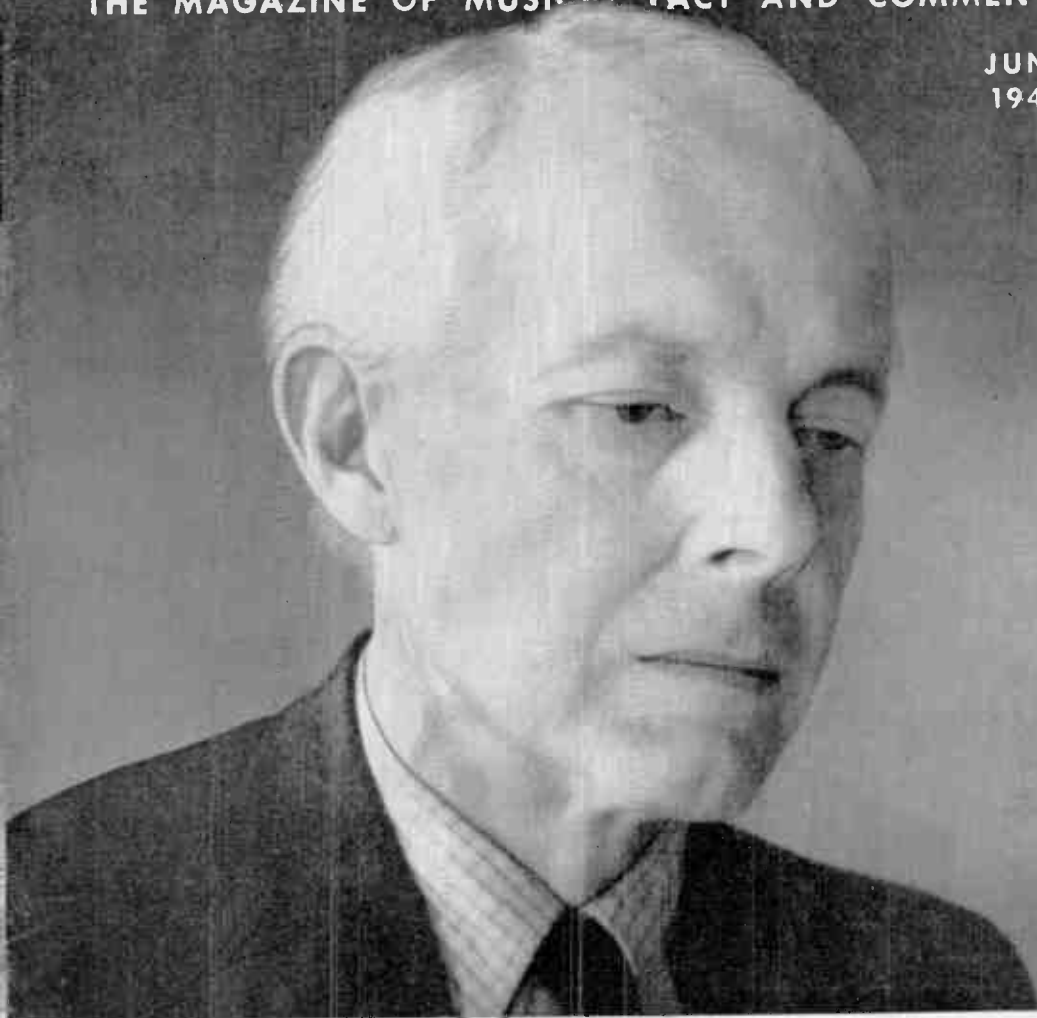


# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

JUNE  
1947



*Béla Bartók*

*Courtesy, Musical America*

**G. S. FALKENSTEIN**

1118 Walnut St.

Philadelphia, Pa.

PEN. 6382



# RCA VICTOR Record Review



JUNE, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 12, NO. 11

## Featuring Louis (Satchmo) Armstrong in "Horn of Plenty" in "New Orleans"

by Robert Goffin

Allen, Towne & Heath, Inc. \$3.00

**I**F there is anyone qualified to recount this colorful life history, it is Robert Goffin, at present Director of the Museum of Jazz of New Orleans. *Esquire* has featured several of his articles on the subject; readers eagerly lapped up his *Jazz, From the Congo to the Metropolitan*.

Now, in an absorbing account of the great Negro virtuoso, universally recognized as "the king of hot trumpeters," Mr. Goffin has succeeded in capturing the whole panorama of nearly fifty years of jazz in America.

The tale begins in that unique, pulsating conglomeration of elements that was New  
*(continued on page 13)*



A United Artists  
Film Release

**B**Y the time this finds its way into print, Jules Levey's production will have had its elaborate premiere in

the Crescent City, that oft disputed, but now generally accepted birthplace of American jazz. Mr. Levey, after two years of personal research into the history of jazz, supports the city's claim, as do Mr. Goffin in *Horn of Plenty* and Louis Armstrong himself in his book, *Swing That Music*.

The result of Mr. Levey's study was *New Orleans*, which tells the story of the inception of jazz in the now-defunct Storeyville section of the old city.

*(continued on page 13)*

## Have you read... "Music Comes to America"

by David Ewen

Allen, Towne & Heath, Inc. \$3.50

**O**RIGINALLY published a few years ago, David Ewen's illuminating story of the growth of music in America has recently been revised, extended and brought up to date. The result is a remarkably vivid and engrossing document, important not only for its historical value, but also for the light it throws on contemporary problems.

Music came rather late to America. And when it did put in its appearance it was like

a misunderstood child, lifted from its European roots and battered around from coast to coast. In retrospect, its awkward stages were often hilarious. One eccentric conductor of the early 1850's, for example, enhanced his performances of "The Fireman's Quadrille" by the addition of a stage "fire," backstage engine clangs and firemen in full regalia rushing on to put out the fire. This work actually became a concert favorite!

Mr. Ewen breezes delightfully and sympathetically through American music's turbulent childhood and adolescence and brings us right up to its dignified present date—at which time it exists as the undisputed music center of the world. *Music Comes to America* is stimulating reading for both the layman and the musician!

