

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSIC, FACT AND COMMENT



JULY  
1947

*Robert Schumann*

**G. S. FALKENSTEIN**

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JULY, 1947

# RCA VICTOR Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



VOL. 10, NO. 3

## IMPORTANT ANNOUNCEMENT

*Uncut version of "The Messiah" to be released*



Sir Thomas  
Beecham, Bart.

**E**ARLY next year, RCA Victor plans to issue Handel's magnificent oratorio, *The Messiah*, in the first uncut version ever to be recorded. Sir Thomas Beecham, Bart., will direct the Royal Philharmonic Orchestra, the British Broadcasting Corporation Choir and distinguished soloists in this performance, recorded at the studios of H.M.V. in London.

Many months were spent by Sir Thomas, RCA Victor's British affiliate, in building and rehearsing the Royal Philharmonic Orchestra, whose personnel includes England's top orchestral talent. The featured vocalists are outstanding: Elsie Suddaby, soprano, Marjorie Thomas, contralto, Hedde Nash, tenor and

Trevor Anthony, bass.

*The Messiah* will be warmly welcomed in its complete edition. Like Bach's *St. Matthew Passion*, Handel's work voices his profoundest faith and religious spirit; and as one of the important landmarks in music history, it brought the oratorio form to a state of perfection. Based on the Holy Scriptures, the libretto of *The Messiah* was prepared by Charles Jennens. Handel wrote the music in about three weeks. The first performance, a benefit, took place in 1742, in Dublin, Ireland.

## Showpieces now available in album form

The following showpieces have been converted to albums and are now available only in this form:

- |  |   |
|--|---|
| SP1 Ravel: Daphnis et Chloé, Suite No. 2<br>Boston Sym. Orch.—Koussevitzky<br><b>M/DM-1108 \$2.85 ▲</b>  | SP11 Liszt: Mefisto Waltz<br>William Kapell, Pianist<br><b>M/DM-1101 \$2.85 ▲</b>   |
| SP2 Beethoven: Leonore Overture, No. 3<br>NBC Sym. Orch.—Toscanini<br><b>M/DM-1098 \$2.85 ▲</b>          | SP13 Brahms: Alto Rhapsody<br>Marian Anderson, Contralto<br>San Francisco Sym. Orch. and Municipal<br>Chorus—Monteux<br><b>M/DM-1111 \$2.85 ▲</b> |
| SP4 Music to Remember—Chopin<br>José Iturbi, Pianist<br><b>M/DM-1110 \$2.25 ▲</b>                        | SP14 Respighi: The Birds<br>Chicago Sym. Orch.—Defouw<br><b>M/DM-1112 \$2.85 ▲</b>  |
| SP7 Album of Memories<br>Blanche Thebom, Mezzo-soprano<br><b>M-1109 \$2.25 ▲</b>                         | SP15 Strauss Waltzes<br>Milliza Korjus, Soprano<br><b>M/DM-1114 \$2.85 ▲</b>  |
| SP8 Golden Moments of Song<br>Jan Peerce, Tenor<br><b>M-1099 \$2.25 ▲</b>                                | SP16 d'Indy: Istar-Symphonic Variations<br>San Francisco Sym. Orch.—Monteux<br><b>M/DM-1113 \$2.85 ▲</b>  |
| SP10 Grieg: Peer Gynt Suite No. 1, Op. 46<br>Cincinnati Sym. Orch.—Goossens<br><b>M/DM-1100 \$2.85 ▲</b> |   |

Betty R. Schoenfeld  
Editor

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# Henry V

**F**OLLOWING in the path of one of the great film contributions of all time is RCA Victor's distinguished album of excerpts from *Henry V*. The brilliant screen triumph of Laurence Olivier, his loving and faithful adaptation of the last drama of Shakespeare's historic trilogy, is an achievement that has been unanimously acclaimed by audiences throughout the country.

The dramatic urgency of Mr. Olivier's reading, together with William Walton's magnificent musical underscoring of Shakespeare's lines, make the present version of *Henry V* well worthy of continued performance—long after the motion picture has ceased to be shown. It is only fitting that the film's dramatic and musical highlights be combined as a recordrama, one which adheres closely to the screen version.

On eight record sides, the most important excerpts and soliloquies from the play, alternating with sufficient musical episodes from the film, produce a superbly unified, overall effect. Here is the entire glorious pageantry of 15th Century England sprung to life. This is the continued history of "Prince Hal," now King of England, who, as direct Lancastrian successor to the throne, presses the claim of his ancestor, Edward III, to the French crown. Taking his material directly from Holingshed's *Chronicles*, Shakespeare portrays in this drama the sacking of Harfler by the English, the famous Battle of Agincourt in which King Henry's sadly outnumbered army defeats the French, and final victory, sealed by the marriage of Henry to the Princess Katherine of France.

