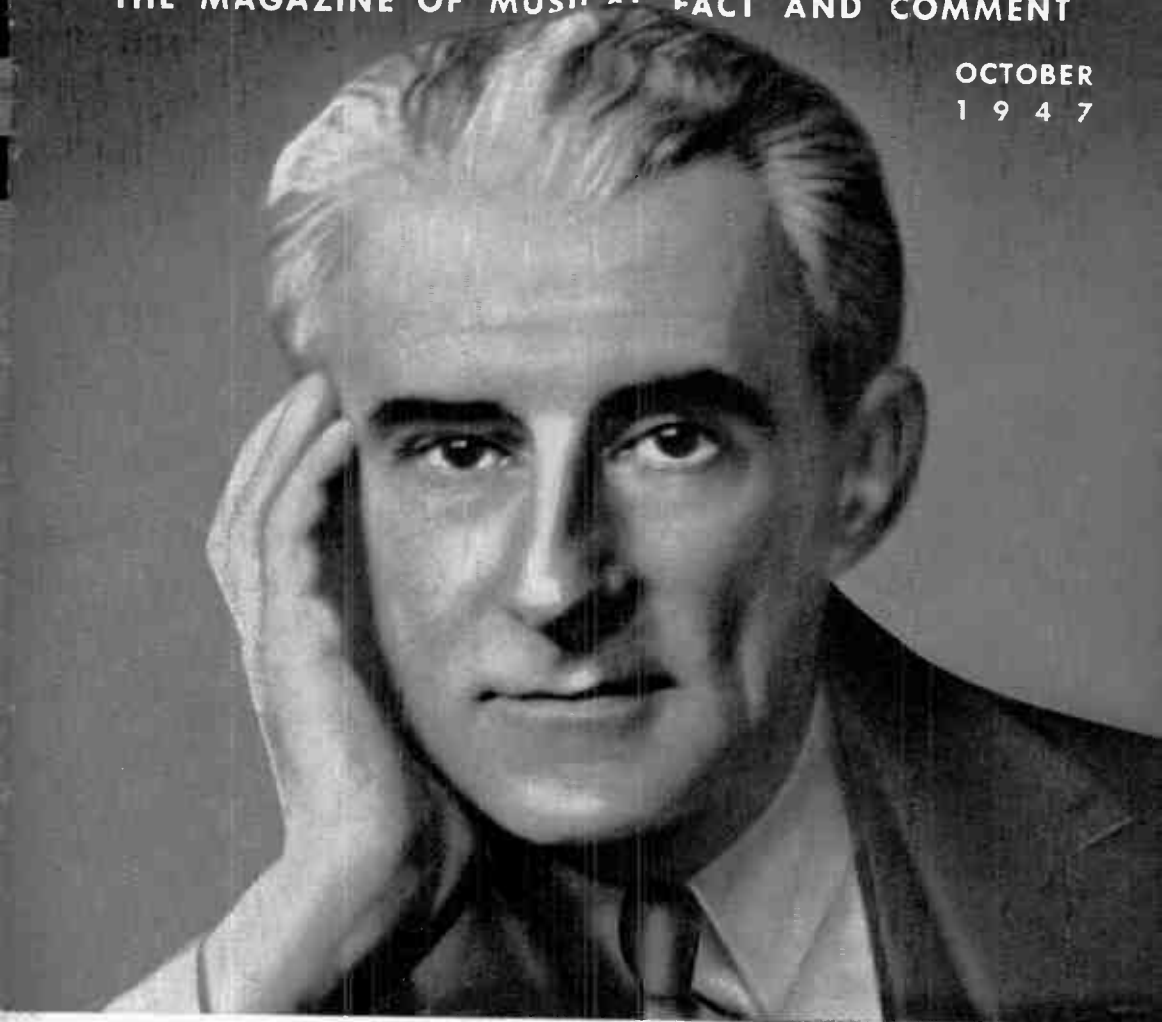


RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

OCTOBER
1947



Maurice Ravel

The Bellmann Archive

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PHILADELPHIA 7, PA.



RCA VICTOR Record Review



OCTOBER, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 6

spinning about the world



by Jim F. Palmer

EVEN scientific marvels of atomic energy and rocket propulsion have not equaled the wonderful ability of phonograph records in conquering time and space. Using RCA Victor records as tickets, the musical traveler can visit the land of his choice daily in a split second. An international collection of phonograph records is a valuable hobby for any collector, and one which can return high dividends.

Too often record collectors pick up discs in a haphazard sort of way, buying anything that appeals to them. Although this is very nice, a concerted plan of collecting phonograph music on a geographic basis will enable the collector to acquire a library of real meaning and distinction. With his music-of-all-nations collection he can visit any land as he wishes, and as he plays the records of a foreign land, gradually and unconsciously he grows to know the spirit of its people, and international understanding is a step closer.

Using RCA Victor's great collection of international music, I have acquired a basic library of South American music and am now specializing in Central European music. Then I shall

move over to Russia and across to the Orient. Although I shall not leave my home town, I wander where I will by records. RCA Victor has recorded an extensive library of foreign music, some difficult to obtain at present and which must be sought in scattered stores. Most discs are recorded in the music's native country.

Colorful rhythms of Mexico may flood your home if you choose to visit Mexico by phonograph. For short stops in Latin America the RCA Victor series of "Fiesta" albums is fine, and if you like the music of Mexico particularly, you may buy from a full listing of Mexican numbers listed in the RCA Victor catalogues.

