

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



MAY  
1947

*Ludwig von Beethoven*

**G. S. FALKENSTEIN**

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# RCA VICTOR Record Review



MAY, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 1



## Cinderella

On the way to 12 years  
Two 10" records  
Y-327  
\$3.00 List Price ▲

A lovely lady with a lovely voice tells the old story that's going to delight the adults in this version . . . Billy Provo's music is something you won't forget!



## Peter Churchmouse

On the way to 12 years  
Two 10" records  
Y-329  
\$3.00 List Price ▲

A wistful tale about Churchmouse and pal Kitten—told by that master of kiddies' sets, Paul Wing. You'll eat this one up!

## CHILDREN'S SETS

RCA VICTOR Announces the Beginning of the New 1947 Children's Record Series . . . Glittering with Color—Names—and that All-Important Feature — Non-breakable Material!



## Twelve Dancing Princesses

On the way to 12 years  
Three 10" records  
Y-330  
\$4.00 List Price ▲

Grimm's enchanting story on records—with a host of well-known names in the cast. . . This album is beautifully highlighted by the musical touch of Russ Case.



## Uncle Remus

On the way to 12 years  
Two 10" records  
Y-328  
\$3.00 List Price ▲

The well-known bass-baritone of the Met blends his artistry with whimsy and an authentic southern accent . . . a story with music about Br'er Rabbit and the Tar Baby.



## The Comedy of Errors

12 years and above  
Two 12" records  
Y-608  
\$4.35 List Price ▲

The genial Mr. Coburn in a lively unravelling of Mr. Shakespeare's difficulties with twin masters and their twin servants. This is a "first" . . . we think you'll like it.

Betty R. Schoenfeld  
Editor

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Manager

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2 ▲ Suggested list price exclusive of excise tax.

RCA VICTOR RECORD REVIEW

# Music Week

**T**HIS year, the twenty-fourth annual celebration of Music Week is being observed from May 4-11. The slogan, adopted by the National and International Music Week Committee, is "Music is Especially Needed—Now." At present, in the midst of the crucial problems of the peace-making, this seven-day focus on the need for music widens to a universal spotlight—to a light that must continue to glow on a world sorely in need of its warmth.

The search and drive for things of the spirit begins in childhood and can best be served through encouragement and proper education. Music, the "universal language," is something to be understood and cherished by all—for all time.

Join in making every week "Music Week." Join in local music projects. Join in buying and giving records. Help to promote a true effort to widen the horizon of spiritual peace and comfort that music brings!

## ITURBI

*records two favorites*

**RACHMANINOFF : PRELUDE IN C-SHARP MINOR**  
**PADEREWSKI : MINUET IN G, Op. 14, No. 1**

José Iturbi, Pianist

**RCA Victor No. 11-9514 \$1.00 List Price ▲**

**S**OMEWHERE around the turn of the century, both of these compositions appeared, to the delight of their immediately receptive audiences. Since that time, both have found their respective niches in the piano literature; both are unquestionably "musts" for the record collector who would own the established favorites from this literature.

Rachmaninoff was in his twentieth year when he set to paper that war-horse of all war-horses from the piano repertory, the *Prelude in C-Sharp Minor*. Until his death nearly fifty years later, a new generation or two found it difficult to see the composer's name in print without calling to mind the work Ernest Newman so aptly referred to as "It!" Although "It" has come to take a more subdued position among the golden treasures Rachmaninoff has left us, this time-tested *Prelude* shines with renewed luster when given a truly artistic performance.

The famous Paderewski *Minuet* emerged from the lovely surroundings of Lake Geneva in Switzerland. Here at his villa, the pianist-

composer produced his most important compositions. Among them were the Concerto for Piano and Orchestra, a *Polish Fantasy* for Piano and Orchestra and Six *Humoresques* for Piano. The *Minuet*, a warhorse in its own right, formed a part of this last group.

Mr. Iturbi, needless to say, gives his usual imaginative performance. The compositions are effectively balanced; the dramatic impact of the *Prelude* is beautifully contrasted with the *Minuet's* sweetly delicate lines. It makes a fine single record.



*In private life a most devoted young grandfather, Iturbi relaxes often in the garden of his Beverly Hills home. Left to right—Maria Terese, Mr. Iturbi and Maria Antonia.*

**F**OR a long time domestic catalogues have badly needed a new, up-to-date recording of the *Reformation* Symphony. Disappointed record collectors, having found the album unavailable for so long, will readily welcome this release!

The new version is a sensitive and masterful performance by Sir Thomas Beecham, Bart. and the London Philharmonic Orchestra. In addition to the superb musical treatment given this work, the recording itself is an unusually beautiful job.

Mendelssohn completed his *Reformation* Symphony in Berlin in 1830. Originally, it was planned to celebrate the 300th anniversary of the framing of the Augsburg Confession, or Lutheran Church Creed. However, it was never performed in connection with its original purpose. Political disturbances made any large scale commemoration of the occasion in Germany impossible.

