

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

SEPTEMBER  
1946



*Sergei Rachmaninoff*



# RCA VICTOR Record Review



SEPTEMBER, 1946

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 5

## rubinstein records new single



Artur Rubinstein



Karol Szymanowski

### What Others Say . . .

About the *Brandenburg Concertos*—

M/DM—1050:

"... Approaching perfection both as a performance on the part of the orchestra, and as a recording, this album is a highly welcome addition to the recently released series of compositions by Bach."

Victor Prahl,

Springfield, Massachusetts, *Republican*

About *The Red Mill*—K-1:

"The selections from Victor Herbert's classic little operetta have been chosen with care and taste . . . No better performance of these numbers was ever given, in our opinion. And when you add to this VICTOR's excellent introduction and notes, fitted right into the album it's easy to see that *The Red Mill* is a bargain of the first order."

T. C. Harris,

St. Petersburg, Florida, *Times*

ARTUR RUBINSTEIN makes two striking appearances on RED SEAL records this month! He plays the Rachmaninoff *Concerto No. 2* (see page 9), and is heard on a single record comprising four mazurkas by the Polish composer, Szymanowski. The composer, who died in 1937, dedicated these striking dances to Rubinstein himself, and it is with loving finesse and true Polish spirit that he recreates this pungent music.

During the years from 1924 to 1926, a set of twenty mazurkas by Szymanowski appeared. It is from this group (*Op. 50*) that Rubinstein has drawn for the present recording. To lovers of piano music, these mazurkas will surely come as a welcome and unusual addition. They appear on a 12-inch record; the number is 11-9219, and the price is \$1.00.



Betty R. Schaeffeld  
Editor

PUBLISHED BY RCA VICTOR DIVISION OF  
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

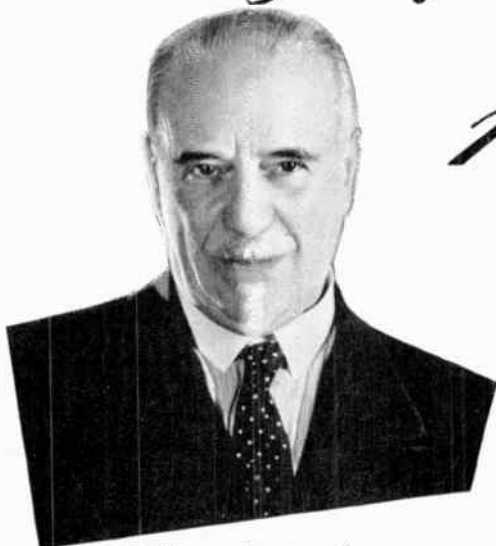
J. M. Williams  
Manager

Subscription 60 cents per year. If there is no dealer near you, forward subscription direct. Change of address and renewals: If magazine is supplied through a dealer consult that dealer; otherwise Circulation Manager, RCA Victor Record Review, Camden, New Jersey. Copyright 1946 by RCA Victor Division, Radio Corporation of America, Camden, New Jersey. All rights reserved. Printed in the U.S.A. RCA monogram in a circle, "RCA Victor," the representation of a dog listening to a phonograph, the phrase "His Master's Voice," the words "Red Seal" and the word "Bluebird" are registered in the United States Patent Office as trademarks of the Radio Corporation of America.

haydn

# Symphony

no. 97



Sir Thomas Beecham, Bart.

---

HAYDN: SYMPHONY NO. 97 IN C

Sir Thomas Beecham, Bart.  
and the  
London Philharmonic Orchestra

MUSICAL MASTERPIECE ALBUM M DM-1059

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

---

**S**IR THOMAS BEECHAM, Bart., and the London Philharmonic Orchestra emerge on discs this month in a striking performance of the Haydn *Symphony No. 97, in C*. Beecham, especially noted for his interpretations of Haydn and Mozart, reaches new heights in a grand recreation of one of the great classical symphonies!

While the *Symphony in C* is listed as *No. 1*, it was not the first of the set to be performed. It is identified in the Breitkopf and Härtel catalog as *No. 97* in the new listing and as *No. 7* in the old. The work belongs to that fine group of twelve London symphonies, composed in sets of six each during Haydn's two successive trips to the English capital.

While he wrote over one hundred and fifty symphonies during his lifetime, these twelve, composed for the London impresario, Salomon, are by far the most popular. Haydn himself wrote of these works that they were "music

suffused with the sense of mellowness and maturity, of long experience and an old age honorably won; too sincere for passion, too wise for sadness, too single-hearted for regret, it has learned the lesson of life and will question its fate no further."

