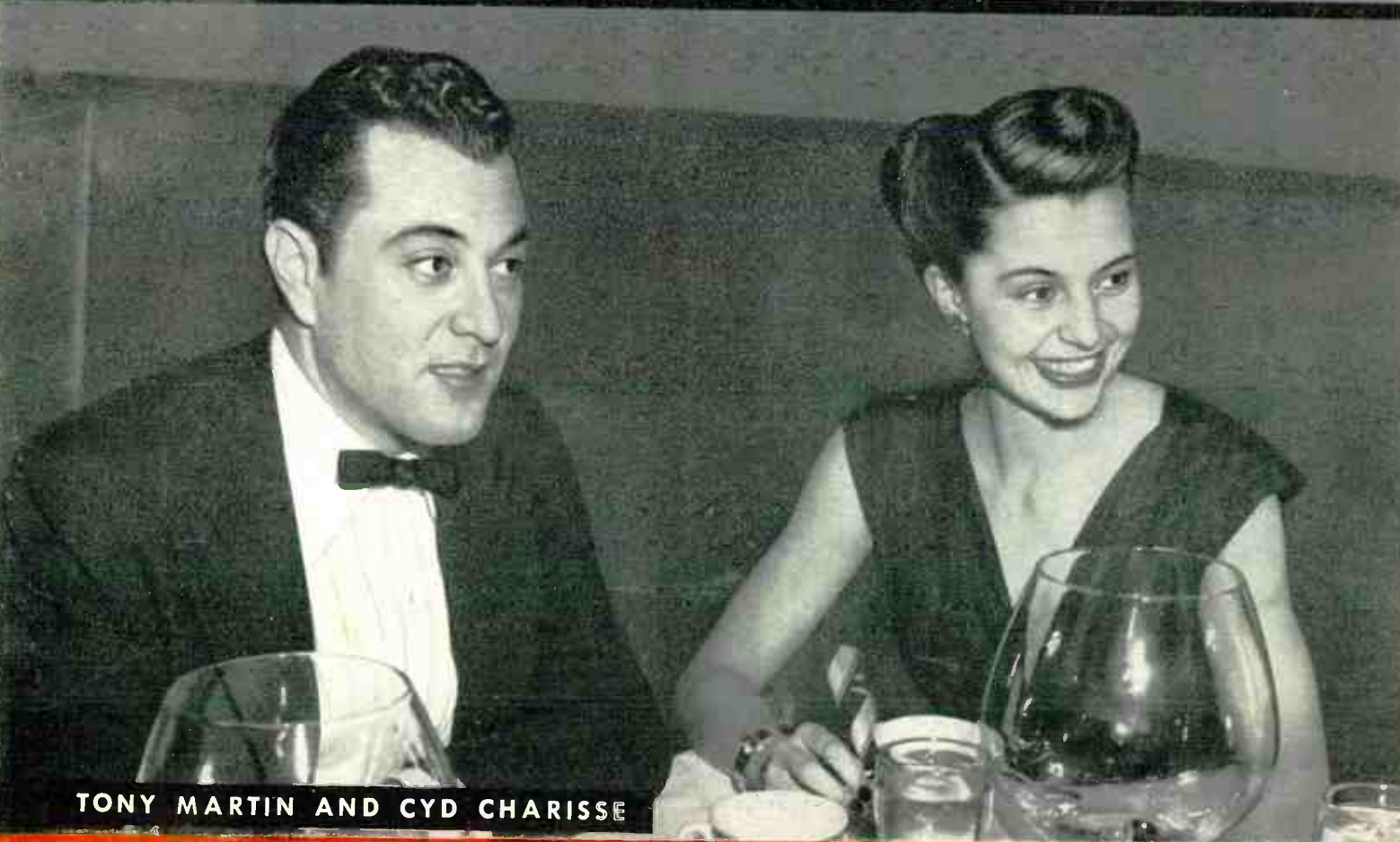


RCA VICTOR  
**PICTURE**  
RECORD REVIEW



**ARTUR RUBINSTEIN AND BASIL RATHBONE**



**TONY MARTIN AND CYD CHARISSE**





## A PUZZLER

An organization known as "The Chinese Puzzle Ponderers Club" recently held its annual convention in New York and selected the game "Peg-Yen" as the Puzzle Game of the Year. At the same time the members chose Frances Irvin as the girl they'd like to puzzle out. Frances, who

is shown above with a "Peg-Yen" set, is the vocalist with Tommy Dorsey's band.

Tommy's latest RCA Victor disc couples "I've Forgotten You" and "No Other Love." The latest Dorsey record on which you can hear Frances is "Happy Feet." The Dorsey band is currently on tour.

## THE COVER STORY

Photographer Ruth Orkin was strolling with Artur Rubinstein in New York when the pianist ran into an old friend, Basil Rathbone. The actor, thinking that Miss Orkin was a fan, asked her if she'd please run along so that he could talk with Rubinstein. Had not Rubinstein intervened we certainly would not have on our cover the interesting picture you will find there. (Rubinstein's latest album: Falla's "Night in the Gardens of Spain.")

About the time this comes off the press Tony Martin and his lovely wife Cyd Charisse will be presenting their new baby to the world. This photo was taken at the Stork Club last summer when Tony and Cyd were visiting New York. Currently, Tony is at work on his new movie, "Two Tickets to Broadway." (Tony's latest disc: "Music, Maestro. Please.")

## LATE FLASHES

The October issue of Radio & Television Best Magazine carries a story on Fran Warren and her manager, Barbara Belle. The article relates how the two have been friends since childhood . . . Polly Bergen, RCA Victor's latest singing star, has been signed to appear in the new Paramount film, "Warpath." She co-stars with Edmund O'Brien and Dean Jagger and is the only girl in the cast . . . Spike Jones has another "Musical Depreciation Revue" on the road. The tour ends on September 21 at the Flamingo Hotel in Las Vegas. Spike will remain there for two weeks . . . Irving Berlin's next show, "Call Me Madam," will star Ethel Merman. It opens in New York in early November . . . Ralph Flanagan will invade the West Coast this winter. He'll play the Palladium.

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Editor . . . . . Frank J. O'Donnell  
Associate Editor . . . . . Alan Kayes  
Manager . . . . . D. J. Finn  
Circulation Manager . . . . . Ida Marini  
Director of RCA Victor Record Publication  
Henry Onorati

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# HEIFETZ IN ISRAEL



MR. & MRS. HEIFETZ STAND BEFORE PLANE WHICH FLEW THEM HOME

Upon his return from a concert tour of Israel, Jascha Heifetz told reporters: "The percentage of music lovers there is higher than in the United States . . . Israel taxi drivers whistle and sing themes from quartets, symphonies and operas." He said that the people of Israel are "Music hungry and musically sophisticated."

