

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

MARCH  
1948



*Sir Thomas Beecham, Bart. records an oratorio masterpiece*

## WALNUT MUSIC SHOP

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# RCA VICTOR

## Record Review



MARCH, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 11

### a great achievement in recorded music

## beechnam conducts the "messiah"

complete in two volumes

#### HANDEL: THE MESSIAH

Sir Thomas Beechnam, Bart.  
and the Royal Philharmonic Orchestra  
Luton Choral Society and Special Choir  
Elsie Suddaby, Soprano  
Marjorie Thomas, Contralto  
Heddle Nash, Tenor  
Trevor Antony, Bass  
Herbert Dawson, Organist

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#### VOLUME II—MUSICAL MASTERPIECE ALBUM M/DM-1195

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**F**ROM our studios in London comes the realization at this time of what has long been many a collector's dream—an uncut version of Handel's *Messiah*. RCA Victor is proud to announce the release of the first recording of this work in its entirety.

Two handsome albums encompass the twenty-one twelve-inch discs on which has been recorded a brilliant and authoritative performance of the oratorio. Sir Thomas himself spent many months on this labor of love and the result is one of the most rewarding personal achievements of his entire career. The finest oratorio soloists available in Europe, the Royal Philharmonic Orchestra, the Luton Choral Society and Special Choir have combined their talents to produce a glorious

tribute to one of the milestones in all artistic creation.

The accompanying album notes, which are continued throughout both volumes, contain the full text of *Messiah*. One notable feature is the first side of the set, which contains an introductory talk, written and delivered by Sir Thomas. Here he traces the background of *Messiah* presentations, and ends by describing in full the choral and orchestral setting he himself has employed.

Oratorio devotees will be thrilled to hear one of the rare authentic performances of this work.



### a brilliant biography of an immortal masterpiece

A detailed description and a critical evaluation of the text and score of *Messiah*. Robert Wanson Myers, musician and scholar, paints a vivid and comprehensive picture of this work, bringing to life the eighteenth-century England in which it originated. (Published by Macmillan.)

Betty R. Schoenfeld  
Editor

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Manager

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2 ▲ Suggested list price exclusive of excise tax.

RCA VICTOR RECORD REVIEW

# handel's messiah

—light out of darkness

● by jane stedman

**T**HE eighteenth century left few such testimonies of faith as the oratorios of George Frederick Handel, compositions which presented in sound what the Gothic cathedral had done in stone: rhythmic balance; massive, yet leaping beauty; man's soul flinging itself upward to God.

Yet the greatest of these oratorios, the *Messiah*, was written at the climax of a decade during which Handel had undergone almost every gradation of misfortune and despair. In a day of virulent political strife, Handel had become a party symbol. George II, a detested Hanoverian, was on the throne of England, to the great disgust of the English people. Opposing his father, the Prince of Wales took any pretext to annoy the King, and, George II

being fond of Handel, the Prince determined to ruin the composer. For this purpose he founded in 1733 an opera house to rival Handel's Italian operas. These works, full of beautiful melodies though they were, had long been the object of satire. Addison had journalized against Handel's music, calling it noisy. Pepusch and Gay parodied his *Rinaldo* in *The Beggar's Opera*, although Gay had written the libretto for Handel's *Acis and Galatea*. It was fashionable to deride Italian opera.

This disfavour unavoidably led to financial difficulties. By summer, 1737, Handel was both bankrupt and ill. Although he soon recovered physically, only the unexpected success of a benefit concert kept him out of debtors' prison, and two years later he was again out of fashion. Finally, although he had become a naturalized Englishman in 1726, Handel determined to leave England. At this point, the Lord-Lieutenant of Ireland asked him to direct some concerts in Dublin. Handel joyfully accepted this unexpected offer with a promise not only to direct, but to provide "some better music."

This, not merely better, but best music was the *Messiah*, performed on April 12, 1742, before an enthusiastic audience, the proceeds being given to charity. In this oratorio written so shortly after such disappointment and defeat, there is no note of doubt, of disbelief, of the cynicism that a man in Handel's place might well have felt. Serene and triumphant, it gives no indication that its composer had for ten years been subjected to the public's vicious caprice. Even the Crucifixion passages are objective, Handel never assuming or indicating personal martyrdom, never falling into self-pity.

Yet, even after the Dublin success of the *Messiah*, he had reason enough for self-pity, for his oratorio was badly received in London. "Sainly" persons were against it, so that Handel was not permitted to advertise it.

(continued on page 16)



A Handel oratorio (from a contemporary engraving by Hogarth)

# Memorable Religious Albums



## The Seven Riddles of Life

Monsignor Fulton J. Sheen  
MUSICAL MASTERPIECE ALBUM M/DM-1193  
Four 12" RCA Victor Records

M-\$6.00 List Price ▲ DM-\$5.00 List Price ▲

1. *The Riddle of Hate*; 2. *The Riddle of Pain*;
3. *The Riddle of the Suffering of the Innocent*;
4. *The Riddle of Loneliness*; 5. *The Riddle of the Unloved*;
6. *The Riddle of Defeat*;
7. *The Riddle of Values*.

**T**HE Right Reverend Monsignor Fulton J. Sheen is known to millions of listeners the world over, chiefly through his Sunday broadcasts over the NBC network. Author, lecturer and Professor of Philosophy at Catholic University of America in Washington, D. C., he makes his RCA Victor debut this month with an album of great beauty and universal significance.

*The Seven Riddles of Life*, based on the Seven Last Words of Christ spoken from the Cross, are presented on these record sides with an introduction by Monsignor Sheen.

