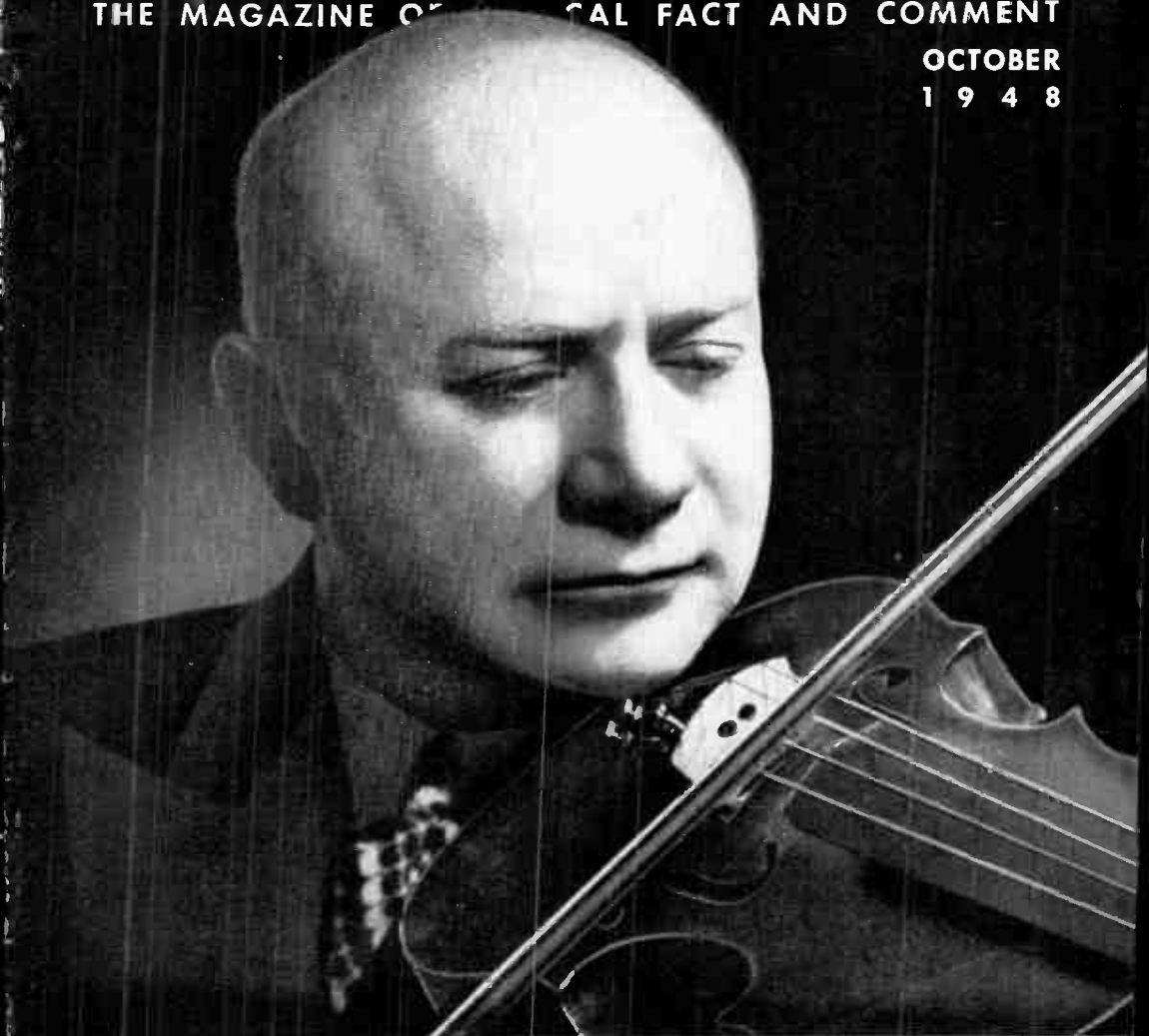


RCA VICTOR

Record Review

THE MAGAZINE OF CRITICAL FACT AND COMMENT

OCTOBER
1948



Mischa Elman Records Brahms Sonata — See Page 7

Wilderotter Department Store

448 — 18th Ave.

Newark, New Jersey



RCA VICTOR Record Review



OCTOBER, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 11, NO. 6

NEW VINYLITE RECORDINGS



HEIFETZ

BACH Double Concerto

This is the famous performance, released in shellac edition last year in album M/DM-1136, in which the artist plays both parts, a feat accomplished through modern recording technique and one which has earned the plaudits of music lovers and critics the world over.

This recording features Heifetz with Franz Waxman conducting the RCA Victor Chamber Orchestra. We are now making the same superlative performance available on non-breakable vinylite material. The two twelve-inch records appear in album V/DV-23; (V — \$6.00, list price▲; DV — \$5.00, list price▲).

SINGLE DISC

The single release, a twelve-inch item, features two novelties, the first of which has caused no end of furor as encore fare at Heifetz's recitals. This is *Banjo and Fiddle* by Kroll, a lively virtuoso number, filled with high humor and folklike flavor.

