

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



Mozart



JANUARY
1947

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THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 9

THIS bust of Mozart, the work of an anonymous sculptor, was supposedly made during the composer's second visit to Paris in 1778, and is considered by Ludvig Schiedermayer, in his Mozart biography, to occupy an outstanding place among Mozart portraits. The bust was said to have been a gift from Mozart himself to a Parisian family who emigrated to Vienna at the time of the French Revolution. The bust was handed down, until some time in the eighteen-nineties it was presented to Ignaz Brüll (see Page 7) by a very old member of this family. Brüll's family has supplied us with the picture.



© R. Hupka

To Mozart lovers, RCA Victor is proud to announce the first recording of one of his earliest compositions—the Symphony No. 26, in E-flat, K. 184. Composed in 1773, this little jewel among Mozart's symphonic masterpieces is as gay and bustling, as lofty and eloquent as to warrant it a permanent place among the recorded works from his pen. Complete on two record sides, the Symphony No. 26 is in reality an "overture"—that is to say, three movements connected by full cadences.

The first is written in concerto-like form. The second movement, a beautifully sensitive *Andante*, is followed by a finale of vivid Mozartian splendor. The touch of Serge Koussevitzky as he conducts the Boston Symphony Orchestra beautifully enhances the delicacy and charm of this miniature work, vesting it with all the sublime poetry that was Mozart!

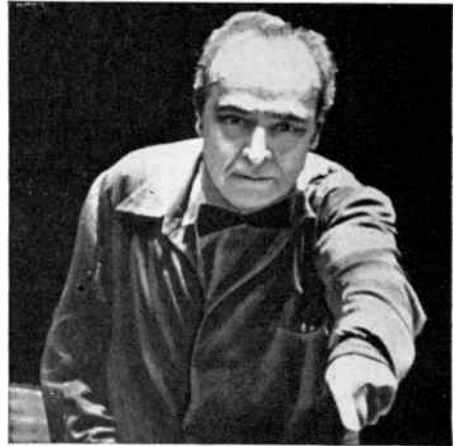
Symphony no. 26, in E Flat, K. 184 MOZART

*Boston Symphony
Orchestra*

*Serge Koussevitzky,
Conductor*

Ask for:

RCA Victor No. 11-9363 \$1.00 List Price ▲



Serge Koussevitzky

Betty R. Schoenfeld
Editor

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J. M. Williams
Manager

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Frank Schubert's Landscape

by Max Graf
Author of "Legend of a Musical City"
and "Composer and Critic"



Schubert

THERE is a district in Vienna which is still Schubert's district. The low house where he was born is here with its old Vienna courtyard and the little garden where birds twitter at sunset. Nearby is the schoolhouse where Schubert taught Viennese children reading and writing, while in his soul *Gretchen am Spinnrade* was spreading its melody. And only a few steps farther is the Baroque Church where he was baptized; later, he was to play the organ here at performances of the masses, to the sound of clear voices of Vienna girls, among whom was one he loved. Today the traffic of a capital is hustling through the street where Schubert played with his boys, and where he strolled comfortably and with slow steps, his round friendly schoolmaster's face beaming as he hummed a tune that had just occurred to him.

In Schubert's time this was a quiet, country-like district. Brooks rushed between houses. In many gardens lilac and laburnum exhaled their fragrance. And there were vineyards too—even today, the popular name of this district is "Leichtenthal" (Light Valley). So Schubert from his earliest days was surrounded by nature. He knew as a child the sound of rustling trees, and of blackbirds warbling; he knew the murmuring music of brooks and how the wind carried the scent of flowers through the air. He lived with maples and cherry trees, with doves and sparrows, with dandelions and daisies and with ice and fog. So Schubert was the first of the classical masters who lived not in a world of ideal forms alone, but in nature: on earth, within a land-

scape, in gardens and forests, among streams and brooks, wandering through vineyards and resting in meadows.

The Vienna landscape is in all the music Schubert has written. When the Symphony in B Minor opens, the Vienna woods offer greeting with the music of its leaves. The wind blows from the heights of the "Kahlenberg" mountain. In Schubert's Symphony in C Major, Robert Schumann recognized the St. Stephens

Cathedral and the Danube. The swinging and lilting lines of Schubert's melodies are identical with the undulating lines of the hills near Vienna. In the last movement of the great String Quartet, Op. 163, are the vineyards of Vienna where this year's wine is being sold; here it was that Schubert loved to drive with his friends on Sundays, drinking and singing and playing his waltzes on an out-of-tune piano. Nor are the friendly churches missing in Schubert's music. Through their open doors one could look at forests in the distance and at the little restaurants that stood directly in front. Here, after Mass, the pious Viennese would sit at rude tables, under shadowy old trees; here they would drink their green wine in honor of the Almighty.

