

RCA VICTOR
PICTURE
RECORD REVIEW



LEOPOLD STOKOWSKI

IN THIS ISSUE



FIRST RELEASE OF NEW BLUEBIRD RECORDS FOR CHILDREN

Jan., 1953

World Radio History

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News notes

A growing interest in Shakespeare on records is evident. From England comes word that Alec Guinness, Pamela Brown and members of the famed Old Vic Company have completed recording of a new "Macbeth," to be released in this country next Fall. At the same time RCA Victor announced the release of a recording of "Hamlet" with John Gielgud, Dorothy McGuire and Pamela Brown. "Hamlet" was broadcast with this cast by the "Theatre Guild On the Air" in March 1951, over the NBC network. Gielgud, renowned for his Shakespearean roles, adapted the play for radio broadcast. The hour long version has Horatio (played

by John Merivale) acting as narrator; he provides dramatic continuity for episodes deleted from the radio production by Mr. Gielgud. Accompanying the new album is a "reader" which contains the complete text of "Hamlet." The dialogue which is spoken in the recording is printed in italics, permitting the listener to see how Gielgud has adapted the play.



ALEC GUINNESS

A recent survey disclosed that Antonio Stradivarius made 550 "Strads," 400 of which are in the United States. Of these, 30 are in the county of Los Angeles. Most famous of all "Strad" owners in L. A. is Jascha Heifetz who has the instrument once owned by nineteenth century violinist Ferdinand David. Heifetz also has in his



JASCHA HEIFETZ

collection the "Dolphin" Stradivarius, so called because of the manner in which it reflects light. Heifetz is now on tour. On January 8 and 9 he'll appear with the Los Angeles Philharmonic; on Jan. 21 he'll concertize at Hunter College; on the 26th he'll be heard on the "Telephone Hour." Heifetz's historic recording of the Sibelius "Violin Concerto" and the Chausson "Concerto for Violin, Piano and String Quartet in D" are this month being re-issued on RCA Victor's "Collector's Issue" label. Last month RCA Victor released the Heifetz recording of the Mozart "Turkish" concerto.

A new innovation in concert presentation is being tested by the Paganini Quartet. Henri Temianka, first violinist of the foursome, delivers a commentary on the works being performed by the quartet in concert. So far the technique, which is being employed in colleges and in community concerts, has been met with great enthusiasm wherever it has been employed. In January the Paga-



THE PAGANINI QUARTET

nini will perform on the 11th in Orchestra Hall, Chicago. Next day they will be seen and heard in St. Louis. Dates in Michigan, North Carolina, Georgia and Illinois have been contracted by the Quartet for the same month. New speed (both 45 and 33 1/3 rpm) pressings of the Quartet's recordings of Beethoven's "Rasounmovsky" Quartets Nos. 1, 2 and 3 become available this month.

A guest tour to conduct the principal orchestras of America and Europe is planned for Pierre Monteux. In December he will guest conduct the Philadelphia Orchestra. After a series of appearances Monteux will depart for Europe, where he will be active with leading orchestras during February and March. In April he'll return to this country for a nationwide tour with the Boston Symphony in which he'll share the podium with the Boston's Musical Director, Charles Munch. It was this combination of Munch and Monteux that led the Boston to triumphant success in its first concert tour of Europe

last spring. Latest recording under Munch finds the Boston performing Handel's "Water Music Suite," the overture to Mozart's "Marriage of Figaro" and Schumann's overture to "Genoveva." Monteux's latest contains Beethoven's fourth and Schumann's fourth, performed by the San Francisco Symphony.



PIERRE MONTEUX

THE COVER STORY

In November Leopold Stokowski began a tour that will continue, almost uninterrupted, through next March, beginning in the middle west. Mr. Stokowski moved to San Francisco, where he remains from the first through the twenty-second of December. His tour begins again on January fourth in Kansas City, where he stays until the eleventh. Between the fourteenth and the twenty-first he'll be in Buffalo, N. Y., and between the twenty-fourth and the twenty-eighth he'll be in Houston. From there he goes to New Orleans, Seattle and Cleveland.

On RCA Victor records Mr. Stokowski is represented by a "Collector's Issue" release of Gliere's "Ilia Mourometz." Also newly released on the "Collector's" label is the famous recording of the Rachmaninoff "Rhapsody on a Theme of Paganini" and the Rachmaninoff "Concerto No. 1 in F-Sharp Minor" in which the late composer is heard at the piano. Mr. Stokowski conducts the Philadelphia Orchestra on the first and Eugene Ormandy is on the podium in the recording of the concerto.

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Editor Frank J. O'Donnell
Manager William I. Alexander
Associate Editor Alan Kayes
Associate Editor Bernard L. Miller
Circulation Manager Ida Marini
Manager of RCA Victor Record Publications Bennett S. Rosner

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GREYHOUND



BUDDY MORROW, MELVA SHIPP & FRANKIE LESTER

In the above photo bandleader Buddy Morrow, dance fan Melva Shipp and vocalist Frankie Lester are acting out the lyrics of a new tune that Buddy and Frankie recently recorded called "Greyhound."

From Dallas, Texas, where the picture was taken, Buddy writes, "When we (Buddy and manager Herb Hendler) heard the tune, and only then, did we realize the full potential and figure out the arrangement and set Frankie Lester to record it."

Morrow goes on to tell how he and Hendler called in arrangers Howard Biggs and Joe Thomas, the team that supplied the band with one of its biggest hit records, "One Mint Julep" and "Got You on My Mind." Says Buddy, "They arranged the tune to feature Frankie Lester and show off to the fullest his wide talent. With a rhythm and blues interpretation we felt that the pattern used was the only good way to approach the tune."

Morrow reports that "Greyhound" is proving to be a real "show stopper" on the road. "That goes," he says, "for the college crowds as well as the dance crowds."

In his current tour Morrow has plenty of opportunity to road test the new melody, which is off to a very impressive start on RCA Victor's sales chart. Following a two week engagement at Pappy's Showland in Dallas, the Morrow band plays a series of one night stands, opens in Memphis for a two week engagement then hits the one night road and return to New York for an engagement at the Paramount Theater.



REHEARSALS continue, even when the band is on the road. Here the musicians go over their part of "Stairway to the Stars," the standard which backs up "Greyhound" on Morrow's new disc.



DAMITA JO (second from right) sings with Steve Gibson's Red Caps, leaves them occasionally to make solo appearances in night clubs and theaters. Here she's shown making a record.