The "Fiesta" series of albums will enable you to visit many of the leading South American countries. If you decide to concentrate on the music of Argentina, be sure that RCA Victor's album of the songs of Carlos Gardel, late king of the tango, holds a number one place in your "rio de plata" collection. RCA Victor has some exceedingly good tango rec-

(continued on page 14)

Betty R. Schoenfeld
Editor

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THE

B **M** **Minor**

M **ass**



BY

Johann Sebastian Bach

Robert Shaw conducting
the RCA Victor Chorale and Orchestra

Anne McKnight, Soprano
June Gardner, Soprano
Lydia Summers, Alto
Lucius Metz, Tenor
Paul Matthen, Bass

MUSICAL MASTERPIECE ALBUM M/DM—1145
(Vol. I)

Nine 12" RCA Victor Records \$9.85 List Price ▲

MUSICAL MASTERPIECE ALBUM M/DM—1146
(Vol. II)

Eight 12" RCA Victor Records \$8.85 List Price ▲

THIS is the first complete domestic recording of Bach's B Minor Mass—supreme musical setting of the highest and most impressive service of the Roman Catholic liturgy, and the greatest choral work ever written.

The same artists who last year collaborated in a sensational New York performance come

together once again on these records that were made in Town Hall. Under the direction of Robert Shaw, youthful conductor of recent Bach choral albums released by RCA Victor, all the rousing majesty and force of this monumental work have been realized.

The depth and sensitivity of Shaw's conducting, combined with rhythmic elasticity, have made this performance an historic achievement. Brilliant solo and duet work intersperse with and complement the artistry and fervor of the RCA Victor Chorale and Orchestra.

The authentic Bach orchestra has been realized to the last detail, including the darkly sweet oboe d'amore, the corni di caccia (hunting horn) and specially high trumpets not found in today's orchestra. The recording itself has been beautifully achieved, with perfect balance of orchestra, chorus and soloists. The work has been recorded in two albums, consisting of thirty-four sides. Program notes by Robert Shaw and Julius Herford, plus the complete Latin and English text of the Mass accompany the albums.

The Mass of the Lutheran service kept two of the six sections originating in the Roman Catholic liturgy—the *Kyrie Eleison* and the *Gloria*. Bach, the Protestant, was vitally attracted to the potentialities of the full Catholic text, and for his B Minor Mass, he enlarged the original portions and added the *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*. These additions were taken largely from cantatas he had already composed.

While Bach wrote four other Masses that can be used in the church service, this work is too long and on too vast a scale for direct liturgical use. In twenty-four movements, it comprises fifteen choruses, six solo airs and three duets. It has become one of the truly "sacred" works of the concert hall.

The B Minor Mass represents the mature culmination of Bach's art, an intense realization of the manifold sides of this creative genius that worked purely within and enriched the scope of the contrapuntal and harmonic possibilities of his time.

In closing, we quote from a paragraph of the album notes: ". . . It is not simply that the Protestant musician writes a Catholic Mass, but that at the significant point in the *Credo* where the text speaks of 'one baptism,' Gregorian Chant in direct quotation is united with Protestant polyphony. It is not wishful thinking to sense that Bach conceived this Mass as a testament to and of one great universal faith."

new single red seal records



Marian Anderson

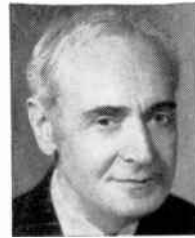
**DER TOD UND DAS MÄDCHEN, Op. 7,
No. 13 SCHUBERT**
WOHIN? (From "Die Schöne Müllerin")
. SCHUBERT

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

RCA Victor No. 10-1327 \$.75 List Price ▲

With Franz Schubert, the song was to assume the stature of symphonic music. Beethoven's spirit and technique had found their way into the soul of the younger composer, a soul saturated with the perfume of Vienna's woods and rivulets. Today, the lieder of Franz Schubert exist among the pearls of all music—and demand by their very nature the most delicate phrasing and depth of feeling in performance. Marian Anderson's singing of Schubert lieder has made musical history. The first of the songs featured on this ten-inch record has been in the catalog for many years. Miss Anderson replaces it with a new interpretation, replete with full, rich tone and dramatic excitement. A moving dialog between Death and a young girl, this work affords ample opportunity for displaying her almost unbelievable lower register, and the beautiful resonance of her upper voice. On the opposite side, she sings the exquisite excerpt—*Whither?*—from *The Maid of the Mill*.

4 ▲ Suggested list price exclusive of excise tax.



Serge Koussevitzky

PAVANE FOR A DEAD PRINCESS
Boston Symphony Orchestra
Serge Koussevitzky, Conductor

RCA Victor No. 11-9729 \$1.00 List Price ▲

The stately tread of the *Pavane*, originally an old Spanish court dance, was to become the setting for one of Ravel's loveliest compositions. Ravel himself stated that the title had no special meaning—that he had merely "liked the sound of the words!" But popular imagination has conjured up many a romantic tale, among them, that of the little princess who dies after having danced her beloved Pavane. Recorded now by the Boston Symphony Orchestra, it emerges as a poem of sheer beauty.