The Battle of Agincourt is superbly represented on these records . . . Henry V exhorting his troops in the speech, "Once more unto the breach, dear friends, once more; or close the wall up with our English dead . . ."

**STARRING LAURENCE OLIVIER**

Music by William Walton

Philharmonia Orchestra of London and Chorus

Conducted by William Walton

**MUSICAL MASTERPIECE ALBUM M/DM-1128**

Four 12" RCA Victor Records \$5.00 List Price ▲

Here also is the deeply moving Night Soliloquy, beginning, "Upon the king! . . ." in which Henry, on the eve of battle, contrasts the weighty responsibility of his crown to the life of the simple peasant.

Seven pages of comment by Dr. J. Duncan Spaeth, noted Shakespearean authority, help present the drama as a vital, modern force, pungent with timely meaning. Dr. Spaeth also discusses the historical and literary significance of *Henry V* and its performance

(continued on page 14)



Laurence Olivier on the set of *Henry V*

▲ Suggested list price exclusive of excise tax.

3.

IT'S been a long time since we've had a Schumann Fourth on records, and the new edition, by Eugene Goossens and the Cincinnati Symphony Orchestra, is sure to meet with warm response. All the stolid romanticism of one of the loveliest of symphonies finds eloquent realization in the present version.

Schumann originally planned to call this work a *Symphonic Fantasy*, "which elastic name may cover a multitude of unorthodox procedures," one writer has pointed out. This so-called "unorthodoxy" has resulted in the finest of Schumann's symphonies and in one of the freshest inventions of the whole Romantic period.

The movements are all run together without a break—the springlike legend of the *Allegro*, the dreamy, folklike sadness of the *Romanza*, the *Scherzo*, with its rollicking joviality, and the glorious finale, reminiscent of the opening section, lively, and singing with bright melody.

There are other technical innovations of Schumann, worthy of consideration: The exposition of the first movement has no second subject, giving it a true, fantasylike character; the nature of the slow movement offers a wide departure from that of the Beethoven *Adagio*; and all four movements are bound together by thematic material first mentioned in the introduction to the opening *Allegro*.

As orchestrator, Schumann was decidedly handicapped. His scoring, inclined to thick-ness and to excessive doubling, has always been open to judicious editing on the part of conductors. But the great essentials were there—his inexhaustible melodic invention, his



The Bettmann Archive

*The Leipzig Gewandhaus in the 19th Century—Scene of the first performance of the Schumann Fourth (Woodcut)*

poetic lyricism and rich harmonic feeling.

Robert Schumann was certainly one of the most lovable of musicians. His was a life dedicated to the services of music—old and new. He was passionately devoted to the

(continued on page 14)

**SCHUMANN: SYMPHONY NO. 4, IN D MINOR,  
Op. 120**

**Cincinnati Symphony Orchestra  
Eugene Goossens, Conductor**

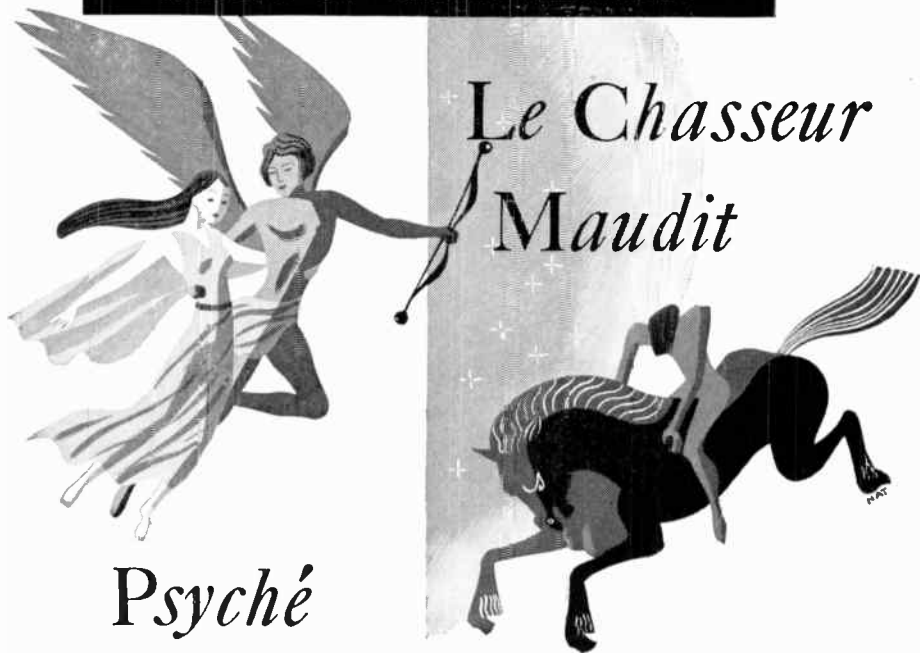
**MUSICAL MASTERPIECE ALBUM M/DM-1124**

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

## GOOSSENS CONDUCTS

# *Fourth Symphony of Schumann*

## MUSIC OF CÉSAR FRANCK



# Psyché

**D**ÉSIRÉ DEFAUW and the Chicago Symphony Orchestra perform two of César Franck's most beautiful symphonic poems. For inspiration the composer turned to classic myth in one case, and to Germanic folk-lore in the other. Both works are filled with sublime passages of Franckian eloquence: both have been recorded with brilliance and clarity.

