

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

APRIL
1948



Serge Koussevitzky

H. ROYER SMITH CO.
10TH & WALNUT STS.
PHILADELPHIA PA U.S.A.



RCA VICTOR Record Review



APRIL, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 12

A new guide for MESSIAH audiences

BY THIS TIME, you are probably aware of the two albums encompassing the complete recorded version of Handel's *Messiah* (M/DM-1194 and M/DM-1195). Sir Thomas Beecham, Bart., conducts the Royal Philharmonic Orchestra, the Luton Choral Society and Special Choir with Europe's leading oratorio soloists.

Listed below are some additional particulars about the choruses Sir Thomas has utilized. May we suggest that you clip this section out and include it with your album notes:

- No. 4—*And the Glory* . . . Full Chorus of 240 Voices
- No. 6—*He Shall Purify* . . . Small Chorus of 42 Voices
- No. 8—*O Thou that Tellest (Pt. 2)* Semi Chorus of 120 Voices
- No. 11—*For Unto Us* . . . Full Chorus of 240 Voices
- No. 13—*Glory to God* . . . Semi Chorus of 120 Voices
- No. 17—*His Yoke Is Easy* . . . Small Chorus of 42 Voices
- No. 18—*Behold the Lamb* . . . Small Chorus of 42 Voices
- No. 21—*Surely He Hath Borne* Full Chorus of 240 Voices
- No. 22—*And With His Stripes* . . . Small Chorus of 60 Voices
- No. 23—*All We Like Sheep* . . . Full Chorus of 240 Voices
- No. 24—*He Trusted in God* . . . Semi Chorus of 120 Voices
- No. 27—*Lift Up Your Heads* . . . Full Chorus of 240 Voices
- No. 29—*The Lord Gave the Word* Small Chorus of 60 Voices
- No. 30—*Their Sounds is Gone Out* Small Chorus of 60 Voices
- No. 31—*Let us Break* . . . Small Chorus of 60 Voices
- No. 32—*Hallelujah!* . . . Full Chorus of 240 Voices
- No. 35—*Since by Man* . . . Semi Chorus of 120 Voices
- No. 37—*But Thanks Be to God* Small Chorus of 60 Voices
- No. 39—*Let All the Angels* . . . Small Chorus of 60 Voices
- No. 40—*Worthy is the Lamb* . . . Full Chorus of 240 Voices
- No. 41—*Amen* . . . Full Chorus of 240 Voices



AVAILABLE ON SINGLE DISC

● From Khachaturian's *Gayne*, the ballet suite soon to be released in its entirety, RCA Victor announces the availability of the fiery *Sabre Dance*, on Record No. 12-0209. Artur Rodzinski conducts the Chicago Symphony Orchestra. On the reverse side, Fiedler and the Boston "Pops" Orchestra play the delightful *Waltz* from the *Masquerade* Suite, released last December. The price of this colorful disc is \$1.25. ▲



HAVE YOU HEARD the Boston "Pops" jaunty version of Offenbach's *Gaité Parisienne*? It's the first complete recording—and it's sweeping the country! (M/DM-1147; vinylite—V/DV-9)

Betty R. Schoenfeld
Editor

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Manager

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▲ Suggested list price includes federal excise tax.

*The Baptism and
Anointment of Parsifal—
Act 3, Scene 1*



The Bestmann Archive

OF TIMELY SIGNIFICANCE

Koussevitzky conducts "Parsifal" excerpts

SOMEHOW, Easter and the coming of spring would not be right, musically speaking, without the glorious strains of the *Good Friday Spell* from *Parsifal*. In concert halls the world over, orchestras will play both this excerpt and the eloquent and majestic *Prelude*, and audiences will respectfully refrain from applause.

This month RCA Victor appropriately issues a new album of the familiar *Parsifal* excerpts. Serge Koussevitzky and the Boston Symphony Orchestra play the *Prelude* and the *Good Friday Spell*—welcome news to those who have been looking forward to recorded versions of Koussevitzky's Wagner performances.

As early as 1845, Wagner had come across the *Parsifal* theme in the poetry of the thirteenth-century minnesinger, Wolfram von Eschenbach. For twenty years this theme germinated in his mind; in 1865 the composer made the first sketches. The text was completed in 1877 and the music all written in 1882. In July of that year, the three-act work was given its elaborate première at the Festival Theater in

Bayreuth. Despite Wagner's specifications that the work not be presented outside of Bayreuth for fifty years, a performance took place at the Metropolitan Opera House two decades later.

First mention of *Parsifal* actually occurs in the opera *Lohengrin*, which also belongs to the Holy Grail myths. Lohengrin, in his final address, declares himself to be the son of Parsifal, King of the Grail. It is with this Parsifal that Wagner's great *Bühnenweihfestspiel* (Stage-consecrating Festival Drama) is concerned.

The action of this drama takes place during the Middle Ages in the vicinity of Monsalvat in northern Spain. At the castle of the Holy Grail, important scene of the action, are kept two treasures: the Chalice from which Christ drank with His disciples at the Last Supper and in which His blood was received at the Cross, and the Lance which pierced His side.