Jascha Heifetz

ZAPATEADO (The Cobbler) . . . SARASATE
SEA MURMURS CASTELNUOVO-TEDESCO
THE BUMBLEBEE . . . RIMSKY-KORSAKOFF

Jascha Heifetz, Violinist
with Emanuel Bay at the Piano

RCA Victor No. 10-1328 \$.75 List Price ▲

Three colorful romantic composers find their way on discs this month, via the magic of Heifetz's playing. You will welcome the permanent version of these captivating—and usually fleeting—moments from his repertoire. They make a fine combination—the warm rhythm of *Zapateado*, the rich texture of *Sea Murmurs* and the ever virtuosic buzz of *The Bumblebee!*

RCA VICTOR RECORD REVIEW

toscanini and soloists

THE most potent quality about Arturo Toscanini, the one quality that has consistently dominated the others, is his priestly devotion to the music he conducts.

It has made the Maestro work harder, study harder, swear harder and live longer. It has made him blind to every possibility in the recreation of music save the composer's subtlest intentions. Toscanini's lack of compromise has made every man in his orchestra a soloist, every soloist a brilliant part of the whole picture, every picture a glorious sound-mirror of the score.

This is the significant feature of the solo performance with Toscanini. It is Beethoven who gets the kisses and the fanfare—Beethoven, or Brahms, or Wagner or Tchaikovsky. Soloist and orchestra have been consecrated under Toscanini's baton to the sacred commands of the composer, consecrated with steel bands of discipline, fired with the vitality and eloquence that breathe behind every printed score. Both soloist and orchestra are elevated to new heights, and through them music alone shines with renewed strength and beauty.

Some of these performances have found their way to recorded success within recent years. In November, 1940, Jascha Heifetz and Arturo Toscanini joined in Beethoven's only Violin Concerto—the monumental D Major work, with its warm, classic beauty. Of this performance, it has already been written, “. . . From the mysterious opening drum bar to the final dazzling cadence, perfect balance between the soloist and orchestra is maintained. . . .” The work is available in album M/DM-705.

In the realm of piano music, few works have triumphed as the two recorded by Toscanini with his famous son-in-law, Vladimir Horowitz. Of the Brahms' Second Concerto (M/DM-740), released in 1941, Olin Downes wrote: “. . . The performance was planned by conductor and pianist with only one purpose—the revelation of Brahms, and this with a cohesion, balance and precision of the interweaving parts of the piano and orchestra past praise. . . .”

The other work, released in the same year, is the brilliant and colorful Tchaikovsky Piano Concerto. Superlatives of this beloved composition in the Horowitz-Toscanini version

(M/DM-800) have long been exhausted.

Two of Beethoven's piano concertos are also available—the First (M/DM-1036), released in March, '46, a scintillating performance by Ania Dorfmann, first woman instrumentalist ever to play under Toscanini, and the Third Concerto (M/DM-1016), played by Artur Schnabel. The latter work was recorded from a broadcast on October 29, 1944.

Included are great moments from grand opera—thrilling moments of Wagner and Beethoven. On record 11-9110 Rose Bampton sings the heroic aria, *Abscheulicher, wo eilst du hin* (Thou Monstrous Fiend), Leonore's Aria from the first act of *Fidelio*, an admirable choice for the soprano who had successfully sung the role under Toscanini in broadcast versions of the opera.

And finally, Helen Traubel, in album M/DM-978, offers a superb rendition of Brünnhilde's Immolation from *Die Götterdämmerung*.

There they are—the seven solo performances under Toscanini's baton. They are yours for the asking.

Hearing them, one is reminded of Lawrence Gilman's words: “. . . All music that is worth the mystical and agonizing process of recreation can be fully released from its casing of symbols only by those choice and singular artists who bring to it the paradoxical blend of imperious will and profound humility which the great interpreter exhibits. . . .”



RAVEL: DAPHNIS ET CHLOÉ, SUITE No. 1
VALSES NOBLES ET SENTIMENTALES

DEBUSSY—Ravel; Sarabande
San Francisco Symphony Orchestra
Pierre Monteux, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1143
Four 12" RCA Victor Records \$4.85 List Price ▲

ballet music

by ravel



"Frisco's Frenchman" has long been associated with the music that originated during the brilliant Parisian days of the Ballets Russes. It was Pierre Monteux himself who wielded the baton at many a first night performance in those early years of the twentieth century.

One of the foremost interpreters of French music, Mr. Monteux enjoys an impressive assortment of recorded successes whose music has been drawn from that school. With the present album of masterpieces by Ravel and Debussy, he adds to his collection and to the delight of millions who have taken both him and the music of his native France to their hearts.

Daphnis et Chloé was commissioned by Serge Diaghileff for the Ballets Russes in 1910, a year after the company had burst upon the Parisian public in all its dazzling color. The original libretto was taken from a fable of Longus; Fokine provided the scenario and choreography, and Bakst, the unusual settings.

The Hellenic civilization had strongly appealed to Ravel's fancy, and the tender love story of *Daphnis et Chloé* was the most notable of the composer's musical expressions to be influenced by the Greek temperament and tradition. He himself spoke of it as "a choreographic symphony in three parts . . . a vast musical fresco, less true to archaic tradition than to the Greece of my dreams."

On June 8, 1912, Pierre Monteux conducted the first performance at the Châtelet Theatre, with Nijinsky and Karsavina in the title roles. A great triumph was achieved by Adolf Bolm, in his role of the cowherd, Dorcon.