Betty R. Schoenfeld  
Editor

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Richard Weddell, Director of RCA Victor Record Publications

J. M. Williams  
Manager

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THE survey made some months ago by the American Society of Composers, Authors and Publishers, indicating that American compositions are rarely performed in our own concert halls, does not jibe on records, according to James W. Murray, Vice President in Charge of RCA Victor Record Activities.

Endorsing President Truman's declaration that "we all have a patriotic obligation to advance the music of our own country," Mr. Murray made public a partial list of works by contemporary American composers that RCA Victor released during 1946. Included are full-length works for symphony orchestra, among them suites, tone poems, and concertos, as well as compositions for solo instruments.

During 1946 RCA Victor recorded and released such representative American works as Louis Gruenberg's *Concerto for Violin and Orchestra* (M/DM-1079), recorded by Heifetz and the San Francisco Symphony Orchestra under Pierre Monteux; George Gershwin's *Prelude No. 2* (11-9420), recorded by pianist Artur Schnabel; Randall Thompson's *Testament of Freedom* (M/DM-1054), recorded by the Boston Symphony Orchestra and chorus under the direction of Serge Koussevitzky; the Roy Harris *Soliloquy and Dance* (M/DM-1061), recorded by violist William Primrose; Aaron Copland's *Appa-*

*lachian Spring* (M/DM-1046), recorded by Serge Koussevitzky and the Boston Symphony Orchestra; Leonard Bernstein's *Jeremiah Symphony* (M/DM-1026), recorded by the composer with the St. Louis Symphony Orchestra and mezzo-soprano Nan Merriman, and Duke Ellington's *Black, Brown and Beige* (C/DC-39), recorded by the composer and his own orchestra.

"This is only a partial list of works by American composers that are available to the public on RCA Victor Red Seal and Popular labels," Mr. Murray explained.

"In addition we recorded and released this year *Pee-Wee the Piccolo*, by George Kleinsinger, several albums of Victor Herbert's Music, a number of single recordings and albums of the music of George Gershwin, Rudolf Friml, Jerome Kern, Sigmund Romberg, and other contemporary American composers," Mr. Murray said.

"While it is true that concert audiences rarely hear American compositions in their own concert halls, this situation does not exist in the recording field, where American compositions are given more consideration as possible recording material than the works of European composers," he declared.

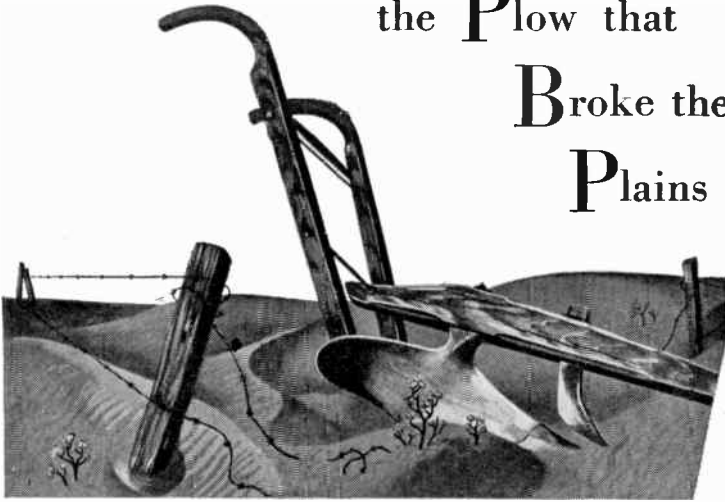
"Our 'Music America Loves Best' catalog includes recordings by a long and distinguished list of Americans, among them Howard Hanson, Walter Piston, Arcady Dubensky, Samuel Barber, John Alden Carpenter, Morton Gould, Walter Damrosch, Charles Griffes, Deems Taylor, Frederick Jacoby, Earl Robinson, Charles Martin Loeffler, Daniel Gregory Mason, Harl MacDonald, and Leo Sowerby."

Outstanding 1947 additions include Aaron Copland's *Lincoln Portrait* (M/DM-1088), recorded by Koussevitzky and the Boston Symphony Orchestra, with Melvyn Douglas as speaker; Walter Piston's *Prelude and Allegro* for Organ and Orchestra (11-9262), played by the same orchestra, with E. Power Biggs as soloist, and music from Leonard Bernstein's *Fancy Free* (11-9386), played by Arthur Fiedler and the Boston "Pops" Orchestra. This month, two more distinguished names appear on the Red Seal release list—Virgil Thomson (see Page 4) and Marc Blitzstein (see Page 5).

"These composers," Mr. Murray continued, "are represented by practically every form of musical composition—orchestral, vocal, instrumental, choral, and chamber music. In addition, we have recently recorded a number of excerpts from motion picture sound tracks

(continued on page 11)

# the Plow that Broke the Plains



by Virgil Thomson



Notes by the Composer

**T**HE Plow that Broke the Plains," a documentary film by Pare Lorentz, was made in 1935 for the Farm Resettlement Administration of the United States government. It tells the tragic story of our Great Plains, their over-cultivation, the ensuing dust storms and disaster for the land, as well as for the settlers. The music of the film was written and scored by the composer in ten days during February of that year. The musical sound track was recorded at Astoria, Long Island, by Alexander Smallens, conductor, and members of the New York Philharmonic-Symphony Orchestra.

The present suite includes about half the original score, certain background passages having been omitted that seemed to the composer unsuitable for concert execution. No alteration of any kind has been made in the excerpts that make up the suite. They stand exactly as in the original composition. The suite has been performed widely in the United States and in Europe, both by symphony orchestras and by student groups.