The reverse side is the lovely *Garden Scene* from the incidental music to *Much Ado about Nothing*, by Erich Korngold. The composer wrote his stage music for the Shakespearean drama in 1919.

Emanuel Bay accompanies. The recording is

simultaneously issued on shellac (12-0430; \$1.25 list price▲) and vinylite (18-0168; \$2.00, list price▲).

Stokowski Conducts

GOYASCAS: INTERMEZZO (Granados)

SENSEMAYA (Revueltas)

As is to be expected where Stokowski is concerned, the recording itself is breathtakingly beautiful. The vinylite version (Record No. 18-0169) provides an unusually rich listening experience. The shellac edition is Record No. 12-0470.

It is chiefly for the lush, sweeping *Intermezzo* that Granados' *Goyescas* is remembered. It was composed almost as an afterthought, long after the opera itself had been completed. Early nineteenth-century Spain is the setting
(Continued on page 10)



Conductor Leopold Stokowski and Richard Gilbert, RCA Victor Red Seal Recording Director, follow their scores while listening to a playback.

Betty R. Schoenfeld
Editor

PUBLISHED BY RCA VICTOR DIVISION OF
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
Herb Hendler, Director of RCA Victor Record Publications

R. M. Fielding
Manager

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“THERE are certain scores,” reports David Hall in his Record Book, “. . . like Prokofiev’s *Classical Symphony*, which Serge Koussevitzky has made uniquely his own through apt choice of tempi and sheer perfection of execution. Despite the more recent vintage of the competitive recordings, his reading of this superb modern Mozartian essay remains for us incomparable; and we shall be loth to part with our records of it until such time as the Boston conductor and his orchestra choose to give us their performance with the benefit of the finest modern techniques of orchestral reproduction.”

Such time has arrived, and RCA Victor parts with the old and heralds the new — Koussevitzky’s familiar and cherished version of this work in modern recording garb!

Prokofiev composed his *Classical Symphony* in 1917, a symphony “as Haydn or Mozart might have written it had they lived in our day.” “There is a return to classic forms,” the composer had declared, “which I feel very much myself. I want nothing better, nothing more flexible or more complete than the sonata

form, which contains everything necessary to my structural purpose.”

In looking backward to the simplicities of yesteryear, Prokofiev began the great neo-classic movement that has since engulfed modern musical thinkers. Here are the classical form, tonality and orchestration of the Rococo era — but spoken with twentieth-century sophistication and charm.

The *Classical Symphony* requires no program. Four movements — *Allegro*, *Larghetto*, *Gavotte* and *Finale* — tell the story in lively lines and with crisp, direct dialogue. Of this Prokofiev, the eminent Viennese critic Max Graf has written, “The classic forms are used for the facade of a modern house, the walls of which are smooth and minus ornaments and in which resides a brilliant man.”

The odd side of this album contains the *Danse Finale* from the rousing, grotesque ballet, *Chout*, written for Diaghileff in 1915 and first produced in 1921. *Chout* is a buffoon, described in no uncertain musical terms!

**PROKOFIEFF: “CLASSICAL” SYMPHONY
IN D, Op. 25**

Included as final side in this album:

PROKOFIEFF: CHOUT, BALLET SUITE,

No. 1, Op. 21: DANSE FINALE

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1241

Two 12" RCA Victor Records

M-\$4.50 List Price ▲ DM-\$3.50 List Price ▲

▲ Suggested list price includes federal excise tax.

Serge Prokofieff



ON the night of January 12, 1928, a slender, nervous young man made his diffident way through the instruments of the Philharmonic Symphony Orchestra at New York's Carnegie Hall to face his first American audience. Behind him was a European reputation that automatically set forth a demand for miracles. Before him, "the black shadow of the piano looked grim and menacing. The sea of upturned, expectant faces terrified me. I still shudder when I think of it."

Vladimir Horowitz played the Tchaikovsky Concerto that night and the American public never forgot it. The memorable performance of twenty years ago has, if possible, been surpassed twenty years later by him and the shy, sensitive artist has reached, with his music and his integrity, into countless hearts.

RCA Victor joins the world of music in expressing congratulations to Vladimir Horowitz

Horowitz listens to playback with RCA Victor engineer.



HOROWITZ

new recordings

mark artist's

20th Anniversary

in U.S.A.

on the occasion of his twentieth year in the United States. This month we release three single twelve-inch discs on which the pianist has recorded works of widely varied character, all of which have appeared on his concert programs, to the delight of audiences everywhere.

Classic, romantic, impressionistic and modern fields of the piano literature are all touched in these selections. In addition, Mr. Horowitz's own brilliant *Variations on Themes from Bizet's "Carmen"* have been included, a rather startling *tour de force* that calls to mind his arrangements of *Stars and Stripes Forever* and the Mendelssohn *Wedding March*. Backed by the romantic Chopin *Mazurka in F Minor, Op. 7. No. 3*, this affords an exceptionally colorful

disc. The number is 12-0427.

