



RCA VICTOR
PICTURE
RECORD REVIEW

ARTHUR FIEDLER



PERRY COMO

IN THIS ISSUE



FLANAGAN'S FIRST YEAR

May, 1951

Complete Reviews and Listings of all New RCA Victor Popular and Red Seal Records

World Radio History

NEW BOOKS



LETTERS OF RICHARD WAGNER
The Burrell Collection. Edited with notes by John N. Burk. Illustrated. The Macmillan Company. \$10.50

Genius is noted for its prodigious energy, but even among geniuses, Richard Wagner stands out. In the course of a tumultuously busy life of composing, conducting, writing, intriguing, love-making, he managed to write thousands of letters to lovers and friends throughout Europe. And what letters they are! Even when they deal with trivial matters, they overflow with Wagnerian energy and charm. For Richard, most egotistical and selfish of men, could turn on the charm irresistibly when he wanted to—which was whenever he wanted something from his correspondent—which was almost always. This fat book, containing about 840 letters and other pieces by and about Richard, will be irresistible to all Wagnerians and fascinating to all others, music lovers or not; for here, self-revealed in his own words, is an always interesting man who happened to be a composer of genius.

After achieving fame and fortune, Wagner started to collect his letters in order to prepare the official version of his life he wished to leave to the world. But many people became suspicious that the books emanating from Wagner's home, Villa Wahnfried, did not tell the unvarnished truth. Among the suspicious ones was the Honorable Mrs. Burrell, an English admirer of Wagner, who determined to gather the materials for a biography that told the whole truth about him. With plenty of money and determination to assist her, she ransacked Europe for documentary material and found a wealth of it. Greatest find was Wagner's love letters to first wife, Minna Planer, carefully preserved by Natalie, her daughter.

The Burrell Collection has had a strange history. Mrs. Burrell died in 1898, when her mammoth biography of Wagner had reached only his 21st year. Then the Collection was locked up and remained inaccessible to scholars till it became available for purchase in 1931. Mary Curtis Bok bought the whole collection, presented it to The Curtis Institute in Philadelphia. Now, at last, carefully edited by John Burk, some of Wagner's most interesting letters appear for the first time, 68 years after his death.



TAMING OF THE ARTS
by Juri Jelagin. Translated from the Russian by Nicholas Wreden. E. P. Dutton & Co. \$3.50

Juri Jelagin (You-ree Yell-ah-gin) the author of this absorbing work on art behind the Iron Curtain, was for ten years a working musician in Russia. It is from his own experience—as a violinist with the Vakhtangov Theater, as a student at the Moscow Conservatory, as leader of the Moscow State Jazz Band, and finally as a touring concert artist—that Jelagin draws his material.

In the course of his career in Russia, Jelagin came in contact with many famous composers and musicians, notably Shostakovich and Prokofieff. The author discusses Shostakovich's fall from Party favor and his eventual reinstatement with the appearance of the "Fifth Symphony." Equally as interesting is a description of an evening spent with the composer of "Love for Three Oranges." At the time Prokofieff had just received from America the Heifetz recording of his "Second Violin Concerto" (recently re-issued in RCA Victor's "Collectors' Series Issue"). Writes Jelagin: "Holding our breath (we) listened to the masterful fingering and bowing of the great violinist which came through beautifully on the fine recording."

The amazing manner in which the personal taste of Joseph Stalin is imposed on the artists of today's Russia is one of the most striking aspects of the book. Jelagin tells how, in 1938, he and his Moscow State Jazz Band were summoned to the Kremlin to play at a special performance before Stalin and members of the Politburo. At first the leader of the U.S.S.R., wildly applauded the band's playing, but when the girl vocalist stepped to the microphone Stalin lost interest. It seems that the girls had too closely studied the manner of dress and singing style of Western vocalists. Shortly after this the girl was dismissed and later on the band was dissolved.

It is with examples like this, plus sketches which demonstrate the constantly shifting Party line, that Jelagin gets across his theme: that creative life in a rigidly controlled State is a near impossibility.

No matter what kind of music you may prefer, the author tells how the present regime has stifled it in Russia today.

THE COVER STORY

Arthur Fiedler and Perry Como, featured on our cover this month with a couple of casual acquaintances from the animal kingdom, both have a number of records which are among the top on RCA Victor's sales charts these days.

Fiedler this month has an album and twenty-two single records on the list of standard catalogue favorites newly recorded for release on 45 rpm. The album contains Tchaikovsky's "Capriccio Italien" and "1812 Overture." For a complete list of the single records, see pages 8 & 9 of this issue.

Perry Como's latest record finds him recording, for the first time, with the famous Western group, The Sons of the Pioneers. Perry sings "Tumbling Tumbleweeds" and "You Don't Know What Lonesome Is." Riding high is Perry's disc of "If" and "Zing Zing-Zoom Zoom." Moving up fast on the best seller list is Como's "Without a Song," one of his records in the Singers' Single Record Series. Like the five other sides by Como in this series, "Without a Song" is by Billy Rose. The series, which contains the work of nine top RCA Victor vocalists, is proving to be one of the most popular issues yet released by RCA Victor.

Besides Como singing Rose, the Singers' Single Record Series presents Fran Warren singing Harold Arlen, Dinah Shore with Gus Kahn songs, Tony Martin with Arthur Freed material, Lisa Kirk vocalizing Jimmy McHugh works, Dennis Day in Sigmund Romberg songs, Don Cornell singing Sammy Fain and Mindy Carson presenting the music of De Sylva, Brown and Henderson.

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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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CROWDING into the Palladium for band's first West Coast date were these 5,030 fans. Ralph did best business in 4 years for the famous Hollywood dance palace.

FLANAGAN'S FIRST YEAR

On the night of March 15, 1950, Ralph Flanagan played his first public dance at the King Philip ballroom in Wrentham, Mass. At nine o'clock that night State police had to be called out to maintain order. Hundreds of people stood outside waiting to get in, those inside refused to leave: cars were lined-up for three miles on the highway.



OPENING at Meadowbrook last March. Ralph was introduced by Perry Como, with whom Flanagan had worked as arranger. Band is currently back at the N.J. dancery.



PRESSING records at Indianapolis plant. Ralph and his wife (center) go through ceremony that RCA Victor artists have been performing since days of Caruso.



PRESENTING a note shaped birthday cake to Ralph is disc jockey Bruce Vanderhoof. Jerry Jones, owner of the Rainbow Randevoo

in Salt Lake, where the band was playing at the time, stands at far right. Vanderhoof led the crowd in "Happy Birthday."

