

ARTHUR FIEDLER

ENRICO CARUSO is heard in the "Caruso in Faust" album in the new Treasury release that Max de Schauensee discusses in this article. The purchase of an album from this new Treasury release entitles the buyer, without further cost, to a special "45 Extended Play" album entitled "Caruso." In it the world famous tenor is heard in "Siciliana" from "Cavalleria Rusticana," "No Pagliaccio non Son!" from the Leonecavallo opera, "Ora è per sempre addio" from "Otello," Tosti's "Pour un baiser" and "Magiche note" from Goldmark's "Queen of Sheba."



numbers with the passing years.

Gounod's *Faust* was the most popular opera in the repertoire at the turn of the century. This situation caused the celebrated critic, the late W. J. Henderson, to refer to the Metropolitan Opera House as the "Faustspielhaus." The present performance, from which these highlights are taken, is by members of the Paris *Opéra*, who were flown to London, to appear under the baton of the famous Sir Thomas Beecham. Beecham's *Faust* recreates the opera, making you feel that this is a new experience. The cast, headed by Geori-Boué and Georges Noré, is imbued with traditions handed down since the days of Gounod himself.

In the Treasury album of *Aïda* you will find one of the greatest casts possible in Italy during the middle forties (the opera was recorded in Rome in 1946). Tullio Serafin is the well-remembered conductor of many fine Metropolitan seasons in New York, who now brings his unquestioned authority to the interpretation of Verdi's most popular opera. For the role of Rhadames, Beniamino Gigli's lovely voice was fortunately enlisted. Rarely has this music been sung with such beauty of tone. Maria Caniglia and Ebe Stignani were the principal singers for the parts of *Aïda* and Anneris at this time; none of

GOLDEN MOMENTS FROM THE TREASURY

by Max de Schauensee

The New Treasury Release should bring untold joy to those who care about preserving distinguished performances of an earlier day for future generations, as well as for initiating present-day record buyers with the vocal glory and effulgence of an ever-receding past.

Here are highlights—which means the great moments—from three of the world's most popular operas. *Faust*, *Aïda*, and *Tosca*; here are the re-issues, all on LP, and "45" of full-length operas that are loved all over the world, *Madama Butterfly*, *Così fan tutte*, *Der Rosenkavalier* (somewhat cut), *I Pagliacci*, and the rare *Ballo in Maschera*.

This batch will also answer the anguished cry of opera fans, who have been clamoring for more records by Beniamino Gigli, the greatest Italian tenor since Caruso. Mr. Gigli appears as the tenor of three of the full-length operas, as well as in one of the "highlight" discs. He is also heard in a short recital of operatic arias that were among his most brilliant achievements.

As for Caruso, the immortal *divo* is here presented in excerpts from *Faust*, to show present and future opera-lovers that such a voice as his may occur once in several hundred years.

For those who are addicted to classic opera, this latest Treasury series is presenting Gilbert and Sullivan's *Pinafore*, *Mikado* and *Trial by Jury*. This should be exciting news for G & S fanatics, who seem to increase in



ELISABETH SCHUMANN is heard in the "Der Rosenkavalier" album. Lotte Lehmann writes on her role in the opera on page 11.

the present crop of Italian singers has approached their accomplishment. Gino Bechi was Italy's finest baritone during this period, and the services of two of Italy's principal basses—Trancredi Pasero and Italo Tajo—were employed for the roles of Ramfis and the King of Egypt.

Beniamino Gigli and Maria Caniglia are again present in the Treasury *Tosca* to prove their versatility. They are equally at home in the music of Verdi and Puccini. The Scarpia of these "highlights" is the late Armando Borgioli, who graced the roster of the Metropolitan for several seasons, and who was subsequently killed in an air raid during the



BENIAMINO GIGLI is featured in five of the Treasury albums in the new release: "Highlights from *Aïda*," "Highlights from *Tosca*," "I Pagliacci and Gigli Recital," "Madama Butterfly" and "A Masked Ball."

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war in Italy. All three principals are in fine voice. *Tosca* is a "personality" opera, and it receives, very properly, that treatment here. Recorded in Rome under the experienced conductor Oliviero de Fabritiis, Puccini's melodramatic score receives an authentic performance.

Faust has probably brought more great singers before American audiences than any other opera. Melba, Emma Eames, the de Reszkes, Maurel and Pol Plançon were some of the luminaries, who were common experience during the so-called *Golden Age*. Following hard on their heels came the one-and-only Caruso and lovely Geraldine Farrar. No one ever sang *Salut demeure* with the golden notes that Caruso lavished on this aria, and no one projected the brilliant *Jewel Song* with such girlish freshness and enthusiasm as Farrar. Both these performances, as well as the beautiful Garden Duet, are present in this disc. Marcel Journet is the Mephistopheles, to join Farrar and Caruso in the thrilling final trio.

Der Rosenkavalier is without any question Richard Strauss' most beloved score. Its popularity seems ever on the increase. By far the finest impersonator of the *Feldmarschallin* was the great Lotte Lehmann, one of the best sopranos to ever tread the boards of



GINO BECHI sings in the Treasury recording of Verdi's "A Masked Ball" with Gigli, Maria Caniglia, Tullio Serafin conducts.

the Metropolitan. Here is this wonderful impersonation preserved for all time, and surrounded by what was considered the classic cast: Richard Mayr, the creator of the role of Baron Ochs; Elisabeth Schumann, the *Sophie par excellence*, and Maria Olszewska the famous Octavian of the thirties. This set was recorded under talented Robert Heger in Vienna, and found all the singers relaxed and in top form.

Butterfly is one of a dozen operas that are the most popular in America today. The soaring melodies and the theatrical acumen of Puccini are valid reasons for this state of affairs. Here we have the wonderfully moving *Cio-Cio-San* of Toti Dal Monte, whose melting phrases bring the little Japanese maiden to life before you. Beniamino Gigli's silken tones adorn the music of Pinkerton, sounding so lovely that it is hard to think of

the volatile lieutenant as the villain of the opera. Once again, Oliviero de Fabritiis assumes command at the conductor's stand, with excellent results, as he directs the forces of Rome's then Royal Opera House.

