

RECORDS

Who's who and What's what—



Records To Buy

(By Bolton Woods)

THIS WEEK'S SELECTION

"Potter Overtures," Organ Solo, by Terence Casey. (Col. DO952).

"The Bell Ringer" (Wallace) and "Out on the Deep" (Lohr), sung by Malcolm McEachern, bass. (Col. DOX 375).

"Silver Threads Among the Gold" (Danks) and "When You and I Were Young Maggie" (Butterfield), played by the Victorian Quartet (refrains by vocal quartet) (Regal-Zono. G21770).

OTHER dances we tolerate; the waltz is a necessity of life . . . Nature tried her prentice hand on many charming things—women, wine, tobacco, birds and flowers—and then she made the waltz.—Ernest Newman.

An Old-time Song

A SONG that enjoyed an immense vogue about eighty years ago is "The Fine Old English Gentleman." With its appearance on the gramophone records a kind of revival has set in, and many vocal medleys include the song in some part or other. It is really founded upon an early 17th century ditty called "The Queen's Old Courtier"—a chanting air. Samuel Pepys refers to it in his Diary, in which he says the song "did please me mightily, and I did cause Mr. Hewer to write it out." In various guises and under various titles the song came through nearly three centuries to its present form, for which C. H. Purdy is responsible. Harry Dearth made a splendid recording of the old ballad, which will be heard from 3YA on Monday, October 23, at 9.30 p.m.

Dale Smith—Interpreter.

THAT stout Lancastrian and satisfying singer, Dale Smith, is to be heard in a representative selection of items at last in New Zealand. From 2YA on next Wednesday's programme listeners will have a treat, because no less than six numbers will be presented by Dale Smith per medium of his recordings. This is one of those

commendable little innovations that makes listening so worth while in these days. He is above all a great interpreter of song who, from the days when he was "Master Joe Smith," aged 12, solo chorister in Manchester Cathedral, has won the affections of concert-goers throughout his native country. He is now 39, but as long as ten years ago he gave a series of song recitals at 2ZY, the Manchester station of the B.B.C.

"Dangerously Attractive."

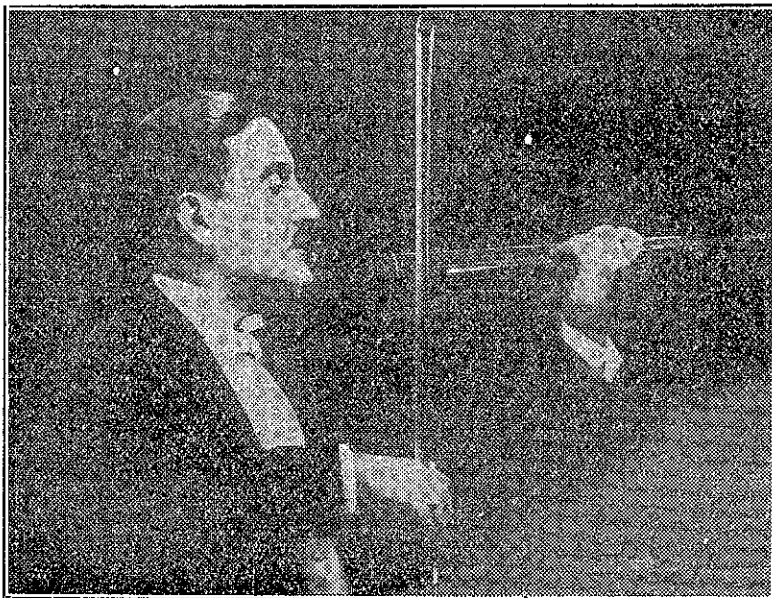
HE sang over 150 of the best British and foreign songs, and the series formed a truly noteworthy landmark in the artistic development of that station. Ever since he has remained one of the most popular and frequent of

Carl Loewe's songs, "Tom the Rhymer" and "The Clock," in a perfectly delightful manner. That prodigy who was a contemporary of Schubert, and survived him by over forty years, left a great legacy in his songs, among which are "Edward," "Prince Eugene" and "Archibald Douglas." German song-writers always were attracted by Scottish subjects, and among Loewe's miscellaneous works is a set of "Scottish Pictures" for clarinet and piano. "Tom the Rhymer" is an historical personage who lived in the 13th century.

"Alias Thomas Learmont."

THOMAS OF ERCELDOUNE, otherwise Thomas Learmont, was a Scottish poet, and by tradition a poet. It seems that among his works was a translation (probably from the French) of an ancient bit of Tristan folk-lore

concerning a knight and the queen of the fairies: and when with the passing of time Thomas became himself a legendary figure—under the title of Thomas the Rhymer—the story affixed itself to him, became a subject in the national poetry of Scotland, and eventually inspired Carl Loewe's lovely song, "Thomas the Rhymer lies resting near a brook." In the opening piano prelude is the rippling of the water. The music changes. We hear bells, and into the scene comes a fair lady, riding a milk-white horse. The horse's mane is plaited, with a little bell tied to the end of each plait.



EXILED: Marek Weber, the brilliant violinist and orchestral leader, who has had to leave Germany for fear of the Nazi persecution of the Jews.

broadcasters. Dale Smith's accompanist once gave his charlady a ticket for one of the singer's recitals. Her comment next morning on the concert was: "Your friend is dangerously attractive to women!" This unsophisticated remark was actually a remarkable tribute to his personality. His art ranges the whole gamut of song from such oddities as "On Ilkka Moor" to Bach's immortal Passion Music, which he sang in no less than 30 different German towns six years ago.

"Tom the Rhymer."

IT is good to hear an artist such as Richard Tauber in worthy music. He sings, for example, a bracket of

Poet and Fairy Queen.

THOMAS, enthralled, doffs his cap, kneels, and says: "Thou art the Queen of Heaven! Not of this earth art thou!" But the lady tells him she is the Elfin queen. She then bids him take up his harp and play and sing to her; but, if it so be that he is moved to kiss her, he must for seven years endure her company, without break or freedom. That fate doesn't frighten Thomas—he kisses her and she kisses him. "Now," she says, "thou art mine for seven years." The music changes to allegretto, and away the Elfin queen rides through the green wood with Thomas at her side. And the bright bells are heard again as they travel.