The *Prelude* to *Parsifal* encompasses the essential meaning of the entire music-drama. The motives of *The Last Supper*, *The Grail*,
(continued on page 13)

A VIOLIN MASTERPIECE—

Elman records Mendelssohn concerto

FELIX MENDELSSOHN'S musical interest covered every field of composition. Essentially a pianist, he was to produce four symphonies, an impressive assortment of concert overtures, a great deal of church and oratorio music, a wealth of chamber music and a concerto for the violin that ranks today among the noblest and best-loved of all works in that form.

Responding to numerous requests that he add the Mendelssohn concerto to his recorded repertoire, Mischa Elman provides a rich and beautiful performance of this masterwork. He receives warm assistance from Désiré Defauw and the Chicago Symphony Orchestra.

Critical analyses of the Violin Concerto all seem to revolve around one factor—that the work mirrors clearly the sunny aristocracy, the elegance and refinement of its composer; that the forces of conflict, struggle and tragedy are missing from his music as well as from his life.

Nevertheless, none but a truly sensitive and poetic soul could have been inspired to produce music of such emotional depth and tenderness as the slow movement of the E Minor Concerto, and none but a brilliant and imaginative craftsman could have concocted such flashes of musical fancy as pervade the movements encaising this *andante*. The entire Concerto embraces every musical mood . . . fiery jubilation . . . lyric calm and energetic gaiety . . . and all those moods are beautifully purveyed by the famed Elman tone . . . enhanced by the sonorous splendor of the Chicago Symphony Orchestra.

The Concerto was first performed in the Leipzig Gewandhaus on March 13, 1845, with Ferdinand David as soloist. It was David for whom Mendelssohn wrote the Concerto, and the two worked in close cooperation during its composition. At the first performance, Niles Gade, the Danish composer, conducted in place of Mendelssohn who at the time was taking a rest cure. When Mendelssohn himself conducted the second performance some months later it was given a tremendous ovation.

Musician, painter, writer, traveller, this son of a wealthy and

cultured North German family passed from one triumph to another in his years of well-rounded living. Sir George Grove wrote of Mendelssohn and his music: ". . . It is well in these agitated modern days to be able to point to one perfectly balanced nature . . . at once manly and refined, clever and pure, brilliant and solid. For the enjoyment of such shining heights of goodness we may well forego for once the depths of misery and sorrow."

MENDELSSOHN: CONCERTO IN E MINOR, Op. 64

Mischa Elman, Violinist

Chicago Symphony Orchestra

Désiré Defauw, Conductor

Included as final side in this album:

SONG WITHOUT WORDS, Op. 62, No. 1

("May Breezes")

Arranged by Fritz Kreisler

Mischa Elman, Violinist, with

Wolfgang Rosé at the Piano

MUSICAL MASTERPIECE ALBUM M/DM-1196

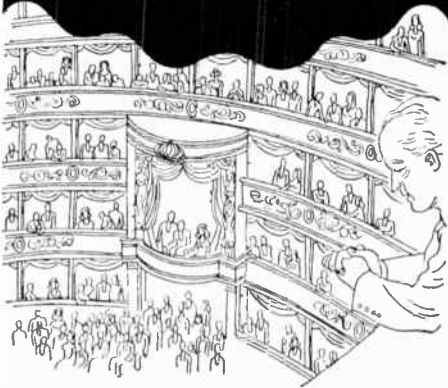
Four 12" RCA Victor Records

M—\$7.00 List Price▲ DM—\$6.00 List Price▲



*Mischa Elman—child prodigy then . . .
one of world's beloved artists now*

Heritage Series



Fifth Release

RCA VICTOR'S fifth set of Heritage records provides another intriguing glance at the operatic scene of yesteryear. Once again, names that have been but a legend to the average music lover become a brilliant reality. These are the artists and the great music they recorded so long ago—available now on De Luxe Vinylite material. The list price of each of these twelve-inch records is \$2.50.▲

MAURICE RENAUD, Baritone—Massenet: *Vision Fugitive* (Fleeting Vision) from *Hérodiade* (Act II); *Promesse de mon avenir* (Oh what promise of a joy divine) from *Le Roi de Lahore* (The King of Lahore). Recorded in Paris, with orchestra, 1906. Record No. 15-1021.

The Bordeaux-born singer, who studied at the Paris Conservatoire and made his debut in Brussels, enjoyed a remarkable career in all the major musical centers of Europe. At the Manhattan Opera House on November 3, 1909, he sang the role of Herod in the opera's first American production, with Lina Cavalieri, Jeanne Gerville-Réache and Charles Dalmorès. His interpretation of this role (from which he sings here *Vision Fugitive*) was considered the finest of his time. His second aria, less familiar, is equally impressive.

APRIL, 1948

JANET SPENCER, Contralto—Verdi: *O don fatale!* (Oh, Fatal Gift!) from *Don Carlos*; McLennan-Harris: *The Hills o' Skye*. Recorded with orchestra, 1911. Record No. 15-1022.