From the tops of the hills that surround Vienna, Schubert could look down to the broad plains through which the blue ribbon of the Danube is slung. Far to the hills in the East it flows—to the land where the Hungarians dwelled. Thus Hungarian colors are not missing in Schubert's musical landscape. They shade not only his *Divertissement Hon-*

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Schubert's Landscape

(continued from page 3)

grois, but his Symphony in C Major as well. In the *Andante con moto* of this work, hussars dance, their spurs clinking rhythmically. The Viennese landscape is as complete in the expression of Schubert as it is in that of Johann Strauss—here also is the sensuous flavor of Hungarian music with its seductive gypsy violins.

This romantic union of Schubert's music with the landscape that was ever blossoming in sound and color must be understood if one would know his greatness and novelty. In his songs this connection of nature and music is as tight a union as one could imagine. His songs are not of the "writing-desk" variety. This is open air music, filled with all of nature's voices. As mysteriously as in the poems of Goethe, Schubert's lyrical moods—love, longing, dreaming—all are interwoven with the changing moods of seasons, with the atmosphere of morning and evening, with the special air of shining and of stormy days. The soul of the artist has overflowed into the soul of nature.

It would easily be possible to put together a complete picture book from Schubert's songs. One could see the complete year's cycle from spring to winter, and one could feel all hours of the day and night. There would be pictures of villages and forests, of towns and seashores, of valleys where mills clap at rushing brooks. The falling of leaves in autumn would be there, painted in realistic colors: the weathercock would turn wildly in the howling storm, dogs would bellow in villages. One could see the frozen stream, the wanderer stamping through the snow, an old man turning the handle of the barrel organ. All animals would be here—fluttering doves and croaking crows, flashing trout and trotting horses.

Schubert requires but a few bars to fill a song with a mood of nature. With how little he is able to depict the sound of a humid wind rippling gray water! The stroke of the oar is monotonous and tired and the silhouette of a town emerges from the mist. Sometimes one single tone is sufficient to communicate a special mood, as in the beginning of the song, *Ich stand in dunklen Traeumen* (I Stood in Dark Dreams).

Yes, the whole of nature was in the soul of Schubert—and this whole nature was synonymous with the whole man. For just as

he knew every mood of nature, so did he know every emotion of the human heart, with all its feelings and impulses. And just as there is no mood of nature missing in his songs, so also is there no expression of the human soul missing. From the golden, naive simplicity to the sublime hymn-like flight of *Schwager Kronos*—and from the simple emotions of love, joy, pride, jealousy and sadness to the most complicated passions, all human moods are represented in Schubert's melodies. While still a boy, he knew the human heart as a great poet knew it. When only 18 years of age he wrote the scene, *Gretchen am Spinnrade*, which proved for the first time his ability to combine with a simple grip mankind and nature.

Schubert was responsible for the first symphonic songs, songs which were given new dimensions and were extended from mere melodious lines to expressions of great depth, combined with his special landscape. Using the spirit and technique of Beethoven, Schubert enlarged songs to the greatness of symphonic music. Without him, neither the romantic magic of Robert Schumann nor the sombre thoughtfulness of Brahms, neither the intensity of Hugo Wolf nor the nervous sensibility of Debussy would exist. He was the creator of a new form of lyricism. The universe began to sing in his tunes. So many of them were written in the open air! Some, like *Hark, Hark, The Lark* were set down in a simple restaurant garden in the suburbs; others in the Vienna woods or by a rivulet.

Like the children of his school, who came there from the low houses of the suburbs, Schubert spoke the dialect of these suburbs. The dialect is the language which has grown from the soil itself, like the herbs and the

(continued on page 6)



Franz Schubert's birthplace

Songs from Die Schöne Müllerin

Richard Crooks sings from
Schubert's immortal song cycle

IT was a casual, friendly visit made by Schubert after he had laid aside the Unfinished Symphony that started him on one of his greatest song cycles, *Die schöne Müllerin*, (*The Maid of the Mill*), Op. 25. He had called on a friend of his who was then secretary to one of the Viennese nobility. Left alone for a few minutes, the composer noticed a volume by the German poet, Wilhelm Müller, entitled, *Poems found among the papers of a traveling horn player*. Schubert disappeared immediately with the book. Overnight he fashioned the first settings for what was later to become a cycle of twenty songs. They were published in 1824 and comprised all but five in Müller's collection.

From this cycle, the beloved American tenor, Richard Crooks, has programmed one of his finest albums. The limpid ease of his lyric voice conveys beautifully the tenderness of this music of Schubert; and with imagination and taste he has combined it with Müller's poignant word setting.