Though not one of his most famous operas, *Un Ballo in Maschera* shows us Verdi unlocking a treasure-chest of melodies. Written in 1859, during the composer's so-called middle-period, the opera has enjoyed some very distinguished revivals at the Metropolitan. Here we listen to the forces of Rome's principal opera house, under the baton of the great Tullio Serafin. Once again, the art of Maria Caniglia, Beniamino Gigli and Gino Bechi has been called upon to lend a note of stellar quality to the cast. Fedora Barbieri, at present enjoying her third very successful season at the Metropolitan, is heard in the dramatic role of the sorceress Ulrica. Familiar to everyone is the lovely *Eri tu?*, which baritone Gino Bechi sings here with such beautiful effect.

From the standpoint of beautiful and melodious tone, Beniamino Gigli ranks as the greatest Italian tenor to follow in the footsteps of Caruso. Indeed, his round and velvety notes often recall the vocal quality of his great predecessor. Gigli was in unusually brilliant voice, when *Pagliacci* was recorded in 1931, and his singing of the famous role is one of his most convincing accomplishments. He is here surrounded by a fine cast, under the direction of Franco Ghione. Coupled with his complete performance of *Pagliacci*, are some of the arias with which Gigli used to bring down the house in other operas: the "Cielo e mar" from *La Gioconda*, "O Paradiso!" from *L'Africana*, "M'appari" from *Marta*, and the scene from *Cavalleria* with Santuzza. Here, soprano Dusolina Giannini's voice stands up against Gigli's remarkable singing, note for note. Miss Giannini, one of the most distinguished of all American-born sopranos (she is a native of Philadelphia) deserves to have her striking vocal artistry perpetuated.

Così fan tutte, which enjoyed such a successful revival at the Metropolitan last year, when it was stage-directed by the brilliant Alfred Lunt, is one of Mozart's most charming and amusing operas. The late Fritz Busch was a great Mozart specialist, as we can readily hear while listening to these discs. Mr. Busch, who died a few years ago, left the world a most precious legacy, when he recorded three of his Glyndebourne Festival performances of Mozart operas for posterity. *Così fan tutte* is an ideal vehicle for the late conductor, and will show you why he was held in such universally high esteem. The cast, which was drilled until it attained the most exquisite finish (this would be a near-impossibility today), includes Ina Souez, Hedde Nash, Willi-Domgraf-Fassbaender, Luise Hellötsgruber, Erne Elsinger, and John Brownlee. For some people this cast has never been equalled in pure Mozartian style.

Recorded in Europe under the personal direction of the late Rupert D'Oyly Carte, these performances of *HMS Pinafore* and *Trial by Jury* become definitive in character. The traditions adhered to by this company were handed down from the first days of the Gilbert & Sullivan operettas in Victorian



FRITZ BUSCH, the late conductor of the Glyndebourne Festival Opera Co., conducted the recording of Mozart's "Così fan tutti."

London. Sir Malcolm Sargent is the very fine conductor of this set, and the cast includes many names that are famous in G & S history: Sydney Granville, Bertha Lewis, Derek Oldham, Winifred Lawson, Darrell Fancourt and others.

Undoubtedly the best-known of all Gilbert & Sullivan operettas, *The Mikado* has been translated into many languages and has delighted audiences all over the world. The "Japanese" atmosphere is very by-way-of Charing Cross and Soho, but this does not detract from the fun or the quaintness of the score. Here we find the wonderful *Ko-Ko* of Martyn Green, which has delighted audiences in America again this season. The authenticity of this impersonation alone would insure a performance against oblivion. To hear Mr. Green warble "Tit Willow" and "The Flowers that Bloom in the Spring, Tra-la," is an unalloyed joy. The great Gilbertian is surrounded by a cast of G&S experts: Derek Oldham, Leslie Rands, Marjorie Eyre, Sydney Granville and Darrell Fancourt. Isidore Godfrey is the admirable conductor. Sometimes, performances attain a level of inspiration, which is hard to recapture. These Gilbert & Sullivan records stand as testimony to this sort of theatrical experience.



SIR THOMAS BEECHAM conducts the Royal Philharmonic Orchestra and Chorus in the Treasury album of "Highlights from Faust."



JERRY GOLDING (PLAYED BY DANNY THOMAS) GETS HIS FIRST CHANCE TO SING IN A NIGHT CLUB

THE JAZZ SINGER

The new movie in which Danny Thomas makes his second appearance in a dramatic role is suggested by "The Jazz Singer"

of 1927, the film that taught the screen to speak and sing. It is not, however, directly related to the historic Al Jolson movie. The present film is up-to-date. Danny plays a GI who, while in Korea, meets a USO entertainer (Peggy Lee) who tells him that she thinks he has a

future in show business. When Danny, as Jerry Golding, is rotated he goes home to Philadelphia with his mind made up that night clubs and the theater are for him. He has not included his father (Eduard Franz), who is Cantor of the Sinai Temple, in his calculations, however. The elder Golding announces to Jerry that he expects his son to be the sixth Golding to be Cantor of the temple. This brings about a split between Jerry and his family and this, plus Jerry's efforts to become established in show business, provides the dramatic framework on which the film's story is built.

In her first important screen assignment Peggy Lee turns in a performance that has convinced Hollywood's sages that this is really only the beginning of her movie career. In "The Jazz Singer" Peggy sings several of the songs that have been hits for her on records, among them "Lover" and "Just One of Those Things."

Danny Thomas has recorded an RCA Victor album of songs from "The Jazz Singer." The new set is out this month.



ARRIVING HOME Danny (as Jerry Golding) enters the Sinai Temple, where his father is Cantor, just as a service is ending.



FAILURE meets Jerry's first efforts to make a career in show-business. He goes back to his family, only to be called out of retirement when one of his new records is a big success.



SUCCESS is finally attained in the film's last scene where Danny and Peggy appear together. The new album, "The Jazz Singer" has Danny singing hit selections from the Warner Bros. film.

THE TRAVELING DELTAS

The Delta Rhythm Boys have probably covered more miles than any other five men of music in the business. For instance: This fall they toured for nineteen weeks in Sweden alone, then sang at the Olympics during a tour of Finland (see cuts), then went to Belgium and other middle European countries.