A GIRL NAMED JO

Damita Jo is attempting one of the most difficult things in show business. She's striving to become established as a star in her own right. But Damita Jo has an edge in the contest for stardom: she's beginning with two hit records to her credit. With Steve Gibson's Red Caps, a unit she's been working with for nearly two years, Damita recorded "I May Hate Myself in the Morning" and the first disc version of "I Went to Your Wedding." Both records started people asking, "Who is this Damita Jo anyway?"



DAMITA JO

Damita is a young (22), attractive (see cuts) girl who was born in Texas, moved to California and began singing at a very tender age. Her first appearances were in local amateur contests, in which she consistently won first place. Then she made her professional debut at the Oasis in Los Angeles. It was here that Steve Gibson heard her and hired her for his group. Ever since she's been one of the Red Caps' most valuable assets. With two hits behind her Damita recently recorded for the first time as a solo star. She made "I'd Do It Again" and "I Don't Care" and at the same time opened at New York's plush La Vie En Rose nightclub. Now, with the nation's disc jockeys enthusiastically twirling her record at an ever increasing rate it is apparent that Damita Jo has arrived at about rung number ten on the famous ladder. Happily, it isn't very far to the top.



GOGI GRANT

A GIRL NAMED GOGI

A couple of months ago Gogi Grant decided to make some audition records; but she never got out of the studio with her discs. Some of the boys in the music department happened to hear them. Right after the session the boys asked if she'd lend them the records. Gogi didn't even hesitate before saying yes. And she's never regretted handing the records over, because the boys took them to one of the biggest talent agencies in the country. As a result RCA Victor now has a new artist.

Gogi comes from a family in which singing is a tradition. So, when she got into high school in Santa Monica, California, she was all ready for the state-wide students' amateur contest that came along. She won first prize in this and every other amateur contest in sight. Then she got into local radio in a big way. Soon she was well enough known for Spade Cooley to invite her to sing with his band. Al Jarvis, the famous disc jockey, had her on his show. Radio led to television. Eddie Albert, the film actor, had her on his TV program for three months. Here vocal coach Sandy Oliver heard her and offered to teach her. For eight months she studied intensively. It was then that she decided she'd better make some audition records and the foregoing series of events took place.



THE THREE SUNS have a new recording featuring Gogi Grant. It couples "My Tormented Heart" and "Mommy's Little Angel." On her own Gogi has "Where There's Smoke There's Fire," "Forget Me Not."



EDDIE SAUTER

THE SAUTER-FINEGAN PLAN

Ever since the release of "Doodletown Fifers," first record by the Sauter-Finegan Orchestra, the handleading team has been receiving offers from colleges, theaters, and dance promoters for personal appearances. In most cases price was no object and the offers originated in every part of the country.

At this writing Bill Finegan and Eddie Sauter are in the process of making plans that will result in the acceptance of these offers, for they are now hard at work with their manager, Willard Alexander, on plans for the orchestra's first tour.

Tentatively the group will leave New York in either February or March, depending on how long it takes to complete a book of arrangements, acquire uniforms, sign contracts with promoters, etc. At this writing the crew will number nineteen musicians, a vocal group (The Doodlers) and featured solo singers. Road manager, advance man, band boy, and other necessary personnel will bring the total up to around thirty.

From the beginning the two leaders have insisted that they will duplicate in person what they have done on records. This they have kept very much in mind when recording, and when working on the book that the band will play on the road.

Everything they play will be arranged by themselves.

Latest news from the Sauter-Finegan organization is that the band recently hired Joe Mooney, to sing with the group when they recorded their latest, "Nina Never Knew" and "Love Is a Simple Thing." Mooney has been hailed as one of the country's outstanding musicians and is famous for his unique style.

The Sauter-Finegan popularity with disc jockeys has created a steady demand for everything they've recorded. To meet this demand RCA Victor has released "New Directions in Music." The album contains the group's first sides: "Doodletown Fifers," "Azure Té," "Moonlight on the Ganges," "Stop! Sit Down! Relax! Think!," "April in Paris," "Rain," "When Hearts Are Young" and "Midnight Sleighride."



BILL FINEGAN



JOE MOONEY

THE TWO BORISES

By Louis Biancolli



BEECHAM



CHRISTOFF



CORTOT



FLAGSTAD



FURTWÄNGLER



LYPANY



SOLOMON



SVANHOLM

Louis Biancolli, of the N.Y. World Telegram and Sun, has been a music critic for twenty-five years. His accomplishments in the world of music are many. With fellow critic Robert Bagar Biancolli wrote "The Concert Companion" and "The Victor Book of the Opera." On his own he authored "Great Conversations," "The Mary Garden Story" and "The Flagstad Manuscript," a new book which has just been published by Putnam.

If the indelible imprint of Moussorgsky's genius is on "Boris Godounoff" it is no less so on every bar of this recording featuring the phenomenal Bulgarian basso, Boris Christoff.

One might speak of this version as that of the two Borises. Rarely has an interpretative artist been so ideally suited in temperament, style, vocal power and in name to a role conceived almost a century before him. In every sense, operatic, vocal and artistic, these two Borises were meant for one another. It is not unlikely that the spell of Moussorgsky reached Christoff in early childhood. There is almost a startling identification of personality here. Moussorgsky's Boris is an operatic Titan, a haunted giant, gripped by a massive consciousness of guilt, and voicing the gamut of his imperial frenzy in monologues of shivering impact. Christoff captures this tempest in tones warm with brooding humanity and savage with fevered dread.

Nor does this astounding artist stop there. Two other roles have been assigned to him in this memorable recording of Moussorgsky's masterpiece. He is heard as the monkish chronicler, Pimén, serene and secure in the confidence of his faith, and as the rascally Varlaám, gay, rowdy and wine-loving, but fearful in his remembrance of things past. Each role receives its birthright of individual color and incisiveness from Christoff. This is one operatic artist who does not need the visual trapping of opera to declare his art.

FAMOUS NAMES pictured at the left are in the latest release of "His Master's Voice" recordings. The "Boris Godounoff" of which Louis Biancolli writes on this page is among them. Other new issues include an album of excerpts from "The Great Elopement" by Handel and "Divertimento No. 2 in D" by Mozart, recorded by the Royal Philharmonic under Sir Thomas Beecham: "Cortot Plays Chopin"; Flagstad and Svanholm in "Awakening Scene" and "Brunnhilde's Immolation." For a complete list of new "His Master's Voice" issues see page 8 of this issue.