The tale of *Die schöne Müllerin* concerns a romantic young miller, who, in a fit of wanderlust, leaves his employer. He follows the course of a brook down its valley. Presently a new mill strikes his fancy and he obtains work there. The lad becomes strongly attracted to the miller's beautiful daughter, who returns his love. However, as fate would have it, a young hunter appears on the scene, robbing him of his love and his happiness. Sick with jealousy, the miller lad finds his solace and



Wilhelm Müller

escape only by drowning himself in the brook.

The verses of *Die schöne Müllerin* run the gamut of human emotion — from anticipation, love and tenderness, to anxiety, jealousy and, finally, despair. The sensitive heart of the young miller finds passionate utterance in this lovely brook setting. His tender spirit is ever complemented by the earth that surrounds him. At each turn, his reflections are joined with nature's moods, bringing a full-bodied richness and strength to the picture. And it is the music of Schubert that weaves these eloquent words into a precious whole!

SCHUBERT: SONGS FROM "THE MAID OF THE MILL," OP. 25

(Words by Wilhelm Müller)

1. Das Wandern (Wandering); 2. Wohin? (Whither?); 3. Halt! (Halt by the Brook); 7. Ungeduld (Impatience); 8. Morgengruss (Morning Greeting); 13. Mit dem grünen Lautenbande (With the Green Lute-Band); 14. Der Jäger (The Hunter); 15. Eifersucht und Stolz (Jealousy and Pride); 16. Die Liebe Farbe (The Favorite Color); 17. Die böse Farbe (The Hateful Color); 18. Trock'ne Blumen (Withered Flowers); 19. Der Müller und der Bach (The Miller and the Brook)

Richard Crooks, Tenor
with Frank La Forge at the Piano

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JANUARY, 1947

Beecham conducts Beethoven



Beethoven

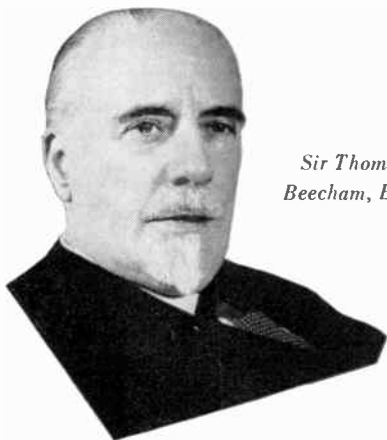
IN line with Sir Thomas Beecham's policy of programming seldom-played works of great composers, his masterful reading of the Beethoven Symphony No. 4 comes as a welcome event. One can't help being thoroughly delighted with the blithe and exhilarating spirit Beecham and his musicians have evoked from this expression of the early Beethoven.

It is significant that this comparatively relaxed and joyous work should directly follow the mighty *Eroica*. Beethoven, as a matter of

fact, had planned the Fifth Symphony as direct successor to the Third. Before its completion, however, he was to turn to the mood of the Fourth, to the creation of music fairly bursting in its exuberant lightheartedness!

The scene from which the Fourth Symphony emerged was the lovely Castle Gratz in Silesia, home of the composer's patron, Prince Lichnowsky. It was composed in 1806 and dedicated to Lichnowsky's friend and neighbor, Count Oppersdorf.

The first movement opens with a serene *Adagio* introduction: with striking transition, it enters the main body, a sparkling *Allegro Vivace*. The slow movement, an *Adagio* of exquisite songlike quality, is one of the high points of all Beethoven's symphonies. The Minuet (actually a *scherzo* in form), is filled with gay rhythmic and harmonic surprises, while the scintillating Finale, almost Haydn-esque in character, brings the work to its brilliant finish.



*Sir Thomas
Beecham, Bart.*

BEETHOVEN: SYMPHONY NO. 4, IN B-FLAT, OP. 60

Sir Thomas Beecham, Bart.
and the

London Philharmonic Orchestra

MUSICAL MASTERPIECE ALBUM M/DM 1081

Four 12" RCA Victor Records \$4.85 List Price ▲

Schubert's Landscape

(continued from page 4)

trees. All his life Schubert remained connected with the suburbs which had not yet grown together with the city of Vienna. Each was a country village, with fields and gardens, vineyards and meadows; each had its own parochial church, its own cemetery and even its own brand of dialect. Every Sunday Schubert would visit the suburbs, either his father's house where he played string quartets or simply pleasure-bound with a carload of merry revelers driving to one of the villages near Vienna.

He seldom left Vienna, where he lived in his friends' apartments, filling their rooms with the smoke of his pipe and the melodies of his songs. Schubert never saw a foreign country. He belonged to the Viennese landscape and the Viennese landscape belonged to him.

