

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

NOVEMBER
1947



The Golden Age of Opera—Opening Night at the Met

THE BETTMANN ARCHIVE

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THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 7

svanhholm makes debut!

ONE of the most important events to take place during last year's Metropolitan Opera season was the spectacular debut of the tenor, Set Svanholm.

A native of Vesteros, Sweden's eighth largest city, Svanholm began his musical career as an organist, but switched to singing after his graduation from the Royal Conservatory of Music in Stockholm.

His operatic debut (as a baritone!) occurred at the Royal Opera in Stockholm. In 1936, he sang his first tenor role, that of Rhadames in *Aida*. Subsequent successes as a Wagnerian singer were to establish him as one of Europe's most important heroic tenors.

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Set Svanholm is congratulated on his contract by J. W. Murray, Vice President in charge of RCA Victor Record Activities, as Richard Gilbert, Director of Recordings, and Constance Hope, Director of Red Seal Artist Relations, look on.

rubinstein in new recording of tchaikovsky concerto!

mitropoulos conducts

THAT war-horse of piano concertos is back! Not only that, but it's back with Rubinstein, the soloist whose previous recording of the work burst upon the market a few years ago like a meteor.

This time Mr. Rubinstein is joined by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra, and the combination, you'll agree on first hearing, is an admirable one. (Incidentally, this marks the first major orchestral release by the orchestra since its re-

turn to the Red Seal label.) Despite various and sundry Tin Pan Alley abuses (or maybe

(continued on page 14)

TCHAIKOVSKY: CONCERTO FOR PIANO AND ORCHESTRA

No. 1, IN B-FLAT MINOR, Op. 23

Artur Rubinstein, Pianist
Minneapolis Symphony Orchestra
Dimitri Mitropoulos, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1159

Four 12" RCA Victor Records

DM—\$5.00 List Price ▲ M—\$6.00 List Price ▲

Betty R. Schoenfeld
Editor

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The Paganini Quartet: Henri Temianka, 1st Violin; Gustave Rosseels, 2nd Violin; Robert Courte, Viola; Robert Maas, Cello



introducing

the paganini quartet

playing

the beethoven

rasoumovsky quartets

AFTER years of separation by war, geography and divergent careers, two violinists, a violist and cellist were brought together to fuse their artistry into a triumphant unit.

Henri Temianka, Gustave Rosseels, Robert Courte and Robert Maas had known each other musically and personally for many years in Belgium before joining forces in the United States. In 1916, the distinguished patroness, Mrs. William Andrews Clark, heard Robert Maas play on his arrival in this country from Belgium, and expressed her desire to make possible the founding of a great quartet.

Curiously, both Temianka (here in the states) and Maas had been looking for each other with the same idea in mind. Mrs. Clark's support offered the solution. Courte and Rosseels were invited to round out the Quartet, and on their arrival from Belgium, the four men went into retirement in California to devote all their efforts to rehearsal.

Their debut performances in a series of four concerts at the University of California were played to an overflow crowd, and they were hailed by public and critics alike. Subsequent performances in Washington, in New York and elsewhere were greeted with similar enthusiasm.

Individually, each member of the quartet has achieved an enviable international reputation. Temianka is known in the United States and in Europe both as a soloist and chamber music performer. Robert Maas is also familiar

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BEETHOVEN: QUARTET No. 7, IN F, Op. 59
("Rosoumovsky No. 1")

included as final side:

MOZART: MINUET (Second Movement from Quartet No. 17, in B-Flat, K. 458)

MUSICAL MASTERPIECE ALBUM M/DM-1151

Five 12" RCA Victor Records

DM—\$6.00 List Price ▲ M—\$7.00 List Price ▲

BEETHOVEN: QUARTET No. 8, IN E MINOR, Op. 59
("Rosoumovsky No. 2")

MUSICAL MASTERPIECE ALBUM M/DM-1152

Four 12" RCA Victor Records

DM—\$5.00 List Price ▲ M—\$6.00 List Price ▲

BEETHOVEN: QUARTET No. 9, IN C, Op. 59
("Rosoumovsky No. 3")

included as final side:

MOZART: MENUETTO (Third Movement from Quartet No. 21, in G, K. 575)

MUSICAL MASTERPIECE ALBUM M/DM-1153

Four 12" RCA Victor Records

DM—\$5.00 List Price ▲ M—\$6.00 List Price ▲

peerce and warren sing operatic duets of puccini and verdi



THE three duets for tenor and baritone included in this album are among the most beautiful moments in Italian opera. Jan Peerce and Leonard Warren, New York-born singers of the Metropolitan Opera Company, and undoubtedly two of its busiest artists, join in these beloved duets from Puccini's *La Bohème* and Verdi's *La forza del destino*.