Excellent voices emerge in the recording throughout its length—the clear, soft-textured voice of Eugenia Zareska as both Feódor and Marina, again adjusted in feeling and style to the contrasting demands of each role; the sweet, bell-like tones of Ludmila Lebedeva as Xénia, and the ringing and romantic tenor of the false Dimitri. It is amazing how one and all have merged their native and acquired qualities as singers and artists to the exactions of text and music. I have never heard the words and notes of "Boris Godounoff" so happily wedded as in this recording.

That applies to the choral singing too. I must admit I knew nothing of the Choeurs Russes de Paris till I began spinning these records on my machine. On the basis of this single experience, I am prepared to accord them a place of distinction among the five best choruses of our time. This is an ensemble of infinite dynamic resource, capable of shading tone from a ghostly hush of terror to a thunderstorm of mass feeling. Those who regard the Voice of the People as Moussorgsky's protagonist will find ample support for their theory in the recurring outbursts of this magnificent chorus. And the Orchestra of the French Radio (Radiodiffusion Française) fully reflects the astounding range and power of a score that is like a second Greek chorus in the living and corrosive vigilance of its commentary on the action.

Director Issay Dobrowen is to be credited with achieving a miracle of lyrical and dramatic fusion in this recording. To be sure, much of the smoothness and polish of the version owes its origin to the knowing editorial hand of Rimsky-Korsakoff. But M. Dobrowen is responsible for the overall mood of lyricism that is one of the endearing features of this rendering. One is always aware of this music as song. Whether it is the conscience of Boris, the Russian earth, or the heart of the Russian people, the score is made to sing from beginning to end. That is no small achievement, considering the tormented ruggedness of all three.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Sunny Gale

This is the first time I've ever been asked to review records, so if I should unknowingly use the wrong terms or anything like that I hope you'll forgive me. I've just jotted down what I like best about each record or album, putting in what I would like to be told about them if I had never heard them.

THE SAUTER-FINEGAN ORCHESTRA—New Directions in Music—Doodletown Fifers, April in Paris, Midnight Sleighride, Rain, Azure-Té, Stop! Sit Down! Relax! Think!, Moonlight on the Ganges & When Hearts are Young (Album EPB/LPM-3115)

To me this is one of the most interesting musical organizations in the country. I put this on my phonograph and listened to it about half a dozen times: each time I think I heard a new effect that I hadn't noticed before. And what I especially like is that Eddie and Bill are serious about what they're doing, but they don't take it or themselves too seriously. They always manage to inject a little sly humor into an arrangement so that you find yourself smiling as you listen.

DON CORNELL—Don Cornell Sings—It Isn't Fair, Take Me in Your Arms, I Surrender Dear, I Need You So, Come Back to Me, Why Don't You Tell Me So, Au Revoir Again & Bringin' My Honey Back to Me (Album EPB/LPM-3116) These sides were made when Don was just getting started on his own, but they show none of the uncertainty or lack of experience which you might expect of a singer just branching out for himself. With all of his background singing with Sammy Kaye's band Don had, by the time he made these, decided on how he was going to go about the business of becoming a star. His dramatic approach to his material certainly shows enthusiasm.

FRANKIE CARLE—Honkey Tonk, Vol. 11—Memories, Nobody's Sweetheart, I Can't Give You Anything But Love, Someday Sweetheart, I Wonder Who's Kissing Her Now, Just a Girl that Men Forget, Alexander's Ragtime Band & Who's Sorry Now (P/EPB/LPM-3080) It's really great to hear these old fashioned tunes, especially the way in which Frankie plays them, with real drive. I'm sure he had a lot of fun recording this album. This is just the album to have on hand for that evening when you have the gang in for a get-together.

PERRY COMO—Don't Let the Stars Get in Your Eyes & Lies (20/47-5064) Two faster than usual items for Perry, both of them bright and attractive. The first is a new tune with a clever set of lyrics: "Lies" is the old standard here given a new lease on life with Perry's fine rendering. Como's easy way with a song is something for any singer to admire.

KATHRYN GRAYSON and TONY MARTIN with Orchestra conducted by ARTHUR FIEDLER—The Desert Song—The Riff Song, Gay Parisienne, One Alone, The Night Is Young, Long Live the Night, Romance, The Desert Song & One Flower Grows Alone in Your Garden (EPB/LPM-3105) Kathryn Grayson stars in a new movie version of this all-time popular operetta, and as I listened to the records I could just picture her in the film. She is, of course, perfect for this sort of thing and, after listening to the album, I have every intention of seeing the movie. Tony Martin's voice is a perfect blend with Kathryn's and Arthur Fiedler's experienced hand leads the orchestra with assurance.

THE SAUTER-FINEGAN ORCHESTRA—Nina Never Knew & Love is a Simple Thing (20/47-5065) This is the first Sauter-Finegan record with a full vocal, supplied by Joe Mooney. Mooney's soft, yet beatful style always appealed to me and I think that Eddie and Bill made a perfect selection when they chose him as their vocalist. "Nina" has an aliteration that Joe, the arrangement and the vocal group ("The Doodlers") take full advantage of to produce some unusual effects. The other side is faster, more sophisticated; it has a tympany figure that is very interesting. This record looks like a solid hit to me.

SPIKE JONES—I Saw Mommy Kissing Santa Claus & Winter (20/47-5067) The same young man (sung by George Rock) who asked for a new pair of front teeth for Christmas, now finds his mother in Santa Claus' arms and wishes his father were home so that he could see the sight too. An extremely catchy record and one that certainly cannot fail to be a tremendous hit during this season of the year.

THE THREE SUNS, featuring GOGI GRANT—Mommy's Little Angel & My Tormented Heart (20/47-5053) Gogi sings "Mommy" softly and tenderly, in perfect keeping with the feeling of the song and the Suns supply an appropriately subdued background. The sentimental appeal of this song and the way in which it's presented by this combination is irresistible. On the other side the Suns offer an instrumental that everyone is certain to recognize right from the start. Both sides show strong promise.

FREDDY MARTIN—April in Portugal & Penny Whistle Blues (20/47-5052) Two of the best Freddy Martin sides I've heard in ages. Both of these are instrumentals. The first bounces right along with the violinists playing pizzicato and the pianist providing rippling passages. "Penny Whistle Blues" is taken from the score of the movie, "The Magic Garden," in which a penny whistle is heard playing background themes.

