

RCA VICTOR

Record Review

THE MAGAZINE OF MUSIC FACT AND COMMENT



FEBRUARY
1 9 4 7

Bach at the Organ

(After a painting by Hammann)

G. S. FALKENSTEIN

1118 Walnut St.

Philadelphia, Pa.

PEN. 6382



RCA VICTOR Record Review



FEBRUARY, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 10

we recommend
"Music in radio
broadcasting"

edited by **Gilbert Chase**



Published by McGraw-Hill Book Company—
Price—\$1.75

THE first book of its kind, this unique, beautifully conceived little volume is based on the course, *Music for Radio*, presented by Columbia University Extension in co-operation with the National Broadcasting Company. Pioneer of this course was Editor Gilbert Chase, music supervisor for the NBC University of the Air, whose research has been compiled into a remarkable eye-opener. Here is information and fascinating reading—not only for the colleague of Mr. Chase's profession, but for the general reader as well!

To the average layman, the vast field of music in radio broadcasting is something that has more or less been taken for granted. Actually, as the book points out, it is one of the most complicated and exacting of mechanisms in all the huge labyrinth of radio production. The assortment of problems constituting five minutes of network music is an issue of startling revelation—problems of program building, composing and conducting, arranging, musical continuity, music rights in radio—and now—music in television.

The aim of Mr. Chase's course was to gather together all of these aspects of radio music and to present them to an audience whose background was not necessarily that of the trained musician. The result, as evidenced in his book, was a general orientation course.

Specialists in these related fields bring to light their years of study and experience; problems are discussed in a vivid and illuminating fashion. The book is arranged in fine sequence, beginning with a general discussion of *Music in Radio* by Samuel Chotzinoff, through its various features to the more technical aspect of *Musicology and Radio*, by the editor himself. The last chapter, dealing with *Opera in Television*, is by Herbert Graf.

Other contributors include Thomas H. Belvise, Tom Bennett, Frank J. Black, Edwin L. Dunham, David Hall, Ernest La Prade and Morris Mamorsky. Biographical sketches of all contributors appear in the front of the book.

Music in Radio Broadcasting is a *must* for those who would glimpse behind the scenes of one of America's greatest fields of entertainment!

Betty R. Schoenfeld
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 1947 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.

Marian Anderson records

Bach



Arias

Marian Anderson

FROM four of Bach's church cantatas and from the *Passion According to St. Matthew*, the distinguished contralto has programmed a magnificent new album. She is joined by the RCA Victor Chamber Orchestra, under the direction of Robert Shaw, the youthful conductor whose frequent appearances on "Red Seal" records have established him as one of RCA Victor's top recording artists. With special violin and oboe assistance from Joseph Fuchs and Robert Bloom, respectively, this beautifully balanced group of arias receives superb handling.

The first cantata represented is No. 12, *Weinen, Klagen, Sorgen, Zagen* (Crying, Sorrow, Trouble, Sighing), composed for the Third Sunday after Easter. Salamo Franck's text for this work tells with unswerving faith of Christ's redeeming power, despite the tribulations of earth. The aria sung by Miss Anderson is *Kreuz und Krone* (Pain and Sorrow). A tranquil and serenely paced expression, it is scored for alto, oboe and continuo.

From the Cantata No. 81.

Jesus schläft, was soll ich hoffen (Jesus Sleeps, I am forsaken), Marian Anderson sings the opening aria of the same title. Written for the Fourth Sunday after the Epiphany, this work tells the story found in Mark IV, 35-41, of Christ stilling the tempest. The opening aria, scored for alto, two flutes, first and second violins, violas and continuo, is filled with sorrow and has an almost pleading quality which the solo voice has projected with intense beauty.

Bright with optimism and sublime hope is the aria from the Cantata No. 112, *Der Herr ist mein getreuer Hirt* (The Lord my Shepherd deigns to be).

The cantata is a paraphrase of the Twenty-third Psalm, and was written for the Second Sunday after Easter. Accompanied by solo oboe d'amore and continuo, Miss Anderson sings *Zum reinen Wasser er mich weist* (Where Streams of Living Water Flow).

From The Christmas Oratorio (really a group of six cantatas arranged for as many days of the Christmas

(continued on page 7)



Johann Sebastian Bach

young pianist
appears as soloist in
Khatchaturian
Concerto

**KHATCHATURIAN: CONCERTO FOR PIANO AND
ORCHESTRA**

William Kapell, Pianist
Boston Symphony Orchestra
Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1084
Four 12" RCA Victor Records \$4.85 List Price ▲

William Kapell

an informal sketch by his teacher

Olga Samaroff

ONE day in 1936, Dorothea Anderson LaFollette, whom I had previously known as a fine pianist and teacher in New York, asked me to hear a young pupil of hers, William Kapell, with a view to having him continue his studies with me. When she waxed enthusiastic about his talent, I could not refrain from asking her why she wanted him to study with someone else. She answered my question with one frank sentence: "Madam, he is *very* difficult, and I am hoping you can manage him."

When I heard young Willy (aged fourteen) play, I realized just what a challenge it would be to educate such a temperamental youngster, but I recognized his talent at once and decided to accept him. He was awarded a scholarship with me at the Philadelphia Conservatory of Music, (later winning for three successive years a fellowship in my class at the Juilliard Graduate School of Music), and so began a ten year association with the most gifted, lovable, unpredictable, often inspiring, sometimes exasperating and altogether unique member of my large musical family.