While the album will obviously have greater appeal for those of the Roman Catholic faith, we should like to point out that Monsignor Sheen treats here of the basic truths that embrace all faiths and the creeds of all peoples. The striking beauty of his speaking voice has been ideally captured.

## Prayers and Songs for the Sabbath

Rabbi Stephen S. Wise  
Free Synagogue Choir  
A. W. Binder, Conductor  
MUSICAL MASTERPIECE ALBUM MO-1192  
Three 12" RCA Victor Records  
\$4.00 List Price ▲

**R**ABBI Stephen S. Wise, a leading figure of Judaism, joins with A. W. Binder, noted authority on liturgical music, to produce an album of rare beauty.

The musical portions of this album include authentic Hebrew songs and chants beautifully sung by the Free Synagogue Choir with Evelyn Sachs and Lawrence Davidson as soloists. The organ accompaniment is by Alexander Richardson. Incidentally, after these recordings were made, both Miss Sachs and Mr. Davidson were given contracts at the Metropolitan Opera.

The first prayer in this set is *The Kindling of the Sabbath Lights*. This is the contribution of the mistress of the home at sundown on the Sabbath Eve.

(continued on page 16)



Rabbi Wise, A. W. Binder and the Free Synagogue Choir record



## first records available on vinylite and shellac

**A**MERICA had had advance news of Tagliavini's brilliant tenor voice and before he set foot on this continent he was awaited with great anticipation. A wave of enthusiasm for this all-satisfying import lifted with his early successes in South America, in Mexico, and with the Chicago Opera Company, crashing to climax when he made his New York debut as the "glittering new star in the Met's Heaven." (*Newsweek Magazine*). Discovering superb singing, heartfelt acting, romantic appearance, magnetic personality—all in one *Rudolfo*—the Metropolitan audience and music critics broke all bounds in expressing appreciation, and are still chanting ecstatically of Tagliavini's debut triumph.

His triumphs have continued. Today, via the medium of recordings, they re-echo for the millions who have not heard him in person. This month he launches his first RCA Victor album.

Three of his arias are familiar to operatic audiences. He complements them with a selection from *L'Arlesiana* by Francesco Cilea. From Cilea's musical setting of Daudet's famous play, Tagliavini offers the moving *Lamento di Federico* (Lament of Federico) in which the hero sings of his deep sadness and love for "the girl from Arles."

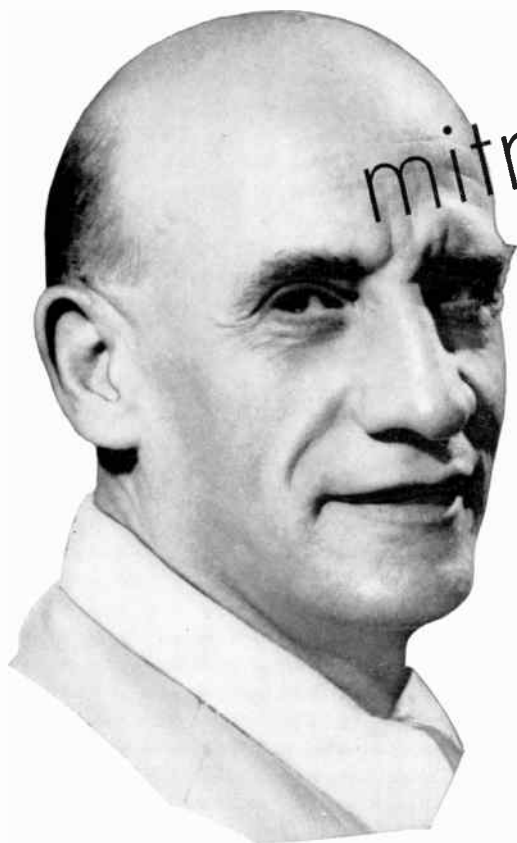
Among the other three operas represented is Meyerbeer's *L'Africana*, from which we hear the well-known aria, *O Paradiso*. This opera is based on the story of the famous explorer, Vasco da Gama. In the present aria he expresses his joy upon the discovery of a breathtakingly beautiful new land.

From the second act of Donizetti's comic opera, *L'Elisir d'Amore*, (The Elixir of Love), Tagliavini sings *Una furtiva lagrima* (A Furtive Tear). One of the most familiar and best loved of all operatic excerpts, it receives exceptional treatment here.

Verdi's *Rigoletto* is represented by the popular *Parmi veder le lagrime* (Art Thou Weeping?) This famous aria, sung by the Duke, is one of the opera's highlights.

Tagliavini receives excellent support on these records from Antal Dorati and the RCA Victor Orchestra. Mr. Dorati has drawn exceptional acclaim for his work in organizing and conducting the Dallas Symphony Orchestra, and for his particular talent with music of the ballet. Here he proves his versatility with a deep understanding of grand opera as well.

The selections are recorded on two twelve-inch discs. The shellac album (MO-1191) is listed at \$3.00▲; the Red Seal De Luxe Vinylite (VO-13) is listed at \$5.00▲.



mitropoulos

**conducts  
schumann's  
"rhenish" symphony**

**S**CHUMANN'S Third Symphony, subtitled the *Rhenish*, is, despite its numbering, the fourth and last of his works in that form. He intended the symphony to be "a picture of Rhenish life"—and indeed his composing process was greatly influenced by the impressions of his first visit to the magnificent Cathedral of Cologne and his experience as a witness to the ceremonies held there when

Archbishop Von Geissel was elevated to Cardinal.