All of this embarking and disembarking from trains, planes and ships had its start at Dillard University, near New Orleans, in the mid-thirties. It was hardly what could be called a dramatic situation that brought the five boys together. Some musicians showed up for a band rehearsal without their instruments. Two of them, Lee Gaines and Traverse Crawford, got to fooling around with vocal ideas and before they hardly realized what was happening the New Orleans Quintet was formed. South America was the group's first destination. On their return trip to the U. S. they boarded a ship thinking they were headed for N. O., but the first stop turned out to



DELTA RHYTHM BOYS are shown in the photos above and to the left at the Olympics in Helsinki last fall. At left, one of the athletes is pointing out the wonders of the stadium, while in the photo at top, the Deltas put on a show for the contestants in a tent on the site of the games. Photo at bottom shows the Boys in a more formal pose. The Boys' new RCA Victor record is "I'm Used to You" and "I'll Never Get Out of This World Alive." For the past four years the group's "Dry Bones" album has been a best seller.

be N. Y. This nearly broke up the act; one of the five got so homesick at the first sight of the New York skyline that he quit the group on the spot and took the first available transportation south. With a replacement for the missing member the boys began to haunt the New York booking offices. Finally this paid off with a run-of-the-show contract for Bill Robinson's "Hot Mikado." About this time (1939) the boys met Paul Kapp who, upon becoming their manager, rechristened them the Delta Rhythm Boys. Radio, records and music came into their lives and by the war's end European listeners, who had taken a fancy to their discs, were bidding for the privilege of seeing them in person. So began what has come to be almost a commuters' schedule between Europe and the U. S.

Not that the boys have neglected the Pacific Ocean: they've sung in Hawaii and will do so again this year. While that far East they expect to go the whole distance and do a tour of Japan, one spot on the earth they've never visited before. Chances are, though, that the Japanese will soon be sending in requests for their services, for the Delta Rhythm Boys have recently signed a new contract with RCA Victor. Their first disc under the new paper, "I'm Used to You" and "I'll Never Get Out of This World Alive," might very well have some influence on Japanese disc buyers, since it's already off to a very good start in this country.



THE BOSTON POPS GOES ON TOUR

At about the time this issue of PICTURE Record Review is published the Boston Pops Tour Orchestra will be arriving in Troy, New York, the first of fifty-nine cities it will visit between January fifteenth and March twenty-eighth, when the tour ends in Syracuse.

For the Pops' conductor, Arthur Fiedler, the tour will not only mean a great deal of packing, unpacking and conducting, it will also mean a temporary interruption of his favorite pastime—chasing fires. Fiedler, who is an honorary Fire Chief and Police Commissioner (see cover), has a short-wave radio-equipped green convertible which he uses to get him to Boston blazes. To citizens of Boston a common sight is to see Fiedler

dashing off to a fire, his Dalmatian pup perched on the seat beside him, his fire siren open full blast. The Pops' conductor's penchant for haunting holocausts is also well known in other cities in which he is a frequent guest conductor. Many of them, including Chicago and San Francisco, have issued him honorary Fire Chief badges.

Under Fiedler's direction the Boston Pops has grown to be one of the world's most famous orchestras. It is the only orchestra on the Red Seal label ever to receive a gold record, signifying the sale of a million discs (for "Jalousie.")

It is also a best selling orchestra in England, where it is called the Boston Promenade. It was under this name that the orchestra began, in 1885. But its management felt it needed a name that was more American, so they substituted Pops, which is presumably short for popular. There are many Bostonians, however, who insist that Pops is for the popping of the champagne corks at the early concerts.

Though little champagne is drunk at Pops concerts today, they still have the most informal atmosphere of any concerts anywhere. This a large section of the nation will be able to observe for itself during the current tour. Once underway in Troy the tour will progress through Massachusetts, Maryland, Washington, D. C., Pennsylvania, Ohio, Indiana, Kentucky, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Oklahoma, Missouri, Iowa, Illinois, Michigan, Ohio (for the second time) and back to New York State.



FIEDLER'S FAMILY consists of his attractive wife and their three children: Peter, five months old, sisters Deborah and Johanna. Here the family auditions a new Pops RCA Victor disc.



ARTHUR FIEDLER REHEARSES THE POPS



FIEDLER'S HOBBY frequently finds him visiting fire houses. When he's about and an alarm is turned in (as it happened here) he dons the necessary gear and hops aboard one of the engines.



FIEDLER'S DALMATIAN, "Sparky," examines his master's many honorary Fire Chief badges. Fiedler conducts in the new Kathryn Grayson-Tony Martin album of songs from "The Desert Song."

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer
Al Nevins

I really had a good time playing the records RCA Victor sent along for me to listen to so I could write these notes. You, too, can have just as good a time if you'll just drop in at your nearest dealer's store and ask him to let you hear these new discs.

HUGO WINTERHALTER—Never Smile at a Crocodile & You Can Fly! You Can Fly! You Can Fly! (20/47-5093) The Second Star to the Right & Your Mother and Mine (20/47-5092) Judging from these four tunes I'd say that Walt Disney has another very charming score to go along with one of his films. These melodies from "Peter Pan" have hit possibilities, too. Judy Valentine's vocal on "Never Smile at a Crocodile" has a nice kind of girlish quality about it that I found very winning, and Stuart Foster's singing of "Your Mother and Mine" makes very pleasant listening. The other two tunes, both sung by Winterhalter's letter-perfect chorus, are equally entertaining.

SUNNY GALE—A Stolen Waltz & Teardrops on My Pillow (20/47-5103) Sunny keeps making these great discs, one after the other. And this pair, I think, is her best record so far. The organ accompaniment on "Stolen Waltz" fits the tune perfectly, and, although you might not think so until you hear the record, Sunny's voice blends perfectly with those big deep organ tones. "Teardrops," as you might suspect, is a song with a sad and sentimental set of lyrics. Sunny's singing here is fine, too.

JANE PICKENS as THE PICKENS SISTERS—Half a Heart & Intermezzo (20/47-5096) Through the magic of electronics and the sleight of hand of the recording engineer, Jane here re-creates the unit she once sang in with her sisters. I found the record extremely easy to listen to and very pleasant. "Half a Heart" is very slow and romantic. I'm sure you'll recognize "Intermezzo," which, incidentally, has always been one of my personal favorites.