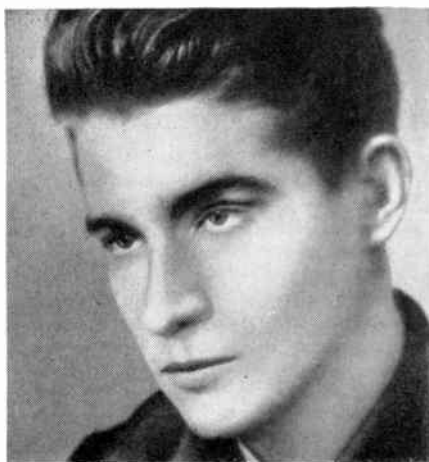
There was never a dull moment in those ten years so far as Kapell was concerned. He and I had one initial battle. He brought me his first assignment—a Beethoven Sonata—with a wild assortment of mistakes. Before he had played eight measures I decided not to correct them and I let him storm through the first movement without comment.

He gave me several questioning side glances, as though he wondered whether he could get away with murder at his lessons with me. Then I closed the book and told him that if he needed to be told an F-sharp was an F-sharp, and a quarter note was a quarter note he

would have to seek another teacher. I told him that if he really learned the Sonata and did all he could with it, I would give him a lesson on it, otherwise not.

Young Willy understood, and after that we got along famously. This seemingly trivial incident was in reality very significant because it was the beginning of Kapell's self-development under guidance which, in a measure, accounts for the fact that his strong musical individuality could assert itself in the way it did at an early age. Being constantly thrown on his own, but with uncompromising demands on my part for sound musicianship, and a rigorous development of tonal and technical means, Kapell acquired the independent inter-

(continued on page 12)



William Kapell

MOZART'S Symphony No. 38, in D, K. 504, known as the "Prague" Symphony, receives admirable treatment on these records from Vladimir Golschmann and the St. Louis Symphony Orchestra. So named because of its first and memorable performance in the Czech capital, in January, 1787, this symphony ranks as one of Mozart's crowning achievements. The composer's modern biographer, Alfred Einstein, has pointed out that the "Prague" and the three symphonic masterpieces of 1788 contained "the historical and spiritual stimulus" for the great symphonies of Beethoven.

The city of Prague was to give Mozart a substantial taste of the acclaim and adoration so lacking in Vienna. His *Marriage of Figaro* had created a tremendous sensation, and this alone was enough to give him the key to the city.

The first evening he arrived he was invited to attend a fashionable ball. Writing of it later he said, "I was delighted to see all these people moving about so truly happy, to the music of the *Figaro* transformed into counter dances and waltzes. Nothing is talked of here but the *Figaro*. The people visit no opera but the *Figaro*. It is nothing but *Figaro*!"

The climax of his visit was a commission for a full length opera to be written especially for Prague. The result was *Don Giovanni*.

The Symphony No. 38, also known as the "symphony without a minuet," was completed on the 6th of December, 1786, in Vienna, probably with a view to his forthcoming visit to Prague. As Mr. Einstein writes, "It is not a return to the Italian Symphony type, but rather a full-scale Viennese Symphony which



Golschmann conducts the "Prague" symphony



Vladimir Golschmann

happens to lack a minuet simply because it says everything it has to say in three movements."

Of the "Prague" and other symphonies which Mozart chose for his concerts here, the Bohemian, Franz Niemtschek wrote in 1798: "The symphonies . . . were true masterpieces of instrumental composition . . . They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great Symphony in D, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The opening movement has a rather extended *Adagio* introduction—eloquent and filled with dramatic gravity. Presently, the *Allegro* proper emerges — and with it, some of Mozart's most intricately conceived music. Sketches of the involved contrapuntal combination of this movement have come down to us—and yet, fundamentally, it gives an impression of sublime and utter simplicity.

The slow movement, an *Andante*, represents some of the finest lyric and harmonic passages to come from the pen of Mozart. Mr. Golschmann and the orchestra, with extreme sensitivity, give luster to the inherent eloquence of this movement. Bringing the work to a brilliant close is a sparkling *presto* Finale!

"MOZART: SYMPHONY NO. 38, IN D, K. 504
(Prague")

St. Louis Symphony Orchestra
Vladimir Golschmann, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1085
Three 12" RCA Victor Records \$3.85 List Price ▲

“...I’ve tried to express what I wanted to say in terms as simple as I could.” These words, from Composer Aaron Copland about his own music, could have been uttered without change of phrase or spirit by the eloquent tongue of Abraham Lincoln, the man whose very essence Copland has so movingly captured in this new and timely RCA Victor Musical Masterpiece Album.

Challenged by the suggestion that he do a portrait of a great American, Copland turned to the letters and speeches of Abraham Lincoln for a text that would be particularly appropriate to our own situation today, yet which would not have been rendered less effective by too much use beforehand. Therefore, he passed by the well known passages—permitting himself only one quotation from the world-famous “Gettysburg Address,” (which is delivered in its entirety, as the final side in this album, by stage and screen actor Melvyn Douglas). Planning thus to do a “portrait in which the sitter himself might speak,” Copland combined the immortal words of Lincoln with musical materials of his own, except for two authentic songs of the period, and completed the work late in 1942.

