

"The Blue Danube."

THERE is one composition that every newcomer to recorded music should have in his library, and that is the "Blue Danube Waltz." This, probably the best loved of the many works of "the waltz king"—Strauss, will be played in an orchestral version from 2YA next Thursday, but it is in the original pianoforte form it has gained popularity. There are many recordings, but the new H.M.V. by Josef Lhevinne is distinctive. This artist, new to recording, has made a great success of the "Blue Danube." He has given it a new interpretation, and by a superb touch has carried this out in a remarkable manner. The version (with concert arabesques) is refreshing and delightful, and can be recommended. H.M.V. 1201.

"The Vagabond King."

WITH the circulation of the sound film, the "Vagabond King," based on Friml's musical comedy of the same name, many of the delightful airs have been brought to light again. Some of these are being played at 2YA on Thursday next.

The most popular air is undoubtedly "Only a Rose." It is recorded on both H.M.V. and Columbia.

The Columbia recording, a duet between Doris Vane and Harold Williams, is a splendid interpretation. Doris Vane, soprano, has an unusually wide and powerful voice, which records perfectly. Harold Williams, baritone, has many recordings to his credit, and this is surely an expression of his popularity. His rich voice blends well with that of Doris Vane. Unfortunately this is the only record that they have made together. On the reverse is the rousing "Song of the Vagabonds," in which Williams leads a strong chorus. It is a good recording that will be widely liked. Columbia 01270 (Electrical).

THE swinging air of the "Song of the Vagabonds" has very fittingly been adapted to a fox trot, and is recorded on Columbia 01270 by the Piccadilly Revels Band. Recorded in a public hall, the music brings the true rhythm of the dance hall. There is plenty of bass, yet the saxophones are strong, and the air loses little through its adaptation to dance time. It makes a capital fox trot, and is something away from the usual of this type of music. The rhythm is particularly well marked. On the reverse "Only a Rose" has been set to dance time. The recording is strong and full of life.

SELECTIONS from the "Vagabond King" are electrically recorded on Columbia 02707 by Percival Mackey's Band. There is plenty of colour in this

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Music of the Week

BY "B NATURAL"

band's rendition, and the excerpts are at "forte," when they die away to given a lively touch in dance time. assume a simple melody. (5) Doge's Piano solos in jazz time are played by March opens with a deep rhythmic air Mackey himself. The recording is unusual, for this type of music is usually left to the jazz band, yet this is a full offset by the passages of relative quiet.

A concert by the

Wellington Philharmonic Orchestra

conducted by Mr. John Bishop.

will be relayed from the Wellington Town Hall on Saturday, June 21, commencing at 8 p.m.

Programme

Overture, "A Midsummer Night's Dream."

Mendelssohn

"Symphony No. 6" (Pathétique) .. Tschaikowsky
Aria, "Ah Perfido" (Miss Alma Greig, soprano).

Beethoven

"Piano Concerto in A Minor" (Soloist, Mr. Ernest Jenner, L.R.A.M.) .. Greig

"Prelude, Act 3," from "Lohengrin" Wagner
"Gopak" .. Moussorgsky

orchestra with jazz instruments. Ballet music, "Nocturne," "Only a Rose," "Huguette," and "Love for Sale," "Song of the Vagabonds," "Some Day," are introduced. "Only a Rose" and the "Vagabond Song" are played solo piano in addition to the orchestral rendering.

The Merchant of Venice Suite.

A POPULAR priced recording of an orchestra that has rapidly established itself is H.M.V. C.1731-2. John Barbirolli, conducting his chamber orchestra, has recorded the exquisite suite from the Merchant of Venice (Rosse). (1) The prelude is different from the usual conception of prelude, for it is bright and interesting, yet it preserves its character. (2) Intermezzo "Portia" is a finely-poised air mainly on the violins and cellos. Comparatively quiet it is in contrast to the Oriental March (3) that goes with a swing from the first bar. The strings support the winds which lead throughout and the music of the trombone imparts the brisk march time characteristic of its title. (4) Prelude No. 2 opens with the strings playing soft and low, and as they descend with the clarinet peculiar wailing results. But the air builds up till all instruments

C755 selections from "Chu Chin Chow," that gorgeous musical comedy that was seen here some years ago. The many selections are typical of the comedy, are well chosen, and well rendered. The selections conclude with the well-known march "I'll Sing and Dance."

Tod und Verklarung.

THIS is one of the most powerful, sympathetic poems composed by Richard Strauss. A dying man, alone with but his thoughts, is a topic with a deep human interest, and this is translated into music by Strauss. The man cherishes the memories of the past, and as these pass before him he weakens and death claims him. The soul leaves the body to join the universe, and the transfiguration commences. Recorded on H.M.V. D.1525-7 by the London Symphony Orchestra, conducted by Albert Coates, the interpretation is indeed realistic.

The dying man is introduced by the low, soft notes of the full orchestra, and as he reflects over his life the violins in sweeping strains carry through the episodes that have built a career. The flute on a background of plucked strings and swelling bass tells the thoughts of this lone man. Then the death translated by a queer agitation of all instruments. The spirit is ready for the transfiguration. It commences vigorously and the whole orchestra takes up the theme, which is broken by brilliant passages on the strings backed by the basses. This leads to a climax followed by a period of quiet in which the violin and the flute in turn are heard in solo. Successions of vigorous passages dominated by the strings conveys the atmosphere of brilliance and light that one associates with a transfiguration. One passage is worthy of special notice. There is a period of quiet when on the announcement of the bass there is an outburst from the whole orchestra. It must be one of the most brilliant passages recorded. Bass and treble swell into a mighty climax, when again the upper strings disappear and the bass continues. Another climax occurs in the last record, and it is in these passages that the genius of the master Strauss makes itself fully apparent. The music dies away and the spirit has passed into the spirit world.

On the reverse of the last record is "Overture in D Minor," by Handel, arranged by Elgar. This is another brilliant orchestral recording, but the sentiment is different. It is brightly written, admirably rendered, and perfectly recorded. It needs an electrical reproducer to give full effect.

This march is well known, but this is one of the better versions.

Chu Chin Chow.

IT is a long time since we saw light opera—the talkies seem to have completely accounted for them, but the recordings of these will freshen up our memories of them. The Mayfair Orchestra has recorded for H.M.V. on

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