Such was Heifetz' enthusiasm for the tour in which he had made ten appearances with the Israel Philharmonic and several recitals in remote corners of Israel with his accompanist Emanuel Bay. Of the Philharmonic, said he: "(It is) a first-rate orchestra."

The Red Sea port of Elath had never, in the memory of living man, heard a concert of live music and the idea of playing there captured Heifetz' imagination. "However few my hearers," he told those who were arranging his tour, "I want to play for the people of Elath."

Beginning at noon on the day he was scheduled to perform, trucks and cars from all over streamed into the port city. When Heifetz and Bay arrived they found two thousand listeners awaiting the recital. It turned out that the number of people who came to distant Elath to hear Heifetz far exceeded his audience in the city of Tel Aviv. After the concert Heifetz announced: "this is the loveliest spot I have ever played in."

At Safad, Heifetz appeared on a stage formed by two army trucks backed up to each other (see cut). Here he was seen and heard by five thousand people. Five hundred more, unable to crowd into the police fortress where the concert was held, sat on upturned buckets or on the ground, outside the wall. Throughout the concert Heifetz announced his own program. The only light on the "stage" was supplied by two

small reading lamps on Bay's upright piano.

When he returned from Israel, Heifetz brought with him a new work which he intends to perform this year. Says he of the composers of Israel: "(Their work) shares the tendency of all modern music to try not to sound too much like music (but this is) a characteristic of youth and beginning." Nevertheless, he said, the new republic is developing many good musicians, particularly pianists and composers of promise.



AT SAFAD the audience sat on backless wooden benches. Heifetz performed several encores. (His latest album: Elgar's "Concerto in B Minor, Op. 61," recorded with London Symphony.)



# EDDIE FISHER ARRIVES

Recently, star vocalist Fran Warren was set to appear at Bill Miller's swank "Riviera," but less than twenty-four hours before she was due at the club she suddenly took sick, had to be rushed to the hospital. Miller scratched his head, thought a while and came up with Eddie Fisher's name. What happened the following night is reflected in the Broadway columnists' remarks about Eddie: "Merely wonderful—no reason why he shouldn't be a top star." (Earl Wilson). "A new night club star . . . tore the crowded house apart . . . terrific." (Louis Sobol). ". . . a sensational singing voice and style . . ." (Lee Mortimer). "A monumental debut." (Al Salerno). "major movie temples bidding for him." (Walter Winchell).



EDDIE IS CONGRATULATED BY SCREEN STAR GLORIA DE HAVEN



**IN BED.** Eddie is called by Riviera owner Bill Miller who offered him engagement. Eddie gladly accepted, had to rush out and buy a dinner jacket, since this was his first major club date.



**AT REHEARSAL** Eddie goes over new material with accompanist Hal Kanner, who once played for Hildegard. Despite hasty rehearsal Eddie was big hit with tough Broadway crowd.



**IN SPOTLIGHT.** Eddie proved a sensation. Here he's seen with Danny Kaye, who was at opening, and Jackie Miles, who emceed show. Date landed Eddie a 3-time-a-week NBC show.



**AT DOOR** of apartment. Fisher is besieged for autographs. Bill Miller was so pleased with date he signed Eddie for return next year. Eddie is currently singing at Paramount Theater in N. Y.

**MRS. FISHER** kisses son Eddie who was forced to bed with virus infection and laryngitis. Back at work now. Eddie is booked solid until next spring as a result of smash success he scored at Riviera. (His latest record: "If You Should Leave Me.")



## NEW RCA VICTOR LONG PLAY RECORDS

Please see price notice on page 9

- BALLET EGYPTIEN** (Luigini) and **LE CID** (Ballet Suite) (Massenet)  
Boston Pops Orch., Fiedler, Cond.  
LM-1081 4.85
- Cantata No. 4: CHRIST LAG IN TODES-  
BANDEN** (J. S. Bach)  
The Robert Shaw Chorale and  
RCA Victor Orch., Shaw, Cond.  
LM-25 4.15
- DICHTERLIEBE, Op. 48**  
(Heine-Schumann)  
Mack Harrell, Bar.  
LM-29 3.85
- DIVERTIMENTO** (from the ballet "The Fairy's  
Kiss") (Stravinsky)  
Igor Stravinsky conducting RCA  
Victor Symph. Orch. and  
**DANSES CONCERTANTES** (Stravinsky)  
Igor Stravinsky conducting RCA  
Victor Chamber Orch.  
LM-1075 5.15
- GOLDBERG VARIATIONS** (J. S. Bach)  
Wanda Landowska, Harpsi-  
chordist LM-1080 5.45
- HISTOIRE DU SOLDAT, L' and DCTET FOR  
WIND INSTRUMENTS** (Stravinsky)  
Leonard Bernstein conducting  
Members of Boston Symph. Orch.  
LM-1078 4.85
- MUSIC FROM "CARMEN"**  
Leopold Stokowski conducting  
New York City Symph. Orch.  
LM-1069 5.15
- PRAYERS AND SONGS FOR THE SABBATH**  
Rabbi Stephen S. Wise, Reader,  
with Free Synagogue Choir and  
Soloists LM-35 3.85
- PRÉLUDES, LES** (Symphonic Poem No. 3)  
(Liszt) and **SYMPHONY No. 53, IN D**  
("The Imperial") (Haydn)  
Leopold Stokowski and his  
Symph. Orch. LM-1073 5.15
- QUARTET No. 16, IN F, Op. 135** (Beethoven)  
The Paganini Quartet  
LM-21 4.15
- QUARTET IN D, Op. 64, No. 5** ("Lark")  
(Haydn)  
and **QUARTET No. 15, IN D MINOR, K. 421**  
(Mozart)  
Hungarian String Quartet  
LM-1076 4.85
- RHAPSODY ON A THEME OF PAGANINI, Op.  
43** (Rachmaninoff)  
Artur Rubinstein, Pianist, with  
Philharmonia Orch., Susskind,  
Cond. LM-26 4.15
- RODEO** (Four Dance Episodes) (Copland)  
Dallas Symph. Orch., Dorati,  
Cond. LM-32 3.85
- SERENADE No. 10, IN B-FLAT, K. 361**  
(Mozart)  
Members of Boston Symph.  
Orch., Koussevitzky, Cond.  
LM-1077 5.15
- SONATA FOR PIANO IN F MINOR, Op. 57**  
("Appassionata") and **SONATA FOR PIANO  
IN E-FLAT, Op. 31, No. 3** (Beethoven)  
Artur Rubinstein, Pianist  
LM-1071 5.15
- SONATA FOR PIANO No. 8, IN C MINOR,  
Op. 13** ("Pathétique") (Beethoven) and  
**FANTASIESTÜCKE, Op. 12** (Schumann)  
Artur Rubinstein, Pianist  
LM-1072 5.15
- SONATA FOR VIOLIN AND PIANO No. 3, IN  
D MINOR, Op. 108** (Brahms)  
Mischa Elman, Violinist; Rosé at  
Piano LM-30 4.15
- SONATA FOR 'CELLO AND PIANO IN G  
MINOR, Op. 19** (Rachmaninoff)  
Edmund Kurtz, 'Cellist, and  
William Kapell, Pianist  
LM-1074 4.85
- SUITE No. 1, IN C and SUITE No. 4, IN D**  
(J. S. Bach)  
Boston Symph. Orch., Kousse-  
vitzky, Cond. LM-1079 5.15
- SYMPHONY No. 73, IN D** ("The Hunt")  
(Haydn)  
Indianapolis Symph. Orch., Se-  
vitzky, Cond. LM-31 3.85
- SYMPHONY No. 94, IN G** ("Surprise")  
(Haydn)  
Boston Symph. Orch., Kousse-  
vitzky, Cond. LM-28 4.15
- SYMPHONY No. 38, IN D, K. 504** ("Prague")  
(Mozart)  
St. Louis Symph. Orch., Golsch-  
mann, Cond. LM-27 3.85
- SYMPHONY No. 2, IN E MINOR, Op. 27**  
(Rachmaninoff)  
Minneapolis Symph. Orch.,  
Mitropoulos, Cond.  
LM-1068 5.15
- SYMPHONY No. 3, IN E-FLAT, Op. 97**  
("Rhenish") (Schumann)  
Minneapolis Symph. Orch.,  
Mitropoulos, Cond.  
LM-1067 5.45