“The composition,” Copland writes, “is roughly divided into three main sections. In



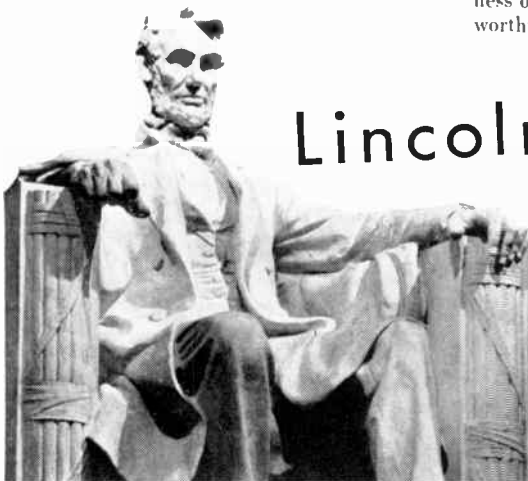
Speaker and composer check score

the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section

where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.”

In featuring Melvyn Douglas as Speaker, with the Boston Symphony Orchestra, we present an actor well worthy of a place in the select group of Speakers who have performed this work during its enthusiastically received concert career.

Richly versatile in the use of his generous musical endowments, Aaron Copland has concentrated his powers in the American field. A uniquely distinctive style has marked his development of the severely abstract, the popular, and the poetic idioms—each of which has claimed his full, absorbed attention at some one period of his active career, as he strived to say in music what he felt within himself. His innate and enthusiastic response to the American scene has resulted in winningly *genre* essays. In *Lincoln Portrait*, Copland has tackled an unusual project, and with unbounded faith in the importance and timeliness of its message, he has created a work well worthy of its original inspiration.



Lincoln portrait

COPLAND: LINCOLN PORTRAIT

included as final side—GETTYSBURG ADDRESS

Boston Symphony Orchestra
Serge Koussevitzky, Conductor
Melvyn Douglas, Speaker

MUSICAL MASTERPIECE ALBUM
M/DM-1088

Two 12" RCA Victor Records
\$2.85 List Price ▲

Marche



Tchaikovsky



Slave

Stokowski

TCHAIKOVSKY: MARCHÉ SLAVE, Op. 31
Leopold Stokowski
and the
Hollywood Bowl Symphony Orchestra
RCA Victor No. 11-9388 \$1.00 List Price ▲

IN 1876, the year of Turkey's war with Serbia, Russia was the scene of frequent demonstrations of Slavonic patriotism. Nicholas Rubinstein, during this time, arranged a great benefit concert for wounded soldiers, and Tchaikovsky, apropos of the event, wrote his famous *Marche Slave*. It exists today as one of the most popular compositions in orchestral literature. Leopold Stokowski and the Hollywood Bowl Symphony Orchestra give it a stirring, highly dramatic reading that's going

to make record audiences tremble with excitement!

From the opening dirgelike Slavic chant, intoned by the double basses and bassoons, through the gay folk song, first uttered by the oboe and later taken up by the entire orchestra—through the *trio* section, rich with the splendor of the Russian National Anthem, to the triumphant coda ending, Stokowski makes of this work a vivid panorama. It is one of the "musts" for your single record collection.

Anderson Records Bach

(continued from page 3)

season), the soloist has selected an aria from *Jauchzet, frolocket, auf, preiset die Tage* (Sing Ye! be joyful, this day of salvation). This cantata comprises Part I of the oratorio. The jubilant excerpt sung by Miss Anderson is *Bereite dich, Zion* (Prepare Thyself, Zion)—and in it she tells of the coming of the Savior. A rich orchestral background adds fullness and vitality.

But the high point of this album (if one exists) will be to many listeners the final record side. From the mighty *Passion According to St. Matthew*, Marian Anderson, with solo violin and exquisitely restrained orchestral accompaniment, sings *Erbarne dich, mein Gott'* (Have Mercy, Lord, on Me). This thrilling, almost unearthly contralto voice, deep

with spiritual understanding and sensitivity, has given utterance to some of the most sublime of Bach's music. Beautifully recorded: the entire album affords an unusually rich experience.

BACH: ARIAS

Kreuz und Krone (Pain and Sorrow): No. 4, from Cantata No. 12; Jesus schläft, was soll ich hoffen (Jesus Sleeps, What Hope Remaineth): from Cantata No. 81; Zum reinen Wasser (To Living Waters): from Cantata No. 112; Bereite dich, Zion (Prepare Thyself, Zion): No. 4, from Christmas Oratorio; Erbarne dich (Have Mercy, Lord, on Me): from Passion According to St. Matthew

Marian Anderson, Contralto
RCA Victor Chamber Orchestra
Robert Shaw, Conductor
Robert Bloom, Oboe, Oboe d'amore
Joseph Fuchs, Violin Obligato

MUSICAL MASTERPIECE ALBUM M/DM-1087
Three 12" RCA Victor Albums \$3.85 List Price ▲

FEBRUARY, 1947

▲ Suggested list price exclusive of excise tax.

7



Introducing . . . Susan Reed

THE fetching young lass whose enchanting folk songs and ballads have brought cheers from New York's swank Cafe Society, is now recording for RCA Victor! Pretty as a picture with her red-gold Alice-in-Wonderland hair, Susan, barely twenty, has joined the gallery of folk artists, whose brilliant panorama of names includes such personalities as Burl Ives, Josh White and John Jacob Niles.