LILY ANN CAROL—The Things I Might Have Been & A Tear Can Fall (20/47-5081) Both of these are brand new tunes, sentimental and a little sad. But there's nothing sad about the way Lily Ann sings them. Her feeling and technique are admirable and I'm looking for this record to go over in a very big way. If you haven't heard it yet you certainly will soon, because it will undoubtedly be on all the disc jockeys' shows soon.

VAUGHN MONROE and SUNNY GALE—Jump Back Honey & So-So (20/47-5028) Philadelphia, my home town, is a big Vaughn Monroe town. I used to go to the Earle Theater there every time he came to town. Since I've long been one of his fans it was a real thrill to work with him in the recording studio. He turned out to be just as nice a guy as I'd always imagined. As for the songs, I think they're great. I understand that the record is going over very well and I would like to here thank the disc jockeys for their great help.

COLLECTOR'S RECORDS RED SEAL

★ Denotes 33 1/3 rpm Long Play
Records

- MARIAN ANDERSON, Contralto**
Bach Arias
Cantata No. 12: Kreuz und Krone;
Cantata No. 81: Jesus schläft, was
Soll ich hoffen; Cantata No. 112: Zum
reinen Wasser; Christmas Oratorio;
Bereite dich, Zion; Passion According
to St. Matthew; Erbarme Dich with
RCA Victor Chamber Orch., Shaw,
Cond.
Great Songs of Faith
Messiah: He Shall Feed His Flock; He
Was Despised and Rejected (Händel);
St. Paul; But the Lord Is Mindful of
His Own (Mendelssohn); Elijah; O
Rest in the Lord (Mendelssohn);
Passion According to St. John; All Is
Fulfilled (Bach) with RCA Victor
Symph. Orch., O'Connell, Cond.
▽WCT-1111 1.90
★LCT-1111 5.15
- PABLO CASALS, Cellist**
Suite No. 2, in D Minor and Suite
No. 3, in C (Bach)
▽WCT-1104 1.90
★LCT-1104 5.15
- KIRSTEN FLAGSTAD, Soprano**
Lohengrin: Bridal Chamber Scene
(Wagner) with Lauritz Melchior,
Ten.; RCA Victor Symph. Orch.,
McArthur, Cond.; Parsifal: Kundry-
Parsifal Duet (Wagner) with Lauritz
Melchior, Ten.; Gordon Dillworth,
Bar.; RCA Victor Symph. Orch.,
McArthur, Cond.
▽WCT-1105 1.90
★LCT-1105 5.15
- JASCHA HEIFETZ, Violinist**
Concerto in D Minor, Op. 17 (Sibelius)
with London Philharmonic Orch., Sir
Thomas Beecham, Bart., Cond.
Concerto in D, Op. 21 (Chausson)
with Jesús María Sanromá, Pianist,
and the Musical Art Quartet
▽WCT-1113 1.90
★LCT-1113 5.15
- FRITZ KREISLER, Violinist**
Concerto in E Minor, Op. 61 (Mendelssohn)
with London Philharmonic
Orch., Ronald, Cond.
Concerto No. 1, in D, K. 218 (Mozart)
with London Philharmonic Orch.,
Sargent, Cond.
▽WCT-1117 1.90
★LCT-1117 5.15
- WANDA LANDOWSKA, Harpsichord Player**
Sonata in E (Bach) with Yehudi
Menuhin, Violinist
Concerto for Two Violins in D Minor
(Bach) Yehudi Menuhin and Georges
Enesco, Violinists, with Orch., Mon-
teux, Cond.
▽WCT-1120 1.90
★LCT-1120 5.15
- LOTTE LEHMANN, Soprano**
A Tribute to Lotte Lehmann
Die Verschweigung (Mozart); An
Chloe (Mozart); Ungeduld (Schu-
bert); Im Abendrot (Schubert); Der
Wegweiser (Schubert); Die Krähe
(Schubert); Täuschung (Schubert);
Mut (Schubert); Die Nebensonnen
(Schubert); Der Lindenbaum (Schu-
bert); Die Kartenlegerin (Schumann);
Alte Leute (Schumann); Waldes-
gespräch (Schumann); Du bist wie eine
Blume (Schumann); Frühlingsnacht
(Schumann); Therese (Brahms);
Meine Liebe ist grün (Brahms);
Der Tod, das ist die kühle Nacht
(Brahms); Für Musik (Franz); Gute
Nacht (Franz)
▽WCT-1103 4.90
★LCT-1103 5.15
- YEHUDI MENUHIN, Violinist**
Concerto for Two Violins in D Minor
(Bach) with Georges Enesco, Violinist,
and Orch., Monteux, Cond.
Sonata in E (Bach) with Wanda
Landowska, Harpsichord Player
▽WCT-1120 1.90
★LCT-1120 5.15
- GREGOR PIATIGORSKY, Cellist**
Concerto in A Minor, Op. 129 (Schu-
mann) with London Philharmonic
Orch., Barbiroli, Cond.
Sonata No. 1, in E Minor, Op. 38
(Brahms) with Artur Schnabel,
Pianist
▽WCT-1119 4.90
★LCT-1119 5.45

- SERGEI RACHMANINOFF, Pianist**
Rhapsody on a Theme of Paganini,
Op. 13 (Rachmaninoff) with Leopold
Stokowski and the Phila. Orch.
Concerto No. 1, in F-Sharp Minor,
Op. 1 (Rachmaninoff) with Phila.
Orch., Ormandy, Cond.
▽WCT-1118 4.90
★LCT-1118 5.15

- ARTUR RUBINSTEIN, Pianist**
Sonata No. 1, in E Minor, Op. 38
(Brahms) with Gregor Piatigorsky,
Cellist
Concerto in A Minor, Op. 129 (Schu-
mann) Gregor Piatigorsky, Cellist,
with London Philharmonic Orch.,
Barbiroli, Cond.
▽WCT-1119 1.90
★LCT-1119 5.45

- ARTUR SCHNABEL, Pianist**
Beethoven Sonatas (Volume I)
Sonata No. 32, in C Minor, Op. 111;
Sonata No. 27, in E Minor, Op. 90;
Sonata No. 21, in F-Sharp, Op. 78
▽WCT-1109 1.90
★LCT-1109 5.15