The fragrance of this landscape is in many of his chamber music compositions, in the Quintet in G and in the Octet. What wonderful moonlit nights are in the adagios of such works! All the gardens of the suburbs of Vienna are shimmering in such light.

Listening to this, we know that Schubert
(continued on page 12)

Monteux conducts Brahms' second symphony



Pierre Monteux

HERE'S a grand new rendition of one of Brahms' four symphonic masterpieces! The little Frenchman and his men of the San Francisco Symphony Orchestra give a special touch to this stirring work, making it a performance you'll surely want to own.

The symphony was composed in 1877, one year after the completion of its great C Minor predecessor. Early in December of that year, Brahms and his friend, Ignaz Brüll, gave a

BRAHMS: SYMPHONY NO. 2, IN D, OP. 73
San Francisco Symphony Orchestra
Pierre Monteux, Conductor
MUSICAL MASTERPIECE ALBUM M/DM 1065
Four 12" RCA Victor Records \$4.85 List Price ▲

duo-piano performance of the D Major Symphony before a group of invited guests. On December 30, Hans Richter conducted it for the first time with the Vienna Philharmonic Orchestra.



© R. Hupka

A heretofore unpublished picture in this country of Brahms and the composer and pianist, Ignaz Brüll, one of his intimate circle of friends. It was Brüll whom he chose to give his piano compositions their first public performances. This picture was taken on September 10, 1894, at Brüll's summer home in the village of Unterach am Atersee, Austria.

We quote from Eduard Hanslick, Brahms' champion in Vienna, who has given a highly informative first reaction to this performance of the new work: "The character of this symphony may be described in short as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other to meditative seriousness. . . . The first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed by two slight Mendelssohnian reminiscences which emerge before us. . . . A broad, singing *Adagio* in B follows, which, as it appears to me, is more conspicuous for the development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression on the public than do the other movements. The *scherzo* is thoroughly delightful in its graceful movement in minuet tempo. . . . The *finale*, in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy *finales* of the modern schools. Mozartian blood flows in its veins."

Toscanini
conducts
the

Jupiter Symphony



**MOZART: SYMPHONY NO. 41,
IN C, K. 551 ("JUPITER")**

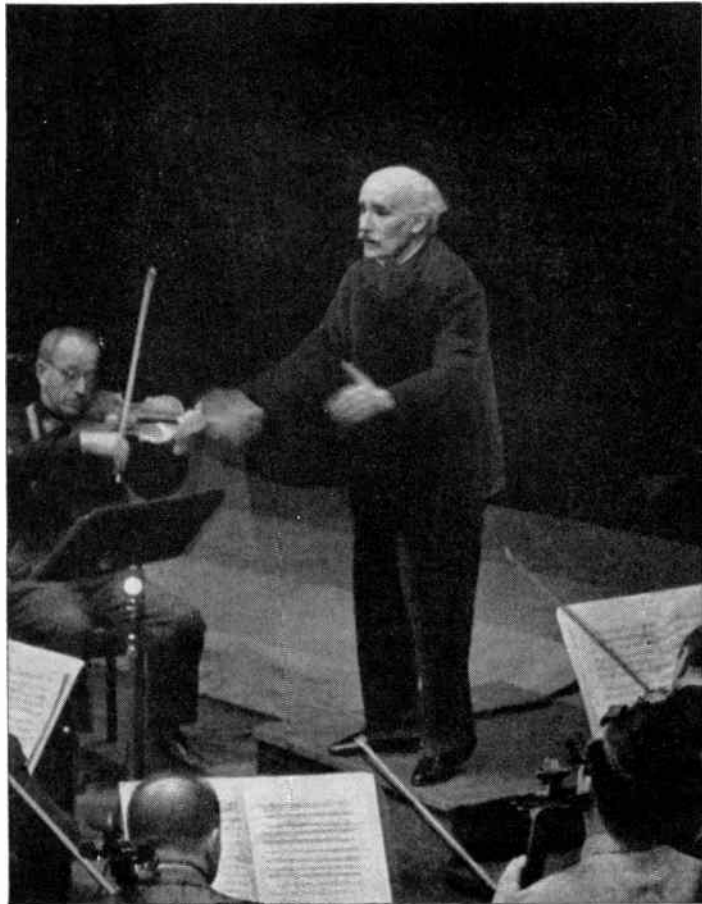
Included as final side:

**BACH: AIR FROM SUITE NO. 3,
IN D**

**Arturo Toscanini
and the
NBC Symphony Orchestra**

**MUSICAL MASTERPIECE ALBUM
M/DM-1080**

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© R. Hupka

PERHAPS the most astute observation of the essence of Toscanini was made by the late Lawrence Gilman, when he referred to him as "the priest of music." Since the historic Rio performance of *Aida* nearly fifty years ago, when he hurriedly stepped into the capacity of conductor for the first time, Toscanini has been no more than a medium through which the great masterworks of music are revealed to the world.