Its musical themes are partly original and

**THOMSON: THE PLOW THAT BROKE THE PLAINS**

Leopold Stokowski

and the

Hollywood Bowl Symphony Orchestra

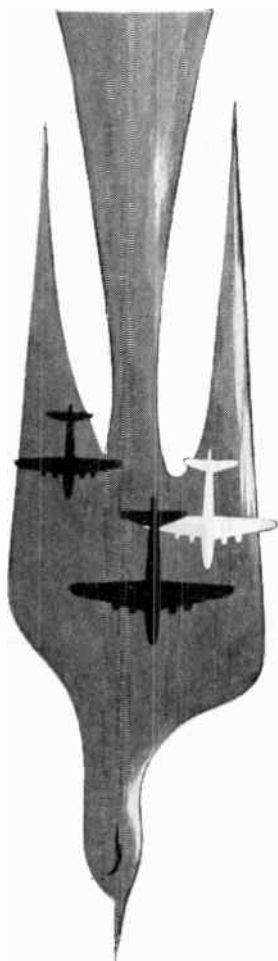
**MUSICAL MASTERPIECE ALBUM M/DM-1116**

Two 12" RCA Victor Records \$2.85 List Price ▲

partly folklore. This borrowed material is in the section entitled "Cattle," which is made up of cowboy songs, and in the final fugue called "Devastation." The latter is based on an old song beloved of disappointed farmers in the Southwest, "I'm Gonna Leave Old Texas Now."

The film that this music was composed to illustrate has been shown all over the world. It is one of the famous documentaries in existence. It begins with herds of fine cattle in vast panoramas of waving grass. Its final shot is of a dead tree standing in a scorched and blown-out desert of dust, its bare branches holding a bird's nest built only of barbed wire.

*Note: The orchestral score with parts may be obtained from Music Press Inc., New York City.*



notes on the

# "Airborne" Symphony

by Marc Blitzstein

*"Airborne" principals at the recording session . . . left to right—Conductor, Leonard Bernstein, Richard Gilbert, Director of Recordings for RCA Victor, Composer, Marc Blitzstein and Choral Conductor and Monitor, Robert Shaw.*

**N**OW that the complete "Airborne" symphony exists on records, and so satisfyingly, it may be of interest to touch on some of the problems that went into the creation of it. For some years, ever since my opera "The Cradle Will Rock" first was produced in New York, I have become accustomed to hear myself spoken of as a "theatre" composer—that is, when I am spoken of at all, I neither cherish nor mind this label; I hope that concert pieces of mine will not forever labor under this handicap, simply because they aren't something they were never intended to be. From one point of view all music is "theatre"; a fundamental equation is the pace-weight equation, whereby a specific amount of sound and stress is delivered over a specific period of time, with resulting waxing and waning dramatic emphasis. But nobody will deny that the addition of a dramatic *visual* pattern imposes special tasks for music in the theatre, tasks which do not at all apply to the concert-hall.

The main problem in the "Airborne" was to see if I could get something over in concert form which until then I had made succeed in the theatre. I mean a kind of characterization (I am told it is specifically "American") in vocal and musical terms: without the aid of sets, costumes, acting, and so on. "Ah," you will say, "radio-form." But you will be wrong. A curious fact is that, while the "Airborne" has had success over the air, there has been nothing like the impact the work apparently has as done in a concert-hall. I believe this has something to do with the sight of singers, conductor, narrator and instrumentalists making their attacks and entrances, and contributing a kinesthetic value which has its distinct communicative elements.

*(continued on page 11)*





Vladimir Horowitz and his wife, the former  
Wanda Toscanini

a Mendelssohn  
Treasury  
recorded by  
Horowitz

"If your son . . . wants to show me that he has learned a good deal as a pianist, I would ask him for a Mendelssohn Song without Words, No. 3, 24, or 30 . . . in perfectly correct and, if possible, fine and tasteful execution."

Hans von Bülow's sentiments, expressed so long ago in a letter to a friend, are certainly echoed today by the critical student of the pianoforte. For all these lovely works, overflowing with rich romanticism, offer the supreme test of detailed phrasing and discriminate touch.

The Songs without Words were published throughout Mendelssohn's lifetime in several

books. While it was he who introduced the term, the style of the composition (a well-marked song-like melody with accompaniment) exists in many works. The form is to be found, for example, among Schubert's impromptus, among the slow movements of some of Beethoven's sonatas and among the nocturnes of Field and Chopin. Of the Mendelssohn works, Mr. Horowitz has recorded *The Shepherd's Complaint*, Op. 67, No. 5, and *May Breezes*, Op. 62, No. 1. Neither of these titles was coined by the composer himself.

In a different vein are the 17 *Variations Sérieuses*, in D Minor, Op. 54—Mendelssohn's first attempt in this style, and his masterwork for the piano. He was greatly intrigued with the possibilities of this form.

The serious variations, in contrast to the typical drawing-room piano variation of the day, unfold from their lovely theme as if by magic. Mendelssohn's ingenious craftsmanship, his care of detail and his sensitivity to the resources of the piano combine to create one of the distinctive compositions of this instrument's literature.

As a final side in the set, Mr. Horowitz has recorded his brilliant Lisztian variations on the Wedding March. It's another of those gigantic "Stars and Stripes" type affairs—a bravura burst of the technique this artist has to burn. The record offers a fitting climax to an album no lover of piano music should miss!

**PIANO MUSIC OF MENDELSSOHN:**

**VARIATIONS SÉRIEUSES, Op. 54**

**SONGS WITHOUT WORDS:**

THE SHEPHERD'S COMPLAINT, Op. 67, No. 5

MAY BREEZES, Op. 62, No. 1

**WEDDING MARCH AND VARIATIONS AFTER LISZT**

Vladimir Horowitz, Pianist

**MUSICAL MASTERPIECE ALBUM M/DM-1121**

Three 12" RCA Victor Records \$3.85 List Price ▲



Felix Mendelssohn

# Menuhin records the Bartók Violin Concerto

**T**HE early years of the twentieth century witnessed the creative impact of three musicians who were to turn the tide of composition into channels strange, deep and far-reaching. Arnold Schoenberg, Igor Stravinsky and the Hungarian, Béla Bartók, ventured courageously into the more or less unexplored realm of free tones, and in so doing, planted new roots for the growth and development of musical expression. As one writer has pointed out, these men were not merely tone poets—they were tone thinkers as well.

