

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

DECEMBER

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Season's Greetings!

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RCA VICTOR

Record Review



DECEMBER, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 8



that freedom train

is on its way!

Irving Berlin wrote the tune—and it's sweeping the country! Robert Shaw and the RCA Victor Chorale joined forces for the recording . . . and the results are dynamite! Here's an infectious, foot-tapping commentary on the train that recently toured the USA—packed with the precious documents that helped mould history. As American as its subject matter, and as streamlined and breezy as its composer, *The Freedom Train* is destined to chug on its merry way forever! The present recording is backed with the Chorale's version of *America the Beautiful*. Ask for record number 10-1368; the price is \$75.▲

a suggested gift list christmas 1947

ARTISTS OF YESTERDAY

- Record No.
1281 The Holy Child (Luther-Martin)
Just for Today (Partridge-Seaver)
John McCarmack, Tenor
- 6723 Stille Nacht, heilige Nacht
Weihnachten
Ernestine Schumann-Heink, Contralto

GLORIOUS CHORAL WORKS

- 2118 Away in a Manger (Luther-Wasner)
Children's Blessing (Louffenberg-Wasner)
The Trapp Family Choir
- 2184 In Dulci Jubilo (In Sweet Rejoicing)
Chorale—Wer nur den lieben Gott
lasst walten (Bach)
The Trapp Family Choir
- C-32 Christmas Carols of Many Lands
Vienna Choir Boys
- MO-1077 Christmas Hymns and Carols
Robert Shaw and the RCA Victor
Chorale

ORCHESTRAL MUSIC

- 7142 Shepherds' Christmas Music (from
Bach's "Christmas Oratorio")
Leopold Stokowski and the Phila-
delphia Orchestra
- M/DM-600 Concerto Grosso in G Minor (Corelli)
Bruno Walter and the London Sym-
phony Orchestra

ORATORIO MUSIC

- M/DM-927 Oratorio Arias
Eleanor Steber, Soprano
- MO-1094 Oratorio Arias
Norman Cordan, Bass-baritone

ORGAN MUSIC

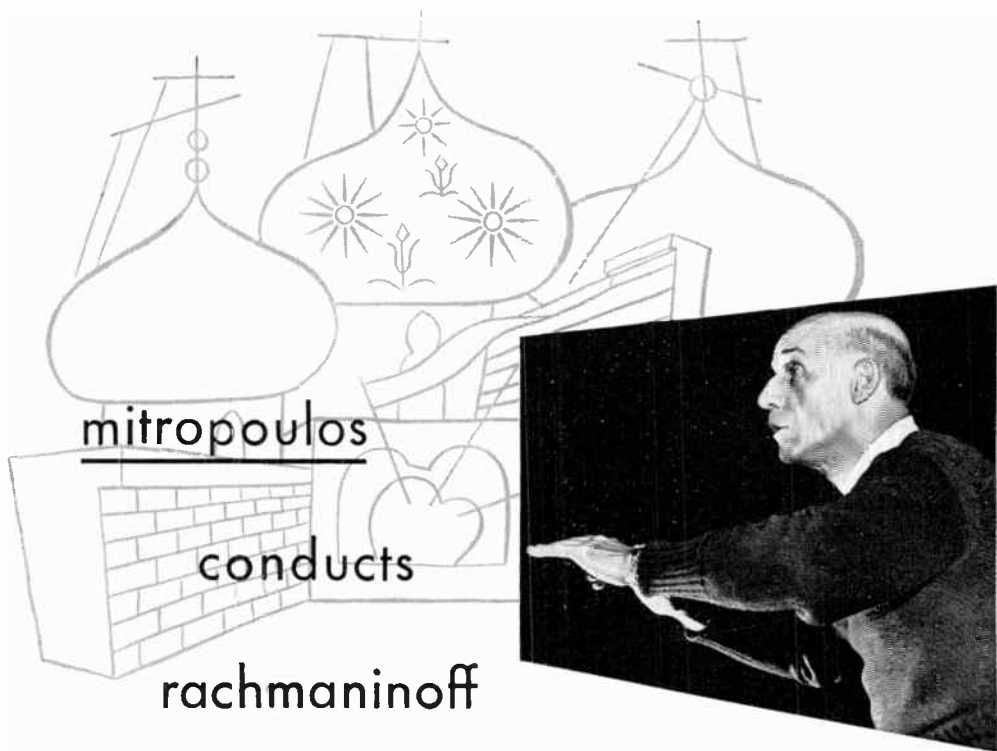
- 11-9329 Variations on a Noël (Dupré)
E. Power Biggs, Organist
- MO-1091 Organ Recital
Charles Courboin, Organist
- (continued on page 13)

Betty R. Schoenfeld
Editor

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THIS is the third release of the Minneapolis Symphony Orchestra since its recent return to the Red Seal label after an interlude of several years. Under the baton of its present conductor, Dimitri Mitropoulos, the orchestra has thus far recorded the vivid *Minstrel Show* by Morton Gould (11-9654) and the Tchaikovsky Piano Concerto with Artur Rubinstein as soloist (M/DM-1159). With the present recording of Rachmaninoff's majestic Symphony No. 2, the orchestra again reveals itself as one of the nation's leading symphonic units.

Mr. Mitropoulos, fourth conductor of the orchestra since its organization over forty years ago, came to this country at the invitation of Serge Koussevitzky. In 1937, a year after his successful debut with the Boston Symphony Orchestra, he was offered permanent conductorship of the Minneapolis group. Memorable performances have resulted from this association.

The noble romanticism of Rachmaninoff's Second Symphony provides a brilliant showcase for the Greek conductor and his men. All the dark radiance and mystic grandeur of this music, with its many remote and flexible moments of introspective lyricism, have been eloquently realized in the Mitropoulos version.

Rachmaninoff completed his E Minor Symphony in 1907. Both this and *The Isle of the*

Dead, his two most celebrated orchestral works, emerged from a period spent by the composer in retirement from the busy artistic life of Moscow. In the Saxonian capital of Dresden he found peace—and from the autumn of 1906 to the summer of 1908, he was wholly absorbed in the task of creating music.

Throughout all four movements of the Second Symphony there is a motto which recurs in varied forms and shapes. It first appears in the *Largo* introduction and flows magically through the multicolored tapestry of the opening movement, through the bright and spirited *Scherzo*, the impassioned *Adagio* and the triumphant *Finale*.