From the original ballet score, Ravel extracted two concert suites. The present recording is not to be confused with the Suite No. 2 which Koussevitzky and the Boston Symphony Orchestra recorded more than a year ago.

One of the most beautiful portions of the ballet occurs in the suite recorded here, as a wordless chorus of mixed voices sings a muted backstage accompaniment while a sacred dance is performed in honor of the great god Pan.

* * *

Ravel's eight *Valses Nobles et Sentimentales*, "a chain of waltzes after the example of Schubert," were originally written for the piano. Later they were orchestrated as a flirtatious ballet, *Adelaide, ou le Langage des Fleurs*, set against an 18th Century background.

The initial performance took place on April 20, 1912, at the Châtelet, under the composer's direction, and the first concert performance was conducted by Monteux on Feb. 15, 1914.

These eight waltzes really run the gamut—from brilliant and dissonant exhilaration to plaintiveness, irony and poetic lyricism. The score hears the motto, "The delightful pleasure, ever novel, of useless occupations."

The closing side of this album contains one of two pieces of Debussy orchestrated by his friend, Ravel. It is the lovely *Sarabande* (slow movement of the suite, "Pour le Piano"), which dates from 1901. It affords a truly effective finale to this brilliantly recorded album!



a choreographic essay

Leonard Bernstein's "Facsimile"



“. . . desperately and vainly searching for real interpersonal relationships. They meet for the first time, develop quick and passionate connections and, inevitably, find themselves left in a state of ennui and resentment: inevitably, because they are integrated personalities with little, if any, capacity for meaningful relation. . . ." The cast: *A Woman*, danced by Nora Kaye; *A Man*, by Hugh Laing, right, and *Another Man*, by John Kriza.

ON November 6, 1946, at the Broadway Theatre in New York, the Ballet Theatre, which had commissioned this work, presented it for the first time. The composer conducted. Jerome Robbins, responsible for the choreographies of Bernstein's *Fancy Free* and *On the Town*, had created the subtle and stirring action of *Facsimile*.

The score for this ballet was composed during a concentrated work period of three weeks—between August and September of 1946. In March of the following year, the music was given its first concert hearing at Vassar College, in the midst of Leonard Bernstein's tour with the Rochester Philharmonic Orchestra.

Mr. Bernstein himself calls this "neurotic music," music into which the very essence of the action has crept. In four main divi-

sions, it contains all the atmosphere of its emotionally charged subject matter—loneliness, frustration, irony and bitterness.

In presenting the score of *Facsimile* in album form, we take pride in offering this recent contribution of one of America's most striking musical personalities. Mr. Bernstein himself conducts, and the recordings have been beautifully achieved.

Facsimile belongs in the record library of all who are interested in modern ballet.

BERNSTEIN: FACSIMILE, A CHOREOGRAPHIC ESSAY

Leonard Bernstein

conducting the RCA Victor Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1142

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

▲ Suggested list price exclusive of excise tax.

7

OCTOBER, 1947



Paul Henreid as Robert Schumann

music from

song of love

rubinstein re-records

highlights from

M-G-M film soundtrack

ON September 12, 1840, near Leipzig, Robert Schumann and Clara Wieck, brilliant concert pianist, were quietly married by one of Robert's old school friends. Franz Liszt, who was to remain a staunch champion of the Schumanns for life, wrote the following:

"In the world of art, no happier or more harmonious combination could be imagined than that of the inventive man with the interpretive wife. . . . The annals of art will in no way separate the memories of these two nor be able to utter their names apart from one another. The future will weave a golden shimmer about both their heads, and allow to shine over both brows but one single star."

The marriage had culminated a period of

court battles, during which the young Clara and her father, Professor Wieck, teacher of Schumann, had quarreled bitterly. In the face of opposition, the two were wedded, and so began a life filled with personal happiness and brilliant work, the fruits of which bear testimony today to a great genius.

It is around these two, their struggles, triumphs, friends and ultimate tragedy that

LISZT: CONCERTO No. 1, IN E-FLAT

Artur Rubinstein, Pianist
Dallas Symphony Orchestra
Antal Dorati, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1144
Two 12" RCA Victor Records \$2.85 List Price ▲

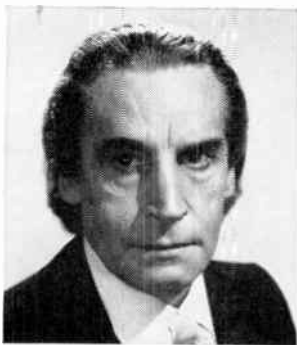
M-G-M has chosen to build a motion picture story, a sensitive and magnificent account of some of the romantic era's most vivid personalities.

Katharine Hepburn has been cast as Clara, the slender woman whose fierce love for her husband and championship of his work were to shadow the development of her own career; Paul Henreid is Robert, the eager and brilliant composer whose last hours were filled with the darkness of his twisted mind; Robert Walker appears as the young Brahms, friend of the Schumanns and staunch aid to Clara until the end of their lives; and Henry Daniell is cast as Franz Liszt, the virtuoso pianist who was to support the work of his fellow musicians so avidly.

The musical sound track for *Song of Love* is filled with moments to be treasured. Artur Rubinstein, who played for the film, has recorded a group of highlights for RCA Victor, and the results appear in two superb albums.

