

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

MARCH  
1947



*An 1878 lithograph of St. Patrick's Cathedral, by G. F. Gilman*

*The Bettmann Archives*

**G. S. FALKENSTEIN**

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Philadelphia, Pa.

PEN. 6382



# RCA VICTOR Record Review



MARCH, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 11

## IT'S TIME TO "Relax and Listen"

with John L. Hallstrom

RCA Victor's Merchandising Manager

ON SALE AT YOUR DEALER'S EARLY IN APRIL

*A Book for the Layman from  
a Layman's Point of View!*

Published by Rinehart & Company. \$2.50.



Jack Hallstrom

up-sweep of the long hairdo with which serious music—all serious music—chamber, orchestral, and so forth—has been burdened for so long and so-o-o weightily!

Rinehart & Company had a book in mind to be written expressly for the Average-Man-in-the-

ALWAYS had an ambition to write a short essay upon the subject of chamber music and now is as good a time as ever. I maintain that chamber music approached the right way can be as enjoyable as all get out. I maintain further that too many folks have come away from chamber music concerts, having sat all evening long in a boiled shirt and on those nasty little gold chairs with cane bottom seats. Those cane bottoms make a severe impression which I am sure works its way into the very spirit of the sufferers. I say, asking your pardon for this liberty, that chamber music bears the stigmata of a cane bottom chair upon its posterior. That is my essay."

And in this brisk and breezy vein, the tall thin gentleman who for years has been whisking about the nation selling music to people so they can sell it to more people chats away—amusingly—and informatively. If you're one of the countless millions who hasn't been through the musical mill and who shuns the very thought of chamber music, he'll help you "sidle up to it" in one easy chapter. What he has accomplished, in effect, is a general

Street—the man with neither the time nor the inclination for the fancy musicological angle. They wanted entertainment, simple answers to the complicated questions that pop up in everybody's mind; they wanted *music* for everybody, to be understood, cherished and lived with!

Well, *Relax and Listen* is the answer. It encompasses some three hundred funful pages, delightedly endorsed by each and every gradation of musical intelligentsia. In well-arranged sequence, Mr. Hallstrom covers just about every corner of the field, projecting with clarity, interest and unusual skill, the actual fundamentals of musical form and analysis. Complementing his discussion of the various aspects of orchestral, instrumental, chamber and vocal music, he has included a large and comprehensive list of apropos RCA Victor recordings.

The significant point is that this is from a *layman* who has managed to capture in his own life the joy and the solace of great music—and it's to *laymen* the world over who would like to do the same. So come on, you Average-Man-in-the-Street . . . relax and listen . . . you'll love it!

Betty R. Schoenfeld  
Editor

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Manager

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# An Organ Recital from St. Patrick's Cathedral

## Courboin offers album of rare beauty

**I**N 1943, in succession to the late Pietro Yon, Belgian-born Charles M. Courboin assumed the position of organist and director of music at St. Patrick's Cathedral in New York. Behind him were such monumental episodes as the winning of the International Organ Prize, appointment as organist of the Antwerp Cathedral, years of successful transcontinental tours and honors and decorations from his native Belgium.

Today, in the first recordings ever to be made from the organ of St. Patrick's Cathedral, his playing becomes available to the millions who might otherwise never have the thrilling opportunity of hearing him. The six sides in this album represent only the beginning of an extensive series of recordings to be carried out by Dr. Courboin.

The organ on which he plays has been rebuilt under his personal direction, and today it is recognized as one of the finest in the

world. It is of interesting note that this superb musician has helped design over 142 organs in the United States alone!

The organ recital will be of interest to all who take part in Christian worship. About half the works included will be of special significance to those of the Roman Catholic faith. From this group we hear *Jesus, My Lord, My God, My All; Holy God, We Praise Thy Name; Hail, Glorious St. Patrick, Dear Saint of our Isle* (all taken from the Catholic Church Hymnal); *O, Lord, I Am Not Worthy* (a Communion hymn) and the *Adoration* by Joseph J. McGrath. This last work is an intensely beautiful composition written around the Gregorian *Ave Maria*. Significantly, the composer, who is at present organist at St. Mary's Cathedral in Syracuse, New York, was the first pupil whom Dr. Courboin took under his wing after his arrival in this country in 1904.

The remainder of the album consists of Mozart's *Ave Verum Corpus*, in essence a hymn of serenity and simplicity; the Renaissance master, Jacob Arcadelt's *Ave Maria*, and the most beloved of all Christmas hymns, *Silent Night*.

RCA Victor takes deep pride in issuing this album by Dr. Courboin. We are sure you will join us in eagerly awaiting his next!



Charles M. Courboin at the organ

MARCH, 1947

### ORGAN RECITAL:

*Ave Verum* (Mozart-Courboin); *Jesus, My Lord* (Catholic Church Hymnal—arr. by Courboin); *Holy Lord, We Praise Thy Name* (Catholic Church Hymnal—arr. by Courboin); *Ave Maria* (Arcadelt-Courboin); *Adoration* (McGrath—based on Gregorian *Ave Maria*); *Silent Night* (Gruber-Courboin); *O Lord, I Am Not Worthy* (Catholic Church Hymnal); *Hail, Glorious St. Patrick* (Catholic Church Hymnal—arr. by Courboin)

Charles M. Courboin, Organist  
Playing the  
St. Patrick's Cathedral Organ  
New York City

MUSICAL MASTERPIECE ALBUM M-1091

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

▲ Suggested list price exclusive of excise tax.