Susan's Columbia, South Carolina, background is responsible for the rich heritage of folk music she has been able to reap in her few years. Indeed, she acquired her songs quite naturally—from her father, Daniel Reed, director of the Town Theatre; from her nurse, Lizzie Brown, who "sang like an angel"; and from guests like Carl Sandburg, who would stop at the Reed home for "sing sessions" with Daniel.

With the accumulation of an unbelievable wealth of folklore, she settled in New York. Here she turned to the serious study of music, and it wasn't long before she acquired a proficiency in the handling of some of the most outlandish instruments on the market. Susan collected a varied assortment, including zithers, lutes, auto harps and an Irish harp. In her refreshing, inimitable fashion, she used them as accompaniments for her folk songs and ballads.

During the war, Susan and her music contributed much to the well being of hospitalized soldiers in the New York area. The real break came when a friend of Barney Josephson,

owner of Cafe Society, heard her sing. An audition and then a "sneak preview" followed—after that, almost phenomenal success!

Susan's first album will probably become a memorable one. Here are five ten-inch sides of some of America's richest and most beloved folk music. In addition to those whose roots belong to the deep South, and particularly to those of North Carolina's mountain region, there are the old Irish, English and Norwegian songs which, picked up by a few scattered

(continued on next page)



Susan signs her contract as her father, Daniel Reed (left) and Mr. J. W. Murray, Vice President in charge of RCA Victor Record Activities, look on.

singers, will undoubtedly become a part of the American tradition.

One of the album's high spots is *The Legend of Barbara Allen*, that most widely sung of all old ballads. Of hazy origin, the song now has at least two hundred versions. Barbara's story is the same all over, however, and the melody remains practically intact wherever it's sung.

If folk music's your interest, either from a standpoint of intellectual curiosity, or from that of sheer enjoyment, those of you who have never seen the young Susan will love her on discs!

FOLK SONGS AND BALLADS: (Arranged by Susan Reed)

Venezuela (Barbados Sailor's Song); Go Away from My Window (Old English Folk Song); Molly Malone (Old Irish Folk Song); If I Had a Ribbon Bow (Old English Folk Song); The Old Woman (Early American Folk Song); The Ballad of Barbara Allen (Old English Folk Song); A Mighty Ship (Norwegian Folk Song); Jenny Jenkins (Early American Folk Song); My Love Is Like a Red, Red Rose (Old English Folk Song); The Soldier and the Lady (Old English Folk Song)

Susan Reed, Ballad Singer
with Zither or Irish Harp accompaniment

MUSICAL MASTERPIECE ALBUM M/DM-1086
Three 10" RCA Victor Records \$3.00 List Price ▲

Fancy Free



Leonard
Bernstein

ON records at last . . . music from that comic ballet that's been sweeping devotees off their seats since April 18, 1944. It's a bit of pantomimic dancing that makes people laugh out loud! And of course, complementing Jerome Robbins' sensational choreography is the thoroughly ingenious score of Lenny Bernstein. This fortunate combination has reproduced a rip-roaring slice of young New York—New York on a hot summer's night—with three sailors on leave—out to explore the place. You probably know by now that it was this simple germ of an idea that started Lenny's *On the Town*.

Anyway, these sailors invade a bar. When a couple of outlandishly arrayed cuties saunter in, in quest of a little of their own brand of excitement, they get it—and then some! An unforgettably hilarious scene follows—during the process of which laughing audiences have been finding some beautifully exaggerated identity.

If you've never seen the ballet, try picturing it to the music on this record, wonderfully recorded by Arthur Fiedler and the Boston "Pops." If you have seen it, here's a delightful refresher!



The leer in the middle belongs to Jerome Robbins, choreographer of Fancy Free. Surrounding him, from left to right, are Paula Lloyd, Muriel Bentley, John Kriza and Michael Kidd.

BERNSTEIN: MUSIC FROM THE BALLET "FANCY FREE"

**GALOP
WALTZ
DANZON**

Boston "Pops" Orchestra
Arthur Fiedler, Conductor

RCA Victor No. 11-9386 \$7.00 List Price ▲

FEBRUARY, 1947

▲ Suggested list price exclusive of excise tax. 9



Arturo Toscanini

WAGNER: DIE MEISTERSINGER: PRELUDE

Arturo Toscanini
and the
NBC Symphony Orchestra

RCA Victor No. 11-9385

\$1.00 List Price ▲

Toscanini records

“Die Meistersinger”

prelude

IN addition to the essentially human quality of Wagner's comic-opera, *Die Meistersinger*, the work is drawn from one of the most significant epochs in history—that which witnessed the middle class trade guilds of seventeenth-century Nuremberg. The composer had not merely fashioned an entertaining story to some of the richest music ever written. (Indeed, from a standpoint of craftsmanship alone, of integration of character and background with musical treatment, he has created what students are discovering more and more to be one of the colossal artistic achievements of all time.) But even greater than this is the fact that *Die Meistersinger* is a philosophic as well as historic commentary on the arts of music and criticism.

