



## Records To Buy

(By Bolton Woods)

### THIS WEEK'S SELECTION

"Rondo Brilliant" (La Gaité). (Weber), and "Three Ecossaises" (Chopin), piano solos by Ania Dorfmann. (Col. Do. 361).

"Bless This House" (Brake), and "God Make Me Kind" (Haydn Wood), sung by Muriel Brunsell, contralto. (Col. Do. 918).

"Another Day's Broadcasting," descriptive sketch by Clapham and Dwyer (with effects). (Col. Do. 920).

"The Merry Peasant" (music by Schumann; words, Hilliam), and "The Harmonious Blacksmith" (music Handel; words, Hilliam), sung by Malcolm McEachern, bass. (Col. Do. 917).

To know whether you are enjoying a piece of music or not you must see whether you find yourself looking at the advertisements in the programme.—Samuel Butler.

### Who Was Terpsichore?

THOUSANDS of us speak glibly about the Terpsichorean art, but very few have the faintest idea of the origin of the term. It is derived from one of the muses, Terpsichore, whose job it was to preside over dancing, of which she was reckoned the inventress. She is represented like a young virgin, crowned with laurel, and holding in her hand a musical instrument. She was, according to some, mother of the Sirens. At 2YA on Tuesday, September 5, listeners will be entertained for 40 minutes of "Evolution of Terpsichore and Song"—a rapid survey of different dances.

### A Belgian Baritone.

ARMAND CRABBE, baritone, a native of Brussels, is 50 this year, and seems, from his records, to be singing as well as of yore. On Tuesday, September 5, listeners to 1YA will hear him in two acceptable numbers, which display much of the beauty of his lovely voice. The songs scheduled on the evening programme are de Falla's rhythmic "La Jota," and Crabbe's own "Rubla." This singer's education was received at St. Gilles' School of Music, when, upon the successful termination of his studies, largely owing to his gaining a Government grant for his singing, he was

given an engagement at the Brussels Opera House. He has sung important roles in the principal capitals of the world, is a recognised authority, and has written an appreciation of the art of Caruso and other great singers.

### Caruso's Mistake.

SPEAKING of Caruso reminds me of an illuminating paragraph in Blanche Marchesi's "The Singer's Catechism and Creed," which touches on the fatal mistake of his early career. Madame Marchesi says:—"Caruso, possessor of an almost unrivalled lyric tenor voice, was led by his great temperament to sing dramatic parts, thus putting too great a strain on his voice. He emphasised tragic high passages in

career, he went on singing in the old way. If I remember the doctors operated on him a second time.

### The Turning Point.

"This should not have been done, for from that moment Caruso's singing was never the same. He could only sing with full force, incapable of producing his once very beautiful pianissimo." Caruso's death was indeed a loss, but if one contemplates the result of unrestrained bellowing (an atrocious habit which lacks no imitators among present-day tenors), one is somehow thankful Caruso never recorded electrically. The thought of what the result might have been makes one thankful that a voice of gold ceased functioning before the inevitable tragic final phase set in. All things considered, the old recordings of Caruso take a lot of beating. Volume is not everything; "biffing" top notes may seem fun—but those who indulge in it court certain disaster.

### "Caller Herrin"

THE song "Caller Herrin" is based upon the cry of the Newhaven fishwives, who, clad in short heavy dresses of dark blue flannel, carry their fish in creels supported on their backs and braced to their foreheads with bands of leather, sometimes, however, grasped firmly with their hands close to the neck. These sturdy women perambulated the streets of "Auld Reekie," selling their fish from door to door, in all quarters of the city, the most aristocratic as well as the humblest, proclaiming their mission with voices both deep-chested and loud.

### Belles and Bells.

Baroness Nairne sent the words to Nathaniel Gow, the composer, who lived in the neighbourhood of St. Andrew's Church. There is a theory that in composing the music for this song, Gow blended the original cry of the fisherwomen with the chimes of St. Andrew's, whose ringers were at practice.

He is also supposed to have associated in his mind the church bells with the fish belles. He received the words through a third party, not knowing who wrote them. "Caller Herrin" (arr. Buck) will be presented at 3YA on Friday, September 8, at 9.45 p.m., by the Columbia Dramatic Players. As a sketch with appropriate effects it will be found to be full of interest.



—Monte Luke, photo.

SHE SYNCOPATES! Beryl Newell, Australian pianiste, whose syncopated records are immensely popular.

his parts with too much vocal force, singing for a time in as many as five performances a week at the Metropolitan Opera House, New York. A nodule (a thickening of the vocal cords in one spot, due to inflammation), broke out on one of Caruso's vocal cords, and he wisely took a whole year's rest after having been operated on by the process of nipping. When he resumed his