THE DELTA RHYTHM BOYS—I'm Used to You & I'll Never Get Out of This World Alive (20/47-5094) As a self-appointed committee of one I want to cordially welcome the Delta Rhythm Boys back to the RCA Victor label. Their first record under their new contract is bound, I think, to result in a hit. I was especially taken with "I'll Never Get Out of This World Alive," which has one of the cleverest sets of lyrics of any new tune I've heard in a long, long time. "I'm Used to You" is the slow kind of melody that the Boys do so well.

EDDIE FISHER with HUGO WINTERHALTER—If It Were Up to Me & Even Now (20/47-5106) Apparently this Eddie Fisher boy just can't be stopped. Here he is with another record that's certainly going to be a very big hit. Both are beautiful melodies, both are sung by Eddie with all the assurance and suavity he has at his command, which is considerable. By the time you read this you'll undoubtedly have heard both sides on every

juke box and disc jockey show around, but if not—if say you've been marooned on an ice floe in the Adriatic—then by all means listen to them at your local dealer's store.

SPIKE JONES—I Went to Your Wedding & I'll Never Work There Any More (20/47-5107) Any writer of a pop tune has to take the chance of getting his brain child mauled by Spike Jones, should his tune make the grade. Here the writers of "I Went to Your Wedding" get the full Jones' treatment. As a matter of fact the treatment has been developed to staggering heights with the Jones recording of this melody. But it's all good fun, as they say, and the laughs come so fast that you'll find yourself playing the disc over about three or four times before you get all the gags. Even if you're not a Jones' fan you'll have to have this one.

EDDY ARNOLD—Condemned Without Trial & Eddy's Song (20/47-5108) Arnold's easy way with a tune has always impressed me very much, and I heartily recommend this record to all as a fine example of the kind of singing Eddy is capable of. And if you think it's easy to put a melody across in this perfectly unharassed way, think for a minute of all the singers who have to work themselves dangerously close to the exhaustion point to win their listeners.

BOOTS BROWN AND HIS BLOCKBUSTERS—Block Buster & Short'nin' Bread (20/47-5110) This group is new to RCA Victor, but the enthusiastic manner in which they get going on the label seems to predict that we're going to be hearing a lot of them. Their completely uninhibited manner of playing is really something to hear.

HOMER AND JETHRO—Settin' the Woods on Fire No. 2 & A Screwball's Love Song (20/47-5099) There's a line in "Settin' the Woods on Fire" that really fractured me. It goes—"We can't sing and we ain't funny, but buy this record, won't you honey—Poor old Victor needs the money—" The other side kinds every love song that was ever written. For my money this disc is just as good as the boys' "You Belong to Me."

RALPH FLANAGAN—Serenade & Hot Toddy (20/47-5095) The "Serenade" is the one from "Student Prince," the one that goes—"Overhead the moon is beaming . . ." Ralph and the band play it in a very danceable tempo. Flanagan's tasty piano coming through beautifully. "Hot Toddy" is a bright, fast instrumental with an infectious riff.

THE MELACHRINO STRINGS—Masquerade, Violins in the Night, Waltz of Pared, Out of My Dreams, Kiss Me Again, Padam . . . Padam . . . "The Pink Lady" Waltz & The Waltz Dream (Album EPB/LPM-3077) Here is one of the smoothest recording orchestras on records. The way in which George Melachrino arranges and conducts these pretty tunes makes for a fine session of relaxed listening. The English quality of understatement is everywhere apparent on these records. At no point does Melachrino overwork any of the nice effects he creates in his music. This, of course, makes you put the records right back on the turntable for another helping of the same.

THE THREE SUNS—SLUMBERTIME—Sweet and Low, Out of Nowhere, Someone to Watch Over Me, My Prayer, Berceuse, Yesterdays, Lullaby of the Leaves & Deep Night (Album EPB/LPM-3075) Artie and Mortie and I feel that this is the kind of music our listeners like to hear us play. And we're not just basing that on the requests we've gotten while on the stand; we've gone out and asked the people what they think we should play. And frankly, this is the sort of thing we enjoy doing most, too. A standard tune like "Out of Nowhere" is so familiar that people instinctively start to hum when they hear it; they relax, sit back and enjoy themselves, which is just the way we like to see our listeners react. Anyway, all three of us sincerely hope you enjoy this album.

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OPERA TREASURY RELEASE

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Act III: Faites-lui mes aveux; Salut! Demeure; Il était un Roi de Thulé; Jewel Song; O nuit d'amour;
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ENRICO CARUSO, Tenor
Caruso in Faust
Act I: O merveille;
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Act IV: Que voulez-vous, messieurs?; Act V: Alerte! Ou vous êtes perdus! with Geraldine Farrar, Sop.; Marcel Journet, and other soloists
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CRITIC'S CHOICE (Chosen by Irving Kolodin)
Semele: Oh, Sleep! Why Dost Thou Leave Me (Handel) Dorothy Maynor, Sop.; Boston Symph. Orch., Koussevitzky, Cond.; Impromptu in A-Flat, Op. 29 (Chopin) Sigrid Onégin, Contr.; Le Violette (A. Searlatti) Tito Schipa, Ten.; Semele: Where'er You Walk (Handel) Lawrence Tibbett, Bar.; Marriage of Figaro: Venite, Inginochiateri (Mozart) Elisabeth Schumann, Sop.; Ariadne: So War es mit Pagliazzo (R. Strauss) Maria Ivogin, Sop.; Lohengrin: In fernem Land (Wagner) Richard Crooks, Ten.; Marriage of Figaro: E Sussanna non vien and Dove sono (Mozart) Maria Cebotari, Sop.; Hérodiade: C'en est fait! et Salomé! Salomé! Demande (Massenet) John Charles Thomas, Bar.; Kennst du das Land (Goethe - Wolf) Kerstin Thorborg Contr.; Falstaff: E s'ogno? O realtà? (Verdi) Leonard Warren, Bar.
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BENIAMINO GIGLI, Tenor
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Act II: Ballet Music; Triumphal March;
Act III: Qui Radames verra and O patria mia; Gel! Mio padre;
Act IV: La Fatal pietra; O terra, addio with Maria Caniglia, Sop.; Gino Bechi, Bar. and other soloists and Orch.
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Highlights from Tosca (Puccini)
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Act II: Ed or fra noi parliam; Assassino!; Vissi d'arte;

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The RED SEAL PICTURE



Guest

Reviewer

Albert J. Elias

Music Editor

The New York Daily Compass

HIGHLIGHTS FROM AIDA—Maria Caniglia, Beniamino Gigli and G. Bechi—with Orchestra conducted by Tullio Serafin—(Album WCT/LCT-1101) The determinedly dramatic, and grandiose music of "Aida" is fully alive, rich-sounding as sung by this recording's principals. All have the voices to meet the demands of Verdi's steely music. The soprano of Maria Caniglia, the mezzo of Ebe Stignani, the tenor of Beniamino Gigli and the baritone of Gino Bechi contrast well with each other, blend together with lucidity and power. It is hardware music which tells the story of the warrior who spurns a princess for a slave girl, and it is performed here with graceful insistence, sounds grand and beautiful.