His has been a humble position, a quiet, unflinching drive for the truth of perfection—truth through detail, the shape of a phrase, the terracing of a dynamic level, the pendulous motion of a rhythmic beat. His has been the role of a student—with a constant search for the style and meaning of a musical composition.

To those who have had the sublime privilege of watching this energetic person, now in his eightieth year, there comes the revelation that this is true greatness—a living example of the fruit of years combined with the open naivete and the freshness of a completely youthful spirit.

It is this fresh quality that dominates his recreation of the aristocratic, Rococo lines of Mozart's music. In the *Jupiter* Symphony, the last, and to many the greatest of the Mozart symphonies, Toscanini's touch reveals with eager fluency all the dignified charm and grace inherent in these magic pages. He takes us through the glowing optimism of the first movement and through the haunting dialogue of the *andante cantabile*, its muted strings singing eloquently—through the poised graciousness of the Menuetto and the sparkling virility of the finale. It is the pure voice of Mozart that speaks, the vibrant, enchanting tongue of the eighteenth-century poet, deep with passionate meaning, rich with the buoyancy of bubbling laughter!

Mozart composed his last three symphonies during the summer of 1788, in the thirty-third year of his life. They are a staggering commentary on his creative genius. The Symphony No. 39 in E-flat (K.543) was completed on June 26; the Symphony No. 40 in G Minor (K.550) on July 25 and the Symphony No. 41 in C (K.551), the *Jupiter*, on August 10.

These last works represent a heartbreaking page in the history of music. For Mozart was destitute. His letters of the time are filled to the brim with misery and distress. It was less than a year since his opera, *Don Giovanni*, had had fabulous success in the city of Prague.

And yet he had received only a hundred ducats for this work; he was paid still smaller sums for scores of the opera which he sent to the theatres of Vienna and Warsaw. The principal source of Mozart's income at this time was the writing of dance music—waltzes, minuets and so on—for use at court balls.

But Mozart's reputation was great. Haydn spoke of him as "the unique Mozart" and "the greatest composer now existing." Indeed, Warsaw and Prague acclaimed him with such enthusiasm that Vienna suddenly awoke to the fact that the time had come to make some official recognition of the young genius in its midst.

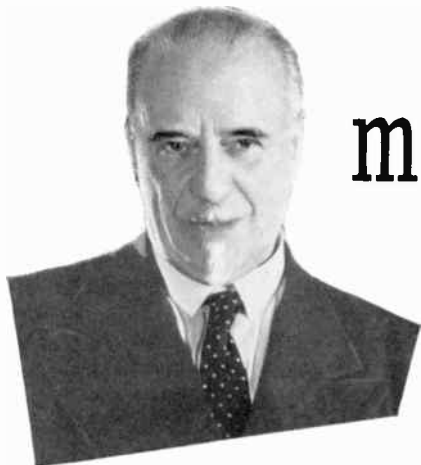
Accordingly, he was appointed Chamber Composer to the Court at a salary of eight hundred florins. The post entailed practically no work; the salary was scarcely enough to cover the expense of rent. In addition, his health was a constant source of worry. Just a year before the composition of his last three symphonies, Mozart suffered a serious illness—and from then on, judging from his letters, his thoughts were greatly occupied with death.

Three years after the *Jupiter* Symphony was composed, he was to leave this world, a pauper. He was to rest in an unmarked pauper's grave, so that even his wife, a few days later, would be unable to find it.

Today, in the city of Vienna, a monument stands in the name of Mozart. But no monument can hope to equal the vast beauty of his music itself. For this is the undying spirit of the Master speaking—happily, a spirit preserved for all time through the recorded artistry of Toscanini's conducting!

On the final side of these records, the orchestra performs the beloved *Air for the G String* from Bach's Suite No. 3, in D Major. This suite is one of four which emerged from Bach's years as *Kapellmeister* to the Cöthen court of Prince Leopold, from 1717 to 1723. Originally termed *overtures*, these suites formed part of the collection of Bach manuscripts that lay forgotten by the world for nearly a hundred years. It was 1838 before the D Major Suite was finally made available. At that time, Mendelssohn, an ardent member of the Bach Society, had it performed at the Gewandhaus in Leipzig.

The famous *Air*, now familiar as a violin solo, constitutes the second movement. The great violinist, Wilhelmj, transposed this composition to the key of C, thus making it possible to be performed entirely on the G string. It is one of the most beautiful works in all literature for stringed instruments.



Sir Thomas Beecham, Bart.