What happened that night proved to be prophetic of the way the public would accept the Flanagan band, for in its first year Ralph's group has left a string of broken attendance records all across the country, has grossed something over half a million dollars and has gathered one of the largest followings of fans of any band in modern times

By way of celebrating the first anniversary of the Flanagan band, RCA Victor has simultaneously issued four of its new records: "On the Road to Mandalay" & "I'll Be with You in Apple Blossom Time"; "Everytime I Fall in Love" & "Slow Drive"; "On the Little Big Horn" & "Hartzanflours"; "Ah! Sweet Mystery of Life" & "Stouthearted Men."



BROADCASTING with guest Kitty Kallen. Ralph is shown in his series of shows for Chesterfield last year. The band was the summer replacement for Bing Crosby.



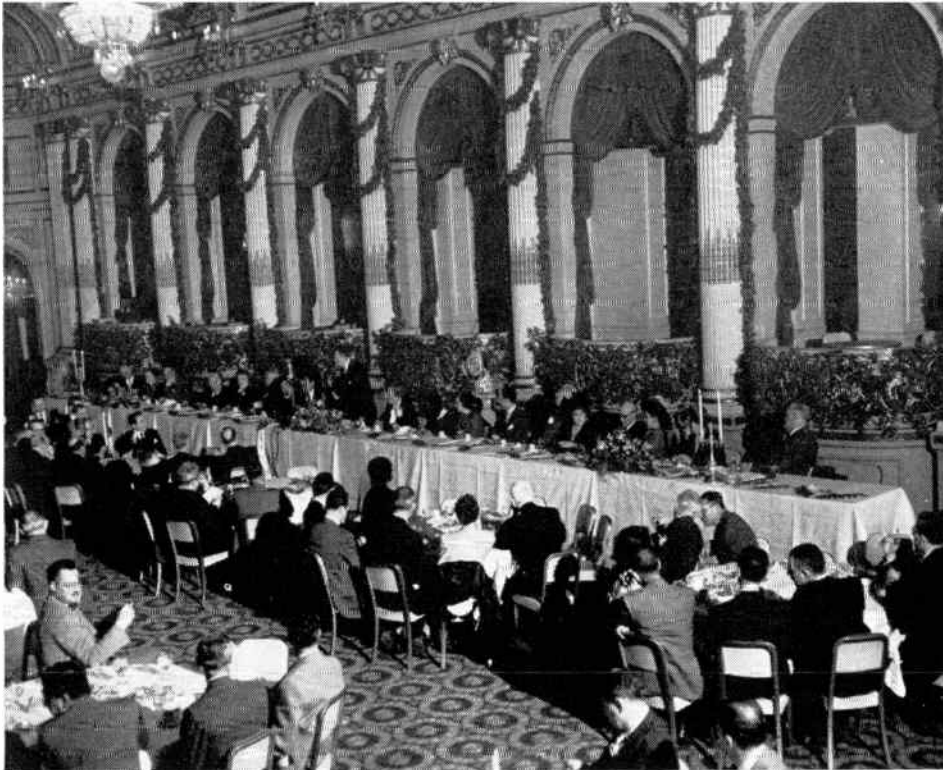
PLAYING at a prom at NYU. Ralph sings the school song with the crowd. Flanagan is favorite of college set; his band has come out on top of many campus popularity polls.



MUGGING for George Simon's camera Ralph was subject of new book called "The Band-leader." The book is made up of pictures and captions and is sold at Flanagan dates.



RECRUITING for the Army in his latest series of broadcasts (10 P.M. EST. Mondays) Ralph plays from camps all over the U.S. Band has also been seen on TV.



CELEBRITIES, THE RECORD TRADE AND THE PRESS MET AT THE PLAZA FOR THE LUNCHEON

OUT OF THE PAST



THE "TREASURY" was presented to the Library of Congress by Mrs. Caruso, Rosa Ponselle and Countess McCormack. Dr. Luther Evans accepted on behalf of the government.

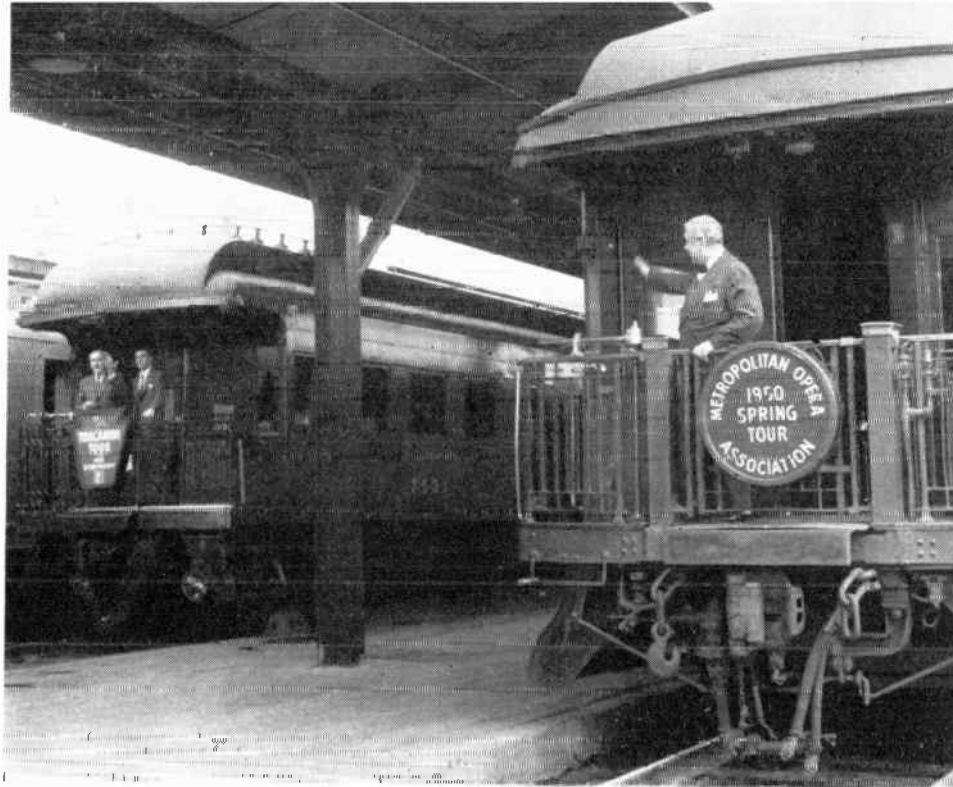
Friedrich Schorr, Lucrezia Bori, Giovanni Martinelli—names like these have a magic meaning for music lovers everywhere. But until recently the connotation was of the past. What changed all that and gave these names a new immediacy was a recent luncheon at New York's Plaza Hotel where the release of RCA Victor's "Treasury of Immortal Performances" was announced to the press and the record trade. "The Treasury," which consists of twelve albums, contains the artistry of 54 world famous artists from the "Golden Age" of music. Rang-

ing in age from 1904 with Tamagno's recording of "Death of Othello" to Paderewski's record of "Minuet in G," the discs finally issued as "The Treasury" were chosen from more than 2,000 in RCA Victor's extensive vaults. From this number a panel of music critics and authorities chose 700; from these 700, music and sound experts eliminated all but 250, from which the final 120 selections were finally chosen. By special processing these 120 recordings were vastly improved and issued on the two new speeds. 45 and 33 $\frac{1}{3}$ rpm.