Rachmaninoff's musical speech is one of dignity. His beauty of expression is a lonely type of beauty, punctuated by moments of warm optimism. The E Minor Symphony is filled to the brim with the characteristic qualities of this genius, glorious and final spokesman of the Romantic era.

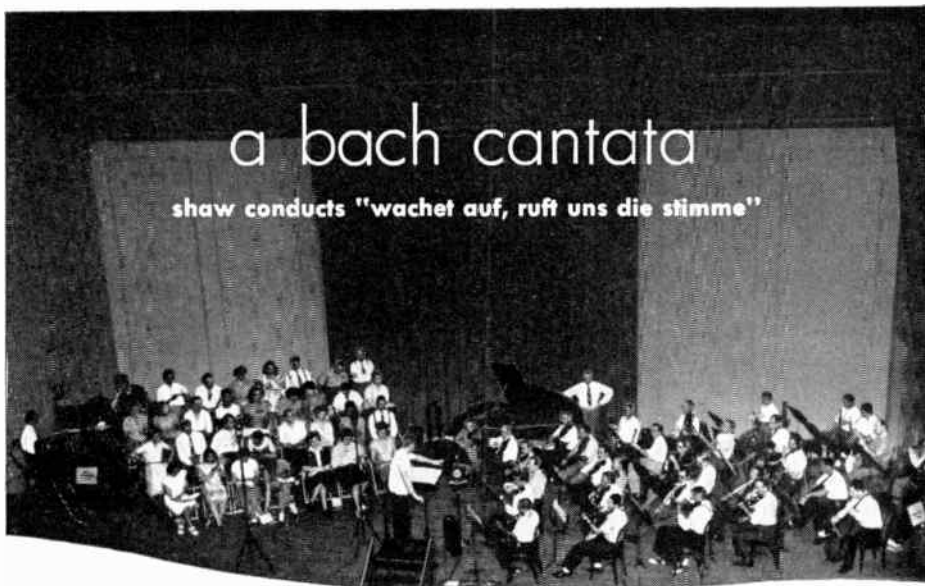
RACHMANINOFF: SYMPHONY No. 2, IN E MINOR, Op. 27

Minneapolis Symphony Orchestra
Dimitri Mitropoulos, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1148

Six 12" RCA Victor Records

M—\$8.00 List Price ▲ DM—\$7.00 List Price ▲



a bach cantata

shaw conducts "wachet auf, ruft uns die stimme"

In recent months, record audiences have welcomed impressive performances of Bach masterpieces by Robert Shaw and the RCA Victor Chorale and Orchestra: The B Minor Mass and the cantata, *Christ Lay in the Bonds of Death*. Prompted by the tremendous success of these works, we are releasing the Shaw version of another of the sacred cantatas—No. 140. *Wachet auf, ruft uns die Stimme* (Awake! A Voice Calls Us!).

On four ten inch records this magnificent work emerges with faithful reproduction and sheer beauty. The accompanying notes include the words of the cantata in both German and English.

Bach wrote over three hundred cantatas for the St. Thomas Church of Leipzig, works which have increased in significance through the years. Mighty in structure, they are filled with religious mysticism and polyphonic thoughtfulness.

Wachet auf was sung during Bach's cantorship at Leipzig only twice—in the years 1731 and 1742. It was intended for the church service of the Twenty-seventh Sunday after Trinity, a day in the Church calendar which occurs only when Easter Sunday falls very early in the chronological year. It is generally believed that this work was written in 1731.

The cantata follows the scheme of a hymn by Philipp Nicolai which was written in 1599. This is in reality a festive wedding cantata which deals with the union of Christ and the human soul, representing "the perfect embodiment of spiritual and all-embracing love."

From the fourth section of Nicolai's hymn, Bach later arranged one of his most beautiful and best-loved chorale preludes, a work which bears the title of the cantata.



BACH CANTATA No. 140—WACHET AUF, RUFT UNS DIE STIMME (AWAKE! A VOICE CALLS US!)

Robert Shaw Conducting the RCA Victor Chorale and Orchestra
 Susanne Friel, Soprano
 Roy Russell, Tenor
 Paul Matthen, Bass
 Joseph Fuchs, Violin
 Robert Bloom, Oboe

MUSICAL MASTERPIECE ALBUM M/DM-1162

Four 10" RCA Victor Records

M—\$5.00 List Price ▲ DM—\$4.00 List Price ▲

**MOZART: EINE KLEINE NACHTMUSIK (SERENADE
IN G, K. 525)**

Sir Thomas Beecham, Bart.

Conducting the London Philharmonic Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1163

Two 12" RCA Victor Records

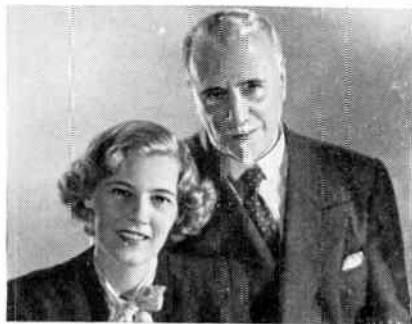
DM—\$3.00 ▲ M—\$4.00 ▲

"**A** LITTLE NIGHT MUSIC" was the endearing title penned by Mozart to the last of his captivating serenades. Composed in 1787, *Eine Kleine Nachtmusik* emerged from an active creative period which was also to produce the opera, *Don Giovanni*.

Mozart's engaging little serenades number about thirteen, and along with his cassations and divertimenti, occupy a place in that thin line of demarcation that separates his chamber from his symphonic works.

These lighter compositions of Mozart were generally written to order for some festive occasion—a ball, a garden party, or simply a quiet evening of entertainment. The origin of *Eine kleine Nachtmusik* (one of Mozart's personal favorites) is obscure. Unlike his other serenades, this was not a commissioned work, and it is not known definitely whether it was played in public during his lifetime.

Actually a miniature symphony for strings, the work is in four movements (even though sketches by Mozart indicate that there were originally five). The opening movement, in typical sonata-form, is probably the most popular of the four. A soft *andante romanza* in three-part song form follows. The third movement is an enchanting and graceful minuet with a Ländler style trio, and the Finale is a



Sir Thomas and Lady Beecham

Rondo-allegro, which literally sparkles with crystalline brilliance.