**TCHAIKOVSKY: EUGEN ONÉGIN—ACT II: WALTZ
TCHAIKOVSKY: EUGEN ONÉGIN—ACT III:
POLONAISE**

**Sir Thomas Beecham, Bart.
and the London Philharmonic Orchestra**

RCA Victor No. 11-9421 \$1.00 List Price ▲

FROM the most widely performed of Tchaikovsky's numerous operas, Sir Thomas Beecham, Bart., and the London Philharmonic Orchestra perform two romantic favorites. Both of these charming dances receive their just treatment from the spirited Beecham—and the lilt and color inherent in this music is enchantingly brought to the fore.

Picture, if you can, the fabulous setting of a Russian ball during the lush period of the eighteen-twenties. For both of these dances, though from different acts of the opera, are staged in such an atmosphere. And both of them, packed to the brim with splendid elegance, precede the tragic consequences of the drama which unfolds.

Tchaikovsky based this opera on Pushkin's poetic tale of the same name: it had its first performance in Moscow in 1789. The story of Eugen Onégin is that of a young and handsome Russian gallant, who, filled with the personal quest of finding himself in his bejewelled world, spurns the love of the beautiful Tatiana, only to find too late that he loves her.

During the second act ball given in Tatiana's honor, the lovely *Waltz* is heard. The final setting, a St. Petersburg palace, is the scene of the brilliant *Polonaise*. While Eugen Onégin is not often performed, these two dances now hold an established place in the concert repertoire.

more 'red seal' single records



Artur Rubinstein

**CERSHWIN: PRELUDE NO. 2
MILHAUD: SAUDADES DO BRASIL (BRAZILIAN
DANCES)**

**V. IPANEMA
IX. SUMARÉ
XI. LARANJEIRAS**

Artur Rubinstein, Pianist

RCA Victor No. 11-9420 \$1.00 List Price ▲

In 1921, Darius Milhaud completed his suite of Brazilian Dances which he dedicated to Rubinstein. The artist now performs three of them on records—and with exceptionally colorful results. More than twenty years old, this music will still be "modern" to many. Highly spirited and conceived in a most fascinating manner, it finds exciting recreation in Rubinstein's playing. The record is backed with a performance of the second of three preludes by Gershwin—and the artist gives it just the right "blues" treatment. You'll like this music of North and South America.

orchestral and
instrumental works
add luster to
January program



Leopold Stokowski

WAGNER: SIEGFRIED - ACT II; FOREST MURMURS
Leopold Stokowski
and the
Hollywood Bowl Symphony Orchestra
RCA Victor No. 11-9418 \$1.00 List Price ▲

Now a beloved concert piece, this beautiful excerpt from the opera, Siegfried, takes on new meaning under Stokowski's direction. It is an orchestral version of the music of the scene directly preceding Siegfried's slaying of the dragon and also of the subsequent dialogue between the hero and the bird. It represents some of the richest and most picturesque music of the entire Ring Cycle. Wagner's deep sensitivity for the instrumental resources of his orchestra, and the tremendous scope of his imagination find exquisite expression here.

HUBAY: HEJRE KATI (HUNGARIAN CZARDAS SCENES, OP. 32, NO. 4)

BALAKIREFF-VOLPE: OH, COME TO ME

Mischa Elman, Violinist
with

Leopold Mittman at the Piano

RCA Victor No. 11-9423 \$1.00 List Price ▲

This familiar and delightful music of the Hungarian composer, Hubay, is performed with unusual warmth by Elman. Its haunting, richly hued opening is later contrasted by the vivid sparkle of a true Hungarian Czardas. On the other side of this record, Mr. Elman plays a moving composition from the pen of the Russian Romantic, Balakireff. The work, dedicated to the violinist himself, is filled with tenderness and yearning.

JANUARY, 1947

PURCELL-STOKOWSKI: TRUMPET PRELUDE
HAYDN-STOKOWSKI: EIGHTEENTH CENTURY DANCE

(From "Quartet in F, Op. 3, No. 5")

Leopold Stokowski
and the Hollywood Bowl Symphony Orchestra
RCA Victor No. 11-9419 \$1.00 List Price ▲

We think we're safe in saying that Stokowski's recording with the Hollywood Bowl Symphony Orchestra of the Purcell Trumpet Prelude is one of the most dynamic ever to be issued by RCA Victor. Clean as a whistle, superbly balanced and thrillingly performed, this little work of the seventeenth-century English master will probably take its place as one of the finest musical reproductions of all time. On the reverse side the orchestra performs Stokowski's charming transcription of a movement from a Haydn Quartet. An old-fashioned dance in the true sense of the word, it offers fine balance for the Prelude.