The *Rhenish* Symphony was composed in 1850, at Düsseldorf, the scene of Schumann's recently acquired position as music director. Just prior to this, he and Clara had taken their much needed jaunt to Cologne—and Robert's enthusiastic reaction to the colorful Rhineland was subsequently recorded in the *Rhenish* Symphony.

Cast in five movements, the symphony reaches its climax in the stirring fourth, the so-called "Cathedral Scene." The inscription which originally headed this movement read: "In the Character of an Accompaniment to a Solemn Ceremony," and referred to the religious ritual the composer had witnessed a short time before. After publication of the work, however, Schumann omitted this heading, for: "We must not show our heart to the world. A general impression of a work of art is better."

The first performance of the *Rhenish* Symphony took place at Düsseldorf, on Feb. 6, 1851, with the composer himself conducting. Neither this performance nor the one which followed five weeks later enjoyed much success. One of the problems met with by conductors through the years is Schumann's weakness of orchestration and inevitable changes in scoring must be made by those who program the work.

With the present distinguished performance by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra, the *Rhenish* Symphony is restored, after an absence of many years, to the RCA Victor catalog. All the stirring grandeur and romantic sweep of this work has been ideally captured. Collectors will warmly welcome this modern recording.

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**SCHUMANN: SYMPHONY No. 3, IN E-FLAT,  
Op. 97 ("Rhenish")**

Minneapolis Symphony Orchestra  
Dimitri Mitropoulos, Conductor

**MUSICAL MASTERPIECE ALBUM M/DM-1184**

Four 12" RCA Victor Records

M-1184 \$6.00 List Price ▲

DM-1184 \$5.00 List Price ▲

# a treasury of harpsichord music

**wanda landowska**



**“W**ITHOUT the restraint of chronology or schools, the masterpieces for harpsichord will appear in this album having but one aim: to present the essential, the beautiful, the interesting and often that which is unique of its kind.”

With this as her point of departure, Madame Wanda Landowska, greatest living authority and artist on ancient instruments, pianist, composer, author and musicologist, offers a new album, her first in a long time. The demand for harpsichord music has been growing, and it is with great pride that we present Madame Landowska in an impressive new program.

For the serious music lover, this will be a vital experience. On eight pages of fascinating commentary that have been included, Madame Landowska, with a delightfully personal touch, discusses each work in detail.

Pictures accompanying the text have been gathered by her in England, France and this country.

The selections have been recorded with amazing fidelity on Madame Landowska's Pleyel Harpsichord Grand. There is nothing we can possibly say to add to the incomparable beauty of her performances. Critics have echoed and re-echoed each other in praising not only her technical perfection, but the warmth and vitality with which she re-creates this music of a past age as well.

We repeat our past suggestions for harpsichord reproduction on your phonograph. Since the volume of this instrument is considerably lower than that of the piano, it is suggested that you adjust the volume control of the phonograph so that the level of sound is somewhat less than what you normally hear from a piano reproduction.



*17th Century Harpsichord, from  
Madame Landowska's collection*

## A TREASURY OF HARPSICHORD MUSIC

Prelude, Fugue and Allegro in E-Flat (J. S. Bach); Sonata in D (Longo 418) (Domenico Scarlatti); Sonata in D Minor (Longo 423) (Domenico Scarlatti); Sarabande in D Minor (Chambonnières); La Dauphine (Rameau); Les Barricades Mystérieuses (Couperin); L'Arlequine (Couperin); Ground in C Minor (Purcell); The Nightingale (Anonymous); The Harmonious Blacksmith (from the "Suite in G Minor") (Handel); Rondo in D, K.485 (Mozart); Turkish March (from the "Sonata in A, K.331") (Mozart); Menuetto in D, K.355 (Mozart); Concerto in D (Vivaldi) (arr. for Harpsichord by J. S. Bach)

Wanda Landowska, Harpsichordist

MUSICAL MASTERPIECE ALBUM M/DM-1181

Six 12" RCA Victor Records

M-\$8.00 List Price ▲ DM-\$7.00 List Price ▲

# Zigeunerlieder

brahms

lotte lehmann

**“W**ELDING word and tone with equal feeling into one whole, so that the poet sings and the composer becomes poet and two arts are born anew as one.”

These words, written by Lotte Lehmann in describing the art of *lieder*, have been the keynote of her performances and have resulted in her title as one of the world's greatest lieder singers.

Here on records are the eight *Zigeunerlieder* (Gypsy Songs) arranged by Brahms for solo voice and piano. Paul Ulanowsky offers a rich

Originally, they numbered eleven and were written for vocal quartet and piano. It was in response to popular request that he arranged the first seven and the last for solo voice and piano.

Brahms described these songs as “a sort of Hungarian *Liebeslieder*.” The words, by Hugo Conrat, were derived from Hungarian folk songs, an influence greatly felt by Brahms in his works. Actually, there is no obvious Hungarian gypsy color and rhythm evident here. Rather, Brahms has preserved the spirit of these songs by poetic suggestion. All of his songs are what the Germans call *Volksthümlich*—the artistic idealization of folk-song style.

All of the *Zigeunerlieder* treat of love and its various aspects—at times filled with fiery abandon, at times brooding, at times playful, at times beseeching.

The accompanying album notes contain the text of these songs in both German and English.



Lotte Lehmann in Salzburg

and dramatic complement to Mme Lehmann's singing, ennobling the exacting style of lieder accompaniment.

