

VICTOR RECORD

REVIEW

THE MAGAZINE

SOCIETY • VOL. 2, NO. 7 : 1939



Lily Pons

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BOOKS TO HELP YOU LISTEN • AN ALBUM OF SONGS BY LILY PONS
• EARLY AMERICAN BALLADS • JAZZ BOOK INSPIRES HOT SESSION
AND OTHER RECORDED MUSIC FEATURES FOR **November**

VICTOR RECORD

Review

VOL. 2

No. 7

NOVEMBER, 1939

THE VICTOR RECORD SOCIETY

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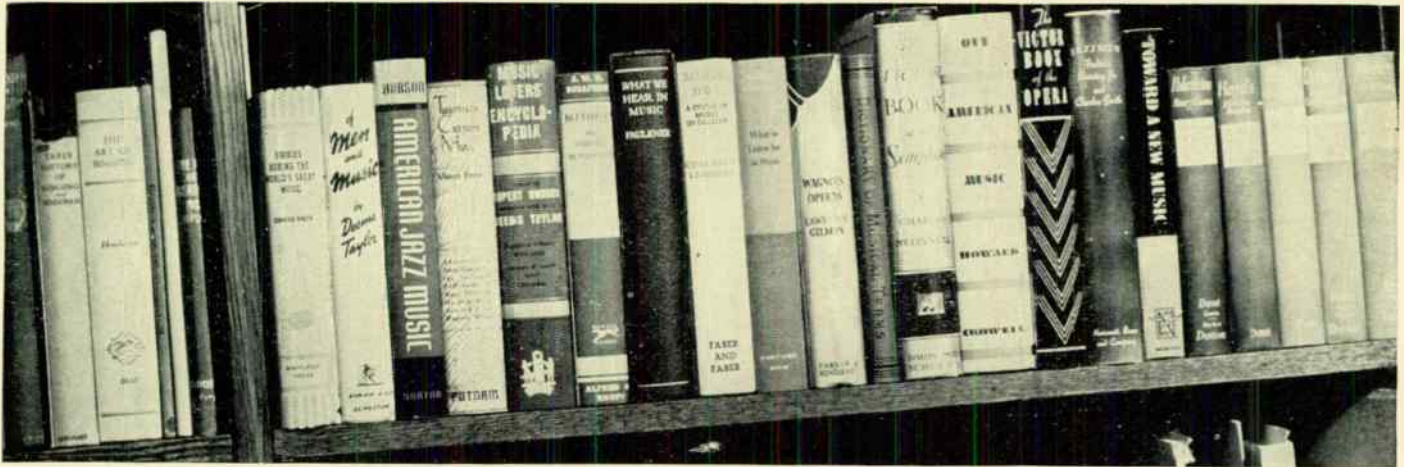
BOOKS ON MUSIC take the spotlight this month. There seems to be no let-up in the flow of publications aimed to increase your enjoyment of opera, swing or symphony, and your familiarity with the lives of composers and performing artists. If there is one book on a particular aspect of music you can be certain to find others, for today no enterprising publisher cares to ignore the widespread interest in all forms of the art. Yet with so many desirable publications available, how is the poor listener to make an intelligent selection for his home library? Read Gladys Burch's article on the opposite page for some basic suggestions. "Books to Help You Listen" describes a very thoughtfully condensed list of volumes from among the many excellent ones now on sale.

As manager of the largest music book shop in America (a department of the G. Schirmer store in New York City), Miss Burch has discovered from the reactions of her customers, as well as her own wide reading, the titles which have proved most helpful. To this list we would like to add *A Child's Book of Famous Composers* (A. F. Barnes) and *The Music Quiz* (Stackpole Sons), modestly omitted by Miss Burch because she is co-author of each. The first, written with John Wolcott, is excellent for juvenile listeners, while the quiz, compiled with Helmut Ripperger, is a fascinating game full of fun and facts for all music lovers.

AMONG THE TITLES mentioned in the Burch survey, *Jazzmen*, edited by Frederic Ramsey, Jr., and Charles Edward Smith, has a special and immediate importance inasmuch as a number of BLUEBIRD RECORDS, played by some of the book's most colorful characters, have just been issued to illustrate in the best possible manner the authentic music of New Orleans jazzmen. We are fortunate in having Charles Edward Smith review these unusual records (page 8), at the same time giving you a hint of the rich material with which *Jazzmen* abounds. Mr. Smith is well known for his articles on jazz in *Esquire*, *Stage*, *Vogue* and music magazines such as *Downbeat* and *Tempo*. An article he wrote in 1930 on *Jazz, Some Little Known Aspects* pioneered a cause which up to that time had been completely misunderstood by most writers.

Besides the contributions of Messrs. Smith and Ramsey, chapters in *Jazzmen* by seven other authorities, including Wilder Hobson and William Russell, round out a veritable history of jazz, told in the lives of the men who have been its foremost exponents. Stories about such old-timers as Buddy Bolden, "Bunk" Johnson, King Oliver, Louis Armstrong, and Sidney Bechet appear in print for the first time, and much new material about "Bix" and other latter-day jazzmen fills many a gap in previously published accounts of their careers. A condensation of Russell's chapter on "Boogie Woogie," incidentally, appeared in the VICTOR RECORD REVIEW, May, 1939.

CATHERINE DRINKER BOWEN, who wrote *Beloved Friend*, a biography of Tchaikowsky, now tells the story of Anton and Nicholas Rubinstein in *Free Artist*. As with the publication of Mrs. Bowen's earlier book, Random House is launching *Free Artist* on the wings of a national contest in which all readers are invited to compete. The first prize will be an automatic RCA VICTROLA (or a Musical Scholarship). Other prizes include VICTOR RECORDS. These will be awarded for the best letter on one of two subjects: 1. How did the granting of the title "Free Artist" affect the lives of the Rubinsteins, and of their pupils? 2. Compare Anton and Nicholas Rubinstein as men and as musicians. Your book-seller can furnish complete details. Or write Random House, New York City.



COURTESY G. SCHIRMER, INC.

Books TO HELP YOU LISTEN

BY GLADYS BURCH

An expert recommends some outstanding publications on music

AT a time when everything about us is menaced with darkness and uncertainty; when even those things we have taken for granted are being pulled from beneath us, it is good to seek some fountain of relaxation, some nourishment of the spirit. For many the answer is in music.

Time was when the benefits of music were limited either to those who could play an instrument or to those who could attend public performances. Today, the music lover may have a music library in his own home. Recordings of much of the world's music are at his disposal, and he need be neither a performer nor a concert goer to enjoy them.

Ignorance for its own sake, however, is no virtue, and the more a person knows about the music he hears, the more he understands about the forms in which music is molded, the greater will be his enjoyment. To augment a record collection, there are many books which will enhance and enrich the listener's experience.

One such book is Aaron Copland's *What To Listen For In Music*. It is a rare combination of erudition and lucidity. The title itself is apt, and the reader will be rewarded with an awakened awareness to his recorded music. *What We Hear In Music* by Anne Shaw Faulkner is an entirely different sort of book, a combination of music appreciation and reference handbook. It is divided into four parts. The first concerns national music; the second, history of music; the third, the orchestra and the development of instrumental music; and the fourth, the opera and oratorio. In addition, there is a section devoted to analyses of records, followed by a bibliography; a pronunciation table of artists, composers, operas and titles; and listings of records.

As a guide to operas, *The Victor Book of the Opera*, revised by Charles O'Connell, combines sight, sound and story.

In it are brief sketches of the opera plots, many pictures of opera scenes, and singers costumed in their various rôles, together with a listing of available records.

This same author in his preface to *The Victor Book of the Symphony* says: "The primary purpose of this book is to make good orchestral music more intelligible, and therefore more stimulating and enjoyable, to people who are willing to listen to such music and who would like to know and love it better." He has succeeded admirably in his intention. The book contains descriptions and analyses of over two hundred orchestral works, chosen because of their popularity on the programs of four major orchestras. Especially useful are the introductory chapters. One is on the modern orchestra, giving the range of the instruments with pictures of the instruments and players. Another is on the history of the symphony, followed by one on the concerto. It is a book which any music listener will use again and again.

THE next suggestion has the flavor of a five-foot library but it comprises a library chosen with taste and scholarship. This is a set of biographies known as *The Master Musician Series*, edited by Eric Blom. There are nineteen biographies in the set, each one is written by an authority on his subject, and each one contains in addition to the biographical material, critical and historical notes, music analyses, a chronological calendar and a catalog of the composer's works.

One of the most stimulating works on modern music is a book called *Music Ho!* by Constant Lambert. It is particularly lucid in its treatment of all the arts, clarifying to a great extent much that might be puzzling in modern music. *Twentieth Century Music* by Marion Bauer will be found useful, particularly as a reference book. This is likewise true

of John Tasker Howard's excellent *Our American Music*.