## TRAVELER

Last May, Marian Anderson set sail for Paris. She's been traveling and singing steadily ever since. Recitals in London, Toulouse, Brussels, Lousanne, Florence, Milan, Bern, Geneva and Zurich took her up to early July, at which time she sailed for South America where she successively sang in cities like Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, etc. In early September she returns to the U.S. where she will record and rest until January when she begins her next U.S. trans-continental tour. (Miss Anderson's latest record finds her singing two Schubert songs: "Thekla, Op. 88, No. 2" and "Dem Unendlichen.")

## FARMERETTE

Fall visitors to Gladys Swarthout's country home see her in an unfamiliar role, that of farmerette. Like conductor Al Goodman (left) and critic-composer Deems Taylor, they admire the bumper crop of produce harvested. The 150 year old house on the Swarthout farm is a delight both to Miss Swarthout, her husband, Frank Chapman, and her Connecticut neighbors. This fall, Miss Swarthout will be tearing herself away from the farm to sing in Kingston, Ontario, on October 10; in Niagara Falls on the 18th; Macon, Georgia, on the 23rd. Following these fall concerts, Miss Swarthout will prepare for her new Met season and her winter concert engagements. (Latest Swarthout record, from Bizet's "Carmen": "Entrance of Carmen," "Habanera," "Seguidilla" and "Duet.")



## CONDUCTOR

Guido Cantelli, the 29-year-old conductor who made his sensational debut a few seasons ago, returns to the U. S. shortly after visiting Italy this summer. The conductor, who is Arturo Toscanini's protegee, will shortly be making guest appearances with leading symphony orchestras throughout the nation. This season he is also scheduled to conduct the NBC Symphony. (Out now is a new album in which Cantelli conducts the NBC Symphony in a performance of Hindemith's "Matthias the Painter." This new recording follows Cantelli's first for RCA Victor, Haydn's "Symphony No. 93, in D," issued last spring.)





**THE MAMBO** (1) Dancers first do basic Mambo step. The man leads the girl into open position (shown). They kick with inside feet and tap toes to floor, crossing over with supporting feet. (2) This is variation on basic Mambo pattern. Boy turns the girl in front of him on a basic step. They break back, the girl leaning on the man; then reverse position so that the girl is behind the man. This may be repeated as often as desired. (3) Dancers complete first half

of Mambo Basic. Lady moves away from the man to his left; then breaks back on right foot. Man breaks back on his left. (4) Man steps in place on his left foot, steps to side on right foot, dipping right shoulder over right foot; then steps in place on left and holds one beat. Rhythm will be quick, quick, slow. Lady does the counterpart. This may be repeated on the other side as demonstrated here by Miss Gómez and Mr. Johnson.



PÉREZ PRADO



FREDDY MARTIN

# TWO NEW DANCES

Fred Astaire Dance Studios teach the Mambo and the Petite Waltz

The two dances illustrated on this page came into popularity via records.

The Mambo, although it has been in existence for some time, didn't really become famous until RCA Victor imported Pérez Prado's record of "El Mambo." After the Prado disc was issued Freddy Martin recorded the number and the dance became even more popular. Since then a steady stream of Prado

records in Mambo tempo have been issued. Some of the titles: "Mambo de Chattanooga," "Mambo del Ruletero" and, his latest, "Mambo #8."

The "Petite Waltz" started on its way as a new dance when Larry Green and the Three Suns recorded the song of the same name.

Both the dances are being taught by the Fred Astaire Dance Studios.



LARRY GREEN



THE THREE SUNS

**THE PETITE WALTZ** (1) Dancers do regular waltz step; then the man steps forward on his left foot and hops six times on off rhythm. He is turning sharply to the left. His right foot is up and in back. Girl does the counterpart. Man immediately reverses this, steps back on his right foot. (2) Miss Scharf and Mr. Lockhead weave from side to side, doing quick waltz step. Dancers change position on the downbeat. (3) Dancers start this phase of dance in

regular close dance position. Man balances on left foot to left side. Man and girl swing away from each other in open position, man taking girl's left hand in his right hand. In this position they may waltz down the floor or swing back into closed position for another side balance to the left. (4) The man steps forward on his left foot and balances for three beats, then back on his right foot for a balance. The dancers are constantly turning left.



# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Fran Allison

During the summer the whole gang from our "Kukla, Fran and Ollie" show was taking it easy. Burr Tillstrom took Kukla, Madame Ooglepuss, Buelah Witch, Colonel Crackey, Fletche Rabbit and all the other Kukapolitan players off to Nantucket for the warm months. Of course Ollie visited his mother at Dragon Retreat in Vermont. But now we're all back in front of the television cameras, and happy to be, five nights a week at seven o'clock in most localities on NBC. Why not pop in and say hello . . . But now to the business at hand, which is reviewing this month's release of new RCA Victor popular records.