Boston-born Janet Spencer was known at the turn of the century for her big, smooth contralto voice which delighted concert and operatic audiences alike. Her New York debut was preceded by several years of work and study in this country, London and Paris. Her Heritage record this month features music from both fields in which she enjoyed tremendous success. Janet Spencer is at present in retirement in California.

OLYMPIA BORONAT, Soprano—Donizetti: *So anch'io la virtù magica* (I too, thy magic powers know) from *Don Pasquale* (Act I); Verdi: *Tutte le feste al tempio* (On every festal morning) from *Rigoletto* (Act II). Recorded in Milan, with orchestra, 1908. Record No. 15-1023.

The darling of the Russian opera houses and the toast of every European capital around the turn of the century possessed a coloratura voice of exquisite lyric sweetness and purity. She used it to great advantage in such youthful roles as *Norina*, *Gilda*, *Marguerite* and *Juliet*. Her Heritage record features two of the most delightful arias from the coloratura repertoire.

FERNANDO DE LUCIA, Tenor—Thomas: *Addio Mignon, fa core* (Farewell Mignon, take heart) from *Mignon* (Act II); Verdi: *Dei miei bollenti spiriti* (Wild dream of my Youth) from *La Traviata* (Act II). Recorded in Milan, with piano, 1906. Record No. 15-1024.

The foremost exponent of the old Italian *bel canto* school of singing was born in Naples; at the age of twenty-three he made his debut there as *Faust*. He was a great favorite in Madrid and London and appeared with outstanding success in the United States. De Lucia sang in the first Metropolitan Opera performance of *Pagliacci*, with Nellie Melba. His unique voice with its silvery tones and poignant expressiveness lent itself most admirably to the two excerpts recorded here.

LOUISE HOMER, Contralto; ENRICO CARUSO, Tenor—Verdi: *Già i sacerdoti adunansi* (The Priests Assemble) and *Aida e me tagliesti* (Aida thou hast taken) from *Aida* (Act IV). Recorded with orchestra, December 29, 1910. Record No. 15-1025.

To hear this record again of the great Judgment Scene from *Aida* is to realize one of the most tremendous experiences enjoyed by audiences during the early years of the century. The superb dramatic singing here bears witness to the artistry of the most famous *Anneris* and *Rhadames* for many a triumphant season at the Metropolitan.

▲ Suggested list price includes federal excise tax. 5

New Single Red Seal Records

OMPHALE'S SPINNING WHEEL SAINT-SAËNS

Sir Thomas Beecham, Bart.
conducting the
Royal Philharmonic Orchestra
(Recorded in Europe)

RCA Victor
No. 12-0152
\$1.25 List Price ▲



Sir Thomas Beecham,
Bart.

From the fabulous world of mythology comes the story for this music of Saint-Saëns. According to legend, Hercules was sent to the court of Queen Omphale, of Lydia, in order to serve three years' punishment for having killed his friend, Iphitus. Omphale forced him to assume feminine garb and to spend his time spinning among her maidens, while she brandished his club, arrayed in his lion skin. The music portrays the busy whirring of the spinning wheel mingled with the chiding voices of the maidens. The agony of Hercules at his sorry plight and the mocking laughter of Omphale follow, and as the spinning is resumed, the whirring of the wheels brings the composition to a close. Originally written as a piano work, *Omphale's Spinning Wheel* was later (1872) published as the first of four symphonic poems. The colorful string passages in particular have been ideally realized in Beecham's version of the work.

RCA Victor
No. 12-0153
\$1.25 List Price ▲



James Melton

AVE MARIA SCHUBERT (Words by Sir Walter Scott)
SERENADE SCHUBERT (Words by Frank Black)

Arranged by Frank Black

James Melton, Tenor
RCA Victor Orchestra
Frank Black, Conductor

James Melton sings the most beloved of Schubert's songs in English translations. The *Ave Maria* and the *Serenade* need no introduction to record collectors. The rich, pure tones of James Melton's singing will be warmly welcomed in this new interpretation. With sensitive orchestral assistance, under the direction of Frank Black, the classic coupling emerges in a truly beautiful recording.