The selections call to mind the memorable old Victor discs made by Caruso and Scotti, Gigli and De Luca, and, in the case of the *Bohème* duet, McCormack and Sammarco, a record re-issued in the second Heritage Series.

Messrs. Peerce and Warren carry on the grand tradition—and the result is a two-record album every opera lover should own. Jean Paul Morel conducts the RCA Victor Orchestra for the Puccini excerpt; Erich Leinsdorf leads the same orchestra for the duets from *La forza del destino*.

Puccini, successor to Verdi, was the last of the great dynasty of Italian operatic composers that began with Monteverdi and enlarged upon and developed the lyricism, the nobility and sense of theatre that grew from the very soil of their country. Their lyricism is essen-

OPERATIC DUETS

LA BOHÈME: ACT IV: O, MIMI, TU PIÙ NON TORNI

LA FORZA DEL DESTINO: ACT III: SOLENNE IN QUEST' ORA. ACT IV: INVANO ALVARO

Jan Peerce, Tenor
Leonard Warren, Baritone
RCA Victor Orchestra

Jean Paul Morel, Conductor, and
Erich Leinsdorf, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1156
Two 12" RCA Victor Records

DM—\$3.00 List Price ▲ M—\$4.00 List Price ▲

tially Italian, but the atmosphere they evoke in their combination of music and drama is truly of the locale with which they deal.

Thus, Puccini's poignant tale of the Bohemian Quarter of Paris draws its life-blood from its setting. *Bohème* is an Italian-French opera, exquisite in its bittersweet pathos, a combination of Italian abandon and French delicacy.

To many, the greatest music of this opera
(continued on page 11)



a long-awaited recording!



toscanini conducts portions of berlioz's "romeo and juliet"

BERLIOZ: ROMEO AND JULIET—DRAMATIC SYMPHONY, Op. 17

PART II: ROMEO'S REVERY; FÊTE AT THE CAPULETS' LOVE SCENE

Arturo Toscanini and the
NBC Symphony Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1160

Three 12" RCA Victor Records

DM—\$4.00 List Price ▲ M—\$5.00 List Price ▲

MUSICAL MASTERPIECE ALBUM V/DV-7

Three 12" RCA Victor Records (Red Seal Deluxe)

DV—\$7.00 List Price ▲ V—\$8.00 List Price ▲

NOVEMBER, 1947

AMONG the Maestro's many services to music lovers during the last six decades are the loving and brilliant performances he has effected of seldom-heard masterpieces.

Such an occasion took place last Fall when Arturo Toscanini and the NBC Symphony Orchestra devoted two successive Sunday broadcasts to a performance of Hector Berlioz's dramatic symphony, *Romeo and Juliet*. The results were typical: requests packed with enthusiasm poured in for recordings of this massive work.

Selections were recorded and they are now available on three twelve-inch records. These are contained in album M/DM-1160 (shellac) and in album V/DV-7 (de luxe vinylite).

Berlioz's *Romeo and Juliet* stemmed from his intense passion for the Shakespearean actress, Harriet Smithson. For no less than six years after he first saw her in the role of Juliet, Berlioz pursued the lady. In 1833, she became Mme Berlioz.

The Symphony had been outlined during 1828-29. Not for ten years, however, was Berlioz's project carried to completion.

Romeo and Juliet (Op. 17) is written for orchestra, soloists and chorus. Subdivided into three sections which comprise twelve individual numbers, the work brings the important moments from Shakespeare's tragedy to the fore.

The records included here consist of the orchestral excerpts from Part II. This is the true essence of Berlioz's score and contains the composer's most cherished composition, the impassioned *Love Scene*.

The album opens with *Romeo Alone*, a section exquisite in its melancholy atmosphere. The mood soon changes to one of festive grandeur, as we hear the music of *Fête at the Capulets'*. The *Love Scene* closes the excerpts heard on these records.

Unfortunately, the Maestro would not approve the re-takes made of the fanciful *Queen Mab* Scherzo, third section of Part II. Rather than hold back the release of the remainder of this music, we are issuing the album without the Scherzo.

There is one point, however, that we should like to make clear. The *Queen Mab* Scherzo will definitely be re-recorded, and will be issued as soon as possible as a single recording!

▲ Suggested list price exclusive of excise tax

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**"the great symphony by mr. haydn
with the popular andante"**

koussevitzky conducts the
surprise



THE great symphony by Mr. Haydn with the popular andante . . ." So read Viennese advertisements in the year 1795 for performances of the *Surprise* Symphony, third in the series of twelve composed for the London impresario, Salomon.

With his two London concert tours, Haydn had conquered Europe. Despite the competition in that city of a rival concert organization, enthusiasm for this grand old man of music had been tremendous and had resounded through the continent in a gush of critical superlatives.