The first is the famed Liszt Piano Concerto in E-Flat, beloved for its brilliance, verve and melody. This is the famous "Triangle" Concerto which drove the Viennese critic, Hanslick, to vicious ridicule and audiences to sheer delight.

It has been magnificently performed by Rubinstein with the Dallas Symphony Orchestra under the baton of Antal Dorati. The E-Flat Concerto reveals a brilliantly conceived one-movement form, closely akin to the



Henry Daniell as Liszt

cyclical relation of themes as later utilized by César Franck. Decidedly a virtuoso work, it is one of Liszt's most definitive compositions.

The other album consists of selections by Liszt, Schumann and Brahms. Liszt, as a champion of Schumann's music, was not only to feature the latter's *Carnaval* on his recital programs, but he made piano arrangements of some of the finest of his songs as well, including the celebrated *Widmung*, or *Dedication*.

In the present album, Mr. Rubinstein offers the original Schumann work and the Liszt arrangement as well.

Schumann's *Träumerei* from *Kinderscenen* and the impulsively lyric *Arabesque* also form a part of the album. Brahms is represented by his Fourth Hungarian Dance and the passionate G Minor Rhapsody.

Song of Love will long be remembered—and Mr. Rubinstein's authoritative and sensitive performance of its music will long remain among the most definitive!

SELECTIONS FROM THE MUSIC OF SCHUMANN, BRAHMS-LISZT

Arabesque, Op. 18; *Träumerei* (No. 7 from *Kinderscenen*, Op. 15); *Widmung* (Schumann) *Widmung* (Schumann-Liszt); *Wiegenlied*; *Rhapsody in G Minor*, Op. 79, No. 2; *Hungarian Dance No. 4*, in F Minor (Brahms)

MUSICAL MASTERPIECE ALBUM M-1149

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



Katharine Hepburn as Clara Schumann



Robert Walker as Brahms with the little Schumann who inspired the Cradle Song

jan peerce sings

KOL NIDREI

KOL NIDREI (Traditional) (Hebrew)
arr. by Henry A. Russotto
sung with chorus and orchestra

A PLEA TO GOD (Traditional) (Yiddish)
arr. by Low-Baron-Bass
sung with orchestra
Warner Bass, Conductor

RCA Victor No. 11-9760 \$1.00 List Price ▲

THE Jewish New Year has passed once more, and with it, the traditional chanting of the *Kol Nidrei*. This is the ancient formula which opens the service on the Eve of Atonement Day, and which for centuries has lived in the love of Israel.

Kol Nidrei (All Vows) has found expression in many settings and has been known universally for its plaintive and touching beauty. The present version, sung by Jan Peerce, with chorus and orchestra, is one of the most stirring ever to be recorded.

On the reverse side is *A Plea to God*, a heart-rending supplication offered with ar-

tistry and fervor that have seldom been approached.

This record will be treasured by all who love great music—the authentic music that comes from the heart and life-blood of any people.

Horowitz single
now available

**WEDDING MARCH AND VARIATIONS AFTER LISZT
(MENDELSSOHN-HOROWITZ)**

Released last June in M/DM-1121 (Mendelssohn Piano Music), this particular record enjoyed enormous success. It is now available as an individual record. The number is 11-9693, the price, \$1.00.

HOME, SWEET HOME John Howard Payne-Henry R. Bishop

THE LAST ROSE OF SUMMER Thomas Moore-Flotow (From "Martha")

Dorothy Maynor, Soprano
with George Schick at the Piano

RCA Victor No. 10-1340 \$.75 List Price ▲



Dorothy Maynor

MAYNOR audiences will welcome her latest offering with open arms, particularly since it's her first in such a long time! On one side we hear a song that needs no introduction—the old faithful *Home, Sweet Home*—sung here with a tenderness and simplicity that will make this recording a classic. On the opposite side Miss Maynor offers the immortal song, *The Last Rose of Summer*, from Act II of *Martha*. This is actually an old Irish melody with words by the Irish poet, Thomas Moore. George Schick at the piano offers beautiful and sympathetic accompaniment.



Dorothy Kirsten as Mimi



James Melton as Lionel

LA BOHÈME: ACT I Puccini
MI CHIAMANO MIMI (My Name Is Mimi)

LA BOHÈME: ACT III Puccini
ADDIO DI MIMI (Mimi's Farewell)

Dorothy Kirsten, Soprano
 RCA Victor Orchestra
 Jean Paul Morel, Conductor

RCA Victor No. 11-9694 \$1.00 List Price ▲

MARTHA: ACT III Flotow
M'APPARI TUTT' AMOR

CARMEN: ACT II Bizet
LA FLEUR QUE TU M'AVAIS JETÉE (Flower Song)

James Melton, Tenor
 RCA Victor Orchestra
 Jean Paul Morel, Conductor

RCA Victor No. 10-1329 \$1.75 List Price ▲

Record 11-9694 \$1.00 List Price ▲

ON December 2, 1945, a new *Mimi* took her place on the stage of the Metropolitan Opera House. The occasion was the debut of Dorothy Kirsten, one of the loveliest and most gifted of recent arrivals on the artistic scene. For her operatic debut on records Miss Kirsten turns again to the role of Puccini's delicate little seamstress in her two most important arias—the wistful and modest *My Name Is Mimi* from the opening act and the pathetic *Addio* from Act III. Dorothy Kirsten has been known for some time to Red Seal audiences for her sparkling renditions of light favorites. We eagerly await future operatic recordings by this artist.