The first side of Record 12-0428 features the persistent, pounding rhythm of the Prokofieff *Toccata, Op. 10*, a dynamic work calling for the endurance and stamina of a pianistic giant. The brief, playful Poulenc *Presto* and the lovely strains of Debussy's *Serenade for the Doll* complete this record.

The third disc in the group (Record No. 12-0429) will appeal to a vast audience. Here is the tender and thoughtful *Träumerei* by Schumann, breathed forth in tones of pure beauty. The contrasting item is the delightful *Rondo alla Turca* by Mozart, from the *Sonata No. 11, in A. K. 331*.

The list price of each of these recordings is \$1.25. ▲

TRISTAN AND ISOLDE

Prelude and Love-Death



Above: Conductor Rodzinski listens with obvious satisfaction during recording playback.
Below: Richard Wagner.

THE love and death music of Wagner's immortal *Tristan and Isolde* has been recorded by Artur Rodzinski and the Chicago Symphony Orchestra and is available this month on both shellac and vinylite material. The present performance underscores the brilliance of Rodzinski in the role of operatic conductor. Here, in the summation of all the drama and passion of the tragic lovers, Rodzinski reveals himself once more as a Wagner expert and as a musician of compelling scope.

Wagner's *Tristan and Isolde* marked the culminating point in the composer's musical development. Between the time of the opera's inception in 1854 and the first performance, which took place in Munich in 1865, he completed *Das Rheingold*, *Die Walküre* and began the music of *Siegfried*. He was embroiled in a far from smooth domestic relationship with his wife, Minna, and a more pleasant relationship with the beautiful and sympathetic young Mathilde Wesendonck, in whom many commentators have seen the inspiration for *Tristan and Isolde*. It was she who furnished the poems for the *Five Songs* released last month (M/DM-1233), music in which the *Tristan* motives are definitely present.

With this opera, Wagner realized all the longing for love that had accumulated in him since his youth and was never really gratified. He wrote: "I am pouring into my art all my love desires that were never stilled in life," and, "Since I have never really enjoyed the happiness of love in my life, I wish to erect a monument to the most beautiful of all dreams, in which from beginning to end this love should grow real and intense. I have designed a *Tristan and Isolde* in my mind."

In the Prelude, we hear the motives of *Love and Desire*, growing ever more fervent, swelling with intense passion. As the music spends itself and dies away the haunting beauty of the *Love-Death* rises from the orchestra. Ecstasy and abandon swell to an exultant climax, until, finally, death opens the gateway to immortality as the music ends.

**WAGNER: TRISTAN AND ISOLDE:
PRELUDE AND LOVE-DEATH**

Chicago Symphony Orchestra
Artur Rodzinski, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1230

M-\$4.50 List Price ▲ DM-\$3.50 List Price ▲

DE LUXE VINYLITE ALBUM V/DV-21

V-\$6.00 List Price ▲ DV-\$5.00 List Price ▲

Two 12" RCA Victor Records

▲ Suggested list price includes federal excise tax.

5

Lehmann sings Schubert

DER ERLKÖNIG, Op. 1 (The Erl King)
AN DIE MUSIK, Op. 88, No. 4
Lotte Lehmann, Soprano
with Paul Ulanowsky at the Piano
Record No. 10-1448
\$1.00 List Price ▲

THE beloved Lotte Lehmann, supreme representative of German lied, offers two songs by Franz Schubert this month—favorites known and revered the world over. The first of these, *The Erl King*, is a Lehmann classic.

Here is Goethe's poem, immortalized in music of such vivid drama and tenderness, and of such pathos as to make it the most remarkable art song in literature. Piano and voice blend to portray the darkness of night, galloping hoof and the uncanny sighing of the wind. Father, child and Erl King speak, each in his own voice; the first, strong and reassuring; the second, light, trembling and fearful; the third whispering, entreating.

The Erl King, promising the child lovely toys, flowers and a coat of gold, steals him from life and a grief-stricken father as the ballad ends. Written in 1815, this was Schubert's first published song.

On the reverse side of Mme. Lehmann's rec-



Lotte Lehmann with accompanist, Paul Ulanowsky

ord, we hear a lovely lyrical apostrophe to music, sung with beautiful devotion. As always, Paul Ulanowsky's accompaniments are filled with significance and meaning. Piano, voice and poetry join to form a perfect whole.

Light Fare by Leonard Warren



ON THE ROAD TO MANDALAY Speaks
UNTIL Sanderson

Leonard Warren, Baritone
with Willard Sektberg at the Piano
Record No. 10-1447
\$1.00 List Price ▲

Leonard Warren's recently released *Sea Shanties* and semi-classical favorites have met with tremendous acclaim. This month two more Warren songs take their place on the Red Seal label and they're sure to meet with popular response.

The first, *On the Road to Mandalay*, is sung with rousing fervor and intensity, while the reverse side, a more romantic item called *Until*, gives the artist opportunity for delicate nuance and coloring. Willard Sektberg provides brilliant piano accompaniments.