THE BARBER OF SEVILLE—Victoria de los Angeles, Nicola Monti and Nicolò Rossi-Lemeni—with Orchestra conducted by Tullio Serafin—Album WDM/LM-6104) Jolly in its music and drama, Rossini's "The Barber of Seville" is as conspicuous in the cascade of merry melodies it pours forth as in the cartoon figures and bizarre situations it spreads over the stage. When sung by first-rate artists, the opera takes on new zip, bounce and beauty. The floridity of Rosina's role is tossed off by Victoria de los Angeles with ease, the whole part sung with crystal-clarity and purity of high and low tones, taken fast and slow. Tullio Serafin leads a clear, precise performance, noteworthy also for the beautiful deep bass voice and hearty singing of Nicolò Rossi-Lemeni, the robust tenor of Nicola Monti, the forceful Figaro of Gino Bechi. It is an intimate opera, in its buffoonery and romanticizing, and the array of solo and concerted numbers does everything to project the tender, fragile emotions clearly on records.

MADAMA BUTTERFLY—Toti dal Monte, Beniamino Gigli and Mario Basiola—with Orchestra conducted by Oliviero de Fabritiis—(Album WCT/LCT-6006) So much of the drama of "Butterfly" comes across in the music alone that a recording of the work, as a result, is an enormously satisfying way of getting to know, even cherish "Madama Butterfly." This recording has as its Cio-Cio-San and Pinkerton two singers who were long identified with their roles—Toti Dal Monte and Beniamino Gigli. They sing with ease, clarity, intensity and conviction the soaring melodies Puccini gave his forlorn maiden and her carefree lover. The dark-voiced Vittoria Palombini sings the role of the maid Suzuki with unusual authority and beauty.

CARUSO IN FAUST—Enrico Caruso, Geraldine Farrar and Marcel Journet—(Album WCT/LCT-1103) Caruso's Faust was one of his most popular roles and, as this set makes it clear, he

brought to the part his customary dramatic warmth, handsome turning of phrases and a bright-tenor that could tick off any note on the scale. He is joined by singers all known for the roles they recreate here—Geraldine Farrar, as Marguerite; Marcel Journet, as Mephistopheles; Antonio Scotti, Valentine. Their work has dexterity, beauty of tone, resonance and conviction in what for many will undoubtedly be truly treasured performances.

COSI FAN TUTTE—Glyndebourne Festival Opera Company—with Orchestra conducted by Fritz Busch—(Album WCT/LCT-6104) An Oasis in the desert of musical invention. "Così fan tutte" is presented here, recitative and arias all intact, with brisk elegance, sparkle, humor, poetry. The cast puts just enough oomph into the antics of the boastful men and their love-sick sweethearts whom they wager are faithful. They maneuver the shifts in speed and ranges, as Mozart sends the voices scaling high up one moment and plunging way down the next, with an ease that, for a change, does not make the difficulty of the singing stubbornly obvious. The Glyndebourne company has the allegro spirit in the palm of its hand and it delivers the opera with loveliness of sound.

DER ROSENKAVALIER—Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, Richard Mayr—with Orchestra conducted by Robert Heger—(Album WCT/LCT-6005) "Rosenkavalier" has long been a favorite in opera houses throughout the world. Its rapturous, lilting music, its jokes and its over-all elegant animation account, I think, for that popularity. This famous recording of the opera reflects that animation perfectly. Singers and orchestra combine to bring enthusiasm, sauciness, sentimentality and ecstasy to the work. The opera is a field day for the female vocalist and the harmonies that Strauss composed for the Marschallin and Octavian, Sophie and Octavian, and, in the finale, for all three—are luscious and appealing. Alone, in pairs or in trio, Lotte Lehmann, as the Marschallin; Elisabeth Schumann, Sophie; Maria Olszewska, Octavian, sing rings around any cast I have ever heard in this opera.

D'OYLY CARTE OPERA COMPANY—H. M. S. PINAFORE—TRIAL BY JURY—(Album WCT/LCT-6008). Both complete—THE MIKADO—Complete—(Gilbert-Sullivan) Recorded in Europe by Rupert D'Oyly Carte—(Album WCT/LCT-6009) The accents of wit and exuberance which marked the work of the original D'Oyly Carte are found on the two recordings made by that company under the direction of the late Mr. Rupert D'Oyly Carte himself—one of "The Mikado," the other of "H. M. S. Pinafore" and "Trial by Jury." Of all Gilbert and Sullivan's major works, "The Mikado" and "Pinafore" are probably the most popular here. We cannot fail to admire the masterful comic writing which marks the librettos—whether they satirize manners by disguising, thinly, society as Japanese nobles or British seamen; the tuneful, charming music which sets off the clever ditties; the aptness with which the one fits the other. For some, the colorful setting and nonsense of "The Mikado" is most evocative of a breezy tra-la-la spirit. For others, the sea-faring "Pinafore" or the whimsical "Trial" is fuller of exhilaration. The D'Oyly Carte performs all with relish, sweet voices, joyous hearts, warm spirits. They connive singly and together to bring off just about the most authoritative, effective performances of Gilbert and Sullivan ever.

HIGHLIGHTS FROM FAUST—Georgi-Boué, Georges Noré and Roger Rico—with Sir Thomas Beecham, Bart. conducting the Royal Philharmonic Orchestra—(Album WCT/LCT-1100) If the Faust legend has a hold on the public today it is in the lovely and popular opera of Charles Gounod. The work turns as simply as Marguerite's spinning-wheel, pumped as it is by a master at evoking

romance and derring-do in lyrical, tender and gently taut music. Some of that music may strike one as commonplace, but, performed with an easy gaiety and bravura style, all of it is delightful. Dedicated to the opera's accents of poetry and passion, the cast for this recording, all of them French, supply the French touch of vigor and grace. Sir Thomas Beecham keeps a firm but not-too-tight hold of the orchestra.