On November 15, 1832, the symphony was finally given a hearing in Berlin. (Previously it had been rehearsed by the Paris Conservatory Orchestra—but was shelved by reason

of its being “too academic, too fugato and too unmelodious”.) While definitely possessing the “academic” and “fugato” qualities, it can scarcely be called “unmelodious.” Witness as only one example the exquisite woodwind scoring of the second movement *allegro vivace*.

The symphony, in four movements, is magnificently highlighted by the use of two liturgical themes. In the opening section we hear the Dresden Amen, familiar also as the Grail motive in Wagner’s *Parsifal*. The other theme, *A Mighty Fortress is our God*, occurs in the final movement. This is Johann Walther’s musical setting of Luther’s translation of the 46th Psalm.

**MENDELSSOHN: SYMPHONY No. 5, IN D MINOR, Op. 107. (“Reformation”)**

**included as final side in this album:**

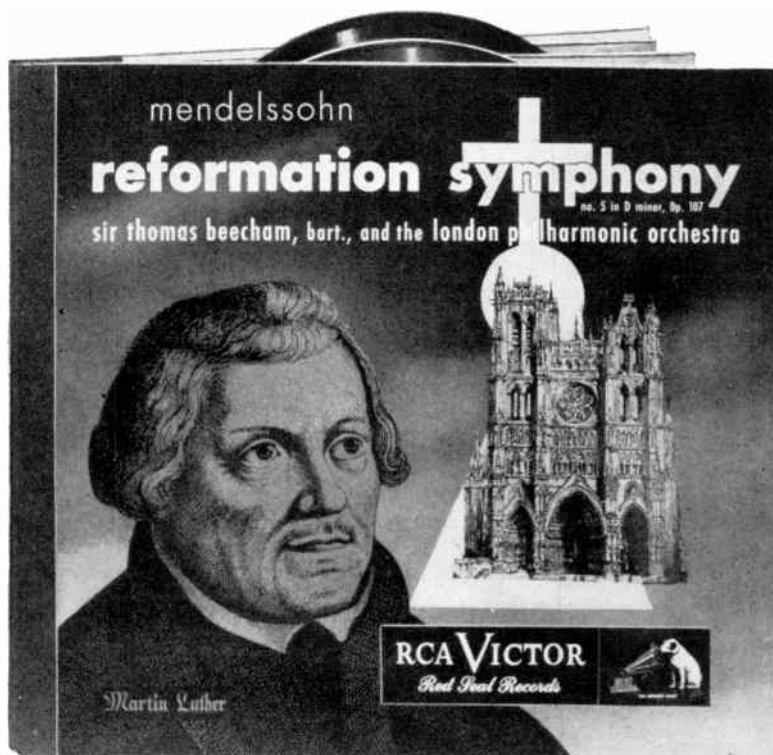
**MOZART: LA CLEMENZA DI TITO (“TITUS” K. 621; OVERTURE**

**Sir Thomas Beecham, Bart. and the**

**London Philharmonic Orchestra**

**MUSICAL MASTERPIECE ALBUM M/DM-1104**

**Four 12” RCA Victor Records \$4.85 List Price ▲**



**TCHAIKOVSKY: SYMPHONY NO. 6, IN B MINOR,  
Op. 74 ("Pathétique")**  
 Leopold Stokowski  
 and the  
 Hollywood Bowl Symphony Orchestra  
**MUSICAL MASTERPIECE ALBUM M/DM-1105**  
 Six 12" RCA Victor Records \$6.85 List Price ▲

# Pathétique Symphony



**D**ESPITE the ups and downs of Tchaikovsky among the fad-conscious who keep turning in musical circles, the man's Hooper rating remains amazingly high. People may swoon over him—people may sniff at him—but the majority of people like him whether they admit it or not!

That's why they're always ready to welcome a new recording of a Tchaikovsky symphony. And when that symphony happens to be the powerful and magnificent *Pathétique*, and the conductor happens to be Leopold Stokowski, all this becomes a rather important event.

Directing the Hollywood Bowl Symphony Orchestra, Mr. Stokowski gives a brilliant and eloquent reading of this last composition by the great Russian romanticist.

Pathetic, hypersensitive personality that he was, Tchaikovsky reflected himself completely in his music—music of fathomless depths and grim emotional struggle, illuminated by rare and lovely sun-lit moments. The Sixth Symphony, in particular, written shortly before his untimely death in 1893, was, in the

composer's own words, "full of subjective emotion."

The situation this time was a far cry from that which accompanied the composition of the Fifth Symphony five years before. The previous work had left its composer without one iota of belief in himself or his writing.

But with the Sixth Symphony it was different. Tchaikovsky goes on in the previously quoted letter to his nephew, "Bob" Davidov: ". . . I have settled down with such ardor to sketch out the work that in less than four days I finished the first movement. . . there will be much in the work that is novel as regards form. For example, the Finale will be not a great Allegro, but an Adagio of considerable dimensions. You cannot imagine what happiness I experienced at the conviction that my time is not yet over and that I may still accomplish a lot . . ."