For those who like to know what makes a thing work. *Toward a New Music* by Carlos Chavez will be especially pleasing. In addition to a general discussion on the relationship of electricity to music, and to its effects upon modern society, Mr. Chavez devotes a good portion of the book to the history, development, and possibilities of the electric phonograph.

No such library would be well rounded without a book or two on jazz music. Wilder Hobson's *American Jazz Music* provides the most comprehensive history of the subject. It also includes a well selected appendix of records. *Jazzmen*, edited by Frederic Ramsey, Jr., and Charles Edward Smith, tells the same story through the lives of the men who made the music. It is both colorful and informative. There is, for instance, a pertinent chapter on collecting.

AS such a library develops each person will begin to exercise his own preferences in reading as well as in music. *Beethoven: His Spiritual Development* by J. W. N. Sullivan is an example of a book which might attract such an explorer's attention. The original thinking is beautifully expressed and it makes stimulating reading over and over. Lawrence Gilman's *Wagner's Operas* comes under this category. It is definitely *not* a guide book such as *The Music Dramas of Richard Wagner* by Albert Lavignac, but its warm personal style will be treasured by many. Completely different in approach is Deems Taylor's *Of Men and Music*. This is for the reader who likes his information dramatized. On the same shelf might appear *Stories Behind the World's Great Music* by Sigmund Spaeth.

By this time there will undoubtedly be some sort of music encyclopedia in the library, and in this choice there is an embarrassment of riches. Much will depend upon the seriousness of one's interest, and some upon the condition of one's purse. The range is all the way, from the reprint edition of *The Music Lover's Encyclopedia* revised by Deems Taylor and Russell Kerr to the standard six volume Grove's *Dictionary of Music and Musicians*. Between them there is for instance, *The International Cyclopedia of Music and Musicians*, edited by Oscar Thompson. In addition to an encyclopedia, Baker's *Dictionary of Musical Terms* will come in handy on many occasions.

With one of these reference books on the shelves, and some at least of the other books mentioned, the music listener will find that one thing leads to another, one bit of information invites just a little bit more, and as his knowledge increases so will his musical enjoyment.

BIBLIOGRAPHY

Baker: *Dictionary of Musical Terms* (Schirmer, \$1.50)
Bauer: *Twentieth Century Music* (Putnam, \$3.00)
Blom (Editor): *The Master Musicians Series* (Dutton, \$2.00 each volume)
Chavez: *Toward a New Music* (Norton, \$2.00)
Copland: *What To Listen For In Music* (Whittlesey House, \$2.50)
Faulkner: *What We Hear In Music* (RCA Victor, \$2.00)
Gilman: *Wagner's Operas* (Farrar & Rinehart, \$2.50)
Grove's *Dictionary of Music and Musicians* (Macmillan, \$18.00)
Hobson: *American Jazz Music* (Norton, \$2.50)
Howard: *Our American Music* (Crowell, \$3.50)
Hughes-Taylor-Kerr: *Music Lover's Encyclopedia* (Garden City Publishing Co., \$1.98)



Helen Myers

Children's Composer

AMONG the talented artists selected to make the recently published series of BLUEBIRD RECORDS for children (VICTOR RECORD REVIEW, October, 1939), none perhaps is better equipped for this highly specialized production than Helen Myers, whose minute biography follows. Miss Myers composed the music for Robert Louis Stevenson's *Child's Garden of Verse* (Set No. BC-18), and played the various accompaniments in *Winnie-the-Pooh Goes Visiting* (Set No. BC-7), *Winnie-the-Pooh Builds a House* (Set No. BC-19), and *Reg'lar Fellers at the Circus* (Set No. BC-20).

Helen Myers' first attachment to the beautiful poems of Stevenson began at the tender age of six, at which time, incredible as it sounds, she already played the piano and knew something about theory and harmony! For besides having a music teacher next door to her home in Kansas City, Helen grew up in an atmosphere heavily charged with interest in the art. Her mother and father and very talented brother and sister all write music.

Moving to Oklahoma City, Helen (continued on page 15)

Lambert: *Music Ho!* (Scribner's, \$3.00)
Lavignac: *The Music Dramas of Richard Wagner* (Dodd, Mead, \$3.00)
O'Connell (Editor): *The Victor Book of the Opera* (RCA Victor, \$2.00)
O'Connell: *The Victor Book of the Symphony* (Simon & Schuster, \$3.50)
Ramsey-Smith: *Jazzmen* (Harcourt, Brace, \$2.75)
Spaeth: *Stories Behind the World's Great Music* (Whittlesey House, \$2.50)
Sullivan: *Beethoven: His Spiritual Development* (Knopf, \$2.50)
Taylor: *Of Men and Music* (Simon & Schuster, \$2.50)
Thompson: *International Cyclopedia of Music and Musicians* (Dodd, Mead, \$12.50)

A Concert by LILY PONS

Le Beau Danube Bleu (J. Strauss) *La Capinera* (Benedict) *Villanelle* (Dell'Acqua)
With orchestra conducted by André Kostelanetz. Flute obbligato by Frances Blaisdell

Les Filles de Cadiz (Delibes) *Les Roses d'Ispahan* (Fauré) *Comment Disaient-Ils?* (Liszt)
A des Oiseaux (Hué) *Une Tabatière à Musique* (Liadow) (1) *Green* (2) *Mandoline* (Debussy)
With piano accompaniment by Frank LaForge

THE picture conjured up by the above caption would include, besides the radiant vision of the singer herself, an audience of record-breaking proportions. And if Miss Pons elected to sing in the open air where space is less restricted, the picture would expand to a vast panorama of as many hundred thousand souls as could crowd within earshot of her thrilling voice. For this petite French singer is one hundred and four pounds of box-office dynamite. There isn't an auditorium, armory, stadium or public park in the country that she can't pack to its last inch of listening room. To find a comparable magnet for enthusiastic crowds you'll have to turn to the World Series, the greatest grid-iron classics, or a bout for the heavy-weight championship.

Last summer more than 410,000 people in five concerts—an average of over 80,000 listeners at each performance—heard the Metropolitan Opera's leading coloratura soprano on her transcontinental tour, which broke attendance records in cities from New York to California. Miss Pons was accompanied by her husband, André Kostelanetz, who directed the orchestras in Chicago, New York, Philadelphia, Milwaukee, and Los Angeles.

BUT you can have a concert by Lily Pons without planning an all-day vigil in box-office lines. You won't have to pack your lunch to escape the inevitable "standing room only" disappointment. In fact, your time is Miss Pons' time, and her encores are of your own choosing. Because this month's featured Musical Masterpiece Album, *Lily Pons in Song*, provides a replica of her historic summer concerts, complete with the finest accompaniments you could wish to hear.

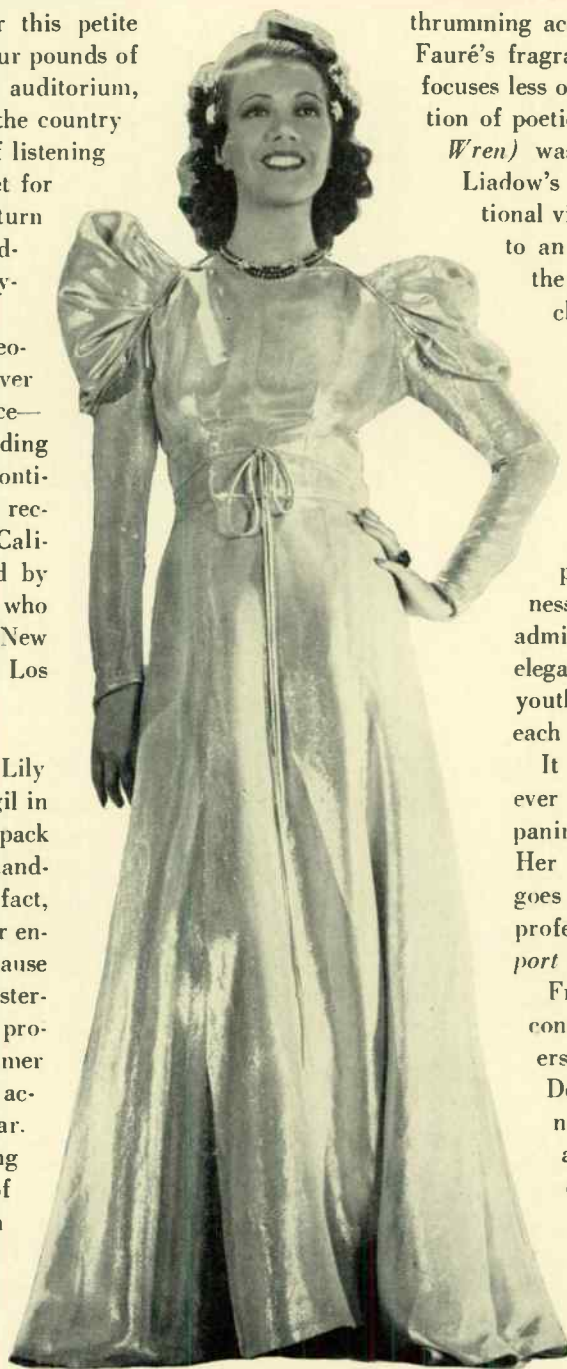
A great deal of careful planning went into the making of this fine set of records. The songs were selected from Miss Pons' radio and concert programs, and each one is a proven

favorite with her audiences. Not the least of these, of course, is the exhilarating *Beautiful Blue Danube* which, in its vocal setting with orchestra (and flute obbligato), is endowed with an unusually novel charm. Of special interest are the Debussy songs—*Green*, an animated miniature from the atmospheric *Ariettes Oubliées*, and the vivacious *Mandoline*, with thrumming accompaniment. In these, as well as in Fauré's fragrant *Les Roses d'Ispahan*, the interest focuses less on facile coloratura than on the evocation of poetic mood. The familiar *Capinera* (*The Wren*) was never sung more buoyantly. Like Liadow's *Musical Snuff-Box* it calls for exceptional virtuosity, and this Miss Pons provides to an amazing degree. For many listeners the Hué song will have not only musical charm, but the charm of novelty and freshness. And, finally, Eva Dell'Acqua's lovely *Villanelle*, Delibes' capricious *Les Filles de Cadiz*, and Liszt's *Comment Disaient-Ils?*, the last in an edition of Carl Ambruster.

