

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

FEBRUARY
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Heifetz recording in our Hollywood Studio; William Steinberg is the conductor

WALNUT MUSIC SHOP

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RCA VICTOR Record Review



FEBRUARY, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 10



A S*T*A*R I*S B•O•R*N I*N R•I•O

A famous story about a famous musician as told by "Johnny Victor," RCA Victor's musical storyteller, who is heard every Sunday at 2:00 P.M. over the NBC network on the RCA Victor radio program, "Music America Loves Best," starring Robert Merrill.

THE most cherished dream of every young, unknown singer, actor or musician is that some day he will be on hand when the star of the opera, the play, or the concert is unable to make the performance . . . that he will be summoned in haste to fill the place thus vacated, and so will find his lucky break, and his chance at stardom.

It came true on a night many years ago, when the opera-house in Rio de Janeiro was filled to capacity for a performance of "Aïda" by a newly arrived Italian company.

The regular Brazilian conductor had proved his ineptness and, claiming that the Italian singers would not cooperate with him, had refused to conduct any more operas. Hence there was intense excitement as the Italian assistant conductor mounted the podium and began the overture.

The audience, thoroughly partisan toward the original conductor, hissed the substitute into silence. Then the chorus-master took his

place, and he met the same reception—jeers and boos that drove him from the podium.

The manager was frantic, for his contract and the reputation of his company were at stake. If he were forced to cancel the performance and admit failure all the members of the company would find themselves penniless, stranded far from their homes in Italy. On the stage were hysteria and confusion, many of the women of the company weeping, in complete disregard for their make-up. Then someone made a suggestion.

In the orchestra pit was an obscure young 'cellist, who at the moment was ruefully pondering the fact that he hadn't yet collected his past week's salary. That young man was a splendid musician . . .
(continued on page 14)



Betty R. Schoenfeld
Editor

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Manager

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Tagliavini signs with RCA Victor!

FERRUCCIO TAGLIAVINI has been signed to an RCA Victor recording contract by special arrangement with Cetra Records of Italy. First Tagliavini discs to bear the Red Seal label will be released shortly. Negotiations were conducted through Dario Soria, head of Raxor, American representatives for Cetra.

Under terms of Tagliavini's contract, the singer will record for RCA Victor, which also will have access to masters of solo recordings made by Tagliavini for Cetra in Italy. Cetra will still record Tagliavini in Europe and will have access to his American-made master recordings.

This will be welcome news to collectors throughout the United States who have enthusiastically—and not too successfully—been attempting to brighten their libraries with recordings of this brilliant tenor voice.

Tagliavini was introduced to the Metropolitan Opera public on January 10, 1917. As *Rudolfo* in Puccini's "La Bohème," he sang to a packed house that included the limit capacity of three hundred standees.

By the end of *Rudolfo's* first act aria the place was in an uproar. By the close of the opera, the historic house resounded with bravos that heralded the triumph of a new star.

Tagliavini, who was born in Bologna, originally planned to become an engineer, but the voice and singing style that for years had entranced his friends led them literally to push the young man into a musical career.

In 1938, at the Parma Conservatory, vocal studies culminated in his winning a nationwide contest. The following year, he made his formal operatic debut in Florence. Major cities in Italy were to hear him soon after this

and later, he celebrated the liberation of Rome with a series of concerts for the Allied Troops.

In 1941, the singer married the Italian soprano, Pia Tassinari, recent addition to the Met. The two met in Palermo where they sang together in a performance of "L'Amico Fritz."

Tagliavini came to this country in 1946, via New Orleans, but flew immediately to South America for engagements there. On his return trip he sang in Mexico City and then appeared in Chicago for his American debut. Repeat successes in South America followed his first season at the Met.

The tenor has five motion picture successes to his credit, including "The Barber of Seville" and "Voglio Vivere Così" (I Live As I Please), both of which had been shown in this country before his American debut.



"Ferruccio Tagliavini" joins the galaxy of RCA Victor artist signatures covering the sturdy Nipper.

GREAT
ORGAN
MUSIC

Recorded by
Virgil Fox

LOVERS of organ music are going to be exceptionally pleased with this album by Virgil Fox, organist of the Riverside Church in New York and a member of the faculty of the Peabody Conservatory of Music in Baltimore.

Mr. Fox, who has been away from the recording scene for quite a while, due to service with the armed forces, makes his album debut with four representative works of the 18th, 19th and 20th centuries.

The instrument he uses is the organ of the John Hays Hammond Museum at Gloucester, Massachusetts. Various phases of construction on this instrument have taken place during the past twenty-eight years under the close supervision of John Hays Hammond, Mr. E. M. Skinner and others. As a result, the instrument offers a combination of the modern, high pressure organ of today and the varied colors of the instrument of Bach's day.