Fate had a different answer. Shortly after its first performance the composer was dead of cholera. How appropriate the title coined by Tchaikovsky's brother—*Pathétique!*



Leopold Stokowski

# NEW SINGLE "RED SEAL" RECORDS

**BARCAROLLE** . . . . . OFFENBACH  
(From "Tales of Hoffmann"—Act III)

**ROMANCE OF ANTONIA** . . . . . OFFENBACH  
(From "Tales of Hoffmann"—Act IV)

RCA Victor No. 11-9263  
\$1.00 List Price ▲

**Jarmila Novotná, Soprano**  
**RCA Victor Orchestra**  
**Frieder Weissmann, Conductor**



Novotná

While the charming and witty pen of Jacques Offenbach produced no less than a hundred works for the stage, it is the "Tales of Hoffmann" with its delicate grace and whimsy for which he is chiefly remembered. And of the three fantastic "tales" told by the poet, Hoffmann, the most beloved is that which is set in Venice. From this scene, Jarmila Novotná distinguished soprano of the Metropolitan Opera Company, sings the silvery and langorous *Barcarolle*. On the reverse side she offers a beautiful aria from the following act, the *Romance of Antonia*. You'll love Novotná's reading of this delightful music by "the father of modern *Opéra Buffa*."

**THE WALK TO THE PARADISE GARDENS** . . . . . DELIUS  
(From "A Village Romeo and Juliet": Intermezzo)

RCA Victor No. 11-9493  
\$1.00 List Price ▲

**Cincinnati Symphony Orchestra**  
**Eugene Goossens, Conductor**



Eugene Goossens

The music of Frederick Delius lies today among the vast treasure of inexplicably neglected manuscripts gradually coming to the world's attention. That this is due in a large measure to England's Sir Thomas Beecham, Bart., is generally known to the music-loving public. In this country it will rest largely in the hands of Eugene Goossens, an Englishman long associated with both Sir Thomas and the music of Delius, to bring the composer's exquisite works to the recognition they deserve. With this beautifully recorded version of *The Walk to the Paradise Gardens*, sensitively performed by Mr. Goossens and the Cincinnati Symphony Orchestra, a truly happy combination of composer and artist has been effected.

**ONDINE** . . . . . RAVEL  
(No. 1 from "Gaspard de la Nuit")

RCA Victor No. 11-9260  
\$1.00 List Price ▲

**Alexander Brailowsky, Pianist**



Alexander Brailowsky

The celebrated artist of the keyboard, Alexander Brailowsky, whose performances of Chopin and Liszt have held many an audience spellbound, turns now to brilliant music of Ravel. *Ondine* is the first of three compositions based on the lugubrious poems of Aloysius Bertrand, and gathered into the enchanting suite, "Gaspard de la Nuit." With *Ondine*, (Water-sprite), we come to one of the most mature of Ravel's piano compositions. In addition to its remarkably ingenious structure, and to the delicacy of its craftsmanship, *Ondine* provides a new and wondrous sound-picture of water . . . an intriguing musical painting of a nocturnal vision.

## Susan's Back... with Volume Two of her folk songs and ballads



**T**HE inimitable Susan Reed returns this month with more of the folk songs and ballads that are endearing her to the hearts of millions. If you missed her first album, released in February, you'll certainly want to snatch this one up at your earliest opportunity.

Susan, you know, is the lovely young girl they cheered for so many months at New York's Cafe Society. With a zither, an Irish harp, a sweet soprano and a whimsical style, she stepped into entertainment headlines overnight. Through records she has reached the many who missed the opportunity of hearing her in person. Now she encores her first album with a choice bit from America's vast treasury of folk music.

The roots of her songs go back to the old world of Ireland, Scotland, Wales, England

and Italy. Blended in many cases with variations from such new world territory as North Carolina, Virginia and Kentucky, they reached the receptive ears of Susan. It's a fabulous assortment she has gathered during her short lifetime—and this is but a glimpse of her amazing repertory!

### FOLK SONGS AND BALLADS—Vol. 2

(Arranged by Susan Reed)

Black Is the Color of My True Love's Hair (Southern Mountain Song); I'm Sad and I'm Lonely (Southern Blues Song); The Widow Malone (Old Irish Ballad); Danny Boy (Old Irish Air); Greensleeves (Old English Ballad); Mother I Would Marry (Irish Folk Song); I Know My Love (Irish Folk Song); The Three Gulls (Italian Folk Song); Lord Randall (Old English Ballad)

Susan Reed, Ballad Singer  
with Zither or Irish Harp Accompaniment  
MUSICAL MASTERPIECE ALBUM M-1107

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

## Gentleman songster off on a spree!

Merrill records  
the "Whiffenpoof Song"

**W**HO cares what a whiffenpoof is anyway when it comes out like this? Maybe you recall that Sunday when Robert Merrill's version of the beloved Yale song reached radio audiences for the first time. The reaction, far from mild, grew to startling proportions—and there was nothing left but a repeat radio performance (to take place on May 18) and of course, a super special recording.

The disc is now available and if you haven't heard it yet, you've a real treat in store. With Russ Case conducting the orchestra and male chorus, this will naturally take its place as one of the most popular records on the market.