In all of the songs, Lily Pons employs her phenomenal voice with sureness and brilliancy and, above all, with admirable musical taste. She matches the elegance and finish of her singing with a youthful lilt and sparkling wit that make each utterance convincingly dramatic.

It is hardly possible that a singer has ever been given more rapturous accompaniments than Miss Pons receives here. Her partnership with André Kostelanetz goes much deeper than one that is merely professional, hence the remarkable *rapport* discernible in these records.

Frank LaForge is famous as a pianist, composer, and coach of many great singers. His playing here, especially in the Debussy and Fauré pieces, is in the nature of a collaboration, rather than a secondary rôle. The songs are recorded on one twelve-inch and three ten-inch discs, available singly, or complete in Musical Masterpiece Album No. M-599; \$6.50.





John Jacob Niles and instruments he has built from ancient patterns

Early American Ballads

Mountain tenor sings six songs from our Southern Highlands

THAT the traditional ballads of England and Scotland have been perpetuated, in oral transmission through several centuries, by inhabitants of our Southern Highlands is pretty common knowledge today. But it wasn't so long ago that students of musical folk-lore were unaware of the rich treasure to be unearthed in the mountains of Virginia, Kentucky, Tennessee, and the Carolinas. American folk music was once thought of as belonging to the Indian or the Negro, and somewhat later to the cowboy of the Western Plains.

Yet right along, under our very noses to be exact, an interesting, hospitable and kindly people, whose ancestors planted their roots in this soil long before the Revolution, sang and played a music perhaps more truly American than any thus far exploited as an indigenous expression. Little by little, students like John Jacob Niles, whose first records

are presented this month, penetrated the hills of Kentucky and other Southern states, learning from the mountain folk themselves the old songs and their authentic interpretations.

These Americans still talk to some extent the language of Shakespeare's time, and the songs and ballads they sing are of that period.

Of the six truly beautiful—and occasionally moving—songs included in John Jacob Niles' present album, *The Gypsy Laddie*, for example, appears to date as far back as the reign of James V of Scotland (c.1540), yet the ballad, as Niles records it, came to him from the singing of Pete Carter and his wife as heard on the streets of Louisa, Lawrence County, Kentucky, on July 6, 1932. *Lulle, Lullay*, the famous Coventry Carol, is known by a text dating from 1534, and what is thought to be the original tune may be

found in the *Oxford Book of Carols*. Niles took down his version of this ancient lullaby from the singing of an elderly woman on Old Timers' Day at Gatlinburg, Tennessee, on June 16, 1934.

The famous Seventeenth Century diarist, Samuel Pepys, mentions the Scotch song of *Bonny Barbara Allen*. In its American form as *Barberry Ellen* it is, according to Niles, "by far the most popular classic ballad in the western world." Appearing in many collections and in many versions, the ballad as recorded here follows the singing of Henderson Mullens, of Puncheon Camp Creek, Breathitt County, Kentucky.

OTHER ballads recorded by John Jacob Niles are *My Little Mohee*, *I Wonder as I Wander Out Under the Sky*, and *The Seven Joys of Mary*, the last being a beautiful carol very popular in Eighteenth Century England. All are sung to Niles' own accompaniments on the dulcimer, a deep-toned

stringed instrument which he constructed himself from authentic, ancient models.

Both the tunes and texts of the ballads are irresistible. The undulating curves of the melodies suggest the rolling skyline of the southern Appalachian chain, unbroken by jutting crags and rocky summits characteristic of the more majestic mountains of the North and West. Indeed, these lovely airs, like the landscape to which they belong, have a pastoral charm, a wind-blown freshness found in no other music of our country. And the frank, uninhibited nature of the mountain folk is echoed in the texts, as robust and direct as in Elizabethan days. No attempt is made to censor an allusion or so which could be shocking only to Victorian ears.

Niles' singing is in the mountain manner: high-pitched tenor, with an occasional falsetto flight. Any other style would destroy the peculiar charm of this music. He does not dramatize the songs, but lets them tell their own simple stories (Musical Masterpiece Album No. M-604; \$6.50).



From the New World

Works of five American composers played by Eastman-Rochester Symphony under Hanson



THE cause for American music is vigorously advanced, not in this instance by patriotic jingoism, but by the simple—and apparently novel—expedient of actual performance. Under the baton of Dr. Howard Hanson, the Eastman-Rochester Symphony Orchestra has recorded five notable native works, thus providing listeners with the unique opportunity of drawing their own conclusions as to the worthiness of the domestic product.

One cannot listen to the pieces contained in an album of *American Music for Orchestra* without wondering how music of such unmistakable vitality, variety of mood and color, and of such skillful construction, could have been neglected so long. But believe your ears when you hear the *Prelude to Oedipus Tyrannus*, composed by John Knowles Paine for a Harvard performance of Sophocles' tragedy in 1881. This is noble music around which the spirit of Beethoven hovers. Compare it with European music of the same period. It is surprising how little it suffers.

Make the same open-minded approach to George Whitefield Chadwick's sturdy *Jubilee* from the *Suite of Symphonic Sketches* of 1896, and with Edward MacDowell's atmospheric *Dirge* from the *Indian Suite*, op. 48. Surely, these scores do not deserve the dust they all too frequently gather in orchestra libraries.

Charles Tomlinson Griffes is closer to our time. His orchestral works

already enjoy some popularity. Perhaps the best known of these is *The White Peacock*, an orchestration of one of three *Roman Sketches*, originally written for piano. Its languorous chromatic theme and colorful orchestration endear it to listeners instantly. Few modern scores exceed it in grace and quiet loveliness.

The final composition in this All-American program is a *Night Soliloquy* by the young Kent Kennan, only recently graduated from the Eastman School at Rochester, and winner of the Prix de Rome. For flute and strings, it is a romantic nocturne.

Dr. Hanson, who has done much for the encouragement and popularization of American music, is the ideal conductor for these pieces. It is to be hoped that his efforts here will help to awaken a real interest in our American music (Musical Masterpiece Album No. M-608; \$8.00).



Griffes



Paine



Chadwick



MacDowell

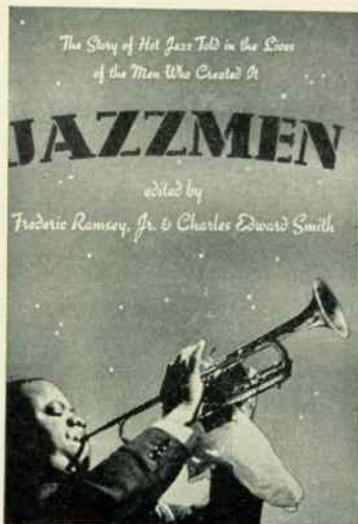
Jazz Book Inspires Hot Session

BY CHARLES EDWARD SMITH

*Co-Editor of "Jazzmen" discusses
new recordings made to illustrate
authentic music of New Orleans*

JELLY ROLL MORTON and His New Orleans Jazzmen prove once again the newness of old jazz. With a hand-picked personnel (Sidney Bechet, soprano sax; Albert Nicholas, clarinet; Happy Caldwell, tenor sax; Sydney DeParis, trumpet; Claude Jones, trombone; Wellman Braud, bass; Zutty Singleton, drums; Lawrence Lucie, guitar), Jelly Roll—whose records made years ago for Victor are now popular reissues—and Stephen W. Smith, President of the Hot Record Society, planned the session to coincide with the publication of *Jazzmen* (Harcourt, Brace), and both helped to see it through.