- Beethoven Sonatas (Volume II)
Sonata No. 30, in E, Op. 109; Sonata
No. 13, in E-Flat, Op. 27, No. 1;
Sonata No. 9, in E, Op. 14, No. 1
▽WCT-1110 1.90
★LCT-1110 5.15

- LEOPOLD STOKOWSKI and THE
PHILADELPHIA ORCHESTRA**
Symphony No. 3, in B Minor, Op. 12
("Ilia Mouroumetz") (Glière)
▽WCT-1106 1.90
★LCT-1106 5.15

NEW HIS MASTER'S VOICE RELEASES

★ Denotes 33 1/3 rpm Long Play
Records

- SIR THOMAS BEECHAM, Bart.,**
conducting the Royal Philharmonic Orchestra
The Great Elopement (Excerpts from
Suites Nos. 1 and 2) (Händel-
Beecham) and Divertimento No. 2,
in D, K. 131 (Mozart)
▽WHMV-1030 1.90
★LHMV-1030 5.67
- BORIS CHRISTOFF, Bass**
Boris Godunoff (Complete) (with
Libretto) (Moussorgsky) with Lud-
mila Lebedeva, Sop.; Lydia Roman-
nova and Evgenia Zareska, Mezzo-
sop.; André Bielecki, Raymond
Bonte, Nicolai Gedda, Wasilii Pas-
ternak and Gustav Ustinov, Ten.;
Kim Borg, Eugène Bouquet and
Stanislay Pieczora, Basses; Choeurs
Russes de Paris; Orch., National de la
Radiodiffusion Française, Dobrowen,
Cond.
▽WHMV-6100 15.30
★LHMV-6100 22.68

- ALFRED CORTOT, Pianist**
Cortot Plays Chopin
Waltz No. 11, in G-Flat, Op. 70,
No. 1; Waltz No. 6, in D-Flat, Op.
64, No. 1; Waltz No. 7, in C-Sharp
Minor, Op. 64, No. 2; Nocturne in
C-Sharp Minor, Op. 27, No. 1; Noctur-
ne in E, Op. 15, No. 1; Waltz No.
3, in A Minor, Op. 34, No. 2; Bar-
carolle in F-Sharp Minor, Op. 60;
Etude in F Minor, Op. 25, No. 2;
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The RED SEAL PICTURE



Guest
Reviewer

Margaret R. Weiss

The American Magazine

JOHN GIELGUD, DOROTHY McGUIRE and PAMELA BROWN—with Orchestra conducted by Harold Levy—*Hamlet*—(Album WDM/LM-6007) Originally produced as an hour-long radio program, this recording of “Hamlet” exhibits how skillful was the editing stint performed by John Gielgud. In the broadcast version, Horatio serves as narrator to provide dramatic continuity for the episodes which time requirements forced to be deleted. Since the adaptation also omits several supplementary characters, parts of the dialogue depart from the original by being spoken by different characters. Nonetheless, the abridged text holds up remarkably well in the hands of such veteran performers as Mr. Gielgud, Dorothy McGuire who plays the ill-starred Ophelia, and Pamela Brown in the role of Queen Gertrude.

AMPARO and JOSÉ ITURBI, Duo-pianists—Concerto No. 10, in E-Flat, K.365 (Mozart); JOSÉ ITURBI, Pianist—Concerto No. 20, in D Minor, K.466 (Mozart)—RCA VICTOR ORCHESTRA, JOSÉ ITURBI, Conductor—(Album WDM/LM-1717) In Mozart’s piano concertos the artistic insight by which he conveyed man’s elemental emotions is abundantly evident. Few can listen to the melodic invention in the “Concerto in E-flat” and not delight in its infinite grace, infectious good humor and irresistible charm. And these are the qualities that artists Amparo and José Iturbi elicit from every printed measure. Indeed, one feels that here each lift of the wrist plucks from the keyboard precisely what the composer intended—steadily, surely, sensitively. In the “D Minor”—perhaps the most famous of Mozart’s concertos—one shares intimately in the experience of unhappiness, intense despair, restlessness only momentarily relieved, and finally the full sunlight of happiness as it is triumphantly revealed by the second subject in a magnificent coda.

WANDA LANDOWSKA, Harpsichordist—The Well-Tempered Clavier: Book II—Preludes and Fugues Nos. 9-16 (Bach)—(Album WDM/LM-1708) With unerring touch and phrasing Wanda Landowska captures the atmosphere, the intensity of emotion, the beauty and eloquence of Bach’s contrapuntal creations. Full and deep, light and sparkling, muted to a whisper or rising to a massive roar, fluted tone or sharp staccato—the sonorities of the coupled keyboards offer a richly variegated kaleidoscope of musical color. In this recording they seem ideally suited to the variety of mood and feeling in Bach’s work—whether it is the turbulent restlessness of the “Fugue in E Minor,” the dancelike rhythms of the F minor or the grave tenderness of the G minor, the tranquil nobility of the “Prelude in G Major” or the lofty mysticism of the F major.

OLD CURIOSITY SHOP—HELEN MORGAN; Bill—HELEN KANE; I Have to Have You—WILL ROGERS; Topics of the Day—SOPHIE TUCKER; I’m the Last of the Red Hot Mammas—GLORIA SWANSON; Love, Your Spell Is Everywhere—DE WOLF HOPPER; Casey at the Bat—MARLENE DIETRICH; Falling in Love Again—MAURICE CHEVALIER; Valentine—JOHN BARRYMORE; Hamlet’s Soliloquy—FANNY BRICE; My Man—NORA BAYES and JACK NORWORTH; Turn off Your Light, Mister Moon Man—ENRICO CARUSO; Dreams of Long Ago (Album WCT/LCT-1112) Taking its place in the growing Treasury of Immortal Performances, this nostalgic album assembles an even dozen “classics” of vaudeville, stage, screen and Tin Pan Alley. It is a rare delight to find a collection of such distinctive song delineators as Helen Morgan, Sophie Tucker, Fanny Brice, Marlene Dietrich and Maurice Chevalier, coupled with the varied talents of Will Rogers, De Wolf Hopper and John Barrymore. All this and Enrico Caruso, too—singing “Dreams of Long Ago,” a “pop” song that he wrote in collaboration with Earl Carroll and first recorded more than forty years ago. One visit to the “Old Curiosity Shop” and you will be ready to agree with Abel Green that here “neatly packaged and presented in the best RCA traditions is a revue of revues.” You may even go further—as this listener did—and say that it is an “all-star” revue!