It's a virile, straightforward version they

give—and it's sure to warm the heart of any campus jute-box addict—to say nothing of any college alumnus!

Backing the *Whiffenpoof Song* is a fine presentation of that nostalgic co-ed favorite, *The Sweetheart of Sigma Chi*. It makes a swell coupling!

RCA Victor No. 10-1313

\$ .75 List Price



Robert Merrill

▲ Suggested list price exclusive of excise tax. 7

MAY, 1947

## Beethoven's Moonlight Sonata

played by

Horowitz

M/DM-1115-82.85 ▲

**W**E announce with pleasure another recorded performance by Vladimir Horowitz. The "wizard of the keyboard" (a title implying but a fragment of this musical personality) has programmed the beloved *Moonlight* Sonata for his latest album.

Here as always the "wizardry" shines—but it is a wizardry combined with the other immensely important factors involved in a Horowitz performance. It is never Horowitz speaking through Beethoven—rather, it is Beethoven who speaks through Horowitz.

"Receive the spirit of Mozart from the hands of Haydn." So wrote Count Waldstein, friend of Beethoven, in a letter to the young composer. Beethoven was leaving his native Bonn for Vienna, the city he was to call "home" for the rest of his life.

He did receive the spirit of Mozart from the hands of his teacher, Haydn. But from the very beginning, the composer's ability was obviously moulding itself in a highly individual fashion. In the *Moonlight* Sonata, for example, a product of Beethoven's most creative period, we hear him speaking *his* way through existing forms, reworking them to suit *his* needs.

Chagrin must have cut through him when on his arrival the kindly Viennese heard him enthusiastically—but as a virtuoso pianoforte player, not as a composer! They welcomed him into their luxurious households, tolerant of his scribblings, but really proud of his supremacy in the piano improvisation contests that often made up private after-dinner entertainment.

Meanwhile, he continued to study with the best teachers he could find, and give much solitary thought to the profundities of life he must forge into powerful, eloquent music for all men to hear and comprehend.

It was not long before Beethoven's own compositions came into their own, particularly through the appreciation of the talented and intellectual nobility whose homes he so rudely graced. He created instrumental quartets and trios that shocked first and then delighted, and by 1796, Beethoven had published the first three of the thirty-two piano sonatas he was to write.

The very first sonata had been revolutionary; it ended with a stormy finale, where a mellow, cheerful closing movement was customarily heard. But it was a long step between the obvious showiness of the second two works in that first opus to the virtuosity of the *Moonlight* Sonata, the *Waldstein* or the *Appassionata*, virtuosity which in his maturity became a brilliant but disciplined vehicle for

(continued on page 10)



Vladimir Horowitz



# Brahms

# Sonata

F Minor,  
Op. 20, No. 1

William Primrose



William Kapell

**T**O those who know and delight in Brahms' chamber music, this superb performance of the F Minor Sonata for viola and piano will surely come as a welcome event.

During the composer's last years, he produced four works with the celebrated clarinetist, Richard Mühlfeld, in mind. These consisted of a trio, a quintet and two sonatas, among them, the one recorded here. The sonatas, originally composed for clarinet and piano, were provided with optical parts for viola or violin in place of the clarinet. Needless to say, the differences inherent in these instruments enabled them to lend strikingly varied character to the music.

This particular composition emerged from the delightful setting of Ischl, Austria, during the summer of 1894. It is a work tinged with gray and misty storm clouds, filled at times with dark longing, painted always with the rich shades of Nordic romanticism. The

opening movement, *Allegro appassionata*, is dominated by a mood of melancholy passion. In the *Andante un poco adagio*, Brahms gives way to a rather sad songlike expression. *The Allegretto grazioso*, a charming intermezzo, is tinged with shades of his *Liebeslieder Waltzes*; and in the Finale, a spirited rondo marked *Vivace*, we hear traces of the composer's early association with the music of the Hungarian gypsies.

The playing of Messrs. Primrose and Kapell is fresh, vital and in perfect balance. Indeed, one senses that this was not only a musical challenge for both artists—it was obviously a rich and exciting experience as well!

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**BRAHMS: SONATA IN F MINOR, Op. 120, No. 1**  
William Primrose, Violist  
William Kapell, Pianist

**MUSICAL MASTERPIECE ALBUM M/DM-1106**  
Three 12" RCA Victor Records \$3.85 List Price ▲

▲ Suggested list price exclusive of excise tax. 9

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## Horowitz (continued from page 8)

the conveyance of the music's mood instead of a device for its own sake.

The *Moonlight* Sonata, although dedicated to young Countess Guiletta Guicciardi (whom it was rumored Beethoven once loved and desired to marry) was not written, it is believed, either for or about her. Frankly labeled *quasi una fantasia*, the sonata's apropos subtitle describes especially the freedom with which Beethoven has treated the material of the opening and closing movements.

From the first, a convention-breaking *Adagio*, the sonata gained its name *Moonlight* when the critic Rellstab wrote that it reminded him of "a boat rocking on the moonlight waves of Lake Lucerne." Indeed, the rhythmically persistent, rippling figure of the bass surely creates a mood of quiet tranquility which the minor key seems to touch with night's gentle melancholy.