The parallel to the experience of *Jazzmen* should be sufficient introduction to a discussion of the records. Those of us who worked on the book (i. e., William Russell and Steve Smith, plus the present writer) were convinced that New Orleans should be more than a quick point of departure. We wanted to stay awhile, and to capture the feeling of those early days that meant so much to jazz. We were willing to do this even if it meant digging back in the best archival manner. But we soon found it unnecessary. The old jazz was



Piano: Jelly Roll

THE BLUEBIRD RECORDS

- | | |
|---------------------------------------------|--------------|
| OH, DIDN'T HE RAMBLE
WININ' BOY | No. B-10429 |
| I THOUGHT I HEARD BUDDY
BOLDEN SAY | |
| HIGH SOCIETY | No. B-10434 |
| WEST END BLUES
CLIMAX RAG | No. B-10422* |
| DON'T YOU LEAVE ME HERE
BALLIN' THE JACK | No. B-10450* |



Drums:

still very much with us, and the old jazzmen were playing the best of it as they had been for thirty and forty years. It was a revelation to us, in the same way these records should be for all jazz enthusiasts and for all who care a hang about American music. One's first impulse is to shout:

It's here, it's old, it's new, it's jazz.

AND why shouldn't it be old and new and jazz, with such a personnel as we have here? Maybe the band was pulled together in New York City and did the recordings listed above in Studio 3 on East 24th Street, with sound dampers all over the place to absorb the echo. Maybe so. My impression is that Victor got off the train at Rampart Street station, came "down the line" to "The Annex," citadel of Storyville boss, Tom Anderson. There they found Jelly Roll playing around the keys, and asked him to help get a band to

*On these four sides Fred Robinson substitutes for Jones on trombone and Bechet does not play.

gether. They found Bechet at Pete Lala's, Nicholas at "The Real Thing." They asked for Zutty and were told he'd gone up to Geddis & Moss, to see a corpse to the graveyard. They caught him on the return, doing a staccato roll, and they took a flyer on the Streckfus Line. Up through the riverboat country, up to Ohio, to find Claude Jones, a good trombone player and a preachin' voice. And they kept on like that 'til they had a band. Maybe that's not the way it was (I'm told it's not) but it certainly seems like it, caught in the wax of Victor's time-capsule.

Oh, Didn't He Ramble dates from the days in New Orleans when it was the custom of burial societies to inter their members with brass band music. "On the way out to the graveyard," we learn from *Jazzmen*, "the band played in dead-march time, with muffled drums, soft and somber dirges. . . . But Zutty Singleton says that once the body was interred, 'The mourning got over quick. Right out of the graveyard, the drummer would throw on the snares, roll the drums, get the cats together and light out. The cornet would give a few notes, and then about three blocks from the graveyard they would cut loose.'" The book continues the narrative: "They came back playing *High Society* and *King Porter Stomp*, but first of all they swung out on *Didn't He Ramble*, *He Rambled Round the Town Till the Butcher Cut Him Down*."

This scene is captured on the record by the New Orleans Jazzmen. The piece opens with the last strains of a funeral march and in the yowls of mourning you hear Jelly's "Such a good man!" Zutty rolls the drums, Sydney DeParis sounds off on trumpet, and the band goes into the quick strains of this antidote for lugubriousness. The "minimum" arranging by Jelly Roll Morton is in terms of the small improvising band. The impres-



Zutty

Bass: Wellman Braud



Jazzmen Bechet, DeParis, Singleton, Nicholas, Morton, Cauldwell and Lucie. The bell of Jones' trombone is seen at the left

sion of a solid core in which melodic and rhythmic parts are fused, carries through to the last bars where the drums fade (down the street in a misty light that's not hard to conjure up) and Claude Jones has it, saying, "Didn't he ramble? He rambled round the town, till the butcher cut him down."

The record features ensemble yet one is aware of every instrument. In listening to it as it came off the wax I thought immediately of the discussion Jelly had with Steve Smith before the records were made. They agreed that they wanted men who could swing, *but each one of whom had real melodic talent*. And this is one of the secrets of the *big small band*. It connotes a group of individually talented musicians who are capable of playing together.

THE next tune is mother's milk to New Orleans jazzmen. *High Society* rides all the way through. Jelly fixed it up, like the old bands used to play it, tailgate trombone and all. Bechet's chorus comes after the full brass opening. He has a tone that's as big as the sky. Growl, vibrato, upward melodic thrust, fit into a pattern that's wonderfully consistent. No wonder the French critic, Ansermet, correctly predicted in 1919 that his playing was "perhaps the highway the whole world will swing along tomorrow!" Nicholas follows immediately, playing liquid New Orleans clarinet, a fine, fast version that allows the notes to flow but does not crowd them, with a swell break at the end. After that the ensemble comes in again. The packed rhythm of Zutty, Braud, Lucie and Morton makes a good foundation, keeping in close all the time.

Two other sides are reserved for some very unusual blues. The first, *I Thought I Heard Buddy Bolden Say*, takes us back to King Bolden, first of the great jazz pioneers. The blues itself commemorates old New Orleans halls where the Bolden band held forth, places such as Tin Type Hall. On this record one notes particularly the tonal richness of the ensemble and the earthiness of Bechet's chorus, with its "dirty" growl. He plays with a deep sincerity that characterizes his approach to the blues. The vocal comes early on the record, Jelly singing,

"I thought I hear Buddy Bolden shout,
"Open that window and let the bad air out!"

Then the band plays blues.

In *Jazzmen* E. Simms Campbell (continued on page 11)

Settings

BY

JACK WILLIAMS

Bluebird bands draw record crowds to Broadway theatres

... Introducing Gracie Fields

JUST a few weeks ago an event occurred in New York that had all the lads and lassies practically on the ropes. At the same time Glenn Miller and his Orchestra were packing 'em in the Paramount Theatre, Artie Shaw and his boys had the "Standing Room Only" sign out at the Strand, at the other end of Times Square. That two men so different in background and nature as Messrs. Miller and Shaw hit New York's big time theatres simultaneously, and through the same medium, makes a story too interesting to pass up.



Artie Shaw and his reed section



Glenn Miller, his brass, and (right) his vocalist



Marian Hutton

Artie Shaw, born on the lower East Side of New York, found his first inspiration in a saxophonist of a Broadway vaudeville show. As often as his meager allowance would permit, Shaw inhabited the gallery just to hear this fellow's "beautiful" reed tone. Artie is practically a self-taught musician.

Glenn Miller's advent as a musician was made under slightly different auspices. Glenn had the opportunity to learn the trombone while in high school, went on to college, and after two years left school to make his way to fame and fortune via said trombone.

These two musicians represent quite a contrast: while they are both tall and good-looking, Shaw is the dark, romantic type, whereas Glenn, with his close-cropped hair and spectacles, looks more like a young college chemistry professor.

Each man approaches music from a quite different angle. Both naturally want to make money, and both like the glory. But while Artie would like to make his pile and

retire to write a book, Glenn figures on staying in the band business for some time to come.

Again, there is a difference in the bands. Glenn has no particular soloist around whom the band is built, unless one counts his own occasional trombone solos. Artie, of course, features the Shaw clarinet, while his men play behind him with terrific drive and marvelous phrasing. A great deal of Shaw's success rests on his clarinet playing, whereas Miller owes most of his to his masterful arrangements and his band's precise execution of these arrangements. Both are composers. Shaw's works are of the wild swing variety, displaying, nonetheless, a fine imagination and deftness of touch. Glenn's outstanding composition is his theme *Moonlight Serenade*, a beautiful melody which was originally an exercise he used to warm up his trombone. So there you are. Two swell bands; two grand leaders; and between them they make some of the most marvelous music of the day. And don't forget—they're yours for keeps on BLUEBIRD RECORDS. [For latest Shaw and Miller releases, see box on opposite page.]



Gracie Fields

"Tipperary"—1939 Style

Over in England right now they're sending them off with a song, even as they did back in 1914. Only today, they tell us the tune has changed. Instead of *Tipperary* they're singing a song called *Wish Me Luck*. Victor is proud to bring this song to you sung by that long-time favorite of England and the continent, Gracie Fields.

Often compared to Charlie Chaplin for the universal appeal of her comedy, Gracie has for years been the Number One comedienne of the British Isles. Soon you will be seeing her in your own theatres in the new Twentieth Century-Fox production "Shipyard Sally." I advise you not to miss it. Remember, though, while you're waiting for the picture to come to your theatre, you can hear Miss Fields singing two songs from the film score. *Wish Me Luck* and *Danny Boy*, on Victor No. 26377. You'll like her.

Hot Session

(Continued from page 9)

tells how Jelly "had probably the greatest blues band" on the Mississippi. *Winin' Boy Blues* is from the river and belongs to those early years. Recorded only once before, for the Archives of American Folk Song in the Library of Congress, it is now made available to the public for the first time. Jelly sings some of the verses, Sydney DeParis growling behind him on muted trumpet. Jelly's voice has a "grainy" timbre that goes well on blues. Cauldwell's twelve-bar chorus is played in a style that is refreshingly simple and elemental. There is also a duet by Claude Jones and Sidney Bechet, the former playing full-bodied, melodic trombone—the latter answering with his very blue soprano sax.

