

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

DECEMBER
1948



Season's Greetings

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RCA VICTOR

Record Review



DECEMBER, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 11, NO. 8



A Gala Package of Encores



THE FIRST PIANO QUARTET

THE unique team of four pianists runs the musical gamut from Brahms and Mendelssohn to Shostakovich, Villa-Lobos and Virgil Thomson! If you're in the market for gift suggestions this Christmas, lend an ear to these concert favorites in The First Piano Quartet's novel arrangements. Here is music for everyone, music that has been popularized on the Quartet's weekly radio programs and received with tremendous enthusiasm.

Aside from the lighter aspect of the group's latest offering for RCA Victor, the present album is bound to appeal to all who enjoy keyboard wizardry. The polish and virtuosity that have distinguished performances of The First Piano Quartet are here in abundance.

Six twelve-inch record sides contain these brilliant selections—and each side is a treat in itself. Don't miss this colorful and artistic new album!

ENCORES

Liszt—Liebestraum No. 3 (A Dream of Love); Grieg—In the Hall of the Mountain King (No. 4 from Peer Gynt Suite No. 1, Op. 46); Rimsky-Korsakoff—Flight of the Bumblebee; Mendelssohn—Scherzo in E Minor, Op. 16, No. 2; Villa-Lobos—Polichinello (No. 7 from "A Prole do Bêbé," No. 1); Brahms—Lullaby; Rachmaninoff—Italian Polka; Schubert—Moment Musicale; Liadoff—The Music Box, Op. 32; Shostakovich—Polka (from "The Age of Gold" Ballet); Virgil Thomson—Ragtime Bass

ALBUM MO-1263

\$4.75 List Price ▲

Stokowski conducts The Swan of Tuonela

SIBELIUS' exquisite tonal picture is the third section of a suite entitled *Lenminkäinen*, inspired by Finland's epic poem, *The Kalevala*. The Swan sings her song of death to all who would follow her to the mysterious abode of Tuonela. It is a sad and wistful song, uttered through the dark tones of the English horn against a muted orchestral background.



Leopold Stokowski

Here is atmosphere which Stokowski and the members of his Symphony Orchestra recreate to perfection. Mitchell Miller is featured as the English horn soloist. (No. 12-0585—\$1.25.)▲

Betty R. Schoenfeld
Editor

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Manager

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2 ▲ Suggested list price includes federal excise tax.

RCA VICTOR RECORD REVIEW



Rubinstein

PLAYING

The Chopin Preludes,

OPUS 28



Frédéric Chopin

TO his enormous amount of recorded Chopin works, Artur Rubinstein adds the present album, released simultaneously on vinylite and standard material. Here are all the *Preludes*, twenty-four diversified little compositions, each a jewel in itself. Several of these have enjoyed great popularity through repeated concert performances, and occasional strains have sounded forth to enchant countless motion picture audiences.

Chopin, who confined himself almost exclusively to the smaller forms, reached exquisite perfection in these imaginative works. Each of the *Preludes*, particularly when re-created by Rubinstein, is a unique and subjective expression, through which the piano speaks a mood of the moment, searching eloquently among its inexhaustible resources for new lines of poetic meaning.

The twenty-four *Preludes* reflect as many moods, and reveal Chopin's artistic self to the

full. Passion, fury, melancholy, brilliant vivacity, drama, introspection—this is but a suggestion of the depth of thought and emotion inherent in these brief passages.

The *Preludes* were composed in 1838 during the composer's now-celebrated liaison with George Sand. The scene was the island of Majorca, where Mme. Sand and the tubercular Chopin lived in passionate disharmony. That the unhappy, hypersensitive genius poured his heart into his music is one fact modern commentary cannot possibly exaggerate!

Artur Rubinstein's rich and brilliant tone has been ideally captured in the *Preludes*. His performance is vivid and dramatic, a thing of magnificent scope. Certain episodes will remain forever in your memory—the delicate *Raindrop* Prelude, the demonic and frenzied *D Minor* Prelude, last in the set. Devotees of the piano literature are in for a rare treat!