Elman records

Brahms Sonata no. 3

WITH this performance, all three of Brahms' sonatas for violin and piano become available in the RCA Victor catalog. While the *Sonata No. 1, in G, Op. 78* (M/DM-987) and the *Sonata No. 2, in A, Op. 100* (M/DM-856) stress the lyrical side of Brahms' musical speech, the *Third Sonata* combines lyricism with a rugged virility and emerges as the most tremendous of the three.

The beloved Mischa Elman, who has been gracing American stages for more than forty years, has enjoyed great success with this composition. Joined here by Wolfgang Rosé, a pianist whose name is linked with Elman's in several recent lighter releases, he re-creates this eloquent masterpiece in a performance of sheer beauty. Piano and violin have been captured with superb balance.

The *D Minor Sonata* is one of several works penned by Brahms near the enchanting spot of Thun, Switzerland. Here, among nature's beauties and the stimulating companionship of artistic personalities of the day, the composer wrote with a freedom and ease that are surely reflected in the music of these pages.

Throughout the movements of the *D Minor Sonata*, the two instruments assume contrasting roles. The violin moves with poetic tenderness, the piano responding with dynamic freedom. An *Allegro*, rich in dramatic conflict, is followed by an *Adagio* which sings with the simplicity of a folk song. Here is mellow music,

wistful and yearning. A *Scherzo* emerges, coolly and brilliantly detached. With the *Finale*, touched briefly by Hungarian coloration, Brahms brings all his ideas together in a dramatic close.

**BRAHMS: SONATA No. 3, IN D MINOR,
Op. 108**

**Mischa Elman, Violinist
with Wolfgang Rosé at the Piano
MUSICAL MASTERPIECE ALBUM M/DM-1232
M-\$5.75 List Price ▲ DM-\$4.75 List Price ▲
Three 12" RCA Victor Records**



Mischa Elman and Wolfgang Rosé discuss a point in interpretation.

Music of Sarasate

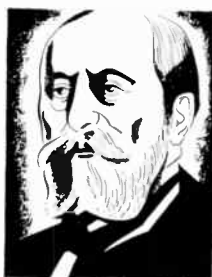


THE FIRST PIANO QUARTET

The ingenious arrangements of The First Piano Quartet have won the hearts of countless music lovers throughout the country. Via their network programs, these four brilliant pianists have come to constitute a household word. This month RCA Victor presents their thrilling interpretation of music by the Spanish composer and virtuoso violinist Pablo de Sarasate—his passionate and fiery *Gypsy Airs*. Here is music familiar to all, and exceptionally colorful in piano arrangement.

Gypsy Airs is available on Record No. 12-0425. The list price is \$1.25. ▲ Add this superb disc to your library of piano favorites.

SAINT-SAËNS



Piano Concerto in G Minor

Camille Saint-Saëns

MOISÉIWITSCH

RECORDED in England, the Moiséiwitsch performance of the most popular of Saint-Saëns' five concertos for piano and orchestra comes as a magnificent addition to the Red Seal label. Basil Cameron and the Philharmonia Orchestra join the soloist in an imposing presentation of one of the highlights of French Romantic music.

Saint-Saëns composed his *G Minor Concerto* in 1868 at the suggestion of the virtuoso pianist and conductor, Anton Rubinstein. Rubinstein, who had planned a concert at the Salle Pleyel in Paris, invited the composer to participate with a new work. At the first performance, which took place less than a month later, the composer played the solo part and Rubinstein conducted. The concerto is dedicated to Franz Liszt, whose influence on Saint-Saëns was a tremendous and lasting one. The first

American performance took place in Boston in 1876.

Decidedly a virtuoso work, the *Concerto in G Minor* is filled with passages of glowing beauty, of clarity and brilliant thought. It opens with a free fantasia for solo piano, at once setting the tone of solo predominance which prevails throughout the work. In the humorous *Allegretto Scherzando*, a tympani rhythm sets the mood, while the final *Presto* reveals music which alternates between passages of turbulence, virility and capriciousness.

Despite the obvious showpiece aspect of the *Concerto*, it is also a work that calls for artistry and profound expression. Moiséiwitsch provides a memorable performance. The work is available on three twelve-inch records, enclosed in Album M-1255 (\$5.75, list price ▲) and DM-1255 (\$4.75, list price ▲).

Religious Music in Duet Form

THE OLD RUGGED CROSS Bennard
BEAUTIFUL ISLE OF SOMEWHERE Fearis

**Eleanor Steber, Soprano
Margaret Harshaw, Contralto
with Russ Case and his Orchestra**

THE rich blending of soprano and contralto voices in these deeply moving religious songs affords a rare emotional experience through music. Years ago, such artists as Olive Kline, Elsie Baker and Alma Gluck programmed these gemlike favorites. The pres-

ent recording by Eleanor Steber and Margaret Harshaw, beloved members of the Metropolitan Opera Company, will delight a new generation of music lovers.