The road of Béla Bartók led from the great sweep of Lisztian romance and impressionistic neo-romance to the forms which he himself created. To understand his speech we must follow his trail back to the folk music of his people—to the vast plains of Hungary and the mountains of Rumania. Here, in the rural folk districts of Eastern Europe, Bartók found the true source of his musical strength. Here, among the authentic Magyar songs and dances, he rediscovered those roots which were to become the generative force of his artistic expression.

But Bartók did not seek his national music for its local coloring alone, for the "atmosphere" that pervaded it or for the sake of its themes. Rather, through the melodies and rhythms of these songs, he sought the *technique* of their language. He himself described his approach as "a matter of absorbing the means of musical expression hidden in them, just as the most subtle possibilities of any language may be assimilated."

With complete command of his musical language, Bartók found the instrument of his expression, and in so doing, assumed the position of a great modernist whose work, while filled with bold innovation, is still deeply linked with folk music.

The monumental Violin Concerto, first published in 1941, is one of his most important contributions. The outstanding characteristics of his art are particularly in evidence here . . .

*Conductor (standing) and soloist try a test pressing*

**BARTÓK: CONCERTO FOR VIOLIN AND ORCHESTRA (1941)**

Yehudi Menuhin, Violinist  
Dallas Symphony Orchestra  
Antal Dorati, Conductor

**MUSICAL MASTERPIECE ALBUM M/DM-1120**  
Five 12" RCA Victor Records \$5.85 List Price ▲

his careful choice of harmonic and thematic material, the imagination and logic of his structure, his organization of detail and the discipline and intelligibility of each new line. Here, particularly, there is remarkable coherence and integration of subject matter within the three movements. Here also is strength and constant movement, excitement and spirited development. To Bartók, the ancient forms of classicism were living and vital, forms to be invested with his own remarkable idiom.

The Violin Concerto was composed in Budapest between August of 1937 and December of 1938 for Bartók's friend, Zoltán Székely. It was he who gave the work its first perform-

*(continued on page 11)*



# Brandenburg Concertos

## no. 2, in F • no. 5, in D



*Recording at Tanglewood*

**F**ROM the rustic setting of Tanglewood, famed summer home of the Boston Symphony Orchestra, an album of dynamic beauty emerges to take its place in the front ranks of this group's recorded performances. Here are the second and fifth of Bach's Brandenburg Concertos, a complementary album to DM-1050 (Nos. 3 and 4) released by RCA Victor shortly over a year ago.

Once again Dr. Koussevitzky and Boston's superb symphony orchestra register their consummate artistry and skill in the delightful Brandenburg music. Once again Bach's noble ventures in the *concerto grosso* form find the realization of vital, authoritative performance.

The history of the six Brandenburg Concertos requires but a brief review. They were created sometime between 1719 and the spring of 1721 for Christian Ludwig, Margrave of Brandenburg. Bach, who was then Kappellmeister to the court of Anhalt-Cöthen, was free from activity as organist, free from all religious duties and able to focus his energies almost exclusively on secular composition. These were the years that also produced the clavier works and the solo sonatas for violin, flute, viole de gamba and 'cello.

It is still rather a shock to note that the Brandenburg Concertos were placed in the catalogue marked "Of Secondary Importance": it is a further shock to discover that they were valued, on the death of the Margrave, at approximately eight cents. Not until several

**BACH: BRANDENBURG CONCERTOS NO. 2 IN F  
AND NO. 5, IN D**

**Boston Symphony Orchestra  
Serge Koussevitzky, Conductor**

**Concertino: Trumpet, Roger Voisin; Violin, Richard Burgin; Flute, Georges Laurent; Oboe, Fernand Gillet; Piano, Lukas Foss.**

**(Recorded at Tanglewood, Lenox, Mass.)**

**MUSICAL MASTERPIECE ALBUM M/DM-1118**

**Four 12" RCA Victor Records \$4.85 List Price ▲**

years later did they meet with nearly their just acclaim.

With these works, the enormous possibilities of the *concerto grosso* (a small group of soloists playing against a larger band) found their loftiest degree of expression. Each of the concertos features a different solo group: each offers unique instrumental combination and orchestral coloring. Modeling his works chiefly on those of Vivaldi, Bach was able to incorporate vitality and architectural design of the highest order with the principles that were handed down to him.

The second concerto in F Major, probably the best known of the six, features the unique combination of trumpet (Roger Voisin), flute (Georges Laurent), oboe (Fernand Gillet), and violin (Richard Burgin), with strings and harpsichord continue. We quote here from David Hall's album notes: "... All the instruments are in the high register, and the brilliant trumpet part is one which only the most accomplished modern instrumentalists are able



# a Unique Single Recording

MOZART: ADAGIO AND RONDO, K. 617  
(Originally written for Glass Harmonica)

E. Power Biggs, Celesta  
Phillip Kaplan, Flute  
Louis Speyer, Oboe  
Emil Kornsand, Viola  
Josef Zimmler, 'Cello

RCA Victor No. 11-9570 \$1.00 List Price ▲

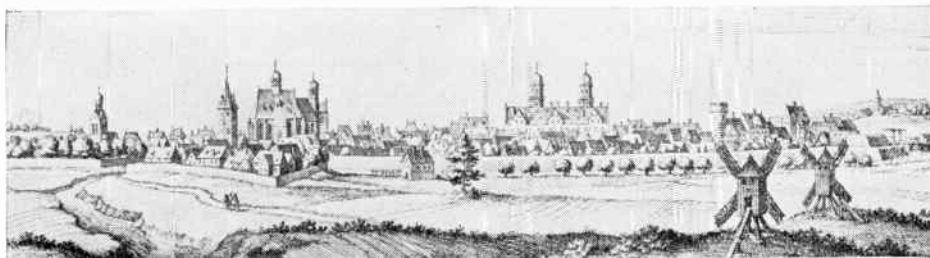
**M**OZART composed this unusually beautiful work in 1791 for Marianne Kirchgässner, the blind virtuoso of the Glass Harmonica. Following modern practice, E. Power Biggs uses the Celesta, since the Glass Harmonica has joined the ranks of the Serpent and other obsolete instruments. Music Press recently has published the music in a practical edition for Quartet and Celesta, Piano or Organ.