One need hardly speak of personnel, with men so well established as these: Braud, whose bass playing has distinguished the Ellington band for many years;

Platter Patter

I feel I owe Walter Winchell a vote of thanks for one of his recent "On Broadway" columns. I quote, "New Yorchids: Sammy Kaye's version of *South of the Border* . . . Glenn Miller's *In the Mood* platter . . . The way Nan Wynn makes love to your ears via Hal Kemp's show." Thanks again.

I understand that Gray Gordon, originator of the "Tic Toc Rhythm," is to be given a dinner in his honor by the Clock Manufacturers Association when he returns to New York. It was several years ago that Gray decided to use as basic rhythm for his orchestra the "tic toc" and chimes of a grandfather clock. Today the band is rated as one of the leading musical organizations in the country, and evidently the clock manufacturers feel it deserves their official recognition and blessing.

One of Gray's new releases that I get a big kick out of is his doubling of two tunes from "The Wizard of Oz," *Ding Dong the Witch Is Dead* and *If I Were King of the Forest* (Victor No. 26357).

I'm sure you will get quite a laugh out of Gray's interpretation of the "Cowardly Lion" in the latter tune.

Everyone seems to be going overboard in a big way for these "Ask Me Another" stunts we hear on the radio. Not to be out of style I thought I'd like to try one of my own, so here goes: Suppose you had some special friend that you wanted to give a Christmas gift of five popular records, let's say two Victor and three Bluebird. What would your selection be?

This ought to be an easy one for you, so how's about dropping me a card with your selections on it. I'll go over them all and publish the tunes having the majority of mentions in the December REVIEW, to help solve your Christmas problems.

Zutty, whose talent on traps is a byword in the music business; Jelly Roll Morton, who recorded piano and band music for Victor over a long period, beginning nearly fifteen years ago; and Lucie, younger than the rest, but already well known. Still, one would like to say more, to emphasize Jelly's piano on slow blues where it's restrained and nostalgic, Wellman Braud's bass, percussive but alive with melody; Lucie's rhythm guitar, and the intense (never merely spectacular) drumming of Zutty. Sydney DeParis, playing open or muted horn, is in a tradition that dates back to Keppard and Oliver. Claude Jones is a trombonist whose excellence is just now beginning to be widely recognized, and Happy Cauldwell's tenor sax helped set the style for today's hot jazz.

And, of course, as from the book that helped to inspire the records, it is to be hoped that you'll come away with a closer understanding of the jazz background, as well as with a deeper appreciation of its greatness.

New VICTOR RECORDS

PRICE 75¢ EACH—PARTIAL LIST

Tommy Dorsey and His Orchestra

Indian Summer	
A Lover Is Blue	26390
So Many Times	
Baby, What Else Can I Do?	26386
Night Glow	
Stomp It Off	26376

Larry Clinton and His Orchestra

A Table in a Corner	
Can I Help It?	26392
At Least You Could Say Hello	
How Long Has This Been Going On?	26374

Lionel Hampton and Orchestra

One Sweet Letter from You	
Early Session Hop	26393

Gray Gordon & His Tic-Toc Rhythm

To You Sweetheart, Aloha	
Goody Goodbye	26396

Wayne King and His Orchestra

Moonlight and Roses	
Palais de Dance	26394

Bob Zurke & His Delta Rhythm Band

Faithful Forever	
It's a Hap-Hap-Happy Day	26395

Gracie Fields, Soprano

Wish Me Luck	
Danny Boy	26377

Swing and Sway with Sammy Kaye

Who Told You I Cared?	
I Just Got a Letter	26391
Scatter-Brain	
Tomorrow Night	26387
Good Morning	
Honestly	26375

Hal Kemp and His Orchestra

Lilacs in the Rain	
The Girl with the Pigtails	26385
I Didn't Know What Time It Was	
Love Never Went to College	26388

Kenny Baker, Tenor

South of the Border	
Stop Kicking My Heart Around	26373

New Bluebird Records

PRICE 35¢ EACH—PARTIAL LIST

Artie Shaw and His Orchestra

A Table in a Corner	
Without a Dream to My Name	B-10468
Many Dreams Ago	
If What You Say Is True	B-10446

Glenn Miller and His Orchestra

Can I Help It?	
I Just Got a Letter	B-10448
Out of Space	
So Many Times	B-10438

Abe Lyman and His Californians

Honestly	
All in Favor Say "Aye"	B-10464

Eddie DeLange and His Orchestra

My Cat Fell in the Well	
Old Heart of Mine	B-10443
Stop! It's Wonderful	
Jiminy Cricket	B-10441

Dinah Shore

Who Told You I Cared?—Vocadance	B-10454
I Like to Recognize the Tune—Vocadance	

Freddy Martin and His Orchestra

Mama's Gone, Good Bye	
Early in the Morning	B-10447
Scatter-Brain	
A Penthouse for Rent	B-10436

The Smoothies with Orchestra

Ciri-Biri-Bin—Vocadance	
Vol Vistu Gaily Star—Vocadance	B-10471

Red Nichols and His Orchestra

You're the Greatest Discovery	
I Live Again	B-10451

New Red Seal Records

Eighteenth Century Masterpieces . . . Schubert and Brahms head "Connoisseur's Corner" . . . A Great Operatic Ensemble . . . Dirge for a King . . . Other distinctive instrumental and vocal discs

AN abundance of beautiful, unhackneyed music will be found this month in three Musical Masterpiece Albums, all containing works from the Eighteenth Century.

First, there is Mozart's delightful *Divertimento No. 10 in F Major for Strings and Two Horns* (K. 247), dating to the year of American Independence and the period of Mozart's life that saw the composition of such marvelous works as *Eine kleine Nachtmusik*, the masses (K.257-9), and the E-flat major piano concerto (K.271). Just to imagine the string tone of the Philadelphia Orchestra, under the direction of Eugene Ormandy, is to know the exquisite treatment accorded Mozart's music here (Album No. M-603; \$5.50).

To use a quotation from Oliver Wendell Holmes, "Fate tried to conceal him by naming him Smith," and, in the case of a certain John Christopher of that ubiquitous family, stretched the cloak of anonymity still further by making him secretary and amanuensis of so noted a composer as George Frederick Handel. Yet J. C. Smith found time to compose some music of his own. Harl McDonald has transcribed a *Miniature Suite* of this Eighteenth Century Smith, embracing a *Prelude*, *Air* and *Allemande* which we defy you to resist. Its performance by Arthur Fiedler's Sinfonietta is a model of clarity and precision. For good measure, an odd side contains William Boyce's *The Power of Music*, an overture from the same candle-lit, periwigged period (Album No. M-609; \$2.50).

The third set includes a brace of harpsichord pieces, played by Yella Pessl: *Sonata in A Minor*, by Karl Philipp Emanuel, J. S. Bach's greatest son; and *Fantasia in A Minor*, by George Frederick Handel. Those familiar with Miss Pessl's previous recordings will need no other inducement to make

the acquaintance of these charming works (Album No. M-606; \$4.50).

Other sets of the month are Toscanini's incomparable performance of the *William Tell Overture* by Rossini, with the NBC Symphony Orchestra (Musical Masterpiece Album No. M-605; \$3.50); and, in "The Connoisseur's Corner", a superlative performance of Schubert's last and greatest orchestral work, *Symphony No. 9 in C Major*, by the London Symphony Orchestra conducted by Bruno Walter (Musical Masterpiece Album No. M-602; \$9.00), and a really definitive reading—by Rudolf Serkin, piano, and the Busch Quartet—of Brahms' ever popular *Quintet in F Minor*, op. 34 (Musical Masterpiece Album No. M-607; \$10.00).

Each of these compositions is well known to the large majority of music lovers. Each has been recorded before, but never as magnificently as it is here.

Single Discs

Two single RED SEAL records are of unusual importance and distinction and should not be overlooked.

Paul Hindemith's *Trauermusik* (*Funeral Music*) for viola and string orchestra is notable, both musically and historically. The composer, now an exile from his native Germany, was a warm admirer of King George V, and the present work was written on the occasion of the funeral of the late English ruler. In four brief sections, the music is marked by an exalted pathos, especially in the last movement where an old Lutheran chorale is beautifully employed.

Hindemith himself plays the solo viola, and the string orchestra is conducted by Bruno Reibold (No. 15643; \$2.00).

The other record recalls the days of the great *Lucia* sextets and *Rigoletto* quartets. But the great singers of the past never enjoyed the marvelous recording technique employed in the present reproduction of two great scenes from Verdi's *Simone Boccanegra*. In the "Garden Scene" from Act II, Rose Bampton, soprano, and Lawrence Tibbett, baritone, sing a touching duet. On the reverse of this record they are joined by Giovanni Martinelli, tenor, Leonard Warren and Roberts Nicholson, baritones, and the Metropolitan Opera Chorus and Orchestra, in a thrilling ensemble from Act III. Both excerpts are conducted by Wilfred Peltier. This stirring record cannot be recommended too highly (No. 15642; \$2.00).