ATTENDING the "Treasury" luncheon were (above left) Countess Lily McCormack, George Marek and Mrs. Enrico Caruso. Marek is Director of RCA Victor's Artist and Repertoire Department. Friedrich Schorr, Lucrezia Bori and Bruno Zirato, who was Caruso's secretary, are in second photo (above right). Directly

above are Leon Rothier, Frieda Hempel and Fritz Kreisler. The last photo shows Giovanni Martinelli, Frances Alda, impresario Sol Hurok and Licia Albanese, who was one of several present day artists in attendance. Others on hand for the luncheon at the Plaza included Margaret Truman and Gladys Swarthout.



LAST YEAR MET CONDUCTOR WILFRED PELLETIER WAVED TO TOSCANINI AS TOUR TRAINS MET

INTO THE HINTERLANDS

As it does every year, the Metropolitan Opera is again going on tour this spring. This year audiences will see a repertoire of twelve productions, three of which were newly revived during the current season. The three new productions are "Don Carlo," "Die Fledermaus" and the double bill "Cavalleria Rusticana" & "I Pagliacci." The nine other productions are standard Met favorites: "La Traviata," "The Magic Flute," "La Bohème," "The Barber of Seville," "Madama Butterfly," "Faust," "Tristan und Isolde," "Il Trovatore" and "Don Giovanni."

Early performances in Baltimore and Philadelphia will be followed by appearances in Boston from April 9th through the 15th; Cleveland from the 16th through the 21st; Atlanta from the 23rd through the 25th; Memphis on the 26th; Dallas from the 27th through the 29th; Houston on the 30th and May 1st; Oklahoma City on May 2nd; Des Moines on the 3rd; Minneapolis from the 4th through the 6th; Bloomington on the 7th and 8th; Lafayette on the 9th; Chicago from the 10th through the 12th and Rochester on May 14th.



VISITING Toscanini and grandson Walfredo in Dallas. Pelletier discussed last year's tours. Toscanini's 1950 cross country trip was the outstanding musical event of the year.



BLANCHE THEBOM will portray Princess Eboli in "Don Carlo" in 4 cities on Met Spring tour. She is heard with Merrill, Tajo, Bjoerling, in the recently issued "Highlights from Don Carlo" album.



ROBERT MERRILL is shown as di Luna in "Il Trovatore," which he'll sing in 3 tour cities. Merrill's latest recording finds him co-starred with Risë Stevens in a "Highlights from Porgy and Bess" album.



PATRICE MUNSEL will sing the role of Adele in "Die Fledermaus" in 11 of the 15 Met tour cities. She is also heard in RCA Victor's newly issued "Highlights from Die Fledermaus" album with Merrill, Melton, etc.



MARIAN ANDERSON NELSON EDDY MISCHA ELMAN ARTHUR FIEDLER



JOSÉ ITURBI ALLAN JONES MARIO LANZA JEANETTE MACDONALD



JAMES MELTON ROBERT MERRILL EUGENE ORMANDY JAN PEERCE



SIGMUND ROMBERG ROBERT SHAW LEOPOLD STOKOWSKI ARTURO TOSCANINI

Here are the 25 all time Red Seal best sellers

MARIAN ANDERSON, Contralto AVE MARIA; AUFENTHALT 11-9836 1.25 ▽49-0136 1.10	JEANETTE MACDONALD, Soprano ITALIAN STREET SONG; SUMMER SERENADE 10-1134 1.10 ▽49-0140 1.10
BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, Conductor GRAND MARCH (Aida); POMP AND CIRCUMSTANCE MARCH IN D, Op. 39, No. 1 12-1019 1.25 ▽49-0616 1.10	JEANETTE MACDONALD, Soprano, NELSON EDDY, Baritone INDIAN LOVE CALL; AH! SWEET MYSTERY OF LIFE 4323 1.10 ▽49-0200 1.10
CHICKEN REEL, FIDDLE FADDLE 10-1397 1.10 ▽49-0527 1.10	JAMES MELTON, Tenor AVE MARIA; SERENADE 12-0153 1.25 ▽49-0260 1.10
DANCE OF THE HOURS 12-1059 1.25 ▽49-0676 1.10	ROBERT MERRILL, Baritone THE LORD'S PRAYER; OL' MAN RIVER 10-1913 1.10 ▽49-0625 1.10
DER ROSENKAVAILIER: Waltzes 12-0762 1.25 ▽49-0307 1.10	WHIFFENPOOF SONG; THE SWEETHEART OF SIGMA CHI 10-1313 1.10 ▽49-0277 1.10
FINLANDIA Op. 26 No. 7 12-1049 1.25 ▽49-0698 1.10	JAN PEERCE, Tenor BLUEBIRD OF HAPPINESS; BECAUSE 11-9007 1.25 ▽49-0135 1.10
HUNGARIAN RHAPSODY No. 2, IN C-SHARP 12-0763 1.25 ▽49-0308 1.10	SIGMUND ROMBERG'S ORCHESTRA FAITHFULLY YOURS; BARCAROLLE 11-9222 1.25 ▽49-0300 1.10
JALOUSIE; RITUAL FIRE DANCE 12-0977 1.25 ▽49-0526 1.10	THE ROBERT SHAW CHORALE, ROBERT SHAW, Conductor THE BELLS OF ST. MARY'S; THE LORD'S PRAYER 11-9155 1.25 ▽49-0294 1.10
WARSAW CONCERTO 11-8863 1.25 ▽49-0252 1.10	LEOPOLD STOKOWSKI and his Symphony Orchestra THE BLUE DANUBE; TALES FROM THE VIENNA WOODS 12-1160 1.25 ▽49-1076 1.10 10-1534 1.10 ▽49-1099 1.10
MISCHA ELMAN, Violinist MEDITATION; HUMORESQUE 11-8950 1.25 ▽49-0316 1.10	ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA STARS AND STRIPES FOREVER; TRITSCH-TRATSCH FOLKA 11-9188 1.25 ▽49-1082 1.10
JOSÉ ITURBI, Pianist CLAIR DE LUNE; LIEBESTRAUM 11-8851 1.25 ▽49-0176 1.10	MARIO LANZA, Tenor BE MY LOVE; I'LL NEVER LOVE YOU 10-1581 1.10 ▽49-1353 1.10
POLONAISE IN A-FLAT, Op. 53 11 8848 1.25 ▽49-0134 1.10	▽ Refers to 45 RPM RECORDS

50 ALL TIME BEST SELLERS

Within a short time after this issue of PICTURE is published the fifty records listed on this page will go on sale in dealers' stores all over the country and will be the subject of an intensive advertising campaign on the part of RCA Victor. Reason: out of the thousands of titles issued by the company

these twenty-five Popular and twenty-five Red Seal records are the ones that the U. S. public has bought most; these single discs represent the top fifty of "The Music America Loves Best." Further, they point up the selectivity feature of individual titles on 45 RPM.