A fascinating story is told of Benjamin Franklin's invention of the Glass Harmonica. It is related that he concealed the instrument from his wife, and then awakened her one night by his playing, when she believed it to be the music of the angels. Mozart's scoring achieves remarkable color and effect. Alfred Einstein aptly calls this one of Mozart's



Mr. and Mrs. E. Power Biggs examine the glass harmonica invented (1762) by Benjamin Franklin. This was his improvement on the arrangement of one Pochrich, who had fixed several glasses in order on a table, tuned them by adding varying degrees of water and played them by passing the finger around the brims. Franklin also designed a keyboard for the instrument, though no playable examples survive today.

"heavenly works, an instrumental counterpart to the *Ave Verum*, with an unearthly beauty in the Introduction (minor) and the Rondo (major)."



The Bettmann Archive

Anhalt-Cöthen in the time of Bach . . . Copper engraving by Merian

to perform, and then they must use a small instrument specially constructed for the purpose. In Bach's day these high trumpet parts were played on a valveless instrument, the clarino, the technique of which had been brought to perfection by trained German trumpeters."

Mr. Voisin's trumpet, in B-Flat, is nine inches long and weighs twenty ounces. It was

French custom built and dates from 1896. Its amazing resources are particularly evident in the ringing solo introduction to the final movement.

Both this movement and the opening *allegro* are gay and spirited. Between them is an exquisite *andante*, an intensely emotional expression in which the various voices wind and

(continued on page 11)

Of all the traditional classic style ballets, the hauntingly beautiful *Les Sylphides* has probably danced itself into more hearts than any other. In Fokine's choreography, one which tells no story, the exquisite poetry of Chopin's music takes new shape. Here, the lovely lines of his expression are translated into movements of grace and almost unearthly delicacy.

The history of *Les Sylphides* dates back to 1908, when the young revolutionary ballet student, Michael Fokine, happened upon *Chopiniana*, a suite of piano pieces orchestrated some years before by Glazounoff. From this chance discovery came the idea for *Les*

## Les Sylphides performed by Fiedler and the Boston "Pops"

**CHOPIN: LES SYLPHIDES (Orchestrated by  
Andersan and Badge)**

**Boston "Pops" Orchestra  
Arthur Fiedler, Conductor**

**MUSICAL MASTERPIECE ALBUM M/DM-1119**  
Three 12" RCA Victor Records \$3.85 List Price ▲

*Sylphides*; its new title was later applied by the impresario, Serge Diaghileff.

The first Diaghileff presentation, with décor by Benois, took place at the Théâtre du Châtelet in Paris, on June 2, 1909. In the leading roles were Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky.

With the passing of years and the various presentations of the ballet, changes were made in scenery, choreography and choice of musical selections. In addition, there have been many orchestrators, among them, Glazounoff, Tanieff and Stravinsky. The present version, orchestrated by Leroy Anderson and Peter Bodge, is made up of the following compositions:

Part 1—*Prelude*, Op. 28, No. 7: *Nocturne*, Op. 32, No. 2: Part 2—*Valse*, Op. 70, No. 1, *Mazurka*, Op. 67, No. 3: Part 3—*Mazurka*, Op. 33, No. 2, *Prelude*, Op. 28, No. 7, and *Grande Valse Brillante*, Op. 18.

\* \* \*

The delightful season of the Boston "Pops" is now in full swing. Once again, dignified Symphony Hall has donned its carefree summer garb, complete with informal tables, beer, soft chatter and a stage banked with brightly colored flowers.

Once again, the lighter side of the symphonic repertory emerges under the artistic baton of Arthur Fiedler, whose skill of leadership has brought increasing success and prestige to the world famous "Pops".

Now, with the recording of a real "Pops" favorite, *Les Sylphides*, another superb item from their repertory is brilliantly reproduced!



*Copyright, 1939, by Crown Publishers. Reprinted by Permission of Crown Publishers.  
Final tableau from "Les Sylphides"*

## Symphony: The Airborne

(continued from page 5)

The "Airborne" moves from Monitor's voice (in verse or prose), to orchestra, to chorus (singing or chanting), to solo singers (recitative or balladizing) weaving in and out among these media. A play-by-play continuity, and an over-all unity, had to be established. I stress this point about various media, because in the symphony (as indeed in all my works) there is an attempt to show them all; singly, and in combination and permutation. For example, I have been asked why, in something I chose to call a "symphony," there should be an entire poem ("Morning Poem," at the end of the second movement) spoken by the Monitor, with no accompaniment whatever. I feel it part of my creative job to achieve completeness on all levels—technical, medial, emotional, coloristic, formal. And I shall not go into a discussion here as to why the "Airborne" was called a "symphony." Either that term implies a dynamic and living form, which in the twentieth century is bound to show examples which will differ from those of earlier periods: or it is a dead term, to be scrapped. I am one of those who think it still lives.

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### BLITZSTEIN: SYMPHONY: THE AIRBORNE (Recordrama)

New York City Symphony Orchestra  
Leonard Bernstein, Conductor

RCA Victor Choral  
Robert Shaw, Narrator and Choral Director

Charles Halland, Tenor

Walter Scheff, Baritone

Included as final side:

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### BLITZSTEIN: DUSTY SUN

Walter Scheff, Baritone

Leonard Bernstein at the Piano

MUSICAL MASTERPIECE ALBUM M/DM-1117

Seven 12" RCA Victor Records \$8.00 List Price ▲

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## Brandenburg Concertos

(continued from page 9)

blend as if by magic. The movement is one of Bach's loveliest.

The Fifth Concerto, in D Major, employs as its *concertino* or solo group, violin, flute and clavier. The last instrument in this case is represented by the piano. Lukas Foss, brilliant young American pianist and composer, is particularly outstanding in the brilliant first movement cadenza. In the second movement, (*affettuoso*) the solo instruments are heard alone. The finale is a brightly colored jig.