Through the concerts he conducted and the charming and elegant symphonies that flowed like magic from his pen, Haydn's peasant freshness and profundity touched the hearts of his audiences in very much the delightful fashion that his music reaches today's concertgoers. Here was lucid and ingenious music, filled with the fragrance of the earth and the grandeur of the heavens. Here was music intelligible to all, logical music, of which Goethe was to write later, "His works are an ideal language of truth, connected in all their parts by necessity, and full of life. They may perhaps be outmoded, but never surpassed."

The Symphony No. 94 in G, with its crashing *fortissimo* surprise at the close of the tranquil *Andante* (for purposes of awakening slumbering culture vultures) had its premiere on March 23, 1792, with the composer directing from the harpsichord. The audience

shouted its enthusiasm that began after the pert *Allegro* movement and reached its peak after the *Andante*. The loud chord designed by Haydn "to make the ladies scream" had been a tremendous success!

The *Surprise* Symphony, along with such Haydn masterpieces as the *Military*, the *Clock*, the *London* and the *Drum Roll* Symphonies, ranks today among the most beloved of all works in that form. More than ever before, Haydn is approaching his richly deserved place, not only in the concert hall, but in record libraries as well. His sacred and secular works alike have come to represent an integral part of the discriminating collector's library.

As you may recall, this is not the first recording of the *Surprise* Symphony by Koussevitzky and the Boston Symphony Orchestra. The popularity of the Koussevitzky version has prompted a fresh recording, one which highlights every detail of this superb score. All the vivacity and brilliance, the eloquence and dignity, have been reproduced with sheer beauty in this latest recording triumph!

HAYDN: SYMPHONY No. 94, IN G ("SURPRISE")

**Boston Symphony Orchestra
Serge Koussevitzky, Conductor**

MUSICAL MASTERPIECE ALBUM M/DM-1155

Three 12" RCA Victor Records

DM—\$4.00 List Price ▲ M—\$5.00 List Price ▲

eleanor steber
sings

Mozart Operatic Arias



Twentieth-century transition . . . Eleanor Steber as herself

NOVEMBER, 1947

THREE of the Mozartian kingdom's most enchanting characters have their say in this fascinating group of arias sung by Eleanor Steber.

The first is the defiant young captive, Constanze, heroine of *The Abduction from the Seraglio*, who flatly informs abductor Pasha Selim of her preference for *Tortures Unabating* to the love he has to offer. This German *Singspiel* had its first Metropolitan performance during the 1946-47 season with Miss Steber in the leading role.

The next aria is from that brilliant (and at one time considered demoralizing) masterpiece based on the Beaumarchais comedy, *The Marriage of Figaro*. Eleanor Steber first assumes the role of the intensely love-sick young page, Cherubino, for the charming *Non so più cosa son*, in which he reveals his utter confusion at his constant—and relatively new—thoughts of love!

From the last act of this opera, Miss Steber, as the servant, Susanna, offers her gentle aria, *Deh vieni non tardar*, in which she sighs for her beloved Figaro, who has somehow gotten mixed into the confusion of this comedy of mistaken identities.

Since joining the luminous gallery of Metropolitan artists in 1940, Eleanor Steber has enjoyed tremendous success in her Mozart operatic portrayals. Vocally, dramatically and visually, she has brought forth praise from audiences and critics alike.

On records, she has contributed thus far to the Mozart repertoire with two twelve-inch single records. In her new album, the flow of warm, glowing tone and the round and sensitive phrasing that have distinguished her handling of Mozart's exacting music in the past have been beautifully captured.

The Steber *Mozart Operatic Arias* constitutes a brilliant triumph for all concerned. Jean Paul Morel and the orchestra offer excellent support.

MOZART OPERATIC ARIAS

THE MARRIAGE OF FIGARO:

Act I: *Non so più cosa son*

Act IV: *Recit; Giunse alfin il momento*

Aria: *Deh vieni, non tardar*

THE ABDUCTION FROM THE SERAGLIO: Act II; Martern aller Arten

Eleanor Steber, Soprano

RCA Victor Orchestra

Jean Paul Morel, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1157

Two 12" RCA Victor Records

DM—\$3.00 List Price ▲ M—\$4.00 List Price ▲

▲ Suggested list price exclusive of excise tax.

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Joel Berglund



Nan Merriman

a galaxy of operatic s



A star steps out—Blanche Thebom dancing with Edward Johnson, Manager of the Metropolitan Opera Company

NOVEMBER is opera month—at the Met, over the air and very definitely at RCA Victor. As in past seasons, a veritable avalanche of operatic recordings is storming the market.