Ask for Record No. 10-1449; the list price is \$1.00. ▲



It is eight years since Eleanor Steber won the Metropolitan Auditions of the Air and made her Metropolitan debut as Sophie in Strauss' *Der Rosenkavalier*. Since that time, the lovely soprano from Wheeling, West Virginia has developed into a mature artist and a personality beloved throughout the musical world.

Her operatic characterizations have included such roles as Micaëla in *Carmen*, Marguerite in *Faust*, the Countess Almaviva in *The Marriage of Figaro* and Violetta in *La Traviata*. Her annual concert tours have become important

artistic events. She has appeared as soloist with Arturo Toscanini in his radio broadcast of *Fidelio* and with Bruno Walter in the *Missa Solemnis*. None who witnessed her passionate portrayal of *Tosca* at New York's Lewisohn Stadium last summer in Mitropoulos' concert version will ever forget it.

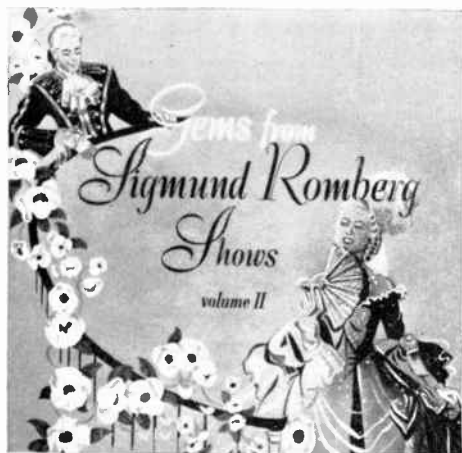
Miss Steber's recordings range from French art songs and musical comedy favorites through oratorio excerpts and operatic arias. This month she selects eight time-honored songs which she has sung with repeated success during her appearances on the famous Voice of Firestone program. Simplicity is the keynote - of selection and performance.

Two Idabelle Firestone songs have been included: *If I Could Tell You*, the theme music of the program, and *In My Garden*. The other all-time favorites are *Smilin' Through*, *Love's Old Sweet Song*, *Think on Me*, *Danny Boy*, *Songs My Mother Taught Me* and *In the Gloaming*.

Favorites from the Firestone Hour (MO-1243) will be a treasure for those who have heard and admired Miss Steber over the air and in concert. The album consists of four ten-inch records. The list price is \$5.00. ▲

Jan Peerce sings

BLUEBIRD OF HAPPINESS (Harmati)
BECAUSE (d'Hardelot)
 accompanied by Sylvan Levin and the
 RCA Victor Orchestra
 now available on a ten-inch record
 No. 10-1454 — \$1.00 ▲
 (see Page 10 for other listing)



THE second volume of memorable favorites from Sigmund Romberg shows is now available!

The composer-conductor (see picture below) and his famous orchestra accompany Genevieve Rowe, Soprano, Lillian Cornell, Mezzo-soprano and Lawrence Brooks, Baritone, in striking arrangements of music the whole world knows and loves.

This is what you'll hear: *Lover, Come Back to Me* (from "New Moon"); *Wanting You* (from "New Moon"); *Stout-Hearted Men* (from "New Moon"); *Song of Love* (from "Blossom Time"); *Your Land and My Land* (from "My Maryland"); *Silver Moon* (from "My Maryland"); *Mother* (from "My Maryland") and *Desert Song Valse* (from "Desert Song").

The album (MO-1256) consists of four ten-inch records. The list price is \$5.00. ▲



POPULAR FAVORITES NOW ON VINYLITE

- 18-0173 ENESCO: ROUMANIAN RHAPSODY, No. 1, IN A, Op. 11
Leopold Stokowski and his Symphony Orchestra
- 18-0170 ADDINSELL: WARSAW CONCERTO
Boston "Pops" Orchestra
Arthur Fiedler, Conductor
Leo Litwin, Pianist
- 18-0171 GADE: JALOUSIE—Tango Tzigane
FALLA: RITUAL FIRE DANCE
(from the ballet "El Amor Brujo")
Boston "Pops" Orchestra
Arthur Fiedler, Conductor
- 18-0172 LISZT: HUNGARIAN RHAPSODY No. 2
Alexander Brailowsky, Pianist
- 18-0174 HARMATI: BLUEBIRD OF HAPPINESS
D'HARDELOT: BECAUSE
Jan Peerce, Tenor
RCA Victor Orchestra
Sylvan Levin, Conductor
(See page 9 for listing of this record on ten-inch shellac)

Stokowski Conducts

(Continued from page 2)

for this story whose characters step from the paintings and tapestries of Goya. The *Intermezzo*, filled with almost Oriental color, is a dance which belongs to Andalusia.

The music of *Sensemaya* comes from Mexico and is based on a Cuban poem which deals with the uprising of Negro slaves. Silvestre Revueltas (1899-1940) was associated with the Orquesta Sinfónica de México when he acted as assistant conductor to Carlos Chávez. At the same time he held the post of Professor of Violin and Chamber Music at the Conservatorio de Música.