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# Christopher Lynch

**T**HE Irish tenor, Christopher Lynch, made his first appearance in this country on Monday, Sept. 30, 1946, as soloist on the Firestone Hour, heard over the NBC network. Since then, both in radio and concert, he has delighted American audiences with the sweet and pure quality of his voice as well as with his fine and sincere musicianship.

RCA Victor is pleased to announce that he has joined the ranks of "Red Seal" recording artists. His first two records were released recently; his latest appears now.

The following account on the young singer is based on a story direct from Ireland:

Christopher Lynch was born in the town of Rathkeale, County Limerick, twenty-five years ago. Patrick Lynch, his grandfather, married a most gifted Swiss lady who came to Ireland as Lady's Companion in one of the landed gentry families. There are many people who claim that Christopher's charm and gift for languages originated from his Swiss grandmother, but not all of it, judging from the simple charm of his father and mother.

He sang in the choir from his early days and when his voice "broke" as all boys' will, little difference was apparent in the ease with which he could still reach the alto parts of the Church music.

An interested friend gave him a repertory of Moore's Melodies and the better known operatic arias. Ambition stirred Christopher which led him to seek an audition at the Savoy Theatre in Limerick.

He was granted the audition, but many months elapsed until on one occasion the Savoy was disappointed by the non-appearance of an artist and they thought of Christopher. The great night arrived, and on to the stage of the Savoy, which looked and felt like a ten-acre plowed field, stepped our twenty-year-old tenor. His debut program consisted of three well-known tenor solos, and his audience clamored for four encores. His performance was very creditable and while his voice was entirely untrained, it was clear and resonant and was curiously lacking in the faults of the amateur.

"... the one  
most likely  
to follow me."

**JOHN McCORMACK**

Mainly through the interest of one in the audience whose knowledge of music, curiously enough, was nil, Christopher was to realize his dream—to sing in Dublin for Dr. O'Brien, teacher of the late great John, Count McCormack. He agreed to teach Christopher for six months at the end of which time he would come to a definite decision as to the future, based on Christopher's promise of progress.

Dr. O'Brien was delighted with the diligence and sincerity of his young pupil's work. He widened Christopher's repertory and gave him an understanding of music which he lapped up eagerly.

At this point, various tutors were put to his service. He studied Italian, pianoforte, Irish folk-songs and took vacations in the Irish-speaking districts of Eire to impart true pronunciation to his interpretation of the native melodies.

He made such headway that on the advice of his tutors a private recital was arranged. The press gathered in full to criticize and help this young tenor who they had been told was someone who would one day bring Ireland and Irish songs to foreign lands.

Many notables were there on that first occasion. But the most honored guest of the day was the late beloved Cardinal McRory, Archbishop of Armagh. He had reached an advanced age but his deep interest in everyone who might be a means of adding lustre to his native land helped him to overcome age and infirmity. He did Christopher Lynch the never-to-be-forgotten honor of attending his first recital. He complimented the tenor most heartily and advised him to persevere in his aim, advice which Christopher has never forgotten.

Almost a year of intensive study and prac-



*Teacher and pupil analyze a score*

rice passed when it was felt that the most competent judge from an outside source should be asked to give his opinion. When Joseph Lewis, late Chief Staff Conductor of the B.B.C. heard Christopher sing in Ireland, he expressed his enthusiasm in no uncertain terms. He advised Christopher to give a series of concerts in Ireland to gain experience. The concert tour was booked at thirty halls throughout the country. Christopher sang to enthusiastic overflowing audiences with an ease which surprised his friends and even himself. A week after his tour was finished he was back in Dr. O'Brien's studio studying harder than ever.

Christopher went to London where he sang in concert and took some lessons from a famous maestro. But it was not possible to continue as his visa did not permit of a long stay. The next task was to prepare for another recital and concert tour as he had made up his mind that nothing was too much trouble to gain the experience which singing in public brings to a young singer.

The recital took place at the Shelbourne Hotel early in 1945. Outshining all the notables present was the late great John, Count McCormack. The world wide publicity given to the Count's summing up of Christopher Lynch's performance and personality is well known: "The best voice I have heard in twenty-five years, the one most likely to follow me, a grand personality, a beautiful voice with a tenor's saving grace—humor."

Offers for Christopher's services poured in from England and the United States, but Christopher felt that he was not ready to take the plunge as an international singer. Wisely he decided to pursue his studies and he be-

#### RECORDINGS OF CHRISTOPHER LYNCH

**Believe Me If All Those Endearing Young Charms  
Off in the Silly Night (Thomas Moore-Gerald Moore)  
with Gerald Moore at the Piano**

RCA Victor No. 10-1247 \$ .75 List Price ▲

**Then You'll Remember Me (Balfe)**

**I Hear You Colling Me (Marshall)  
with Orchestra—Pitler, Conductor**

RCA Victor No. 10-1276 \$ .75 List Price ▲

**Mother Machree (Young-Olcott-Ball)**

**Macushla (MacMurrough)  
with Orchestra—Pitler, Conductor**

RCA Victor No. 10-1279 \$ .75 List Price ▲

came the one and only pupil of the late John McCormack. Night and day the Count gave copiously to Christopher from his vast fund of musical knowledge until many of his friends felt there was little more for him to learn.