**RALPH FLANAGAN—The Red We Want Is the Red We've Got in the Old Red White and Blue** Here's a timely, stirring record that's going to be right at the top of the nation's popularity charts before you know it. Its patriotic message and exciting rhythm make it thrilling beyond words. Ralph Flanagan's arrangement uses excerpts from "Columbia the Gem of the Ocean," "America" and "Yankee Doodle Dandy." This one is a sure hit.

**TONY MARTIN—Music, Maestro, Please** Here is one of my very favorite singers and this record has all the things that make me like him. Number one is his thoroughly masculine voice. Second is a marvelous sense of phrasing. Third is his individuality. Put all these three things together and add a wonderful old number like this one and you have a very fine record.

**MINDY CARSON—The Touch of Your Lips** On this one you again have a grand standard, this time sung by a young lady who is making very rapid progress indeed. Mindy turns on every bit of her sweet charm and is completely captivating. Also, the wonderful Hugo Winterhalter orchestra and chorus sings and plays some lovely counter-melodies which add a lot to the record.

**EDDIE FISHER—Thinking of You** Here is a singer who pays homage to no one. For a young person like Eddie Fisher that's saying a lot and he's about the first new male singer I've ever come across who doesn't have a trace of Crosby or Como or Sinatra somewhere in his style. Here he sings one of the best tunes ever composed by Bert Kalmar and Harry Ruby.

**VAUGHN MONROE—Why Fight the Feeling** A really catchy tune, played in a wonderful slow dance tempo. And of course there's Vaughn's big, appealing voice to put it across. This is one of the new songs from the Fred Astaire-Betty Hutton film "Let's Dance" and I personally predict that it's not only going to be a big hit, but that this is the record that will make it so.

**DENNIS DAY—There Will Never be Another You** RCA Victor tells me that Dennis Day's record popularity is soaring, and I can

well believe it from listening to the fine job he does on this record. There's another Day record out now that's doing extremely well. It's called "Goodnight, Irene" and I'm sure you've heard it. If you haven't, then do so right away, and listen to this one at the same time because it's going to be just as popular.

**FRAN ALLISON—Punky Punkin & Rickety Rockety** That's right, this is me. Remember "Rudolph the Red-Nosed Reindeer" and "Peter Cottontail"? Well, here—we hope—is another member for the fellowship of seasonal characters. "Punky" is especially intended for the Halloween season. "Rickety Rockety" is played in what we call rocking horse rhythm. We hope you like both of them.

**DON CORNELL—I Need You So** Don shows off a completely new style on this record. The tune was originally a blues number so Don treats it accordingly, singing his lament in a very powerful and persuasive way. Hugo Winterhalter again provides a wonderful background with a melancholy tenor sax supplying just the right mood.

**POLLY BERGEN—Oh Them Dudes & I Got Tookin** A fresh new personality! This is Polly's first record for RCA Victor, and it is a very impressive disc debut. Only nineteen years old, Polly is a television favorite on the West Coast and is under contract to Hal Wallis to make movies. She has a vibrant, effervescent way of singing that will win you from the start.

**THE FOUR TUNES—Do I Worry?** RCA Victor tells me they are very enthusiastic about this group. The enthusiasm will spread to you after you've listened to their sensitive and rhythmic version of this big favorite of a few years back.

**TONY MARTIN and FRAN WARREN—Take a Letter Miss Smith** The king and queen of the duet! And here they are with their best disc yet. It's all about a boss and his secretary who can't seem to keep business and romance separate—so naturally the boss marries the girl. It's very cute and should catch on—with secretaries and bosses.

**GENE KRUPA—Cincinnati Dancing Pig** Here is the next big novelty hit. In the near future you'll probably be hearing comedians telling jokes about this unusual barnyard character. The tune is catchy and is here sung by Gene's vocalist, Bobby Soots. Bobby's light, flexible voice is perfect for the tongue-twisting lyrics.

**PEE WEE KING—Cincinnati Dancing Pig** You're not seeing double, both Gene and Pee Wee have recorded this tune. You'll recall that they also each had records of another hit, "Bonaparte's Retreat." Pee Wee's version of "Cincinnati Dancing Pig" features guitar, a vocal by Redd Stewart and some special novelty effects which you'll find very amusing.

**BETTY HUTTON—Can't Stop Talking** Here's the inimitable Betty, back on the RCA Victor label. She sings a new tune from her upcoming picture with Fred Astaire, "Let's Dance." "Can't Stop Talking" is on the order of "Doctor, Lawyer, Indian Chief," which was Betty's big record hit a few years ago. Looks like this one is going to be just as big.

**VAUGHN MONROE SINGS A MEDLEY OF COLLEGE SONGS (Album)** Personally, I'm crazy about football. But even if you aren't you'll go for this album, which contains the kind of songs that none of us can forget, because they pack the vigor of constant youth. Just look at these titles and imagine Vaughn singing them and you'll see what I mean: "The Gridiron King" (Harvard), "Yale Bingo" & "Boola Boola" (Yale), "The Victors" (Michigan), "Across the Field" (Ohio State), "Song of Troy" (U. of So. Cal.), "The Cardinal Is Waving" (Stanford), "Ramblin' Wreck" (Georgia Tech), "Hail to Georgia" (Georgia), "The Red and Blue" (U. of Penn.), "Roar, Lion, Roar" (Columbia), "Horned Frogs, We are All for You" (Texas Christian), "The Eyes of Texas" (U. of Texas), "On Army Team" (Army), "Navy Blue and Gold" (Navy), "Indiana, Our Indiana" (Indiana) and "The Victory March of Notre Dame" (Notre Dame).