The composition of *Psyché* dates from the period (1887-8). It was originally conceived as a symphony for orchestra with chorus. But in

1900 ten years after the composer's death, *Psyché* was published as an orchestral suite in four movements, three of which are contained in the present album: *Psyché's Sleep*, *Psyché Borne Away by the Zephyrs* and *Psyché and Eros*.



César Franck

**FRANCK: PSYCHE (Symphonic Poem)**  
**FRANCK: LE CHASSEUR MAUDIT (Symphonic Poem)**

Chicago Symphony Orchestra  
 Désiré Defauw, Conductor

**MUSICAL MASTERPIECE ALBUM M/DM-1122**

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

Franck has made his hero and heroine the symbols of the human soul and of Supreme Love. *Psyché* is rendered powerless and put to sleep because of "an indiscreet haste for knowledge." She is awakened by her purest inspirations, the Zephyrs, which bear her to her paradise, the Garden of Eros. But separated from her celestial spouse by her imprudence, she falls to earth to wander and bewail her fate. Only when Eros



The Bettmann Archive

Gottfried Bürger

(continued on  
 page 14)



**MODERN VIOLIN  
TRANSCRIPTIONS**

(Transcribed by Heifetz)

**Tango** (Castelnuovo-Tedesco); **Mediterranean** (Bax); **Presto** (Poulenc); **Valses nobles et sentimentales** (Ravel); **Le Chevelure** from "Trois Chansons de Bilitis" (Debussy); **Fairy Tale** (Medtner); **Étude-Tableau** (Rachmaninoff); **Danza de la Gitana** (Halffter)

Jascha Heifetz, Violinist, with Emanuel Bay at the Piano

**MUSICAL MASTERPIECE**

ALBUM M-1126

Four 10" RCA Victor Records  
\$3.75 List Price ▲

## Heifetz ENCORES WITH MODERN TRANSCRIPTIONS

**T**HE only thing wrong with a Heifetz recital is the way it always ends just as it seems to begin! For about thirty years now, audiences have felt this way. As a result, the genial Mr. Heifetz has had to take the matter of encores rather seriously.

While the violin repertoire is big, it's simply not big enough for this artist. And just as he is constantly encouraging and commissioning the composition of larger works for violin and orchestra, so is he also engaged in transcribing and arranging shorter gems for the delectation of audiences 'round the globe.

On these record sides, we hear eight transcriptions made by Heifetz from the repertoire of contemporary and near-contemporary music. Most of these were originally piano compositions; all have been chosen for their particular amenability to the violin.

The album includes Castelnuovo-Tedesco's

*Tango*, adapted from one of the composer's Shakespearean songs; the piano composition, *Mediterranean* by England's Arnold Bax; Ernesto Halffter's Spanish *Danza de la Gitana*; one of the most beautiful of Rachmaninoff's *Études Tableaux* for piano—No. 2 in C Major from Op. 39; the exquisite *Fairy Tale* by Medtner; *La Chevelure* (A Lady's Hair), which is one of Debussy's ecstatic *Trois Chansons de Bilitis*; the brilliant *Presto* in B-Flat by Poulenc and two of Ravel's most intriguing *Valses nobles et sentimentales*.

These works really run the musical gamut—and they're tailor-made for Heifetz. The famed cantabile phrasing is here, the luscious tone sings out with pure beauty and the astounding dexterity displays itself in lightning passagework.

Emanuel Bay, an artist in his own right, offers sensitive and tasteful accompaniment.

# Gladys Swarthout Sings

**A** CASUAL glance at Gladys Swarthout's recordings reveals an unusually versatile assortment. Her contributions range from the well-known operatic arias for mezzo-soprano, and art songs of such composers as Purcell, Handel, Chausson, and Granados, to folk-songs (remember *I Wonder As I Wander?*) and musical comedy hits of today and yesterday. Miss Swarthout continues in the last vein for her new release.

The lovely mezzo-soprano's latest offering is headed for nation-wide success. Designed for lighter moments, *Gladys Swarthout Sings* is a handsome package, filled with some of Broadway's most intoxicating and sophisticated melodies. Complemented by Russ Case and his orchestra, Miss Swarthout gives this music her usual artistic approach, and the results are just what the doctor ordered!

First, you'll hear the delightful waltz-song, *Falling in Love with Love*, from the Rodgers and Hart musical, *The Boys from Syracuse*.