SAN FRANCISCO SYMPHONY ORCHESTRA, PIERRE MONTEUX, Conductor—Symphony No. 4, in B-Flat, Op. 60 (Beethoven) and Symphony No. 4, in D Minor, Op. 120 (Schumann—Album WDM/LM-1714) “Such must be the song of the Archangel Michael as he contemplates the world’s uprising to the threshold of the empyrean,” said Berlioz of the Beethoven Fourth. And in this album Pierre Monteux leads the San Francisco Symphony Orchestra in an interpretation that is wholly in agreement with his countryman’s appraisal. From the suspenseful introductory “Adagio” to the joyous spirit of the last movement, the soft moods of the “symphony of love” remain the quintessence of poetic beauty and eloquence. Schumann’s Fourth Symphony receives the same thoughtful treatment, and the result is truly a lyric poem for orchestra. At the hands of Pierre Monteux and the San Francisco Symphony Orchestra, both symphonies are accorded a performance that brings out the true dimensions of their rich poetic content.

THE ROBIN HOOD DELL ORCHESTRA OF PHILADELPHIA and THE NBC SYMPHONY ORCHESTRA, FRITZ REINER, Conductor—Incidental Music to a Midsummer Night’s Dream (Mendelssohn)—Petite Suite (Debussy) and Le Tombeau de Couperin (Ravel)—(Album WDM/LM-1724) In this new recording of “A Midsummer Night’s Dream,” Fritz Reiner’s baton becomes a magic wand that brings to life all the enchantment and elfin charm of a woodland glen. The subtle, skillfully established “Overture” mirrors the mood of the Shakespeare comedy and prepares the listener well for the musical moon-magic to follow: the fairyland tone-picture entitled “Scherzo,” the diaphanous “Intermezzo,” the “Nocturne,” (a beautiful song for the horn), and the ever-popular “Wedding March.” The Reiner-Robin Hood Dell Orchestra version makes Mendelssohn’s incidental music seem less “incidental” and far more impressive and ingratiating than ever before. As companion offerings, the coupling presents Reiner again—this time conducting the NBC Symphony Orchestra in Debussy’s “Petite Suite” and Ravel’s “Le Tombeau de Couperin.” In his performance of the “Petite Suite” Reiner catches all the pageantry of a processional, the grace of a minuet, the gaiety of a ballet; “Le Tombeau,” written in the spirit of “affectionate reminiscence” and discreetly adhering to the more formal patterns and figures of the original dances, is effectively interpreted to convey deep but restrained emotion.



BLUEBIRDS FOR THE CHILDREN

THE ROBERT SHAW CHORALE—RCA VICTOR ORCHESTRA, ROBERT SHAW, Conductor—Requiem Mass in D Minor, K. 626 (Mozart)—(Album WDM/LM-1712) Convinced that he was writing his own requiem in the "Requiem Mass in D Minor," Mozart conceived the most poignant and impressive of all of his compositions. Grief, meditation, faith, exaltation-in-eternity blend in a masterwork of harmonic expression and an hitectonic design. Listening to this recording by the Robert Shaw Chorale, one is haunted by the image of a great cathedral resplendent with stained glass. From the opening "Introit" and "Kyrie" to the last notes of the "Agnus Dei," the magnificence of both the work and its interpreters shines forth. One feels that this choral group experienced a sense of pride and dignity in performing the "Requiem"—and they can rightly take further pride in the result of their efforts.

Last November RCA Victor announced a new line of high quality, low cost recordings on the new Bluebird Classics label. The new recordings feature some of the most familiar classical repertoire of all times, performed by artists of international reputation. List price of Bluebird Classics was announced at \$2.95, exclusive of taxes.

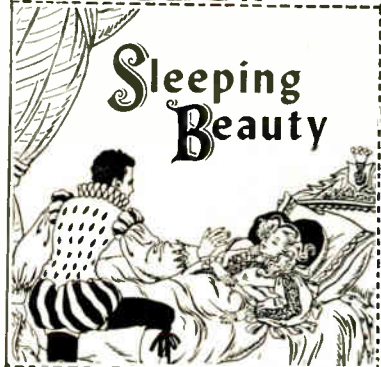
Ever since that announcement RCA Victor factories have been pressing the new Bluebird Classics at a full speed rate.

This month RCA Victor is making an announcement that will undoubtedly evoke a similar enthusiasm from the nation's disc buyers. This time the label is the same, but now the Bluebird will also fly over a new series of Little Nipper children's recordings.

Priced at 49c, plus tax, for the one record "45 RPM" albums, and at 59c plus tax for the two record, 7" 78 RPM albums, the first release of the new Little Nipper Bluebird Series contains several all-time children's favorites: "Cinderella," "Snow White," "Sleeping Beauty," Tchaikovsky's "Nutcracker Suite," "Paul Bunyan," two Mother Goose sets: "Mother Goose Play Songs" and "Mother Goose Birthday Party."



PAUL BUNYAN



Sleeping Beauty



Mother Goose PLAY SONGS

SIX TRADING CARDS, like these, are on the back of each Little Nipper Bluebird Series album. The new series of children's recordings is out now.

From the movies come two Mighty Mouse albums: "Mighty Mouse's First Adventure" and "Mighty Mouse Saves Dinky." Then there's "Buffalo Bill and the Pony Express," an imaginative boy called "Little Johnny Everything" and "Fun on a Rainy Day with Little Johnny Everything."

SOLOMON, Pianist—Sonatas, Op. 53, 54 and 109 (Beethoven)—(Album WDM/LM-1716) The grandiose "Waldstein Sonata" and the lighter though less frequently performed "Sonata No. 22, in F, Op. 54" are products of Beethoven's "second period"—the years when deafness caused him to make what he termed a "fresh start." It was at this time that the form of his music broke away from its earlier subservience to the idioms of Haydn and Mozart and reached the acme of its development. Here we find that emphasis is no longer placed on sonority alone, but on the clearly resolved dramatic expression of abstract ideas which determine the musical character of his compositions. And the talents of the British pianist, Solomon, are more than equal to the man-sized task of defining and interpreting Beethoven's dramatic intent. He succeeds admirably in the three sonatas he has selected.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA Ballet and Bizet—L'Arlésienne Suites Nos. 1 and 2—Symphony No. 1, in C (Bizet)—(Album WDM/LM-1706) To some, Bizet's name is synonymous with colorful music for the concert hall and operatic stage; to others, it has become closely associated with the dance (the latter, despite the fact that the composer never wrote a single bar of ballet music except as accompaniment for specific scenes in his operas!). Exponents of both concepts will be gratified by Leopold Stokowski's selections—"L'Arlésienne Suites Nos. 1 and 2," parts of which are interwoven in the fourth-act ballet of "Carmen," and "Symphony No. 1, in C," the source of choreographic inspiration for three recent ballets. Hearing these program favorites brilliantly presented by Stokowski and his Symphony Orchestra, one finds it difficult to believe that they had to wait so many years for their well-deserved popularity.