Paul Hindemith

NEBBIE (Respighi)
TARANTELLA NAPOLETANA
(Rossini)

Donald Dickson, baritone,
with Orchestra. No. 2024;
\$1.50.

IM HERBST (Franz)
IM ABENDROT (Schubert)
Kirsten Flagstad, soprano,
with piano acc. by Edwin Mc-
Arthur. No. 15645; \$2.00

O LORD GOD (Tschesnokoff)
BEAUTIFUL SAVIOUR (Coral)
Augustana Choir, Henry
Veld, conductor. No. 15644;
\$2.00.

VIVERE (Bixio)
NOSTALGIA (Gianni-Fosco)
Tito Schipa, tenor, with chorus and orch.
conducted by Olivieri. No. 2023; \$1.50.

DANUBE WAVES—Waltz (Ivanovici—orch.
Waldteufel)
Boston "Pops" Orchestra conducted by
Arthur Fiedler. No. 12510; \$1.50.

PORCY AND BESS (Gershwin)
"A Woman Is a Sometime Thing"
"It Ain't Necessarily So"
Paul Robeson. No. 26358; \$0.75.
"Summertime and the Livin' Is Easy"
"It Takes a Long Pull to Get There"
Paul Robeson. No. 26359; \$0.75



Toscanini and the NBC Symphony Orchestra play Rossini's William Tell Overture on Victor Records

RCA Victor Red Seal and Popular Record Programs

Station Listings and Advance Information—November 15 to December 15, inclusive

Both listings and programs are as accurate as we can give them at press time, but are subject to change.
If you are unable to locate programs at stated hour, consult your local newspaper.

City	Station	Kilocycles	Music You Want (Red Seal Records)	Victor Record Review (Popular Records)
Asbury Park, N. J.	WCAP	1280	10:45 P.M. (M)	
Atlanta, Ga.	WGST	890	3:00 P.M. (G)	Sat. 9:45 P.M.
Baltimore, Md.	WCBM	1370	11:15 P.M. (A)	Tues. 7:30 P.M.
Birmingham, Ala.	WAPI	1140	See Note (C)	Tues. 9:30 P.M.
Boston, Mass.	WBZ	990	11:15 P.M. (L)	7:15 A.M. (G)
Charleston, S. C.	WCSC	1360	2:15 P.M.*	Tues. 7:30 P.M.
Charlottesville, Va.	WCHV	1420	1:30 P.M. (G)	
Chattanooga, Tenn.	WDOD	1280	(Consult Newspapers)	Fri. 8:30 P.M.
Chicago, Ill.	WENR	870	11:00 P.M. (L)	Fri. 8:30 P.M.
Cincinnati, O.	WSAI	1330	11:00 P.M.*	Tues. & Thurs. 6:30 P.M.
Cleveland, O.	WTAM	1070	12:00 M. (L)	8:30 A.M. (G)
Columbia, S. C.	WIS	560	11:15 P.M.*	Fri. 7:30 P.M.
Columbus, O.	WBNS	1430	11:15 P.M. (B)	Sat. 7:30 P.M.
Danville, Va.	WBTM	1370	9:00 A.M. (G)	
Denver, Colo.	KOA	830	11:15 P.M. (L)	Fri. 8:30 P.M.
Des Moines, Iowa	KSO	1430	10:00 P.M.*	Tues. 9:00 P.M.
Detroit, Mich.	CKLW	1030	11:15 P.M. (G)	Tues. 9:00 P.M. (J)
East St. Louis, Ill.	WTMV	1500	8:15 P.M. (G)	Sun. 8:15 P.M.
Emporia, Kan.	KTSW	1370	2:15 P.M. (L)	
			9:15 P.M. (H)	
Fairmont, W. Va.	WMMN	890	9:15 P.M. (L)	Sun. 9:30 P.M.
			8:15 P.M. (H)	
Harrisburg, Pa.	WKBO	1200	11:30 P.M.*	Tues. 7:30 P.M.
Hollywood, Cal.	KFWB	950	11:15 P.M.*	Mon. 7:30 P.M.
Hutchinson, Kan.	KWBG	1420	4:05 P.M.*	
Indianapolis, Ind.	WIRE	1400	11:00 P.M. (G)	Sun. 10:30 P.M.
Kansas City, Mo.	KCMO	1370	9:15 P.M.*	Wed. 8:30 P.M.
Knoxville, Tenn.	WNOX	1010	11:15 P.M.*	Tues. 8:00 P.M.
Lincoln, Neb.	KFOR	1210	11:15 P.M. (H)	
Little Rock, Ark.	KARK	890	11:15 P.M.*	Mon. 7:30 P.M.
Louisville, Ky.	WAVE	940	11:15 P.M. (G)	Sat. 7:00 P.M.
Louisville, Ky.	WGRC	1370	2:00 P.M.*	
Memphis, Tenn.	WMPB	1430	11:15 P.M.*	Thurs. 7:30 P.M.
Minneapolis, Minn.	WTCN	1250	11:00 P.M. (G)	Sat. 7:30 P.M.
Muskegon, Mich.	WKBB	1500	8:00 P.M. (G)	
Nashville, Tenn.	WSIX	1210	11:00 P.M.*	Sat. 8:45 P.M.
New Britain, Conn.	WNBC	1380	11:15 P.M.*	Fri. 7:30 P.M.
New Haven, Conn.	WELI	930	11:00 P.M.*	
New Orleans, La.	WSMB	1320	11:15 P.M.*	Sat. 6:00 P.M.
Newport News, Va.	WGH	1310	11:00 A.M. (G)	
New York, N. Y.	WEAF	660		7:45 A.M. (L)
Oklahoma City, Okla.	KOMA	1480	2:00 P.M. (G)	Tues. 8:00 P.M.
Omaha, Neb.	KOIL	1260	11:15 P.M. (F)	Thurs. 8:30 P.M.
Philadelphia, Pa.	KYW	1020	11:15 P.M.*	7:30 A.M. (G)
Pittsburgh, Pa.	KDKA	980	10:30 P.M. (L)	Fri. 7:00 P.M.
Red Bank, N. J.	WBRB	1210	10:45 P.M. (K)	
Richmond, Va.	WMBG	1350	11:15 P.M.*	Fri. 9:30 P.M.
Rochester, Minn.	KROC	1310	10:00 P.M.*	Tues. 7:30 P.M.
Rochester, N. Y.	WHAM	1150	11:15 P.M.*	Wed. 9:30 P.M.
St. Louis, Mo.	KSD	550	11:00 P.M.*	Fri. 9:30 P.M.
Salina, Kansas	KFBI	1050	4:00 P.M. (G)	Sun. 1:00 P.M.
Salt Lake City, Utah	KDYL	1290	(Consult Newspapers)	Wed. 7:00 P.M.
San Francisco, Cal.	KGO	790	11:15 P.M. (G)	8:15 A.M. (G)
Schenectady, N. Y.	WGY	790	11:30 P.M.*	Fri. 10:30 P.M.
St. Albans, Vt.	WQDM	1390	3:00 P.M. (L)	Sat. 12:00 noon
Seattle, Wash.	KXA	760	10:30 P.M. (N)	Thurs. 10:00 P.M.
Spokane, Wash.	KHQ	590	10:30 P.M. (Sun. 11 P.M.)	Sat. 9:00 P.M.
Springfield, Mo.	KGBX	1230	10:00 P.M.*	
Tulsa, Okla.	KTUL	1400	11:15 P.M.*	Mon. 6:30 P.M.
Washington, D. C.	WMAL	630	11:30 P.M. (L)	Tues. 9:00 P.M.
Wichita, Kans.	KANS	1210	11:00 P.M.*	Fri. 8:30 P.M.
Williamsport, Pa.	WRAK	1370	9:30 P.M. (G)	Sat. 7:00 P.M.
Wilmington, Del.	WDEL	1120	11:15 P.M. (G)	Mon. 10:30 P.M.
Youngstown, Ohio	WFMJ	1420	3:15 P.M.*	

* Daily except Saturday.
(A) Daily except Wednesday.
(B) Wednesday, 11:30 P.M.
(C) Sun. 9:00 P.M.; Wed. and Fri., 3 P.M.
(D) Tues., Thurs., Sat., 11:30 P.M.
(E) Daily except Monday.
(F) Sunday through Wednesday.

(G) Daily except Sunday.
(H) Sunday only.
(J) Also Friday, 8:00 P.M.
(K) Friday only.
(L) Monday through Friday
(M) Daily except Mon. and Fri.
(N) Daily except Friday.

LOCAL
TIME
GIVEN IN
ALL CASES

"MUSIC YOU WANT"

ADVANCE PROGRAMS

(Programs generally are 45 minutes in length, six days a week. Record or Album Numbers are given at right. Records from most RCA Victor Albums may be purchased singly if desired.)