Brahms composed his Gypsy Songs at Thun, Switzerland, during the summer of 1887.

**BRAHMS: ZIGEUNERLIEDER, Op. 103 (After the Hungarian by Huga Conrat)**

**HE! ZIGEUNER ("Ho There! Gypsy")**

**HOCHGETHURMTE ("High and Towering")**

**WISST IHR WANN? ("Know Ye When")**

**LIEBER GOTT, DU WEISST ("Loving God, Thou Knowst")**

**BRAUNER BURSCHE ("Sunbrawn Lad")**

**RÖSLEIN DREIE ("Rosebuds Three")**

**KOMMT DIR MANCHMAL IN DEN SINN ("Art Thou Thinking?")**

**ROTE ABENDWOLKEN ("Rosy Evening Clouds")**

**LOTTE LEHMANN, Soprano with**

**PAUL ULANOWSKY at the Piano**

**Two 10" RCA Victor Records**

**MUSICAL MASTERPIECE ALBUM M/DM-1188**

**M-1188 \$3.50 List Price ▲**

**DM-1188 \$2.50 List Price ▲**





The Quartet Scene from *Rigoletto*

## the golden voices of yesterday

all records now \$2.50▲

**P**ERHAPS the most fabulous record of the new release is that featuring seven of the greatest voices of their day in two of the most famous operatic scenes ever composed. The record in question contains the Quartet from *Rigoletto* on one side (Luisa Tetrazzini, Soprano; Josephine Jacoby, Contralto; Enrico Caruso, Tenor, and Pasquale Amato, Baritone) recorded February 13, 1912, and the Trio from *Faust*, (Nellie Melba, Soprano; John McCormack, Tenor, and G. Mario Sammarco, Baritone) on the other. This was recorded in May, 1910. Both of these selections have been released before but only in an extremely limited edition. They are now offered to the public at large for the first time. Ask for record number 15-1019.

Of the many recordings made by John McCormack, few ever attained the popularity of his peerless interpretation of *Il mio tesoro*, from Mozart's opera, *Don Giovanni*. One of the most difficult of all operatic arias, this cantilena calls for tremendous breath control and phrasing, attributes which McCormack had in abundance. This aria is backed with a less familiar but equally delightful excerpt: *Per viver vicino a Maria*, from Donizetti's

opera, *The Daughter of the Regiment*. The Mozart excerpt was recorded May 9, 1916, the Donizetti, March 23, 1910. The new number for this McCormack disc is 15-1015.

Two recordings by Blanche Arral, Belgian soprano, have also been included: the *Polonaise*, from *I Lombardi* and *The Jewel Song* (Air des Bijoux) from *Faust*. These were recorded March 18, 1909. Blanche Arral was the possessor of one of the most youthful and captivating soprano voices ever to be heard on the stages of Europe and America. She made her debut in Paris and the tours which followed established her as one of the great voices of her time. The arias she sings are available on record 15-1016.

Every Frieda Hempel recording has been a masterpiece in its own right and the one we are re-releasing this month was undoubtedly one of her most successful. With the baritone, Pasquale Amato, she sings the beloved duet, *Dite alla giovine*, from the second act of Verdi's *La Traviata*. This was recorded in 1914. It is now available on record number 15-1020.

The final recording in the series is by G. Mario Sammarco, Baritone. He has been represented in the Heritage Series before, but only in a duet. Here, he offers two favorites: *Adamastor*, *Re dell' onde profonde*, from Meyerbeer's *L'Africana* and the famous *Brindisi* (Drinking Song) from Thomas' *Hamlet*. They were recorded March 23, 1911. Ask for record number 15-1018.

# koussevitzky conducts



*One of the great musical events of 1947 took place during the summer at Tanglewood, in Lenox, Massachusetts, when Serge Koussevitzky and the Boston Symphony Orchestra played Beethoven's mighty "Choral" Symphony. Robert Shaw directed the Berkshire Music Festival Chorus. The soloists were four young Americans: Frances Yeend, Soprano; Eunice Alberts, Contralto; David Lloyd, Tenor, and James Pease, Bass.*

*For many years Koussevitzky has been recognized as one of the world's most brilliant interpreters of Beethoven. With the assistance of Shaw and the Chorus, his performance of the Ninth emerged as a memorable one and it was only fitting that the work should be recorded. A few days later it was—with thrilling reproduction—and it is now available on both vinylite and shellac.*

**Notes by Duncan MacDougald, Jr.**

**A**LTHOUGH it would be difficult to find music that is loftier or more sublimely inspired than that of Beethoven, the composer himself remained "a man of the people," and an ardent lover of all humanity; and his *Ninth Symphony* is a joyous and mighty paean honoring the universal brotherhood of mankind.

The genesis and gradual development of Beethoven's *Ninth Symphony* cover, in one way or another, a period of more than a dozen years. Even before this—as early as 1793, the composer, inspired by the new political philosophy of *liberté, égalité et fraternité* that was sweeping over Europe, had made preliminary sketches of a musical setting—either in the form of a song or an overture—of the poem.



*Koussevitzky and the Boston Sym. Orch. record at Tanglewood. Robert Shaw stands at the right.*

# Beethoven's Ninth

a red seal deluxe album



The soloists: Frances Yeend, Eunice Alberts, David Lloyd and James Pease.

*Ode an die Freude* ("Ode to Joy") by the famous German poet Johann Friedrich Schiller. While at work on the Seventh and Eighth Symphonies, in 1812 and 1813, he had in mind the composition of another symphony—in D Minor: but it was not until 1817 that he began thinking seriously about his latest symphonic project.