Meanwhile he had not forgotten his first secret, and later-expressed, ambition—to finish in Italy with lessons from the best Italian maestro. Italy was what he must have before he sang in a wider sphere than before his friends in Ireland. His Italian visa was most difficult to obtain due to the disturbed conditions in the country.

While waiting, Christopher made recordings for H.M.V. in London. Christopher felt that while his visit to Italy was delayed he would fill in the time and get married—just like that. His friends were not surprised at his decision for they had not to be told in so many words that Christopher was in love with the sweetest girl in County Clare, Miss Dympha Daly, and they were only waiting until Christopher was "earning" to get married.

He gave a recital in Limerick and the proceeds which represented an all time record for the Savoy Theatre enabled him to get married two days later. He had been in communication with Mr. Judson, President of Columbia Concerts, New York, for some months; in addition his services were booked for broadcasting on the Firestone Hour for twenty performances over the NBC coast-to-coast network.

With the business end of his career off his mind, Christopher went to Italy. There, as a guest at the Irish Legation, he studied with the well-known maestro, Signor Morelli. In his enthusiasm, Morelli called Christopher's voice "one of exceptional purity and beautiful timbre," adding that "he had few faults and that his tutors to date were to be congratulated on the results of their teachings."

Christopher stayed at the Embassy in Vatican City until he came to this country for his first Firestone Hour appearance. All who have heard him are echoing the prophesying words of the great McCormack!





# It's a great day for the Irish!

## James Melton sings favorites of the Emerald Isle

**T**HERE'S a lyric, soaring quality in Jimmy Melton's singing that makes him a delight to listen to in these melodies. Indeed, those who boast their Irish ancestry are going to soften with a tear or two and smile a whimsical smile with this refreshing album of songs and ballads!

The roots of Irish music are deeply intertwined with the country's history, and in the large mass of Gaelic literature available, we find mention of the Irish harpers and minstrels who lived several centuries before the Christian era. From these roots have emerged some of the loveliest melodies in the world.

It was that grand Irish singer, John McCormack, who stated that "The popular ballad is as vital today as it ever was, for the hearts of men and women do not change. . . . A portion of my programs will always be devoted to these ballads."

McCormack compared the lovely *Mother Machree*, by the American composer, Ernest R. Ball, to the songs of Schubert, maintaining that it had "done lots for Schubert in America as far as my concerts are proof." Ball, though a native of this country, was responsible for a tremendous assortment of Irish-style ballads that have come to be loved by the whole world.

Back in the 1810's one William Pembroke Mulchinock wished to glorify a lovely lady

by the name of Rose who came from Tralee. The words he wrote were fitted to the original folk melody from Ireland's County Kerry region. Today the song is sung in Charles Glover's beautiful arrangement.

The late Herbert Hughes, Belfast-born composer and critic, gathered together in his lifetime three notable volumes of Irish Country Songs and Old Irish Melodies. The roots of these songs belonged to the old people who lived in their tiny thatched cottages near the peat bogs. Among them was the intriguing little tune included in this album, *She Moved Through the Fair*.

The enchanting love song, *Macushla*, was composed by F. A. White, an Englishman by birth, who, under the name of Dermot MacMurrough, has long been active as composer and critic in Dublin. James Melton gives this song exceptionally expressive treatment.

One of the most famous of all Irish ballads is *Kathleen Mavourneen*, with words by the Irish author, Annie Crawford. The music was composed by the English-born 'cellist, Frederick Crouch.

*The Minstrel Boy*, Thomas Moore's poem set to the martial measures of the Moreen, was part of a series of poems adapted to old

Irish songs. Moore had been deeply moved by the events of his war-torn country in the latter part of the eighteenth century, and by the execution in 1803 of Robert Emmett, the Irish patriot. Into his poem, he put a fierce and stirring militancy. *The Minstrel Boy* passionately reflects the fighting spirit of the Irish people!



James Melton

### IRISH SONGS:

*Mother Machree* (Young-Olcott-Ball); *The Rose of Tralee* (Spencer-Glover); *Macushla* (Rowe-MacMurrough); *She Moved through the Fair* (Irish Country Song—Arr. by Herbert Hughes); *Kathleen Mavourneen* (Crawford-Crouch); *The Minstrel Boy* (Based on the melody, "The Moreen"—Lyrics by Moore)

James Melton, Tenor  
RCA Victor Orchestra  
David Broekman, Conductor

MUSICAL MASTERPIECE ALBUM M-1090

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



Victor Herbert

# A new "Two on the aisle" album

## Victor Herbert's EILEEN

### HERBERT: EILEEN

Al Goodman and His Orchestra and the Guild Choristers

Frances Greer, Soprano  
Earl Wrightson, Baritone  
Jimmy Carroll, Tenor

"TWO ON THE AISLE"—K2

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

"MY operettas originated here," Victor Herbert would say, tapping his forehead, "with the exception of *Eileen*, which originated here," placing a hand over his heart. Anyone who has witnessed this delectable little operetta, with its picturesque setting and thoroughly captivating melody, with its pride and high humor, must agree that only one with the blood of the Irish could have produced such a masterpiece.

