

RECORDS

Who's who and What's what—



Records To Buy

THIS WEEK'S SELECTION

Symphonic Rhapsodies on "I Pitch My Lonely Caravan," "I Heard You Singing," and "Bird Songs At Eventide" (Coates). Played by Eric Coates and Symphony Orchestra. (Col. DOX 385).

"Mock Morris" and "Molly on the Shore" (both by Grainger), played by Sir Henry J. Wood and the British Symphony Orchestra. (Col. DOX 174).

"Fantasie Impromptu in C Sharp Minor" and "Revolutionary Study in C Minor" (both by Chopin), piano solos by Irene Scharrer. (Col. DOX 387).

Some of our young composers ought to be made to sing the music they write for the voice.—Sir Henry J. Wood.

Nature's Gentleman.

JOHN PHILIP SOUSA was one of Nature's Gentlemen as innumerable acts of courtesy abundantly prove. One case in point is the visit paid by the "March King" to England in 1930 for the express purpose of presenting his march, entitled "The Royal Welsh Fusiliers," to the band of that regiment. The dedication was a memento of "a little mutual intercourse some years ago in China." He conducted his march on June 24, 1930, at Tidworth, where the Welsh Fusiliers were stationed, and he was quite conscious of the honour paid to him by the regiment. At the time he was very complimentary about the efficiency of the Fusiliers band. This historic march will be played by Sousa's Band at 3YA, on Thursday, September 14, at 9.57 p.m. (H.M.V. EA1096).

Muffin Bell Tragedy.

ONCE at a Saturday "Pop" in London, Emil Sauer was compelled to interrupt his performance of Chopin's "Fantasia in F Minor" by the tinkling of a muffin bell in the street. All Sauer could do was to pause until the perambulating baker and rival instrumentalist had passed out of range and then start all over again. One of Sauer's many piano pieces, "Echoes of Vienna," will be played by Ania Dorfman at 2YA on Wednesday, September 13, at 9.12 p.m. (Col. DOX 282). Sauer's piano compositions include a "Musical Box," also he has a number of songs to his credit.

"La Villanelle."

THE "Villanelle," which is a fifteen-line poem of a peculiar fashion, is one of the brightest and lightest verse forms. To set it in a stiff, cumbersome style would do it an injustice. That is why Dell' Acqua's musical setting of the song of that name is such a dainty bit of badinage. Eva Dell' Acqua is an Italian composer, who now spends most of her time in Brussels, and is the daughter of an artist, Cesare Dell' Acqua. The song is an imaginative picture of a flock of swallows darting and pausing in their flight. Miriam Licette, soprano, sings it at 3YA on Tuesday, September 12, at 8.41 p.m. (Col. DO560).

"Pseudo-Spanish—"

NOT very many years ago most of the composers who wrote what they

plete toreador's kit... and he had hired a guitar." When, at last, Sandy did go to Spain, and painted the real thing, his pictures ceased to have any sale.

And Real Spanish.

SO it has been with Spanish music.

Until quite recently the only sort we had use for was that written by composers who, like the Laird, had never been to Spain. That is now all changed; Albeniz, Granados, Falla and Turina have taught us to esteem the real music of an intensely musical race, blessed with a folk tradition at least as rich as that of any country in Europe. If you want to hear real Spanish music listen in to 4YA on Sunday, September 17 at 9 p.m., and hear Turina's "Danzas Fantasticas," played by the New Symphony Orchestra. (H.M.V. C1747-48).

Also Real Finnish.

FROM 4YA on Sunday, September 17, at 9.19, listeners will have a dose of genuine Finnish music in the shape of "En Saga" (A Legend) by Sibelius, played by the New Symphony Orchestra. (H.M.V. C1994-95). What the ordinary mortal knows of Finland is only what Sibelius' music tells him. And, as far as music can, it presents a faithful picture of the land and its people, of their history and legend. Until Sibelius' day there was almost no music of Finland apart from a rich store of folk-song; music was not the essential part of the cultured man's equipment, nor the factor in social life, that we have counted it for centuries.

What One Man Did.

THAT one man should win for his country a place of honour in the whole world's concert rooms is an achievement for which there are not many parallels; it is one which Sibelius' countrymen have long ago recognised wholeheartedly. "En Saga" for full modern orchestra, except that there are no timpani (kettle-drums), is the biggest of his tone poems, and as many people think, the best. Vivid and full of rhythmic strength, it is easy to follow, and as we listen, we can well imagine the old minstrel singing and reciting his tale of valour and love, of doughty deeds on sea and shore.



POPULAR RECORDING TENOR

Hubert Eisdell, who rarely sings in any other language but English.

called Spanish music lived in Paris and were very much like Sandy, the Laird of Cockpen, who, it will be remembered, "sat in simple attire at his easel, painting at a lifelike little picture of a Spanish toreador serenading a lady of high degree (in broad daylight). He had never been to Spain, but he had a com-