

THE first act of "Faust" is completely recorded by H.M.V., and the individual records are obtainable separately. "Oh, Merveille" (Visions of Marguerite), a duet between Caruso (tenor) and Journet (bass), (Caruso, of course, taking the part of Faust and Journet, Mephistopheles) although not belonging to the set, is of particular interest in view of the fact that it was in "Faust" that Caruso first won recognition as an operatic singer.

In this air Faust sees visions of Marguerite, and it is here for the first time the love motive, given out as a solo for the horns, is heard. It is then taken up by woodwind, against a background of tremolo strings. Through the beautiful music are heard the ejaculations of the elated Faust and the insinuating hints of Mephistopheles. Faust signs his soul away, the vision disappears, and in duet Faust and Mephistopheles sing "Be Mine Delight." The duet has been recently re-recorded by electrical methods.

THE Church scene, in act four, also broadcast, is fairly fully recorded by both companies. On H.M.V. it is found on DB899 with Chaliapine and Austral, and on Columbia 02843.

The Church scene is near the beginning of the fourth act. Marguerite has been deserted in her hour of need, and seeks forgiveness in the Church. The solemn notes of the organ are heard as the suffering girl enters. Mephistopheles, appearing by her side, claims her for his own, telling her that she cannot pray. From below is heard a chorus of demons calling for her soul. The unfortunate girl turns a deaf ear and cries to Heaven for help, but the impressive sounds of the organ are the only response. Through the tones of the organ the evil spirit in a passage of dignity recalls to Marguerite the days of her innocence and cries: "Thy playmates from below do claim thee, the worm to welcome thee, the fire to warm thee wait, but thou shalt not come." But Marguerite, not heeding the calls, steadfastly prays for repentance and Mephistopheles sings his taunting, jeering solo. He tells the girl the terrors that await her, recalls to her the innocence of her youth, and she, hearing the chorus of demons, cries, "Hast even now the hour of torture begun."

The second part of the church scene opens with the chanting of the choir

and the one you specify would be quite satisfactory.

3. Are any particular makes necessary for the other components?

A.: Not providing good quality ones are used.

4. What is the diameter of the former for the coils (3in.) and the letters on the terminal strip?

A.: A —, B + detector, B + first audio, C —, A +, B + power. A —, C +, and B — are joined.

5. What is the resistance of the grid leak?

A.: For shortwave use about 9 meg-ohms, for broadcast 2.

6. What is the value of the rheostat?

—30 ohms.

7. What type of jack is it?

A.: A combined jack and filament switch.

8. What is the position of the .0005 condenser mentioned.

A.: .0005 should read .0035 reaction.

With GRAMOPHONE and RADIO

"FAUST" ACT ONE

BY "B NATURAL"

and Marguerite makes another despairing cry to heaven for assistance. Mephistopheles tells her that her sin is too deep for forgiveness and again the chant is heard. The terror-stricken girl again pleads her cause for mercy but the only reply is the unmoved solemnity of the church choir. "Mine thou art" cries Mephistopheles, and the exhausted girl sinks fainting to the ground as the curtain falls.

Mephistopheles, not content with the harm he has wrought, returns to the attack and sings his famous, taunting serenade, amidst mocking and derisive laughter. He contemplates his mis- chief for a few brief passages and then, unable to contain his good humour, breaks into fiendish laughter. A fairly new Columbia record of this is 02843. In the record the principals

In the pre-electric days many notabilities recorded excerpts from the opera, but when these are electrically reproduced to-day they lack considerably. However, music-lovers appreciate the action of both companies in recording many chosen excerpts on single records. The best orchestras and vocal companies of the day have been engaged in this work, with the result that there are many presentable records. These are particularly to be recommended to those who want a kaleidoscopic view of the whole opera.

VOCAL Gems are recorded, in English, by several of Columbia's leading artists on 02820. It is good to hear this opera in English, especially when the voices are clear and pure. They are well supported by orchestra and give a good picture of the opera ending with the very popular Soldiers' Chorus.

MAREK WEBER and his orchestra record selections on H.M.V. C1511. One can always rely on this combination to provide a bright record and no exception is made with "Faust." There is a good, bright selection of airs, opening with the "Marguerite Waltz," particularly well played with plenty of stringed passages, for which this waltz calls.

The Hills Around Otago

THE hills around Otago
Are beautiful and fair,
Enwrapped in snows of winter
That freshen all the air!
With lovely peaks majestic
That loom towards skies of blue,
And far away beneath them
Stretch fields of verdant hue.

The hills around Otago
Have stood, through all the
years;
When Maoris once were hostile
They soothed the tribal fears.
The pioneers who settled
Beneath them, long ago,
Felt strength and courage given
From their reflected glow.

—SADIE.

are Marise Beaujon and M. Bordon singing in French. The record is made in the Paris Opera House and its acoustic properties immediately create the atmosphere of the church in which the repentant Marguerite prays. The French soprano soloist is particularly well fitted to her part, and her touching appeals impart an air of realism. The organ rumbling in the background provides the effective church air, while the choruses, seemingly taunting the praying girl, completes the altogether fine representation. Another recording is found on H.M.V. DB899, with Chaliapine and Austral taking the parts of Mephistopheles and Marguerite respectively. The atmosphere is well obtained and the interpretations are excellent. The mocking serenade is recorded by Chaliapine on DA554, but, good as is the record, it loses through being mechanically recorded.

OF late there has not been a great deal of work done in recording electrically the airs from the opera.

A NEW record is 05009, the "Marguerite Waltz," played by the Milan Symphony Orchestra. This is a truly delightful waltz, certainly one of the best recorded. It has a swing and rhythm that is admirably suited to the waltz, and in these days of the ever-present jazz the recording comes as a welcome relief. The air will be played by the Orchestra on the night of the radio presentation of the opera. As a record it frequently comes over the air. On the reverse side is the prelude to the opera. This is a decidedly different air, intended to create the atmosphere of mysticism which characterises the first act. The music is slow, sad and reflective.

ON 02708, Columbia records two sides of splendid orchestral selections. The Columbia Symphony Orchestra, under the conductorship of Robert Hood Bowers, have lately been producing some fine records, and this is a fair sample of their art. The orchestra is remarkably full, and after a few brief passages from the prelude, introduces one after another of the better-known airs. The wind instruments play a more than usually large part, giving a quite different effect. The second side is a rousing one, for it contains the brilliant "Marguerite" waltz and some of the more vigorous airs.

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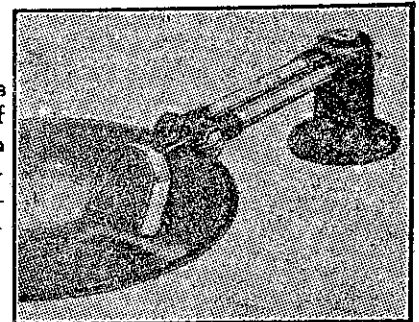
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