For Wagner uses his characters as symbols. In the person of *Hans Sachs*, cobbler, poet and dramatist who actually became the greatest of the master singers, we find progressive and enlightened public opinion—opinion tempered by a knowledge and respect for the works of the past, combined with healthy optimism and regard for artistic innovation. *Walther* represents the young, unbridled free-thinker who would cast aside tradition in order to express himself freely; and in *Beckmesser*, we find the



Richard Wagner

exact opposite—the typical reactionary who would oppose progress in favor of tradition.

Die Meistersinger is one of the finest pieces of documentary evidence we have of these particular times and activities. These bands of singers, patterning themselves after the medieval minnesingers, had a rather rigorous schedule. The youth who would become an acknowledged master singer was obliged, while studying his trade, to acquire a thorough knowledge of singing and poetry. Through various examinations, he was to work his way up through the degrees of scholar, schoolman, singer, poet and at long last—master!

While various portions of this work enjoy frequent concert performance, it is the *Prelude* that is most familiar to every music lover. In this panorama of rich contrapuntal and harmonic grandeur, the story that is to follow is beautifully anticipated. We hear the pompous theme of the *Meistersingers*, the pastorale mo-

(continued on next page)

Merrill and Bjoerling record operatic singles



Robert Merrill



Jussi Bjoerling

UMBERTO GIORDANO'S masterful opera, *Andrea Chenier*, is fifty-one years old. One of the most dramatic works of the Italian repertory, with its stirring background setting of the French Revolution, this opera, though seldom performed, contains some of the most admirable arias in existence. The brilliant young baritone, Robert Merrill, offers a superb excerpt from the third act. He assumes the role of Gerard, former servant and now revolutionary, who is about to affix his signature to the arrest warrant for his friend, Chenier, poet-patriot who actually lived during the French Revolution. Gerard's grudge is one of personal jealousy; the aria rings with the mixed emotions of honor and desire.

On the reverse side of this record, Merrill offers the impressive invocation from Meyerbeer's *L'Africana—King of the Ocean*.

It is the African captive, Nelusko, who sings this stirring excerpt from an imaginative tale of Vasco da Gama's exploits of the early sixteenth century.

THE Swedish tenor, Jussi Bjoerling, always a welcome addition to a "Red Seal" record program, puts in an appearance this month with two of the most passionately beautiful arias from the Italian repertory. *I Pagliacci* (The Players) and *Cavalleria Rusticana* (Rustic Chivalry) have long held an established place as opera's most popular double billing. The latter was given its first performance in 1890, in Rome; the former was first heard by a Milanese audience two years later. Today, any suggestion of one automatically calls the other to mind.

It is more than one factor that causes these works to complement each other so beautifully. In addition to their shortness of duration, both take place in southern Italy, and both are packed with the intense drama of love and unbridled jealousy.

The arias selected by Bjoerling also have much in common. Both deal with death . . . in the one, Turridu expects to die; in the other, Pagliacci expects to kill. Both ring with tragic pathos and with heartrending and exquisite melody. The superb dramatic singing of Bjoerling makes this a truly great recording!

GIORDANO: ANDREA CHENIER; ACT III: NEMICO DELLA PATRIA! (The Enemy of His Country)

MEYERBEER: L'AFRICANA; ACT III: ADAMASTOR, RE DELL' ACQUE PROFONDE (Adamasto, King of the Depths)

Robert Merrill, Baritone
RCA Victor Orchestra
Jean Paul Morel, Conductor

RCA Victor No. 11-9384 \$1.00 List Price ▲

LEONCAVALLO: I PAGLIACCI; ACT I; VESTI LA GIUBBA (On with the Play)

MASCAGNI: CAVALLERIA RUSTICANA: ADDIO ALLA MADRE (Turridu's Farewell)

Jussi Bjoerling, Tenor
with Orchestra
Nils Grevillius, Conductor

RCA Victor No. 11-9387 \$1.00 List Price ▲

Die Meistersinger

(continued from preceding page)

tive of *Waking Love*, the proud *Banner* motive, emblem of the guild, the theme of the *Art Brotherhood*, the expressive motives of *Love Confessed* and *Love's Ardor*—and finally, the theme of *Ridicule*.

The *Prelude* itself called forth violent controversy. Nietzsche referred to it as "magnificent . . . late art that arrogantly expects a

living knowledge of two centuries of music in order to be understood—it is an honor to Germans that the expectation has not been disappointed." And to the Viennese critic, Hanslick, it represented "an . . . inextricable confusion . . . a composition painfully mannered and positively brutal in its effect."

But that is history. To today's audiences, the *Prelude* to *Die Meistersinger* offers a vital and thrilling experience—and a rich taste of the stunning work it precedes.

William Kapell

(continued from page 4)

pretative insight and artistic *self-discipline* which has enabled him to curb his fiery temperament and reduce the musical exaggerations of his boyhood days to a point where all the intensity of his artistic nature can serve the re-creation of a composition without damage to the score. Luckily, his own desire for perfection grew apace and when he began to win big contests and face the musical responsibilities of a real career, he was ready for them.

In recent years, when ordinary lessons became superfluous, Kapell has continued to seek criticism from me, from time to time, probably because he knew it would be utterly objective. It has perhaps served as a balance when he occasionally met—as every artist of his caliber and pronounced individuality does—bewildering extremes of praise and blame. The blame usually came from less successful pianists or their friends. Professional critics, as a rule, have recognized his gifts with unusual unanimity, and three continents, North America, South America and Australia have rung with ecstatic eulogies of his playing. Next summer he will leave for Europe to fulfill engagements as soloist with major orchestras in the largest cities, as well as many recital appearances.