With Mozart, the age of poetical criticism began to flower. The fairylike atmosphere of his lighter episodes kindled the imagination of the day as few works had until then.

Eine kleine Nachtmusik probably helped inspire the Viennese critic, Rochlitz, to write of Mozart's works for smaller groups of players: ". . . The spirit of the artist appears in a strange, rare form, great and sublime like an apparition from another world. . . . It is necessary to hear an accomplished performance which is only attainable by persons who possess, besides the necessary great skill, a heart and mature intelligence. . . ."

Little need be said of Beecham's treatment of Mozart that has not been said to date. All the angelic purity and incomparable charm of this composer's gayest, most carefree moments have been captured to perfection by the British conductor and his orchestra!

a mozart
serenade

beecham conducts "eine kleine nachtmusik"





horowitz

plays music of Chopin and Liszt



THE Horowitz performance of Chopin and Liszt needs no introduction. Superlatives have long been exhausted. That his unique tone with all its refined and subtle shading has been successfully captured is a triumph for recording engineers.

On these six record sides, Vladimir Horowitz plays the first of Chopin's mighty ballades, an exquisitely lyric nocturne, a poetic work of Franz Liszt and one of that composer's immense displays of nationalistic color—the Sixth Hungarian Rhapsody.

Both Liszt and Chopin used the piano as an instrument for expressing some of the romantic era's most glorious music. Liszt was to turn to the larger symphonic forms as well—but with Chopin, the piano was his only spokesman, and through him, its resources opened splendid new paths for the future.

Chopin's G Minor Ballade, referred to by Liszt as one of his "wildest and most original compositions," ranks among the larger works of the Polish master. This bardic composition is rich with drama and excitement. Written during the storm of an unhappy love affair, it reflects in turn the passion, the tenderness and the melancholy depth of its composer. The Nocturne in F Sharp emerged from approximately the same period, and is one of Chopin's most popular lyric works. Its opening *Larghetto* melody has established it among the favorite miniatures of Chopin.

At the age of thirty-six, Franz Liszt retired from the career of public virtuoso and took up

the post of Music Director to the Duke of Weimar. Here he revised and set in order many of his earlier published compositions for the piano—and it is among these that we find the romantic tone poem, *Au bord d'une source* (By a Spring).

With this work, Liszt thoroughly succeeded in reproducing through music one of the majestic sights of nature that had profoundly moved him—an icy spring, high in the Swiss Alps. The piece is from the Swiss Series, one of three collections marked *Years of Pilgrimage*. This descriptive music evokes all the atmosphere and grandeur of its subject matter.

Intensely conscious throughout his lifetime of the glories of his national heritage, the composer immortalized the Rhapsody with his remarkable works in that form. The Sixth Rhapsody is among the most spectacular virtuoso compositions of the piano repertoire. It is vibrant with passionate gypsy feeling, brilliant with color and fire. Horowitz lends the work a vitality of the highest order, and fills it with vast and thrilling spaciousness!

CHOPIN-LISZT ALBUM

**CHOPIN: BALLADE No. 1, IN G MINOR
NOCTURNE IN F-SHARP**

**LISZT: AU BORD D'UNE SOURCE
HUNGARIAN RHAPSODY No. 6**

Vladimir Horowitz, Pianist

MUSICAL MASTERPIECE ALBUM M/DM-1165

Three 12" RCA Victor Records

DM—\$4.00 ▲ M—\$5.00 ▲

the **EROICA**

recorded on vinylite and shellac!

**koussevitzky conducts the
boston symphony orchestra**

A NEW and resplendent version of this giant of the symphonic repertoire is now available on both plastic and shellac records. The Koussevitzky version, long regarded among the most definite, has been captured with

amazing strength and fidelity in these recordings.

With Beethoven's Third Symphony, composed in 1805, the delicate chamber-music style of the symphonic forms of the day gave way to an exciting burst of romantic drama. The composer's personal transition from the Haydnesque spirit that dominated his first two symphonies to the mighty grandeur of the *Eroica* occurred during the initial stages of his struggle with approaching deafness. A veritable flood of masterpieces burst from his pen with dramatic energy, and the first manifestation of the new Beethoven was the *Eroica* Symphony.

Its first performance took place on April 7, 1805, to an audience of mixed reaction. Indeed, the new Beethoven was too complex, too bombastic and much too daring for public consumption. This bold expression, destined ever to be associated with the figure of Napoleon Bonaparte, was, at the time of its inception, a psychologically difficult experience for the seasoned listener and practically an impossibility for the average. History has placed it among the immortal inventions of man.

It is difficult to say which movement is the most superb, which portion, after hearing and analysis, is the most amazing. To many, it is the superb Funeral March, with its profound emotion and intricate development. To many, it is the dionysiac Scherzo.

The *Eroica*—perhaps more than any of the Beethoven Symphonies—reflects the nobility, the dignity, the laughter and the deep sensitivity of its composer—on a plane lofty and tremendous.

With this recording, Koussevitzky and the Boston Symphony Orchestra have scored another new triumph!

BEETHOVEN: SYMPHONY No. 3, IN E-FLAT
("Eroica")

Boston Symphony Orchestra
Serge Koussevitzky, Conductor
MUSICAL MASTERPIECE ALBUM M/DM-1161
DE LUXE 'RED SEAL' ALBUM V/DV-8

Six 12" RCA Victor Records
M—\$8 ▲ DM—\$7 ▲ V—\$14 ▲ DV—\$13 ▲

▲ Suggested list price exclusive of excise tax.

7

DECEMBER, 1947



Licia Albanese sings arias from *Pagliacci* and *Mefistofele*—
Record No. 11-9848. (\$1.00▲)



Zinka Milanov sings arias from *Aida* and *Trovatore*—
Record No. 11-9839. (\$1.00▲)



Eleanor Steber sings arias from *Faust*—Record No. 11-9838. (\$1.00▲)

latest single recordings

christmas music!

orchestral! operatic arias! violin gems!

CHRISTMAS, 1947, enters with a flurry of single disc surprises from RCA Victor—thrilling performances calculated to please a variety of tastes. With the Yuletide spirit filling the air, and everybody involved in the delightfully hectic business of giving, the picture of records this year looks bright with promise.