The *Symphony in C* consists of four movements. The first is announced by a measured and serene *Adagio* statement that later changes in mood and tempo to a joyous *Vivace*. The second movement, a glowing and tranquil expression, is marked *Adagio ma non troppo*. The third movement is written in traditional three-part form, and consists of a sparkling *Minuette* and a lively *Trio*, followed by a repetition of the *Minuette* theme. The *Finale*, filled with high-spirited audacity, is in rondo-form.

Scintillating with the true spirit of the composer's country folk origin, with his depth and serene beauty of expression, with the noble tenderness and the lofty simplicity that mark all his music, this is a performance that will surely bring joy to the hearts of Haydn devotees!



**HARRIS-BENJAMIN ALBUM**

William Primrose, *Viola*  
Johana Harris and Vladimir Sokoloff, *Pianists*  
**MUSICAL MASTERPIECE ALBUM M/DM-1061**  
Four 12" RCA Victor Records \$4.85 List Price ▲

*William Primrose, Violaist*

# modern works for viola and piano



**W**ILLIAM PRIMROSE, acknowledged master of the viola, returns this month in a superb new album. The artist responsible for bringing today's audiences a wealth of the vast and rich treasure of long-neglected viola literature turns now to two fascinating compositions of the present decade—the *Soliloquy and Dance*, from the pen of the American composer, Roy Harris, and the *Elegy, Waltz and Toccata*, by Australian-born Arthur Benjamin. He is joined in the former work by Johana Harris, and in the latter by Vladimir Sokoloff. To lovers of the eloquent and full-throated voice of the viola, this music will come as a possession to be deeply cherished!

The contribution of Roy Harris to the American scene, both as composer and teacher, marks him as one of the most important and outstanding influences in his field.

For, as the distinguished Italian modernist, Alfredo Cassella, wrote some time ago: "In producing a composer such as this young master, America has placed herself in the front rank amongst those nations who are concerned with building a music for the future."

Harris's music reflects the nobility, the folk-feeling, and indeed the very rhythm of his native soil, for his is the heritage of the great southwest. Concerning himself with the larger contrapuntal forms of composition, he has been able to express clearly, logically and in classic form, the dominant emotional impulses of his nature, and through ingenious and deft craftsmanship he has succeeded in projecting his remarkable and intensely personal idiom. The *Soliloquy and Dance*, published in 1941, offers a striking example of these qualities.



The opening movement, with its strange and interesting melodic line, is a deeply meditative expression. It begins quietly, in the sonorous tones of the viola, and is punctuated by ever-altering chords in the piano. The music rises, both instruments building with intense sweep and vigor to a rich climax. Presently, the *Soliloquy* lapses back to its original reflective mood, and the music ends—quietly, sadly, just as it began.

The *Dance* is delightful—rollicking, jovial and spiced with a touch of high good humor. Indeed, its quality very much resembles that of a real gigue. It has a rather audacious theme—set forth in the beginning by the piano, and later altered by both instruments. The structure of this brilliant *Dance*, so compact and increasingly clear with each hearing, is, nevertheless, a mere means to its vital and fascinating expressiveness. To the very end, its rhythmic brightness persists, while its saucy surprises create a tremendously indomitable spirit!

Arthur Benjamin, who hails from Sydney, Australia, is one composer whose music we should like to hear in greater abundance. Last December, if you recall, RCA VICTOR released a single record featuring four ingratiating little compositions of Benjamin, played by William

Primrose. These Latin-American novelties, consisting of *Jamaican Rumba* and *Matty Rag* on one side, and *Cookie* and *From San Domingo* on the other, caused quite a sensation. Now Primrose offers more serious music from the gifted pen of his friend, Benjamin, essentially a pianist, reveals in this work a remarkable understanding and feeling for the viola.

The *Elegy*, *Waltz* and *Toccata* was written during the summer months of 1942 in Vancouver, B.C., and was dedicated to William Primrose. Benjamin afterward reflected that he had been dominated during its composition by a war feeling of intense emotion. Indeed, the very themes of this work, with their groping and poignant quality, do create a searching and plaintive atmosphere. Aside from its singular beauty, the composition also represents a rather unique piece of architecture. For this is a highly integrated work. It is built on four main subjects, all seeming to grow from each other in various shapes and designs throughout the three movements. Arthur Benjamin's means of expression is economical; his style is compact; these qualities, together with a deeply sensitive feeling for the viola, combine to produce a work of rare beauty.