For years Herbert had dreamed of this operetta. For years he had wished to portray through his own medium the freedom-loving Irish and their unwavering fight for this freedom. By 1917 his dream had come true. The triumphant first-night performance of *Eileen* marked it as one of the immortal operettas of the great Herbert and one of America's most cherished possessions.

The setting is the surrounding country of Dublin. The time is 1798, during the turbulent, embattled period of the Irish Rebellion. *Eileen* is a tragi-comedy, a poignant love story and a charming and wistful picturization of this era.

RCA Victor is proud to present a delightful set of records from this work—an ambitious "cross section" of the operetta. Complete with ten pages of description and pictures, it appears this month as a high point on the release list. With such top singers as lovely Frances Greer, Jimmy Carroll and Earl

Wrightson, and with the Guild Choristers and Orchestra under the expert direction of Al Goodman, *Eileen* emerges as a superb "Two on the Aisle" production.

Among the musical highlights included you'll hear the exultant smugglers' chorus, *Free Trade and a Misty Moon*, Dinny's tender love song, *My Little Irish Rose*, *Eileen's* ecstatic *When Love Awakes*, the ever popular duet, *Thine Alone* and that wondrous patriotic outburst, *The Irish Have a Great Day Tonight!*

The poignancy with which Victor Herbert has handled his subject along with his inimitable flow of melody has made *Eileen* a favorite with all. And to those who recall the fabulous era of Herbert in his heyday, the album will undoubtedly bring back a wave of nostalgia!



*Eileen* is recorded—Al Goodman, Earl Wrightson, Frances Greer and Russ Case.

MARCH, 1947

▲ Suggested list price exclusive of excise tax.

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# EL AMOR BRUJO

Stokowski and Merriman  
share honors in Falla's  
Gypsy masterpiece



Stokowski  
Merriman

**E***l Amor Brujo—Love the Magician—*or, as J. B. Trend, an authority on Falla and his music has more appropriately pointed out, *The Spectre's Bride*. . . .

The beautiful and passionate young *Candelas* is so tortured with memories of her dead lover, a fascinating, wicked and ruthless gypsy, that she lives as if hypnotized under the influence of a spectre, unable to rid herself of the maddening terror that he may return. So convinced is she that he continues to love her in his jealous though faithless fashion that *Candelas* is unable to return completely the love she feels for the gallant youth, *Carmelo*. It is only when *Carmelo* finds a way to break this spell that life and love finally triumph over death and the past.

Such was the basis for the folk-tale told by the gypsy mother of Pastora Imperio, the celebrated dancer for whom Falla composed *El Amor Brujo*. She had asked for a work in which she could both dance and sing; accordingly, in 1915, shortly after his return from Paris, Falla presented her with this intoxicating ballet. The first performance, a brilliant triumph, took place at the Teatro Lara, in Madrid, on April 15, 1915.

*El Amor Brujo* is scored for theatre-size orchestra, including bells in A, D and E; in addition, it calls for an extremely important piano part. The portion sung by the mezzo-soprano usually is performed from the orchestra, unless the person in the role of *Candelas* has the ability to sing as well as dance.

**MANUEL DE FALLA: EL AMOR BRUJO (LOVE, THE MAGICIAN)**

Leopold Stokowski  
and the

Hollywood Bowl Symphony Orchestra  
Nan Merriman, Mezzo-soprano

**MUSICAL MASTERPIECE ALBUM M/DM-1089**

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

In recording this work with the gifted young American artist, Nan Merriman, and the Hollywood Bowl Symphony Orchestra, under the direction of Leopold Stokowski, RCA Victor has achieved a notable triumph from both a recording and a musical standpoint. The performance is filled to the brim with all the dynamic and scintillating Andalusian color of Falla at his best! One of the high spots from this ballet is the exciting *Ritual Fire-dance* which has enjoyed tremendous popularity with audiences everywhere.

The album is enhanced by full notes on the inside front and back covers, complete with words both in Spanish and in English. Briefly, this is a synopsis of the music as it occurs: *Introduction and Scene; Night; Song of the Injured Love; The Ghost; Dance of Terror; The Magic Circle—The Fisherman's Tale; Midnight—Sorceries; Ritual Fire-dance; Scene; Song of the Jack o' Lantern; Pantomime; Dance of the Game of Love; Finale—The Bells of Morning*. Here is a grand opportunity to own a brilliant work, rarely performed in its entirety!



The Bettmann Archive  
Falla



**STRAVINSKY: LE SACRE DU PRINTEMPS (THE RITE OF SPRING)**

San Francisco Symphony Orchestra  
Pierre Monteux, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1052

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



**I**N severe contrast to the reaction produced by *El Amor Brajo*, the hisses and cat-calls prompted by Stravinsky's furious tone blocks in *Le Sacre du Printemps* (*The Rite Of Spring*) and the fantastic, elemental choreography of Nijinsky have become something of a legend. The time was April, 1913, the scene, Paris's Champs-Elysées Theatre, packed with the cream of intellectual society in a fever of anticipation.