Termed "the calm before the storm" the *allegretto* movement vividly demonstrates Beethoven's ability to turn from the bitter realization of his increasing deafness to the creation of such joyous music as this. The colorful dialogue proceeds in quickened tempo through measures full of mercurial changes: gaiety, vigor, contemplation, mirth, tranquillity.

The finale, *Presto agitato*, is filled with passionate beauty. The storm ebbs and flows; poignant in a brief lyric episode, it is later unleashed in a flood of tumultuous arpeggios.

### Don't Overlook This Horowitz Single Record . . .

Lovely Music of the Romantic  
Period, Exquisitely Performed

CHOPIN: WALTZ IN C-SHARP MINOR,  
Op. 64, No. 2

MENDELSSOHN: FROM "SONGS WITH-  
OUT WORDS"

1. ELEGY, Op. 85, No. 4

2. SPRING SONG, Op. 62, No. 6

RCA Victor No. 11-9519 \$1.00 List Price

All prices are suggested list prices  
exclusive of excise tax.

## OUTSTANDING "RED SEAL" SINGLES

### HAVE YOU HEARD THESE HEIFETZ RECORDINGS?

FRANZ WAXMAN: CARMEN FANTASIE  
(Based on themes from Bizet's oporo,  
"Carmen")  
with RCA Victor Orchestra  
Donald Voorhees, Conductor

11-9422 \$1.00 List Price

CHOPIN: NOCTURNE IN E MINOR,  
Op. 72  
(Transcribed by Leopold Aner)

SARASATE: ROMANZA ANDALUZA  
with Emonuel Boy of the Piano

11-9573 \$1.00 List Price

SCHUBERT: AVE MARIA  
(Transcribed by Wilhelmj)

DEBUSSY: LA PLUS QUE LENTE—VALSE  
(Transcribed by Leon Roques)  
with Emonuel Boy of the Piano

11-9571 \$1.00 List Price

ACHRON: HEBREW MELODY, Op. 33  
SCHUBERT: RONDO

(Transcribed by Friedberg)  
with Emonuel Boy of the Piano

11-9572 \$1.00 List Price

### A SUPERB RECORDING BY THE FIRST PIANO QUARTET

CHOPIN: POLONAISE IN A-FLAT,  
Op. 53

46-0005 \$1.00 List Price

ADDITIONAL QUANTITIES NOW AVAIL-  
ABLE OF A FAMOUS GIGLI RECORDING  
SILVESTRI—TOSELLI: SERENADE (RIM-  
PIANTO)

FUCACCI—DRIGO: LOVE'S NOCTURNE  
(NOTTURNO D'AMORE)

6610 \$1.00 List Price

### TWO TERRIFIC SPIRITUALS BY ROBERT SHAW AND THE COLLEGIATE CHORALE

SET DOWN, SERVANT (Arranged by Rob-  
ert Shaw)

SOON-A WILL BE DONE (Arranged by  
William L. Dowson)

10-1277 \$.75 List Price

# NEW SINGLE "RED SEAL" RECORDS

**POOR ME** . . . . . Arr. R. NATHANIEL DETT  
(Melody from Work Brothers' "Folk Songs of American Negro")

**HOLD ON!** . . . . . Arr. HALL JOHNSON  
(Traditional Negro Spiritual)

RCA Victor No. 10-1278  
\$.75 List Price ▲

**Marian Anderson, Contralto**  
**with Franz Rupp at the Piano**



Marian Anderson

No program is complete to Marian Anderson—and certainly to her audiences—without a group of spirituals. In her own words, it is "because they are truly spiritual in quality; they give forth an aura of faith, simplicity, humility and hope." These qualities are particularly evident in her two selections for the month. The first, *Poor Me*, sung in the thrilling 'cello-like register of her voice, is a mournful expression of rich beauty. In contrast, she sings the brightly optimistic *Hold On!* a song that moves with exultant strength. The finely restrained piano accompaniment of Franz Rupp adds luster to the warmth of Miss Anderson's performance.

**MALAGUENA** . . . . . SARASATE  
(No. 1 from "Dances Espagnoles")

RCA Victor No. 11-9495  
\$1.00 List Price ▲

**HABANERA** . . . . . SARASATE  
(No. 2 from "Dances Espagnoles")

**Ricardo Odnoposoff, Violinist**  
**with Gregory Ashman at the Piano**



Ricardo Odnoposoff

Sarasate Y Navascuez (familiarly known as Pablo de Sarasate) was a popular figure in the concert halls of Europe and North and South America. Both as performer and composer he excited and fascinated those who knew his work. Lalo was to write his first concerto and his *Symphonie Espagnole* for him; Bruch, his *Second Concerto*. The wealth of music Sarasate himself left is all expressed in the dialect of his native Spain. From a group of his *Spanish Dances*, the brilliant young virtuoso, Ricardo Odnoposoff, has recorded two compositions based on popular Spanish dance rhythms. Filled with seductive beauty and with ample opportunity for fiery technical display, they offer a fine vehicle for Odnoposoff, whose Latin-American background serves him well!