Mischa Elman

▲ Suggested list price exclusive of excise tax. 11



Artur Rubinstein

Rubinstein records Chopin sonata

MUSIC from Artur Rubinstein is always an event, particularly when it is that of a fellow countryman. We are extremely happy to present the Polish artist this month in a superlative performance of one of the great works of all piano literature—Chopin's Sonata in B-flat Minor, Op. 35.

A work of titanic emotionalism, it brought the following comment from Chopin's contemporary, Schumann: "To have called this a sonata must be reckoned as freakish, if not a

CHOPIN: SONATA IN B-FLAT MINOR, OP. 35
Artur Rubinstein, Pianist
MUSICAL MASTERPIECE ALBUM M/DM-1082
 Three 12" RCA Victor Records \$3.85 List Price ▲

Schubert's Landscape

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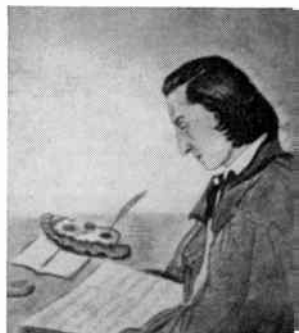
has invented something special, new colors for the air which surrounds music, new sounds for the blowing of the wind, a new scent, chords which breathe and a romantic color magic which was unknown till Schubert. The sound of the horn alone was a great discovery: the dreamy, poetic, warm swing of the horn's tone which rises at the end of the first movement

piece of pride. For he has simply bound together four of his maddest children in order to introduce them by fraud under this name to a place which otherwise they would perhaps never have entered."

Defying the laws of structural and harmonic unity, this bold expression (hinted by Liszt to be the musical depiction of a half-forgotten epic poem of the composer's native land) has taken a place of high honor in the piano repertoire.

Technically, it is almost fantastically difficult to play. But it is not merely the fingers of a virtuoso that are required, for this is a work calling for a high degree of musical and emotional maturity—and the rich romantic subtleties of Chopin's music call for deep sensitivity and imagination.

The high point of the sonata is unquestionably the sombre, haunting funeral march, composed, incidentally, before its companion movements. But this must not detract from the satanlike opening, with its lyric middle section, or from the fantastic scherzo, with its grim humor. And it must certainly not detract from the brief, tempestuous presto movement which follows the Funeral March and brings the sonata to a close. Schumann wrote of this movement that it is "... perhaps the boldest page ever written in the whole of music. Death appears here in all the cruel realism of its brute force, which destroys and ruins all things."



Chopin—from a drawing by George Sand. Reproduced from "Chopin," by Henri Bidou. Published by Alfred A. Knopf, Inc.

of the Octet like a magic spell was a completely new sound. Sounds of this kind, filled with romance and poetry, sounds reminiscent of flowering gardens, of rose-bushes, of blossoming trees—these were what inspired his imagination. These were the sounds of his landscape.

Schubert became a part of this landscape in his music. He spoke the dialect of the small people of Vienna's suburbs—but in his music he spoke with the voice of nature and of the universe.

Popular Hits of the Day



New 52nd Street Hot Jazz album

It's Dizzy Gillespie, King of re-bop, and Coleman Hawkins, top tenor sax man, who join in this terrific package, bringing you the latest in 52nd Street jazz! Here's Dizzy's cast: Don Byas, tenor sax; J. C. Heard, drums, and Milt Jackson, vibraharp. With Hawkins are Charlie Shavers, trumpet; Allen Eager, tenor sax; Pete Brown, alto sax, and Mary Osborne, guitar.

The numbers contributed by both these bands are just what the doctor ordered—if jazz is your preference!

Vaughn Monroe



JANUARY, 1947



Fats Waller's last recording

From "Stormy Weather," one of the last motion pictures of the beloved "Fats," RCA Victor takes pleasure in issuing a star number—*Ain't Misbehavin'*. This is backed by *Moppin' and Boppin'*, also cut for the film but never used. A super disc, and a wonderful display of Waller's artistry, this is a *must* for the many who admired him!

"Fats" is joined by the instrumentalists who appeared in "Stormy Weather" with him—Benny Carter, trumpet; Slim Moore, trombone; Gene Porter, sax and clarinet; Irving Ashby, guitar; Slam Stewart, bass and Zutty Singleton, drums.

Don't forget that swell *Dreamland Special* album of Vaughn Monroe's—featuring the Norton Sisters and the Moon Maids! Just for the record, here are the numbers contained in this smooth, satisfying collection: *I'll See You in My Dreams*, in which Vaughn is joined by the Norton Sisters, *Drifting and Dreaming*, *Meet Me Tonight in Dreamland*, *Dreams*, and *My Dreams Are Getting Better All the Time*, in which Vaughn solos. The album is P-160—the list price, \$3.15.