The room in which the organ is situated measures one hundred feet long by sixty feet

high, and does away with excessive reverberation that has so hampered organ recording in the past.

The first three sides of this album consist of the grandiose Fantasy in F Minor (K. 608), by Mozart (1791). Also known in a two-piano arrangement and as an orchestral composition, it is one of Mozart's monumental achievements.

Marcel Dupré, the famed French organist and composer, is represented on these record sides by the third of a set of three Preludes and Fugues, Op. 7. This is Dupré at his best, vital and thrilling.

We also hear one of Mendelssohn's brilliant organ sonatas (Op. 65), the First in F Minor (1844). As David Hall points out in the album's accompanying notes: "The music of this sonata reveals in turn the monumental, the tenderly romantic and the virtuoso aspects of Mendelssohn's style."

As the final touch, Virgil Fox plays a delightful little *Fugue à la Gigue*, by Bach, an infectious dance tune, filled with gaiety.



Virgil Fox playing the Skinner Organ of the National City Christian Church in Washington, D. C.

ORGAN MUSIC:

Fantasy in F Minor, K. 608 (Mozart); Prelude and Fugue in G Minor, Op. 7, No. 3 (Dupré); Sonata No. 1, in F Minor, Op. 65 (Mendelssohn); Fugue à la Gigue in G (J. S. Bach)

Virgil Fox, Organist
playing the organ in the John Hays Hammond Museum, Gloucester, Mass.

Five 12" RCA Victor Records
MUSICAL MASTERPIECE ALBUM
M/DM-1177

DM-\$6.00 List Price ▲

M-\$7.00 List Price ▲

Magnificat



*Shaw conducts
Bach work*



*Outstanding
soloists*

IT is one of the privileges of a recording company to be able to present the great religious choral works of Bach in beautiful and authoritative performance. Robert Shaw and the RCA Victor Chorale and Orchestra have been responsible in recent months for truly memorable recordings of some of Bach's settings of the Holy Scriptures.

Preceding this release were the mighty Mass in B Minor (M/DM-1145, M/DM-1146) and two of the cantatas—*Christ lag in Todesbanden* (M/DM-1096) and *Wachet auf, ruft uns die Stimme* (M/DM-1162). Now the *Magnificat* takes its place among immortal and stirring performances.

The title page in the manuscript score of Bach's setting of the Virgin Mary's Hymn of Praise (St. Luke I, 46-55) bears the following inscription: "Magnificat for two sopranos, alto, tenor, bass, 3 trumpet, timpani, 2 flutes, 2 oboes, first and second violins, viola and basso continuo by J. S. Bach."

As in past releases of this type, Mr. Shaw has used the authentic Bach orchestra. Instrumental soloists include Robert Bloom, oboe d'amore, William Vacchiano, first trumpet, and Arthur Lora and Frederick Wilkins,

flutes, Blanche Thebom, brilliant mezzo-soprano of the Metropolitan Opera Company, Susanne Freil, soprano, and Paul Matthen, bass, are the vocal soloists. An important feature in this presentation is the inclusion in accompanying program notes of the Latin and English texts of the *Magnificat*.

Bach's festive setting of the work is believed to have been written for the Vesper Service of Christmas Day, 1723. This was the year in which he assumed office as Cantor of the St. Thomas Church at Leipzig, a post he was to retain until the end of his life.

J. S. BACH: MAGNIFICAT

Robert Shaw conducting the
RCA Victor Chorale and Orchestra
Blanche Thebom, Mezzo-soprano
Susanne Freil, Soprano
Robert Bloom, Oboe d'amore
Paul Matthen, Bass
William Vacchiano, First Trumpet
Ernice Lawrence, Tenor
Arthur Lora and Frederick Wilkins, Flutes

MUSICAL MASTERPIECE ALBUM M/DM-1182

Five 10" RCA Victor Records

DM—\$4.75 List Price ▲ M—\$5.75 List Price ▲

FEBRUARY, 1948

▲ Suggested list price exclusive of excise tax.

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NEW SINGLE RED SEAL RECORDS

LA TRAVIATA: ACT III—ADDIO DEL PASSATO VERDI
(Forever I Must Leave Thee)

CARMEN: ACT III—MICAËLA'S AIR BIZET **RCA Victor No. 12-0014**
List Price \$1.00 ▲

Licia Albanese, Soprano
RCA Victor Orchestra
Frieder Weissmann, Conductor and
Erich Leinsdorf, Conductor



Licia Albanese

For her first aria, Licia Albanese turns to her most distinguished role—*Violetta*, heroine of Verdi's opera based on the story of Camille. As the orchestra touchingly whispers a strain of the first love duet, Violetta reads the letter she has received from the elder Germont, the letter that will reunite her with his son, Alfredo. But it is too late, and with great pathos the dying Violetta sings her tragic *Addio* to life and to love. On the reverse side of this record Mme Albanese offers the gentle and beloved *Micaëla's Air*, an excerpt from the *Carmen* Recordrama that has received such acclaim.