The music was too much; it was completely different from anything that had been heard so far. Agitation broke out in the audience, whispered movement that grew to the proportions of a riot between the partisans of Stravinsky and Diaghileff and the uninitiated who would have none of this music and dance. But the performance continued. By the end of the tremendous *Sacrificial Dance*, which occurs near the close of the ballet, the audience was gaping in terrified fascination at the mighty, elemental spectacle before them.

"I had a fleeting vision . . . I saw in imagination a solemn

\* *Stravinsky: An Autobiography*. Simon & Schuster, 1936.

MARCH, 1947



pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. . . ."\* Thus the idea for the third ballet composed by Stravinsky for the Diaghileff Company took shape.

Its creator had reached back to the awesome and mystic spirit of prehistoric times, into the very depths of ancient Russian soil. There is a kinship here between the music and the earth itself, between the strange rhythms and the era in which human life and nature were one together. This is the story of man's religious awe at the rebirth of life and the divine prehistoric ritual of the human sacrifice conducted to portray it.

Since the momentous premiere under the baton of Pierre Monteux, *The Rite of Spring* has become one of the most important landmarks in music history. Little since that time has escaped its influence, either in composition or in ballet choreography. Few music lovers are unfamiliar with it. From a stand-

point of rhythmic liberation it was unique; combined with rare instrumental treatment, it resulted in one of the turning points in composition.

RCA Victor takes pride in presenting a new recorded version by Pierre Monteux, the man who, like its composer, stormed through the first performance, but lived to witness and partake of the brilliant success accorded *Le Sacre du Printemps* by the world.



Igor Stravinsky

# Rubinstein records music of Beethoven and Chopin



Rubinstein

**BEETHOVEN: SONATA No. 8, IN C MINOR, Op. 13**  
('Pathétique')

Artur Rubinstein, Pianist

MUSICAL MASTERPIECE ALBUM M/DM 1102

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

**CHOPIN: CONCERTO No. 2, IN F MINOR, Op. 21**  
Included as final side in this album:

**CHOPIN: BERCEUSE IN D-FLAT, Op. 57**

Artur Rubinstein, Pianist  
with NBC Symphony Orchestra  
William Steinberg, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1012

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

It was early in 1798 that Beethoven noticed the first signs of his deafness, the tragic affliction that was not only to make him one of the most socially unpredictable and difficult of men, but which was to bring forth in his sublime music the heart and depth of a great genius as well. Significantly, during this grim, emotionally-conflicting period of his first discovery, much of the young Master's finest music began to develop. Among the rich pages which emerged from these bitter days, we find the *Pathétique* Sonata.

This brilliant work, packed from beginning to end with startling innovation, was to produce rather conflicting reactions. Here were advances not only in formal structure (particularly effected in the extended and dramatic *Grave* introduction) but in harmonic treatment as well—advances that were something to be reckoned with if one would keep in step with the musical times!

The *Pathétique* represents a monument in pianoforte writing, largely due to the influence of Beethoven's "new" pianos and his eager creative attempts with them. Vitaly interested in the advances in piano construction made during his time, Beethoven was quick to exploit each new possibility that presented itself. This was the first truly "modern" sonata.

The work is in three movements: *Grave*; *Allegro di molto e con brio*; *Adagio cantabile*;  
(continued on page 14)

CHOPIN'S Second Piano Concerto composed in 1830, contains some of the most richly melodic and soul stirring of his music. Even in this early stage of Chopin's career we find the later words of the famed pianist and composer, Anton Rubinstein, manifesting themselves: "The Pianoforte Bard, the Pianoforte Rhapsodist, the Pianoforte Mind, the Pianoforte Soul is Chopin . . ."

The structure of the F Minor Concerto is of strict classical pattern. Its opening movement (*Maestoso*) contains a double exposition, followed by a most enchanting development. In the words of Chopin's biographer, Niecks: ". . . It is as if we were transported into another world and breathed a purer atmosphere. . ."

The slow movement (*Larghetto*) belongs to the most finished of Chopin's compositions and is one of the loveliest expressions to come from his pen. The composer himself confessed in a letter to a friend that this portion was the product of a miserable and turbulent period of unrequited love. (The lady, a beautiful young singer by the name of Constantia Gladowski, married a Warsaw merchant two years later.) This is an exceptionally difficult portion to play: its fervent singing style must  
(continued on page 14)

# Music of Walter Piston



Left to right—  
Dr. Koussevitzky,  
Walter Piston and  
E. Power Biggs  
discuss the  
score.

**T**HE intriguing combination of organ and orchestral instruments, a form popularized by Corelli, Mozart and Handel, is given remarkable treatment by the contemporary American composer, Walter Piston. A striking example of modern writing in classic style, this tuneful and spirited *Prelude and Allegro* could very well be called a modern counterpart of Mozart. Unlike some modern music, the work is readily understandable, and is obviously destined for wide hearing and enjoyment.

The music was written in 1943 and dedicated to E. Power Biggs. Since its initial performance on one of the E. Power Biggs CBS Sunday broadcasts, Dr. Koussevitzky has programmed the work extensively with the Boston Symphony Orchestra in Boston, New York and over the air. It was a feature of

the occasion at which the conductor was made an honorary associate of the American Guild of Organists in April, 1946.