In addition to the Svanholm disc and the two albums mentioned on previous pages, seven other single recordings of glorious moments from Italian, French and German opera are now available.

Joel Berglund, the Swedish baritone of the Met, whose rich voice has been heard through the medium of HMV recordings, makes his RCA Victor debut this month. For years the leading baritone of the Swedish Opera Company in Stockholm, Mr. Berglund sang as guest artist in many of the principal cities of Europe.

In 1939, he was engaged by the Met to bolster its Wagnerian wing. With the outbreak of European hostilities, however, Mr. Berglund

Blanche Thebom also offers an aria from *La Gioconda* this month. Assuming the role of the blind La Cieca, she sings the *Romanza*, familiarly known as *Voce di donna*, from Act I. The artist displays her amazing versatility with the Wagnerian excerpt on the other side. From Scene IV of *Das Rheingold* we hear *Erda's Warning*, in which this all-foreseeing goddess warns Wotan of the impending doom of the gods if he refuses to give up the Ring.

Miss Thebom's dark and lustrous singing is enhanced by the orchestral support she receives under the baton of Frieder Weissmann. Record 11-9795, price \$1.00.

Another mezzo-soprano role is re-created by lovely Nan Merriman in a beautifully sustained and melancholy aria from Donizetti's *La Favorita*. With Frieder Weissmann again directing, she offers *O Mio Fernando*, an expression of love and self-sacrifice. All the splendid freedom and warm tone of this voice, which has been accompanied by leading orchestras of the country, are in evidence in the present difficult aria. Ask for Record 11-9793, \$1.00.

Robert Merrill is back with an old favorite—the beautiful and haunting *Di Provenza il mar*, from the second act of Verdi's *La Traviata*. Jean Paul Morel and the RCA Victor Orchestra accompany Mr. Merrill in his brief portrayal of the elder Germont. On the opposite side he sings the rousing *Toreador Song* from Bizet's *Carmen* (Act II). This is a re-

(continued on page 11)

was forced to remain in Stockholm until V-E Day.

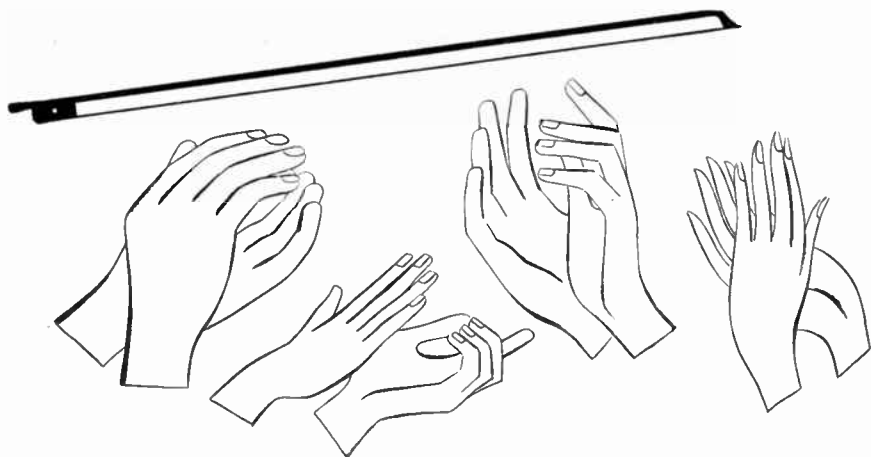
As versatile in Italian and French opera as he is in German, he takes special delight in the role of Mozart's comically graceful and sophisticated character, *Leporello*. Here, to one of the spurned beauties of his master, Don Giovanni, he reels off the rollicking *Madamina, Il Catalogo*, that infamous record of Giovanni's spicy love life. Leo Blech conducts the orchestral accompaniment on record No. 10-1346. The price is \$.75.

Last year we released *A Treasury of Grand Opera*, an album that included Leonard Warren's stirring rendition of the Prologue from Leoncavallo's *I Pagliacci*. Frieder Weissmann conducted the orchestra. Re-issued this month (11-9790—\$1.00), the aria is backed with the *Barcarola; Pescator, affonda l'esca* (Fisherman, Thy Bait Now Lower) from Act II of Ponchielli's *La Gioconda*. This is an aria badly needed in the catalog. Mr. Warren gives a vibrant portrayal of the disguised Barnaba in this island night scene as he sings jovially with the fishermen at the wharf. He is joined here by the RCA Victor Chorale and Orchestra, under the direction of Robert Shaw and Frieder Weissmann.



Dorothy Kirsten studies a score

more encores by heifetz



THE success of Jascha Heifetz's recent album of *Modern Violin Transcriptions* (M-1126) was sufficient to warrant an immediate follow-up with more of the same type of material. The new album is entitled *Violin Encores* and it consists of eight ten-inch sides on which Heifetz has recorded more of the selections he frequently uses for his recital encores.