FOUR PIECES, Op. 17 SUK
No. 3—UN POCO TRISTE
No. 4—BURLESKA

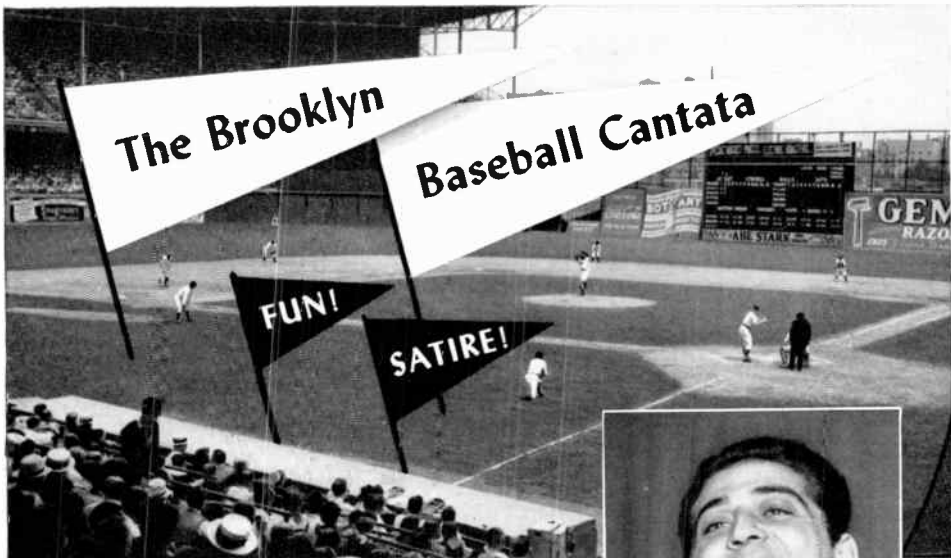
Ginette Neveu, Violinist
with Jean Neveu at the Piano
(Recorded in Europe)

RCA Victor
No. 12-0154
\$1.25 List Price ▲



Ginette Neveu

Last Fall, the young French violinist, Ginette Neveu, made a sensational debut in this country. In December, RCA Victor released her first record, Numbers 1 and 2 of Josef Suk's *Four Pieces*, Op. 17. We now release the 3rd and 4th of these delightful works by the Bohemian composer and they are certain to draw an enthusiastic reception. Again, Miss Neveu's brother, Jean, is at the piano.



***Robert Merrill sings!
Russ Case conducts orchestra and
chorus in George Kleinsinger's
unique tribute...***

A HAPPY treat is now yours for the asking! We might add that something like this could only happen in America—the place where dignified baritones of the Metropolitan can sing with equal ease and dignity *Di Provenza, I'll See You Again*, or a Cantata that pays tribute to Ebbets Field and American Baseball. It could only happen in a country with a sense of humor—where such feuds as Fred Allen versus Jack Benny, the Hatfields versus the McCoys and the Brooklyn Dodgers versus the New York Yanks receive equal billing with the Republicans versus the Democrats.

And it could only happen where new things in music are happening every day—where serious craftsmanship and elegant writing express the thoughts, words, laughter and tears that are America!

To say that baseball is an important part of the American scene is to utter an understatement. From the biggest metropolis to the smallest hamlet—from army training camps to outposts in India—baseball is *the* great American institution!

Brooklyn-born and bred Mr. Merrill, who slides easily from serious operatic roles to light and happy vocalizing, once slid almost—but not quite—as easily over Ebbets Field. Like all Brooklyn boys his adolescent heart belonged chiefly to baseball, and it wasn't long before he

became a member of a non-professional team that actually played on the famous field.

While he necessarily keeps his enthusiasm for baseball on a lower pitch than that of his music, Mr. Merrill never ceases to register the familiar love-light at the mention of its name. You can imagine his joy, therefore, at the opportunity of being able to put the whole affair to music!

Mr. Merrill heard *The Brooklyn Baseball Cantata*—ten years after George Kleinsinger (of *Tubby the Tuba* fame) had written it and produced it over the Columbia Workshop of the Air. As part of a Broadway show in 1937, it has lain dormant until recently when the enthusiasm of Mr. Merrill and RCA Victor in general led to its recording. Russ Case and his orchestra and chorus joined the baritone with great success for all concerned.

The Brooklyn Baseball Cantata is as American as ice-cream, as breezy as baseball itself. It's full of fun and humor. It's a fantasy that tells the delightful saga of the Brooklyn Dodgers-New York Yanks feud—and it tells it with the effective music of Kleinsinger and the ingenious and witty lyrics of Michael Stratton.

Don't miss this affectionate—and artistic—tribute to the All-American game and its heroes!

C-42—\$4.00 ▲; DC-42—\$3.00 ▲

Stravinsky

L'HISTOIRE DU SOLDAT



(The Soldier's Tale)



Leonard Bernstein

Leonard Bernstein conducting members of the Boston Symphony Orchestra

THE two works included in this album were recorded in August, 1947, at the Concert Theater in Tanglewood, Lenox, Massachusetts. Earlier, at the annual Tanglewood Festival, they had been performed under the enthusiastic and vital direction of Leonard Bernstein, and the result was one of the most brilliant events of the season.

Sardonic music, filled with rhythmic complexity, either score for chamber orchestra offers any group of musicians quite a challenge. For these demanding performances, each of the musicians drawn from the personnel of the

Boston Symphony Orchestra is necessarily a virtuoso in his own right.

L'Histoire du Soldat is scored for only seven instruments—clarinet, bassoon, trumpet, trombone, violin, double-bass and percussion. The original score also called for a narrator, omitted in the present album, and four actors who dance and enact the story. The music, a series of pieces in the manner of a suite, is played either as an accompaniment to the recitation or without it. Each instrument is treated as a solo instrument, playing its own particular role; in accordance with the plot of the story, the chief



Igor Stravinsky

OCTET FOR WIND INSTRUMENTS

part falls to the violin.