(continued on page 11)



William Primrose and Mr. and Mrs. Roy Harris recording the *Soliloquy* and *Dance*



# Ballet Music of Old Spain

## fiedler conducts suite from "le cid"



Arthur Fiedler

**I**N the brilliant maze of color and the exotic pageantry of eleventh-century Seville, as portrayed in Massenet's opera, *Le Cid*, there exists some of the most delectable ballet music written, music that fairly vibrates with the intoxicating rhythms of the Spanish country. It is music that breathes the rich smell of golden fruit trees offering themselves to the sun. It is music that hespeaks the mystery and charm of dark-eyed beauties in lace

mantillas. And it is music that Arthur Fiedler and the Boston "Pops" Orchestra perform with typical dash and flavor, reaching new heights in their latest recording for RCA Victor.

Massenet's *Le Cid*, which deals with the legendary exploits of the Spanish hero, *El Cid*, was produced in Paris in 1885, and is based upon the play of the same name by Corneille. While the work scarcely approached the maturity of Massenet's *Manon*, *Thaïs* or *Hérodiade*, its ballet music is truly an amazing and exciting suite of miniatures!

All except one of its six sections are based on local Spanish dances, and are named for the places of their origin. The *Aubade* is simply a morning serenade. The dances are listed as follows: *Castillane*, *Andalouse*, *Aragonaise*, *Aubade*, *Catalane*, *Madrilène* and *Navarraise*.



Culver Photo Service  
Jules Massenet—Paris, 1896

### MASSENET: LE CID - BALLET SUITE

Boston "Pops" Orchestra  
Arthur Fiedler, Conductor

MUSICAL MASTERPIECE ALBUM M /DM-1058

Three 10" RCA Victor Records \$3.00 List Price ▲

# NEW SINGLE RED SEAL RECORDS

RCA Victor No. 11-9218  
\$1.00 List Price ▲



Eleanor Steber

**THE MERRY WIDOW WALTZ** . . . . . LORENZ HART-FRANZ LEHÁR  
(from the M-G-M film, "The Merry Widow")

**VILIA** . . . . . ADRIAN ROSS-FRANZ LEHÁR  
(from the operetta, "The Merry Widow")

**Eleanor Steber, Soprano  
with Orchestra  
Jay Blackton, Conductor**

While it is more than forty years since Franz Lehár's fabulous operetta graced a Viennese stage for the first time, its charm and buoyancy have carried it to the ends of the earth and into the hearts of two generations of enraptured music-lovers. From its golden score there are at least two songs that will never die—*The Merry Widow Waltz* and *Vilia*. Lovely Eleanor Steber invests them with her own particular style, lending the sweetness and lilt of the fine soprano that is hers. This is a performance you will surely want to own!

**MA BELLE** . . . . . CLIFFORD GREY-RUDOLF FRIML  
(from "The Three Musketeers")

**JUANITA** . . . . . TRADITIONAL SPANISH AIR  
Words by Caroline Norton

RCA Victor No. 10-1239  
\$0.75 List Price ▲

**Robert Merrill, Baritone  
with Orchestra  
H. Leopold Spitalny, Conductor**



Robert Merrill

The handsome young artist turns to two favorites in his release for the month. You will recall *Ma Belle*, from the Rudolf Friml score, as the signature of Robert Merrill's former radio program. He sings it now with customary warmth and fervor, and with the artistry that is rapidly achieving a place for him as one of the outstanding baritones of the day. On the other side, the lovely *Juanita* offers an effective complement. With colorful orchestral support under the guidance of H. Leopold Spitalny, this record provides a welcome addition to the mounting stack of superb Merrill discs!

RCA Victor No. 11-9220  
\$1.00 List Price ▲

**NIGHTINGALE** . . . . . FOLK SONG  
**SONG OF THE TACHANKA** . . . . . LISTOV-ARR. A. SALAMA



General Platoff

**General Platoff Don Cossack Chorus  
Nicholas Kostrukoff, Director  
Solo, M. Dedovitch, Tenor**

The General Platoff Don Cossack Chorus is unquestionably one of the finest and most unusual singing bodies of our time. Under the artistic direction of Nicholas Kostrukoff, it has become one of the most sought after in its field. The striking and effective style provided by this important band of artists is utilized magnificently in the present recording. On one side they sing the tender and poignant folk song, *Nightingale*, with a superb tenor solo by M. Dedovitch. On the other, the *Song of the Tachanka* (machine-gun song), rings forth with unusual strength and virility. If you love Russian music, beautifully and authentically sung, you will want to own this record!