RCA Victor No. 12-0018
List Price \$1.00 ▲

THE BARTERED BRIDE: OVERTURE SMETANA
Chicago Symphony Orchestra
Désiré Defauw, Conductor



Désiré Defauw

Here's a sparkling addition to the list of new records! *The Bartered Bride*, one of the most delightful of comic operas, has an overture that so abounds in melody, buoyant spirits and general all-around fun that the work has become a standard concert item. The exciting local color of a gay Bohemian village dances through this music, mingled with snatches from the delightful love scene. If you're building a library of operatic records you won't want to be without this vivacious little overture, and once you've heard Mr. Defauw's lively recording, we guarantee you'll be thoroughly enchanted!

LE DAMNATION DE FAUST: ACT IV BERLIOZ
D'AMOUR L'ARDENTE FLAMME (Romance of Marguerite)

RCA Victor No. 12-0015
List Price \$1.00 ▲

Rose Bampton, Soprano
RCA Victor Orchestra
Wilfred Pelletier, Conductor



Rose Bampton

The Damnation of Faust is a seldom performed opera from the pen of one of the most colorful of romantic composers. In its original form this work was a "dramatic legend" for the concert stage. Berlioz disregarded the locale of Goethe's poem and transferred the action of his *Faust* to Hungary in order to interpolate the famous *Rakoczy* March. While it is for this and the delicate *Dance of the Sylphs* that the opera is chiefly remembered, the seldom-heard *Romance of Marguerite*, beautifully interpreted here by Rose Bampton, is equally appealing. A long orchestral introduction sets the tone for the emotion and anguish of Marguerite as she recalls her love for the betrayer, Faust.

HEIFETZ

records



Scottish Fantasy by Max Bruch

available on vinylite
and shellac

FEBRUARY, 1948

THE release this month of the colorful and romantic *Scottish Fantasy* by Max Bruch is an event of double significance. In addition to the fact that the work takes its place in the catalog after an absence of many years, it is the first Heifetz recording to be released on De Luxe Vinylite material.

While Heifetz recorded on shellac is a very fine thing indeed, the vinylite reproduction of a performance such as this is something else again. More magnificently than ever has the silken quality of this artist's tone been captured.

Stanley Chaloupka, harpist, offers a brilliant and stirring complement to Heifetz's playing. The recording, with William Steinberg conducting the RCA Victor Orchestra, was made in our Hollywood studios.

Max Bruch, who spoke all the music of his heart in phrases of passionate romanticism and with glorious and richly orchestrated melody, was intensely fond of folk song and used it often in his compositions. Hebrew, Swedish, Russian, Celtic, Welsh and Scotch idioms have found expression in his music.

At the time that Bruch composed his *Scottish Fantasy* (Berlin—1879-80), he was greatly influenced by the works of Sir Walter Scott. Dedicated to the great Spanish composer, Pablo de Sarasate, the *Scottish Fantasy* was first performed with Sarasate as soloist in September, 1880, in Hamburg.

The formal title of the work reads: "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the violin, with orchestra and harp, with the free use of Scottish folk-melodies."

Auld Rob Morris, The Dusty Miller, I'm a Doun for Lack o' Johnnie and the old Scottish war-song, *Scots Wha Hae* are the melodies pervading this delightful composition. Moulded beautifully and artistically, they bear the indelible stamp of the romantic, Max Bruch.

BRUCH: SCOTTISH FANTASY, Op. 46

Jascha Heifetz, Violinist
RCA Victor Orchestra
William Steinberg, Conductor
Stanley Chaloupka, Harp

MUSICAL MASTERPIECE ALBUM M/DM-1183

Three 12" RCA Victor Records

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

DELUXE MASTERPIECE ALBUM V/DV-11

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

▲ Suggested list price exclusive of excise tax.

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Brilliant

Toscanini conducts ROMEO and JULIET

TCHAIKOVSKY: ROMEO AND JULIET (Overture-Fantasia)

Included as final side in this album:

KABALEVSKY: COLAS BREUGNON (Overture)

Arturo Toscanini

and the

NBC Symphony Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1178

Three 12" RCA Victor Records

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

THIS month, RCA Victor releases two of Tchaikovsky's most beautiful program works, in fresh recordings by two of the world's leading conductors. The exquisite Overture-Fantasia, *Romeo and Juliet*, is probably one of the most beloved and powerful compositions of all time. Here it receives the subtle and authoritative care of Toscanini; the result is a searing musical tragedy.