His music (he composed for orchestra, films, ballet and other media) is close to the soil and often filled with native dance rhythms. His pieces "have no program, merely literary themes," the titles have "little significance in the music itself."

Sensemaya provides a modern excursion into ancient Mayan and Mexican rhythms and is packed with dramatic excitement. This is the first recording of the work ever to be made.

Tito Schipa Recordings Re-released



Tito Schipa

RECORDINGS of Tito Schipa, Italian operatic tenor, have been re-issued, thanks to countless requests from coast to coast. Below you will find eighteen record listings of music ranging from operatic arias to semi-classical numbers. The majority have orchestral accompaniment. Many were recorded in Europe.

The beloved singing artist made his first

American appearances with the Chicago Opera Company in 1920 and from 1932-35 he sang with the Met. His fine voice and distinguished stage presence brought him immediate recognition in the new world. As a recitalist he has toured extensively and has revealed himself to be not only a magnificent artist, but a composer of exquisite songs as well.

VIVERE (Bixio)
NOSTALGIA (Gianni-Fosco)
10-0031

C MARINARIELLO
(Ottaviano-Gambardella)
TORNA A SURRIENTO
(G. B. and E. de Curtis)
10-0032

VIENI SUL MAR! (Vergine)
SON TUTTA DUOLO
(A. Scarlatti)
10-0033

EL GAUCHO — Tango (Schipa)
LUNA CASTILLANA
(Schipa-Rose-Longas)
10-0028

PRINCESITA
(Palomero-Padilla)
GRANADINAS
(Calleja-Barrera)
10-0029

'A VUCCHELLA
(d'Annunzio-Tosti)
(A Little Posy)
NINA (Pergolesi)
10-0030

JOTA (Falla)
A CUBA (Schipa)
10-0025

DON PASQUALE: ACT III;
NOTTURNO - TORNAMI A
DIR (Once Again Let Me
Hear Thee) (Donizetti)
with Galli-Curci, Soprano
RIGOLETTO: ACT I; E IL SOL
DELL' ANIMA (Love is the
Sun); (Verdi)
with Galli-Curci, Soprano
10-0026

RIGOLETTO: ACT I; QUESTA
O QUELLA (Verdi)
(Mid the Fair Thrang)
DON PASQUALE: ACT I;
SOGNO SOAVE E CASTO
(Donizetti)
(Fond Dream of Love)
10-0027

A LA LUZ DE LA LUNA
LOS RUMBEROS
Both with Emilio de Go-
gorza, Baritone
10-0022

VALENCIA (Bourdon)
AMAPOLA (Lacalle)
10-0023

DON GIOVANNI: ACT I;
DALLA SUA PACE (On Her
All Joy Dependeth) (Mo-
zart)
CONFESION (Amadori)
10-0024

L'AMICO FRITZ: ACT II;
DUETTO DELLE CILIEGE
(Duet of the Cherries) (Mas-
cagni)
with Mafalda Favero, Sop.
and Members of La Scala
Orch., Antonicelli, Cond.
11-0029

WERTHER: ACT III; AH! NON
MI RIDESTARI (Do Not
Awake Me!) (Massenet)
MANON: ACT III; AH! DIS-
PAR, VISION (Depart, Fair
Vision!) (Massenet)
11-0030

BARBIERE DI SIVIGLIA: ACT
I; ECCO RIDENTE IN CIELO
(Dawn with Her Rosy
Mantle) (Rossini)
BARBIERE DI SIVIGLIA: ACT I;
SE IL MIO NOME (If My
Name You Would Know)
10-0021

XERXES: Largo — OMBRA MAI
FU (Handel)
AVE MARIA (Mascagni)
11-0026

DREAM OF LOVE (Liszt-Schipa)
AVE MARIA (Schipa)
11-0027

AY-AY-AY (Creole Song)
CANCION ANDALUZA (Pa-
lacios)
11-0028

Popular and International Releases

**Their hit tunes are being
played everywhere!
Do you own these records?**



Perry Como

**RAMBLING ROSE
THERE MUST BE
A WAY**
(Record No. 20-2947)



Tommy Dorsey

**UNTIL
AFTER HOUR STUFF**
(Record No. 20-3061)



Vaughn Monroe

**THE MAHARAJAH
OF MAGADOR
GIVE A BROKEN
HEART A BREAK**
(Record No. 20-2851)



Ray McKinley

**YOU CAME A LONG
WAY (FROM
ST. LOUIS)
FOR HEAVEN'S SAKE**
(Record No. 20-2913)



Cantor Moshe Kusevitsky is noted as one of the truly great interpreters of Hebrew sacred music. His *Cantorial Chants* was widely acclaimed as the authoritative collection of songs of this type. In response to the demand for additional selections which demonstrate his renditions, an album of *Festival Gems* has been prepared.