Here are the 25 all time Popular best sellers

BUNNY BERIGAN and his Orchestra I Can't Get Started; The Prisoner's Song 20-4094 ▽47-2982	FREDDY MARTIN and his Orchestra Tchaikovsky Piano Concerto; Grieg Piano Concerto 20-1755 ▽47-3100
LARRY CLINTON and his Orchestra My Reverie; Deep Purple 42-0033 ▽27-0033	METRONOME ALL STAR BAND Bugle Call Rag; One O'Clock Jump 42-0036 ▽27-0036
PERRY COMO Because; Till the End of Time 20-3299 ▽47-2887	GLENN MILLER and his Orchestra Chattanooga Choo Choo; Kalamazoo 42-0026 ▽27-0026
TOMMY DORSEY and his Orchestra Boogie Woogie; Opus No. 1 42-0025 ▽27-0025	In the Mood; String of Pearls 20-4086 ▽47-4086
Song of India; Marie 25523 ▽47-2876	Juke Box Saturday Night; That Old Black Magic 42-0035 ▽27-0035
DUKE ELLINGTON and his Orchestra Three Little Words; Ring Oem Bells 42-0031 ▽27-0031	Sunrise Serenade; Moonlight Serenade 42-0028 ▽27-0028
BENNY GOODMAN and his Orchestra King Porter Stomp; Sometimes I'm Happy 42-0027 ▽27-0027	VAUGHN MONROE and his Orchestra There! I've Said it Again; Cool Water 42-0032 ▽27-0032
Sing Sing Sing (Parts I & II) 42-0022 ▽27-0022	DAVID ROSE and his Orchestra Holiday for Strings; Our Waltz 42-0034 ▽27-0034
PHIL HARRIS and his Orchestra That's What I Like About the South; Darktown Poker Club 20-2471 ▽47-3309	ARTIE SHAW and his Orchestra Begin the Beguine; Indian Love Call 42-0019 ▽27-0019
ERSKINE HAWKINS and his Orchestra After Hours; Tiffin' In 42-0029 ▽27-0029	Star Dust; Dancing in the Dark 42-0021 ▽27-0021
SPIKE JONES and his City Slickers Cocktails for Two; Chloe 42-0030 ▽27-0030	Summit Ridge Drive; Special Delivery Stomp 20-4111 ▽47-2952
WAYNE KING and his Orchestra Josephine; Intermzzo 42-0023 ▽27-0023	"FATS" WALLER and his Orchestra I'm Gonna Sit Right Down and Write Myself a Letter; It's a Sin to Tell a Lie 42-0037 ▽27-0037
Melody of Love; None but the Lonely Heart 42-0024 ▽27-0024	

▽ Refers to 45 RPM Records

LIST PRICE 85¢



PERRY COMO DUKE ELLINGTON BENNY GOODMAN PHIL HARRIS



SPIKE JONES WAYNE KING FREDDY MARTIN GLENN MILLER



VAUGHN MONROE DAVID ROSE ARTIE SHAW FATS WALLER

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Don Cornell

A new Walt Disney movie, a famous singer turning to Western tunes, a vocal tribute to Al Jolson—these are some of the things that impressed me most about the stack of new records which RCA Victor sent to me and asked me to review for them. I feel sure that there are several possible hits in this group of discs and I'd like to tell you about them now.

RALPH FLANAGAN FAVORITES—My Hero, Swing to 45; Penthouse Serenade, Where Or When; Joshua, Giannina Mia (Album P/WP-308) Here are the six sides which made Ralph Flanagan a big name in dance music. I enjoyed every one of them when they came out about a year ago and when I played them over I found that they still retained their original appeal. This is a wonderful collection of dance records and I'm going to enjoy having them around.

MINDY CARSON—I'm Late & Twas Brillig (20/4088) This is one of the Walt Disney movie tunes I mentioned in the beginning. It's from the forthcoming "Alice in Wonderland." The first side is evidently the song the March Hare sings as he's on his way to see the Mad Hatter. It's a very cute tune that will be a hit with adults and children as well. The other side, I think, will be a sensation. Remember the stir caused by "Cement Mixer"? Well, this should catch on for the same reason. It's pure nonsense (or jabberwocky to be more exact). You'll hear it often.

HUGO WINTERHALTER—Alice In Wonderland & I'll Never Know Why (20/4087) On both the title tune from "Alice" and a beautiful ballad on the other side, Hugo uses his big chorus, which for my money is the best anywhere. Stuart Foster sings both. The first is a wistful kind of thing, played at a medium tempo. It's all about the wonders of the place where Alice goes. The other side finds Stuart Foster on a very fine tune. Hugo is currently doing very well with "Across the Wide Missouri" and this should take up where that one leaves off.

FRAN ALLISON with WAYNE KING—All In The Golden Afternoon & Did You Write a Letter to Your Sweetheart (20/47-4089) Two Chicagoans get together on another "Alice" tune. In this case the lyrics tell of the glory of an afternoon in Wonderland when all of the creatures are basking in the warm sun. The other side is a love song with the accent on strong sentiment. The combination of Fran and King's orchestra is perfect and I hope we'll be hearing them together again.

THE THREE SUNS—March Of The Cards & Syncopated Clock (20/47-4090) A lively musical description of the "March of the Cards" (again from "Alice") is on the first side. The reverse is a Suns version of a number long associated with the Boston Pops. This combination of the Suns in Pops selec-

tions has proven very successful. Like "Sleigh Ride" this should be a big one for the instrumental trio.

PERRY COMO & THE SONS OF THE PIONEERS—Tumbling Tumbleweeds & You Don't Kno' What Lonesome Is (20/47-4081) Perry turns cowboy! And wait until you hear him with the Sons, a group that has always been one of my favorites. Como sounds right at home and makes "Tumbleweeds" his own. His big voice is so right for this material that it makes you wonder why he hasn't tried it before. This one you've got to hear for yourself.

TONY MARTIN—Faithfully Yours & No One But You (20/47-4098) Tony really pours out his heart on the first one. It's a slow and sentimental love song that is a little different. I feel that Tony's delivery, plus the fact that this is something a little off the beaten track, will make this disc popular. The other side is a little faster and Tony's winning personality comes right through the record grooves.