It is fortunate that his head has not been turned, and one indisputable proof of this fact is his attitude towards his repertory. He has such a tremendous reverence for certain great masterpieces of piano literature that, although none of them hold any technical difficulties for him, he wants to wait—as he himself puts it—until he “grows up to them inside.”

He is right. It is relatively easy for a young pianist to approach such music as the last two concertos of Beethoven, or the second one in B flat by Brahms, with the help of careful coaching by an artist teacher, or by the dangerously easy road of imitation, but to project them *from within* is a very different matter, and that has always been my aim in teaching Kapell, as well as his own definite goal. And so he is playing his way into the hearts of great audiences, performing the music of which he is already completely master, and thus making one of the truly outstanding pianistic careers of his time.

On the human side Kapell has gotten himself into more hot water than any other member of my musical family, largely because he follows his impulses, says exactly what he thinks and totally lacks the capacity to play

politics. But everyone who really knows him loves him for his sincerity, his loyalty, his generosity and his innate kindness. His idiosyncracies are most amusing. A passion for the telephone brings calls from all parts of the world to his intimate friends, usually in the middle of the night. Nobody but Kapell would telephone from Buenos Aires to Vallejo, California, without a truly urgent business or professional reason. He rarely departs from any place without leaving something behind, and in the wake of his travels, a forwarding of objects ranging from overcoats to fountain pens goes on from one year's end to the other. But he never forgets his music, and I have been able to sit at his concerts, even in the beginning of his career, without any of the anxiety a teacher usually feels when a pupil is on the stage.

An important feature of Kapell's artistic make-up is his pronounced talent for painting. I have some of his paintings hanging in my apartment. Even connoisseurs, without knowing the identity of the artist, have praised them and expressed profound astonishment when I told them Kapell had done them without any training whatsoever. When he is not at the piano or reading (which is a passion with him) he is never happier than he is with a paint brush in his hand, trying to capture some beauty of nature which has struck him. I believe this talent has much to do with his sensitivity to “tone color” when playing the piano.

Another characteristic trait is the catholicity of Kapell's musical taste. Even though he chooses to wait before placing certain great master-works on his programs, he is in reality equally at home in classical, romantic, impressionistic and modern music. The fact that he has been able to play seven different recital programs and ten concertos in public before reaching his twenty-fourth birthday last September is an almost unprecedented achievement. The recital programs ranged from Bach, Scarlatti and Mozart to Prokofieff, Shostakovich and Villa-Lobos—the concertos from early Beethoven and the Brahms D Minor, to Rachmaninoff and Khatchaturian.

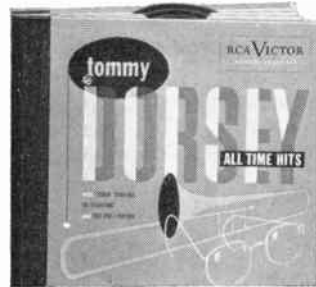
During his student years I mapped out for him, as I do for every pupil, a complete recital program of varied styles and two concertos, one classic and one romantic or modern, to be learned during the current year. This plan was frequently upset when Kapell fell violently in love with some composition outside of our list and brought it into his lesson instead of

(continued on page 14)

POPULAR
HITS of the day

Tommy Dorsey Week

February 24 to March 3



"Tommy Dorsey's All Time Hits"—P-163

DURING the latter part of this month, in all the major cities of Pennsylvania, home state of the Dorsey brothers, a motion picture entitled *The Fabulous Dorseys* will be released. This film story of the two famous brothers features a really terrific cast—a vivid assortment of well-known Hollywood personalities in addition to some of the greatest names in the world of popular music.

Here's the dazzling collection this super film has to offer: Janet Blair, William Lundigan, Sara Allgood, Arthur Shields, Paul Whiteman, Charlie Barnet, Henry Busse, Helen O'Connell, Bob Eberly, Ray Bauduc, Mike Pingatore, Ziggy Elman, Art Tatum, Stuart Foster—and of course, the bands of Tommy and Jimmy Dorsey!

In conjunction with this event, RCA Victor offers a brand new album of Tommy Dorsey records. Containing some of his best known

hits, this package is certain to join the bandwagon of popular classics.

Such names as Frank Sinatra, Jo Stafford, Sy Oliver, the Pied Pipers, and the Sentimentalists join with Tommy, adding luster to his program. The selections include *Boogie, On the Sunny Side of the Street, Somewhere a Voice Is Calling, Hawaiian War Chant, Embraceable You, After You've Gone, Chicago and Opus No. 1.*

Reissued at this time are three other enormously popular Dorsey albums: *Starmaker, Getting Sentimental* and *Show Boat*—all with a host of Dorsey favorites. And already on the market is a record featuring two numbers from the picture: *At Sundown*, backed with *To Me*. (26-2064.) So come on and grab your share from this flood of Dorsey discs!