A MASKED BALL—Maria Caniglia, Beniamino Gigli, Fedora Barbieri and Gino Bechi—with Orchestra conducted by Tullio Serafin—(Album WCT/LCT-6007) This opera is a tense thriller, unmistakably Italian, with music that is full of sharp contrasts. There is grim witch music, gay party music, moonlight music and murder music. There are long dramatic arias and laughing songs, spirited tempo and lackadaisical tempo. Whether the flavor of the opera is weird or bright and bewitching, it is conveyed by a taut fully-melodious musical line. This release, brand-new although recorded before the war, used especially the powers of Beniamino Gigli at the height of his career, as the hero; Maria Caniglia, as the heroine who confesses her loves in one breath, confuses her lovers in the next; Fedora Barbieri, vibrant contralto, as witch Ulrica.

I PAGLIACCI AND A GIGLI RECITAL—Beniamino Gigli, Iva Pacetti and the La Scala Opera Company Chorus and Orchestra conducted by Franco Ghione—(Album WCT/LCT-6010) Beniamino Gigli is the star of this set. He figures, to put it mildly, prominently as the tenor lead in "Pagliacci," also sings airs from "Cavalleria Rusticana," "La Gioconda," and "Martha." Not every tenor can make Canio a figure of pity. Many singers blow up the part beyond belief or lack the hot temperament to make it at all vivid. Here is a tenor who knows just how much tugging a passion will stand before it tears apart. In "Pagliacci," he is supported by La Scala artists in his recital, by the soprano Dusolina Giannini.

HIGHLIGHTS FROM TOSCA—Maria Caniglia, Beniamino Gigli, and Armando Borgioli—with Orchestra conducted by Oliviero de Fabritiis—(Album WCT/LCT-1102) Puccini's "Tosca," with its high-powered, direct and melodious music and its frankly rousing drama, can seem like simply an outline of passion if presented with anything but abundant force. Here, a trio of lusty performances makes "Tosca" as potent and thrilling as possible. You may not see the flashing of jealous Tosca's eyes, but the ample dark voice of Maria Caniglia swiftly evokes by turns the loving, fiery, devout and angry woman. Beniamino Gigli brings ardor and clear ringing tones to the tenor role of Cavaradossi, while Armando Borgioli makes Scarpia a suave, commanding villain. The opera lends itself to condensation, the highlights including virtually all the set pieces which come in the opera after long build-ups of dialogue music.

CRITIC'S CHOICE—CHOSEN BY IRVING KOLODIN—Maria Cebotari, Richard Crooks, Maria Ivogün, Sigrid Onégin, Tito Schipa, Elisabeth Schumann, Lawrence Tibbett, John Charles Thomas, Kerstin Thorborg and Leonard Warren—(Album WCT/LCT-1115) Irving Kolodin's choice covers a wide variety of emotions, ranges from the fragile salon piece to the full-blown aria for the operatic stage. On one hand you have tenor Tito Schipa bringing out the delicacy and tenderness of Scarlatti's "Le Violette," Sigrid Onégin the lilt and grace of Chopin's "Impromptu in A-Flat." On the other hand, you have Richard Crook's "In fernem Land" from Wagner's "Lohengrin" and Maria Cebotari softly crooning the "Dove sono" from Mozart's "Marriage of Figaro." The other notable artists heard here are Dorothy Maynor, singing Handel; John Charles Thomas, Massenet; Leonard Warren, Verdi; Lawrence Tibbett, Handel; Kerstin Thorborg, Wolf; Elisabeth Schumann, Mozart; Maria Ivogün, Strauss.

LEOPOLD STOKOWSKI and His Symphony Orchestra—EARLY ITALIAN MUSIC—Cesti, Frescobaldi, Gabrieli, Lully, Palestrina and Vivaldi—(Album WDM/LM-1721) Leopold Stokowski has brought together a variety of pieces which represents the beginnings of serious musical composition in Italy. Conducting his orchestra with A Cappella Chorus, the popular symphonic leader and recording artist presents masterfully animated, stately, songful, mystical music of Vivaldi, Lully, Cesti, Gabrieli, Frescobaldi, Palestrina.



LOTTE LEHMANN is featured in a newly reissued recording of "Der Rosenkavalier" this month. The album is in the "Opera Treasury."

The Role I Loved Most

by Lotte Lehmann

Rosenkavalier has played a very important part in my life as an opera singer: As a very young beginner the role of Sophie was entrusted to me as understudy to Elisabeth Schumann's unforgettable portrayal of this enchanting part. It meant a good deal to make a success of it after her—and for some years we sang the role alternately. Then Octavian, the young fiery lover of Maria Therese, lured me. I sang this role first in Hamburg and then continued with it in Vienna.

Richard Strauss wanted me to sing the Marschallin, but for a long time I refused to. I did not feel mature enough to undertake this subtle role. It seems to me much easier to play the role of a very old woman than of one who is neither young nor old. I should probably have hesitated even longer if chance had not forced me into this new adventure: it was in 1925 that a contract for Covent Garden lay on my desk awaiting my signature. But the contract depended on my accepting the role of the Marschallin. Bruno Walter was to conduct—and Heaven must love me that I was not punished for the audacity of suddenly feeling equal to the challenge of becoming the noble Marschallin and—of all things—with such a great conductor as Bruno Walter . . . I learned the role as if driven by madness.

For many years I was the Marschallin. Many were the singers who joined me in portraying this delightful opera, many the conductors with whom I sang, including Richard Strauss and Robert Heger, the excellent conductor of this recording. Many were the countries to which *Rosenkavalier* brought us again and again. There was never a Festival without it! And I almost think that no one will ever recall my career as an opera singer without thinking first of my Marschallin. It became one of my favorite roles, yes, I think even the one I loved most. It is a part in which one has to be an actress to be convincing. I don't believe that anyone can ever be really successful if she is only a good singer and not at the same time a good actress. This role must be played with great subtlety and it takes a long time to make it really one's own. Only a fully mature mind can grasp the delicate feelings of this aging woman who says good-bye to love and to youth with a smile.