*Artur Rubinstein*



**RACHMANINOFF: CONCERTO NO. 2, IN C  
MINOR, OP. 18**

**Artur Rubinstein, Pianist  
NBC Symphony Orchestra  
Vladimir Golschmann, Conductor**

**MUSICAL MASTERPIECE ALBUM M/DM-1075**

**\$5.85 List Price ▲**

# artur rubinstein offers brilliant performance of russian masterpiece



*Sergei Rachmaninoff*



# rachmaninoff

## piano concerto

### no. 2

**I**T is difficult to find new words for this magnificent and stirring work of the great Russian master, Rachmaninoff. One of the most dignified and eloquent expressions to come from his noble pen, it has, through the power of its sheer depth and poetic beauty, reached the hearts of millions.

In the words of Irving Kolodin: “. . . there can be no indictment of the attitude that has singled out the second concerto from among its predecessors and successors. It is a work of indubitable mastery, consistent from beginning to end, vividly imagined for the means employed, superbly set forth in terms of its resources. Though its infallible balance of melodic invention, rhythmic interest and passages of pianistic display have tempted many pianists of small calibre, it remains a work for which no amount of technical resource or musical intelligence is superfluous. To maintain truly the equality of expression between pianistic blood and orchestral thunder, the interpreter must be possessed of heroic attributes—strong in muscle, equally strong in mind: in short, a Rachmaninoff who is the ultimate interpreter of this score.”

The answer is Artur Schnabel, whose artistry and color, whose intelligence and virility have served to place him on a par with the musical great of all time. In the present recording, he is beautifully and effectively supported by Vladimir Golschmann and the NBC Symphony Orchestra. Altogether, this album represents the ultimate in performance and recording!

A word about the history of this music . . .

The work is a product of one of the most interesting and crucial periods in the career of Rachmaninoff. During the years immediately prior to the composition of the concerto, he lived in Moscow in the midst of an artistically Bohemian atmosphere which enveloped the musical intelligentsia of the city.

According to historians, a prevailing mood of “bitter and impenetrable pessimism” filled the air, a mood immeasurably intensified for Rachmaninoff by the failure of his First Symphony in St. Petersburg. Despite the success of a London visit, the lethargy that had descended upon him did not leave him. For he was convinced at this time that in the field of composition, he was incapable, due to lack of ability, of making his way. Through the efforts of a Dr. Dahl, who practiced a variety of auto-suggestion upon the composer, the desire to create was restored. The “new piano concerto” was composed (*No. 2, in C Minor*), and gratefully dedicated to Dr. Dahl.

The work is in three sections. Its noble and impressive first movement is marked *Moderato*. The second, *Adagio Sostenuto*, is undoubtedly one of the most tenderly beautiful expressions in all literature for piano and orchestra. It is filled with haunting wistfulness, with deep and melancholy tonal shades and with melody of the most intense beauty. The third movement, finely spirited and brilliantly orchestrated, is marked *Allegro Scherzando*. The exquisite lyrical theme which penetrates this movement has come to be one of the best loved melodies of Rachmaninoff.

(continued on page 11)

Serge Koussevitzky

# tchaikovsky's fifth symphony



(The Bettmann Archive)

Peter Ilich Tchaikovsky (1840-1893)

## splendid new recording of an old masterpiece

**T**HIS staunch favorite of record collectors everywhere makes a new appearance this month in a characteristically fine performance by Serge Koussevitzky and the Boston Symphony Orchestra. The amazing resources of this superb body of musicians, plus the artistic inspiration of its distinguished conductor, combine magnificently to recreate the glorious warmth and color of Tchaikovsky's music.

The work was begun in the spring of 1888, at the beautiful country place called "Frolovskoe," on the road from Klin to Moscow. Tchaikovsky, probably the greatest of the Russian Romanticists, planned and meditated in this lovely sanctuary the work which must follow in the path of the great *Fourth Symphony*, composed ten years before.

Little was this highly sensitive personality

aware of the tremendous impact his *Fifth Symphony* was to make on the world of music. The richness and eloquence of his expression, the delicate craftsmanship with which he weaves his haunting melodies, his communication of the power of a deeply felt emotion—all have combined to reach the hearts of countless music lovers the world over. All are embodied in his great masterpiece, the *Symphony No. 5, in E Minor*.