Wednesday, November 15 PROGRAM NO. 646

Concerto in A Minor (Grieg) *Album*
Bachaus-New Symphony Orchestra M-204
Norwegian Dances—Nos. 1, 2, 3 and *11456*
4 (Grieg) *11457*
Blech-London Symphony Orchestra

Thursday, November 16 PROGRAM NO. 647

A Salute to the South
A Program of Southern Music—
to be announced.

Friday, November 17 PROGRAM NO. 648

The November Release—1
An Evening of Song by Lily Pons and *Album*
André Kostelanetz M-599
Barbiere di Siviglia—Una voce poco *8870*
fa (Rossini) *Lily Pons*
Rigoletto—Caro nome (Verdi) *7383*
Lily Pons

Sunday, November 19 PROGRAM NO. 649

The November Release—2
American Music for Orchestra *Album*
Eastman-Rochester Symphony Orch. M-608
Rhumba (From "Rhumba" Sym- *8919*
phony) (McDonald)
Dance of the Workers (McDonald)
Leopold Stokowski and the Phila. Orch.
Pleasure Dome of Kubla Khan *7957*
(Griffes)
Ormandy-Minneapolis Symphony Orch.

Monday, November 20 PROGRAM NO. 650

The November Release—3
Miniature Suite (J. C. Smith—trans. *Album*
McDonald) M-609
The Power of Music—Overture (Win. *10:30 P.M.*
Boyce) *Arthur Fiedler's Sinfonietta*
Early American Ballads *Album*
John Jacob Niles M-604

Tuesday, November 21 PROGRAM NO. 651

The November Release—4
Symphony No. 9, in C Major *Album*
(Schubert) M-602
Walter-London Symphony Orchestra

Wednesday, November 22 PROGRAM NO. 652

The November Release—5
Divertimento No. 10, in F Major *Album*
for Strings and Two Horns M-603
(Mozart)
Ormandy and the Philadelphia Orch.

(Continued on page 14)

RCA Victor Red Seal and Popular Record Programs

Station Listings and Advance Information

<i>(Continued from preceding page)</i>				
Simone Boccanegra—Recit: Dinne alcun là non Vedesti—Aria: Figliata nome palpita (Verdi)	Record or Album No. 15642	Since First I Met Thee (Watson-Rubinstein) <i>Rosa Ponselle</i>	Record or Album No. 1319	
Simone Boccanegra—Recit: Plebe. patrizi Aria: Piango su voi (Verdi) <i>Bampton-Tibbett-Martinelli-Warren-Nicholson-Metropolitan Opera Chorus</i>		Waltz in C Sharp Minor (Chopin)	1245	
Nocturne in A Flat Major (Fauré)	15660	Waltz in A Flat Major (Chopin) <i>Rachmaninoff</i>		
Thursday, November 23 PROGRAM NO. 653		Valse Caprice (Rubinstein) <i>Paderewski</i>	6877	
<i>The November Release—6</i>		Wednesday, November 29 PROGRAM NO. 658		
Quintet in F Minor (Brahms) <i>Rudolph Serkin-Busch Quartet</i>	Album M-607	Concerto No. 4, in G Major (Beethoven) <i>Schnabel-London Philharmonic Orch.</i>	Album M-156	
Friday, November 24 PROGRAM NO. 654		Moment Musicale (Schubert) <i>Leopold Stokowski and the Phila. Orch.</i>	1312	
<i>The November Release—7</i>		Thursday, November 30 PROGRAM NO. 659		
Trauermusik (Funeral Music) Hindemith <i>Hindemith String Orchestra</i>	15643	William Tell—Overture (Rossini) <i>Arturo Toscanini-NBC Symphony Orchestra</i>	Album M-605	
Beautiful Saviour (Coral—arr. Christiansen)	15644	Symphony No. 13 in G Major (Haydn) <i>Arturo Toscanini-NBC Symphony Orchestra</i>	Album M-454	
O Lord God (Tschesnokoff) <i>Augustana Choir</i>		Friday, December 1 PROGRAM NO. 660		
Valse in A Major (Levitzi) <i>Mischa Levitzki</i>	2008	Symphony No. 9, in D Minor ("Choral") (Beethoven)—1st, 2nd, and 3rd Movements <i>Leopold Stokowski and the Phila. Orch.</i>	From Album M-236	
Arabeque Valsante (Levitzi) <i>Mischa Levitzki</i>		Sunday, December 3 PROGRAM NO. 661		
Nebbie (Negri-Respighi)	2024	Symphony No. 9, in D Minor ("Choral") (Beethoven) — 4th Movement <i>Leopold Stokowski and the Phila. Orch.</i>	From Album M-236	
Tarantella Napoletana (Rossini) <i>Donald Dickson</i>		Scherzo and Adagio for Quartet in F Major (Beethoven) <i>Arturo Toscanini-NBC Symphony Orchestra</i>	Album M-590	
Vivere (From Appia film "Vivere") (C. A. Bixio) <i>Tito Schipa</i>	2023	Monday, December 4 PROGRAM NO. 662		
Sunday, November 26 PROGRAM NO. 655		Festivals (Nocturne No. 2) (Debussy) <i>Leopold Stokowski and the Phila. Orch.</i>	1309	
<i>The November Release—8</i>		Trees (Kilmer-Rasbach)	1525	
Sonata in A Minor (K.P.E. Bach)	Album M-606	Home On the Range (Guion) <i>John Charles Thomas</i>		
Fantasia in A Minor (Handel) <i>Yella Pessl</i>		Sea Murmurs (Castelnuovo-Tedesco) — Bumble-Bee	1645	
Les Sylphides Ballet (Chopin) <i>Sargent-London Philharmonic Orch.</i>	Album M-306	Alt Wien (Godowsky-Heifetz) <i>Jascha Heifetz</i>		
Monday, November 27 PROGRAM NO. 656		Jeanie With the Light Brown Hair (Foster)	1700	
Rosamunde—Ballet Music No. 1, in B Minor (Schubert) <i>Walter-London Symphony Orchestra</i>	12534	Sweetly She Sleeps, My Alice Fair (Foster) <i>John McCormack</i>		
Ave Maria (Schubert)	14210	Acceleration Waltz (Johann Strauss) <i>Ormandy-Minneapolis Symphony Orch.</i>	8653	
Aufenthalt (My Abode) (Schubert) <i>Marian Anderson</i>		Tuesday, December 5 PROGRAM NO. 663		
Introduction and Rondo Capriccioso (Saint-Saëns) <i>Heifetz-London Philharmonic Orch.</i>	14115	Symphony No. 4, in E Minor (Brahms) <i>Walter-B.B.C. Symphony Orchestra</i>	Album M-242	
On the Road to Mandalay (Kipling-Speaks) <i>Lawrence Tibbett</i>	11877	Wednesday, December 6 PROGRAM NO. 664		
Drink To Me Only With Thine Eyes (Jonson) <i>Lawrence Tibbett</i>	1238	Excerpts from "Die Walküre" (Wagner) <i>Leopold Stokowski and the Phila. Orch.</i>	Album M-248	
Tannhäuser—Evening Star (Wagner-Courboin)	1968	Valse Triste (from "Kuolema") (Sibelius) <i>Leopold Stokowski and the Phila. Orch.</i>	14726	
Serenade (Schubert-Courboin) <i>Chas. M. Courboin—Organ</i>		Thursday, December 12 PROGRAM NO. 669		
Rosamunde—Ballet Music No. 2, in G Major (Schubert) <i>Walter-London Symphony Orchestra</i>	12534	Scheherazade (Rimsky-Korsakow)—1st, 2nd, and 3rd Movements <i>Leopold Stokowski and the Phila. Orch.</i>	From Album M-269	
Tuesday, November 28 PROGRAM NO. 657		Wednesday, December 13 PROGRAM NO. 670		
100th Anniversary of Anton Rubinstein Kamennoi-Ostrow (Rubinstein) <i>Victor Symphony Orchestra</i>	35820	Scheherazade (Rimsky-Korsakow)—4th Movement <i>Leopold Stokowski and the Phila. Orch.</i>	From Album M-269	
Concerto No. 1, in E Minor—2nd Movement (Chopin) <i>Rubinstein-London Symphony Orch.</i>	From Album M-418	The Fire-Bird Suite (Strawinsky) <i>Leopold Stokowski and the Phila. Orch.</i>	Album M-291	
Melody in F (Rubinstein)	22508	Thursday, December 14 PROGRAM NO. 671		
Romance (Rubinstein) <i>Victor Concert Orchestra</i>		Symphony in D Minor (Franck) <i>Leopold Stokowski and the Phila. Orch.</i>	Album M-300	
Shepherd's Hey. (Grainger)	1095	Friday, December 15 PROGRAM NO. 672		
Passapied (Delibes) <i>Gabrilowitsch</i>		A Program of Christmas Music—Vienna Choir Boys	Album C-32	

Adventures with Records

Magic Milking Melodies

PRIZE-WINNING STORY

By Pierre P. Freymann
St. Joseph, Missouri

HERE is a rural adventure. The Freymann estate operates large farms located throughout the states of Missouri, Kansas and Iowa; no tract less than two hundred acres. We have metal chicken houses that cost two thousand dollars each, and know the scientific value of knocking on the hen house door before entering, etc.