# RED SEAL

October, 1950

★Denotes Long Play—33 1/3 rpm Records

- AN DIE NACHTIGALL, Op. 98, No. 1**  
(Clambius-Schubert)  
Lotte Lehmann, Sop., 10-1551 1.00  
▽19-1277 .95
- BE MY LOVE (from the M-G-M film "Toast of New Orleans")** (Cahn-Brodsky)  
Mario Lanza, Ten., 10-1561 1.00  
▽19-1353 .95
- Carmen: Act I: ENTRANCE OF CARMEN and HABANERA (Bizet)**  
Gladys Swarthout, Mezzo-sop., 12-1213 1.25  
▽19-1251 .95
- Carmen: Act I: SÉQUILLIA AND DUET (Bizet)**  
Gladys Swarthout, Mezzo-sop., and Ramon Vinay, Ten., 12-1213 1.25  
▽19-1251 .95
- CHRISTMAS FESTIVAL**  
(Trad.-Arr. Anderson)  
Boston Pops Orch., Fiedler, Cond., 12-1289 1.25  
▽19-1311 .95
- CONCERTO FOR VIOLIN AND ORCHESTRA IN B MINOR, Op. 61 (Elgar)**  
Jascha Heifetz, Violinist, with London Symp. Orch., Sargeant, Cond., DM-1385 7.25  
▽WDM-1385 5.25  
★LM-1090 5.45
- CONCERTO FOR PIANO AND ORCHESTRA No. 23, IN A, K. 488 (Mozart)**  
Artur Schnabel, Pianist, with St. Louis Symp. Orch., Golschmann, Cond., DM-1415 7.25  
▽WDM-1415 3.35
- EN BLANC ET NOIR (Three Pieces for Two Pianos)** (Debussy)  
José and Amparo Iturbi, Duo-pianists DM-1113 3.50  
▽WDM-1113 2.40  
(Combined on 33 1/3 rpm with Infante's "ANDALSIAN DANCES Nos. 1 and 2"), LM-36 4.45
- ESTRELLITA (Paul-Ponce)**  
Nan Merriman, Mezzo-sop., 10-1550 1.00  
▽19-1276 .95
- FUNERAL MARCH OF A MARIONETTE** (Gounod)  
Boston Pops Orch., Fiedler, Cond., 12-1288 1.25  
▽19-1310 .95
- GISELLE (Ballet Music) (Adam)**  
Royal Opera Orch., Covent Garden, Irving, Cond., DM-1397 6.00  
▽WDM-1397 1.30  
★LM-1092 5.15
- HAUGTUSSA, Op. 67 (The Mountain Maid)** (Grieg)  
Kirsten Flagstad, Sop., DM-1405 6.00  
▽WDM-1405 1.30  
★LM-1094 5.45
- HEART OF THE PIANO CONCERTO**  
Excerpts from: CONCERTO No. 1, IN D MINOR (J. S. Bach); CONCERTO No. 20, IN D MINOR (Mozart); CONCERTO IN A MINOR (Schumann); CONCERTO No. 3, IN C MINOR (Beethoven); CONCERTO IN A MINOR (Grieg); CONCERTO No. 1, IN B-FLAT MINOR (Tchaikovsky); CONCERTO No. 2, IN C MINOR (Rachmaninoff); RHAPSODY IN BLUE (Gershwin) Jesús María Sauroná, Pianist, with Boston Pops Orch., Fiedler, Cond., DM-1408 6.00  
▽WDM-1408 1.30  
★LM-1105 4.85
- HEART OF THE SYMPHONY**  
Excerpts from: SYMPHONY No. 5, IN C MINOR (Beethoven); SYMPHONY No. 8, IN B MINOR (Schubert); SYMPHONY No. 4, IN F MINOR (Tchaikovsky); SYMPHONY No. 5, IN E MINOR (Dvořák); SYMPHONY No. 1, IN C MINOR (Brahms); SYMPHONY IN D MINOR (Franck); SYMPHONY No. 5, IN E MINOR (Tchaikovsky); Scheherazade: FESTIVAL AT BAGDAD (Rimsky-Korsakoff) Boston Pops Orch., Fiedler, Cond., DM-1410 6.00  
▽WDM-1410 1.30  
★LM-1085 4.85
- I'LL NEVER LOVE YOU (from the M-G-M film "Toast of New Orleans")** (Cahn-Brodsky)  
Mario Lanza, Ten., 10-1561 1.00  
▽19-1353 .95
- INVITATION AU VOYAGE, L'** (Baudelaire-Duparc)  
Dorothy Maynor, Sop., 12-1251 1.25  
▽19-1279 .95

- JUNGLING AN DER QUELLE, DER** (Salis-Schubert)  
Lotte Lehmann, Sop., 10-1551 1.00  
▽19-1277 .95
- "LITTLE" FUGUE IN G MINOR (J. S. Bach)**  
William Schatzkammer, Pianist 12-1287 1.25  
▽19-1339 .95
- MÄNNER SIND MÉCHANT, DIE, Op. 95, No. 3** (Seidl-Schubert)  
Lotte Lehmann, Sop., 10-1551 1.00  
▽19-1277 .95
- MARCH OF THE BOYARDS (Halvorsen)**  
Boston Pops Orch., Fiedler, Cond., 12-1288 1.25  
▽19-1310 .95
- MASSING (Poulenc)**  
The Robert Shaw Chorale, Shaw, Cond., with Soloists DM-1109 1.00  
▽WDM-1109 3.35  
(Combined on 33 1/3 rpm with Britten's "A CEREMONY OF CAROLS")  
★LM-1088 5.15
- MATTHIAS THE PAINTER (Hindemith)**  
NBC Symp. Orch., Cantelli, Cond., DM-1407 4.75  
▽WDM-1407 3.35  
(Combined on 33 1/3 rpm with Haydn's "SYMPHONY No. 93, IN D")  
★LM-1089 4.85
- MUSICAL COMEDY MEDLEY**  
Medleys from "SOUTH PACIFIC"; "KISS ME, KATE"; "ANNIE, GET YOUR GUN" and "BRIGADOON"  
Boston Pops Orch., Fiedler, Cond., DM-1411 6.00  
▽WDM-1411 4.30
- MY MESSAGE (Gade-of-Harlelot)**  
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Act II: PARI SIAMO! IO LA LINGUA; SIGNOR NE PRINCIPE; CARO NOME CHE H' MO COR  
Act III: ELIA MI FU RAPITA; POVERO RIGOLETTO; CORTIGIANI, MI RAZZA DANZATA; TUTTE LE FESTE AL TEMPIO; SOLO PER ME L'INFAMIA  
Act IV: E L'AMÍ? LA DONNA E MOBILE; BELLA FIGLIA DELL' AMORE (Quartet); VHO TINGANNATO; Erna Berger, Sop.; Nan Merriman, Mezzo-sop.; Jan Peerce, Ten.; Leonard Warren, Bar.; Italo Tajo, Bass, and other Soloists with The Robert Shaw Chorale, Shaw, Cond., and RCA Victor Orch., Cellini, Cond., DM-1414 9.00  
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BEAUTIFUL DREAMER; OH! SUSANNA; I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR; DE CAMPTOWN RACES; MY OLD KENTUCKY HOME; OLD FOLKS AT HOME; COME WHERE MY LOVELIES DREAM; MASSA'S IN DE GOLD; GOLD GROUND James Melton, Ten., DM-1412 5.00  
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- VIOLIN FAVORITES**  
ON WINGS OF SONG, Op. 31, No. 2 (Mendelssohn); OLD FOLKS AT HOME (Foster); AVE MARIA (Schubert); SERENADE (Schubert); APRES UN REVE (G. Faure); POUPÉE VALENTINE (Poldini) Nathan Milstein, Violinist, with Arthur Fiedler conducting RCA Victor Orch., DM-1404 4.75  
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# The RED SEAL PICTURE



Guest  
Reviewer

**Edward Meara**  
Record Reviewer  
*The Trenton (N.J.) Times-Advertiser*

**BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—THE HEART OF THE SYMPHONY (Album)** Here the 8 brilliant abridgments of symphonic masterpieces chosen with an ear to the collector's convenience. Capsule movements are heard from Beethoven's Fifth, Brahms's First, Schubert's Eighth, Tchaikovsky's Fourth and Fifth, Dvořák's Fifth, Franck's D Minor and an excerpt from Rimsky-Korsakoff's Scheherazade.