ARTURO TOSCANINI and the NBC Symphony Orchestra—Symphony No. 1, in C Minor, Op. 68 (Brahms)—(Album WDM/LM-1702) In the seventy-six years since its first enthusiastic reception, Brahms' First Symphony has gradually grown into the best-loved and most widely esteemed of his four symphonies. Romantic in style yet classic in form—opening with fancifully soaring violins against a pulse-beat of tympani, developed through a dynamic interplay of passionate heights and introspective depths—the musical majesty of the work remains a monument to the creative imagination. Here it is revealed in all its melodic splendor by Arturo Toscanini and the NBC Symphony Orchestra. And as the listener absorbs the exquisite precision and extraordinary brilliance of the Maestro's performance, there grows an awareness of Brahms' supreme affirmation of the spirit—of the truth that Brahms himself intended to reveal.



CROOKS



MAYNOR



SCHUMANN



SCHIPA



THOMAS



TIBBETT



WARREN

CRITIC'S CHOICE

Irving Kolodin, music editor of the "Saturday Review," recently completed a music critic's dream assignment; he chose the contents of a new RCA Victor album. In the notes accompanying the "Critic's Choice" album Kolodin wrote on the criteria he used in choosing the album's contents and expressed the reason for each of his selections:

"In the first place," writes Kolodin, "vocal ease—the ability to do the chosen thing with complete mastery and without strain. In the second, a sense of style appropriate to the material . . . In the third, personal projection . . ." Kolodin explains that his range was so wide and the candidates so numerous that he decided not to include recordings that were currently available in the RCA Victor catalogue.

He selected Dorothy Maynor's recording of Handel's "Oh, Sleep! Why Dost Thou Leave Me" because: "It permits a reminder of the sumptuous power, clarity and soaring freedom of Maynor's voice at the moment she burst on the world, in 1939 . . ."

Of Sigrd Onégín's rendition of Chopin's "Impromptu in A-Flat, Op. 29," Kolodin says, "It is barely known even to Onégín enthusiasts, and it shows the incredible range of the voice, its prismatic colors and dazzling variety of timbres in majestic order."

"I have never heard this 'aria antica' sung with like fluency and ease," says Kolodin of Tito Schipa's recording of Scarlatti's "Le Violette". Continuing he writes, "How many other Italian tenors could pronounce the words without causing immediate laughter?"

Kolodin includes Lawrence Tibbett's recording of Handel's "Where'er You Walk" because of Tibbett's "superb English enunciation here . . ." (This) and Tibbett's plastic sense of phrasing, speak for themselves; the wrong was mine in undervaluing the performance in a book I published in 1941."

Of Leonard Warren's singing of Verdi's "È Sogno? O Realtà?" from "Falstaff" Kolodin says, "(It) impressed me enormously when I first heard it, but . . . I had reservations. It seemed to me that Warren could not long sing with such free-wheeling force and retain a usable voice. Plainly I was wrong; for Warren still sings with as much impact, and perhaps greater beauty of sound than ever."

This month RCA Victor is issuing three recordings by the late Artur Schnabel. Cesar Saerchinger, President of the Artur Schnabel Memorial Committee, writes as follows on the two volumes of Beethoven "Sonatas" on the Collectors' label:

"The first American release of Artur Schnabel's famous recordings of the Beethoven sonatas (the two volumes total six sonatas—En.) is a long-awaited event; for the original English edition issued by the Beethoven Society about twenty years ago has long been exhausted, and collectors have been paying fancy prices for stray copies.

"When Schnabel made these records in London (as a sequel to his memorable series of seven Beethoven sonata recitals) he had reached the pinnacle of his powers as an interpreter of the classics. They were the result of many years' exploration of the spiritual depths of Beethoven's piano music.

"They were, in fact, the very first recordings ever made by Schnabel, who had steadfastly refused to perpetuate anything but what he considered his utmost effort toward fulfilling the composer's will.

"As a technical achievement these records were a revelation to musicians, because of their expressive power and their bold exploitation of the full dynamic range as well as the tonal varieties of the instrument. The two volumes will constitute a truly classic monument of reproductive art."

Concerning the Schnabel recording of the Schubert "Impromptus," Mr. Saerchinger says:

"When Artur Schnabel as a teen-age prodigy came to study with the great Leschetizky in Vienna, this veteran teacher of brilliant virtuosi set him the task of memorizing the voluminous but neglected piano works of Franz Schubert. With rare perspicacity the maker of pianistic giants picked this gifted and sensitive child as the musician who was to reveal the hidden beauties of a half-forgotten artistic treasure to the world.

"The young artist was enchanted by the poetry and the sheer beauty of these works; and from this day forward Schubert remained particularly close to his heart. It may be said that the present revival of

SCHNABEL MEMORIAL

Schubert's piano music is in a large measure due to Schnabel, and his peculiarly rhythmic and vivid way of playing them has become the accepted Schubert Style.

"The two sets of Impromptus (four each) have long been the leading favorites among the long list of Schubert pieces. Schnabel loved them; and characteristically he waited until the closing years of his life before recording them for posterity."



ARTUR SCHNABEL

THE BARBER



VICTORIA DE LOS ANGELES

Next month (February) RCA Victor will issue a complete recording of Rossini's "The Barber of Seville." The reader which goes with the album contains an article by Robert Lawrence, famed music critic, former conductor of the Phoenix Symphony, author of the "Victor Book of Ballets," and Quizmaster of the Saturday afternoon Metropolitan Opera broadcasts.

Lawrence discusses the history of "The Barber," of Rossini and speaks of the cast of the recording—Victoria de los Angeles, Nicola Monti, Nicolo Rossi-Lemeni. Then he tells how the part of Rosina, sung in the recording by Victoria de los Angeles, has undergone considerable change since Rossini composed his opera. The role was originally written for a mezzo-soprano, Signora Giorgia-Righetti. Later the part was sung internationally and made world famous by another mezzo-soprano, Maria Malibran. Then coloratura sopranos began to be cast in the role and changes in the part began to take place. On some of the interpretations he has heard of the role Lawrence says, "True, Rosina is a pert youngster, but not the bird-brain that so many warbled travesties of her music would have us believe."