In addition to some of his own transcriptions, the violinist has included a group of other outstanding items, among them an original composition for violin and piano and arrangements by three other well-known concert violinists.

Il pleure dans mon coeur (Debussy) is one of the impressionistic composer's most subtle and melancholy songs. Arthur Hartmann, Hungarian-born American violinist, and at one time a friend of Debussy, fashioned the delicate arrangement heard here. The side is backed with a fiery *Tango* written for violin and piano by Poldowsky (*nom de plume* for Irene Regine Wieniawski, daughter of the famed Polish composer).

Among Mr. Heifetz's hundred odd transcriptions are delightful miniatures of Bach and Beethoven. From the former's Sixth English Suite in D Minor for harpsichord, we hear the charming and popular *Gavottes I and II*. The Beethoven work is lesser known. *Folk Dance* has been taken from a set of

Three German Dances, originally written for the piano.

Paul Kochanski, well-known concert violinist of a generation ago, has provided the transcription for Falla's *Pantomime*, from the suite, *El Amor Brujo*. On the opposite side we hear Cuban-born Joaquin Nin's folk setting, *Cantilena Asturiana*, and Darius Milhaud's *Corcorado* from his piano suite, *Home-sickness for Brazil*. Both of these works have been transcribed by Claude Lévy, well-known concert violinist of the twenties.

The last two sides of the album, both of them Heifetz transcriptions, consist of the Mendelssohn *Scherzo* from his Piano Trio No. 1, in D, and the *Tempo di Valse*, from Arensky's Concerto for Violin and Orchestra in A Minor.

Emanuel Bay at the piano provides his usual effective and sensitive accompaniment. The number of this album is M-1158, the price, \$4.00.

a heifetz single

A re-recording, by the same artist, of
two brilliant successes . . .

GODOWSKY: ALT WIEN

DRIGO: VALSE BLUETTE

with Emanuel Bay at the Piano

Record No. 10-1345

\$.75 List Price ▲

Peerce and Warren

(continued from page 4)

occurs in the garret settings of the opening and closing acts. It is from the final scene that we hear the duet of Rudolfo and Marcello, the poet and painter, who, unlucky in both love and fortune, bemoan the fickleness of woman. Each has seen the other's sweetheart; each is bitterly sarcastic at first, then filled with longing. The entire atmosphere breathes through this music.

Verdi's four-act opera, *La forza del destino*, was first performed on November 10, 1862, at St. Petersburg. The plot was borrowed from Piave from *Don Alvar*, a Spanish drama by the Duke of Rivas.

The music of this grim tale, which has its action in Spain and Italy during the eighteenth century, is of a spaciousness and depth of purpose far advanced over the successes

which immediately preceded it: *Trovatore* and *Traviata*. The work is filled with broad and full-bodied color, with immense and tragic action.

The duet, *Soleanne in quest' ora* (Swear in This Hour) occurs in the third act. Don Alvaro, unknowingly, has given aid to the wounded Don Carlo, his sworn enemy. Unaware of the tragic force of destiny that will eventually assert itself, the two sing this intense and beautiful duet, pledging their faith to each other.

With the final scene, we find both men at swords' points. Five years have passed, and Alvaro has entered a monastery, only to be encountered by the vengeance-seeking Carlo, whom Alvaro thought he had killed in a duel. This duet (*In Vain, Alvaro*) is one of bitterness and intense passion, beginning with Carlo's soliloquy on the hypocrisy of Alvaro and ending in fierce struggle between the two.

Operatic singles

(continued from page 3)

issue of a portion of the *Carmen* recordrama, released some months ago. Erich Leinsdorf is the conductor and the RCA Victor Chorale is under the direction of Robert Shaw. Record 11-9794, \$1.00.

A very special feature of the month is a recording of French arias by Dorothy Kirsten, the beautiful young American soprano. With the assistance of Robert Merrill, she sings the thrilling Death Scene from *Thaïs: Te souvient-il du lumineux voyage*. The haunting

strains of the *Meditation* engulf these ecstatic last words of Massenet's immortal heroine.

An aria from Puccini's *Manon Lescaut* is heard on the other side—*In quelle trine morbide*, from Act II, an aria in which Manon sighs longingly for true love. Jean Paul Morel again directs the orchestra. The record number is 11-9792; the price, \$1.00.

This then completes the operatic picture for the month. Today's finest artists sing in the grand tradition of yesterday. You'll find these releases a help in building your library of operatic masterpieces.

Paganini Quartet

(continued from page 3)

to Americans as a member of the original Pro Arte Quartet, while Mr. Rosseels and Mr. Courte were prominent quartetists in Belgium and throughout Europe, and until recently were on the faculty of the Royal Conservatory in Brussels.