Early in the turbulent year of 1918, Stravinsky introduced his friend, C. E. Ramuz, the Swiss poet-novelist, to Afanassiev's famous collection of Russian tales. The two selected for collaboration a cycle of stories set in the period of Czar Nicholas I. The result was a tale of the Devil and his forays against humanity—both in the mass and as individuals.

A soldier exchanges his faithful violin for a book which "answers to every question." From this time forth the soldier's life is doomed as it is now in the hands of the gentleman who gave him the book and who later reveals himself to be the Devil.

The Suite consists of the following sections: *Soldier's March*; *Music for Scene I*; *Royal March*; *Music for Scene II*; *Little Concert*; *Three Dances—Tango, Waltz and Ragtime*; *Little Chorale*; *The Devil's Dance*; *Great Chorale and Triumphal March of the Devil*.

APRIL, 1948

First performance of the work took place on September 28, 1918, at Lausanne, Switzerland. Ernest Ansermet conducted.

The *Octet for Wind Instruments* was composed in 1923. This was the first manifestation of a new period in the composer's artistic development. The influences of Russian folk-music gave way, after the composition of the satirical *opera buffa, Mavra*, to "absolute music in the classical style." The *Octet for Wind Instruments* is divided into three parts—*Sinfonia*, *Tema con variazione* and *finale*. A graceful, vivacious piece of music, it is filled with intricacies of design and with buoyant humor. Both works combine to form an album of fascinating color and great artistic importance. Both display to advantage the fresh and brilliant talent of the youthful conductor, Leonard Bernstein!

L'HISTOIRE DU SOLDAT:

Victor Polatschek, Clarinet
Raymond Allard, Bassoon
Jacob Raichman, Trombone
Roger Voisin, Trumpet
Charles Smith, Percussion
Richard Burgin, Violin
Georges Moleux, Boss

OCTET FOR WIND INSTRUMENTS:

Georges Laurent, Flute
Manuel Valerio, Clarinet
Raymond Allard, First Bassoon
Ernst Panenka, Second Bassoon
Georges Mager, First Trumpet
Marcel Lofosse, Second Trumpet
Jacob Raichman, First Trombone
John Coffey, Second Trombone

Leonard Bernstein, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1197

Five 12" RCA Victor Records

M—\$8.25 List Price▲

DM—\$7.25 List Price▲



The Bettman Archive

*Charles Ramuz, collaborator of
L'Histoire du Soldat*

▲ Suggested list price includes federal excise tax

9

New Single Red Seal Records

I'LL SEE YOU AGAIN COWARD Noel Coward
(from "Bitter-sweet")

RCA Victor No. 10-1398
\$1.00 List Price ▲

WHY DO I LOVE YOU KERN (Lyrics by
(from "Showboat") Oscar Hammerstein II)



Dorothy Kirsten and Robert Merrill

Dorothy Kirsten, Soprano
Robert Merrill, Baritone
with Russ Case and his Orchestra

Two of the Metropolitan's most popular young artists turn their versatile talents to light favorites the whole world knows and loves. This is the second of their recordings together. Miss Kirsten and Mr. Merrill established themselves as quite a team last November when their interpretation of the Death Scene from *Thaïs* was released. With their present recording, enhanced by the support of Russ Case and his Orchestra, they reach new heights!

RCA Victor No. 12-0206
RCA Victor No. 12-0207
List Price of each—\$1.25 ▲

LA CAMPANELLA PAGANINI-LISZT
TWO CHORAL PRELUDES:

(JESU, JOY OF MAN'S DESIRING;
REJOICE, BELOVED CHRISTIANS) J. S. BACH

MINUET IN G, Op. 14, No. 1 PADEREWSKI

PRELUDE IN C-SHARP MINOR, Op. 3, No. 2
RACHMANINOFF



The First Piano Quartet

Two new twelve-inch records by the First Piano Quartet, the only ensemble of its kind today, display the versatility and brilliant musicianship of this popular group of artists. There's a wealth of great music here! On the first record, two of Bach's noble Choral Preludes are balanced with the fiery pyrotechnics of Liszt's *La Campanella*; on the other we hear two familiar and beloved compositions from the romantic repertoire. Don't miss either of these beautiful recordings.

CHICKEN REEL LEROY ANDERSON

RCA Victor No. 10-1397
\$1.00 List Price ▲

FIDDLE FADDLE LEROY ANDERSON

Boston "Pops" Orchestra
Arthur Fiedler, Conductor



Arthur Fiedler

Spring is Boston "Pops" time—and what better way to start the season than with two jaunty and amusing pieces such as these? *Chicken Reel* and *Fiddle Faddle* are titles that tell you a lot about the music . . . music that's light, gay and thoroughly enjoyable from start to finish. The Boston "Pops" Orchestra plays with all its accustomed verve and finesse, and altogether this ten-inch disc makes for a lot of fun!