The ill-fated Shakespearean lovers have been immortalized through music by more than one composer. RCA Victor audiences have had their choice in recent months between the eloquent Berlioz *Romeo and Juliet* Dramatic Symphony (M/DM-1160) and Prokofieff's theatric and vivid treatment of the story in his Ballet Suite (M/DM-1129).

In Tchaikovsky's version, one of the earliest of his orchestral com-

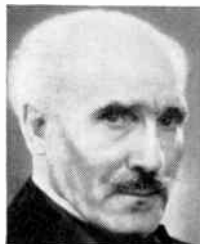
positions, there is less connection with external events and characters of the story. Rather, the composer concerned himself almost wholly with the lovers. And while the poignant musical utterances of Berlioz's *Love Scene* exist among the most profoundly moving episodes of all, the Tchaikovsky Fantasy stands as a unique and glorious tribute to the play.

The version of the work that we know today is the third and definitive edition. It was originally written in 1869 and was revised a year after that and again in 1880. To Mili Balakireff, leader of the famous five nationalistic composers of Russia, belonged the inspiration for *Romeo and Juliet*. It was he who suggested the idea for a concert piece on the Shakespearean lovers to Tchaikovsky.

At first the work had no success. Not until the late 1880's did Tchaikovsky enjoy the fruits of his labor on this composition.

By the time he was touring Europe and America as a conductor, *Romeo and Juliet* was a standard piece on every program.

On the odd side of this album, we hear the Overture to Kabalevsky's opera *Colas Breugnon*. Although the opera is rarely given, its overture, a lusty and witty little work, is a great concert favorite. Altogether this set will be a memorable one.



Arturo Toscanini

Best music of Tchaikovsky



Koussevitzky
conducts
FRANCESCA
da **RIMINI**

THE story of Paolo and Francesca, as told by Dante in the Fifth Canto of the Divine Comedy, has been glorified by many poets and painters; it has been retold in as many as twenty-four operas and it inspired the *Dante* Symphony of Liszt as well.

As with *Romeo and Juliet*, the tragedy of

Dante's characters found warm response in Tchaikovsky's nature. He originally intended to write an opera about this love-tragedy, but he soon abandoned the idea and in its place wrote a symphonic fantasia. *Francesca da Rimini* was composed in 1876, seven years after he had first begun *Romeo and Juliet*. The maturing composer found to his dissatisfaction that *Francesca* was "written with merely affected warmth, and with false pathos, with whipping up of purely external effects and (is) extremely cold, false and weak."

The composer Saint Saëns had a different impression: "Piquant charms and dazzling fireworks abound in Tchaikovsky's *Francesca da Rimini*, which bristles with difficulties and
(continued on page 14)

TCHAIKOVSKY: FRANCESCA DA RIMINI
(Overture-Fantasia)

Boston Symphony Orchestra
Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1179
Three 12" RCA Victor Records

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



Alan Kayes

Koussevitzky records. At left is Richard Gilbert, RCA Victor Recording Director; in center is Fred Lynch, recording engineer

FEBRUARY, 1948

▲ Suggested list price exclusive of excise tax.

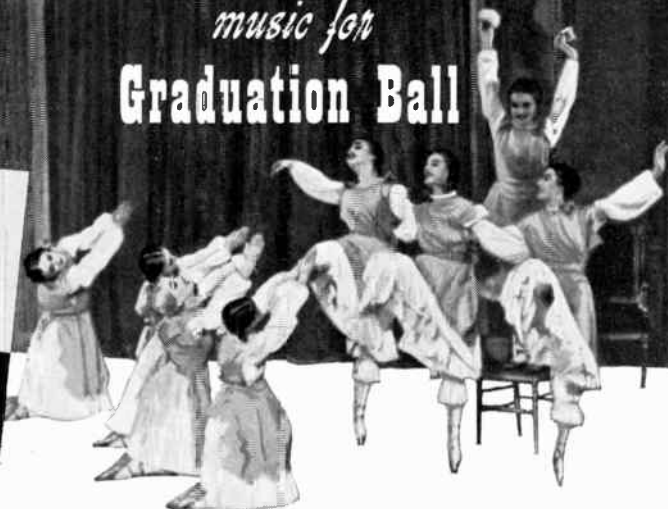
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High jinks in old Vienna!

Dorati conducts
music for
Graduation Ball



Antal Dorati



Scene from the Original Ballet Russe production

If you've ever witnessed the gay, teen-age antics of *Graduation Ball*, you've probably melted to its music. For this is music of Old Vienna's Waltz King, and while only a portion of it is familiar, its entire personality breathes with the irresistible spirit of Johann Strauss.