**TCHAIKOVSKY: SYMPHONY NO. 5 IN E MINOR,  
OP. 64**

Boston Symphony Orchestra  
Serge Koussevitzky, Conductor

**MUSICAL MASTERPIECE ALBUM M/DM-1057**

Six 12" RCA Victor Records \$6.85 List price ▲



Artur Rubinstejn with the star of *I've Always Loved You*, Catherine McLeod

## Rachmaninoff Piano Concerto

(continued from page 9)

RCA Victor ties in this release with the Republic film, *I've Always Loved You*, soon to appear at your favorite motion picture theatre. Mr. Rubinstejn has recorded, in addition to the film's complete piano score, the Rachmaninoff *Piano Concerto No. 2* in its entirety. Frank Borzage's brilliant technicolor production stars Philip Dorn and Catherine McLeod, and includes William Carter, Mme. Marie Ouspenskaya and Felix Bressart. The music has been recorded for the film under the direction of Walter Scharf, Republic music director.

## Music for viola and piano

(continued from page 3)

One of the most interesting features involved in this remarkable album is the fact that Mr. Primrose performs on two violas. His famous Amati, inherited from his father years ago in Scotland, and dating from Italy of the early 17th century, is heard in the Harris composition. The instrument used for the Benjamin work was built especially for Mr. Primrose just a year ago. Five eighths of an inch longer than his Amati, it was made

by the only U.S. horn member of the three-hundred-year-old guild of violin makers, a shy and gifted Philadelphian by the name of William Moening, Jr. To the surprise and chagrin of concert-goers, Mr. Primrose had been using this instrument for literally dozens of recitals. He has had the distinct pleasure of proving his point: "There is more snobbery connected with old instruments than with anything I know."

## Facts about Arthur Benjamin

Incidentally, Arthur Benjamin, who served as a gunner in the Royal Air Force during World War I, had the rare privilege of turning his back on one of the world's enemy ringleaders. It seems that Benjamin and the rest of his crack crew, who had been engaged in making numerous daylight raids over Germany, noticed one plane in particular that seemed to pursue them—the plane of a Ger-



man squadron leader. Toward the end of the war, they were shot down by this plane, which continued to shoot as they fell. The German plane landed near the place where they crashed, and the officer in charge approached them. Seeing they were unharmed, he offered his hand after saluting. Benjamin and his pilot turned their backs on none other than Hermann Goering!

Benjamin, a scholarship holder at the Royal College of Music in London, remained a prisoner in Germany until the end of the war. Primrose often speculates on how history would have been changed had his friend Benjamin's aim found its target!

# melton sings by request



## "BY REQUEST"

Make Believe (Kern); The Way You Look Tonight (Kern); The Hills of Home (Fox); All Day on the Prairee (Eng. traditional); Siboney (Lecuona); It's a Grand Night for Singing (Rodgers)

MUSICAL MASTERPIECE ALBUM M-1060

Three 10" RCA Victor Records \$3.00 List Price ▲

## six sides of light favorites from stage, screen and folk music

**A**MONG the stream of rising American artists, there are few who can boast the versatility and the wide-ranged success of James Melton. His lyric tenor has found expression in concert, radio, stage, screen and opera. It has become increasingly obvious that regardless of his medium, there is a musical integrity, a thorough understanding of style, and a vitality of projection that have made his contribution to the American scene one of the most important and best loved.

The amazing repertoire of this singer, called "America's favorite tenor," includes more than three thousand songs! It covers the ambitious arias of Mozart, Verdi and Puccini, the art songs of Schubert and Brahms, the American folk songs of Stephen Foster, the traditional Scotch and Irish ballads that have come down through the ages, and finally, the glamorous music of twentieth-century Broadway. Truly a remarkable and satisfying program—and obviously one that has resulted from many years of intensive work, study and singleness of purpose.

As a boy, Melton sang often in the church of his home town in Citra, Florida. Years later, at the University of Florida, he found a place for himself as a saxophonist in the

college band and as a singer in the Glee Club. Shortly after, he transferred to Vanderbilt University to study under Gaetano de Luca, and in the summer of 1927, after two years of intensive study, Melton left Nashville to try his success in New York.