DON CORNELL and HUGO WINTERHALTER'S Orch. and Cho.—My Inspiration & You Can't Tell A Lie To Your Heart (20/47-4083) First of all I want to give Hugo Winterhalter a big bouquet of thanks for the wonderful backing he gave me on these two tunes. On the first there's a mandolin bit that fits in perfectly and the other side starts out with a violin that establishes just the right feeling. I think that Nick Kenny has written a fine tune in "Inspiration" and that it has the simple kind of appeal that will make people want to hear it. "You Can't Tell—" is perfect for the other side and is another tune that I believe has possibilities. We're very happy about the way this record turned out.

EDDIE FISHER and HUGO WINTERHALTER'S Orch. and Cho.—Good-Bye G.I. A. & Get Your Paper (20/47-4100) Here is a truly wonderful record. "G.I. A!" is what the soldiers called Al Jolson and this record is a tribute to that great showman. The line in the lyrics that impressed me most was the one where Eddie sings "When Gabriel blows his horn you can bet old Al will tell the angels—You ain't heard nothin' yet." Eddie sings the song that he's done so successfully in night clubs, on television and wherever he's appeared, on the other side. "Get Your Paper" is the chant of the newsboy and I'm sure you'll like it.

FREDDY MARTIN—Never Been Kissed & Jo-Ann (20/47-4099) Charles Grean, the man who wrote "The Thing," has come up with another tune that might very well be just as popular as his first big success. "Never Been Kissed" is all about a girl who's never been kissed who marries a boy who's never been kissed. You can imagine the results—but don't, hear the record instead, you'll really enjoy it.

FRAN WARREN—Don't Leave Me Now & I Love You Much Too Much (20/47-4082) "Don't Leave—" is a new number, and a very haunting one. It's also one that you're very apt to hear a lot, especially the way Fran sings it. She feels every word and note of it. "I Love You—" is the standard that here gets a kind of gypsy feeling because of the arrangement, which is fine by the way.

BUDDY MORROW—Solo & Silver Moon (20/47-4084) Here I believe is that *one* record for Buddy, that disc that will make him a big name. They tell me that this is a rumba-bolero-foxtrot, but whatever you want to call it, it's great. You'll probably recognize the tune, it's Chopin's Waltz in C-Sharp Minor. But the important thing here is the way it's played with a dramatic atmosphere that builds, builds and then levels off to a nice smooth tempo. Listen to Buddy's trombone—you'll see why he's so famous as a really talented musician.

RED SEAL

★ Denotes Long Play—33 1/3 rpm Records

AVE MARIA (J. S. Bach-Gounod)
Mario Lanza, Ten. 10-3228 1.10
▽ 49-3228 1.10

BACH ALBUM (Vol. 1)
CHACONNE (from "Sonata No. 4, for Unaccompanied Violin"); BOURRÉE; SICILIANO (from "Sonata for Violin and Cembalo in C Minor"); PASSACAGLIA IN C MINOR; MEN JESU Leopold Stokowski and his Symph. Orch. DM-1512 7.25
★ WDM-1512 6.00
★ LM-1133 5.45

CONCERTO FOR VIOLIN AND ORCHESTRA (Walter) Jascha Heifetz, Violinist; Philharmonia Orch., Walter, Cond. DM-1511 4.75
★ WDM-1511 3.80
(Coupled on 33 1/3 rpm with Viennese Concerto for Violin and Orchestra, No. 5, in A, Op. 37)
★ LM-1121 5.45

GOLDEN MOMENTS OF SONG
O SOLE MIO (di Capua); LA DANZA (Rossini); MATTINATA (Leoncavallo); TORNA A SURRIENTO (de Curtis); VALENCIA (Grey-Padilla); AMAPOLA (Gamme-Lacalle) Jan Peerce, Ten; Philharmonia Orch., Fiedler, Cond. DM-1513 4.00
★ WDM-1513 3.80
★ LM-65 4.45

MAY THE GOOD LORD BLESS AND KEEP YOU (Wilson) Jan Peerce, Ten. 10-3274 1.10
▽ 49-3274 1.10

Pagliacci, I: Act I: VESTI LA GIUBBA (Leoncavallo) Mario Lanza, Ten. 10-3228 1.10
▽ 49-3228 1.10

SING EVERYONE SING (Moritt) Jan Peerce, Ten. 10-3274 1.10
▽ 49-3274 1.10

JUST RELEASED ON 45 and 33 1/3 rpm

AIDA (Verdi)
Maria Caniglia, Sop.; Ebe Stignani and Maria Huder, Mezzo-sop.; Beniamino Gigli and Adelio Zagonara, Ten.; Gino Bechi, Bar.; Tancredi Pasero and Italo Tajo, Basses; Orch. and Cho. of The Opera House, Rome, Tullio Serafin, Cond. (Vol. 1) WCT-31 11.75
(Vol. 2) WCT-32 11.75
(Complete) LCT-6000 21.80

CAPRICCIO ITALIEN and 1812 OVERTURE, Op. 49 (Tchaikovsky) Boston Pops Orch. Fiedler, Cond. WDM-776 4.90
★ LM-1134 5.45

CAVALLERIA RUSTICANA (Mascagni)
Lina Bruna Rasa, Sop.; Maria Mareucci, Mezzo-sop.; Giulietta Simonato, Contr.; Beniamino Gigli, Ten.; Gino Bechi, Bar.; Pietro Mascagni conducting Members of La Scala Orch. and Cho., Milan, Achille Consoli, Chorus Master WCT-33 13.10
★ LCT-6000 10.90

SCHERZI (Chopin)
SCHERZO No. 1, IN B MINOR, Op. 20; SCHERZO No. 2, IN B FLAT MINOR, Op. 31; SCHERZO No. 3, IN C SHARP MINOR, Op. 39; SCHERZO No. 4, IN E, Op. 51 Artur Schnabel, Pianist WDM-189 4.90
★ LM-1132 5.45

SYMPHONIE FANTASTIQUE, Op. 14 (Berlioz)
San Francisco Symph. Orch., Montreux, Cond. WDM-994 7.10
★ LM-1131 5.45

JUST RELEASED ON 45 rpm

List Price \$1.10

ARABESQUE, Op. 18 (Schumann)
José Iturbi, Pianist 49-1425

ARABESQUE No. 1, IN E and No. 2, IN G (Debussy) José Iturbi, Pianist 49-1426

DANCE OF TERROR (from "El Amor Brujo") (Falla) José Iturbi, Pianist 49-1427

FALLING IN LOVE WITH LOVE (Hart - Rodgers) Allan Jones, Ten. 49-1450

FÜR ELISE (Beethoven)
José Iturbi, Pianist 49-1424

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Guest
Reviewer

Emily Coleman
Music Editor
Newsweek

At first glance, it might seem that RCA Victor's May Catalog Offering is a re-issue of former friends. But while the titles and the artists concerned are familiar, the performances are all new, made especially for 45 and 33 $\frac{1}{3}$ rpm listing.