Their stringed instruments, once the most cherished possessions of Nicolo Paganini, were made by Stradivarius, over two hundred years ago. Through Mrs. Clark's help the instruments were acquired for the group, which assumed the name of their former owner.

For its record debut, the Paganini Quartet has chosen the three Rasoumovsky Quartets by Beethoven. For some time we have had a relative lack of new releases in the field of chamber music, a fact which makes these albums

more than welcome to record collectors!

The Beethoven Quartets, Op. 59, were commissioned by Count Rasoumovsky, Russian Ambassador to Austria in 1806. Beethoven, in deference to his patron, "pledged himself to weave a Russian melody into each of the quartets."

These works, with their ardent romanticism, occupy a place comparable to that of the *Eroica* Symphony. They were decidedly ahead of their era. One critic commented that they were: "three new, very long and difficult quartets . . . profoundly invented and well worked out, but not intelligible to every one."

The first of the quartets is the most dramatic of the three. Its Russian theme, incidentally, is the same used by Moussorgsky in *Boris Godounoff*. No. 2 is the most tragic of the trio, while the third is sometimes known as the "Hero" Quartet.

popular and international



GLENN MILLER MASTERPIECES

Glenn Miller and his Orchestra

P-189

\$3.40 ▲

A sequel to album P-148, first volume of music by the late star and his pre-war band: *Chattanooga Choo Choo*; *Johnson Rag*; *Missouri Waltz*; *Pavanne*; *My Isle of Golden Dreams*; *Perfidia*; *Runnin' Wild*; *Bugle Call Rag*.



LET'S DANCE!

with Benny Goodman and his orchestra

P-188

\$3.40 ▲

A priceless collection of some of Benny Goodman's finest recordings—available in album form: *King Porter*; *Mad-House*; *Roll 'Em*; *I've Found a New Baby*; *Sometimes I'm Happy*; *Changes*; *Afraid to Dream*; *Good-bye*.

new musical smart sets



SUITE 'N SWING

Grieg's *Peer Gynt*—Henri René and his Orchestra

P-190

\$3.40 ▲

Henri René leads the band in a style that's new, refreshing and ingenious. . . . Beloved music of Grieg in modern dress!



LOVE SONGS

Donald Dame, tenor

P-172

\$3.40 ▲

America's favorites—offered by one of radio's most popular stars. . . . Russ Case adds brilliant accompaniment.

Hear Wayne King's arrangements of these Schumann favorites: Dedication and Träumerei—both from the M-G-M film "Song of Love" . . . Record No. 20-2492.



MY WILD IRISH ROSE

P-191

Dennis Day, Tenor

\$3.40 ▲

Melodies from Warner Bros. technicolor production based on the career of song-writer, Chauncey Olcott. Dennis Day sings Irish favorites, accompanied by conductors Mark Warnow, Charles Dant and Russ Case.

two international artists bow to RCA Victor record audiences

On record No. 25-1095, Alberto Socarras, with his magic flute and orchestra, offers his first RCA Victor release in Latin American dance rhythms. The first is *Rumba Fantasy*. This is backed with *Nocturno Indiano*, a bolero, adapted from Chopin's Nocturne, Op. 9, No. 2. Johnny Vadnal and his orchestra are introduced this month in two rhythmic selections. This five-piece ensemble is led and accentuated by the appealing combination of accordion and guitar. The numbers are *Gay Polka* and *Alp's Yodel Waltz*. The record number is 25-1097.

new popular single records

- 20-2422 TENNESSEE
—AND MIMI
Charlie Spivak and his Orchestra
- 20-2469 PAPA, WON'T YOU DANCE WITH ME?
I STILL GET JEALOUS
(both from the musical comedy,
"High Button Shoes")
The Three Suns
- 20-2470 FOOL THAT I AM
WIGGLE WORM
Erskine Hawkins and his Orchestra
- 20-2424 I HAVE BUT ONE HEART
TOO LATE
Tex Beneke with The Miller Orchestra
- 20-2433 THE STARS WILL REMEMBER
BALLERINA
Vaughn Monroe and his Orchestra
- 20-2426 IT ALL CAME TRUE
ONE LITTLE TEAR IS AN OCEAN
Beryl Davis
with Russ Case and his Orchestra
- 20-2471 THAT'S WHAT I LIKE ABOUT THE SOUTH
THE DARK TOWN POKER CLUB
Phil Harris and his Orchestra

other international single records you should own



José Curbelo

- 23-0675 TAKE ME, TAKE ME (Calypso Rumba)
TE AMO (I Love You) (Bolero)
José Curbelo and his Orchestra
Vocals by Chito Izar

A must for Latin American Fans!

