. The excellent record has been played over the air and is reviewed on this page. —S. P. Andrew, photo.

instruments. It is altogether a splendid recording. Both sides are devoted to the composition, but the second part is the more popular.

## Old-fashioned Memories.

EMIL WALDTEUFEL has written many famous airs that vie in their appeal with the well-known compositions of Strauss, and 23 of these have been arranged into a single composition by Herbert Finck. On H.M.V. B. 3084 they have been presented by de Groot and his orchestra. This is one of the most popular dance orchestras of to-day as is testified by the many performances to their credit. They are certainly a delightful combination, and this is one of their best recordings. The majority of these melodies are waltzes, but a few polkas and galops have found their way into the fantasia. The recording will be welcomed by those who appreciate light, tuneful music. It will make a pleasant change from the dance music of to-day with its over-preponderance of jazz.

## For the Easter Festival

THE following is a list of some of the best Easter music that has been recorded for H.M.V.:

Enrico Caruso, "Hosanna" (Graziopoli), "Les Rameaux" (Faure), The Palms. (DB, 132.)

"Stabat Mater" (Rossini)—Cujus Animam, "Requiem Mass" (Verdi)—Ingemisco. (DB, 138.)

Enrico Caruso and Marcel Journet, "Crucifix" (Faure); Pol Plancon (bass), "Les Rameaux" (Faure). (DB, 591.)

Herbert Dawson (organ), (a) "Alleluia—The Strife is o'er" (Palestrina), (b) "Alleluia—Old Easter Hymn" (Köln, 1623), (c) "All People that on Earth," (a) "Christ the Lord is Risen To-day" (G. Elvey), (b) "Jesus Live! No Longer Now" (Gauntlett), (c) "Jesus Christ is Risen" (Davidica). (B2274.)

Marcel Journet (bass), "Les Rameaux" ("The Palms") (Faure), "O Salutaris Hostia" (Luce). (DB, 928.)

Rosa Ponselle (soprano), "Ave Maria" (Gounod), "Elegy" (Masse-net). (DB, 1052.)

Gatty Sellars (grand organ), "Lost Chord" (Sullivan), C. Whittaker-Wilson (grand organ), "Largo" (Handel). (C, 1237.)

Choir of the Temple Church, London, soloist, Master E. Lough, "Hear My Prayer" (Mendelssohn), "O for the Wings of a Dove" (Mendelssohn). (C, 1329.)

Royal Choral Society, "Behold the Lamb of God," "Hallelujah Chorus" ("Messiah"). (D, 1108.)

York Minster Choir, "God is Gone Up" (Gibbons), (a) "O Lord, Increase My Faith," (b) "O Clap Your Hands" (Gibbons). (C, 1337.)

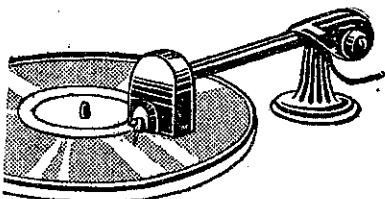
Peter Dawson, "Jerusalem," "The Palms." (B, 2271.)

## The Latest Endurance Contest

A NEW "musical" horror has appeared in the form of a "radio listeners' endurance contest." It was held in Louisville recently, and the winner among 60 contestants proved to be Mrs. Mildred Daniel, who "listened" for 106 consecutive hours, going without sleep. After she won, Mrs. Daniel became delirious from exhaustion, but the newspaper reports do not say what happened to others who live in the vicinity of the radio which was used. Mrs. Daniel's prize was a £40 radio. Presumably she will employ it for practice in trying to break her own record as a listener.

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