His aim was musical comedy, but it was in the field of radio that he got his real start. Jimmy Melton became one of the leading lights of the celebrated Roxy's Gang, which was broadcasting at that time over the NBC Networks. Shortly after this, he joined the Reveler's Quartet, and from that time his immediate material success was assured.

Along with many top-notch **REB SEAL** artists, Melton often turns his recording attention to the lighter side of vocal music. He was one of three stars involved in a first-rate Oklahoma album; and his singing of the *Soliloquy* from *Carousel* was one of his most successful records. Here, *By Request*, he sings favorites from the show tunes of Jerome Kern and Richard Rodgers; Lecuona's exciting *Siboney*; the English traditional song, *All Day on the Prairee*; and Oscar J. Fox's plaintive Irish melody, *The Hills of Home* . . . Surely a versatile selection from the lighter side of a highly versatile artist!

**POPULAR HITS** of the day

**A Correction**

In the July issue of the RCA VICTOR REVIEW, an erroneous statement was printed to the effect that Jerome Kern was the composer of the Broadway hit, *Annie Get Your Gun*. We wish to apologize to Mr. Irving Berlin for this embarrassing slip—and hereby state that he, and not Mr. Kern, is the composer.

**Pic Tunes**

In anticipation of a huge response to the Republic film, *I've Always Loved You*, RCA VICTOR issues a variety of discs stemming from the theme of this picture, Rachmaninoff's *Piano Concerto No. 2*. In addition to a superb recording of the Russian masterpiece by Artur Rubinstein (see page 9), several discs in a popular vein are to be released.

The first of these is a tasteful arrangement by Whittemore and Lowe, colorful duo-pianists. Their recording, entitled *Concerto Themes*, is a beautifully paced selection, glowing with the spirit and mood of this glorious composition.

In addition, in order to satisfy the demands of a vast and varied audience, two other recordings based on the original work are being reissued—Al Goodman's *Concerto*, and Freddy Martin's *Concerto*, both of them tremendous hits!



Arthur Whittemore and Jack Lowe, Duo-pianists



Greta Keller

Henri René

**International Smart Set Album**

**Features "Continental Gaieties"**

For those who like their folk music with a continental flavor, the exceptionally talented Henri René offers a superb album, produced and directed by himself, entitled *Continental Gaieties*. Five famous international artists will escort you across the continent of Europe, from the Balkan cities to Paris, in poignant songs of yesteryear.

The cast of this vivid and exciting album is a fascinating one: Henri René, Producer-Director; Mischa Borr, Conductor-Violinist; Sidor Belarsky, Basso; Blanka, Yugoslavian Folk-singer; Greta Keller, International Chanteuse, and Mirko, Guitarist.

You'll hear a gay gypsy overture, interspersed with solo parts; you'll be moved by the soulful Slavic folk songs of Blanka; you'll thrill to a Roumanian medley by the orchestra, enhanced by Mischa Borr's fervent violin; you'll hear Greta Keller in two love songs, one in French, the other in German; and you will love Mirko as he brings you his guitar in *Adelita* and *Grandma's Music Box*. The list price of the Album is \$4.50. Ask for *Continental Gaieties*—S-45!



# jeanette macdonald's operetta favorites



HERE'S a brand new album for Mac-Donald fans! The lovely star of films, concert and operatic stage once again lends her artistry and charm to an appealing collection of vocal gems—favorites from the magic world of operetta! Miss MacDonald has chosen selections from the golden works of Victor Herbert, Jerome Kern and Rudolf Friml, and offers them in her own inimitable style.

The Philadelphia-born star had confined her talents chiefly to Broadway when Hollywood offered her a contract in the Ernst Lubitsch production, "The Love Parade," with Maurice Chevalier. But with the release of her first motion picture, the MacDonald voice and personality caused an overnight sensation!

Those who remember the beauty and vivaciousness with which she graced the colorful motion pictures, "Sweethearts" and "The Firefly," will welcome melodies from these films with open arms, while devotees of Jerome Kern will be thrilled with her singing of *Smoke Gets in Your Eyes* and *They Didn't Believe Me*.

## JEANETTE MacDONALD'S OPERETTA FAVORITES

*Sweetheart Waltz* (Victor Herbert)—from "Sweethearts"; *Romany Life* (Victor Herbert)—from "The Fortune Teller"; *They Didn't Believe Me* (Jerome Kern)—from "The Girl from Utah"; *Smoke Gets in Your Eyes* (Jerome Kern)—from "Roberta"; *Donkey Serenade* (Rudolf Friml)—from "The Firefly"; *Giannina Mia* (Rudolf Friml)—from "The Firefly."