**JESÚS MARIA SANROMA, Pianist—BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—THE HEART OF THE PIANO CONCERTO (Album)** With sturdy support from the orchestra, the pianist Sanromá leafs through a sheaf of abridgments from the peaks of keyboard literature. They include such giants as Bach's First, Mozart's No. 20, Schumann's A Minor, Beethoven's Third and Gershwin, Rachmaninoff, Tchaikovsky and Grieg.

**JASCHA HEIFETZ, Violinist—London Symphony Orch., Sir Malcolm Sargent, Cond.—CONCERTO IN B MINOR Op. 61 (Elgar)** Heifetz's famous tone sings through every page of this beautiful score. This masterpiece, by the man many consider England's greatest composer, will appeal to all lovers of great violin playing.

**JAMES MELTON, Tenor—RCA Victor Orchestra and Chorus—Frank Black, Conductor—STEPHEN FOSTER FAVORITES (Album)** Eight Foster ballads live again in the lyric mastery of James Melton's superb conception: "Beautiful Dreamer"; "Mas-a'-In de Cold, Cold Ground"; "Oh! Susanna"; "Come Where My Love Lies Dreaming"; "I Dream of Jeanie with the Light Brown Hair"; "Old Folks at Home"; "De Camptown Races"; "My Old Kentucky Home."

**JOSÉ AND AMPARO ITURBI, Duo-pianists—EN BLANC ET NOIR (Debussy) (Album)** This brother and sister team is one of the finest exponents of the two piano art. Here they offer a superb version of one of Debussy's last works.

**RISÉ STEVENS, Mezzo-soprano—RCA Victor Orchestra and Chorus—Frank Black, Conductor—RELIGIOUS SONGS (Album)** The versatility of Risé Stevens is amazing. Here your temptations-Carmen puts on robes of solemnity and intones these prayerful selections with just the right manner. The list includes "Agnus Dei"; "Battle Hymn of the Republic"; "Nearer, My God, To Thee"; "The Holy City"; "Panis Angelicus"; "Abide With Me".

**BOSTON SYMPHONY ORCHESTRA—Charles Munch, Conductor—SYMPHONY NO. 4 IN E MINOR, OP. 98. (BRAHMS) (Album)** The disciplined harmonies of this glorious work, especially the carefully-contrived finale, make its appeal universal. The Boston achieves Brahms' intent with a well-conceived performance.

**ROBERT SHAW CHORALE—Robert Shaw, Conductor—MASS IN G (Poulenc) (Album)** The "Gloria" of this work embodies transcendent choral effects. The choristers are well coordinated. A bow to the principals, Florence Fogelson, Soprano; Ester Metz, Contralto and Frederick Loadwick, Tenor.

**ARTUR RUBINSTEIN, Pianist—St. Louis Symphony Orchestra—Vladimir Golschmann, Conductor—NIGHTS IN THE GARDENS OF SPAIN (Falla) (Album)** A heady distillation of the authentic roots of Spanish music is this group of Falla tone pictures. Artur Rubinstein plays the Arab-accented conceits with iron control, the orchestra solidly backing his tremendous technique.

**MARIO LANZA, Tenor—Songs for MGM "Toast of New Orleans" (NICHOLAS BRODSZKY) (Album)** Appealing bayou Ballads, these are sung thrillingly by Lanza's golden tenor. This album includes the title song from the film, plus "Boom Biddy Boom," "Tina-Lina" and "The Bayou Lullaby."

**YEHUDI MENUHIN, Violinist—with Marcel Gazelle at the Piano—SONATA NO. 1, Op. 80 (Prokofieff) (Album)** Another sensitive performance by Yehudi Menuhin demonstrates Prokofieff's most whimsical moods. The phrasing is razor sharp, especially in the demanding fourth movement.

**NBC SYMPHONY ORCHESTRA—Guido Cantelli, Conductor—MATTHIAS THE PAINTER (Hindemith) (Album)** Devotees of Hindemith will rejoice in this realization of his weirdly beautiful setting of a mystic vision. Celestial choristers chant in the first theme, while at the finish St. Anthony resists temptation again in the gospel according to Hindemith. It's an exciting performance.

**NATHAN MILSTEIN, Violinist—Arthur Fiedler conducting the RCA Victor Orchestra—VIOLIN FAVORITES (Album)** Nathan Milstein tenderly treats six wistfully beautiful songs, arranged by Leroy Anderson. They are Mendelssohn's "On Wings of Song," Foster's "Old Folks at Home," Schubert's "Ave Maria" and "Serenade," Poldini's "Dancing Doll," and G. Fauré's "Après un Rêve."

**ARTUR RUBINSTEIN, Pianist—St. Louis Symphony Orchestra—Vladimir Golschmann, Conductor—CONCERTO NO. 23, IN A. K. 488 (MOZART) (Album)** This is one of the two wonderful piano concertos Mozart wrote in the year 1786, the running mate of the great C. Minor. Artur Rubinstein gives vivid realization of its passionate expressions.

**BOSTON POPS ORCHESTRA—Arthur Fiedler, Conductor—MUSICAL COMEDY MEDLEY (Album)** Striking arrangements by Leroy Anderson wring the essence from four successful musical comedies, "South Pacific" (Rodgers); "Kiss Me, Kate" (Porter); "Brigadoon" (Loewe) and "Annie, Get Your Gun" (Berlin).

**ROYAL OPERA ORCHESTRA, COVENT GARDEN—Robert Irving, Conductor—BALLET MUSIC FROM GISELLE (Adam) (Recorded in England) (Album)** This wistful and tragic old favorite of the ballet stage is beautifully presented in this English recording, just as played for the celebrated Sadler's Wells Ballet.

**GLADYS SWARTHOUT, Mezzo-Soprano—RCA Victor Orchestra, Erich Leinsdorf, Cond. CARMEN (Bizet) ACT I I. ENTRANCE OF CARMEN 2. HABANERA—SEGUIDILLA AND DUET (with RAMON VINAY, Tenor)** The millions who have seen and heard Miss Swarthout in her famous Met role as "Carmen" will eagerly welcome this wonderful record version of excerpts from the first act.