Here are waltzes—bustling and energetic, pompous and dignified, waltzes that bubble with vivacity, saucy, adolescent waltzes and waltzes filled with the beauty and abandon that only Johann Strauss's pen could evoke.

With a few choice exceptions, the bulk of this score consists of unfamiliar musical tidbits of Strauss, selected by Antal Dorati and the choreographer, David Lichine, after painstaking research among the Strauss manuscripts in the State Opera Library in Vienna.

Graduation Ball is a frivolous interpretation of what goes on in a girls' seminary on Graduation Night—when cadets of a neighboring Military Academy come to the dance of the season. The action of this delightful ballet is complete with bobby-sock enthusiasm, puppy

love and a staid, brief romance between the spinster head-mistress and the walrus-mustached visiting General.

The work was first performed by the Original Ballet Russe at the Theatre Royal at Sidney, Australia, on Feb. 28, 1940. It was temporarily put aside when Lichine turned to film and Broadway assignments. He later revived the work for the Ballet Theatre and with various changes in choreography and casting the new version was given its New York premiere on Oct. 18, 1944.

Antal Dorati, formerly chef d'orchestre of the Ballet Theatre, and conductor of the recent and extremely successful Dallas Symphony Orchestra, arranged this lilting score.

**STRAUSS-DORATI: MUSIC FOR THE BALLET,
GRADUATION BALL**

Dallas Symphony Orchestra
Antal Dorati, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1180
Four 12" RCA Victor Records

M-\$6.00 List Price ▲

DM-\$5.00 List Price ▲

NEW SINGLE RED SEAL RECORDS

RCA Victor No. 12-0019 **SCHWANDA, THE BAGPIPE PLAYER:**
List Price \$1.00 ▲ **POLKA AND FUGUE** WEINBERGER



Dimitri Mitropoulos

Minneapolis Symphony Orchestra
Dimitri Mitropoulos, Conductor

Were it only for its hearty, laughing Polka and Fugue, *Schwanda*, that delectable folk-opera of gay Bohemian life, would probably live on forever. The latest recording of the work by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra is chock full of the verve and carefree delight of one of the most infectious little compositions ever written. This is the point in the opera at which Schwanda (married) plays his magic bagpipe for Queen Ice Heart (unscrupulous). The result is unrequited love, followed by vengeance, followed by rescue, followed—of course—by a happy ending!

FANTASIE-IMPROMPTU IN C-SHARP MINOR CHOPIN
NOCTURNE IN E-FLAT, Op. 9, No. 2 CHOPIN
Alexander Brailowsky, Pianist

RCA Victor No. 12-0016
List Price \$1.00 ▲

Alexander Brailowsky, whose album last month of the complete set of Chopin Etudes met with such wide acclaim, is back with two more of that composer's most popular compositions. The *Fantasia-Impromptu* was one of several manuscripts found among Chopin's papers after his death. Curiously, he had written across it, "To be destroyed when I am gone." No one knew why, and fortunately a few prophetic friends refused the request. Today it is regarded with great reverence by pianists and music-lovers alike. Coupled with the exquisite *Nocturne in E-Flat*, it makes a fine twelve-inch single for everyone's library.



Alexander Brailowsky

RCA Victor No. 12-0017
List Price \$1.00 ▲

TRÄUMEREI SCHUMANN
(No. 7 from *Kinderscenen*, Op. 15)
ABENDLIED, Op. 85, No. 12 SCHUMANN
(Arr. by Reinhold Jockisch)



Arthur Fiedler

Boston "Pops" Orchestra
Arthur Fiedler, Conductor

Via the motion picture and record industries, the music of Robert Schumann has lately been enjoying new vitality in many and varied arrangements. Two of his most beloved compositions (both of them originally written for piano) have been beautifully transcribed for orchestra and recorded by Arthur Fiedler and the Boston "Pops." *Träumerei* (Dreaming) is found among those tender miniatures, *Scenes from Childhood*, while *Abendlied* (Evening Song) is from his *Album for the Young*. The Boston "Pops" Orchestra projects all the gentle poetry of this beloved music.

POPULAR AND INTERNATIONAL



a
sentimental
date with
Perry
Como

THE title is an appropriate one! Perry Como lends his charming and intimate style to eight hit tunes; all but one of them (*Love Me or Leave Me*) are smooth, romantic ballads.

Perry is accompanied by the sweet blending of The Satisfiers on two of the sides, and he solos on the other six. Russ Case and Lloyd Shaffer provide the orchestral accompaniment.