It's followed by the Vincent Youmans favorite, *You're Everywhere*.

Of course, no such assortment is complete these days without a touch of Kurt Weill. The composer of the Broadway hits, *Lady in the Dark*, *One Touch of Venus* and *Street Scene* is represented on these sides by *September Song* from the stage and screen show, *Knickerbocker Holiday*. Next comes a delightful little number by Edmund Goulding, composer of the late twenties. It's called *The Lovely Song My Heart Is Singing*.

The two final sides in the album seem to have been designed especially for Miss Swarthout. Of decidedly suave and sophisticated character, they're perfect for the deep richness of her voice. From the Cole Porter film, *Rosalie*, she sings *In the Still of the Night*, a number tinged with the magic of so many Porter melodies that will live forever. And last, from another musical, *Ride 'Em Cowboy*, we hear the delightful *I'll Remember April*.



Miss Swarthout at her summer home in Connecticut

## GLADYS SWARTHOUT SINGS:

*Falling in Love with Love* (Rodgers); *You're Everywhere* (Youmans); *September Song* (from the United Artists film "Knickerbocker Holiday"); *The Lovely Song My Heart Is Singing* (Goulding); *In the Still of the Night* (Porter); *I'll Remember April* (from "Ride 'em Cowboy") Raye - de Paul-Johnston)

Gladys Swarthout, Mezzo-soprano, with Russ Case and his Orchestra

## MUSICAL MASTERPIECE

ALBUM M-1127

Three 10" RCA Victor Records

\$3.00 List Price ▲



Serge Koussevitzky  
and  
Georges Laurent, flutist

## MEMORABLE PERFORMANCES BY THE

### BACH SUITES

### NO. 2, IN B MINOR NO. 3, IN D

**M**ORE Bach from the Boston Symphony Orchestra is bound to be exciting news for record audiences who only a month ago acclaimed this same group's album of Brandenburg Concertos. As in the case of the latter set, these recordings were made at Tanglewood, in Lenox, Massachusetts, and needless to say, they are performed with the same authenticity and dynamic beauty.

Bach composed four suites (or "overtures" as he called them) for various instrumental ensembles. They followed his exploitation of the *concerto grosso* form as utilized in the Brandenburg works, and like them, were written at Anhalt-Cöthen, the composer's home from 1717-1723. It was during this time that he served as Kapellmeister to the court of Prince Leopold.

The Suite No. 2, in B Minor, is scored for flute, strings and basso continuo. The prominent flute part, heard either in unison with first violin or as an unaccompanied solo, is given distinguished treatment by Georges

Laurent. The suite opens with an Overture and proceeds according to custom with a series of dances. Of Bach's use of these dances, Albert Schweitzer has commented "... a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The dances of the Second Suite include a *Rondeau* in Gavotte-style, a stately *Sarabande* of Spanish or Moorish origin, which usually forms the central position of the suite, two *Bourrées*, an enchanting *Polonaise* with variation, a *Minuet* and a delightful closing *Badiniere*.

The Suite No. 3, in D, calls for more impressive scoring: two oboes, three trumpets, timpani, strings and basso continuo. An elaborate overture gets the suite under way, and is followed by the familiar *Air*. Then come two *Gavottes* and a delightfully contrasting *Bourrée*. The final section is a rollicking *Gigue*.



ON July 25, 1946, at the opening Berkshire Festival Concert at Tanglewood, Massachusetts, Koussevitzky, long associated with the music of Shostakovich, led the Boston Symphony Orchestra in that composer's Ninth Symphony. The same group has recorded the work—and the result is a really definitive performance.

This symphony was begun shortly after VE day and was completed in six weeks. August, 1945, saw the finishing touches, and three months later, at the opening concert of the Leningrad Symphony Orchestra, the first performance took place.

Audiences who haven't heard the Ninth yet are in for a slight shock, particularly when they hear in mind that this "paean of victory" is the last of a war trilogy. Here, in his per-

sonal ode to victory, is the usually serious and often tragic Mr. Shostakovich at his gayest, youngest and most exuberant! One finds in the classic structure of the symphony movements of Haydnesque simplicity and Schubertian delight. One hears the composer laughing with spacious peasant humor and with the enchanting grace of children.

For all this, the work is highly charged with emotion. There is a definite link here with the epic Seventh and Eighth Symphonies. In the dramatically expressive fourth-movement *Largo*, the only interrupting episode in mood, one writer has found "a certain lyric-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music."

Five brief movements make up the composition (whose playing time is approximately twenty-five minutes). The first movement is a bright *Allegro*, filled with whimsical abandon and melodic and harmonic twists. The second movement, *Moderato*, is pervaded by a meditative lyricism and is followed by a brilliant *Scherzo*. Then come the aforementioned *Largo* and a scintillating and elaborate *Finale*, ended by a whirlwind coda.