**KIRSTEN FLAGSTAD, Soprano, with Edwin McArthur at the Piano—HAUGTUSSA, Op. 67. (The Mountain Maid) (Grieg) (Album)** A welcome return for the majestic Flagstad in Norwegian song culled from folk music of the Northland hills of her childhood.

**BOSTON POPS ORCHESTRA—Arthur Fiedler, Conductor—THE CHRISTMAS FESTIVAL (Traditional) (Arranged by Leroy Anderson)** A tasty bouquet of Nativity themes enchantingly played.

**MARIO LANZA, Tenor—Be My Love & I'll Never Love You (Both by Brodsky) Two of the most romantic numbers from "Toast of New Orleans" sung with fervor by the film's star.**

**NAN MERRIMAN, Mezzo-soprano—with Ralph Linsley at the Piano—ESTRELLITA (Ponce) MY MESSAGE (Hardelot)** Charmingly done by our favorite mezzo.

**MARIAN ANDERSON, Contralto—with Franz Rupp at the Piano—THEKLA, Op. 88, No. 2 (Schubert) DEM UNENDLICHEN (Schubert)** Marian Anderson accepts a difficult challenge in these Schubert songs but reaches the essence of their German poetry.

**BOSTON POPS ORCHESTRA—Arthur Fiedler, Conductor MARCH OF THE BOYARDS (Halvorsen) FUNERAL MARCH OF A MARIONETTE (Gounod)** These stirring old concert favorites are rousinglly played.

**DOROTHY MAYNOR, Soprano—RCA Victor Orchestra—Erich Leinsdorf, Conductor—PHIDYLE (Duparc) L'INVITATION AU VOYAGE (Duparc)** Dorothy Maynor takes you into the French repertoire and shows herself completely at home.





**PAST EMCEES** of "Take It Or Leave It," include (left to right) Phil Baker, Garry Moore and Eddie Cantor. Cantor bowed out of the show so that he could devote his full time to TV.

# THE \$64 QUESTION

"Take It or Leave It," NBC's ten year old quiz program, recently underwent some changes. For one thing, the title has been changed to "The \$64 Question," for another, contestants are running into more and more questions dealing with music. Reason: RCA Victor has taken over sponsorship of the all-time favorite quiz show.

Jack Paar, who is the emcee on "The \$64 Question" is the young comedian who replaced Jack Benny a few seasons ago and scored a big hit. Now, he is scoring an even bigger hit, especially among the people who are contestants on the show for he stays away from personal jokes which might embarrass the contestants, thinks such jokes very unfunny.

Paar, who puts as much emphasis on entertainment as he does on quizzing, is heard each Sunday on NBC at 10 P. M. (EST)



JACK PAAR POSES WITH CONTESTANT ON "\$64 QUESTION" SHOW



VIC DAMONE & JOCKEY HAP ELLIS WERE SHOW'S FIRST GUESTS

## RALPH'S FIRST AIR SHOW

Usually it is the disc jockey who brings fame to the bandleader. Just the reverse happened when Ralph Flanagan, less than two months after he had played for a public audience, turned the spotlight on the jockeys on his Chesterfield sponsored "ABC's of Music." Each week Ralph and Robert Q. Lewis (extreme right, above) have three jockeys, plus at least one singing guest star on the show which will be heard in Bing Crosby's time slot (Wed., 9:30 P.M.), until Sept. 27. Some of the guests who have so far visited Ralph are pictured below. (Flanagan's latest record for RCA Victor: "The Red We Want Is the Red We've Got in the Old Red, White and Blue.")



**GUEST STARS** on Chesterfield's "ABC's of Music" have included Kitty Kallen, Patti Page, Alan Dale, Toni Harper. Harry Prime, band's regular vocalist, also sings at least one number each week.



# Two New Hearts

by Arthur Fiedler

When RCA Victor asked me to record the two new "Heart" albums: "The Heart of the Symphony" and "The Heart of the Piano Concerto" it was something very close to my heart.

The reason I am so pleased with this assignment is that it fits in perfectly with a belief I have held for many years—good music that is, "the best" does not reach nearly the number of people it should in this country.

## The Esplanade Concerts

In 1929 I did something about this. That year I organized the "Esplanade" concerts on the banks of the Charles River in Boston. For the first time, in that area anyway, people could come and listen to the music of the great masters without paying a cent. There are no walls or fences of any kind at the spot where we play these concerts. It is always encouraging to me when I hear from so many people that they acquired their taste for good music by visiting these summer concerts.

The "Heart" albums are intended for people like those we see in the summer at the "Esplanade." The albums are not necessarily meant for connoisseurs. Anyone who is a devoted follower of good music will certainly already be acquainted with the piano concerti and symphonies that we have included in these albums. The majority of people we want to reach are those who are perhaps just beginning to be interested in serious music.

Of course, at the same time, we believe that many who already possess complete recording of the eight concerti and eight symphonies will also like our abridgments well enough to want to add them to their libraries.

## The Problems Involved

I have been asked to say something about the problems of abridging a whole movement of a symphony so that it fits on a single record side. Without being technical, let me try to tell you how this was done. In the first place we chose the eight concerti and symphonies that we felt were the most famous, and then we selected the most beloved and characteristic movement from each. Next we began to eliminate some repeats and bridges. A repeat occurs in a piece of music when a theme already stated is stated again. A bridge is musical continuity that takes you from one theme to the next. Of course, before

we were finished we ran into all kinds of problems. The most difficult to abridge was the finale of the Brahms First.

In addition to the fourth movement of the Brahms C Minor, our Symphony album includes the first movement of the Beethoven "Fifth," the "Festival at Bagdad" from Rimsky-Korsakoff's "Scheherazade," the first movement from Schubert's "Unfinished," the second movement of Tchaikovsky's Fifth, the third movement from Tchaikovsky's Fourth, the second movement from Franck's D Minor, and the second movement from Dvorak's "From the New World."

## Great Pianist

The "Heart of the Piano Concerto" album includes the second and third movements of Bach's "D Minor Concerto," Gershwin's "Rhapsody in Blue," the second movement of Mozart's D Minor Concerto, the third movement from Rachmaninoff's C Minor, the second movement of Schumann's A Minor, the first movement from Tchaikovsky's B-Flat Minor, the first movement from the Beethoven C Minor and the first movement from Grieg's A Minor.

Both of our "Heart" albums were previously recorded, but not by the Pops. However, neither one has been available on records for a number of years. While making our new recordings we found it advisable to change several of the earlier arrangements. However, some are recorded exactly as they originally were.

Jesús María Sanromá, who is the pianist in our "Heart of the Piano Concerto" album, is the same musician who recorded the original album. Before we recorded the album this time, Sanromá (who lives in Boston) performed these eight concerti in their entirety in eight successive Pop concerts.