THE operatic season is really getting under way—both at the Met and on records! James Melton assumes two of his most successful roles, in favorite arias from the tenor repertoire. Both are love songs—the gentle *M'Appari*, Lionel's song of Martha and her beauty, which now seems to him as but a dream, and the tender *Flower Song*, in which the dashing Don José, of Bizet's *Carmen*, shows the haughty gypsy the faded flower he has kept since the day they first met. This is one of Mr. Melton's finest recordings. The lyric quality of his brilliant tenor sounds to best advantage in these recordings and with the assistance of Jean Paul Morel and the orchestra, it emerges with unusual beauty.

Whittemore and Lowe

NOW recording for the Red Seal label, the famed duo-pianists, Whittemore and Lowe, offer two new discs of beauty and color. The first, based on music from the M-G-M film, *Song of Love*, is called *Concerto Themes*. Here, on record 11-9771, are the beloved melodies of the Liszt and Schumann Piano Concertos—in brilliant, up-to-date arrangement! On record 11-9759, the possibilities of Lecuona's exciting *Malaguena* find thrilling realization. The other number on this 12" single is the third movement of Morton Gould's Latin American Symphonette—*Guaracha*. The price of each of these records is \$1.00.



popular and

Year Round Favorites — with Sammy Kaye and his orchestra

P-184

\$3.15 List Price ▲

Swing and sway to music of the seasons! Sammy Kaye's Orchestra, enhanced by a sparkling array of Kaye vocalists, offers the following delightful group of melodies: *Easter Parade*, *April Showers*, *Summertime*, *June Is Bustin' Out All Over*, *Indian Summer*, *September Song*, *White Christmas* and *Winter Wonderland*. Played with the smooth sweetness and charm which have made Sammy Kaye famous, *Year Round Favorites* emerges as a compact little album, destined to last the seasons through for years to come!



The Three Suns Present —

P-185

\$3.15 List Price ▲

This is the album debut of the trio honored by musicians and fans during the recent "Three Suns Week" celebration. With organ, accordion and guitar, The Three Suns have been appearing in a small Broadway cocktail lounge, and their fame has spread from coast

new popular singles

20-2402 SO FAR

A FELLOW NEEDS A GIRL

(both from the musical production, "Allegro")

Perry Como with Russ Case and his Orchestra

20-2400 CIVILIZATION

FORSAKING ALL OTHERS

Louis Prima and his Orchestra (with vocal refrain)

20-2421 NEAR YOU

PIC-A-NIC-IN

Larry Green and his Orchestra (with vocal refrain)

20-2433 THE STARS WILL REMEMBER

BALLERINA

Vaughn Monroe and his Orchestra (with vocal refrain)

20-2425 THE STANLEY STEAMER

(from the MGM film, "Summer Holiday")

Tony Martin with Victor Young and his Orchestra and Chorus

JULIE

Tony Martin with Earle Hagan and his Orchestra and Chorus

20-2473 WHEN I WRITE MY SONG

DON'T YOU LOVE ME ANYMORE

Freddy Martin and his Orchestra (with vocal refrain)

to coast. From their smooth and varied arrangement of top ballads of the day, they have chosen the following numbers for their first album: *Twilight Time*, *Hindustan*, *Dardanella*, *Deep Purple*, *When Day Is Done*, *I'll Never Wish for More Than This*, *The Breeze and I* and *Sunrise Serenade*.

international

Fazola and hot jazz

HJ-12

\$3.75 ▲

The spontaneity and excitement of Dixieland's rollicking two-beat rhythm occupies a very special place in the hearts of jazz-lovers everywhere. Originating in New Orleans, this music has found brilliant expression through the playing of Irving Fazola and his musicians. For his *New Orleans Jazz* album, clarinetist Fazola has recorded eight tunes. Assisting him are a group of superb instrumentalists, men who have grown with the music of New Orleans. The well-known Dixie melodies include the following: *Original Dixieland One-Step*, *Bluin' the Blues*, *Satanic Blues*, *Ostrich Walk*, *Sensation*, and *Mournin' Blues*.

new international singles

25-0103 GYPSY POLKA

Henri René and his Orchestra
Violin Solo: To-na Samaroff

VALE VIENNOISE

Henri René and his Orchestra

ITALIAN

25-7088 RICORDATI VI ME

TU NON SEI PIU L'AMORE

Stefano Lombardi with the RCA
Victor Continental Orchestra

POLISH

25-9179 SIEKANA POLKA

FANTAZJA POLKA

(based on Chapin's "Fantasy Im-
promptu")

(Arranged by Walter Ossowski)

Walter Ossowski and his Instrumental
Quartet

SWEDISH

26-1065 SAILOR SONG

SJOMANSVALS (Sailor's Waltz)

Karin Juel with Waldimirs Orchestra

It's witchery!

Charlie Spivak's famous trumpet blends with the band and Tommy Mercer's vocalizing in *It's Witchery*, a heady hit tune dedicated to the new Primrose House perfume, "Witchery." This is a romantic ballad, performed in grand style. *Stardreams*, Spivak's famous theme, is the coupled number, beautifully highlighted by the addition of a celeste! Record No. 20-2373: \$.60, list price.