Popular and International

Beryl by Candlelight

P-201 ▲
\$4.00 List Price

● One of Britain's loveliest ladies triumphs with her first album for RCA Victor. *Beryl by Candlelight*, as you probably know, was the title of Miss Davis' show on the BBC in England and on her show here with Mutual. Gracing the Hit Parade, Beryl is gathering a tremendous audience throughout the country. Once you've heard the soft, intimate songs of *Beryl by Candlelight* (*Alone Together*, *Tea for Two* and others) you'll be asking for more!



Beryl Davis

On the Record

P-199 ▲
\$4.00 List Price



● The energetic personality of radio's Mr. Harris has been projected with plenty of fire and fun on eight record sides for his first RCA Victor album. *That's What I Like About the South* heads the list of tunes including *Look Out Stranger*, *I'm a Texas Ranger*, *Pappy's Little Jug* and others. All in all, this makes for a good time!

Busy Fingers

The Three Suns

P-206 ▲
\$4.00 List Price



● Organ, guitar and accordion, manipulated by The Three Suns in anything ranging from haunting ballad interpretations to bouncy novelties, concentrate on the latter for this new album. A gay and appealing potpourri includes such perky hits as *Dancing Tambourine*, *Nola*, *The Doll Dance* and many a favorite. Don't pass this collection by!

Popular singles you should own

- 20-2711 THE BEE SONG
TUTTI TUTTI PIZZICATO—Click Tune of
the Manth!
Louis Prima and his Orch.
- 20-2734 LAROO LAROO LILLI BOLERO
WHEN YOUR HAIR HAS TURNED TO
SILVER
Perry Como with Russ Case and his
Orch.
- 20-2736 AIRIZAY
CINCINNATI
Ray McKinley and his Orch.
- 20-2747 I WISH I KNEW THE NAME (Of the
Girl in My Dreams)
YOU TURNED THE TABLES ON ME
Herbie Fields and his Orch.

- 20-2761 TELL ME A STORY
I WOULDN'T BE SURPRISED
Sammy Kaye and his Orch.
- 20-2723 THERE'S A MUSIC BOX IN THE MOON
LA ROSITA
The Three Suns
- 20-2724 MY GAL IS MINE ONCE MORE
(from "Inside U.S.A.")
STARLIGHT RENDEZVOUS
Tommy Dorsey and his Orch.
- 20-2709 BLUE HAWAIIAN ROSE
FEATHERY FEELIN'
Freddy Martin and his Orch.
- 20-2712 THE LOVELINESS OF YOU
COMPLETELY YOURS
Vaughn Monroe and his Orch.

International singles you should own

- 26-9026 FAR INTO THE NIGHT—Bolero
LA OLA MARINA—Guaracha
Irving Fields at the Piano with The
Campos Trio
- 26-9027 IT'S EASY WHEN YOU KNOW HOW
SEE IF I CARE
John Paris with "3 Beaus and a Peep"
and Ellis Larkins and Group
- 26-9028 LA COMPARSA
BABY SHOOT ME A KISS
José Curbelo and his Orch.
- 26-9029 RUMBA CLÁSICA
FANTASIA TROPICAL
Alberto Socarras, his Magic Flute and
his Orch.
- 26-9030 NINO THE GREAT YACOVINO
I DON'T WANT TO DREAM
(No Quiero Soñar)
José Morand and his Orch.
- 25-1109 HELEN—Polka
BARBARA—Polka
Henri René and his Musette Orch.
- 25-1110 KALLE PE POLKA
SUITOR'S WALTZ
Six Fat Dutchmen
- 25-1113 BLONDE CHARLIE
RED RAVEN SCHOTTISCHE
Lawrence Duchow and his Red Raven
Orch.
- 25-5082 OIF'N PRIPETSHOK—Lullaby
(My Fireplace)
DER REBI ELIMELECH (A Certain Mr.
Wallach)
Estelle Linden with Jewish Swing En-
semble
- 25-7091 DOVE STA ZAZA—Marcha Canción
(Where Is Zaza?)
FIRENSE SOGNA—Vals melódico
(Dreams of Florence)
Guido Granati con acomp. de la Orq.
de Armando Ugolini

Country and Western

- 20-2772 BORN TO LOSE
PEACE OF MIND
Elton Britt and The Skytoppers
- 20-2780 BLUE SHADOWS ON THE TRAIL
(There'll Never Be Another) PECOS
BILL (from Walt Disney's "Melody
Time")
Roy Rogers and The Sons of the Pio-
neers
- 20-2744 AHA! SAN ANTONE
IF I'D ONLY BEEN TRUE TO YOU
Rosalie Allen and The Black River
Riders
- 20-2745 YOU WERE MEANT FOR ME
UNDER A BLANKET OF BLUE
Leslie Scott with Coleman Hawkins
and his Orch.