Jeanette MacDonald, Soprano  
with Russ Case and His  
Orchestra and Chorus

MUSICAL MASTERPIECE ALBUM M-1071

Three 10" RCA Victor Records \$3.00 List Price ▲

## "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	October	Feature Title	Album Number	List Price	Program No.	October	Feature Title	Album Number	List Price
2576	1	Beethoven: Leonore Overture No. 3 <i>Toscanini-NBC Symphony Orch.</i>	SP-2	\$2.25	2589	18	Beethoven Trio No. 7 in B-Flat <i>Rubinstein-Heifetz-Fuermann</i>	DM-949	\$5.85
2577	2	Berlioz: Damnation of Faust <i>Koussevitzky-Boston Sym. Orch.</i>	Single Records		2590	21	Program of Victor Herbert Melodies <i>Dorothy Kirsten-Russ Case and his Orchestra</i>	M-1069	\$3.55
2578	3	Liszt: Hungarian Rhapsody No. 1 <i>Fiedler-Boston "Pops" Orch.</i>	Single Records		2591	22	Rachmaninoff: Concerto No. 2 <i>Rubinstein-Golschmann-NBC Symphony Orch.</i>	DM-1075	\$5.85
2579	4	Wagner: Overture and Venusberg Music: "Tannhäuser" <i>Stokowski-Philadelphia Orch.</i>	DM-530	\$5.35	2592	23	d'Indy: Istar—Symphonic Variations <i>Monteux-San Francisco Sym. Orch.</i>	SP-16	\$2.25
2580	7	Brahms: Quintet in B Minor <i>Kell-Busch Quartet</i>	DM-491	\$4.85	2593	24	Program by the Boston "Pops" Orchestra Aida Ballet Music—Dance of the Hours—Jalousie	Single Records	
2581	8	Great Operatic Arias <i>Warren-Peerce-Sarnoff-Stieber</i>	Single Records		2594	25	Concert of Piano Music Rachmaninoff: Themes from Piano Concerto No. 2 <i>Whittemore and Love</i>	Single Records	
2592	9	Sibelius: Symphony No. 5 <i>Koussevitzky-Boston Sym. Orch.</i>	DM-474	\$5.85	2595	28	COMMEMORATING THE BILLIONTH RCA VICTOR RECORD Souza: Stars and Stripes Forever <i>Koussevitzky-Boston Sym. Orch.</i>	Single Records	
2583	10	Program of Piano Music Schubert: Moments Musicales <i>Arthur Schnabel</i>	Single Records		2596	29	Stravinsky: Fire Bird Suite <i>Stokowski-NBC Symphony Orch.</i>	DM-933	\$3.85
2584	11	Famous Overtures To Famous Operas <i>Toscanini-NBC Symphony Orch.</i>	Single Records		2597	30	Beethoven: "Sonata Appassionata" <i>Arthur Rubinstein</i>	DM-1015	\$3.85
2585	14	Schumann: Quintet in E-Flat <i>Nanrona-Primrose Quartet</i>	DM-736	\$4.35	2598	31	Mozart: Divertimento in E-Flat <i>Heifetz-Primrose-Fuermann</i>	DM-959	\$4.85
2586	15	Chopin: Waltzes <i>Alexander Brailowsky</i>	M-864	\$3.85					
2587	16	Brahms: Symphony No. 1 in C Minor <i>Toscanini-NBC Symphony Orch.</i>	DM-875	\$5.85					
2588	17	Grieg: Symphonic Dances <i>Sevitzky-Indianapolis Sym. Orch.</i>	DM-1066	\$3.85					

