

# With GRAMOPHONE and RADIO

BY "B NATURAL"

## The Opera "Maritana"

It is recorded on H.M.V. DA336 by John McCormack. There are other H.M.V. recordings of this, but McCormack's is the best. There is little gain-saying that he is the world's most popular tenor, for in the relatively short time he has been singing he has gained almost universal favour. The 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 delicate and soft.

**M**ARITANA, 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 with him. This is the beginning of 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

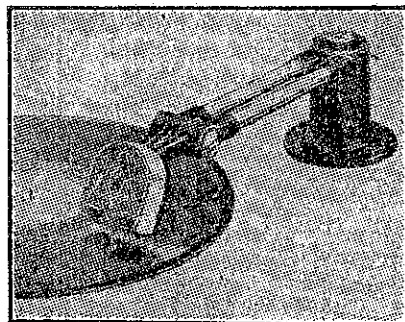
9107. The Squire Octet can always be looked to for first-class music, and in this record they have made no exception. It is a quiet melody abounding in beautiful passages dominated by violin and 'cello. The air seems to float through the whole record, giving it a dainty but plaintive character.



Mr. Geo. Titchener, comedian, a contributor to the lighter side of SYA programmes. He is a well-known professional entertainer.  
—Steffano Webb.

## AUDAK

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rendered. They are followed by vigorous excerpts from the overture, and "Angelus," a tender selection, concludes 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. Many curious effects are introduced and create an unusual effect. The solos are played by instruments that are not usually 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. This is 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 record 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 McCormack singing "The Trumpet Call," by Sanderson. This is a selection with plenty of colour and variety. McCormack's light and shade are well used.

### An N.Z. Composer

**A**N 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 Choral 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 published, but his biggest work, "Life," 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 sung by the Avonside section of the Girls' High School, sets to music a poem by Miss Jessie Mackay, the well-known Christchurch litterateur and poet. The song, "We're Coming Back, Zealandia," depicts the thoughts of the New Zealand boys returning from the Great War. Mr. Lilly teaches the piano, organ, and singing.

**T**HOSE 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 by the band.

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

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 death-knell for Don Caesar.

Part 4, "Scenes That are Brightest" and "With Rapture Glowing." This suite of records would be much improved were they electrically recorded. There would be more scope for the guardsmen to impart colour and variety.

**S**ELECTIONS played by Bert Ralton and his Havana Band are recorded on Columbia 9111. After a brief introduction, "Scenes That are Brightest" are introduced and are well