For some six and a half years Beethoven pondered over and worked sporadically on the *Ninth Symphony*. After the completion of the great *Missa Solemnis*, he set himself to work in earnest in 1822 on his new symphony. After he had written the first movement, he then composed the other three sections simultaneously. In developing the last movement, Beethoven was confronted with the very difficult problem of how he was successfully to introduce human voices in a form of expression which had always been exclusively instrumental. It is interesting to learn here of a first-hand account of Beethoven's solution of his problem from the writings of Anton Schindler, the composer's devoted factotum: "When he reached the development of the fourth movement, there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. Entering the room one day, he exclaimed: 'I have it! I have it!' With that he showed me the sketch book hearing the words, 'Let us sing the song of the immortal Schiller, *Freude*.'"

The premiere of the symphony took place

in Vienna on the seventh of May, 1824, with the composer conducting. And although the performance created a marked impression and the audience was enthusiastic, Beethoven himself did not share in the applause. Even after the performance was finished, this master musician of the ages, pathetically enough, still stood there—a clumsy figure—awkwardly fumbling through the last pages of his deathless score. The audience had just heard some of the greatest music ever written, but this privilege was denied to the man who composed it: for during the last twenty years he had been totally deaf, and, for all intents and purposes, isolated from this world . . .

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## BEETHOVEN: SYMPHONY NO. 9, IN D MINOR, Op. 125 ("CHORAL")

Boston Symphony Orchestra  
Serge Koussevitzky, Conductor  
Frances Yeend, Soprano  
Eunice Alberts, Contralto  
David Lloyd, Tenor  
James Pease, Bass  
Berkshire Music Festival Chorus  
Robert Shaw, Director  
(Recorded at Tanglewood, Lenox, Massachusetts)  
Eight 12" RCA Victor Records

MUSICAL MASTERPIECE ALBUM M/DM-1190  
M—\$10.00 List Price ▲ DM—\$9.00 List Price ▲  
RED SEAL DE LUXE ALBUM V/DV-12  
V—\$18.00 List Price ▲ DV—\$17.00 List Price ▲

blanche  
thebom



presents songs of  
robert schumann

**B**LANCHE THEBOM, distinguished mezzo-soprano of the Metropolitan Opera, comes forth this month with an album that will delight lovers of Schumann's *lieder*. Miss Thebom has enjoyed great success with these exquisite miniatures in recital—and they now appear in recorded form, some of them for the first time anywhere. (The last three songs listed below by Byron are recorded here for the first time with harp accompaniment.)

Most of Schumann's songs were composed during the early years of his marriage, years of rich happiness for him. His enthusiasm and creative activity knew no bounds—and his songs, most of which were concerned with love—rushed from him with uncontrollable fury.

With Schumann, as with Brahms, poetry and music were fused into a perfect whole. One of the most literary of composers, Schumann had an intimate knowledge of great poetry which was to draw from him musical settings of true genius. His has been one of the most potent influences on the art of song writing.

#### SONGS OF ROBERT SCHUMANN:

MELANCHOLIE, Op. 74, No. 6 (Translated from Spanish by Geibel); ER IST'S, Op. 79, No. 23. (Words by Mörike—from Songs for Young People); MUTTER, MUTTER, Op. 25, No. 11 (Words by Rückert); LASS MICH IHM AM BUSEN HANGEN, Op. 25, No. 12 (Words by Rückert); DER SANDMANN; Op. 79, No. 12 (Words by Kletke); IN'S FREIE, Op. 89, No. 5 (Words by Neun); DER HIMMEL HAT EINE TRÄNE GEWEINT, Op. 37, No. 1 (Words by Rückert); LUST DER STURMNACHT, Op. 35, No. 1 (Words by Kerner); MY SOUL IS DARK, Op. 25, No. 15 (Words by Byron); JEPHTHA'S DAUGHTER, Op. 95, No. 1 (Words by Byron); SUN OF THE SLEEPLESS, Op. 95, No. 2 (Words by Byron); THE DAYS ARE DONE, Op. 95, No. 3 (Words by Byron).

BLANCHE THEBOM, Mezzo-Soprano with  
WILLIAM HUGHES at the Piano and  
LAURA NEWELL at the Harp  
Four 10" RCA Victor Records

MUSICAL MASTERPIECE ALBUM MO-1187  
MO-1187 \$4.00 List Price ▲

# a delius society set

THE tireless devotion of Sir Thomas Beecham, Bart. to the inexplicably neglected manuscripts of his late friend, Frederick Delius, has resulted not only in a richer, deeper contribution to the world of music, but in a colorful and important phase of Sir Thomas' own career as well. For more than a decade the distinguished conductor has been engaged in the rewarding project of providing audiences—chiefly British—with Delius' works.

The present album marks the first issue in the United States of a new series of Delius recordings made in England under the auspices of the Delius Trust. A piano concerto, a tone poem and a brilliant little march have been included in this veritable treasury.

Betty Beecham blends her artistry with that of her husband in a memorable performance of the poetic Concerto in C Minor. Over fifty years old, this work reflects intriguingly the combined influences of Scandinavia and the composer's early association with the American Negro. The work was first performed in 1904,

in Germany, scene of Delius' first recognition as a composer.

With *A Song of the High Hills*, (1911-12) a composition filled with exquisite, pastel-colored romanticism, Delius reached the height of his powers. The exact locale of the *High Hills* is unknown; the musical expression they have evoked from the pen of Delius seems to point to the Norwegian mountains. Sir Thomas is joined here by the Luton Choir.