If it's Christmas music you're after in general, and that most famous of Christmas songs in particular, we suggest one or both of RCA Victor's new releases of *Silent Night*. Both Lotte Lehmann and James Melton have recorded the lovely Gruber melody, the former in German and English, the latter in English alone.

Both have backed the record with *Adeste Fideles*; Mr. Melton sings in Latin, Mme Lehmann in English. Frank Black has arranged the Melton sides which he conducts with the RCA Victor Orchestra. Lotte Lehmann is supported by Richard Lert and the RCA Victor Chamber Orchestra.

Marian Anderson has re-recorded two of her earliest triumphs . . . Schubert's *Ave Maria* coupled with *Aufenthalt* (My Abode). This beloved record has been one of the gems of the catalog for the past ten years. Today,

with a decade of artistic achievement behind her, and the advantage of improved recording technique, Miss Anderson projects her incomparable Schubertian style with new luster. Franz Rupp provides the accompaniment.

A few months ago, Leopold Stokowski and his symphony orchestra (a group picked especially for these recordings) made a sensational recording of the Bach Toccata and Fugue. Their new offering, which appears this month, was recorded at the same time—a rich and full-bodied reading of Handel's exuberant *Christmas Music* from *The Messiah*. Stokowski has transcribed both this and the traditional *Russian Christmas* which appears on the opposite side.

Heifetz bows with more of the transcriptions that have been delighting record audiences recently. On one side, Prokofieff's raucous idiom finds expression in his *Gavotta* and *March*; on the other, we hear Rachmaninoff's exquisite romantic miniatures, *Daisies* and *Oriental Sketch*. Emanuel Bay is at the piano with striking accompaniments.

Orchids this month to Mlle. Ginette Neveu, the young Parisian violinist who recently arrived in the United States. She makes her



Lotte Lehmann sings *Silent Night* and *Adeste Fideles*—Record No. 10-1367. (\$.75▲)



James Melton sings *Silent Night* backed with *Adeste Fideles*—Record No. 10-1356, and arias from *Tosca*—No. 10-1357. (\$.75▲)



Heifetz plays music of *Rachmaninoff* and *Prokofieff*—Record No. 10-1355. (\$.75▲)

record debut with her brother, Jean Neveu, at the piano. Music of the Bohemian composer, Josef Suk, is heard on this impressive twelve-inch disc which was recorded in Europe. From his *Four Pieces, Op. 17*, Ginette Neveu plays Nos. 1 and 2, folklike melodies pervaded with spicy and dazzling pyrotechnics.

Licia Albanese returns to the Red Seal list with arias from Leoncavallo's *I Pagliacci* and Boito's seldom performed masterpiece, *Mefistofele*. From the former work she offers the famed *Ballatella: Qual fiamma nel guardo*, Nedda's aria of unhappy love, in which she sings of her desire to be free as the birds overhead. The Boito excerpt is Marguerite's Aria—*L'altra notte in fonda al mare*. With tremendous drama, Miss Albanese projects the grief and tragedy of Marguerite as she realizes that she has murdered her newborn child. Both these sides are classics and belong in every operatic collection.

The popular tenor, James Melton, assumes the role of Mario Cavaradossi as he offers two arias from Puccini's opera, *La Tosca*. The first, *Recondita Armonia* (Strange Harmony) occurs in the opening act which is set in the high vaulted interior of the Church of St. Andrea in Rome. In this aria, Cavaradossi, gazing at a miniature of his beloved Tosca, sings of the strange manner in which her various features blend into a harmonious whole. From the third act, Mr. Melton offers *E lucevan le stelle* (The Stars were Brightly Shining). Cavaradossi, with but one hour before facing the firing squad, sings his touching farewell to Tosca, to his art and to the beauties of the life he must leave. Jean Paul Morel conducts the RCA Victor Orchestra for this record.

Eleanor Steber, the lovely young American singer who last month demonstrated her ability with a group of Mozart operatic arias, returns
(continued on page 18)



Ginette Neveu makes record debut with music of Josef Suk—Record No. 11-9840 (\$1.00▲)



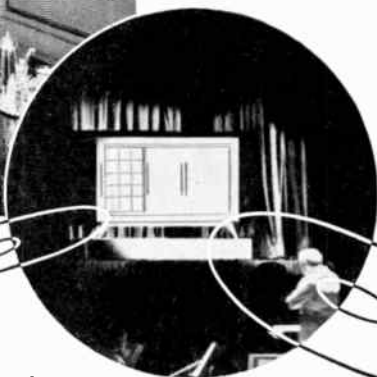
Leopold Stokowski conducts Christmas music—Record No. 11-9837. (\$1.00▲)



Marian Anderson sings Schubert songs—Record No. 11-9836. (\$1.00▲)



Berkshire Eighteenth Century mahogany breakfront combining radio, phonograph and television. This was designed by William Millington of Baker Furniture, Inc.



THE Berkshire

CRITICS HAIL NEW CUSTOM INSTRUMENTS AS WORLD'S FINEST

ON a beautiful night in July 1947, under a Berkshire moon, Dr. Serge Koussevitzky led one of the world's greatest orchestras in Beethoven's Egmont Overture. Halfway through the overture the lights dimmed and Dr. Koussevitzky folded his arms. There was no movement from the 110 musicians—but the music went on. There was no change in tone, volume or clarity—but the Boston Symphony Orchestra had ceased playing.

The sounds came from an RCA Victor high fidelity recording reproduced with unprecedented faithfulness on RCA's handsome new custom radio-phonograph—The Berkshire. On that evening in Tanglewood, Massachusetts, the public was introduced to a premium line

of radio-phonographs the like of which has never been heard—or seen—before.

Critics, publishers, decorators, musicians and music-lovers immediately acclaimed it. Reporting the Tanglewood performance, Irving Kolodin of the *New York Sun* wrote, "... (The Berkshire) carried on with such a veracity of tone color and dynamic range that a verdict in its favor was not to be denied." Robert Haguer of *PM* was equally enthusiastic when he stated, "It was scarcely apparent where the live orchestra left off and the canned one began." Francis D. Perkins of the *N. Y. Herald Tribune* said, "... the impression was often one of identity or remarkably close approximation." And Elinor Hughes of the *Boston Herald*

wrote, "... this new instrument unquestionably represents the finest reproduction available today."