When the time came to retire also from my concert activities I was fortunate enough to be able to make my own choice as to when it was right to retire. The wisdom with which I chose the right time was prompted by a role. Isn't that strange? It is the truth, I had lived the Marschallin so completely through innumerable performances, that even the wisdom of this wonderful woman became my own: to say good-bye with a smile . . .

I did.

NEW BRAND OF BANDBLEADER

Before the war most major recording companies had a long list of dance bands on their rosters. When a new pop tune came along, an Artist and Repertoire chief was faced with the task of



deciding which tune was right for which band. The rise of the solo singer sliced something off the prestige of the dance band. Shortly after the war only the top ones were working steadily; major record companies found themselves with two or three dance bands under contract where once they'd had eight or ten. The singer had taken over. But with the singer came a problem: Who was going to provide the background music; who would record the instrumentals? The big singers with radio programs brought their radio conductors along when they recorded. As for instrumentals—well, for a while there just weren't any. Then the major companies decided that they'd better have someone around to get a recording orches-



HUGO WINTERHALTER's new album, "Winterhalter Magic," has "Blue Tango," "Count Every Star," "Vanessa," "Across the Wide Missouri," "I'll Never Know Why," 3 others.

tra together in a hurry and back up the singers and make the new instrumentals. So there came into existence a new kind of musical figure: The conductor-arranger, who in time became a regular employee of the recording company.

RCA Victor has two such conductor-arrangers, Henri René and Hugo Winterhalter. Both of these men have the high qualifications that posts like theirs demand; both have been asked to arrange and conduct almost every conceivable type of popular music, and both have done so with considerable success. Yet the differences in their backgrounds are striking. Winterhalter was a sideman for Larry Clinton, Jack Benny, Raymond Scott.

Then he became a part-time arranger for Scott, then a full-time arranger for Tommy Dorsey, Will Bradley, Thornhill, Monroe and others. For here it was a logical step to a record company arranging-conducting post.

René's background is largely European; he was one of the band-leaders who introduced American jazz to the Continent. Born in this country he was taken to Germany by his parents. Returning to the States he organized his first orchestra, then took it back to Europe with him. After the war he joined RCA Victor's International recording roster, then shifted to the pop department in 1950.



HENRI RENÉ

RENÉ is shown here with the Bell Sisters, who were discovered by him. René's new "Listen to Henri René" album contains "Roller Coaster," "Mandolino, Mandolino," "Intermezzo," "Wunderbar," 4 others.



World Radio History

IMPORTED JAZZ

"Jazz, which until recently was regarded in this country exclusively as an export product, has gained increasing recognition during the past few years in its imported form. Because of the success in America of such artists as George Shearing and Marian McPartland, English jazz in particular has enjoyed the respect of American jazzmen and the enthusiastic support of the American public." The foregoing is Leonard Feather's introduction to the music of Buddy Featherstonhaugh and Harry Hayes in the notes for the new "Around the World in Jazz—England" album, which is one of a series of three such new sets. The other two contain jazz imported from Sweden and Italy. Feather's comments could also apply to the other new albums as well. In the notes for the collection by the Roman New Orleans Jazz Band, Barry Ulanov states that he has frequently played the recordings for his friends without identifying the musicians. "I have found," he writes, "that studied jazz listeners name them Americans, and good jazz-playing Americans at that . . ."

Of the Swedish jazz set George Simon points out that the music of Arne Domnerus was heavily influenced by the influx into Sweden at the war's end of many American jazzmen. "Listen," writes Simon, "to the seven great musicians on these recordings and hear the coolest sounds being blown on the other side of the Atlantic."

The three new "Around the World in Jazz" (England, Sweden and Italy) albums go on sale in record dealers' stores throughout the country this month.



HARRY HAYES
From England



BUDDY FEATHERSTONHAUGH
From England



ARNE DOMNERUS
From Sweden



LUCIANO FINESCHI
From Italy

MAN HERE PLAYS FINE HARMONICA?

"Something new, important, and good in music happened at Gene Norman's Pasadena Civic auditorium concert of Feb. 2," wrote Charles Emge early last year in "Down Beat." He continued with, "What happened was that Norman uncovered a young and virtually unknown musician who might well turn out to be the biggest find of the year—and maybe several years.

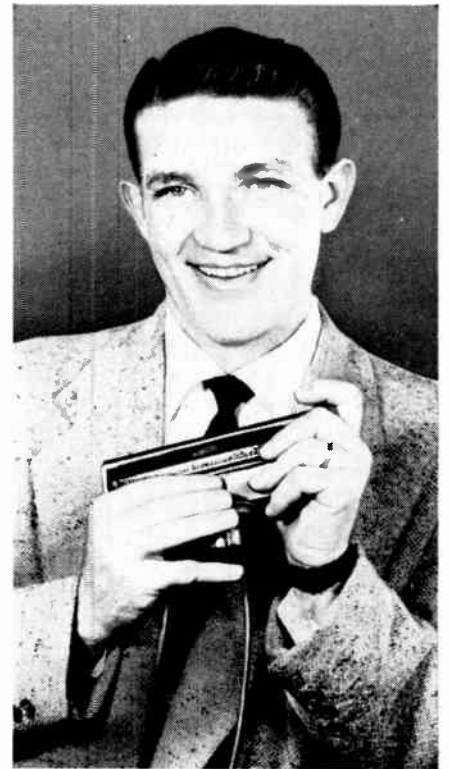
"His name is Les Thompson and he plays—steady, now steady!—the harmonica!"

Les Thompson, who is completely self-taught, is used to exclamation-pointed reactions to the instrument of his choice. Says he, "I always get a kick out of the looks I get when I show up with my harmonica some place where the guys don't know me and ask them if I can sit in. They always think it's just a gag and decide to go along with the gag. I don't blame them—it is kind of funny."

Hardly funny though is the way in which serious jazz critics appraise Thompson's music. In his "Beat" article Emge likened Les' approach to that of George Shearing, "in that he establishes and maintains firm melodic contact, highly flavored with bop influences . . ."

Bop influences, or even jazz influences of the most basic types, were unknown to Les when he began to teach himself the harmonica at the age of seven in his home town of Warwick, North Dakota. Cowboy music and the pop tunes he heard on the air were what shaped his early playing. Later he heard and was influenced by Goodman, Ellington and Willie Smith.