Included are the sacred prayers used during the majority of Jewish religious holidays. Cantor Kusevitsky is accompanied by String Ensemble, with Joseph M. Rumshinsky directing. Ask for album S-56; the list price is \$4.00. ▲



Ask for album P-221; the list price is \$4.00 ▲

COUNTRY AND WESTERN

20-3082 **MY FEET TAKES ME AWAY
THE MISSOURI IS A DEVIL OF A
WOMAN**

Sons of the Pioneers

20-3081 **THE TEXAS SPECIAL
A NICKEL IN THE JUKE BOX**

Luke Wills' Rhythm Busters

Featuring Johnny Tyler

20-3106 **NEW YORK TO NEW ORLEANS
SAY GOOD MORNIN' NELLIE**

Pee Wee King and his Golden West
Cowboys

Vocal Refrain by Gene Stewart

20-3108 **ELEVATOR BOOGIE
MY BABY'S GIVING ME THE BRUSH**
Bill Johnson and his Musical Notes
Vocal Refrain by Bill Johnson and
Trio

20-3013 **JUST A LITTLE LOVIN' (WILL GO A
LONG, LONG WAY)
MY DADDY IS ONLY A PICTURE**
Eddie Arnold, The Tennessee Plow-
boy, and his Guitar

ROBERT MERRILL, RCA VICTOR SHOW ON TOUR



Robert Merrill with Russ Case conducting the RCA Victor Orchestra and mixed chorus.

The Music America Loves Best, RCA Victor's radio show heard over the NBC Network on Sundays at 5:30 EST, begins its first concert tour on October 18, in White Plains, New York. Baritone Robert Merrill and conductor Russ Case and the RCA Victor Orchestra and mixed chorus will take their music through eight other states until November 13, when they will close in Syracuse, New York.

Following the pattern of their immensely popular Sunday radio program, these Merrill-Case concerts will feature the musical favorites most in demand by the listening public. Local music lovers are in for a rare treat.

Mr. Merrill, artist of the Metropolitan Opera Company, has been hailed by leading critics throughout the country. The brilliant and imaginative scorings of Russ Case, in which he combines rich arrangements with an unabashedly "groovy" beat, have furnished the musical backgrounds for distinguished artists in both the classical and popular fields; his colorful orchestrations have excited countless listeners.

Watch your local papers for announcements of these concerts!

"MUSIC YOU WANT WHEN YOU WANT IT" ADVANCE PROGRAMS

Program No.	November	Title	Album No.	Price	Program No.	November	Title	Album No.	Price
4021	1	Bach: Concerto for Violin in D Major <i>Heifetz-Koussevitzky-Boston Symphony Orchestra</i>	DM-581	\$7.25	4031	15	Mozart: Eine kleine Nachtmusik <i>Beecham-London Philharmonic Orchestra</i>	DM-1163	3.50
4022	2	Program of Johann Strauss Waltzes <i>Stokowski-Ormandy</i>	Single Records	1.25	4032	16	Offenbach: Gaité Parisienne <i>Fiedler-Boston "Pops" Orchestra</i>	DM-1147	6.00
4023	3	Arias from "La Bohème" and "Butterfly" <i>Gigli-Albanese-Melton</i>	DM-980 DM-1068	7.50 4.75	4033	17	"Donkey Serenade" and "Giannina Mia" <i>Allan Jones with Orchestra</i>	DV-9 Record 4380	9.00 1.00
4024	4	Know Your RCA Victor Record Catalog Music Memory Contest			4034	18	The Music of Ernesto Lecuona <i>The First Piano Quartet</i>	CO-41	4.00
4025	5	Beethoven: "Pathétique" Sonata in C Minor <i>Artur Schnabel, Pianist</i>	DM-1102	3.50	4035	19	Tchaikovsky: Romeo and Juliet <i>Toscanini-NBC Symphony Orchestra</i>	DM-1178	4.75
4026	8	Chopin: Les Sylphides <i>Fiedler-Boston "Pops" Orchestra</i>	DM-1119	4.75	4036	22	Weinberger: "Schwanda": Polka and Fugue <i>Mitropoulos-Minneapolis Symphony Orchestra</i>	Record 12-0019	1.25
4027	9	Wagner: Overture to Tannhäuser <i>Stokowski-Philadelphia Orchestra</i>	DM-530	7.25	4037	23	Enesco: Roumanian Rhapsody No. 1 <i>Stokowski and his Symphony Orchestra</i>	Record 12-0069	1.25
4028	10	Tchaikovsky: Concerto for Violin in D <i>Heifetz-London Philharmonic Orchestra</i>	DM-356	6.00	4038	24	Smetana: The Moldau <i>Fiedler-Boston "Pops" Orchestra</i>	DM-1210	4.75
4029	11	Beethoven: Symphony No. 9 ("Choral") <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1190 DV-12	11.00 17.00	4039	25	Wagner Program <i>Toscanini-NBC Symphony Orchestra</i>	DM-1135	6.00
4030	12	Rachmaninoff: Prelude in C-Sharp Minor <i>José Iturbi, Pianist</i>	Record 17-9514	1.25	4040	26	Echoes from Grand Opera <i>Tosca-Louis-Lohengrin</i>	Single Records	1.25
					4041	29	A Vladimir Horowitz Program <i>Chopin-Debussy-Mozart-Prokofeff</i>	Single Records	\$1.25
					4042	30	Bluebird of Happiness <i>Jan Peerce-Levin-RCA Victor Orchestra</i>	Record 11-9007	1.25