Dr. Koussevitzky himself stated simply, "I have heard this instrument and find it unprecedented in the fidelity of its performance."

There were reasons for this praise. This perfection was no accident. In undertaking production of its custom "Festival Series," of which The Berkshire is the first, RCA Victor's management made but one stipulation: whatever the cost, wherever the quest for superior components might lead, only the finest would be acceptable. And so, after a year of intensive research and exploration, beginning with RCA's 49 years of experience in sound reproduction and electronics and ending with the latest wartime developments (many of which find their first peacetime application in this instrument) The Berkshire was born.

It combines every facility of home radio reception—AM, FM and short wave—with the most powerful home radio reception ever produced. For the first time in such a radio all elements from the mighty amplifier to the loudspeaker of radically improved design provide smooth frequency coverage from 30 to 15,000 cycles—the range of human hearing.



Berkshire Contemporary radio-phonograph in walnut. T. H. Robsjohn-Gibblings, designer.



Berkshire Modern radio-phonograph. Bleached walnut cabinet by T. H. Robsjohn-Gibblings.



Berkshire Secretary radio-phonograph, in mahogany. William Millington, designer.

The playing of records becomes a new and thrilling experience, too, thanks to the finest pickup and record changer obtainable. Some models also incorporate RCA Victor's newest and most advanced large-screen television, providing wonderfully clear, steady pictures almost as large as a newspaper page.

Regarding the cabinets themselves, con-
(continued on page 18)

fiedler and the boston 'pops'

present

three hit albums



GAÎTE PARISIENNE

first complete recording of Offenbach's
glittering ballet score!

MUSICAL MASTERPIECE ALBUM M/DM-1147

Four 12" RCA Victor Records
M—\$6.00 ▲ DM—\$5.00 ▲

CANCANS, polkas, romantic waltzes, ländlers, mazurkas, galops, barcarolles, quadrilles! . . . Add to these an attractive glove-seller, a nouveau riche Peruvian, a Lady in Red, a Baron, a Flower Girl, a Duke, and various other assorted characters. Add intrigue, subterfuge, flirtation, jealousy and innocence . . . Take away a bit of the innocence and place the whole collection in a luxuriantly appointed Parisian café during the fabulous era of the Second Empire! All that's lacking now is the music—which is where Jacques Offen-

bach, Arthur Fiedler and of course—RCA Victor—come in!

This is the first recording of the complete score of *Gaité Parisienne* as performed by the Ballet Russe de Monte Carlo. They first presented it back in 1938 at the Théâtre de Monte Carlo, and later on in the year, New York audiences witnessed the American premiere at the Metropolitan Opera House.

The choreography was the inspiration of Leonide Massine. The music, which includes excerpts from various stage works of Offenbach, such as *Orpheus in Hades*, *The Grand Duchess of Gerolstein*, *The Tales of Hoffmann* and others, was compiled and orchestrated by Manuel Rosenthal in collaboration with the composer.

Offenbach, you may recall, came to Paris to study from Cologne, Germany. In later years, with the management of his own theatre, and the production of his own lively operettas, he enjoyed tremendous popularity.

One can't help being enchanted with the spicy score of *Gaité Parisienne*. Indeed, it glitters and dashes in and out of its various complications in very much the same manner as the action it illustrates.

If you're a ballet addict and a Fiedler follower, you'll take double delight in this latest version. The Boston "Pops", long noted for their performances of music of this type, outdo themselves!



MASQUERADE

a symphonic suite by Khatchaturian

MUSICAL MASTERPIECE ALBUM M/DM-1166

Three 12" RCA Victor Records

M—\$5.00 ▲ DM—\$4.00 ▲

ARAM Khatchaturian's score for *Masquerade* was composed in 1939, as incidental music for a Moscow production of Mikhail Lermontov's play of the same name. In 1944, a concert version was performed for the first time by the Moscow Radio Orchestra.

Those familiar with the strong folk flavor of Khatchaturian's larger works will be somewhat surprised at this wide departure from the Armenian composer's usual style.

Filled with colorful romanticism, the five episodes on these discs are strongly reminiscent of Tchaikovsky's idiom.

The action of *Masquerade* is set against the corrupt background of Czarist Russia's café society. While the story itself deals with the private lives of a group of individuals, its true essence lies in its savage indictment of the upper classes. For this reason the play was banned in Russia until 1862, twenty-one years after the poet's death.

The selections on these discs are as follows: *Nocturne*, *Romance*, *Waltz*, *Mazurka* and *Polka*.

THE NUTCRACKER

First recording of Suite No. 2
from Tchaikovsky's delightful ballet!

MUSICAL MASTERPIECE ALBUM M/DM-1164

Two 12" RCA Victor Records

M—\$4.00 ▲ DM—\$3.00 ▲

AS a departure from the familiar *Nutcracker* music known to all, Arthur Fiedler and the Boston "Pops" turn to other colorful excerpts from Tchaikovsky's delightful ballet fantasy. The result is a second suite, never recorded until now.

E. T. A. Hoffman's *The Nutcracker and the Mouse King* is the tale upon which the ballet is based. In 1934, after years of oblivion, the choreography was revived in London by the Vic Wells Ballet. In America the work has had many presentations by the Ballet Russe de Monte Carlo.

On four 12" sides, we hear the following excerpts: *Winter Scene* and *Waltz of the Snowflakes*; *Pas de deux*, *Divertissement de Chocolate* and *Valse Finale*.

All the atmosphere of this enchanting fairy-tale breathes through Tchaikovsky's romantic and graceful musical setting. This is one of the most delightful of Christmas stories—complete with toys, sweets and gala festivity. Once again the adventures of the nutcracker who changes into a prince lives through its music!



Gift suggestions

(continued from page 2)

- | | |
|-------|--|
| 27946 | White Christmas (V.R.)
Abraham
Freday Martin and his Orchestra |
| P-161 | Perry Como Sings Merry Christmas
Music |

12592

ON THE LIGHTER SIDE

Babes in Toyland—Medley (Victor
Herbert)

March of the Toys

RCA Victor Salon Group and Or-
chestra, Nathaniel Shilkret, Conduc-
tor



enchanting albums
for the younger set



non-breakable records

EIGHT brand new record sets are now on the market—and boys and girls on the way to twelve years will adore them! Colorful and descriptive hard-backed albums with bright picture settings encase all these non-breakable discs on which have been inscribed delightful tales with wondrous music!