13

NEW SINGLE RED SEAL RECORDS

"LA TRAVIATA": (Act I) VERDI
È STRANO! (How Wondrous) (Recitative)
AH! FORS' È LUI (The One of Whom I Dreamed) (Aria)
FOLLIE! FOLLIE! (What Folly!) (Recitative)
SEMPRE LIBERA (I'll Fill the Round of Pleasure) (Aria)

RCA Victor No. 11-9331
 \$1.00 List Price

Licia Albanese, Soprano
RCA Victor Orchestra
Frieder Weissmann, Conductor



Licia Albanese

Licia Albanese's success as the frail and lovely heroine of Verdi's masterpiece has established her as one of grand opera's finest *Violettas*. You may recall her previous recordings from *La Traviata*. The first, with Robert Merrill, was the duet from the second act, "*Dite alla giurine . . .*"; in the other, released in November, she shares honors with Jan Peerce, as they sing the tender love duet from Act I. Now Mme. Albanese continues with the glorious solo which closes this act. Beginning reflectively, her mood soon changes and she sings the dazzling coloratura air in which she vows to continue her life of gaiety.

RCA Victor No. 10-1248
 \$0.75 List Price

STARS IN MY EYES FIELDS-KREISLER
 (from "The King Steps Out")
THE TOUCH OF YOUR HAND HARBACH-KERN
 (from "Roberta")



Eleanor Steber

Eleanor Steber, Soprano
with Orchestra
Jay Blackton, Conductor

Eleanor Steber's clear and vibrant soprano is heard now in two popular romantic favorites. With the color, artistry and musicianship that have marked all her recordings for RCA Victor, Miss Steber brings new luster to these lovely compositions everybody's been humming for years. If you go for Kreisler's Viennese whimsey, combined with Kern in one of his best moments—and if you like your lighter music handled with the integrity of an Eleanor Steber—you'll want to own this single disc!

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	February	Feature Title	Album Number	List Price	Program No.	February	Feature Title	Album Number	List Price
2666	3	Dramatic Arias			2677	18	Music of the Land		
		<i>Bjoerling-Peerce-Sarnoff-Milano</i>	Single Records				<i>Boston "Pops"-Phila. Orch.-Boston Sym. Orch., etc.</i>	Single Records	
2667	4	Stokowski Concert			2678	19	Beethoven: Symphony in C ("Jena")	DM-946	\$3.85
2668	5	Khatchaturian: Concerto for Piano and Orch.	DM-1084	\$4.85			<i>Janssen-Janssen Sym. of Los Angeles</i>		
2669	6	Schubert: Moments Musical s	M-684	\$3.85	2679	20	Debussy: Preludes	DM-1031	\$6.00
		<i>Artur Schnabel</i>					<i>E. Robert Schmitz</i>		
2670	7	Prokofieff: Peter and the Wolf	DM-566	\$3.85	2680	21	Orchestral Favorites: Polovetzian Dances—Dance of the Hours—In a Persian Market		
2671	10	Historical Night			2681	24	Brahms: Quintet in B Minor	DM-491	\$4.85
		<i>Biggs-Piedler Sinfonietta-St. Louis Sym.</i>	Single Records				<i>Kell-Busch Quartet</i>		
2672	11	Little-heard Overtures			2682	25	All-Koussevitzky Program		
		<i>Sevitzky-Indianapolis Sym. Orch., etc.</i>	Single Records				<i>Koussevitzky-Boston Sym. Orch.</i>	Single Records	
2673	12	Handel & Haydn Arias			2683	26	Tchaikovsky: Concerto in B-flat Minor	DM-800	\$4.85
		<i>Steber-Maynor-Anderson</i>	Single Records				<i>Horowitz-Toscanini-NBC Sym. Orch.</i>		
2674	13	Toscanini Plays Beethoven			2684	27	Bach Festival		
		<i>Toscanini-NBC Sym. Orch.</i>	Single Records				Chopin Program		
2675	14	Piano Recital			2685	28	Horowitz-Brailowsky-Iturbi		
		<i>Rubinstein-Horowitz-Iturbi</i>	Single Records				Single Records		
2676	17	Franc: Pièce Hérolique							
		<i>Monteux-San Francisco Sym. Orch.</i>	Single Records						

14 ▲ Suggested list price exclusive of excise tax.

RCA VICTOR RECORD REVIEW

"THE MUSIC YOU WANT"—Station Guide

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

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

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M/DM-1081 \$4.85 | <input type="checkbox"/> Milhaud—Dances of Brazil—Rubinstein
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11-9363 \$1.00 | <input type="checkbox"/> New 52nd Street Jazz
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