- 23-0676 RUMBA QUE ZUMBA (Sizzling
Rhumba) (Guaracha)
NOCHE DE RONDA (Forever Mine)
(Bolero)
Irving Fields at the Piano
with The Campos Trio
- 25-1096 CHICKEN POLKA
VARMLAND NAT SCHOTTISCH
Six Fat Dutchmen
- 25-9180 BABUSHKA POLKA
CASINO WALTZ
Walter Dombkowski and his Orchestra

svanhholm makes debut

(continued from page 2)

War prevented Mr. Svanholm from making his scheduled appearances in the United States during the 1940-41 season. In 1945 he accepted an offer from South America. That year saw him in Rio and then in San Francisco where he made his North American debut with the San Francisco Opera Company in *Lohengrin*.

Since Mr. Svanholm's Metropolitan debut as Siegfried he has firmly established himself as one of the finest singing and dramatic artists of the day. Less than two months after his

debut he was signed to record exclusively for the RCA Victor Red Seal label.

We are happy to announce the release of Set Svanholm's first recording, a twelve-inch disc containing two arias from Wagner's *Die Meistersinger*. On one side, we hear Walter's beautiful aria from Scene 3 of the first act, *Am stillen Herd* (By Silent Hearth), in which the young aspirant to the guild of master-singers presents his credentials. The opposite side features the famed *Prize Song* from the last scene of the opera, sung here with rich beauty and poetic grandeur. Frieder Weissmann conducts the orchestra. The record number is 11-9791, the price \$1.00.

rubinstein and mitropoulos

(continued from page 2)

because of—we're not quite sure), the work has retained all its dynamic breadth and thrilling tonal beauty.

The B-Flat Minor Concerto is one of those amazing gems of the piano literature whose first performances were punctuated by the prediction of "no future . . . ungrateful for pianists . . .". American audiences, however, were to receive the work with enthusiasm, and

it wasn't long before both continents had taken it to their hearts.

Structurally, the work is in three movements: *Allegro non troppo e molto maestoso*, with its celebrated "Tonight We Love" theme, which somehow no distortion can completely ruin; an exquisite *Andante semplice*, combined slow movement and scherzo, and a brilliant finale marked *Allegro con fuoco*.

If you've missed Rubinstein's previous recording of this work, you'll welcome the new version with open arms!

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	December	Feature Title	Album Number	List Price	Program No.	December	Feature Title	Album Number	List Price
2881	1	Bach: Concerto in D Minor for Two Violins and Orchestra <i>Heifetz-Waxman-RCA Victor Chamber Orchestra</i>	DM-1136	\$3.00	2892	16	Schumann-Liszt: Concerto Themes <i>Whittmore and Love</i>		Single Records
2882	2	Liszt: Concerto No. 1 in E Flat <i>Rubinstein-Derati-Dallas Symphony Orchestra</i>	DM-1144	\$3.00	2893	17	Prokofieff: Romeo and Juliet <i>Koussevitzky-Bostn Symphony Orchestra</i>	DM-1129	\$3.00
2883	3	Offenbach: Gaité Parisienne <i>Fiedler-Boston "Pops" Orchestra</i>	DM-1147	\$5.00	2894	18	Ballet Music		Single Records
2884	4	Wagner Program <i>Toscanini-NBC Symphony Orchestra</i>	DM-1135	\$5.00	2895	19	Bach: Suite Nos. 2 and 3 <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1123	\$6.00
2885	5	Beethoven: Quartet No. 8 in E Minor <i>Paganini Quartet</i>	DM-1152	\$5.00	2896	22	Strauss: Die Fledermaus Waltzes <i>Stokowski-Hollywood Bowl Symphony Orchestra</i>		Single Records
2886	8	Mozart: Eine kleine Nachtmusik <i>Beecham-London Philharmonic Orchestra</i>	DM-1163	\$3.00	2897	23	Lotte Lehmann: Songs of the Christmas Season		Single Records
2887	9	Bach: Mass in B Minor <i>Shaw-RCA Victor Choral and Orchestra</i>	DM-1145	\$10.00	2898	24	Christmas Hymns <i>Shaw-RCA Victor Choral</i>	MO-1077	\$5.00
2888	10	Walton: Shakespeare: Henry V <i>Oliver-Walton-London Philharmonic Orchestra</i>	DM-1128	\$5.15	2899	25	Debussy: Piano Music <i>Artur Rubinstein</i>	MO- 998	\$4.00
2889	11	Piano Music of Schumann-Brahms-Liszt <i>Artur Rubinstein</i>	MO-1140	\$4.00	2900	26	Chopin: Les Sylphides <i>Fiedler-Bostn "Pops" Orchestra</i>	DM-1119	\$4.00
2890	12	Songs by Dennis Day <i>Charles Dant and his Orchestra</i>	P-181	\$3.40	2901	29	Beethoven: Sonata No. 8 in C Minor <i>Artur Rubinstein</i>	DM-1102	\$3.00
2891	15	Handel: Christmas Music from Messiah <i>Stokowski and his Symphony Orchestra</i>		Single Records	2902	30	Rachmaninoff: Isle of the Dead <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1024	\$4.00
					2903	31	Respighi: The Birds <i>DeFaux-Chicago Symphony Orchestra</i>	DM-1112	\$3.00

"THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	(Varies)
Asheville, N. C.	WNCA	1340	11:15
Atlanta, Ga.	WBGE	1340	—
Atlantic City, N. J.	WFPG	—	—
Austin, Texas	KVET	1400	7:30
Bellingham, Wash.	KVOS	790	1:30
Binghamton, N. Y.	WINR	1490	4:30
Boston, Mass.	WBZ	1030	11:30
Burlington, N. C.	WFNS	920	4:30
Carthage, Ill.	WCAZ	1080	2:35
Charlottesville, Va.	WCHV	1240	11:30
Cleveland, O.	WTAM	1100	(Varies)
Columbia, S. C.	WIS	560	10:30
Cordele, Ga.	WMJM	1490	8:00
Dallas, Texas	KERA	94300	(Varies)
Denver, Colo.	KOA	850	(Varies)
Detroit, Mich.	WJLB	1400	6:30
Dubuque, Iowa	KDTH	1370	3:30
Duluth, Minn.	WEBC	1320	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:00
Honolulu, T. H.	KGU	760	9:00
Iowa City, Iowa	WSUI	910	8:00
Jacksonville, Fla.	WPDO	1270	11:30
Jefferson City, Mo.	KWOS	1240	3:30
Lafayette, Ind.	WBAA	920	8:00
Los Angeles—Hollywood, Cal.	KFWB	980	11:30
Louisville, Ky.	WKYW	—	3:00
Madison, Wis.	WHA	970	8:00
Manchester, N. H.	WMUR	610	8:30

City	Station	Kc.	Time (P.M.)
Marion, Ohio	WMRN	1490	10:30
McComb, Mississippi	WSKB	1230	7:30
Nashville, Tenn.	WSM	650	8:37
New Haven, Conn.	WNHC	1340	10:30
New Orleans, La.	WDSU	1280	10:35
New York	WNEW*	1130	9:30
Norman, Okla.	WNAD	640	1:45
Omaha, Neb.	KOIL	1290	(Varies)
Pensacola, Fla.	WCOA	1370	(Varies)
Philadelphia, Pa.	KYW	1060	12:30
Pittsburgh, Pa.	KDKA	1020	12:07
Portland, Ore.	KWJJ	1080	6:30
Portsmouth, N. H.	WHEB	750	3:00
Providence, R. I.	WNAF	—	1
Salt Lake City, Utah	KUTA	570	11:00
Salt Lake City, Utah	KDYL	1320	12:00
San Diego, Calif.	KSON	—	—
San Francisco, Cal.	KPO	680	11:15
Savannah, Ga.	WTOC	1290	11:30
Seattle, Wash.	KOL	1300	6:30
Sioux City, Iowa	KTRI	1450	—
Springfield, Mass.	WBZ-A	1030	11:30
Stevens Point, Wisc.	WBL	930	2:30
Toccoa, Ga.	WRIC	1450	10:30
Utica, N. Y.	WGAT	1100	—
Valdosta, Ga.	WGO	1450	10:30
Waterbury, Conn.	WWCO	1240	10:30
White Plains, N. Y.	WFAS	1230	4:00
Wilmington, N. C.	WMFD	1400	—
Youngstown, Ohio	WFMJ	1450	11:15

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

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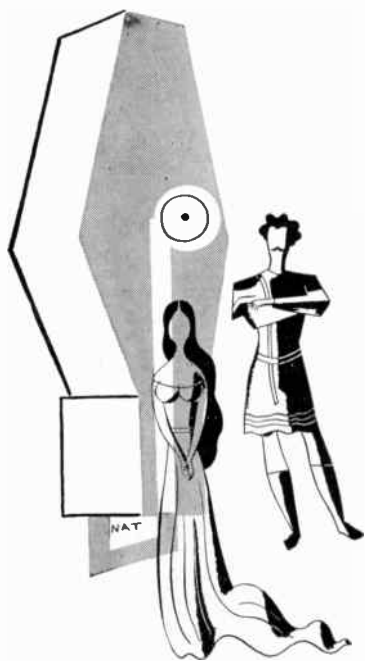
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