Here are the numbers: *When Day Is Done*; *When Your Hair Has Turned to Silver*; *Carolina Moon*; *Body and Soul*; *What'll I Do?*; *Love Me or Leave Me* (with The Satisfiers); *If We Can't Be the Same Old Sweethearts*,

We'll Just Be the Same Old Friends, and *I'm Always Chasing Rainbows* (with The Satisfiers).

The number of this album is P-187; the price, \$3.40. ▲

Girls
in Jazz



HERE are a few of the girls who have been making jazz history! Some of their best work has been combined into a swell package—an album of contrasting styles, numbers and personalities.

Vivien Garry, whose quintet was formed just for these recordings, has been known for some time on the west coast as the bass player of the Vivien Garry Trio. She is joined here by Ginger Smoek, who uses a bodiless electric violin to demonstrate a unique jazz style, Edna Williams, a superb trumpeter, Dody Jeshke at the drums and Wini Beatty, pianist. They play *A Woman's Place Is in the Groove* and that old favorite, *Body and Soul*.

Mary Lou Williams needs no introduction. Her fame as a boogie-woogie expert is known far and wide. With her Girl Stars (Margie Hyams, vibraharp; Mary Osborne, guitar; June

Popular singles you should own

20-2590 (The Treasure of) SIERRA MADRE
DON'T CALL IT LOVE
(from the Paramount film, "I'll
Walk Alone")
Freddy Martin and his Orchestra

20-2592 MY OLD FLAME
PEOPLE ARE FUNNIER THAN ANY-
BODY
Spike Jones and his City Slickers

20-2593 I'VE GOT A FEELING I'M FALLING
PIANISSIMO
Perry Como and The Satisfiers
with Russ Case and his Orchestra

20-2566 LONE STAR MOON
(Gotta Get To) OKLAHOMA CITY
Tex Beneke and his Orchestra

20-2585 GOLDEN EARRINGS
TENDERLY
Charlie Spivak and his Orchestra

20-2593 I HATE TO LOSE YOU
THEY'RE MINE, THEY'RE MINE,
THEY'RE MINE
Sammy Kaye and his Orchestra

International singles you should own

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>23-0719 LA ÚLTIMA NOCHE (Evening Farewell)—Balero
ESPERAME (Will You Be Waiting)—Balero
Pedro Vargas</p> <p>25-7090 UN SALUTO A MAMMA (Greetings to Mother)
SERENATA DEL CUORE (Serenade of Love)
Stefano Lombardi
with RCA Victor Continental Orchestra</p> <p>25-5081 HAIM AFEN RANGE (Home on the Range)
YIDDISH SQUARE DANCE
Mickey Katz and his Kosher-Jammers</p> <p>25-1104 VARSOVIANA (Palka)
VIENNESE POLKA
Joe Biviano
with RCA Victor Accordion Orch.</p> <p>25-1105 HUNDINGER POLKA
HORSESHOE LAENDLER
Lawrence Duchow and his Red Raven Orch.</p> | <p>25-9182 CZYJA TO DZIEWCZYNA (Whose Girl Are You)
GWIZDALKA POLKA (Whistle Polka)
Walter Dombkowski and his Orchestra</p> <p>26-9024 TU FELICIDAD (Bolero) (Made for Each Other)
YO ETÁ CANSA (Afro-Cuban Lament) (Weary)
Alberto Socarras
His Magic Flute and his Orch.</p> <p>25-0106 MIMI
UN TOUT P'TIT PEU
Maurice Chevalier with Orchestra</p> <p>25-1107 KISS ME POLKA
O DEAR! WHAT CAN THE MATTER BE?
Henri René and his Musette Orchestra</p> <p>25-2056 VOJAKUV SEN—Palka
JANA—Palka
Jerry Pobuda and his Orchestra</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Rotenberg, bass and Rose Gottesman, drums) she presents *Boogie Misterioso*, one of Mary Lou's own numbers. On the reverse side, The Trio, consisting of Mary Lou and June Rotenberg with Bridget O'Flynn at the drums, takes over with *Hesitation Boogie*. The Sweethearts of Rhythm have been known by jazz lovers for the past decade. They appear on the third record of this set with *Vi Vigor*, featuring Vi Burnside on the tenor sax, and *Don't Get It Twisted*, featuring Tex Stansbery,

trumpet, Jackie King, piano and Vi Burnside again.

The Beryl Booker Trio (Beryl is a recently-discovered pianist from Philadelphia) is responsible for the final record in the album. Joined by Mary Osborne and June Rotenberg, heard in the previously-mentioned Mary Lou Williams group, Beryl presents her own composition, *Low Ceiling* and the popular *Don't Blame Me*. This colorful album (HJ-11) is listed at \$4.00.▲

Re-issues of Old Favorites

HERE'S some wonderful news for record collectors. Many of the famous and beloved popular discs of yesterday—old favorites that have been so hard to obtain for years—are rapidly becoming available as a result of RCA Victor's new policy of re-issuing back records.