Sanromá is certainly no stranger to the Pops audiences or to record collectors. Many times he has been heard with us both in concert and in the recording studio. I cannot say enough about his wonderful virtuosity, and feel quite certain that when you hear our "Heart of the Piano Concerto" album you will realize that you are listening to one of the great pianists of our day.

To sum up, I feel that our two albums will be helpful in advancing the cause of good music, and for that reason, I would like to recommend to you two other similar albums. One—"Heart of the Ballet" performed by Leopold Stokowski and his Symphony Orchestra—which has already been issued. The other new album has yet to be released—it will be entitled "Heart of the Violin Concerto."





**AT HOLLYWOOD BOWL** Arthur Fiedler and Jesús María Sanromá rehearse with the Bowl Orchestra for their mid-August appearance there. After the concert the director of

the Boston Pops returned to New England. (See opposite page for story in which Fiedler discusses Sanromá and new albums, "Heart of the Symphony" and "Heart of the Piano Concerto.")

# MUSIC ON THE AIR

NBC offers big line-up of fall musical programs

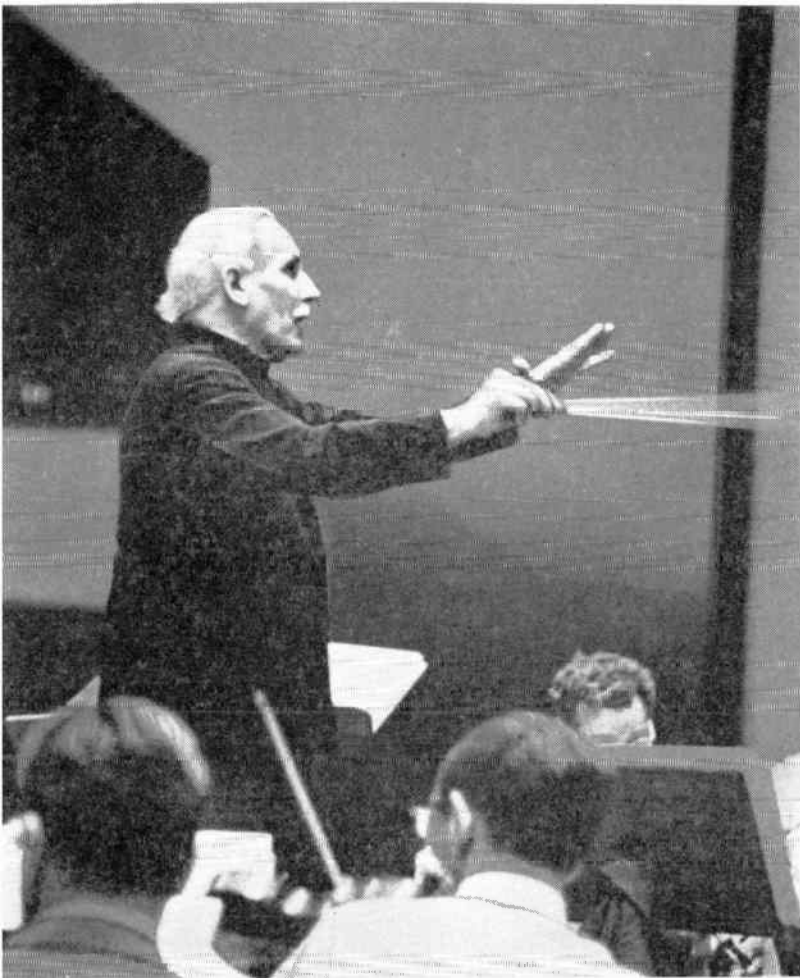
This is the time of year when the corridors of the RCA building resound with the noise of busy executives, scurrying about to get the new radio season under way. At NBC the excitement has reached fever pitch, for the network has one of the fullest schedules of music programs in many years. Some of these shows are pictured on this page. In addition, the following will be regularly broadcast.

At 9:00 each Monday evening "The Telephone Hour," featuring the Bell Symphony Orchestra under Donald Voorhees, is again playing host to a long list of outstanding guest stars. Those already signed to appear include Marian Anderson, Jascha Heifetz, Gladys Swarthout, Robert Casadesu, Barbara Gibson, Mario Lanza, Ferruccio Tagliavini, Ezio Pinza, Lily Pons, Bidu Sayao, Jussi Bjoerling and Nelson Eddy.

Sunday evenings finds the perennial "American Album of Familiar Music" being broadcast. This season will be the 20th for the show which presents Thomas L. Thomas, Felix Knight, Gustave Haenchen's Orchestra and the Buckingham Choir.

The Boston Symphony Orchestra returns to the air for its third season of rehearsal broadcasts from Symphony Hall in Boston with Charles Munch as conductor of the Orchestra.

From time to time, NBC plans to add more new programs to its ever growing list of musical shows.



ARTURO TOSCANINI & NBC SYMPHONY AGAIN LEAD FALL LIST



**JAMES MELTON** with Frank Black and his orchestra, plus guests, are heard each Sunday on the "Harvest of Stars."



**GORDON MAC RAE** (shown with Jane Powell) is on "Railroad Hour" on Mondays at 8:00 PM. Operettas are presented.



**PAUL LAVALLEY** directs 48 piece Cities Service "Band of America" each Monday at 9:30 PM over entire NBC network.



**HOWARD BARLOW** (shown with guest star Eleanor Steber) conducts on simulcasted "Voice of Firestone" each Monday evening at 8:30. Guest stars perform both popular and classical selections.



**PETER HERMAN ADLER** is musical director of NBC's "Television Opera Theater" which will produce eight operas in English this season. One opera a month will be telecast in fall, winter and spring.





**MY BLUE HEAVEN** has Betty Grable (black wig) and Dan Dailey playing a show business couple who go through considerable marital difficulties before the film ends. In the meantime there are several sparkling dance scenes in which a number of new songs are heard. Also seen in the film are Jane Wyatt and David Wayne.



**TREASURE ISLAND** is the new movie version of the Robert Louis Stevenson classic, starring Bobby Driscoll as Jim Hawkins and Robert Newton as Long John Silver. No cartoon characters appear in this Walt Disney Technicolor film. Bobby has recorded an album of his "Treasure Island" adventures for RCA Victor records.



**TOAST OF NEW ORLEANS** finds Mario Lanza and Kathryn Grayson again starring in a Technicolor musical. Lanza is a Louisiana shrimp fisherman with a yen to sing; Miss Grayson a visiting opera star who eventually helps him get his big break. Lanza has two new albums, one in which he sings the operatic works, the other the popular songs from "Toast of New Orleans."

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