Now Boston's great body of musicians becomes the first of the major symphony orchestras to record from the organ repertoire. The place of recording was Symphony Hall; the organ is the Hutchings instrument installed when the Hall was built in 1900. The eminent artist, E. Power Biggs, offers his usual artistic integrity, and the customary vitality and imagination that have marked all his recordings for RCA Victor.

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**PISTON: PRELUDE AND ALLEGRO FOR ORGAN AND ORCHESTRA**

Boston Symphony Orchestra  
Serge Koussevitzky, Conductor  
E. Power Biggs, Organist

RCA Victor No. 11-9262

\$1.00 List Price ▲

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## Notes from Boston



**J**UST for the record, this little trumpet of Roger Voisin, Boston Symphony Orchestra member, weighs all of twenty ounces and is nine inches in length. It was custom built about 1896 by the now extinct firm, Ouvriers Réunis in Paris, for a performance of Berlioz' opera, *La Prise de Troie*, where very high trumpet notes are called for in the March and

MARCH, 1947

Finale of Act II. (Record audiences more recently heard it in the Bach Brandenburg Concerti.)

The high trumpet, made of brass, is in B-flat and ranges to F. High B-flat trumpets are hard to find. The virtues of this instrument are particular tone quality and flexibility.



Roger Voisin with his trumpet

▲ Suggested list price exclusive of excise tax.

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# NEW SINGLE RED SEAL RECORDS

LULLABY, Op. 57, No. 2 . . . . . CHRISTINA ROSSETTI-CYRIL SCOTT  
 HEAR THE WIND WHISPERING . . . . . FRIDA SARSEN BUCKY

RCA Victor No. 10-1260  
 \$.75 List Price

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

The soothing richness of this great contralto voice is heard on a ten-inch disc in two delightful miniatures. The first is by Cyril Scott, the composer of such instrumental favorites as *Lotus Land* and *Danse Nègre*, who has also produced over eighty songs. A poet himself, his unique handling of verse is readily understandable. His tender *Lullaby*, published in 1918, will probably be familiar to most listeners. To the lovely words of Christina Rossetti, he has added a hauntingly beautiful melodic line and novel harmonic treatment. On the reverse side Miss Anderson sings the refreshing little gem, *Hear the Wind Whispering*, by Frida Sarsen Bucky. She, incidentally, is the noted composer of children's songs.



Marian Anderson

RCA Victor No. 11-9414  
 \$1.00 List Price

**ARIETTA** . . . . . FRESCOBALDI  
**ELEGIE** . . . . . MILHAUD

**Edmund Kurtz, Cellist**  
**with Artur Balsam at the Piano**



Edmund Kurtz

This is an exceptionally intriguing disc for lovers of the 'cello repertoire. With profound sensitivity and sheer artistry Edmund Kurtz has recreated these two contrasting works—the simple and moving *Arietta* of the 17th century Italian-born composer, Frescobaldi, and the weaving, almost exotic lines of *Elégie*, by the 20th century French-born composer, Milhaud. Since 1910, the prolific and versatile Milhaud has made his home in California where he teaches at Mills College and continues to cultivate all branches of musical composition. Accompanying Mr. Kurtz is Artur Balsam, a pianist of exceptional integrity, whose name is rapidly achieving a place of distinction on today's musical scene.

**PARI SIAMO!** (Yon Assassin's My Equal) . . . . . VERDI  
 (From *Rigoletto*: Act I—Monologue)

RCA Victor No. 11-9413  
 \$1.00 List Price

**CORTIGIANI, VIL RAZZA DANNATA**  
 (From *Rigoletto*: Act II—Vile Race of Courtiers)

**Leonard Warren, Baritone**  
**RCA Victor Orchestra**  
**Frieder Weissmann, Conductor**

The distorted, pathetic figure of *Rigoletto*, hunchback jester to the sixteenth century court of the Duke of Mantua, presents one of the most challenging roles in the operatic repertoire. Both musically and dramatically it has excited audiences for nearly a century. That the American baritone, Leonard Warren, has been able to meet this challenge is understatement, if one is to judge from this record. In the famous soliloquy from Act I, he compares his miserable life to that of the assassin: "He stabs in darkness, while I, with a tongue of malice stab men by daylight." On the reverse side, sick with the realization that his daughter Gilda is in love with the Duke, and infuriated with the mocking courtiers who surround him, *Rigoletto* rages to the Duke's followers: "Tho' unarmed, of my vengeance beware, for the blood of some traitor I'll pour."



Leonard Warren

# Popular Hits of the Day

## HARMONICA CLASSICS

by John Sebastian

A MUSICAL SMART SET ALBUM

P-166

\$3.15 List Price ▲



Sebastian performs under Russ Case's direction

INTRODUCING the handsome, brilliant young virtuoso of the harmonica—the Philadelphian, Haverford College graduate and law student, who, at the tender age of twelve, had been soloist with John Philip Sousa's band. During his student years, harmonica playing was just a hobby; law was the career for which he seemed destined.

Sebastian went to Rome to further his law studies. But it was the harmonica that made him the toast of all. By the time he reached home shores, visions of a law career were on the downward path.