Among those re-pressed are discs bearing the artist names of Fred Waring, Jan Savitt, Guy Lombardo, Vincent Lopez, "Fats" Waller, Tommy Dorsey, Larry Clinton—and many others.

Here are some of the numbers: Spike Jones' *Der Fuehrer's Face* and *I Wanna Go Back to West Virginia*; *By the Light of the Silvery*

Moon and Come and Get It by "Fats" Waller, his Rhythm and the Deep River Boys; *Ragtime Cowboy Joe* and *Seems Like a Month of Sundays* by Bernie Cummins and his Orchestra; *Jingle Bells* and *Ida! Sweet As Apple Cider*, by Glenn Miller, with Tex Beneke, Ernie Caceres and the Modernaires doing the vocals on the A side, Tex singing on the reverse.

See your dealer for the complete list of fine old records reappearing!



Spike Jones

A Star Is Born in Rio

(continued from page 2)

so thorough in his preparation that he knew the complete scores of many operas by heart, and had taught them to members of the company. One of them now mentioned this fact to the frantic manager. With the angry mutterings of the audience sounding clearly backstage, the manager had to take a chance.

And so the boy—he was only nineteen—mounted the podium from which two experienced men had been driven that night. Perhaps it was his youth that made the jeers begin to die away, and gave him his chance. But when he raised his baton, and the audience realized that he had *closed the score* on the stand, a gasp swept the hall. . . .

The final curtain fell that night on a performance of "Aida" such as that opera-house had never heard . . . a performance that was cheered to the rooftops by an audience which had expected to jeer.

Now perhaps you think that after that one success the young man returned to his former obscurity . . . that his name was forgotten like the many others which have shone brightly for a moment. Well, it wasn't quite forgotten after all; his star shines more brightly every year. For the name was Arturo Toscanini!

Francesca da Rimini

(continued from page 9)

shrinks from no violence of effect. The gentlest and kindest of men has let loose a whirlwind in this work . . . the critic can feel only pleasure in the work."

The episode on which the musical work is based concerns Dante's arrival in the second circle of Hell, where he meets Francesca among the carnal sinners who are to be tormented continuously by cruel winds. She relates her story to him and tells how she forsook the love of her husband for that of his brother, Paolo. When the lovers are surprised by her husband, he kills them both, and thus begins their eternal punishment. Clasped in each other's arms, they are hurled ceaselessly through the air.

The music is divided into three sections: Introduction, depicting the Gateway to the Inferno tortures and agonies of the condemned; the story of Francesca and finally the furious turmoil of Hades. The last section in particular is filled with great masses of tone and with terrible grandeur in this composer's conception of Hell. Koussevitzky reads this impassioned work with loving care, realizing all the emotional impact of its pages and the broad sweep of its drama.

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	March	Feature Title	Album Number	List Price	Program No.	March	Feature Title	Album Number	List Price
2946	1	Victor Herbert: Eileen <i>Al Goodman's Orchestra, Soloists</i>	K-2	\$4.00	2959	18	Ravel: Daphnis and Chloe Suite <i>Koussevitzky-Boston Symphony Orch.</i>	DM-1108	\$3.00
2947	2	Brahms: Concerto in D <i>Heifetz-Koussevitzky-Boston Symp. Orch.</i>	DM-581	\$6.00	2960	19	Enciso: Roumanian Rhapsody in A <i>Fiedler-Boston Pops Orchestra</i>		Single Records
2948	3	Songs from the Film, My Wild Irish Rose <i>Dennis Day-Mark Warnow's Orchestra</i>	P-191	\$3.40	2961	22	Beethoven: "Choral" Symphony No. 9 <i>Koussevitzky-Shaw-Boston Symphony Orch.-Berkshire Music Festival Chorus</i>		DM-1190 \$9.00
2949	4	Operatic Selections		Single Records	2962	23	Beethoven: "Choral" Symphony No. 9 (Continued) <i>Koussevitzky-Shaw-Boston Symphony Orch.-Berkshire Music Festival Chorus</i>		DM-1190 \$9.00
2950	5	Handel-Beecham: The Great Elopement <i>Beecham-London Philharmonic Orch.</i>	DM-1093	\$4.00	2963	24	Bach: Mass in B Minor <i>Shaw-RCA Victor Choral and Orchestra</i>	DM-1145	\$10.00
2951	8	Bach: Suite No. 2 in B Minor <i>Koussevitzky-Boston Symphony Orch.</i>	DM-1123	\$6.00	2964	25	Bach: Mass in B Minor (Continued) <i>Shaw-RCA Victor Choral and Orchestra</i>		DM-1145 \$10.00
2952	9	Chopin: Les Sylphides <i>Fiedler-Boston "Pops" Orch.</i>	DM-1119	\$5.00	2965	26	Bach: Mass in B Minor (Continued) <i>Shaw-RCA Victor Choral and Orchestra</i>		DM-1146 \$9.00
2953	10	A Wagner Program <i>Toscanini-NBC Symphony Orch.</i>	DM-1135	\$5.00	2966	29	Bach: Suite No. 3 <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1123	\$6.00
2954	11	Tchaikovsky: Concerto in D <i>Heifetz-London Philharmonic Orchestra-Barbirolli</i>	DM-356	\$5.00	2967	30	Treasury of Harpsichord Music <i>Wanda Landowska</i>	DM-1181	\$7.00
2955	12	Puccini: La Bohème, Excerpts <i>Albanese-Gigli-La Scala Orchestra</i>	DM-980	\$6.25	2968	31	Shakespeare-Walton: Henry V <i>Olivier-Walton-Philharmonic Orch. of London</i>	DM-1128	\$5.25
2956	15	Brahms: Symphony No. 1 <i>Toscanini-NBC Symphony Orchestra</i>	DM-875	\$6.00					
2957	16	Brahms: Alto Rhapsody <i>Anderson-Monteux-San Francisco Symphony Orch.</i>	DM-1111	\$3.00					
2958	17	Victor Herbert: Eileen <i>Al Goodman's Orchestra-Soloists</i>	K-2	\$4.00					