TONY MARTIN sings *You and the night and the music*

P-203 ▲
\$4.00 List Price



● Tony Martin lends his artistic style to the sweet vocal ballads of yesterday and today. Here are such favorites as *Night and Day*, *Good-Night Sweetheart*, *The Night Was Made for Love* and others. The orchestra, conducted by Earl Hagen, blends beautifully.

VAUGHN MONROE *Down memory lane*

P-202 ▲
\$4.00 List Price



● Some of the most nostalgic tunes in history have been gathered together into a choice new album. Vaughn sings such all-time hits as *Memory Lane*, *Memories of You*, and others. A highlight is *Remember*, in which he's joined by The Moon Maids.

TOMMY DORSEY and *Tchaikorsky melodies for dancing*

P-209 ▲
\$4.00 List Price



● From the beautiful score of the Allied Artists film *Song of My Heart*, comes the inspiration for Tommy Dorsey's latest album success. Tchaikovsky was a melody-master and Tommy Dorsey is one of the most gifted musicians to take advantage of that fact. That Dorsey band, aided by Audrey Young, Stuart Foster, The Sentimentalists and The Town Criers, project such favorites as *Tonight We Love*, *Moon Love* and others.

Parsifal (continued from page 3)

Faith and *The Lance* develop, one from the other, with dignity and poignant tone color. From the tranquil motif of the Holy Grail grows the famous Gregorian melody of the Amen as Wagner had heard it sung in his youth at the Catholic Court Chapel in Dresden.

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Parsifal was completed one year before its composer's death. Wagner was seventy when he ceased work on the last of his great music-dramas. To many, the opera *Parsifal*, with its story of Redemption through Love, is often too involved and too laborious. But to all, the music of its *Prelude* and *Good Friday Spell* is filled with universal beauty and significance.

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Tchaikovsky

"MUSIC YOU WANT"—PROGRAM GUIDE

PRO-GRAM NO.	MAY	TITLE	ALBUM NUMBER	PRICE	PRO-GRAM NO.	MAY	TITLE	ALBUM NUMBER	PRICE
2991	3	Ballet Music by Boston "Pops" Aida—La Gioconda—El Amor Brujo	Single Records		3002	18	Romberg: Desert Song <i>Al Goodman and his Orchestra</i>	K-12	1.00
2992	4	Heifetz Program <i>Jascha Heifetz, soloist</i>	Single Records		3003	19	Harpichord Concert <i>Wanda Landowska, soloist</i>	DM-1181	8.50
2993	5	Stravinsky: The Fairy's Kiss <i>Stravinsky-RCA Victor Symphony</i>	DM-1202	\$1.75	3004	20	Weinberger: Schwanda Excerpts <i>Mitropoulos-Minneapolis Symphony</i>	Record 12-0019	1.25
2994	6	Debussy: Afternoon of a Faun <i>Stokowski-Philadelphia Symphony</i>	Record 17700	1.25	3005	21	Offenbach: Gaité Parisienne <i>Fiedler-Boston "Pops" Orchestra</i>	DM-1147	6.00
2995	7	Wagner: Tannhäuser Overture <i>Stokowski-Philadelphia Symphony</i>	DM-530	7.25	3006	24	Mozart: Eine Kleine Nachtmusik <i>Beecham-London Philharmonic Orchestra</i>	DM-1163	3.50
2996	10	A Boston "Pops" Program <i>Fiedler-Boston "Pops" Orchestra</i>	Single Records		3007	25	Beethoven: Quartet No. 8 <i>Paganini Quartet</i>	DM-1152	6.00
2997	11	Brahms: Symphony No. 1 <i>Toscanini-NBC Symphony</i>	DM-875	7.25	3008	26	Ravel: Pavane for a Dead Princess <i>Koussevitzky-Boston Symphony</i>	Record 11-9729	1.25
2998	12	Chopin Program <i>Bradovitsky and Iturbi—soloists</i>	Single Records		3009	27	Liszt: Piano Concerto No. 1 <i>Rubinstein-Dorati-Dallas Symphony</i>	DM-1144	3.50
2999	13	Rimsky-Korsakoff: Antar Symphony <i>Montaux-San Francisco Symphony</i>	DM-1203	4.75	3010	28	Bach: Suite for Orchestra No. 3 <i>Koussevitzky-Boston Symphony</i>	DM-1123	7.25
3000	14	Tchaikovsky: Romeo and Juliet <i>Toscanini-NBC Symphony</i>	DM-1178	4.75	3011	31	Delius: Walk to the Paradise Gardens <i>Goossens-Cincinnati Symphony</i>	Record 11-9493	1.25
3001	17	De Falla: El Amor Brujo <i>Stokowski-Hollywood Bowl Symphony</i>	DM-1089	4.75					

"THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.) (Varies)	City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	—	Manchester, N. H.	WMUR	610	8:30
Ann Arbor, Mich.	WPAG	1050	—	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM	650	8:30
Atlanta, Ga.	WCON	550	—	New Haven, Conn.	WNHC	1340	8:30
Atlantic City, N. J.	WFPG	—	—	New Orleans, La.	WDSU	1280	11:30
Austin, Texas	KVET	1490	7:30	New York	WNEW*	1130	9:30
Bellingham, Wash.	KVOS	790	1:30	Norman, Okla.	WNAD	640	1:45
Binghamton, N. Y.	WINR	1490	4:00	Omaha, Neb.	KOIL	1290	(Varies)
Boston, Mass.	WBZ	1030	11:30	Pensacola, Fla.	WCOA	1370	11:30
Bridgeton, N. J.	WSNJ	1240	—	Philadelphia, Pa.	KYW	1060	12:30
Burlington, N. C.	WFNS	920	6:30	Pittsburgh, Pa.	KDKA	1020	12:00
Carthage, Ill.	WCZA	1080	2:35	Portland, Ore.	KWJJ	1080	6:30
Charlottesville, Va.	WCHV	1240	11:05	Portsmouth, N. H.	WHEB	750	10:30
Cleveland, O.	WTAM	1100	(Varies)	Providence, R. I.	WNAF	—	1:30
Columbia, S. C.	WIS	560	10:30	Salt Lake City, Utah	KUTA	570	11:00
Cordle, Ga.	WMJM	1490	8:00	Salt Lake City, Utah	KDYL	1320	12:00
Dallas, Texas	WFAA-FM	—	8:30	San Diego, Calif.	KSON	—	—
Denver, Colo.	KOA	850	(Varies)	San Francisco, Cal.	KPO	680	11:15
Detroit, Mich.	WLJB	1400	(Varies)	Savannah, Ga.	WTOC	1290	11:30
Dubuque, Iowa	KDTH	1370	3:30	Seattle, Wash.	KOL	1300	6:30
Duluth, Minn.	WEBC	1320	11:30	Sioux City, Iowa	KTRI	1450	—
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Honolulu, T. H.	KGU	760	9:00	Stevens Point, Wisc.	WLBL	930	2:30
Iowa City, Iowa	WSUI	910	8:00	Toccoa, Ga.	WRLC	1450	3:30
Jacksonville, Fla.	WPDO	1270	11:00	Utica, N. Y.	WGAT	1100	—
Lafayette, Ind.	WBAA	920	8:00	Valdosta, Ga.	WGO	1450	10:30
Los Angeles-				Waterbury, Conn.	WWCO	1240	10:30
Hollywood, Cal.	KFWB	980	11:30	White Plains, N. Y.	WFAS	1230	4:00
Louisville, Ky.	WKYW	—	3:00	Wilmington, N. C.	WMFD	1400	12:30
Madison, Wis.	WHA	970	4:00	Youngstown, Ohio	WFMJ	1450	(Varies)

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12-0209—\$1.25
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Beecham—Royal Philharmonic Orch.
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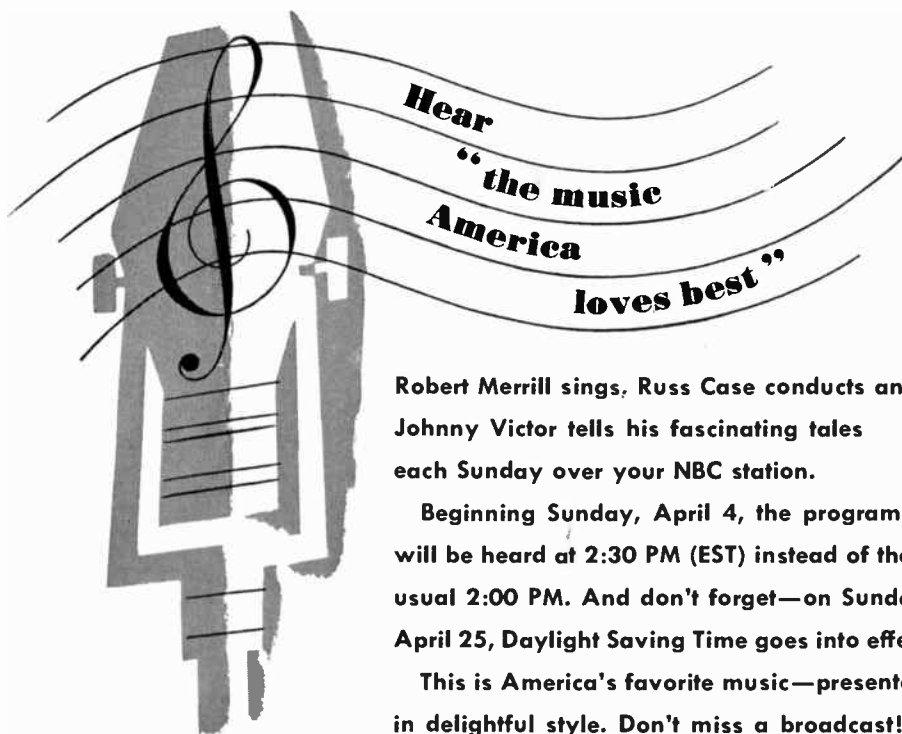


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