



## Records To Buy

(By Bolton Woods)

### THIS WEEK'S SELECTION

"Dance Espagnol" ("La Vida Breve") (de Falla-Kreister), and "Minstrels" (Debussy), and "Flight of the Bumble Bee" (Rimsky-Korsakoff-Hartmann), violin solos played by Yehudi Menuhin. (H.M.V. DA 1280).

"A Wedding in Java" and "The Chinese Story Teller," played by The Bohemians. (Col. DO 931).

"The Second Serenade" (Heykens), and "The Fairies' Gavotte" (Kohn), played by Albert Sandler and His Orchestra. (Col. DO 926).

"Fantasie-Improvisation in C Minor" (Chopin), and "Revolutionary Study in C Minor" (Chopin), piano solos played by Irene Scharrer. (Col. DOX 367).

### WHAT is community singing?

It is the choral singing of the man in the street, conducted by the individual with the lay heart and the musician's mind... The impulse which prompts a crowd to sing is instinctive. And instinct properly guided results automatically in vocal technique more or less unconsciously acquired.—Gibson Young in "The Sackbut."

### Essence of Rhythm.

WE are led to expect such good things from young Yehudi Menuhin, the violinist, that the wholly satisfying disc he makes of de Falla's "Dance Espagnole," Debussy's "Minstrels," and Rimsky-Korsakoff's "Flight of the Bumble Bee" is not a surprise. There are sections of this enchanting little record (H.M.V. DA1230) where we seem to be revelling in the very essence of rhythm, and in the Spanish number especially Menuhin's gift in this direction finds ample scope. The playing is for all the world like that of an experienced middle-aged virtuoso instead of a boy.

### Radio Satire.

THAT radio announcers would become the objects of clever satire is, of course, inevitable. And sometimes the parody is cleverer than the original as is evidenced by a disc made by two newcomers to the record, Messrs. Max Kester and John de Grey. These two are funny beyond words in the mock "far-flung relay," entitled "Pancake Tuesday Throughout the Empire." Max Kester's "Crazy Commentary" on "Red Riding Hood v. The Wolf" occupies the other side of a record that is welcome on its merits for sheer clever fooling.

### "A Verminous Instrument."

IN an old copy of "Music and Youth" (still excellent under its new title, "The Music Student") I found a brief reference to the association of the flea with music. It commences with a reference to the famous rhyme about big fleas and little fleas which no one has set to music yet. Then it mentions the song about the flea that met a fly in a flue, their debate as to whether they should fly or flee, and their final escape through a flaw in the flue. From such frivolities we pass on to the comparatively unknown fact that Beethoven, Berlioz, and Moussorgsky has each written his "Song of the Flea." To cap all, we are told

free-and-easy language, Grainger tells us of his racy "Mock Morris." "No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general layout of the form keeps to the Morris-dance shape." "Molly on the Shore" is the name of an old Irish reel, and the composer has made his piece out of this and another reel, "Temple Hill." His use of the orchestra is vivid and highly coloured, as Sir Henry Wood and his team abundantly prove on the new record. One of Grainger's friendships is commemorated in the "British Folk Music Settings," of which this piece is one, they are "lovingly and reverently dedicated to the memory of Edward Grieg." This particular piece is also inscribed: "Birthday Gift to Mother, 1907."

### History in Song.

TOWARD the end of the sixteenth century, on February 7, 1592, there occurred one of the blackest crimes which stain the pages of Scottish history. James the Sixth of Scotland (and later King of England) was the cowardly instigator of a plot to do to death the bonny Earl of Moray, whose main offence, history tells us was to win the admiration of James's wife, Queen Anne. This annoyed James, who was certainly far from beautiful. Meklejohn tells us that the King was mean-looking and ungainly, his head was big and ill-shaped.

### Ungainly Jamie.

HE was goggle-eyed; his legs were bent and rickety; his tongue too large for his mouth; his habits were unclean (he never washed his hands), and his manner was common, uncouth and utterly wanting in personal dignity. So weak and cowardly was he that the sight of a drawn sword made him shudder, and he rode so badly that everyone smiled as he jolted along on horseback. This object of perverted humanity commissioned the Earl of Huntly to remove the Earl of Moray, who was a splendidly handsome man, of great stature and strength, with a fair complexion and long golden hair.

### A Noble Exit.

IT was said that Moray had been seen among Bothwell's allies on the last night of his attacks on Holyrood, and this gave Huntly an opportunity. With 40 followers Huntly



THE PRINCE'S FAVOURITE SINGER.—Dora Labette, well-known recording soprano, whose singing is particularly enjoyed by his Royal Highness.

that the origin of the small Hawaiian guitar, the ukulele, is as follows: Uku, meaning flea, and lele, meaning jump. In short, a verminous instrument!

### The Racy Grainger.

IT was a happy thought of Sir Henry J. Wood and the British Symphony Orchestra to make a new Columbia record of Grainger's "Mock Morris" and "Molly on the Shore." In his own