A CHRISTMAS STORY—*Rudolph the Red-Nosed Reindeer*—A shy, unhappy reindeer is picked by Santa to guide his sleigh. . . . Rudolph's big red nose has become a shining star for Kris Kringle! Paul Wing tells the story, which was written by Robert L. May. The music is by George Kleinsinger, and Russ Case and his orchestra present it with superb style. (Y-353; \$3.00 list price.▲)

ANOTHER DOG STORY—*'Erbert and the Pirate!* This sequel to *'Erbert's 'Appy Birthday* is another tale of the lovable bulldog and his dog friends—the Irish setter, Pat, the Rus-

sian wolfhound, Tobachnikoff, the daschund, Konrad, and—the pirate dog, Don Pedro! Roland Winters, who wrote *'Erbert and the Pirate*, narrates with proper inflections at all times—and Henri René and his orchestra provide the fetching music. (Y-352—\$3.00, list price.▲)

RUMPELSTILTSKIN IS BACK! Mr. Winters also narrates the latest *Rumpelstiltskin* "and they lived happily ever after" story, with a terrific supporting cast in Michael Martin's adaptation. The music was written by William Provost, the lyrics by Lee Rogow. Once again Russ Case conducts. (Y-354—\$3.00, list price.▲)

TALE OF A MOUSE WHO LOST THREE TAILS! . . . *Little Gnauman* has a hectic time—but finally gets back his own, his mother's and his father's tails—just in time to lead a gala circus parade! Dr. George Rockwell tells the story he wrote for the occasion, with the assistance of Henri René. (Y-355—\$3.00, list price.▲)

FROM THE NEW EDITION OF "EAST O' THE SUN AND WEST O' THE MOON." . . . Two enchanting selections, *The Doll in the Grass* and *The Lad and the North Wind*, are narrated by the great story-teller, Gudrun Thorne-Thomsen. These unaccompanied gems will provide countless magic hours for children and adults alike! (Y-356; \$3.00, list price.▲)

A TENDER STORY WITH ORGAN MUSIC . . . *Why the Chimes Rang* is explained by Ted Malone (of radio fame) while Dick Leibert supplies beautiful music at the organ. A sacrificing little lad is the hero of Raymond Alden's story which was adapted by Duncan MacDougald, Jr. (Y-357—\$2.25, list price.▲)

"SPIKE JONES PLAYS HIS KIND OF NONSENSE MUSIC FOR CHILDREN" . . . And we're all familiar with the peculiar art of this gentleman and his talented associates. You'll be familiar with three of the numbers selected for the album too: *Old MacDonald Had a Farm*, *Hawaiian War Chant* and *Chloe*. The new number is an intriguing puppy love song, *Our Hour*. (Y-359—\$2.25 list price.▲)

ALEC TEMPLETON PRESENTS HIS OWN VERSION OF AN OLD FAVORITE—THE PIED PIPER OF HAMELIN. Russ Case and his orchestra assist the very able Mr. Templeton in his new music and narration for the magic legend. It's another hit for the famous musician—and another treasure for children! (Y-360—\$2.25, list price.▲)

robert merrill sings
songs you love



Robert Merrill and Russ Case

ONE of America's favorite radio combinations, Robert Merrill and Russ Case, go recording-wise in songs that have endeared the handsome young singer to audiences from coast to coast. The star of the NBC show (RCA Victor's Music America Loves Best), turns to the lighter phase of his highly versatile career—and the result is a delightful album of four ten-inch records.

Two of these songs are spirituals, brilliantly arranged by Robert MacGimsey: *Jonah and the Whale* and *Down to de Rivah*. The others are all-time favorites, and include melodies from Victor Herbert's *Naughty Marietta* (*I'm Falling in Love with Someone* and *Ah! Sweet Mystery of Life*), Franz Lehár's *Yours Is My Heart Alone*, Irving Berlin's *Always* and the two beloved American songs, *Trees* by Oscar Rasbach and *Sylvia* by Oley Speaks.

Since his radio appearances on the RCA Victor show, Robert Merrill's fans have been

eagerly anticipating each of his new releases. He has, through his four-phased career of radio, opera, concert and recordings, proved a versatility of the highest order.

Mr. Merrill recently announced a prize in the offing of \$1,000 for a one-act opera in English in which the baritone—not the tenor—wins the girl! Judges will be Frank Black, Gladys Swarthout, Leonard Bernstein, Gian-Carlo Menotti and Sigmund Spaeth.

SONGS YOU LOVE:

Robert Merrill, Baritone
with Russ Case and his Orchestra

MUSICAL MASTERPIECE ALBUM MO-1150

Four 10" RCA Victor Records \$4.00 List Price ▲



waltzing with romberg

become something of an American institution.

Perhaps you recall the album of operetta selections we released several months ago featuring Sigmund Romberg and his orchestra. He turns now to the lilting waltz aspect of these all-time favorites—and with the addition of a few concert waltzes of 19th Century Viennese vintage, the album emerges with sparkling color and grace.

Here are the contents:

The Merry Widow Waltzes by Franz Lehár, *Blossom Time Waltzes* (Schulert-Berté-Romberg), *Vienna Beauties* (Carl Ziehrer), *Viennese Nights Waltzes* (Romberg), *Student Prince Waltzes* (Romberg), *Desert Song Medley* (Romberg), *Vienna Life* (Johann Strauss) and *The Emperor Waltz* (Johann Strauss). The Album No. is MO-1154, the price, \$4.00.

THE magic of Sigmund Romberg's "middle of the road" music, music of sweet, semi-classic variety, has been sweeping audiences of this country for years.