We specialize in blooded Jersey cows, and I have seriously studied the value of music at milking time. Remember that misquoted quotation—"Music hath power to soothe the savage beast?" We know that a typographical error caused that final word to be "beast" instead of "breast." But it is a proven fact that the right kind of music does soothe the cows and tends to a greater lactal flow.

I had an RCA radio installed in each of my cow sheds, and at milking time tuned in dance bands. There was not a noticeable increase in the output, and I attributed that to the interruptions for radio commercials, but later found



out that it was the type of music. The cows, believe it or not, yielded much more milk to the sound of classic selections—particularly Grieg's *Morning Song* and Mendelssohn's *Spring Song*. But also the heavier classics added to production, things like the second and fifth *Hungarian Rhapsodies*. Gypsy violins also increased the flow. But, as you know, one cannot tune in any particular melody via radio at daily given periods, so the solution was to invest in RCA Victrolas, and test out various selections until a library of effective "Magic Milking Melodies" could be achieved.

Strauss waltzes are tops in adding to milk production—they positively "soothe." Incidentally, in the mornings the records attract birds and there is an obligato from the tree tops that is inspiring.

But believe it or not, the cows do not like mountain or rural music. It would be a mistake to use *Turkey in the Straw* or *The Old Grey Mare*, etc. Chopin's *Nocturnes* also are in my bovine library.

My wife is a concert soloist, and was she indignant when I suggested moving the Steinway out to the cow shed to see what effect her music would have at milking time! I learned about *artistes* from her.

You can win \$10 in Victor Records if your 500-word story of "Adventures with Records" is selected by the Editors for publication here. Mail to "Story Editor," Victor Record Review

Children's Composer

(Continued from page 4)

reaped honors in high school, graduating with a special award for highest scholarship and service to her school—a good deal of which service, she says, was in the musical field: "As long as I can remember, I've always been at the piano, accompanying glee clubs, operettas, soloists, and so on.

"One time Herbert Witherspoon, of the Metropolitan Opera, came to Oklahoma City, and music sight unseen, I played for him to sing an entire program at the high school."

Next to music, Helen's favorite subject was English literature. Her early association with children included the direction of a large Sunday school department of 130 youngsters. She thanks this experience for some of her present understanding of the things a real child loves to hear.

Retaining a child-like imagination is a difficult thing for most adults, but Helen's own mother still calls her "my story-book child."

Among this very attractive young lady's mature accomplishments might be mentioned an appearance at New York's swank Rainbow Room, and important spots in National Broadcasting Company programs.

Before she came to New York to persuade a publisher to print some of her music, Miss Myers attended Gulf Park College in Mississippi and Oklahoma University. At the latter school she managed to keep rather busy majoring in English literature, playing and composing, being president of her social sorority (Kappa Kappa Gamma) and of Phi Delta Phi (honorary literary sorority). She also collected a Phi Beta Kappa key en route.

It's difficult to imagine as pretty a girl as Helen Myers yearning to be a college professor. However, the class room's loss is the music world's gain. Helen went from college to the Kansas City Conservatory to study composition and orchestration.

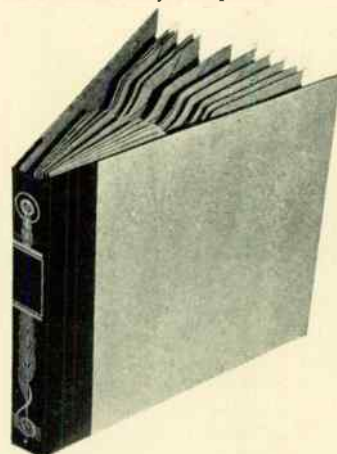
In addition to singing and playing professionally, Miss Myers spends considerable time creating new record ideas for children, thus continuing a thread that has remained unbroken through many strange turns in her musical experience. Of this work she says, "I write simply, because I believe children best understand simple melodies. I particularly enjoyed setting the Stevenson verses to music for the verses themselves are charming in simplicity and content, and I think like a fresh breeze among a good many current attempts too full of adult sophistication."

And that should give you a fair idea of the sort of thought behind the new BLUEBIRD series.

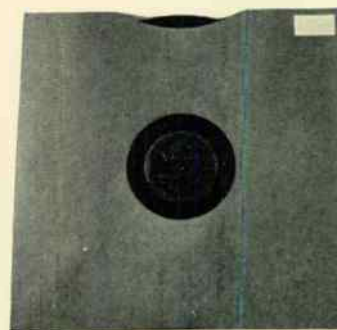
Helpful Hints ON THAT STORAGE PROBLEM!



Very inexpensive, as well as ingenious, is this new RCA Victor READY RECORD RACK, for holding 24 records upright, handy and out of harm's way. Constructed of extra-heavy cardboard, tinted dark brown to simulate wood. The record slots are numbered for easy indexing. See your dealer for extremely low price.



Dignify your record library with these scientific new RCA Victor RECORD STORAGE ALBUMS, handsome and practical, yet lower than ever in cost. Each Album contains 12 loose-leaf (removable) pockets, which open flat for easy access to records. 10" Album (brown or green), \$1.05; 12" Album (red or blue), \$1.25. Both stamped in gold.

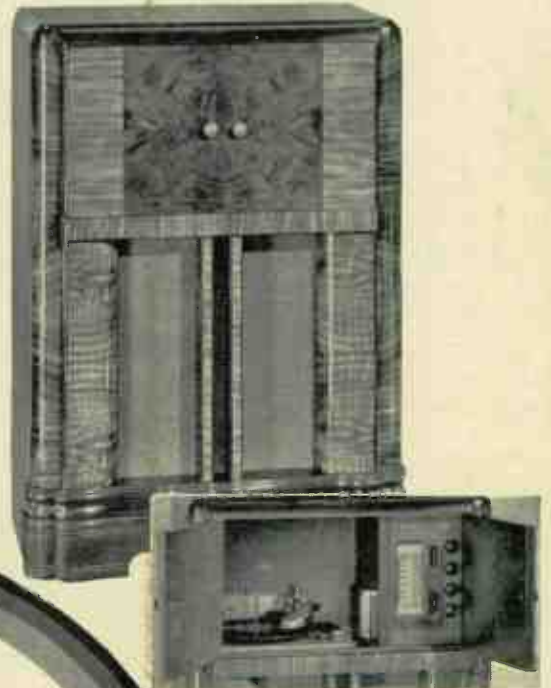


These new RCA Victor RECORD LIBRARY ENVELOPES protect your discs from dust and breakage, permit of efficient filing on shelves or in cases through the use of standard index tabs. Made of heavy blue kraft paper. Package of 40 (10"), 75c; (12"), \$1.00.

See your RCA Victor Dealer



RCA VICTROLA MODEL U-40—It's a beauty, whether judged by eye or ear! Continuous record concerts through Gentle-action Automatic Record Changer, plus thrilling radio reception with Push-button Tuning. Clear, warm tone is insured by Viscaloid Damped Pick-up, full 12" Dynamic Speaker, Push-pull Output. Built-in Loop Antenna makes outside aerial unnecessary. American and foreign reception. Designed for RCA Victor Television attachment.



RCA VICTROLA MODEL U-12—Handsome upright cabinet with "Protecto-tone Seal" compartment, to preserve record tone quality at low volume. Gentle-action Automatic Record Changer, Push-button Tuning, Magic Eye. Excellent radio for American and foreign reception. Built-in Rotatable Loop Antenna. Many other superb features.

*They're beautiful
... they're thrilling!*

THE NEW

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These splendid instruments incorporate the most up-to-the-minute RCA Victor improvements. You'll be proud to own any one of them because of its brilliant performance on both radio and records... because of its handsome cabinet styling. Remember, only RCA Victor makes the Victrola... look for that name and be sure of the best.



RCA VICTROLA MODEL U-44—Cabinet is a brilliant adaptation of an 18th Century Regency style. Superb tone results from powerful Push-pull Audio System, 12" Dynamic Speaker with Sound Diffuser, "Protecto-tone Seal." There is space for storing records, and top is divided—to provide a useful surface when selecting records. Gentle-action Automatic Record Changer, Push-button Tuning, Magic Eye, High- and Low-frequency Tone Control.



RCA VICTROLA MODEL U-46—On this matchless instrument RCA Victor has lavished all the art and skill attained in 40 years of fine craftsmanship. Deluxe Record Changer, Automatic Mercury-controlled Start and Stop Turntable, Record Storage Compartment, RCA Victor Electric Tuning for 9 stations, 12 RCA Victor Tubes. In walnut or mahogany.



Form 1 S 1320