JUNE, 1947

## Bartók Violin Concerto

(continued from page 7)

ance in April of the following year when he played it with the Amsterdam Concertgebouw under the baton of Willem Mengelberg. On January 21, 1943, Tossy Spivakovsky was soloist for the occasion of the American premiere, with Artur Rodzinski and the Cleveland Orchestra supporting him.

Of Yehudi Menuhin's performance at Carnegie Hall with Eugene Ormandy and the Philadelphia Orchestra on February 5, 1946, Olin Downes reported: "The violin part, closely interwoven with that of the orchestra, is one of immense difficulty, which Mr. Menuhin surmounted with certainty and ease. His feat, had it been lavished on a popular and well-known concerto, would have been cheered to the echo. It is not the first time that Mr. Menuhin has been the proponent of Bartók, or made an audience aware of an art that looks not backward to yesterday, but forward to tomorrow."

Mr. Menuhin is effectively supported on these records by Antal Dorati and the Dallas Symphony Orchestra. With this, their second release for RCA Victor, one of America's most important orchestras moves forward in another glowing performance!

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## Contemporary American Music

(continued from page 3)

scored by Americans, such as the music from *Duel in the Sun*, by Dimitri Tiomkin, which was recently made for RCA Victor by the Boston 'Pops' Orchestra under Arthur Fiedler, and many albums of musical comedy hits by Richard Rodgers, Cole Porter and others."

Mr. Murray cited as further evidence of the company's sponsorship of American composers, the citation given to RCA Victor in 1943 by the National Association for American Composers and Conductors for "outstanding service to American music." In presenting the award the Association cited RCA Victor for "its increasing attention to the recording of American music which has now assumed substantial proportions in the RCA Victor catalog."

RELAX . . .

and listen to Robert Merrill  
sing the

**"WHIFFENPOOF SONG"!**

RCA Victor No. 10-1313

\$ .75 ▲

▲ Suggested list price exclusive of excise tax.

11

**POPULAR HITS** of the day

## Brigadoon...

recorded with original cast

**N**OW that Broadway's getting used to the Irish and Scotch invasion and *Finian* is being heard on discs 'round the world, it's only fitting that RCA Victor hop on the bandwagon once more with a glittering recorded version of the lovely *Brigadoon!* This wistful folk-fantasy sings of a magic little village called *Brigadoon* in the Scotch Highlands, a village that comes to life one day every hundred years.

The cast is enhanced by a collection of stellar names, including David Brooks, Marion Bell, Pamela Britton and Lee Sullivan. The

music is by Frederick Loewe, the book by Alan Jay Lerner, and the dances by Agnes de Mille; the orchestra is under the direction of Franz Allers.

*Brigadoon's* music is destined for life long after the show itself has closed. You won't want to miss this superb album!

**45-0028 OVERTURE—ONCE IN THE HIGHLANDS and BRIGADOON**

**FROM THIS DAY ON—BRIGADOON**

**45-0029 DOWN ON MAC CONNACHY SQUARE MY MOTHER'S WEDDING DAY**

**45-0030 WAITIN' FOR MY DEARIE THERE BUT FOR YOU GO I**

**45-0031 I'LL GO HOME WITH BONNIE JEAN ALMOST LIKE BEING IN LOVE**

**45-0032 THE HEATHER ON THE HILL COME TO ME, BEND TO ME**

P-178

\$4.75 List Price ▲



*Pamela Britton, star of the Cheryl Crawford production, listens to a playback of My Mother's Wedding Day. She is surrounded by co-workers on the album. Holding cigarette is Frederick Loewe, composer of the score, with Alan Lerner who wrote the lyrics and the book at his right. Crouching at Lerner's right is Eli Oberstein, recording supervisor. Opposite Oberstein is Russ Case, also of RCA Victor, and bringing up the rear are Franz Allers, musical director for the stage production, and Dave Brooks, male singing star of the show.*

## Esquire All-American Hot Jazz — Volume II

RCA Victor follows the great success of its 1946 All-American Hot Jazz album by launching another memorable collection. As you can see from the names involved, this is no ordinary package. RCA Victor's representation of the year's recipients of the "Esky" (Pop version of the "Oscar") includes a group of last year's winners . . . Louis Armstrong, Duke

Ellington, Charlie Shavers, Johnny Hodges, Chubby Jackson, Coleman Hawkins and the King Cole Trio.

They're complemented here by such artists as the Benny Goodman Quintet, Lionel Hampton, Teddy Wilson and others. Four of the sides were recorded in our New York studios in a get-together that ought to go down in

jazz history. The other four emerged from different sessions. Louis Armstrong's was made in Hollywood while he was at work on the film, *New Orleans*.

Here are the selections:

- 40-0314 **ROCKABYE RIVER**  
**BLOW ME DOWN**
- 40-0315 **JIVIN' WITH JARVIS—A re-issue**  
**BUCKIN' THE BLUES**
- 40-0316 **INDIAN SUMMER**  
**SUGAR**
- 40-0317 **INDIANA WINTER**  
**I CRIED FOR YOU—A re-issue**

## "Horn of Plenty"

(continued from page 2)

Orleans in the early nineteen hundreds. It moves with Louis from his black ghetto home to Chicago—that vibrant, lusty backdrop for the great jazz scene. Then New York—and Louis's genius pulling him higher and higher into the realm of the truly great. Finally—Europe—and international acclaim.

For data, the author had the personal acquaintance of Satchmo' himself. He shared his confidences, his notebooks and scrapbooks. And what is equally important, Robert Goffin can boast an intimacy with the living story of jazz, and a knowledge and sensitivity to it that make him one of the important authorities on the subject today. Don't miss *Horn of Plenty!*

## "New Orleans"

(continued from page 2)

Through the concerted efforts of Satchmo', Billy Holliday and others, an intriguing love story wends its way through the romantic setting of old New Orleans. But essentially, this is the odyssey of jazz, its birth and development, its migration throughout America and the world.