SAN FRANCISCO SYMPHONY ORCHESTRA—PIERRE MONTEUX, Conductor—Symphonie Fantastique, Op. 14 (Berlioz) (Album WDM-994—LM-1131) It is hard to believe that the man who unloosed this torrent of orchestral sound was under 30, yet Hector Berlioz celebrated his 27th birthday just six days after the "Symphonie Fantastique" had its première in Paris on December 5, 1830. Written in the heat of his passion for the English-Irish actress Harriet Smithson (whom Berlioz called Henriette), the "Symphonie Fantastique" is in five movements, each related by the melody of the *idée fixe*, or theme of the Beloved. The program notes are by Berlioz himself. The work belongs in every record collector's library, for Berlioz was both a master of melody and of orchestration. And Pierre Monteux with the San Francisco Symphony Orchestra is a master of Berlioz, as this new rendition of the "Symphonie Fantastique" more than proves.

ARTUR RUBINSTEIN, Pianist—Scherzi (Chopin) Album WDM-189—LM-1132 There is little to be said to add to what has already been written and said about Artur Rubinstein playing Chopin—except where else does one find the peculiar affinity which the great Polish pianist has for the immortal Polish composer? These "Scherzi" (No. 1 in B Minor, Op. 20; No. 2 in B-Flat Minor, Op. 31; No. 3 in C-Sharp Minor, Op. 39 and No. 4 in E, Op. 54) are particularly indicative of the Rubinstein-Chopin hallmark.

BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Capriccio Italien, Op. 45 and 1812 Overture, Op. 49 (Tchaikovsky) (Album DM/WDM-776—LM-1134) Written in 1880, the "Capriccio Italien" is a product of the period of the composer's wanderlust, when he traveled from one European capital and resort to another. For at this time Tchaikovsky was unhappy at the rather cool, or polite, reception given his works in Russia. Fiedler and his incomparable Boston

Pops Orchestra give this sample of the composer's impression of Italy—with the sure-fire "1812 Overture" coupled as a dividend—a thoroughly resounding treatment.

Single records by the BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Turkey in the Straw and Music Box (4390—49-1428); The Toy Trumpet and Pavane (4456—49-1429); Entrance of the Little Fauns, Mosquito Dance and Thunder and Lightning-Polka (49-1430); Jewels of the Madonna, Dance of the Camorristi and Malagueña (4330—49-1431); March of the Little Lead Soldiers and Marche Militaire (1314—49-1432); Carioca and The Continental (4287—49-1433); Cradle Song, Waltz in A-Flat and Perpetuum Mobile, Op. 257 (4435—49-1434); The Banjo, Jazz Legato and Jazz Pizzicato (10-1089—49-1435); Pop Goes the Weasel (49-1436); España Rapsodie (49-1437); Dagger Dance and The Sleeping Beauty; Waltz (49-1438); Poet and Peasant Overture (11986—49-1439); In a Persian Market (4338—49-1440); La Paloma and La Golondrina (4434—49-1441); Prelude in C-Sharp Minor, Op. 3, No. 2 and Prelude in G Minor, Op. 23, No. 5 (49-1442); España Waltz (49-1443); Faust; Waltzes (49-1444); Cavalleria Rusticana; Intermezzo and Song of India (4303—49-1445); Old Timers Night at the Pops (4395—49-1446); Panis Angelicus and Ave Maria (49-1447); Kamennoi-Ostrow, Op. 10, No. 22 (12191—49-1448); Hungarian Dance No. 5, in G Minor and Hungarian Dance No. 6, in D (4321—49-1449). Here are additional record samples—22 in all—of why the Boston Pops Orchestra is deservedly unique in music annals. Arthur Fiedler and his musicians emerge triumphant over any challenge, be it the folksy "Turkey in the Straw," the classic gaiety of Johann Strauss, or the more conventional concert hall favorite, like the "España Rapsodie" ("Spanish Rhapsody") of Chabrier.

JASCHA HEIFETZ, Violinist—PHILHARMONIA ORCHESTRA—WILLIAM WALTON, Conductor—Concerto for Violin and Orchestra (Walton) (Album DM/WDM-1511—Coupled with DM/WDM-1240 on 33 $\frac{1}{3}$ rpm LM-1121) Although William Walton dedicated his Violin Concerto to Jascha Heifetz, several years passed before the brilliant young English composer heard the great violinist play his work. Heifetz introduced the concerto to American audiences in 1939, and RCA Victor released his first recording of it in 1942. During those years England was at war, and Walton was driving ambulances and salvage trucks. One of Britain's finest composers of the new generation, Walton wrote his Violin Concerto in a more romantic vein than appears in many of his earlier compositions. And Heifetz remains its supreme interpreter. For this recording, made in England, Walton himself takes the baton.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Bach Album No. 1 (J. S. Bach) (Album DM/WDM-1512—LM-1133) While many musical purists may disapprove of transcriptions of Bach for the full modern symphony orchestra,



MONTEUX CONDUCTS

the San Francisco Symphony Orchestra in a new recording of Berlioz' "Symphony Fantastique," which is being issued this month. The sketches appearing above were made by Howard Brodie when he attended a Monteux performance some time ago. At the time he was on the staff of the San Francisco Chronicle. Since he has joined Colliers magazine, where his work has appeared extensively,

Once more this summer Pierre Monteux will be traveling East for his annual round of guest appearances. Already contracted for are conducting assignments at the Robin Hood Dell in Philadelphia, at Ravinia Park in Chicago and at the Lewisohn Stadium in New York City. Mr. Monteux will be in Philadelphia on the second and third of July, in Chicago for four concerts between July the tenth and fifteenth and at the Stadium in New York from the nineteenth of July until the first of August.

many listeners are equally uncongenial with what they feel to be the austerity of Bach when performed as originally scored. Thus Leopold Stokowski with his transcriptions has perhaps brought more appreciation for Bach to the lay public than any other conductor of recent memory. This collection, made up of the "Chaconne" from the Sonata No. 4 for Unaccompanied Violin, "Bourrée," "Siciliano" from the Sonata for Violin and Cembalo in C Minor, "Mein Jesu" and "Passacaglia in C Minor," are excellent samples of the Stokowski touch with Bach.