# E Boston

# Symphony Orchestra

SHOSTAKOVICH: Symphony No. 9

Boston Symphony Orchestra  
Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1134

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

BACH: Suites Nos. 2 and 3

Boston Symphony Orchestra  
Serge Koussevitzky, Conductor  
Georges Laurent, Solo Flute

(Recorded at Tanglewood, Lenox, Mass.)

MUSICAL MASTERPIECE ALBUM M/DM-1123

Five 12" RCA Victor Records \$5.85 List Price ▲



Shostakovich



1



2

## ARTISTS ON *Vacation*

**1**—Family man Jan Peerce spends all his leisure time with his wife, Alice, and his three children. When he isn't busy rehearsing for a performance or a recording session for RCA Victor he enjoys playing with his two daughters, six-year-old Susan, and Joy, eleven, pictured with him above at their New Rochelle home.

**2**—Like many opera stars who must spend much of their time indoors during the concert season, Eleanor Steber goes all out for nature when she's on vacation. The vivacious soprano is shown here taking a breather during a horseback ride.

**3**—Soprano Dorothy Kirsten relaxes and rehearses together much of the time—on the golf links, where she often carries her clubs and latest role around with her!

**4**—Gardening is pet relaxation for baritone Leonard Warren and his attractive wife. They're shown here at their country home near Riverside, Conn.

3



4



**OH! MEN FROM THE FIELDS** PADRAIC COLUM-CHRISTOPHER THOMAS  
**BRIGHT PHOEBUS** . . . . JAMES HOOK

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

RCA Victor No. 10-1300 \$ .75 List Price ▲

Once again Marian Anderson turns to her incomparable assortment of concert favorites. The two songs recorded here, aside from their intrinsic beauty, display the clarionlike upper register of Miss Anderson's phenomenal range. The first, *Bright Phoebus*, is a ringing tour de force, filled with dynamic eloquence. The other work is in direct contrast. An expression of meditative serenity, *Oh! Men from the Fields* is a simple, prayerlike offering.

Both compositions are enhanced by the artistic accompaniments of Franz Rupp, a name familiar to Anderson followers. Both have been superbly recorded. Don't miss this offering of the beloved contralto.



Marian Anderson

**HUNGARIAN DANCE No. 1, IN G MINOR**  
 BRAHMS

(Freely transcribed by Leopold Stokowski)

**A MESSAGE FOR LIZA** . . . . . DOLAN  
 (From "Lady in the Dark")

**Leopold Stokowski and the**  
**Hollywood Bowl Symphony Orchestra**

RCA Victor No. 10-1302 \$ .75 List Price ▲

Music with the Stokowski touch is good for your lighter moments too. Witness as a shining example the *B* side of this delightful ten-inch record. Mr. Dolan's brief, fantasylike expression, inspired by the *Lady in the Dark* idea, is a refreshing bit of whimsy which Mr.

Stokowski clothes with all the magic at his command. On the opposite side, he offers an effective and highly individual version of the beloved First Hungarian Dance of Brahms. All in all, it makes bright summer fare for your more relaxed listening moments!



Leopold Stokowski

## NEW SINGLE "RED SEAL" RECORDS

**LOCH LOMOND** . . . . . (Old Scotch Air)  
**BENDEMEER'S STREAM** . . . . . (Old Irish Air)  
 THOMAS MOORE

**Thomas L. Thomas, Baritone**  
**with Jacob Honnemenn at the Piano**

RCA Victor No. 10-1301 \$ .75 List Price ▲

Here's a brand-new version of two traditional favorites—melodies destined to live forever, with or without the aid of recordings! To both, Thomas L. Thomas gives new luster in his simple and straightforward arrangements. These latest recorded performances of the old Scotch song, *Loch Lomond* and the old Irish air, *Bendermeer's Stream*, assuredly belong in your collection. The Welsh baritone, who has conquered the fields of opera, concert, oratorio and radio, and whose popularity has grown with each season, now adds another gemlike disc to his mounting stack of recording triumphs.



Thomas L. Thomas

**LA BOHÈME: ACT I** . . . . . PUCCINI  
 MI CHIAMANO MIMI (My Name Is Mimi)  
**MADAMA BUTTERFLY: ACT II** . . . . . PUCCINI  
 UN BEL DÌ, VEDREMO (One Fine Day)

**Jeanette MacDonald, Soprano**  
**RCA Victor Orchestra**  
**Frieder Weissmann, Conductor**

RCA Victor No. 11-9599 \$1.00 List Price ▲

Surely no two characters have penetrated the hearts of opera loving audiences so completely as the wistful Mimi and the faithful Cio-Cio San. In many opinions, Puccini's most sublime music is found in the pages of their principal arias. Recorded together by

