THE opera "Maritana" contains many vocal and instrumental gems, most of which are recorded. H.M.V. and Columbia record selections, and the reviews on this page are of some of the better known selections.

One of the two best known airs is "Yes, Let Me Like a Soldier Fall." It might well be classed an old-time aircertainly one well-known to the older generation, for it was one of the wellknown airs of the mid-Victorian times. It falls at the beginning of act two, when Don Caesar is in his cell awaiting execution. He thinks of the death that is to be his, and resenting this, for he is a soldier, begs to be allowed to die like a soldier. "His breast expanding for the ball, to blot out every This is the ideal death of the soldier, and Don Caesar is a soldier. In stirring strains he describes the death he would wish for. It is a fine martial melody.

On H.M.V. E264 there is a recording by Tudor Davies. Davies is an accomplished tenor, whose numbers cannot fail to please. He sings this martial air in stirring tones and works up the climaxes in true martial style. accompaniment is one of drums and military music to give the air an appropriate setting.

"There is a Flower that Bloometh" is sung when Don Caesar, having foiled the executioneers through bulletless guns, enters the ball in the disguise of a monk. He vainly searches for his bride, whom he can recognise only by a beautiful white hand on which he placed the wedding ring, for it will be remembered she was heavily veiled during the ceremony. With this song he tries to check the rage and fear that has resulted in the disappearance of his wife.

With GRAMOPHONE and RADIO

BY "B NATURAL"

The Opera "Maritana"

It is recorded on H.M.V. DA336 by 9107. The Squire Octet can always John McCormack. H.M.V. recordings of this, but Mc- in this record they have made no exgain-saying that he is the world's most ing in beautiful passages dominated by popular tenor, for in the relatively violin and 'cello. The air seems to short time he has been singing he has float through the whole record, giving gained almost universal favour. The it a dainty but plaintive character. beautiful sympathetic qualities of his voice are brought out in this record. His translation of the part of the disappointed Caesar is perfect-it is deli-

MARITANA, detained in the king's palace, lives drearily amidst the gloomy splendour of crystal and marble. In this melodious and gloomy surroundings she sings of scenes that are more to her taste and of the loneliness of her heart, for she is a gypsy singer. Shortly after this the king arrives, followed by Don Caesar, who interrupts the unwelcome attentions the king is bestowing and has a few words This is the beginning of with him. the unravelling of the plot.

Unfortunately there are no recent Columbia or H.M.V. recordings of this air as a song, though Columbia makes an excellent instrumental record on

There are other be looked to for first-class music, and Cormack's is the best. There is little ception. It is a quiet melody abound-

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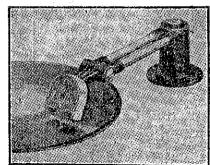


Mr. Geo. Titchener, comedian, a contributor to the lighter side of magrammes. He is a wellknown professional entertainer. -Steffano Webb.

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THOSE who desire representative selections from the opera will find them on Columbia 2967-8. The excerpts are played by the Regimental Band of the H.M. Grenadier Guards. The first side, part 1, is the finale to Act 2, which comes in after Don Caesar's appearance at the ball after his supposed death. The air is played on a trumpet and takes up the major part of the side. It is well supported

Part 2 comprises two excerpts, "Let Me Like a Soldier Fall" and the opening chorus to Act 1, both vigorous se-

Part 3, "Alas, Those Chimes" and "Oh, What Pleasure." The former is the prelude to the wedding scene when the wedding chimes are but the deathknell for Don Caesar.

Part 4, "Scenes That are Brightest" and "With Rapture Glowing." suite of records would be much improved were they electrically recorded.

corded on Columbia 9111.

rendered. They are followed by vigorous excerpts from the overture, and "Angelus," a tender selection, cludes after the abrupt overture,

Part 2, "Health to the Lady," "The Mariner and His Barque," "Finale to the Overture." These are unusual selections and are well played. curious effects are introduced and create an unusual effect. The solos are played by instruments that are not usualy heard in band selections alone. As a representative of "Maritana" the record is a good one.

The Columbia Symphony Orchestra make an electrically recorded selection of the overture on 02682. a splendid orchestra who are fast adding to the collection of recorded orchestral items. They are perfectly balanced and well under the control of the conductor, with the result that their records are splendid.

ON H.M.V. C1693 the Light Opera Company record vocal gems. The cord is a good collection of chorus and vocal selections.

ON the reverse of a few of the records are selections other than from "Maritana." DA336 is backed by Mc-Cormack singing "The Trumpet Call." by Sanderson. This is a selection with plenty of colour and variety. Cormack's light and shade are well

An N.Z. Composer

AN interesting personality in contemporary history of New Zealand music is the well-known organist; conductor, and composer, Mr. Arthur Lilly-A.R.C.O., one of the recognised authorities in the musical life of Christchurch. Born in Dunedin, Mr. Lilly has been a musician all his life, and was a church organist at the age of 12. When 21 he went to London, and took an introduction to Sir Frederick Bridge -then organist of Westminster Abbey, and conductor of the Royal Cmoral Society. Sir Frederick took a keen and kindly interest in the young New Zealander, and personally directed his musical studies for three years in London. Mr. Lilly gained the diploma A.R.C.O. in 1905. On returning to New Zealand Mr. Lilly acted as assistant organist to Dr. Bradshaw at the Christchurch Cathedral for some years, and is at present organist and choir-master of the Holy Trinity Church, Avonside.

He has written several compositions, some of which have already been puzlished, but his biggest work, which sets to music Wordsworth "Immortality Ode" and is richly scored for baritone solo, chorus, and full orchestral work, has not yet been published. Negotiations for its publication, however, are at present in train.

"Land of Our Love," which was There would be more scope for the sung by the Avonside section of the guardsmen to impart colour and vari- Girls' High School, sets to music a poem by Miss Jessie Mackay, the wellknown Christchurch litterateur SELECTIONS played by Bert Ralton poet. The song, "We're Coming Back, and his Havana Band are re- Zealandia," depicts the thoughts of the After a New Zealand boys returning from the brief introduction, "Scenes That are Great War. Mr. Lilly teaches the piano, Brightest" are introduced and are well organ, and singing.