INTERNATIONAL SMART SETS

Maurice Chevalier

Returns

S-51

\$3.75 List Price ▲

The one-man show, that charming and affable Frenchman, is back with a smash hit album! Following a few advance single records, Maurice Chevalier has gathered standards from his own repertoire, all written by himself, into a package that fairly sparkles with his magnetic personality. Here are the numbers: *Place Pigalle*, *Weeping Willie*, *Quai de Bercy*, *Valentine* and *Vingt Ans* (At the Age of Twenty). All are sung in English, and the last three are sung in French as well.

Album of tangos by Carlos Gardel

S-23-A

\$3.00 List Price ▲

Now available for the first time in this country are recordings by the late Carlos Gardel, greatest exponent of the Argentine tango. (Gardel lost his life twelve years ago, while en route to Hollywood from the Argentine to make his debut in American films.) This album includes the following favorites: *Silencio*, *Soledad*, *Mi Buenos Aires Querido*, *Melodia de Arrabal*, *Por una Cabeza* and *Golondrinas*.

Spinning about the world

(continued from page 2)

ords to add spice to the Argentine music. Don't forget to add some Argentine polkas and gaucho riding music, in order to get a representative picture of the land of the pampas.

My collection started with Mexican and Argentine music. Then, like the real wanderer, I decided to cross over to the continent. I moved into Germany first. As a basis of German folk songs I bought the Trapp Family album of "Music of Central Europe." Then I secured some popular German light music. "Lili Marlene," famed march song of the German Wehrmacht which was later requisitioned by the Allied troops, is available on an RCA Victor International disc. It is sung by Greta Keller, and is one of the finest versions available. Another good German record now available is "Fahr Mich In Die Ferne, Mein Blonder Matrose," a satisfying waltz. "Der Lustige Kupferschmied" is another typical German selection issued by RCA Victor. The famous "Beer Barrel Polka" by the Glahé Musette Orchestra will already be familiar to even the casual record collector.

Strauss music is fine to start your collection with when you move into Austria. If you're lucky enough to find them, Johann Strauss waltzes played by the Vienna Philharmonic Orchestra are tops in true Viennese flavor.

RCA Victor has girdled the globe in its collection of international music, which is becoming

more readily available as wartime conditions diminish. At present RCA Victor has recordings from Palestine, Germany, Latin America, Turkey, Sweden, the Slavic countries, Russia, the Ukraine, Scandinavia, Poland, Norway, Italy, Hungary, Finland, Croatia, Serbia, Bohemia, and Czechoslovakia. The field is wide for musical wandering.

Like the time machine of science-fiction, records can turn backward to any period of time. If you like the music at the time of the medieval church in Italy, RCA Victor has a wide selection of Gregorian chants, and music by the famous church composers, such as Palestrina. I specialize in music from the court of Frederick the Great, which includes the great works of Bach and his contemporaries. "To each his own" might well be the slogan of the musical traveler in time and space.

By studying the cultural and historical development of a land and becoming acquainted with its language at the same time as you work on its music via records, you can soon pick up a sound knowledge of its people and their problems. There is no limit to the amount of energy, study and time that may be put in an international record collection, and yet it is highly satisfying and rewarding even for those willing only to make a hasty Cook's tour.

Using Victor's International records, the record collector can soon become "well traveled" musically without leaving his own home town.

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	November	Feature Title	Album Number	List Price	Program No.	November	Feature Title	Album Number	List Price
2861	3	Dvorak: In Nature's Realm <i>Opus 91-Stock-Chicago</i> <i>Symph. Orch.</i>	DM-975	\$2.85	2872	18	Moussorgsky: Boris Godunoff <i>Kipnis-Shaw-Berezovsky- RCA Victor Chorale and Orch.</i>	DM-1000	\$6.00
2862	4	Wagner: Die Gotterdammerung: Brunnhilde's Immolation <i>Traubel-Toscanini- NBC Symph. Orch.</i>	DM-978	\$3.85	2873	19	Gershwin: Porgy and Bess A symphonic picture <i>Sevitsky-Indianapolis Symph. Orch.</i>	DM-999	\$3.85
2863	5	Brahms: Sonata No. 1 in G <i>Hepzibah and Yehudi Menuhin</i>	DM-987	\$4.85	2874	20	Schumann: Concerto in A Minor <i>Arrau-Krueger- Detroit Symph. Orch.</i>	DM-1009	\$4.85
2864	6	Berlioz: Harold in Italy <i>Primrose-Koussevitzky- Boston Symphony Orch.</i>	DM-989	\$5.85	2875	21	Schubert: Symphony No. 6 <i>Beecham-London Philharmonic Orch.</i>	DM-1014	\$4.95
2865	7	Grieg: Symphonic Dances <i>Sevitsky-Indianapolis Symph. Orch.</i>	DM-1066	\$3.85	2876	24	Strauss: Der Rosenkavalier <i>Goossens-Cincinnati Symph. Orch.</i>	DM-997	\$3.85
2866	10	Haydn: Surprise Symphony <i>Koussevitzky-Boston Symph. Orch.</i>	DM-1155	\$3.85	2877	25	Bruch: Concerto No. 1 <i>Menuhin-Montez- San Francisco Symph. Orch.</i>	DM-1023	\$3.85
2867	11	Bizet: Carmen <i>Swarthout-Vinay-RCA Victor Chorale and Orch.</i>	DM-1078	\$7.00	2878	26	Bernstein: Jeremiah Symphony <i>Bernstein-St. Louis Symph. Orch.</i>	DM-1026	\$3.85
2868	12	Strauss: Till Eulenspiegel <i>Koussevitzky-Boston Symph. Orch.</i>	DM-1029	\$2.85	2879	27	Beethoven: Concerto No. 1 <i>Dorfmann-Toscanini- NBC Symph. Orch.</i>	DM-1036	\$4.85
2869	13	Beethoven: Quartet No. 9 <i>Paganini Quartet</i>	DM-1152	\$4.85	2880	28	Whittemore and Lowe Lecuona-Malaguena Gould-Guaracha Concerto Themes <i>Rachmaninoff</i>	11-9759 28-0409	\$1.00 \$1.00
2870	14	Grofe: Grand Canyon Suite <i>Toscanini-NBC Symph. Orch.</i>	DM-1038	\$4.85					
2871	17	Prokofiev: Sonata No. 7 <i>Horowitz</i>	DM-1042	\$2.85					

"THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Ames, Iowa	WOI	640	7:05	Marion, Ohio	WMRN	1490	10:30
Anderson, S. C.	WAIM	1230	(Varies)	McComb, Mississippi	WSKB	1230	7:30
Asheville, N. C.	WNCA	1340	11:15	Nashville, Tenn.	WSM	650	8:30
Atlanta, Ga.	WBGE	1340	—	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.	WJNR	1490	4:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:03	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Pensacola, 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	11:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Providence, R. I.	WHIM	—	1:00
Dallas, Texas	KERA	94300	(Varies)	Salt Lake City, Utah	KUTA	570	11:00
Denver, Colo.	KOA	850	(Varies)	Salt Lake City, Utah	KDYJ	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.	WEBC	1320	3:30	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	Sioux City, Iowa	KTRI	1450	—
Iowa City, Iowa	WSUT	910	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Jacksonville, Fla.	WPDQ	1270	11:30	Stevens Point, Wisc.	WLBL	1450	2:30
Jefferson City, Mo.	KWOS	1240	3:30	Toccoa, Ga.	WRLC	1450	—
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	(Varies)
Louisville, Ky.	WKYW	—	3:00	White Plains, N. Y.	WFAS	1230	4:00
Madison, Wis.	WHA	970	8:00	Wilmington, N. C.	WNFD	1400	—
Manchester, N. H.	WMUR	610	8:30	Youngstown, Ohio	WFMJ	1450	11:15

Average program is 30 minutes in length, Monday through Friday. *Sunday nights only.

RCA Victor Record Order Blank

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<input type="checkbox"/>	Bernstein: Facsimile Bernstein-RCA Victor Orchestra M/DM-1142	\$2.85	<input type="checkbox"/>	Schubert: Death and the Maiden; Whither? Marian Anderson, Contralto 10-1327	\$.75
<input type="checkbox"/>	Ravel: Valses Nobles et Sentimentales; Daphnis and Chloe, Suite No. 1 Monteux-San Francisco Symph. Orch. M/DM-1143	\$4.85	<input type="checkbox"/>	Flotow: M'Appari Tutt' Amor (Martha) Bizet: La Fleur que Tu M' Avais Jetée (Carmen) James Melton, Tenor 10-1329	\$.75
<input type="checkbox"/>	Liszt: Concerto No. 1 Rubinstein-Dallas Symph. Orch. (Dorati) M/DM-1144	\$2.85	<input type="checkbox"/>	Sarasate: The Cobbler Castelnuovo-Tedesco: Sea Murmurs Rimsky-Korsakoff: The Humblebee Jascha Heifetz, Violinist 10-1328	\$.75
<input type="checkbox"/>	Bach: Mass in B Minor Shaw-RCA Victor Chorale and Orchestra Vol. I-M/DM-1145	\$9.85	<input type="checkbox"/>	Traditional: Kol Nidrei; A Plea to God Jan Peerce, Tenor 11-9760	\$1.00
<input type="checkbox"/>	Vol. II-M/DM-1146	\$8.85	<input type="checkbox"/>	Liszt and Schumann: Concerto Themes Whittemore and Lowe, Duo-pianists 11-9771	\$1.00
<input type="checkbox"/>	Piano Music of Schumann, Brahms, Liszt Artur Rubinstein, Pianist M-1149	\$3.35	<input type="checkbox"/>	Maurice Chevalier Returns S-51	\$3.75
<input type="checkbox"/>	Horowitz: Mendelssohn's Wedding March and Variations after Liszt Vladimir Horowitz, Pianist 11-9693	\$1.00	<input type="checkbox"/>	Tangos-Carlos Gardel S-23A	\$3.00
<input type="checkbox"/>	Puccini: Arias from La Bohème Dorothy Kirsten, Soprano 11-9694	\$1.00	<input type="checkbox"/>	Year-Round Favorites-Sammy Kaye P-184	\$3.15
<input type="checkbox"/>	Ravel: Pavane for a Dead Princess Koussevitzky-Boston Symph. Orch. 11-9729	\$1.00			

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song of love an M-G-M film based on
the life of Robert and Clara Schumann

Much of the glorious piano music heard in this film, through the playing of Artur Rubinstein, has been re-recorded by Mr. Rubinstein for RCA Victor.

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Principals of "Song of Love": Katharine Hepburn, as Clara Wieck Schumann, is flanked by her famous husband, right, played by Paul Henreid, and the young Brahms, left, played by Robert Walker.

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