**THE BEAUTIFUL GALATEA: OVERTURE** . . . . . VON SUPPE  
(Arr. Ross Jungnickel)

RCA Victor No. 11-9494  
\$1.00 List Price ▲

**Boston "Pops" Orchestra**  
**Arthur Fiedler, Conductor**



Arthur Fiedler

Largely due to the Boston "Pops" portions from several of the lighter operatic works have assumed their justly deserved places of distinction in record libraries everywhere. The reason of course lies chiefly in performance, and Fiedler and his men have consistently maintained their high degree of artistic integrity. If you recall, we recently issued their sparkling version of von Suppé's *Fatinitza* Overture (11-9261). They now offer another work from the pen of this composer—the famed Overture to *The Beautiful Galatea*. This is delightful music, certain to appeal to a large audience!

## A Memorial Album

# GEMS of the SYNAGOGUE



by Cantor Josef Rosenblatt

**T**HROUGHOUT the centuries, music has played an important role in the sacred and secular life of the Jewish people. From ancient beginnings to the present day, the ritual of the traditional Hebrew religious service has been punctuated with music of intense beauty—a beauty filled with mystery, longing and with pathos.

The traditional chants, through the years, have given way in some cases to musical settings by composers—the exquisite *Kol Nidre* by Max Bruch, for example. One of the greatest of Jewish figures, Cantor Josef Rosenblatt, whose remarkable tenor voice and musicianship were projected from the concert stage as well as from the pulpit, was responsible for many musical arrangements of portions of the service.

Cantor Rosenblatt has been dead nearly fifteen years. To those who heard him sing, his is a memory that cannot die. Many of his records rest among prized collections that lovers of vocal music have cherished through the years. They, and the millions of listeners unfamiliar with Cantor Rosenblatt's singing, will warmly welcome new editions of some of these recordings, available now in the album *Gems of the Synagogue*.

Included are four prayers, all of them orig-

\*Rembrandt—*The Jews and the Bible*; courtesy, Jewish Publication Society of America.

inal Rosenblatt compositions. One of these, *Tal fur Pessach* (Dew for Passover), is recited during the last portion of the morning service on the first day of Passover. It refers to the time when the children of Israel were settled in Palestine praying for dew for the harvest. Cantor Rosenblatt is joined here by Cantor Meilech Kaufman and the orchestra.

In the beautiful prayer, *Rachem Noo* (Have Mercy), the Cantor sings with orchestra and organ. This moving arrangement is in two parts.

*Yhi Rozon Milifne Ovinu* (It Shall be the Will of God) is a prayer which occurs during the morning service and is recited on special days of the week.

*Rom W'Nisso* (He Is High and Exalted) is an adoration which is part of the daily morning service. It is actually an introduction to the *Amidah* or prayer of the eighteen blessings. Here the Cantor is accompanied by organ, violin, flute and viola.



"The Synagogue"—Rembrandt\*

### GEMS OF THE SYNAGOGUE:

*Rachem Noo* (Have Mercy); *Tal* (For Passover) (Dew) (For Passover); *Yhi Rozon Milifne Ovinu* (It Shall Be the Will of God); *Rom W'Nisso* (He Is High and Exalted)

Cantor Josef Rosenblatt

ALBUM S-48

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

RCA VICTOR RECORD REVIEW

# Popular Hits of the Day

## The immortal WALLER

by Frank J. O'Donnell,  
editor of RCA Victor's  
"IN THE GROOVE"

ON December 15, 1943, a great man and a great musician passed from the American musical scene.

This man, Thomas Wright "Fats" Waller, had endeared himself to millions of people both here and abroad through his wizardly piano technique, his wonderful vocal ability, and his penetrating personality. When "Fats" Waller took the stage it was his completely, the audience in the palm of his hand.

If his infectious, sly good humor was his principal asset, then his musical prowess certainly was equal to it, for he has left behind him a magnificent heritage for all to enjoy—his recorded works.

Many fabulous tales revolve about the memory of this titan of popular American music. W. T. (Ed) Kirkeby, his manager for six years prior to his death, tells of numerable instances wherein "Fats" attested to his devotion to his work. Many times, in the small hours of the morning Waller would rout Kirkeby out of bed in order to hear a number he had just composed or assist him to perfect and get on paper an idea he had for a melody.

The above-mentioned Mr. Kirkeby, along with a circle of prominent musicians and celebrities who enjoyed and admired Waller, including Deems Taylor, Tommy and Jimmy Dorsey, Duke Ellington, Cab Calloway and many others, have joined to form a committee that will sponsor the observance of "Fats" Waller National Memorial Week of Music, which will be from May 18 through 24. The time was chosen because May 21, Waller's birthday, lies in that period.