The keynote of Sebastian's art is versatility. This soloist who performs the classics so beautifully under the batons of Eugene Ormandy, Virgil Thompson, Frank Black, Guy Fraser Harrison, Leonard Bernstein and Erno Rapee, is just as much at home with the Chamber Music Society of Lower Basin Street!

Any collector will welcome the discs included in Sebastian's first album for RCA Victor—for they are fascinating proof of this versatility. Assisted by Russ Case and his Orchestra, he performs Lecuona's *Malaguena*, Bach's *Aria*, the Mozart *Turkish March* and

Guion's *Harmonica Player*. There are also two sides with superb piano assistance from Albert Malver: Debussy's prelude, *The Girl with the Flaxen Hair*, and Falla's *Ritual Fire Dance*, from *El Amor Brujo*. Two of the numbers are his own, the exciting *Inca Dance*, in which he is joined by Norris Shawker, drummer, and the plaintive *Moroccan Serenade*.



Reading from left to right—Charlie Greer, copyist, Russ Case and John Sebastian

MARCH, 1947

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# A NEW SINGLE FROM THE BOSTON "POPS"

FATINITZA: OVERTURE . . . . . VON SUPPE RCA Victor No. 11-9261  
\$1.00 List Price

**Boston "Pops" Orchestra**  
**Arthur Fiedler, Conductor**



Arthur Fiedler

While von Suppé, one of the most important musicians of his time (1819-1895) was responsible for a large assortment of compositions, music that included a missa, requiem, symphony, quartets and songs, it is chiefly for his *Poet and Peasant Overture* and for his fabulous operettas that he will be remembered. His stage works totalled 211, of which no less than 31 were operettas. *Fatinitza* was first produced in Vienna in 1876 and the next three years witnessed successful performances in London and Paris. Its gay and sparkling overture, beloved by millions, receives new luster in this striking performance by Fiedler and the Boston "Pops" Orchestra.

## Beethoven Sonata

(continued from page 10)

and *Rondo (Allegro)*. A tremendous amount of speculation has evolved concerning the "program" of the *Pathétique*, particularly due to its romantic title which was affixed, or at least sanctioned, by Beethoven himself. The force and dynamism of the work, especially the dramatic introduction, have excited many subjective word-pictures from Beethoven's biographers.

But the true meaning lies in the music itself. The Sonata *Pathétique* is treated by Rubinstein on these records with dramatic power, delicacy and intensely dramatic playing.

## Chopin Concerto

(continued from page 10)

be handled with the utmost sensitivity. Mr. Rubinstein's exquisite recreation reveals the depth and beauty of the movement to its fullest.

The *Allegro Vivace* is an extremely bright and gracious movement. Its gay themes are introduced by the piano, taken up by the orchestra and then developed by both orchestra and solo instrument. A high point is the sparkling *Scherzando* section, which occurs near the close of the work.

William Steinberg and the NBC Symphony Orchestra join Mr. Rubinstein on these records in a truly memorable performance!

## "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	April	Feature Title	Album Number	List Price	Program No.	April	Feature Title	Album Number	List Price
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2708	2	Debussy: La mer <i>Koussevitzky-Boston Sym. Orch.</i>	DM-643	\$3.85	2719	17	Liszt: Forgotten Waltz <i>Rubinstein</i>	Single Records	
2709	3	Schumann: Sym. No. 1, in B-flat <i>Koussevitzky-Boston Sym. Orch.</i>	DM-655	\$4.85	2720	18	Operetta Favorites <i>MacDonald-Jones, etc.</i>	Single Records	
2710	4	Waltz Time <i>Boston "Pops"—Philadelphia Orch., etc.</i>	Single Records		2721	21	A Violin Recital <i>Elman-Heifetz-Menuhin</i>	Single Records	
2711	7	Stravinsky: Fireworks <i>Defaux-Chicago Sym. Orch.</i>	Single Records		2722	22	Dvorak: In Nature's Realm <i>Stock-Chicago Sym. Orch.</i>	DM-975	\$2.85
2712	8	Ippolitov-Ivanoff: Caucasian Sketches <i>Fiedler-Boston "Pops" Orch.</i>	DM-797	\$3.85	2723	23	Tchaikovsky: Sym. No. 4, in F Minor <i>Stokowski-NBC Sym. Orch.</i>	DM-880	\$5.85
2713	9	Handel: The Great Elopement <i>Beecham-London Philh. Orch.</i>	DM-1093	\$3.85	2724	24	Schumann: Concerto in A Minor <i>Arrau-Kreuger-Detroit Sym. Orch.</i>	DM-1009	\$4.85
2714	10	Beethoven: Sym. No. 5, in C Minor <i>Toscanini-NBC Sym. Orch.</i>	DM-640	\$4.85	2725	25	Gershwin: Porgy and Bess (Symphonic Picture) <i>Sevitzky-Indianapolis Sym. Orch.</i>	DM-999	\$3.85
2715	11	Concert Overtures <i>Fiedler-Boston "Pops" Orch.</i>	Single Records		2726	28	Wagner: Die Götterdämmerung <i>Traubel-Toscanini-NBC Sym. Orch.</i>	DM-978	\$3.85
2716	14	Wagner: Venusberg Music <i>Stokowski-Philadelphia Orch.</i>	DM-530	\$5.85	2727	29	Tchaikovsky: Manfred <i>Sevitzky-Indianapolis Sym. Orch.</i>	DM-940	\$7.85
2717	15	Haydn: Sym. No. 102, in B-flat <i>Koussevitzky-Boston Sym. Orch.</i>	DM-529	\$3.85	2728	30	Sibelius: Pohjola's Daughter <i>Koussevitzky-Boston Sym. Orch.</i>	DM-474	\$5.85