Louis Armstrong's featured number is the infectious *Endie* (after Billy Holliday's role in the film) backed with *Do You Know What It Means To Miss New Orleans* (20-2087). And while we're on the subject of Satchmo', don't forget his *Mahogany Hall Stomp* and *Where the Blues Were Born in New Orleans* (20-2088).



JUNE, 1947

## NEW RCA VICTOR INTERNATIONAL RECORDINGS



### "SONGS OF THE STEPPES"

Sidor Belarsky, Basso, and Chorus with  
Mischa Borr and his Orchestra  
S-49 \$3.75 List Price ▲

- 26-5035 **KATUSHA**  
**BY THE CRADLE**
- 26-5036 **HOBO SONG, Op. 31**  
**MORNING LIGHT**
- 26-5037 **TACHANKA**  
**DARK NIGHT**
- 26-5038 **FROM BORDER TO BORDER**  
1. **MY BELOVED ONE**  
2. **AT THE SAMOVAR**

### FRENCH SONGS

26-7003 **SI MON COEUR POUVAIT TE**  
**DIRE**  
(If My Heart Could Tell You)  
Jean Sablon, Baritone  
with Orchestra  
Conducted by Norman Cloutier

### HELLO! BEAUTIFUL

Maurice Chevalier, Baritone  
with Orchestra

### HEBREW SONGS

25-5072 **TIKANTO SHABOS**  
(Thou Didst Institute the Sabbath)  
Cantor Mordechai Hershman  
Tenor with Orchestra

### LATIN AMERICAN SONGS

26-9022 **HOWDY, NICK**  
(Ola, Seu Nicolau-Samba)  
Carlos Galhardo  
with Orchestra

### YOU WENT AWAY

J. B. De Carvalho  
with RCA Victor Orchestra

A 1917 jam session from "New Orleans" . . .  
Zutty Singleton, drums; Red Callender, bass;  
Kid Ory, trombone; Charlie Beal, piano; Bud  
Scott, guitar; Louis Armstrong, trumpet, and  
Barney Bigard, clarinet.

▲ Suggested list price exclusive of excise tax.

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# NEW SINGLE "RED SEAL" RECORDS

RCA Victor No. 11-9568 **KARELIA SUITE, Op. 11** . . . . . SIBELIUS  
 \$1.00 List Price ▲  
 No. 1: INTERMEZZO; No. 3: ALLA MARCIA



Sir Thomas  
Beecham, Bart.

**Sir Thomas Beecham, Bart., conducting the B.B.C. Symphony Orch.**

The province of Karjala, familiarly known by its Swedish name of *Karelia*, belongs to the loneliest part of Finland. Here the pagan customs of the centuries have scarcely altered, for long after the rest of Finland was converted, Karelia still resisted the Christian missionaries. In 1835, a Finnish doctor named Lonnrot gathered the legends he had collected of Karelia into verses which he called *The Kalevala* (for the Three Sons of Kaleva, or Finland.) The tremendous impact of *The Kalevala* poured over the country and found glowing national response. It worked its way into the musical expression of Sibelius, who composed his famous *Karelia* Suite, part of which is superbly represented on these sides. Here, as usual, Sibelius did *not* base his music on folk song. Rather, it is the folk *spirit* that pervades it so eloquently.

**LA DAME BLANCHE: OVERTURE** . . . . . BOIELDIEU RCA Victor No. 11-9569  
 (THE WHITE LADY) \$1.00 List Price ▲

**Boston "Pops" Orchestra  
 Arthur Fiedler, Conductor**

*La Dame Blanche* is one of those decorative French comic operas that enjoyed fabulous success (about 1500 performances) for some fifty years and then vanished from the operatic repertory. A compound of two of Scott's novels, *The Monastery* and *Guy Mannering*, the work is filled with the spirit and flavor of real Scotch airs. The popular chanson, the folk-melody, pervades the overture. You may be sure that Fiedler and the "Pops" Orchestra give striking vitality to this delightful music, composed a century and a quarter ago.



Arthur Fiedler

## "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	July	Feature Title	Album Number	List Price	Program No.	July	Feature Title	Album Number	List Price
2772	1	Bizet-Waxman: Carmen Fantasic			2783	16	Beethoven: Sonata No. 8 in C Minor	DM-1102	\$2.85
		Heifetz-Voorheers-RCA Victo: Orch.			2784	17	Herbert: Victor Herbert Melodies	M-1069	\$3.85
2773	2	Chopin: Sonata in B-Flat Minor, Opus 35	DM-1082	\$3.85	2785	18	Kirsten-Russ Case and his Orch. Handel-Beecham: The Great Elopement	DM-1093	\$3.85
2774	3	Mendelssohn: Symphony No. 5 ("Reformation")	DM-1104	\$4.85			Beecham-Lond Philharmonic Orch.		
2775	4	Bach: Suites No. 2 in B Minor and No. 3 in D	DM-1123	\$5.85	2786	21	Chopin: Les Sylphides	DM-1119	\$3.85
		Koussevitzky-Boston Symp. Orch.					Fiedler-Boston "Pops" Orch.		
2776	7	Glazounoff: The Seasons	DM-1072	\$4.85	2787	22	Bach: Brandenburg Concerto No. 4 in G	DM-1050	\$4.85
		Dorati-Dallas Symphony Orch.					Koussevitzky-Boston Symp. Orch.		
2777	8	Tchaikovsky: Andante Cantabile			2788	23	Rossini: Rossini Overtures	DV-2	\$8.85
		Stokowski and His Symp. Orch.					Tocantini-NBC Symp. Orch.		
2778	9	Brahms: Love-Song Waltzes	DM-1076	\$3.85	2789	24	Berlioz: Symphonie Fantastique	DM-994	\$6.85
		Luboshutz and Nemenoff-RCA Victor Chorale					Monteur-San Francisco Symp. Orch.		
2779	10	Gruenberg: Concerto for Violin and Orch.	DM-1078	\$4.85	2790	25	Grieg: Symphonic Dances	DM-1066	\$3.85
		Heifetz-Monteur-San Francisco Symp. Orch.					Sevitzky-Indianapolis Symp. Orch.		
2780	11	Falla: El Amor Brujo	DM-1089	\$3.85	2791	28	Rav'l: Ondine		Single Records
		Stokowski-Merriman-Hollywood Bowl Symp. Orch.					Alexander Brav'owsky, Pianist		
2781	14	Verdi: La Traviata			2792	29	Delius: The Walk to The Paradise Gardens		Single Records
		Albanese-Weissmann-RCA Victor Orch.					Goossens-Cincinnati Symp. Orch.		
2782	15	Copland: Appalachian Spring	DM-1046	\$4.00	2793	30	Prokofieff: Sonata No. 7	DM-1042	\$2.85
		Koussevitzky-Boston Symp. Orch.					Vladimir Horowitz, Pianist		
					2794	31	Mozart: Symphony No. 26 in E-Flat		Single Records
							Koussevitzky-Boston Symp. Orch.		