"Star Maker"—P-150



"Getting Sentimental"—P-80



"Show Boat"—P-152



Serge Koussevitzky and William Kapell

William Kapell

(continued from page 12)

the one he was supposed to bring. When his ardor was thus aroused there was usually so much beauty in his playing of the substituted work that no teacher could have maintained uncompromising severity towards his straying from the prescribed path.

Thoroughly equipped as Kapell is, both musically and technically, already possessing a repertory an artist of forty might well envy, and blessed with an uncanny communicative power, his future seems assured. I believe that those who already speak or write of this young American in terms of artistic greatness will never have to eat their words.

TIME UNTIL

March Fifteenth

in which to enjoy those pleasant Saturday afternoon Metropolitan Opera broadcasts! The Texas Co. sponsored series has come to be a real American institution. Hear the world's operatic masterpieces — enhanced by interesting intermission features — each Saturday at 2 P.M., over the ABC network!

"MUSIC YOU WANT" ADVANCE PROGRAMS

<i>Program No.</i>	<i>March</i>	<i>Feature Title</i>	<i>Album Number</i>	<i>List Price</i>	<i>Program No.</i>	<i>March</i>	<i>Feature Title</i>	<i>Album Number</i>	<i>List Price</i>
2686	3	Brahms: Quintet in B Minor <i>Kell-Busch Quartet</i>	DM-491	\$4.85	2697	18	Schumann: Quintet in E-flat <i>Sanromé-Primrose Quartet</i>	DM-736	\$4.85
2687	4	Rachmaninoff: Isle of the Dead <i>Koussevitzky-Boston Sym. Orch.</i>	DM-1024	\$3.85	2698	19	Beethoven: Concerto No. 5, in E-flat <i>Schnabel-Stokowski-NBC Sym. Orch.</i>	DM-939	\$5.85
2688	5	Sibelius: Symphony No. 5, in E-flat <i>Koussevitzky-Boston Sym. Orch.</i>	DM-474	\$5.85	2699	20	Berlioz: Harold in Italy <i>Primrose-Koussevitzky-Boston Sym. Orch.</i>	DM-989	\$5.85
2689	6	Stravinsky: Rite of Spring <i>Monteur-San Francisco Sym. Orch.</i>	DM-1052	\$4.85	2700	21	Beloved Melodies <i>Crooks-Melchior-Melton</i>	Single Records	
2690	7	Grieg: Concerto in A Minor <i>Rubinstein-Philadelphia Orch.</i>	DM-900	\$3.85	2701	24	Organ Masterpieces <i>Biggs-Fiedler Sinfonietta</i>	Single Records	
2691	10	Brahms: Alto Rhapsody <i>Anderson-Monteur-San Francisco Sym. Orch.</i>	SP-13	\$2.25	2702	25	Brahms: Concerto No. 2, in B-flat <i>Horowitz-Toscanini-NBC Sym. Orch.</i>	DM-740	\$6.85
2692	11	Shostakovich: Symphony No. 6 <i>Stokowski-Philadelphia Orch.</i>	DM-867	\$5.85	2703	26	Debussy Interlude <i>Stokowski-Koussevitzky-Orch.</i>	Single Records	
2693	12	Rachmaninoff: Concerto No. 3, in D Minor <i>Rachmaninoff-Philadelphia Orch.</i>	DM-710	\$5.85	2704	27	Dvorak: Symphony No. 5 <i>Iturbi-Rochester Phil. Orch.</i>	DM-899	\$5.85
2694	13	Falla: El Amor Brujo <i>Stokowski-Hollywood Bowl Sym. Orch.</i>	DM-1089	\$3.85	2705	28	Gershwin: Rhapsody in Blue <i>Nanroná-Boston "Pops" Orch.</i>	DM-358	\$2.85
2695	14	Duo-Piano Music <i>Luboshutz and Nemenoff</i>	Single Records		2706	31	Beethoven: Trio No. 7, in B-flat <i>Rubinstein-Heifetz-Feuermann</i>	DM-949	\$5.85
2696	17	Brahms: Violin Concerto in D <i>Heifetz-Koussevitzky-Boston Sym. Orch.</i>	DM-581	\$5.85					

"THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Kc. (P.M.)</i>	<i>Time</i>	<i>City</i>	<i>Station</i>	<i>Kc. (P.M.)</i>	<i>Time</i>
Albert Lea, Minn.	KATE	1450	11:00	Madison, Wis.	WHA	970	8:00
Anderson, S. C.	WAIM	1230	(Varies)	Manchester, N. H.	WMUR	610	11:15
Asheville, N. C.	WNCA		11:15	Marion, Ohio	WMRN	1490	10:30
Austin, Texas	KVET	1490	2:00	McComb, Mississippi	WSKB	1230	7:30
Baltimore, Md.	WCBM	1400	11:30	Nashville, Tenn.	WSM-FM	650	9:00
Bellingham, Wash.	KVOS	790	3:30	New Haven, Conn.	WNHC	1340	10:30
Binghamton, N. Y.	WINR	1490	3:00	New Orleans, La.	WDSU	1280	10:35
Boston, Mass.	WBZ	1030	11:30	New York	WNEW	1130	9:00
Buffalo, N. Y.	WEBR	1340	11:30	Norman, Okla.	WNAD	640	1:45
Carthage, Ill.	WCAZ	1080	2:35	Omaha, Neb.	KOIL	1290	10:30
Charlottesville, Va.	WCHV	1240	11:30	Pensacola, Fla.	WCOA	1370	(Varies)
Charleston, S. C.	WCSC	1390	10:30	Philadelphia, Pa.	KYW	1060	(Varies)
Cleveland, O.	WTAM	1100	*12:00	Pittsburgh, Pa.	KDKA	1200	(Varies)
Columbia, S. C.	WIS	560	11:30	Portland, Ore.	KWJJ	1080	6:30
Concord, N. H.	WKXL		(Varies)	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	St. Petersburg, Fla.	WSUN	620	11:15
Dallas, Texas	KERA		(Varies)	Salt Lake City, Utah	KUTA	570	11:00
Denver, Colo.	KOA	850	11:30	Salt Lake City, Utah	KDYL	1320	12:00
Des Moines, Iowa	KSO	1460	10:30	San Francisco, Cal.	KPO	680	10:30
Detroit, Mich.	WJLB	1400	2:01	Savannah, Ga.	WTOC	1290	11:30
Dubuque, Iowa	KDTH	1370	9:30	Seattle, Wash.	KOL	1300	6:30
Duluth, Minn.	WEBC	1320	2:00	Spencer, Iowa	KICD	1240	11:00
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Honolulu, T. H.	KGU	760	9:00	Stevens Point, Wisc.	WLBL	930	2:30
Iowa City, Iowa	WSUI	910	8:00	Valdosta, Ga.	WGO	1450	11:30
Jacksonville, Fla.	WPDQ	1270	10:30	White Plains, N. Y.	WFAS	1230	4:15
Jefferson City, Mo.	KWOS	1240	3:00	Youngstown, Ohio	WFMJ	1450	11:15
Lafayette, Ind.	WBAA	920	8:00				
Lexington, Kentucky	WKLX		9:30				
Los Angeles-Hollywood, Cal.	KFWB	980	11:30				

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

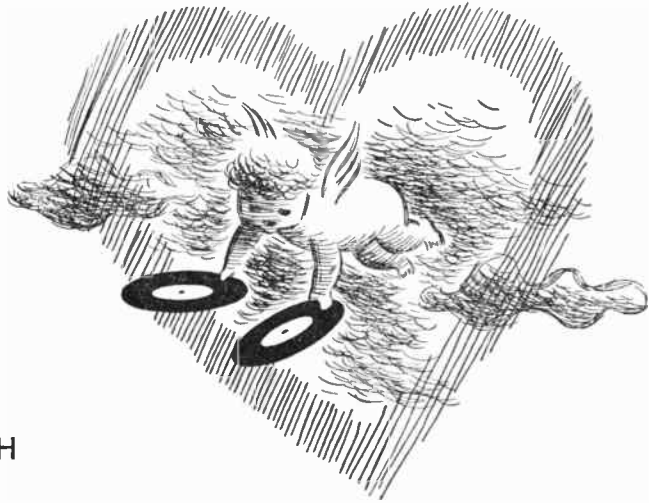
- | | |
|---|---|
| <p><input type="checkbox"/> Khatchaturian—Piano Concerto—Kapell
M/DM-1084\$4.85</p> <p><input type="checkbox"/> Mozart—"Prague" Symphony—Golschmann,
St. Louis Symphony Orchestra
M/DM-1085\$3.85</p> <p><input type="checkbox"/> Folk Songs and Ballads—Susan Reed
M-1086\$3.00</p> <p><input type="checkbox"/> Copland—Lincoln Portrait and Gettysburg
Address—Melvyn Douglas, Serge Koussevitzky,
Boston Symphony Orchestra
M/DM-1088\$2.85</p> <p><input type="checkbox"/> Bach—Arias—Mariar Anderson
M/DM-1087\$3.85</p> <p><input type="checkbox"/> Tchaikovsky—Marche Slave—Stokowski, Holly-
wood Bowl Symphony Orchestra
11-9388\$1.00</p> | <p><input type="checkbox"/> "Vesti la Giubba" from <i>Pagliacci</i> (Act I)—
Bjoerling</p> <p><input type="checkbox"/> "Addio Alla Madre" from <i>Cavalleria Rusti-
cana</i>—Bjoerling
11-9387\$1.00</p> <p><input type="checkbox"/> "Nemico della Patria" from <i>Andrea Chenier</i>
(Act III)—Merrill</p> <p><input type="checkbox"/> "Adamastor, Re Dell 'Acque Profonde" from
<i>L'Africana</i> (Act III)—Merrill
11-9384\$1.00</p> <p><input type="checkbox"/> <i>Die Meistersinger</i> Prelude—Toscanini, NBC
Symphony Orchestra
11-9385\$1.00</p> <p><input type="checkbox"/> Music from <i>Fancy Free</i>—Fiedler, Boston
"Pops" Orchestra
11-9386\$1.00</p> <p><input type="checkbox"/> Tommy Dorsey's All Time Hits
P-163\$3.15</p> |
|---|---|

PLEASE DESIGNATE M OR DM SETS

All prices are suggested list prices exclusive of excise tax

- Please send me these records C.O.D. I will call for these records
- Charge to my account

Name
Address City



SAY IT
WITH
MUSIC ON

ST. VALENTINE'S DAY!

G. S. FALKENSTEIN

1118 Walnut St.

Philadelphia, Pa.

PEN. 6382