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RCA VICTOR RECORD REVIEW

## "THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Time</i> <i>Kc. (P.M.)</i>	<i>City</i>	<i>Station</i>	<i>Time</i> <i>Kc. (P.M.)</i>
Albert Lea, Minn.	KATE	1450 11:00	Madison, Wis.	WHA	970 8:00
Anderson, S. C.	WAIM	1230 (Varies)	Manchester, N. H.	WMUR	610 11:15
Asheville, N. C.	WNCA	1340 11:15	Marion, Ohio	WMRN	1490 10:30
Austin, Texas	KVET	1490 2:00	McComb, Mississippi	WSKB	1230 7:30
Baltimore, Md.	WCBM	1400 11:30	Nashville, Tenn.	WSM-FM	650 9:00
Bellingham, Wash.	KVOS	790 3:30	New Haven, Conn.	WNHC	1340 10:30
Binghamton, N. Y.	WINR	1490 3:00	New Orleans, La.	WDSU	1280 10:35
Boston, Mass.	WBZ	1030 11:03	New York	WNEW	1130 9:00
Buffalo, N. Y.	WEBR	1340 11:30	Norman, Okla.	WNAD	640 1:45
Burlington, Vt.	WBBS	920 3:00	Omaha, Neb.	KOIL	1290 10:30
Carthage, Ill.	WCAZ	1080 2:35	Pensacola, Fla.	WCOA	1370 (Varies)
Charleston, S. C.	WCSC	1390 10:30	Philadelphia, Pa.	KYW	1060 (Varies)
Charlottesville, Va.	WCHV	1240 11:30	Pittsburgh, Pa.	KDKA	1200 (Varies)
Cleveland, O.	WTAM	1100 *12:00	Portland, Ore.	KWJJ	1080 6:30
Columbia, S. C.	WTS	560 11:30	Portsmouth, N. H.	WHEB	750 3:00
Concord, N. H.	WKXL	1240 3:00	St. Petersburg, Fla.	WSUN	620 11:15
Cordele, Ga.	WMJM	1490 8:00	Salt Lake City, Utah	KUTA	570 11:00
Dallas, Texas	KERA	94300 (Varies)	Salt Lake City, Utah	KDYL	1320 12:00
Denver, Colo.	KOA	850 11:30	Salt Lake City, Utah	KPO	680 10:30
Des Moines, Iowa	KSO	1460 10:30	San Francisco, Cal.	WTOC	1290 11:30
Detroit, Mich.	WJLB	1400 6:30	Savannah, Ga.	KOL	1300 6:30
Dubuque, Iowa	KDTH	1370 9:30	Seattle, Wash.	KICD	1240 11:30
Duluth, Minn.	WEBC	1320 2:00	Spencer, Iowa	WBZ-A	1030 11:30
Fort Wayne, Ind.	WOWO-FM	1190 8:00	Springfield, Mass.	WLBL	930 2:30
Honolulu, T. H.	KGU	760 9:00	Stevens Point, Wisc.		
Iowa City, Iowa	WSUI	910 8:00	Valdosta, Ga.	WGO	1450 11:30
Jacksonville, Fla.	WPDO	1270 11:30	Waterbury, Conn.	WWCO	1240 (Varies)
Jefferson City, Mo.	KWOS	1240 3:00	White Plains, N. Y.	WFAS	1230 4:15
Lafayette, Ind.	WBAA	920 8:00	Youngstown, Ohio	WFMJ	1450 11:15
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*Average program is 30 minutes in length, Monday through Friday.*

*\*A. M.*

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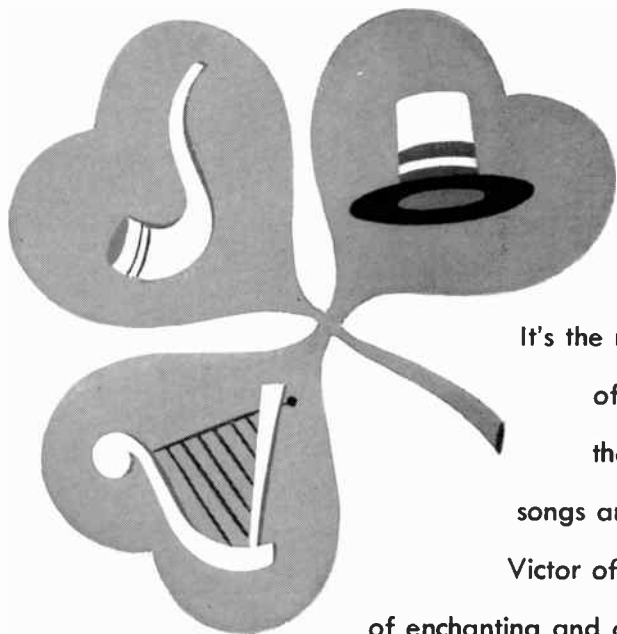
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