The *Marche Caprice*, (1887-88) a charming little opus, is one of two short orchestral pieces written in Paris. It offers lively balance to an interesting and imaginative program.



Betty Beecham

## DELIUS SOCIETY SET

Betty Beecham, Pianist  
Sir Thomas Beecham, Bart.  
conducting the

Royal Philharmonic Orchestra and Luton Choir

MUSICAL MASTERPIECE ALBUM M/DM-1185

Six 12" Records

M-\$8.00 List Price ▲

DM-\$7.00 List Price ▲

## New Single Red Seal Records



Fritz Kreisler

AMONG the many versatile musical accomplishments of Fritz Kreisler are his delectable compositions and his arrangements of light favorites by other composers. This month he scores a new triumph with this recorded version of two beautiful and familiar

melodies. The first is *The Rosary*, by Nevin, arranged by Kreisler. The other is Kreisler's own popular creation, *Stars in My Eyes*, from the Columbia film, "The King Steps Out." This is music everyone knows and wants—and as performed here with the support of Donald Voorhees and the RCA Victor Orchestra, it is filled with all the grace and poetry synonymous with the name of Kreisler. (Record No. 10-1395; \$.75, list price▲).

A STRAUSS waltz is always happy news — particularly when it means Fiedler and the Boston "Pops". Latest addition to the mounting stack of light Fiedler discs is the charming and gracious *Music of the Spheres*, by Josef Strauss, younger brother of the

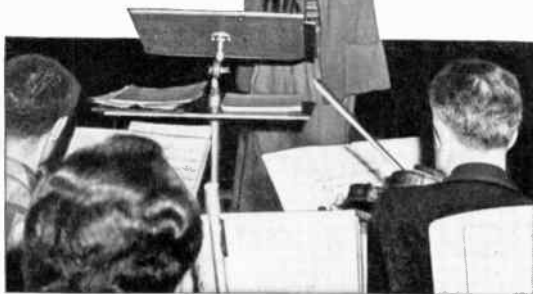


Arthur Fiedler

famed Johann Jr. Josef, curiously enough, was considered the most promising of them all in his day, and was often referred to as "the Schubert of Dance Music." But Josef's music, through a senseless and tragic pact made with the youngest brother, Eduard, was lost to the world when it was destroyed after his death. *Music of the Spheres* is one of the enchanting works remaining for posterity. (Record No. 12-0068; \$1.00, list price▲).

# tchaikovsky symphony no. 1

(winter daydreams)



sevitzky and the indianapolis symphony orchestra

**W**ITH the release of this album, all six of the Tchaikovsky Symphonies become available on RCA Victor records. Fabien Sevitzky and the Indianapolis Symphony Orchestra lend great vitality to a work that is seldom performed, and yet exists as a lovely composition of quiet and ingratiating beauty.

Tchaikovsky began work on his First Symphony, which he subtitled *Winter Daydreams*, in 1863. His nervous, wrought-up condition, and the fact that he worked both day and night soon brought him to the breaking point. By the end of 1866, Tchaikovsky had re-worked and completed the symphony. At first it had no success—but when the entire work was given its initial performance under the baton of Nicolai Rubinstein in Moscow on the 15th of February, 1868, it achieved a brilliant success.

The *Winter Daydreams* Symphony is divided into the customary four movements. Although the title of the work suggests program music of some kind, only two of the movements are actually given names: the first, called "Winter Journey Dreams," and the second, entitled "Desolate Country, Misty Country." Even in these movements there appears to be little relation between the titles and the music itself, as they merely suggest the general mood of the sections. The theme

which dominates the finale is derived from the folk melody, *The Gardens Bloomed*.

As the final side in this set, the orchestra plays the delightful and familiar *Waltz* from the second act of Tchaikovsky's *Eugen Onégin*.

## TCHAIKOVSKY: SYMPHONY No. 1, IN G MINOR, Op. 13

("Winter Daydreams")

Included as final side in this album:

EUGEN ONÉGIN: Act II; WALTZ

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**ME VOICI DANS SON BOUDOIR (Here Am I in Her Boudoir)**

**Nan Merriman, Contralto**  
**RCA Victor Orchestra**  
**Frieder Weissmann, Conductor**

RCA Victor No. 12-0067  
 \$1.00 List price ▲



Nan Merriman

The contrasting arias recorded on this twelve-inch disc are ideally suited to the dramatic and versatile artistry of Nan Merriman's singing. The first occurs in the closing act of Gluck's operatic masterpiece *Orfeo ed Euridice*. (As was frequently the case in eighteenth-century operas, the role of the hero, Orfeo, was scored for contralto.) Here, Orfeo despairs at the death of his bride, Euridice, which he has caused by breaking his vow and turning to look upon her before he has brought her from the underworld. For the *Gavotte* from *Mignon*, Miss Merriman assumes the role of the hero, Frederick. This aria was interpolated into the original score by the composer when he re-arranged the tenor part for a famous contralto of the day.

RCA Victor No. 12-0069 **ROUMANIAN RHAPSODY IN A, Op. 11, No. 1 . . . . . ENESCO**  
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**Leopold Stokowski and his Symphony Orchestra**



Leopold Stokowski

Stokowski's talent for conducting music of sweeping emotional impact has been beautifully projected in the present thrilling recording. The Roumanian Rhapsody, one of the most colorful and exciting of orchestral works, is actually a free improvisation on the Roumanian folk melodies that were a part of Enesco from the time of his youth. Rhythmic and spirited gypsylike tunes follow one another in rapid succession. As Enesco has pointed out, Roumania is a Latin country, not influenced by the neighboring Slav, but by the Indian and Egyptian folk songs, introduced by gypsies. Ecstatic and frenetic folk dances—the *hora* and the *sirba*—highlight this brilliant work.