Jeanette MacDonald, they constitute a superb twelve-inch record. Miss MacDonald's voice has never sounded sweeter, her characterizations more intense. With excellent support from Frieder Weissmann and the orchestra, this record emerges as a *must!*



Jeanette MacDonald



Collaborators on latest "Smart Set" Album—  
l. to r., Russ Case, Fritz Kreisler and Charlie  
Spivak

## Kreisler Favorites by Charlie Spivak and his orchestra

**L**IKE everybody else, Charlie Spivak had loved the melodies of Fritz Kreisler since childhood. But unlike everybody else, he had the capacity to do something about it. First of all, Charlie had his own orchestra, a group that could well showcase his "sweetest trumpet in the world." He also had a contract to make records—so—over a year ago, he got busy with the busy Russ Case, who

# • Popular and

worked some of the more nostalgic Kreisler hits into brilliant arrangements for trumpet and orchestra.

The result was an album that made Fritz Kreisler himself remark on the tremendous advance of "popular" music in a generation. (Actually, it's advanced so far that they'll have to find a new classification for this album!)

*Caprice Viennois* and *Liebesleid* swing lightly; *La Gitana* features the captivating rhythm of the Spanish dance; *Tambourin Chinois* catches all its original exotic flavor; *The Old Refrain* and *Mighty Lak' a Rose* get refreshing, danceable treatment; *Liebesfreud* is free and delightful and *Schön Rosmarin* is played with unusual delicacy and charm.

You'll probably wonder, as did Kreisler, if the Spivak B-Flat trumpet is really an *F* instrument because of its high range. We guarantee you'll agree with Russ Case's statement that "nobody but Charlie could have done it."

- 20-2255 **CAPRICE VIENNOIS**  
**LA GITANA**  
20-2256 **LIEBESLEID**  
**TAMOURIN CHINOIS**  
20-2257 **SCHÖN ROSMARIN**  
**THE OLD REFRAIN**  
20-2258 **LIEBESFREUD**  
**MIGHTY LAK' A ROSE**

P-179

\$3.15 List Price ▲

## Popular singles you should own

20-2293 **TOO MARVELOUS FOR WORDS**

(From the Warner Brothers picture  
"Dark Passage")

**AIN'TCHA EVER COMIN' BACK**

Tony Martin  
with Victor Young, his Orchestra and  
Chorus

20-2294 **TALLAHASSEE**

(From the Paramount production  
"Variety Girl")

**I WISH I DIDN'T LOVE YOU SO**

(From the Paramount picture  
"Perils of Pauline")

Vaughn Monroe and his Orchestra  
Vocal refrain by Vaughn Monroe and  
The Moon Maids

20-2295 **RED HAIR AND GREEN EYES**

(Vocal refrain)

**BOGGS BOOGIE**

Spade Cooley (King of Western  
Swing) and his Band

20-2296 **KENTUCKY**

**I'M GOING TO WRITE TO HEAVEN**

(For I Know My Daddy's There)

The Blue Sky Boys (Bill and Earl  
Bolick) Singing with mandolin, guitar  
violin and bass

20-2297 **I JUST COULDN'T HELP IT**

**YOU CAN'T HAVE NONE OF THAT**

Washboard Sam and his Washboard  
Band  
Blues singer with washboard band

all records \$3.60 ▲

# International Hits



## Presenting *Olga Coelho* in Latin-American folk songs

S-50 List Price \$3.00 ▲

26-9018 **MEU LIMÃO, MEU LIMOEIRO**  
—Brazilian Côco (My Little Lemon Tree)

**CASINHA PEQUENINA**—Brazilian Canção  
(The Little Cottage)

26-9019 **COPLAS**—Argentine Song

**LA MULITA**  
(The Little Mule)

26-9020 **AY, AY, AY**  
(Chilean Love Song)

**EL MANICERO**—Rhumba  
(The Peanut Vender)

by **OLGA COELHO AND HER GUITAR**

**O** LGA COELHO, soprano-guitarist from Brazil, has been enchanting audiences throughout the country with her Latin American songs. An accomplished musician of rare beauty and engaging personality. Mme. Coelho recently recorded a group of her delightful assortment of tid-bits—and they definitely belong in your folk-music collection!

Born in Manaus, a city on the mighty Amazon, Olga Coelho grew up amidst the natural beauties of the Brazilian country. Etched deeply in her memory are the ancient lullabies sung by her nursemaid—traditional musical legends of her native land.