JAN PEERCE, Tenor—PHILHARMONIA ORCHESTRA—ANATOLE FISTOULARI, Conductor—Golden Moments of Song (Album DM/WDM-1513—LM-65) Jan Peerce, the popular Metropolitan Opera tenor, is here heard at his melodious best. The selections, recorded in England, include the ever-appealing "O Sole Mio," "La Danza," "Mattinata" (written by Leoncavallo, the composer of the opera "I Pagliacci"), "Torna A Sorriente" ("Come Back to Sorrento"), "Valencia," and "Amapola" ("My Pretty Little Poppy").

JOSÉ ITURBI, Pianist—Réverie (Debussy) and Für Elise (Beethoven) (49-1424); Arabesque Op. 18 (Schumann) (49-1425); Arabesque No. 1, in E (Debussy) and Arabesque No.

2, in G (Debussy) (49-1426); Ritual Fire Dance (de Falla) and Dance of Terror (de Falla) (10-1135—49-1427). Included in those four records of the famous Spanish pianist José Iturbi, are selections from such widely diverse composers as the Germans Beethoven and Schumann, the French Debussy, and the Spanish Falla. The latter's "Ritual Fire Dance" and "Dance of Terror" from his ballet "El Amor Brujo" are especially compelling, for Iturbi displays his full-blooded Spanish fire in this performance of music so typically Iberian.

ALLAN JONES, Tenor with Orchestra—ROBERT ARMBRUSTER, Conductor—Who Are You? and Falling in Love with Love (Rodgers) (49-1450) I'm Falling in Love with Someone and Thine Alone (Herbert) (49-1451). Allan Jones, the handsome motion picture tenor, sings in ringing tones these now standard American classics by Richard Rodgers and Victor Herbert.

ARTHUR WHITEMORE and JACK LOWE, Duo-pianists—Roumanian Rhapsody No. 1, in A, Op. 11 (Enesco) (49-1452) Arthur Whitemore and Jack Lowe's spirited and brilliant duo-pianism is as engaging on records as it is in the concert hall. This rendition of George Enesco's "Roumanian Rhapsody No. 1" springs from their own full-bodied arrangement for two pianos.



GERMAN CHAPTER of "Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America" is located in Buedinsen and has civilian and soldier members. Deac Martin, the author of the following article, is an SPEBSQSA member.

SPEBSQSA GROWS UP

by Deac Martin

It started as a national laugh but is no longer a joke, this SPEBSQSA whose avowed objective was and is to encourage and preserve barbershop harmony. One bit of convincing evidence that the little maverick from the Southwest has attained adulthood is the constantly growing demand for the appearance on stage, radio, and TV of quartets which stem from the eight-letter Society.

Added proof is in the news wherever the Society's quartets are heard publicly. When it was the national news phenomenon in early 1938, inevitably SPEBSQSA was the butt of tongue-in-cheek reporting and of headline writers who pencilled: "Quartets Gargle," "Bawl Game," "Harmonists to Wail," while editorial and radio comment usually carried a friendly overtone of kitten, if not cat, calls. Today, an SPEB concert is straight news, and the newspaper's music critic frequently does the reporting. Many of them go overboard for what they hail as "reviving and dignifying an American musical art form."

There are now hundreds of superb amateur foursomes throughout the States and Canada that are show-stealers. A Minneapolis columnist wrote that he had been on community performances with the SPEB quartets, and to follow them is like following Ringling Brothers Circus.

The attitude of many professional musicians is that of total enthusiasm for the musical pattern, a definite melody with a higher voice above it ("tenor or high bari" in SPEB parlance), with harmony changes on a held melody note. Others accept the Society casually, but rarely does the professional who knows the better quartets brush them off as inconsequential. Pros upholding the Society by membership if not

regular activity include Waring, The Sportsmen, John Charles Thomas, The Green and White Quartet which has just completed a new RCA Victor album, Melton, Crosby, The King's Men, Godfrey, and more.

The Society to which these and more than 30,000 amateur singers belong takes the broad-minded attitude that the typical SPEBSQSA foursome owes its existence to the Society for Preservation and Encouragement, but that the Society does not own the quartet. Therefore, SPEBSQSA has ruled wisely that members may use their SPEB status when singing gratis for public benefit, but that the quartet may not use the Society's name under commercial sponsorship.

This makes for a Jekyll-Hyde existence in the case of the quartet which appears as the SPEBSQSA Aspirin Four at a home for crippled children, then steps across the street to sing at a Company's clambrake where the singers may get both clams and five encores as merely the Aspirin Four. Most members sing strictly for fun, divorced entirely from regular vocations in stores, factories, farms or offices. Nearly all of the 627 chapters (Feb. 1951) hold one public show yearly, even in such places as Toledo's classic Peristyle, Art Museum adjunct, to raise enough for chapter activities which, nationally, reach an incredible number of gratis performances by the chapters and their individual quartets.

Thus the hospitalized, the orphaned, in general those who need cheering up, hear more and more of a brand of music that is as American in origin as the sad ballad pattern of yesteryear, jazz, or the torch song.

A group of Tulsans started the movement as a local project under guidance of attorney O. C. Cash, still the Founder and Permanent Third Assistant Temporary Vice Chairman. Quoting from SPEBSQSA's ten year history, during its early years "the Society, incorporated in the state of Oklahoma, operated in various states of confusion" until about 1942 when chaos jelled into order. Today it is one of the healthiest not-for-profit international service organizations.

The Green and White Quartet album referred to earlier, goes somewhat beyond a typical barbershopper's interpretation of "Barbershop Harmonies" which appears on the cover. The arranging is closer to formal musical standards than is heard normally from most exponents of the "typical American" amateur art. The voices are the voices of four experienced soloists rather than of those who give out because they feel the irresistible urge.

The selections are dear to the heart of every barbershopper. "If I Had My Way" and "Dear Old Girl"; "Down by the Old Mill Stream"; "Shine On, Harvest Moon"; "Mandy Lee" and "By the Watermelon Vine"; "In the Evening by the Moonlight" and "Moonlight Bay"; and "Just a Dream of You, Dear" offer a selection that would be hard to top, one that will be a package of sweet nostalgia to some, while to others it will reveal an era whose essence crops out of the lyrics and deathless melodies.



GREEN AND WHITE QUARTET recorded album of "Barbershop Harmonies" which is discussed by Martin in this article. The Quartet sings on the NBC network in the Cities Service sponsored "Highways in Melody" program. It's heard each Friday at 8 PM, EST.



JAN PEERCE prepares to take off on his 1951 Spring tour of South America, where he is a great favorite. Peerce's latest records: a new recording of his "Golden Moments of Song" album, containing "O Sole Mio", "La Danza", "Mattinata", "Come Back to Sorrento", "Valencia" and "Amapola". His latest single disc: "May the Good Lord Bless and Keep You".

TAKING OFF

The recording artists pictured in this space are but two of the many on RCA Victor's Red Seal recording roster who will be embarking on extensive Spring tours about the time this issue of PICTURE is published. Like the rest, Jan Peerce and Amparo Iturbi have also spent busy winters.