Les plays a standard four-octave chromatic harmonica hooked-up to an amplifier he built himself. A member of the Los Angeles police force, Les has been playing mostly for kicks, with a few professional engagements here and there. The number of paid appearances have lately been on the increase and will undoubtedly grow more plentiful now that Les is featured in a new RCA Victor album entitled "Gene Norman Presents Just Jazz, featuring Les Thompson." In the new set Les plays "Take the 'A' Train," "Stardust," "Robbin's Nest," "I'm in the Mood for Love," "Undecided," "Over the Rainbow," "Oh! Lady Be Good" and "Hot Harmonica Boogie," a Les Thompson original.



LES THOMPSON



SIR WILLIAM S. GILBERT was the scion of a famous and influential family that dates back to as early as 1500. He was introduced to Sullivan by a mutual friend in 1869.



SIR ARTHUR SULLIVAN was the product of a working class family that lived in Lambeth. At fourteen he won the Mendelssohn Scholarship to the Royal Academy of Music.



RICHARD D'OYLY CARTE was one of the most important impresarios of the Victorian age. The company he founded to this day is synonymous with Gilbert and Sullivan.

GILBERT & SULLIVAN & D'OYLY CARTE

In 1874 Gilbert and Sullivan had written one opera, "Thespis." It was a failure, and so far as anyone could see there would probably never be another Gilbert and Sullivan collaboration. The two men were hardly on speaking terms. In 1875 Richard D'Oyly Carte engaged Madame Selina Dolaro to sing in Offen-

bach's "La Périchole," a short happy work that the impresario counted on to be successful. The trouble was, he concluded, it was too short. Something funny and English should round out the bill. It was at this point that William Gilbert happened into D'Oyly Carte's office with a proposal. Gilbert had a ballad called "Trial by Jury." It had been published in a magazine and now Gilbert wanted to know if the impresario was in-

terested in an opera based on it. Mr. Carte said yes to everything but Gilbert's nomination of Carl Rosa as the composer. The impresario insisted that Arthur Sullivan be assigned to write the music. Gilbert finally acquiesced, and the Gilbert and Sullivan collaboration was taken up again, this time with great success. Of this success Leslie Baily in his new "The Gilbert and Sullivan Book" says, "... I should not be in the least surprised if, in ages to come, people will talk of the age of Gilbert and Sullivan as they talk of the age of Pericles."



MARJORIE EYRE, seen here in "HMS Pinafore" is also heard in the re-issued album of Gilbert and Sullivan's famed "Mikado."



MARTYN GREEN, seen here in costume in a D'Oyly Carte Company production of "HMS Pinafore" is heard in the newly re-issued album of "Mikado." Also being re-issued as a part of the "Treasury Opera Release" issue are "HMS Pinafore" and "Trial by Jury."



TONIGHT WE SING

depicts the career of impresario S. Hurok. Ezio Pinza is seen as the great Russian basso, Feodor Chaliapin. Roberta Peters is seen and heard in the movie while Jan Peerce sings for the sound track. The film's three stars have recorded a "Tonight We Sing" album.



THE DESERT SONG finds Kathryn Grayson eyeing Raymond Massey's advances with a suspicious eye as hero Gordon MacRae races across the desert sands on his trusty Arabian steed. Miss Grayson and Tony Martin have recorded an RCA Victor album of songs from the score of the Romberg and Hammerstein II operetta.

HANS CHRISTIAN ANDERSEN

involves Danny Kaye, as Andersen, Jeanne Crain and Farley Granger in a romantic triangle. Hugo Winterhalter has recorded an album of songs from the movie's score. On 33 $\frac{1}{3}$ rpm this is coupled with songs from Walt Disney's new "Peter Pan."



SMALL TOWN GIRL has a scene in which dancer Ann Miller dances to the accompaniment of bodiless musicians. The film stars Jane Powell, in the title role, and Farley Granger. Nat "King" Cole and his trio are seen in a guest appearance in the movie, which has a musical score by Nicholas Brodsky and Leo Robin.



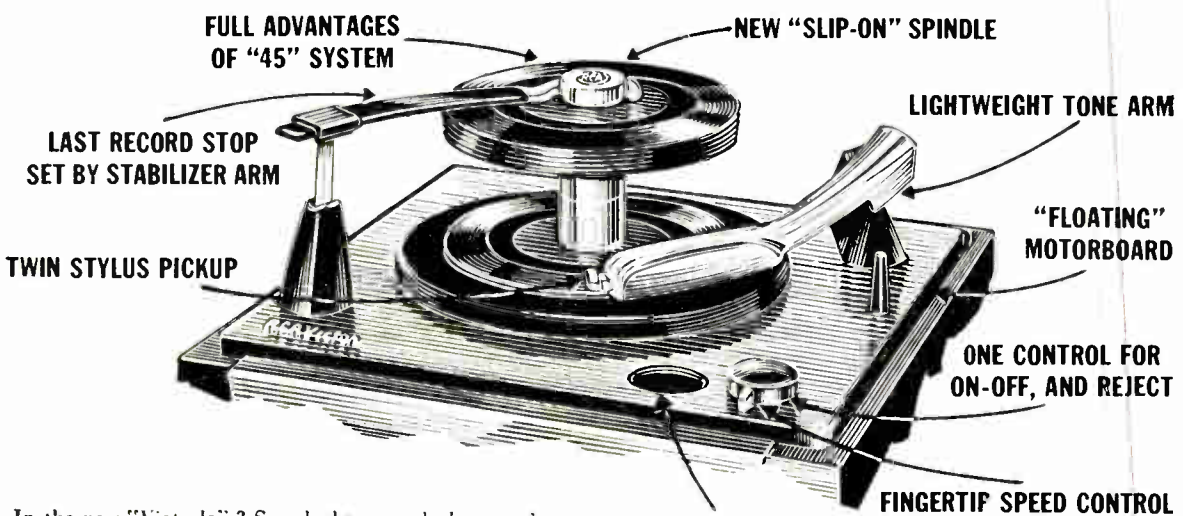
MONTANA BELLE

is the film biography of Belle Starr, the notorious gunwoman of the Old West who joined forces with the infamous Dalton brothers. Jane Russell is seen in the title part; George Brent portrays a saloon owner in whose establishment Belle sings.

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