When her family moved to Bahia, in north-west Brazil, little Olga grew to love the songs of this colorful coastal city and the melodies of the venders and Negro laborers at the port. Intrigued by the effects she could obtain with her guitar, she was determined to develop her natural singing gift and to give to

JULY, 1947

### INTERNATIONAL SINGLES

#### DON'T MISS CHEVALIER SINGING

25-0092 **LOUISE**  
**JUST A BUM** \$ .75▲

25-0094 **VOUS QUI PASSEZ SANS ME VOIR**  
(Passing By)

**ROSES IN THE RAIN**  
Jean Sablon  
with Toots Comarata and his Orchestra \$ .75 ▲

23-0633 **MARIA BONITA**  
Corido

**ROSA**  
Canción Bolero  
Pedro Vargas  
Con la Orq. de August'n Lara  
(Grabada en México) \$ .75▲

25-1083 **GYPSY RHAPSODY**—Fox Trot  
(Based on Second Hungarian Rhapsody)  
(Franz Liszt)

(Arranged by Henri René)

**TURKISH DELIGHT**—Fox Trot  
(Based on Turkish Rondo)  
(Mozart)

(Arranged by Henri René)

Henri René and his Musette Orchestra \$ .75▲

25-9176 **KRAKOWIAK**

(Native from Krakov)  
(Traditional Polish Dance)

**GESI ZA WODA-KUIAIVIAK**

(Geese on the Water)  
(Traditional)

PAWEL PROKOPIENE, Basso  
with Polish Bell Orchestra \$ .75▲

### CORRECTION

Last month we ran a listing for Record No. 26-7003

**SI MON COEUR POUVAIT TE DIRE**  
Jean Sablon

**HELLO! BEAUTIFUL**  
Mourice Chevalier

This record will not be issued as listed. The Chevalier side appears on Record No. 25-0092. It is coupled with **WAIT 'TIL YOU SEE "MA CHERIE,"** Both numbers are sung in English; the price is \$.75. The Sablon side has been withdrawn until further notice. See above for further Sablon and Chevalier listings.

others the music of her people. Studies at the Rio Conservatory preceded the tremendous success she has enjoyed both in Europe and the Americas.

▲ Suggested list price exclusive of excise tax. 13

## Schumann Fourth (cont. from p. 4)

works of Bach. In his "New Magazine for Music," he was to champion contemporaries like Brahms, Chopin and Mendelssohn, and was to glorify their names to the world. Deft with the literary as well as the musical pen, Schumann was responsible, among other things, for the most magnificent commentary

ever written on the Schubert Seventh Symphony, the manuscript of which he himself discovered in Vienna.

Significantly, the lines entered by Schumann in his diary at the time he wrote his first magazine article might also hold for his music: "Write simply and naturally. Goethe will always remain a beautiful model."

## Henry V (continued from page 3)

in the time of Shakespeare. The spoken excerpts are enhanced by full description of the action involved, and by many illustrations from the motion picture.

Following the film's procedure, which in turn adheres closely to the original Shakespearean performance, each act is introduced by a Prologue, an eloquent appeal to the audience's imagination to see beyond the bare stage properties of the 17th Century Globe

Theatre. Here, Shakespeare's need to stimulate his hearers and enable them to visualize action not able to be presented on the stage, is expressed in his greatest powers of narrative and description. With this procedure, we come very close to the spirit and atmosphere of the true Elizabethan performance.

William Walton's eloquent score is projected by the London Philharmonia Orchestra with Chorus under the direction of the composer himself.

## Music of César Franck (cont. fr. p. 5)

forgives her can they soar back to the light together!

*Le Chasseur Maudit* (composed in 1882) is based on a ballad by the 18th Century German poet, Bürger.

Bürger's ballad tells specifically of a count who disregards the laws of the Sabbath, and

despite the warnings of the priest, sets forth a-hunting. But he is not to escape the curse of Heaven, and for the rest of time he is condemned to ride, pursued by demons.

The music here is most descriptive. Religious chant and church bells mingle with the sound of hunting horn; Heaven's curse rages with dark fury—and when the Infernal Hunt begins, it is with torturous, wild brutality!