OCTOBER, 1948

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"MUSIC YOU WANT WHEN YOU WANT IT"—Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	(Varies)	Memphis, Tenn.	WHBQ	1400	11:30
Ann Arbor, Mich.	WPAG	1050	(Varies)	Middletown, Ohio	WPFB	910	9:30
Asheville, N. C.	WNCA	1340	11:15	Milwaukee, Wisc.	WMAW	1250	9:00
Atlanta, Ga.	WCON	550	11:30	Morrisville, Pa.	WBUD	1490	9:30
Atlanta, Ga.	WBGE	1340	3:30	Nanticoke, Pa.	WHWL	730	9:30
Bellingham, Wash.	WKOS	790	4:30	Nashville, Tenn.	WSM	650	8:30
Boston, Mass.	WBMS	1090	1:00	Newark, N. J.	WNJR	1430	8:05
Boston, Mass.	WBZ	1030	11:30	New Haven, Conn.	WNHC	1340	8:30
Bridgeton, N. J.	WSNJ	1240	9:30	New Orleans, La.	WDSU	1280	11:35
Burlington, N. C.	WFNS	920	6:30	New York, N. Y.	WNEW*	1130	9:00
Burlington, Vermont	WCAX	620	11:30	New York, N. Y.	WEVD	1330	10:30
Carhage, Ill.	WCAZ	1080	2:35	Norman, Okla.	WNAD	640	1:45
Charlotte, N. C.	WIST	—	9:30	Omaha, Neb.	KOIL	1290	(Varies)
Charlottesville, Va.	WCHV	1240	11:20	Pensacola, Fla.	WCOA	1370	11:30
Cleveland, O.	WYAM	1100	(Varies)	Philadelphia, Pa.	KYW*	1060	12:20
Columbus, Ohio	WOSU	820	1:00	Pittsburgh, Pa.	KDKA*	1020	12:00
Cordele, Ga.	WJMJ*	1490	8:00	Portland, Ore.	KWJJ	1080	6:30
Dallas, Texas	KERA	820	8:30	Portland, N. H.	WHEB	750	7:30
Dallas, Texas	KIXL	1040	5:30	Providence, R. I.	WHIM	1110	1:30
Denver, Colo.	KOA	850	11:30	St. Joseph, Mo.	KFEQ	680	(Varies)
Des Moines, Iowa	KIOA	940	10:30	Salt Lake City, Utah	KUTA	570	11:00
Detroit, Mich.	WJLB	1400	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Dubuque, Iowa	KDTH	1370	8:00	San Diego, Calif.	KSON*	1240	11:00
Duluth, Minn.	WEBC	1320	11:30	San Diego, Calif.	KUSN	1510	11:00
Evansville, Ind.	WIKY	820	—	San Francisco, Calif.	KNBC*	680	(Varies)
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Savannah, Ga.	WTOC	1290	11:30
Honolulu, T. H.	KGU*	760	9:00	Seattle, Wash.	KOL	1300	6:30
Hartford, Conn.	WCCC	1290	11:00	Sioux City, Iowa	KTRI	1450	10:30
Havre, Mont.	KOJM	730	7:30	Spokane, Wash.	KFIO	1230	6:30
Houston, Tex.	KATL	1590	2:00	Springfield, Mass.	WBZ-A	1030	11:30
Iowa City, Iowa	WSUI	910	8:00	Stevens Point, Wisc.	WLBI	930	2:30
Jacksonville, Fla.	WPDQ*	1270	11:00	Tacoma, Wash.	KTBI	810	—
Janesville, Wisc.	WCLO	1230	2:30	Tarboro, N. C.	WCPS	760	—
Lafayette, Ind.	WBAA	920	8:00	Toccoa, Ga.	WRLC	1450	3:30
Lake Worth, Fla.	WEAT	1490	9:00	Utica, N. Y.	WGAT	1100	(Varies)
Los Angeles				Valdosta, Ga.	WGOV	1450	10:30
Hollywood, Cal.	KFWB*	980	11:30	Washington, D. C.	WQQW	570	10:30
Louisville, Ky.	WKYW	900	3:00	Waterbury, Conn.	WWCO	1240	10:30
Madison, Wisc.	WHA	970	5:00	Waterloo, Iowa	KXEL	1540	(Varies)
Manchester, N. H.	WMUR*	610	10:00	Watertown, N. Y.	WNNY	790	11:30
Marion, Ohio	WMRN	1490	(Varies)	White Plains, N. Y.	WFS	1230	4:00
McComb, Mississippi	WSKB	1230	7:30	Youngstown, Ohio	WFMJ	1450	(Varies)

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Chopin: Mazurka in F Minor, Op. 7, No. 3
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