## "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>
Albert Lea, Minn.	KATE	1450	11:00	Nashville, Tenn.	WSM-FM	650	9:00
Anderson, S. C.	WAIM	1230	(Varies)	New Haven, Conn.	WNHC	1340	10:30
Asheville, N. C.	WNCA		10:30	New Orleans, La.	WDSU	1280	(Varies)
Baltimore, Md.	WCBM	1400	10:00	New York	WNEW	1130	9:00
Bellingham, Wash.	KVOS	790	3:30	Norman, Okla.	WNAD	640	2:15
Boston, Mass.	WBZ	1030	11:30				
Carthage, Ill.	WCAZ	1080	2:35	Omaha, Neb.	KOIL	1290	(Varies)
Charlottesville, Va.	WCHV	1450	11:30	Paris, Texas	KPLT	1490	10:30
Cleveland, O.	WTAM	1100	*12:15	Pensacola, Fla.	WCOA	1370	11:05
Columbia, S. C.	WIS	560	11:30	Philadelphia, Pa.	KYW	1060	(Varies)
Concord, N. H.	WKXL			Pittsburgh, Pa.	KDKA	1200	12:00M
Cordele, Ga.	WMJM	1490	8:00	Portland, Ore.	KWJJ	1080	6:30
Denver, Colo.	KOA	850	11:30	Portsmouth, N. H.	WHEB	750	7:15
Des Moines, Iowa	KSO	1460	11:05				
Detroit, Mich.	WJLB	1400	12:05	St. Petersburg, Fla.	WSUN	620	10:15
Dubuque, Iowa	KDTH	1370	3:30	Salt Lake City, Utah	KUTA	570	10:30
Duluth, Minn.	WEBC	1320	2:00	Salt Lake City, Utah	KDYL	1320	12:00
Fort Wayne, Ind.	WOWO-FM	1190	9:30	San Francisco, Cal.	KFO	680	(Varies)
Honolulu, T. H.	KGU	760	9:00	Savannah, Ga.	WTQC	1290	11:30
Jacksonville, Fla.	WPDQ	1270	10:30	Spencer, Iowa	KICD	1240	10:30
Jefferson City, Mo.	WKOS	1240	3:00	Springfield, Ill.	WCBS	1450	(Varies)
Lafayette, Ind.	WBAA	920	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Los Angeles-Hollywood, Cal.	KFWB	980	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Madison, Wis.	WHA	970	8:30				
Manchester, N. H.	WMUR	610	11:15	Toccoa, Ga.	WRLC	1450	10:30
Marion, Ohio	WMRN	1490	10:30	White Plains, N. Y.	WFAS	1230	4:15
McComb, Mississippi	WSKB	1230	7:30	Willmar, Minn.	KWLM	1340	3:30
				Youngstown, Ohio	WFMJ	1450	11:15

Average program is 30 minutes in length, Monday through Friday.

\*A.M.

## RCA Victor Record Order Blank

*Please clip this out and mail it to your RCA Victor Record Dealer*

- |   |  |
|---|--|
| <input type="checkbox"/> Tchaikovsky Symphony No. 5<br>Koussevitzky-Boston Symphony Orch.<br>M/DM-1057 .....\$6.85      | <input type="checkbox"/> Jeanette MacDonald's Operetta Favorites<br>Jeanette MacDonald<br>M-1071 .....\$3.00 |
| <input type="checkbox"/> Haydn Symphony No. 97<br>Beecham-London Philharmonic<br>M/DM-1059 .....\$3.85                  | <input type="checkbox"/> The Merry Widow Waltz<br>Vilia<br>Eleanor Steber<br>11-9218 .....\$1.00             |
| <input type="checkbox"/> Harris-Benjamin Album<br>William Primrose<br>M/DM-1061 .....\$4.85                             | <input type="checkbox"/> Ma Belle<br>Juanita<br>Robert Merrill<br>10-1239 .....\$0.75                        |
| <input type="checkbox"/> Rachmaninoff Concerto No. 2<br>Rubinstein, Golschmann-NBC Symp. Orch.<br>M/DM-1075 .....\$5.85 | <input type="checkbox"/> Four Szymanowski Mazurkas, Op. 50<br>Arthur Rubinstein<br>11-9219 .....\$1.00       |
| <input type="checkbox"/> Le Cid-Ballet Suite<br>Fiedler-Boston "Pops"<br>M/DM-1058 .....\$3.00                          | <input type="checkbox"/> Nightingale<br>Song of the Tachanka<br>Don Cossacks<br>11-9220 .....\$1.00          |
| <input type="checkbox"/> "By Request"<br>James Melton<br>M-1060 .....\$3.00   |  |

### PLEASE DESIGNATE M OR DM SETS

All prices are suggested list prices exclusive of excise tax

- |  |  |
|--|--|
| <input type="checkbox"/> Please send me these records C. O. D. | <input type="checkbox"/> I will coll for these records |
|--|--|

Name .....

Address ..... City .....



"HIS MASTER'S VOICE"

H. ROYER SMITH CO.  
10TH & WALNUT STS.  
PHILADELPHIA PA U.S.A.

Form 1S1623

Printed in U. S. A.