Peerce recently put in his twelfth television appearance of the season when he was a guest on Ed Sullivan's "Toast of the Town." He has also been heard on radio, notably on Tallulah Bankhead's "Big Show," where he sang "May the Good Lord Bless and Keep You," which he has since recorded. He may also currently be seen in a new movie, "Of Men and Music." Amparo Iturbi has been in several joint recitals with her brother during recent months and is currently on tour with him.



AMPARO ITURBI flies to meet her brother José for a joint recital. Her latest album is Mozart's "Sonata No. 7 in B-Flat". With José she recently recorded an album of "Three Romantic Waltzes" by Chabrier. This month's list of new recordings of standard favorites (see pages 8 & 9, this issue) contains four single discs by José Iturbi.



EDDIE THE FISHER

In order to pose for the picture and the pun appearing above, Eddie Fisher had to interrupt his full schedule of personal appearances in Miami (see below) this past winter.

Moving north with the season Eddie returned to New York in time to be informed that he had been chosen "King of the Baritones for 1951" in Brad Phillips annual poll over Station WINS. He took first place with a total of 32,000 votes, 7,000 more than his nearest competitor. This was but one of many recent popularity polls which Eddie has won.

As soon as he was back in New York, Eddie recorded a new song entitled "Goodbye G.I. Al." The name "G.I. Al" was the one bestowed on the late Al Jolson by soldiers throughout the world to whom Jolson sang on countless tours. The new song is a tribute to his memory.



LADIES of the chorus from Copa City join Eddie for some beach style football. Fisher played 4 Miami spots during the past winter: Copa City, Casa Blanca, The Saxony and the Olympia Theater. Eddie's latest disc: "Goodbye G.I. Al" & "Get Your Paper."



MARGARET TRUMAN made her radio debut on "The Big Show". Her first album, "American Songs", is out now.



EZIO PINZA was a recent guest on the program. His first disc for RCA Victor, "Yesterdays", is currently available.

THE BIG SHOW

"People are a lot smarter than some people think they are." The foregoing are the words of script writer Goodman ("Easy") Ace, whose current assignment is writing material for NBC's Tallulah Bankhead—emceed "The Big Show." That Ace is sticking by his principles is readily apparent to anyone who tunes in "The Big Show" each Sunday (6 to 7:30 PM. EST). Spiced with adult humor, which is glibly delivered by Miss Bankhead, the show also boasts the finest guest star list in radio (see cuts).



JIMMY DURANTE was also on show. He has a new disc with Helen Traubel: "The Song's Gotta Come From the Heart".



JANE POWELL was one of many movie stars heard on "Big Show". Others: Gloria Swanson, Margaret O'Brien.

TALLULAH BANKHEAD talks with musical director Meredith Willson (left) and producer-director Dee Engelbach. Willson composed "The Big Show's" theme, "May the Good Lord Bless and Keep You". Records of the song were cut by both Jan Peerce and Eddy Arnold.



WHITTEMORE & LOWE'S Chris Craft has a flying bridge. Last year they were caught in storm on way to Nantucket. This year they plan to install a radio-telephone in their boat.

TWO GRAND III

This summer between concert dates Arthur Whittimore and Jack Lowe will indulge in their favorite sport, cruising. The pianists say of their 31 foot Express Cruiser: "It is powered by twin 130 h.p. Chris Craft engines. It will do about 31 MPH and cruises at around 24 MPH. The beam is 10 ft., draft 26 inches. It sleeps four and is named after our first RCA Victor album, 'Two Grand'."

For the present, however, Whittimore and Lowe can only plan their trips, for currently they are on a tour consisting of 69 concerts, including appearances with the Rochester, Tulsa, Tri-City and Huntington Orchestras. They have already been engaged for the 1951-52 season of the New York Philharmonic-Symphony Orchestra. (This month the Whittimore and Lowe recording of Enesco's "Roumanian Rhapsody No. 1 in A" is being issued on the 45 rpm speed.)



AT QUOGUE, N. Y., where Buck and Jack make their home, "Two Grand III" is kept both summer and winter. They relax after long hours of rehearsal by taking trips and going fishing.



THE GLASS MOUNTAIN is an English import with Michael Denison (left, above) and Antonio Centa. The women involved are Valentina Cortesa and Dulcie Gray. Denison plays the role of a composer who, intrigued by the Glass Mountain in Italy, writes an opera built around its strange legend. (The Three Suns and Larry Green have recorded "The Legend of the Glass Mountain", based on film's background music.)



A TREE GROWS in Brooklyn", the famous best seller by novelist Betty Smith, has been turned into a musical by Miss Smith and George Abbott. Starring Shirley Booth (right, above) and Johnny Johnston with Marcia Van Dyke featured. "Tree" has a score with music by Arthur Schwartz and lyrics by Dorothy Fields. "If You Haven't Got a Sweetheart," from the production, has been recorded by Dennis Day. The disc goes on sale shortly.



MAKE A WISH is a musical adaptation of "The Good Fairy" by Ferenc Molnar. Previously, "Fairy" was seen as a play (with Helen Hayes) and as a film (with Margaret Sullavan). The current production, adapted by Preston Sturges, has a cast featuring (left to right, top to bottom in this series of cuts) Nanette Fabray, Harold Lang, Helen Gallagher, Franklin Pangborn and Melville Cooper. The last picture shows producers Jule Styne and Harry Rigby discussing the show with Preston Sturges (center in this group). The musical comedy opened "out of town" in Philadelphia recently to rave reviews. (Fran Warren has recorded "When Does This Feeling Go Away?" from the Hugh Martin score of "Wish".)

Wherever you are



...Wherever you move

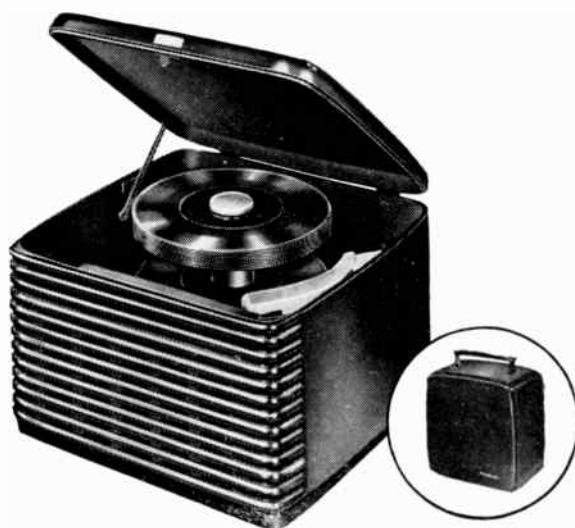


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