The so-called "Evenings with Sigmund Romberg," during which his delightful and individual handling of favorite operetta melodies have been punctuated by expert soloists, have

popular and international

music for the **yuletide season**

a glorious collection of Christmas carols



“sing and rejoice”

Dick Leibert at the Organ of the Radio City Music Hall in New York City

P-196

List Price \$3.40 ▲



Sixteen of the most popular Christmas carols emerge with rare beauty in this fine new album. And as a special feature, four sets of word sheets have been included—making it a popular feature for get-togethers! Dick Leibert's organ settings of the lovely traditional melodies make this set of records a gem of the season!

popular singles

- 20-2476 **HORA STACCATO**
ON THE SANTA CLAUS EXPRESS
(with vocal)
Freddy Martin and his Orchestra
- 20-2478 **THE CHRISTMAS SONG**
BEGIN THE BEGUINE
Tony Martin with Earle Hagen and his Orchestra
- 20-2482 **HAND IN HAND** (with vocal)
SANTA CLAUS FOR PRESIDENT (with vocal)
Swing and sway with Sammy Kaye
- 27691 **THE SHRINE OF ST. CECILIA** (with vocal)
SANTA CLAUS IS ON HIS WAY (with vocal)
Swing and Sway with Sammy Kaye
- 20-2377 **YA SHURE YOU BETCHA**
CHRISTMAS DREAMING
Dennis Day with Charles Dant and his Orchestra
- 20-2510 **JINGLE BELLS**
IDA! SWEET AS APPLE CIDER (with vocal)
Glenn Miller and his Orchestra

carols for christmas eve

Sung by The Carollers

F-186

List Price \$2.80 ▲



This popular album was issued a few years back (BP-2). If you haven't heard The Carollers in their grand arrangements you will welcome the new appearance of their album.

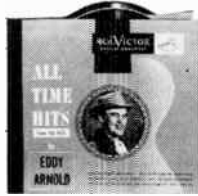
all time hits from the hills

eddie arnold

P-195

List Price \$3.40 ▲

One of the most popular singing and guitar-playing artists of the day combines his finest hit tunes in a terrific album. The selections are: *Rocking Alone*; *I'm Thinking Tonight of My Blue Eyes*; *It Makes No Difference Now*; *Moll Darling*; *The Prisoner's Song*; *Seven Years with the Wrong Woman*; *Will the Circle Be Unbroken*; *Who at My Door Is Standing*.



dinner at the waldorf with mischa borr and his waldorf astoria orchestra

P-175

List Price \$3.40 ▲

Delightful dinner music of the champagne variety . . . played with the skill and soft touch of Mischa Borr and his Orchestra. The popular tunes included are

When Day Is Done, *Muchachas Hermosas*, *I Love Thee*, *Valse Etincelles*, *Ma Curly-Headed Baby*, *Bandoneon Arrabalero*, *Tristesse* and *Minuetto*.



singing the blues

P-192

List Price \$3.40 ▲

Here's a striking assortment of talent that's helped make the blues form what it is today. Louis Armstrong combines his voice and trumpet in *Blues for Yesterday* and *Blues in the South*; Jack Teagarden, his trombone and singing style in *St. Louis Blues* and *Blues After Hours*. Mildred Bailey and Ethel Waters vocalize . . . the former in *That Ain't Right* and *I Don't Want to Miss Mississippi*, the latter in *Careless Love* and *Blues in My Heart*.



dry bones

the delta rhythm boys

P-193

List Price \$3.40 ▲

The striking singing quintet of radio fame joins in a group of hit songs: *Dry Bones*, *September Song*, *East of the Sun and West of the Moon*, *Take the "A" Train*, *St. Louis Blues*, *Ev'ry Time We*

Say Goodbye, *If You Are But a Dream* and *One O'Clock Jump*. The boys really display their versatility with this collection!



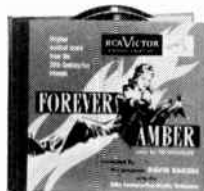
music from forever amber

as played by the 20th Century-Fox Studio Orchestra
with the composer, David Raksin, conducting

P-197

List Price \$2.80 ▲

The tempestuous and dazzling hero of Kathleen Winsor's best seller has been immortalized into a film vibrant with excitement. All the fanfare and color of this novel of 17th century England have been superbly captured in David Raksin's thrilling musical score. The Philadelphia-born composer, responsible for the film scores of *Laura*, *Smoky* and *The Secret Life of Walter Mitty*, chalks up another victory with the present album. The six record sides



latin-american singles for christmas

23-0706 TIEMPOS QUE SE FUERON
AMOR Y DESENGAÑO

23-0707 UN JIBARO EN NUEVA YORK
VAMOS A REYAR
Conjunto Típico Ladí

23-0708 CANTARES DE NAVIDAD
HAPPY BIRTHDAY

Eddie Gómez con Miguelito Miranda
y su Orquesta

23-0709 SE VENDE UNA CASITA
NAVIDAD

Pedro Flores y su Grupo

include the following excerpts: *Amber*; *The King's Mistress*; *White Friar's Music*; *The Idyll at Chiverton Cottage*; *The Great Fire of London*; *Forever Amber*.

latest single recordings

(continued from page 9)

now in excerpts from Gounod's *Faust*. As Marguerite, one of her most successful roles on the stage of the Metropolitan, Miss Steber first sings the lovely *Ballad of the King of Thule* from the third act, a quaint old melody with words that tell the time-honored legend of the King of Thule and his golden goblet. Following this, Marguerite then bursts into the rapturous singing of the *Jewel Song* (*Air des bijoux*), which appears on the other side of the record. Again Jean Paul Morel conducts.

Zinka Milanov, the Yugoslavian-born soprano of the Metropolitan's Italian wing, offers arias from two of Verdi's operas in which she has enjoyed tremendous personal success: *Aida* and *Il Trovatore*. Last year, you may recall, Mme Milanov's dramatic interpretation of *Ritorna Vincitor* (Return Victorious), from the first act of *Aida*, was released as part of the album, *A Treasury of Grand Opera*. Now released as a single recording, it is backed with Leonore's poignantly expressive aria from Act IV of *Il Trovatore*: *D'amor sull' ali rosee* (Love, Fly on Rosy Pinions). Here, the ill-fated Leonore sings outside the dungeon of the troubadour, Manrico, declaring her hope that love may penetrate into his prison. Frieder Weissmann, long associated with operatic recordings, offers sensitive orchestral background.

the Berkshire

(continued from page 11)

structed only by the elite of furniture makers—such as Baker Furniture, Inc., of Holland, Michigan—they reflect the artistry of renowned designers and the craftsmanship of the finest cabinet makers. *Interiors* magazine stated, "If *Interiors* cannot understand the intricacies of the instrument, it can understand the manner in which it has been housed. Four of the best known designers in the country have encased The Berkshire according to their separate likes." These include such famous names as William Millington, T. H. Robsjohn-Gibbins, and John Vassos, designer of the handsome control panel.