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RCA VICTOR RECORD REVIEW

"THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time (P.M.)</i>	<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time (P.M.)</i>
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM	650	8:30
Atlantic City, N. J.	WFPG	—	—	New Haven, Conn.	WNHC	1340	10:30
Austin, Texas	KVET	1490	7:30	New Orleans, La.	WDSU	1280	10:35
Bellingham, Wash.	KVOS	790	1:30	New York	WNEW*	1130	9:30
Binghamton, N. Y.	WINR	1490	4:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Pensacola, Fla.	WCOA	1370	(Varies)
Carthage, Ill.	WCZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Charlottesville, Va.	WCHV	1240	11:05	Pittsburgh, Pa.	KDKA	1020	12:00
Cleveland, O.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Columbia, S. C.	WIS	560	10:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Providence, R. I.	WNAF	—	1:00
Dallas, Texas	WFAA-FM	97900	8:30	Salt Lake City, Utah	KUTA	570	11:00
Denver, Colo.	KOA	850	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Detroit, Mich.	WJLB	1400	6:30	San Diego, Calif.	KSON	—	—
Dubuque, Iowa	KDTH	1370	3:30	San Francisco, Cal.	KPO	680	11:15
Duluth, Minn.	WEBC	1320	11:30	Savannah, Ga.	WTOC	1290	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Seattle, Wash.	KOL	1300	6:30
Honolulu, T. H.	KGU	760	9:00	Sioux City, Iowa	KTRI	1450	—
Iowa City, Iowa	WSUI	910	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Jacksonville, Fla.	WPDQ	1270	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Lafayette, Ind.	WBAA	920	8:00	Toccoa, Ga.	WRLC	1450	10:30
Los Angeles— Hollywood, Cal.	KFWB	980	11:30	Utica, N. Y.	WGAT	1100	—
Louisville, Ky.	WKYW	—	3:00	Valdosta, Ga.	WGO	1450	10:30
Madison, Wis.	WHA	970	8:00	Waterbury, Conn.	WWCO	1240	10:30
Manchester, N. H.	WMUR	610	8:30	White Plains, N. Y.	WFAS	1230	4:00
				Wilmington, N. C.	WMFD	1400	—
				Youngstown, Ohio	WFMJ	1450	(Varies)

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

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Heifetz; Steinberg, RCA Victor Orchestra
M-1183—\$5.00 DM-1183—\$4.00
V-11 —\$8.00 DV-11 —\$7.00</p> <p><input type="checkbox"/> Tchaikovsky: Romeo and Juliet
Toscanini, NBC Symph. Orch.
M-1178—\$5.00 DM-1178—\$4.00</p> <p><input type="checkbox"/> Tchaikovsky: Francesca da Rimini, Op. 32
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Shaw-RCA Victor Chorale and Orchestra
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12-0014 \$1.00</p> <p><input type="checkbox"/> Berlioz: Le Damnation de Faust: Act IV—
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- M/DM-880 Symphony No. 4, in F Minor, Op. 36 — Stokowski, NBC Symph. Orch.
- M/DM-1057 Symphony No. 5, in E Minor, Op. 64—Koussevitzky, Boston Symph. Orch.
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