14 ▲ Suggested list price exclusive of excise tax.

RCA VICTOR RECORD REVIEW

## "THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Kc. (P.M.)</i>	<i>Time</i>	<i>City</i>	<i>Station</i>	<i>Kc. (P.M.)</i>	<i>Time</i>
Albert Lea, Minn.	KATE	1450	11:00	Madison, Wis.	WHA	970	8:00
Anderson, S. C.	WAIM	1230	(Varies)	Manchester, N. H.	WMUR	610	8:30
Asheville, N. C.	WNCA	1340	11:15	Marion, Ohio	WMRN	1490	10:30
Austin, Texas	KVET	1490	2:00	McComb, Mississippi	WSKB	1230	7:30
Baltimore, Md.	WCBM	1400	11:30	Nashville, Tenn.	WSM-FM	650	9:00
Bellingham, Wash.	KVOS	790	1:30	New Haven, Conn.	WNHC	1340	10:30
Binghamton, N. Y.	WINR	1490	3:00	New Orleans, La.	WDSU	1280	10:35
Boston, Mass.	WBZ	1030	11:03	New York	WNEW*	1130	9:00
Buffalo, N. Y.	WEBR	1340	11:30	Norman, Okla.	WNAD	640	1:45
Burlington, N. C.	WFNS	920	4:30	Omaha, Neb.	KOIL	1290	(Varies)
Carthage, Ill.	WCAZ	1080	2:35	Pensacola, Fla.	WCOA	1370	(Varies)
Charlottesville, Va.	WCHV	1240	11:30	Philadelphia, Pa.	KYW	1060	12:30
Cleveland, O.	WTAM	1100	(Varies)	Pittsburgh, Pa.	KDKA	1200	12:00
Columbia, S. C.	WIS	560	11:30	Portland, Ore.	KWJJ	1080	6:30
Concord, N. H.	WKXL	1240	3:00	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Salt Lake City, Utah	KUTA	570	11:00
Dallas, Texas	KERA	94300	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Denver, Colo.	KOA	850	(Varies)	San Francisco, Cal.	KPO	680	11:15
Detroit, Mich.	WJLB	1400	5:30	Savannah, Ga.	WTOC	1290	11:30
Dubuque, Iowa	KDTH	1370	9:30	Seattle, Wash.	KOL	1300	6:30
Duluth, Minn.	WEBC	1320	11:30	Springfield, Mass.	WBZ-A	1030	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:30	Stevens Point, Wisc.	WLBL	930	2:30
Honolulu, T. H.	KGU	760	9:00	Valdosta, Ga.	WGO	1450	10:30
Iowa City, Iowa	WSUI	1210	8:00	Waterbury, Conn.	WWCO	1240	(Varies)
Jacksonville, Fla.	WPDO	1270	11:30	White Plains, N. Y.	WFAS	1230	4:15
Jefferson City, Mo.	KWOS	1240	3:00	Wilmington, N. C.	WNFD	1400	—
Lafayette, Ind.	WBAA	920	8:00	Youngstown, Ohio	WFMJ	1450	11:15
Los Angeles-Hollywood, Cal.	KFWB	980	11:30				
Louisville, Ky.	WKYW	—	2:45				

Average program is 30 minutes in length, Monday through Friday. \*Sunday nights only.

## RCA Victor Record Order Blank

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<input type="checkbox"/> Thomson: The Plow That Broke the Plains Stokowski-Hollywood Bowl Sym. Orch. M/DM-1116 ..... \$2.85	<input type="checkbox"/> Sibelius: Karelia Suite, Op. 11 Beecham-B.B.C. Sym. Orch. 11-9568 ..... \$1.00
<input type="checkbox"/> Blitzstein: The Airborne Bernstein-New York City Sym. Orch. M/DM-1117 ..... \$8.00	<input type="checkbox"/> Boieldieu: The White Lady (Overture) Fiedler-Boston "Pops" Orch. 11-9569 ..... \$1.00
<input type="checkbox"/> Bach: Brandenburg Concertos Nos. 2 & 5 Koussevitzky-Boston Sym. Orch. M/DM-1118 ..... \$4.85	<input type="checkbox"/> Mozart: Adagio and Rondo, K.617 E. Power Biggs and others 11-9570 ..... \$1.00
<input type="checkbox"/> Chopin: Les Sylphides Fiedler-Boston "Pops" Orch. M/DM-1119 ..... \$3.85	<input type="checkbox"/> Music from "Brigadoon" Original cast P-178 ..... \$4.75
<input type="checkbox"/> Bartók: Concerto for Violin and Orchestra Menuhin-Dorati-Dallas Sym. Orch. M/DM-1120 ..... \$5.35	<input type="checkbox"/> Esquire All-American Hot Jazz, Volume II HJ-10 ..... \$3.75
<input type="checkbox"/> Mendelssohn: Piano Music Horowitz M/DM-1121 ..... \$3.85	<input type="checkbox"/> Songs of the Steppes Belarsky-Barr and his Orchestra S-49 ..... \$3.75

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