A portion of the proceeds from the first sets sold will be contributed to the scholarship fund of the Berkshire Music Center, the summer school of the Boston Symphony Orchestra.

Five cabinet variations ranging from exquisite 18th Century reproductions (not "adaptations") to beautifully proportioned simple modern designs are available in a wide range of special finishes and priced from \$2500 to \$5000. From now until selected dealers can be appointed, the instrument will be on sale at the RCA Berkshire Salon in the Hotel Plaza, New York. For further information address: Consumer Custom Products Dept., RCA Victor, 745 Fifth Avenue, New York 22, N. Y.

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Program No.	January	Feature Title	Album Number	List Price	Program No.	January	Feature Title	Album Number	List Price
2904	1	Franeck: Prelude, Chorale and Fugue	DM-1004	\$3.00	2916	17	D'Indy: Istar Variations	DM-1113	\$3.00
		Rubinstein					Monteuz-San Francisco		
2905	2	Brahms: Symphony No. 3 in F	DM-1007	\$5.00			Symph. Orch.		
		Koussevitzky-Boston			2917	18	Copland: Appalachian Spring	DM-1046	\$4.15
		Symph. Orch.					Koussevitzky-Boston		
2906	3	Chopin: Sonata in B-Flat Minor	DM-1082	\$4.00			Orch.		
		Artur Rubinstein			2918	19	Beethoven: Concerto No. 3 in C Minor	DM-1016	\$5.00
2907	4	Ibert: Escales	DM-1173	\$3.00			Rubinstein-Toscanini-NBC		
		Monteuz-San Francisco					Symph. Orch.		
		Symph. Orch.			2919	22	Hanson: Symphony No. 3	DM-1170	\$6.00
2908	5	Famous Opera Excerpts	Single Records				Koussevitzky-Boston		
		Milano-Albanese-Merrill					Orch.		
2909	8	Haydn: Symphony No. 98 in B-Flat	DM-1025	\$5.00	2920	23	Puccini excerpts:Madame Butterfly	DM-1068	\$4.00
		Toscanini-NBC					Albanese-Browning-Melton		
		Symph. Orch.			2921	24	Khachaturian: Concerto	DM-1084	\$5.00
2910	9	Beethoven: Overtures	DM-1098	\$3.00			Kapell-Koussevitzky-Boston		
		Toscanini-NBC					Symph. Orch.		
2911	10	Debussy: Dances Sacred and Profane	DM-1021	\$4.00	2922	25	Arias from Otello	Single Records	
		Grandjany-Levin-RCA Victor					Licia Albanese		
		String-Chamber Orch.			2923	26	Chopin: Etudes	DM-1171	\$9.00
2912	11	Bernstein: Jeremiah Symphony	DM-1026	\$4.00			Brailowski		
		Bernstein-Merriman-St. Louis			2924	29	Bach: Brandenburg Concerto No. 3 in G and 4 in G	DM-1050	\$5.00
		Symph. Orch.					Koussevitzky-Boston		
2913	12	Music of Lecuona	C-41	\$4.00			Orch.		
		First Piano Quartet			2925	30	Rossini: Overtures	DM-1037	\$5.00
2914	15	Berlioz: Symphonie Fantastique	DM-994	\$7.00			Toscanini-NBC		
		Monteuz-San Francisco					Symph. Orch.		
		Symph. Orch.			2926	31	Beethoven: Sonata No. 8 in C Minor	DM-1102	\$3.00
2915	16	Bach: Sonata in E	DM-1035	\$4.00			Rubinstein		
		Landowska-Menuhin							

"THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM	650	8:30
Atlantic City, N. J.	WFPG	—	—	New Haven, Conn.	WNHC	1340	10:30
Austin, Texas	KVET	1490	7:30	New Orleans, La.	WDSU	1280	10:35
Bellingham, Wash.	KVOS	790	1:30	New York	WNEW*	1130	9:30
Binghamton, N. Y.	WNRN	1490	4:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Peascola, Fla.	WCOA	1370	(Varies)
Carthage, Ill.	WCAZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Charlottesville, Va.	WCHV	1240	11:30	Pittsburgh, Pa.	KDKA	1020	12:00
Cleveland, O.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Columbia, S. C.	WIS	560	10:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Providence, R. I.	WNAF	—	1:00
Dallas, Texas	WFAA FM	9790	8:30	Salt Lake City, Utah	KUTA	570	11:00
Denver, Colo.	KOA	850	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Detroit, Mich.	WJLB	1400	6:30	San Diego, Calif.	KSON	—	—
Dubuque, Iowa	KDTH	1370	3:30	San Francisco, Cal.	KPO	680	11:15
Duluth, Minn.	WECB	1320	11:30	Savannah, Ga.	WTOC	1290	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Seattle, Wash.	KOL	1300	6:30
Honolulu, T. H.	KGU	760	9:00	Siox City, Iowa	KTRI	1450	—
Iowa City, Iowa	WSUI	910	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Jacksonville, Fla.	WPDO	1270	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Jefferson City, Mo.	KWOS	1240	3:30	Toccoa, Ga.	WRLC	1450	10:30
Lafayette, Ind.	WBAA	920	8:00	Utica, N. Y.	WGAT	1100	—
Los Angeles-				Valdosta, Ga.	WGO	1450	10:30
Hollywood, Cal.	KFWB	980	11:30	Waterbury, Conn.	WWCO	1240	10:30
Louisville, Ky.	WKYW	—	3:00	White Plains, N. Y.	WFAS	1230	4:00
Madison, Wis.	WHA	970	8:00	Wilmington, N. C.	WMFD	1400	—
Manchester, N. H.	WMUR	610	8:30	Youngstown, Ohio	WFMJ	1450	11:15

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DV-8 \$13.00 V-8 \$14.00 | <input type="checkbox"/> Marian Anderson sings Schubert Songs
11-9836 \$1.00 |
| <input type="checkbox"/> Bach: Cantata No. 140
Shaw-RCA Victor Chorale and Orchestra
DM-1162 \$4.00 M-1162 \$5.00 | <input type="checkbox"/> Stokowski and the Hollywood Bowl Sym. Orch.
play Christmas Music
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Beecham-London Philharmonic Orchestra
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