

AMONG the recent releases of H.M.V. and Columbia are several numbers that should be of interest to those who are forming their collections. Probably at least some of them will be played over the air in the near future.

Columbia has added two more Maori records to its already fine collection. These have been recorded at Ohinemutu, Rotorua, by the Maori Choir. "Huri, Huri" and "Haere Atu Ra," two Maori love ditties, are found on DO58, with the further ditties "Hoki Hoki, E Hine e Hoki Mai" and "Toia Mai te Waka" on the reverse. In both the ditties on the first side a sweet-voiced soprano chants the verse, and in the refrain is joined by a very full choir. These are sweet and bright, with great contrast between the gentle voice of the soprano and the rousing chorus. The ditties on the reverse sung by the full choir, and are tuneful, melodious, and vigorous.

"Love Never Dies" (E Hara te Waera) and the musical game "Titi-Torea" are found together on DO57. The former is a plaintive air led by the soprano and joined by a chorus, which rises and falls to great effect. The other side is brighter and the rhythm is more marked with both solo and chorus.

"Titi Torea" is a song which the Maoris sing during their stick game, in which they all sit around in a ring and while singing the song throw sticks to each other in rapid succession. The game is played by the young people to keep them quick of eye and hand, and what particularly fascinates the onlooker is the rhythmic grace imparted to their movements.

"Lily of Laguna" one of the successfully resurrected tunes of other days, is a record that often comes over the air. As an organ solo on Columbia DO24 it will be welcomed by those whose electrical instruments allow them to bring out bass as strongly as is intended. The recording is by Quentin Maclean on the Cristie unit organ, at the Regal Cinema, London. This is a splendid tune for the organ; it has a

wide range, from whistling treble to heavy bass, and well marked rhythm. It is one of those records that brings out the qualities of the electric reproducer. "Little Dolly Daydream," on the reverse, is a sweet air, but less suited to the organ than "Laguna."

TWO organ solos by Terence Casey, played at the Tivoli Theatre, London, on the Wurlitzer organ, are found on Columbia DO42, "Love Everlasting" and "Crazy Pirouette." As an organist Casey is widely famed, and these two solos are good examples of his art. "Crazy Pirouette," a "fireworks" record that keeps up a smart pace right from the first note, without leaving any breathing time until the last sustained note, a really splendid exhibition of organ manipulation. The reverse is less unusual, but there is plenty of colour.

HAWAIIAN music over the air is usually accorded a good reception, and listeners will no doubt be interested in two numbers played on H.M.V. B3383, by the Hilo Hawaiian Orchestra—"The Rosary" and "Aloha Oe" (Farewell to Thee). "The Rosary" is a new version of an old theme, and those who like both the components will like the record. Generally, though, the theme is not suited to an orchestra of this description. The reverse is better fitted for Hawaiian instruments. It is a plaintive native air played on the instruments for which it was written. This sweetly tuneful music should

With GRAMOPHONE and RADIO

SOME RECENT RECORDINGS

BY "B NATURAL"

please, for the instruments are perfectly played and are unusually fine in tone.

"L'HEURE BLEUE" (Spollanski) and "In An Old World Garden" (Pep-per) are two organ solos played by Sandy Macpherson on the organ of the New Empire Cinema, London (H.M.V. B3800). I have seen these two airs described as "restful," and this, I think, is the most suitable adjective to use. Both are quiet airs well suited to Macpherson's style, and he makes of them splendid records.

PARTS three and four of "Memories of Paris" have been recently recorded on H.M.V. 3314, by Jack Hylton and his orchestra. These are brisk airs and when played by Hylton's orchestra leave little to be desired. This most versatile combination treat the differing airs that comprise the Memories in masterly fashion and impart considerable variety to the record. A notable feature about Hylton's arrangement is the unexpected changes from grave to gay, from the leadership of one group of instruments to another, and these manoeuvres are availed of in this record.

SCHUBERT'S "Marche Militaire" has been a favourite for a century, and now we are getting so many excellent versions that no collection need be without it because of the owner not liking the interpretation. H.M.V. has recently issued another excellent record, Mischa Levitzki playing it as a piano solo on D1809. On the reverse is Rachmaninoff's Prelude in G Minor. In the march the character is admirably preserved, and at times it is difficult to realise that there is only one instrument participating. The round smooth tone, the exquisite phrasing, the perfectly executed technique all make us wish to hear more from this splendid artist's repertoire. I like very much this version of "Militaire." The interpretation of the prelude is equally fine, though it differs greatly from the march.

ANOTHER black label H.M.V. that should please is D1733, Lotte Schoene, accompanied by the Berlin State Orchestra, singing "Tales from the Vienna Wood" (Strauss), and an excerpt from Strauss's "Die Fleder mams." We have heard the Tales in excellent orchestral renderings, but never before as a solo with such a bril-

liant accompaniment as the Berlin Orchestra. The rich soprano voice of the German soloist rises majestically above the full blitting strains of the orchestra. An altogether unusual record for the Strauss music was written for orchestra.

FERMANO AUTORI records two operatic numbers on H.M.V. C1842, "Mephistopheles' Serenade" ("Faust," Act 4), and "Slander Song" ("Barber of Seville"). Operatic works in English are rare, and it is good to see that the gramophone companies are bringing out English versions of some of the best operatic airs. It will be recollected that in Act 4 of Faust Mephistopheles gloats over Marguerite as she kneels before the altar, deserted by her lover Faust, praying for forgiveness. Between bysts of derisive laughter he tells her of the fate that will befall her and the demons that will torture her for her unfortunate past. The words of the solo unfortunately are not as clear as they might be. The "Slander Song" is one of jealous Basilio, who conceives a slander which shall involve Count Almaviva and drive him from Seville. The rendering on this new record is good, for Autori interprets well the rising feelings of Basilio as he contemplates the slander and its effect.

Piano Items

By Mr. Jenner from 2YA

DURING the broadcast concert of the Apollo Singers from 2YA on September 20, Mr. Jenner, one of the Dominion's most distinguished pianists, will play items of considerable interest. They are:—

(a) "My Believing Heart, Rejoice, Sing and Make Merry"—J. S. Bach (arr. Walter Rummel)

This piece is one of Walter Rummel's fine transcriptions for piano of arias from Bach's Church Cantatas. For once one almost feels that Bach forgot that it was a church cantata which he was writing; surely his whole body, in addition to his believing heart is rejoicing, singing dancing, and almost humorously making merry, so rollicking is the spirit of this piece.

(b) "Berceuse," Op. II, No. 1—Lia-pounov.

This Berceuse is one of the great cradle-songs of piano literature, worthy to hold a place in the company of that immortal inspiration of the great Chopin—the "D Flat Berceuse."

(c) "Jeu d'eau"—Ravel.

This is possibly Ravel's supreme achievement in piano composition—a real work of genius. It is classical in design, yet modern in idiom, and is wonderfully pictorial of the effects of water playing from an ornamental fountain. Helped by the quotation which precedes the music "Dieu fluvial riant de l'eau qui le chatouille," one can easily picture the statue of "some ancient Greek river-god, his limbs bathed by the purling waters of an ornamental fountain."

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