**PAVANE FOR A DEAD PRINCESS . . . . . RAVEL**  
**Pavane pour une Infante defunte**

RCA Victor No. 12-0066  
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**RÉVERIE . . . . . DEBUSSY**

**E. Robert Schmitz, Pianist**



E. Robert Schmitz

Via the popular song, and via the orchestral transcription, both of these compositions have become a part of everyone's repertoire. E. Robert Schmitz, the eminent French pianist whose personal association with the impressionistic composers was a long and intimate one, has recorded the works in their original versions. They make a fine coupling—the stately tread of the *Pavane* and the shimmering melancholy loveliness of *Réverie*. The rich piano sonorities of both have been beautifully captured here.

## Handel's "Messiah"

(continued from page 3)

except under the title "A Sacred Oratorio." Even Jennens, who arranged the libretto, felt the music unworthy of his poem. Not until 1750 did the *Messiah* take its place, now so secure that even George Bernard Shaw has called it his favourite oratorio.

At last, however, Handel's affairs improved. His concerts became successful, and in spite of his many charitable donations, he was no longer worried by material problems. Nevertheless, one more misfortune, the last and worst, remained for him. At the beginning of 1753 Handel had become hopelessly and totally blind. Still he refused to submit, even playing the organ for his yearly oratorio performances. It was at one of these, a production of the *Messiah*, on April 6, 1759, that Handel found himself unable to continue a movement he was playing. Recovering himself, he improvised; but eight days later his improvisations were done forever.

Under such a series of blows, political, financial, physical, Jonathan Swift, Handel's contemporary, had stood pugnaciously and said, "I hate!" Under those of equal weight, Handel had stood as robustly and had said, "I believe!"

## Prayers and Songs

(continued from page 4)

The *Borchu* ("Bless ye the Lord, Who is ever blessed") is introductory to every service of divine worship and praise in the synagogue.

*Shema Yisroel* (The Faith of Israel) is the Credo of the Jew, repeated a myriad of times throughout a lifetime, even unto the moment of death.

*The Twenty-Third Psalm*, best-known as the *Shepherd Psalm*, is chosen for Sabbath recital because it tells of the spiritual rest and refreshment of the Sabbath.

*Kiddush*, recited alike in the Synagogue and in the home, is the Hebrew word for "Sanctification." This is the benediction recited over the wine, which is a symbol of joy.

The *Adoration* proclaims God as King of Israel and the Universe. It is expressive of the hope that some day all men will unite in the worship of the Lord, Who is One even as His Name is One.

The *Kaddish*, like *Kiddush*, spells Sanctification. It also spells resignation to the Divine and Perfect Will. *Kaddish* is recited at various times during all services in different forms. It is also recited by mourners during the first eleven months and then at each recurring anniversary of the death.

## "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	April	Feature Title	Album Number	List Price	Program No.	April	Feature Title	Album Number	List Price
2963	1	Sibelius: Symphony No. 2 in D <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-272	\$7.00	2974	16	Schubert: Trio No. 1, in B-Flat <i>Rubinstein-Heifetz-Fuermann</i>	DM-923	\$5.00
2964	2	Famous French Music	Single Records		2975	19	Tagliavini Sings Operatic Arias <i>Tagliavini-Dorati-RCA Victor Orchestra</i>	VO-13	\$5.00
2965	5	Dvorák: Symphony No. 5, in E Minor <i>Iturbi-Rochester Philharmonic Orchestra</i>	DM-899	\$6.00	2976	20	D'Indy: Istar Variations <i>Monteur-San Francisco Symphony Orchestra</i>	DM-1113	\$3.00
2966	6	Copland: Appalachian Spring <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1046	\$4.25	2977	21	Debussy: Piano Music <i>Artur Rubinstein</i>	M-998	\$4.00
2967	7	Rachmaninoff: Concerto No. 2 <i>Rubinstein-Golschmann-NBC Symphony Orchestra</i>	DV-6	\$11.00	2978	22	Prokofiev: Romeo and Juliet Ballet <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1129	\$3.00
2968	8	Grieg: Piano Concerto in A Minor <i>Rubinstein-Ormandy-Philadelphia Orchestra</i>	DM-900	\$4.00	2979	23	Bach: Concerto for Two Violins and Orchestra <i>Heifetz-Wazmann-RCA Victor Chamber Orchestra</i>	DM-1136	\$3.00
2969	9	Wagner: Parsifal: Prelude and Good Friday Spell <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1198	\$4.00	2980	26	Liszt: Concerto No. 1, in E-Flat <i>Rubinstein-Dorati-Dallas Symphony Orchestra</i>	DM-1144	\$3.00
2970	12	Stravinsky: L'Histoire du Soldat <i>Leonard Bernstein: Members of Boston Symp.</i>	DM-1197	\$6.00	2981	27	Beethoven: Quartet No. 8 <i>Paganini Quartet</i>	DM-1152	\$5.00
2971	13	Stravinsky: Octet for Wind Instruments <i>Same Album Part Two</i>	Same Album Part Two		2982	28	Brahms-Schumann-Liszt: Piano Music <i>Artur Rubinstein</i>	DM-1149	\$4.00
2972	14	Mendelssohn: Reformation Symphony <i>Beecham-London Philharmonic Orchestra</i>	DM-1104	\$5.00	2983	29	Haydn: Symphony No. 94 in G <i>Koussevitzky-Boston Symphony Orchestra</i>	DM-1155	\$4.00
2973	15	Respighi: The Birds <i>Defauw-Chicago Symphony Orchestra</i>	DM-1112	\$3.00	2984	30	Offenbach: Gaité Parisienne <i>Fiedler-Boston "Pops" Orchestra</i>	DV-9	\$9.00