"Part of the blame," says Lawrence, "must be shouldered by the mezzo-sopranos themselves. Years of singing heroic parts in Verdi and Wagner have made them darken their voices, sit on their vocal chords, produce only statuesque tones. Some lost their ability to sing fast and bright. Ever so often, a distinguished exception arises . . . but the race seems no longer geared to Rosina. The solution? An admirable one has apparently been found in the present recording, Victoria de los Angeles, the distinguished lyric soprano, has enough warmth of tone to suggest the original mezzo timbre, she can move rapidly enough to encompass the Rossini scales, and she has no need—for effect—to interpolate the penny-whistle high notes which are so often contraband in this score."

Lotte Lehmann

sings a variety of lieder in the "Tribute to Lotte Lehmann" album, including Mozart's "Die Verschweigung," "An Chloe," Schubert's "Ungehduld," "Im Abendrot," "Der Wegweiser," "Die Krähe," "Täuschung," "Mut," "Die Nebensonnen," "Der Lindenbaum," "Die Kartenlegerin," "Alte Laute" and "Waldesgespräch." In addition lieder by Brahms, Schumann and Franz are included in the album.



LADIES IN RETIREMENT

Vincent Sheean, noted author and lecturer, has said of Lotte Lehmann: "So rare an artist as Lotte Lehmann submits with difficulty to any known analysis. Hers was not the greatest voice of her time. She was not the most beautiful woman of the twentieth century. Her gift for expression was equalled and quite possibly even surpassed by others. But there was and still is in her, a well or spring of creation—i.e., the creation of beauty. Her way of teaching . . . her work in painting or poetry or ceramics . . . and even her way of standing at a window . . . testify to the enduring truth of an artist's soul. It was before time and it is after time. Fortunately for us, the segment of it which she has presented in the past forty years is within our time's grasp, and . . . can be preserved for our hearing."

Kirsten Flagstad, who like Lotte Lehmann has retired from the concert and operatic stage, will soon complete commitments in Europe that were made prior to her decision to quit public life. At present Mme. Flagstad is singing in Spain, France and Luxembourg. In December she went to England and Zurich. This month both Mme. Lehmann and Mme. Flagstad are represented in "Collector's Issue" recordings.



Kirsten Flagstad and Lauritz Melchior are heard in an album containing the "Bridal Chamber Scene" from the third act of "Lohengrin" and the "Kundry-Parsifal Duet" from act two of Wagner's opera. In a new "His Master's Voice" album Miss Flagstad sings the "Awakening Scene" from "Siegfried" and "Brünnhilde's Immolation" from "Götterdämmerung."



PUPPIES were given as prizes in a contest recently staged by the Leo J. Meyberg Co., RCA Victor record distributor in Los Angeles. Here Lisa Kirk presents the Nipperlike dogs to (l. to r.) Harold Rainbolt, David Butler, Aaron Wilkinson and Roger Lee Brogan. Lisa's newest disc for RCA Victor backs "Boomerang" with "Hurricane."

TRIO consisting of Eddie Fisher, Perry Como and disc jockey Allen Stewart harmonizes beside Stewart's hospital bed in Mt. Sinai Hospital, New York. Stewart fractured his back in an auto accident but went on with his show from his hospital bed. Perry's new RCA Victor disc is "Don't Let the Stars Get in Your Eyes"; Fisher's is "Christmas Day."



SOLO flight to his home is prompted by Bill Bailey, of the Old American Barn Dance, by RCA Victor's Wade Ray. By coincidence Bill was visiting California just as Wade's disc of "Bill Bailey, Won't You Please Come Home" was issued. Backing up "Bailey" is a new tune, "The Echo of Your Voice." The record is available now.



PAINTING of Nipper, the RCA trade-mark dog, was part of a recent show put on by the Meyberg Co. of San Francisco. Dennis Day here carries the picture (loaned by Mr. & Mrs. Earl Douglass) from an armored car. Dennis stars on NBC television in a new series of programs sponsored by RCA Victor (Each Friday at 8 pm, EST).

DUET recording of two new songs, "So-So" and "Jump Back Honey" is here being done by Vaughn Monroe and Sunny Gale. The disc presents Vaughn and Sunny as a recording team for the first time. On his own Vaughn has a disc of the song with the shortest title ever, "I." Backing it up is a revival of "Yours."



LILI has a scene in which magician Jean Pierre Aumont disrobes Zsa Zsa Gabor as a part of their circus act. Leslie Caron and Mel Ferrer co-star in the new M-G-M musical which also features dancer Dorothy Jarnac, who appears in a ballet sequence dressed as a circus puppet.



THE STOOGES is all about an accordion playing comic (Dean Martin) who rises to fame because of the talents of his stooge (Jerry Lewis). Eddie Mayehoff is seen as a theatrical agent and Polly Bergen is cast in the role of Dean's wife. Jerry Livingston and Mack David wrote the score.



APRIL IN PARIS co-stars Doris Day and Ray Bolger in a film musical dealing with a mix up in which chorus girl Doris Day gets an invitation meant for Ethel Barrymore. Ray Bolger, as a State Department employee, is sent to rectify the error. Sammy Kahn and Vernon Duke have composed the film's score. The Sauter-Finegan orchestra has a best selling recording of the title tune, "April in Paris."



HANS CHRISTIAN ANDERSEN is based on the philosophy of life of the famed Danish poet, rather than on his life story. Moss Hart has fashioned the screen play for the Goldwyn production. Danny Kaye is seen in the title role. Farley Granger and Jeanne Crain are featured. Hugo Winterhalter's album of "Selections from 'Hans Christian Andersen'" and Disney's "Peter Pan" will be out next month.

THE DESERT SONG stars Kathryn Grayson and Gordon MacRae in this the latest picture version of the perennial Sigmund Romberg-Oscar Hammerstein II operetta. Kathryn Grayson is joined, vocally, by Tony Martin in a new RCA Victor album of songs from "The Desert Song."



MY DARLIN' AIDA stars the Met's Elaine Malbin in this Broadway adaptation of the Verdi opera. Setting for the new version is the South of the Civil War. Robert Shaw, whose recording of the Mozart "Requiem" has just been released, directed the chorus.



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