RCA Victor, for whom "Fats" recorded from 1929 until his passing, is re-issuing a number of Waller's best known records. Among them are such well-known discs as those contained in *Waller on the Ivories* (P-109) and *"Fats" Waller Favorites* (P-151). Besides the selections from the two albums, six discs including *Ain't Misbehavin'*, *Moppin' and Boppin'*, *There'll Be Some Changes Made*, *You Stayed Away Too Long*, *Everybody Loves My Baby*, *(When You) Squeeze Me*, *Ooh! Look-a There, Ain't She Pretty*, *You're Not the Only Oyster in the Stew*, *The Meanest Thing You Ever Did Was Kiss Me*, *I Used to Love You*, *S'Posin'* and *Darktown Strutters' Ball* will be re-issued.

"Fats" Waller National Memorial Week of Music will be a time during which Waller's works will be saluted on all sides.



"Fats" Waller

# An enchanting Musical Smart Set



## selections from Blossom Time

"BLOSSOM TIME," as everybody knows by now, is the lovely, bitter-sweet musical based on the life of Franz Schubert. For years it has been playing across the nation's footlights, delighting and charming packed theatres from coast to coast. For years the immortal pages from Schubert scores, blended with infectious melodies by the Hungarian composer, Heinrich Berté, have glowed with colorful and moving adaptation at the hands of Sigmund Romberg.

RCA Victor has produced an album of highlights from "Blossom Time"—vivid music, beautifully presented by a cast of well-known names.

Earl Wrightson, baritone, Donald Dame, tenor, and Mary Martha Briney, soprano, head a cast which also includes mezzo-soprano Blanka Peric, the Mullen Sisters and the Guild Choristers. Al Goodman lends his usual masterful touch to the orchestra.

"Blossom Time" is a regular Schubert-Berté-Romberg field day with everybody taking turns and joining in such magical tidbits as *Peace to My Lonely Heart*, *Three Little Maids*, *Song of Love*, *Only One Love Ever Fills the Heart*, *In Old Vienna Town*, *Serenade*, *Tell Me Daisy*, *My Springtime Thou Art* and *Let Me Awake*.

All this takes place on five ten inch double feature records, handsomely packaged. Don't miss album P-173; the price is \$4.50.

### "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	May	Feature Title	Album Number	List Price	Program No.	May	Feature Title	Album Number	List Price
2750	30	de Falla: El Amor Brujo Stokowski-Merriman-Hollywood Bowl Symph.	DM-1089	\$5.75	2761	16	Rachmaninoff: Concerto No. 2 in C Minor Rubinstein-Golschmann-NBC Symph. Orch.	DM-1075	\$5.85
2751	2	Beethoven: Sonata No. 8 ("Pathétique") Rubinstein, pianist	DM-1102	\$2.85	2762	17	Grieg: Symphonic Dance Sevitzky-Indianapolis Symph. Orch.	DM-1066	\$3.85
2752	3	Stravinsky: Fireworks Defaux-Chicago Symph. Orch.	Single Records		2763	18	von Weber: Der Freischutz Overture Toscanini-NBC Symph. Orch.	Single Records	
2753	4	Bizet: Carmen Fantasie Heifetz-Voorhees-RCA Victor Orch.	Single Records		2764	19	Bach: Sonata in E Landowska-Menuhin	DM-1035	\$3.85
2754	5	Handel-Beecham: The Great Elopement Beecham-London Philh. Orch.	DM-1093	\$3.85	2765	20	Stravinsky: The Rite of Spring Monteux-San Francisco Symph. Orch.	DM-1052	\$4.85
2755	6	Tiomkin: "Duel in The Sun" Fiedler-Boston "Pops" Orch.	DM-1083	\$4.00	2766	23	Brahms: Symphony No. 2 in D Monteux-San Francisco Symph. Orch.	DM-1065	\$4.85
2756	9	Wagner: Siegfried: Act II, Forest Murmurs Stokowski-Hollywood Bowl Symph. Orch.	Single Records		2767	24	Dorothy Kirsten Sings Victor Herbert Melodies Kirsten-Russ Case and His Orch.	M-1069	\$3.85
2757	10	Strauss: Till Eulenspiegel's Merry Pranks Koussevitzky-Boston Symph. Orch.	DM-1029	\$2.85	2768	25	Beethoven: Concerto No. 1 in C Dorfmán-Toscanini-NBC Symph. Orch.	DM-1036	\$4.85
2758	11	Mendelssohn: Symphony No. 5 in D Minor Beecham-London Philh. Orch.	DM-1104	\$4.85	2769	26	Graf: Grand Canyon Suite Toscanini-NBC Symph. Orch.	DM-1038	\$4.85
2759	12	Chopin: Les Sylphides Fiedler-Boston "Pops" Orch.	DM-1119	\$3.85	2770	27	Schubert: Symphony No. 6 in C Beecham-London Philh. Orch.	DM-1014	\$4.85
2760	13	Verdi: La Traviata, Act I Albanese-Wissmann-RCA Victor Orch.	Single Records		2771	30	Purell: Trumpet Prelude Stokowski-Hollywood Bowl Symph. Orch.	Single Records	