## CELEBRATING THE TENTH ANNIVERSARY - - -

### "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	August	Feature Title	Album Number	List Price	Program No.	August	Feature Title	Album Number	List Price
2795	1	Shakespeare-Walton: Henry V Olivier-Walton-Philh. Orch. of London	DM-1128	\$5.00	2805	15	Beethoven: Sonata No. 8 in C Minor		
2796	4	Bach: Suite No. 3 in D Koussevitzky-Boston Symp. Orch.	DM-1123	\$5.85	2806	18	Arthur Rubinstein, Pianist Schubert: Symphony No. 6 in C Beecham-London Philh. Orch.	DM-1102	\$2.85
2797	5	Handel-Beecham: The Great Elopement Beecham-London Philh. Orch.	DM-1093	\$3.85	2807	19	Verdi: Selections from Verdi Operas Milano-Albanese-Weissmann		Single Records
2798	6	Bach: Brandenburg Concertos Nos. 3 and 4 Koussevitzky-Boston Symp. Orch.	DM-1050	\$4.85	2808	20	Mendelssohn: Symphony No. 5 in D Minor Beecham-London Philh. Orch.	DM-1104	\$4.85
2799	7	Bach-Handel: St. John Passion: Messiah Anderson-Steber-RCA Victor Orch.		Single Records	2809	21	Wagner: Wagnerian Opera Music Stokovski-Toscanini		Single Records
2800	8	Bach: Sonata in E Landowska-Menuhin	DM-1035	\$3.85	2810	22	Chopin: Les Sylphides Fiedler-Boston "Pops" Orch.	DM-1119	\$3.85
2801	11	Haydn: Symphony No. 98 in E-Flat Toscanini-NBC Symp. Orch.	DM-1025	\$4.85	2811	25	Stravinsky: The Rite of Spring Monteur-San Francisco Symp. Orch.	DM-1052	\$4.85
2802	12	Mozart: Mozart Operatic Music Melton-Steber-Beecham		Single Records	2812	26	Copland: Appalachian Spring Koussevitzky-Boston Symp. Orch.	DM-1046	\$4.00
2803	13	Mozart: Divertimento in E-Flat Heifetz-Primrose-Fuermann	DM-959	\$4.85	2813	27	Khachaturian: Concerto for Piano and Orchestra Kapell-Koussevitzky-Boston Symp. Orch.	DM-1084	\$4.85
2804	14	Beethoven: Concerto No. 3 in C Minor Rubinstein-Toscanini-NBC Symp. Orch.	DM-1016	\$4.85	2814	28	Porter-Herbert: Selections Kirsten-Jones		Single Records
					2815	29	Prokofieff: Romeo and Juliet Ballet Koussevitzky-Boston Symp. Orch.	DM-1129	\$2.85

## "THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> (P.M.)	<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> (P.M.)
Albert Lea, Minn.	KATE	1450	11:00	Madison, Wis.	WHA	970	8:00
Ames, Iowa	WOI	640	7:00	Manchester, N. H.	WMUR	610	8:30
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490*	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	New Haven, Conn.	WNHC	1340	10:30
Austin, Texas	KVET	1490	2:00	New Orleans, La.	WDSU	1280	10:35
Baltimore, Md.	WCBM	1400	11:30	New York	WNEW*	1130	9:00
Bellingham, Wash.	KVOS	790	1:30	Norfolk, Neb.	WJAG	780	—
Binghamton, N. Y.	WINR	1490	3:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:03	Omaha, Neb.	KOIL	1290	(Varies)
Buffalo, N. Y.	WKBW	1340	11:30	Pensacola, Fla.	WCOA	1370	(Varies)
Burlington, N. C.	WBZ	920	4:30	Philadelphia, Pa.	KYW	1060	12:30
Carthage, Ill.	WCAZ	1080	2:35	Pittsburgh, Pa.	KDKA	1200	12:00
Charlottesville, Va.	WCHV	1240	11:30	Portland, Ore.	KWJJ	1080	6:30
Cleveland, O.	WTAM	1100	(Varies)	Portsmouth, N. H.	WHEB	750	3:00
Columbia, S. C.	WIS	560	11:30	Salt Lake City, Utah	KUTA	570	11:00
Concord, N. H.	WKXL	1240	3:00	Salt Lake City, Utah	KDYL	1320	12:00
Cordele, Ga.	WMJM	1490	8:00	San Francisco, Cal.	KPO	680	11:15
Dallas, Texas	KERA	94300	(Varies)	Savannah, Ga.	WTOC	1290	11:30
Denver, Colo.	KOA	850	(Varies)	Seattle, Wash.	KOL	1300	6:30
Detroit, Mich.	WJLB	1400	5:30	Springfield, Mass.	WBZ-A	1030	11:30
Dubuque, Iowa	KDTH	1370	9:30	Stevens Point, Wisc.	WLBL	930	2:30
Duluth, Minn.	WEBC	1320	11:30	Toccoa, Ga.	WRLC	1450	10:30
Fort Wayne, Ind.	WOWO-FM	1190	8:30	Valdosta, Ga.	WGO	1450	10:30
Honolulu, T. H.	KGU	760	9:00	Waterbury, Conn.	WWCO	1240	(Varies)
Iowa City, Iowa	WSUI	910	8:00	White Plains, N. Y.	WFAS	1230	4:00
Jacksonville, Fla.	WPDQ	1270	11:30	Wilmington, N. C.	WNFD	1400	—
Jefferson City, Mo.	KWOS	1240	3:00	Youngstown, Ohio	WFMJ	1450	11:15
Lafayette, Ind.	WBAA	920	8:00				
Los Angeles- Hollywood, Cal.	KFWB	980	11:30				
Louisville, Ky.	WKYW	—	2:45				

Average program is 30 minutes in length, Monday through Friday. \*Sunday nights only.

## RCA Victor Record Order Blank

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| <p><input type="checkbox"/> Henry V-Recordrama<br/>M/DM-1128 .....\$5.00</p>  |  |

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