## "THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
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	—	Nashville, Tenn.	WSM	650	8:30
Atlantic City, N. J.	WFPG	—	—	New Haven, Conn.	WNHC	1340	8:30
Austin, Texas	KVET	1490	7:30	New Orleans, La.	WDSU	1280	11:30
Bellingham, Wash.	KVOS	790	1:30	New York	WNEW*	1130	9:30
Binghamton, N. Y.	WINR	1490	4:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	6:30	Pensacola, Fla.	WCOA	1370	11:30
Carhage, Ill.	WCAZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Charlottesville, Va.	WCHV	1240	11:05	Pittsburgh, Pa.	KDKA	1020	12:00
Cleveland, O.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Columbia, S. C.	WIS	560	10:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Providence, R. I.	WNAF	—	1:30
Dallas, Texas	WFAA-FM	—	8:30	Salt Lake City, Utah	KUTA	570	11:00
Denver, Colo.	KOA	850	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Detroit, Mich.	WJLB	1400	(Varies)	San Diego, Calif.	KSON	—	—
Dubuque, Iowa	KDTH	1370	3:30	San Francisco, Cal.	KNBC	680	11:15
Duluth, Minn.	WEBC	1320	11:30	Savannah, Ga.	WTOC	1290	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:00	Seattle, Wash.	KOL	1300	6:30
Honolulu, T. H.	KGU	760	9:00	Sioux City, Iowa	KTRI	1450	—
Iowa City, Iowa	WSUI	910	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Jacksonville, Fla.	WPDQ	1270	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Janesville, Wisc.	WCLO	1230	10:00	Toccoa, Ga.	WRLC	1450	3:30
Lafayette, Ind.	WBAA	920	8:00	Utica, N. Y.	WGAT	1100	—
Los Angeles— Hollywood, Cal.	KFWB	980	11:30	Valdosta, Ga.	WGO	1450	10:30
Louisville, Ky.	WKYW	—	3:00	Waterbury, Conn.	WWCO	1240	10:30
Madison, Wis.	WHA	970	4:00	Waterloo, Iowa	KXEL	1540	(Varies)
Manchester, N. H.	WMUR	610	8:30	White Plains, N. Y.	WFAS	1230	4:00
				Wilmington, N. C.	WMFD	1400	12:30
				Youngstown, Ohio	WFMJ	1450	11:30

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

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*Tchaikovsky stands at upper left during conservatory recital*

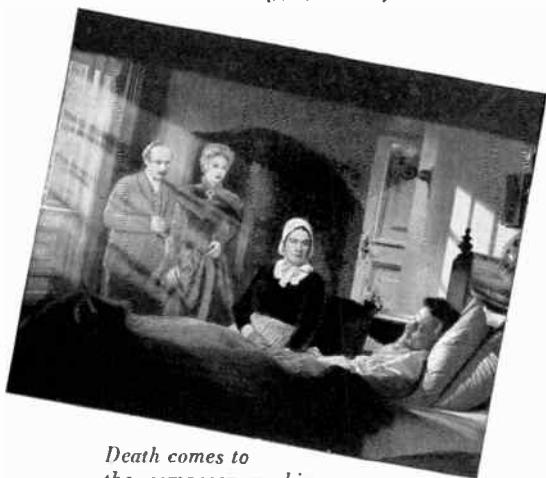
# "song of my heart"

**a symphony films production**

**based on the story of**

## tchaikovsky

(Allied Artists)



*Death comes to the composer as his faithful valet, the Princess and a nurse watch.*

**D**URING the past few years, chiefly through the influence of the motion picture industry, great music has reached millions to whom it previously seemed of little entertainment appeal. Even recordings had presented a psychological block to countless music lovers. "This is out of my realm." "Chopin? Schumann? That belongs to the long-hairs."

The motion picture has proved otherwise. It is not merely the dramatization of the lives of famous composers that brings their music closer to home: it is the music itself, heard by all, re-heard on discs, over the air, in popular versions, music that has reached everyone.

The intriguing new offering from Hollywood, *Song of My Heart*, is such a film. It follows close on the heels of the M-G-M production, *Song of Love*, which dealt with the life of the Schumanns, and which brought the works of Schumann, Brahms and Liszt to the attention of millions.

*Song of My Heart* was produced by Nathaniel Finston and J. Theodore Reed. It was written and directed by Benjamin Glazer. Mr. Finston was the Music Director.

Briefly, the film deals with a flashback version of a remotely known period of the composer's life. It tells of Tchaikovsky's unhappy marriage and of the tragic love of a great princess for the Russian musical hero.

Much of Tchaikovsky's greatest music is heard in this film. Memorable performances of the same music exist on RCA Victor records. We list a few of these below:

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- M/DM-776 Capriccio Italien, Op. 45—1812 Overture, Op. 49—Fiedler, Boston "Pops" Orch.
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Palm Sunday falls on March 21; Easter, the following Sunday, March 28; Passover will commence April 24 and continue for eight days.

See pages 2, 3 and 4 of this issue for information.

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