14 All prices are suggested list prices exclusive of excise tax.

RCA VICTOR RECORD REVIEW

## "THE MUSIC YOU WANT"—Station Guide

City	Station	Time Kc. (P.M.)	City	Station	Time Kc. (P.M.)
Albert Lea, Minn.	KATE	1450 11:00	Madison, Wis.	WHA	970 8:00
Anderson, S. C.	WAIM	1230 (Varies)	Manchester, N. H.	WMUR	610 8:30
Asheville, N. C.	WNCA	1340 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 1:30	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 11:03	New York	WNEW	1130 9:00
Buffalo, N. Y.	WBEA	1340 11:30	Norman, Okla.	WNAD	640 1:45
Burlington, N. C.	WFNS	920 4:30	Omaha, Neb.	KOIL	1290 (Varies)
Carthage, Ill.	WCAZ	1080 2:35	Pensacola, Fla.	WCOA	1370 (Varies)
Charlottesville, Va.	WCHV	1240 11:30	Philadelphia, Pa.	KYW	1060 (Varies)
Cleveland, O.	WTAM	1100 *(Varies)	Pittsburgh, Pa.	KDKA	1200 (Varies)
Columbia, S. C.	WIS	560 11:30	Portland, Ore.	KWJJ	1080 6:30
Concord, N. H.	WKXL	1240 3:00	Portsmouth, N. H.	WHEB	750 3:00
Cordele, Ga.	WMJM	1490 8:00	St. Petersburg, Fla.	WSUN	620 11:15
Dallas, Texas	KERA	24300 (Varies)	Salt Lake City, Utah	KUTA	570 11:00
Denver, Colo.	KOA	850 11:30	Salt Lake City, Utah	KDYL	1320 12:00
Detroit, Mich.	WJLB	1400 5:30	Salt Lake City, Utah	KPO	680 11:15
Dubuque, Iowa	KDTH	1370 9:30	Savannah, Ga.	WTOC	1290 11:30
Duluth, Minn.	WEBC	1320 11:30	Seattle, Wash.	KOL	1300 6:30
Fort Wayne, Ind.	WOWO-FM	1190 8:30	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 10:30
Jacksonville, Fla.	WPDO	1270 11:30	Waterbury, Conn.	WWCO	1240 (Varies)
Jefferson City, Mo.	KWOS	1240 3:00	White Plains, N. Y.	WFAS	1230 4:15
Lafayette, Ind.	WBAA	920 8:00	Wilmington, N. C.	WMFD	1400 (Varies)
Los Angeles- Hollywood, Cal.	KFWB	980 11:30	Youngstown, Ohio	WFMJ	1450 11:15
Louisville, Kentucky	WKYW	.... 2:45			

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

\*A. M.:

## RCA Victor Record Order Blank

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<input type="checkbox"/> Mendelssohn: "Reformation" Symphony Beecham-London Philharmonic Orchestra M/DM-1104 .....\$4.85	<input type="checkbox"/> Ravel: Ondine-Brailowsky 11-9260 .....\$1.00
<input type="checkbox"/> Tchaikovsky: "Pathetique" Symphony Stokowski-Hollywood Bowl Sym. Orch. M/DM-1105 .....\$6.85	<input type="checkbox"/> Offenbach: From "Tales of Hoffmann"— Barcarolle; Romance of Antonia—Novotna 11-9263 .....\$1.00
<input type="checkbox"/> Brahms: Sonata in F Minor, Op. 120, No. 1— Primrose and Kapell M/DM-1106 .....\$3.95	<input type="checkbox"/> Sarasate: Malaguena; Habanera-Odnoposoff 11-9495 .....\$1.00
<input type="checkbox"/> Folk Songs and Ballads—Volume 2—Susan Reed M-1107 .....\$3.00	<input type="checkbox"/> Spirituals: Poor Me; Hold On!—Anderson 10-1278 .....\$.75
<input type="checkbox"/> Beethoven: "Moonlight" Sonata-Horowitz M/DM-1115 .....\$2.85	<input type="checkbox"/> "Whiffenpoof" Song; Sweetheart of Sigma Chi-Merrill 10-1313 .....\$.75
<input type="checkbox"/> Music of Chopin and Mendelssohn-Horowitz 11-9519 .....\$1.00	<input type="checkbox"/> Gems of the Synagogue-Rosenblatt S-48 .....\$3.85
<input type="checkbox"/> Rachmaninoff: Prelude; Paderewski: Minuet- Iturbi 11-9514 .....\$1.00	<input type="checkbox"/> Waller on the Ivories P-109 .....\$3.15
<input type="checkbox"/> Delius: The Walk to the Paradise Gardens Goossens-Cincinnati Symphony Orchestra 11-9493 .....\$1.00	<input type="checkbox"/> "Fats" Waller Favorites P-151 .....\$3.15
<input type="checkbox"/> von Suppé: The Beautiful Galatea (Overture) Fiedler-Boston "Pops" Orchestra 11-9494 .....\$1.00	<input type="checkbox"/> Selections from "Blossom Time" P-173 .....\$4.50

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All prices are suggested list prices exclusive of excise tax

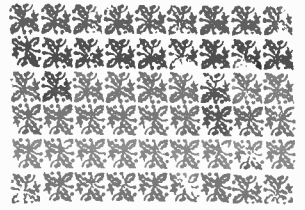
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