CHOPIN: PRELUDES, Op. 28
Artur Rubinstein, Pianist
MUSICAL MASTERPIECE ALBUM M/DM-1260
M—\$7.00 ▲ DM—\$6.00 ▲
DE LUXE VINYLITE ALBUM V/DV-24
V—\$10.00 ▲ DV—\$9.00 ▲
Four 12" RCA Victor Records

A Beecham Treasury

An album of music from the Eighteenth Century

BEETCHAM'S affinity with the gracious music of eighteenth-century Europe has become legendary, both in the concert hall and on records. The delicacy and charm with which he approaches the rounded Rococo lines of Mozart's works and the clarity and precision of Handel's delectable dance music find glowing expression this month in a new album.

Both the above-mentioned composers are represented in these Royal Philharmonic Orchestra performances—Mozart by his delightful *Symphony No. 27, in G*, K. 199, and Handel by the *Scherzo* from his *Amaryllis Suite*. In addition, there is the enchanting Paisiello Overture to *Nina Pazza per Amore* and Méhul's Overture to *Les Deux Aveugles de Tolède*.

Mozart wrote his *Symphony No. 27* sometime between 1773-74. Its three movements represent the composer in one of his most ingratiating moods, and strongly reflect the Italian influence.

The music for Handel's *Amaryllis Suite* stems from the Diaghileff ballet, *The Origin of Design*, for which Sir Thomas assembled a number of Handel melodies for the Ballet Russe. The choreography, which traced the evolution of dance patterns, employed the *Amaryllis Suite*. The *Scherzo*, included in the present album, was taken from Handel's opera, *Rodrigo*.

From Paisiello's opera buffa, *Nina Pazza per Amore*, we hear the sparkling overture. Paisiello is best remembered, perhaps, as Rossini's contemporary and composer of an earlier *Il barbiere di Siviglia*.

Parisian-born Etienne Nicolas Méhul was a contemporary of Mozart, who composed in the style and tradition of his predecessor, Gluck. He was extremely popular in his day, and one of the best reasons is the overture to his opera, *Les Deux Aveugles de Tolède*.

Ask for album M-1264 (\$7.00)▲ or DM-1264 (\$6.00).▲ There are four 12-inch records.



TIMELY

SINGLE RECORDINGS

SIR THOMAS is also featured on two single discs this month (each \$1.25▲). Included on Record No. 12-0583 are the *Sinfonia* from Bach's *Christmas Oratorio* and another portion from the *Amaryllis Suite*, the *Gavotte*.

Extremely apropos at this time is a single record drawn from Beecham's extraordinary performance of Handel's *Messiah*, released last Easter. Both the *Hallelujah Chorus* and the *Pastoral Symphony* are available on Record No. 12-0584. The Royal Philharmonic Orchestra, the Luton Choral Society and Special Choir, with Herbert Dawson, Organist, are the assisting artists.

Handel's *Messiah*, complete in two volumes, is heard in albums M/DM-1194 and M/DM-1195.

Heifetz

PLAYS

Mozart

Beecham joins in superb performance

of Concerto no. 4, in D



THIS performance answers the long need for a new recording of one of Mozart's most priceless works. It will bring to mind Heifetz's superb rendition of the *Concerto No. 5* (DM-254), the "Turkish" Concerto.

The D Major work, which is probably the finest of Mozart's expressions in this form, and certainly one of the highlights of the violin literature, was composed in 1775. This is occasionally, from Mozart's own designation, termed the "Strassburg" Concerto. In all probability, it was written for the composer's own use. Stately and eloquent, it reflects its creator's knowledge of the capabilities of his instrument. It also reflects a rather pronounced influence from another, earlier Concerto in D, written by Boccherini.

The *Concerto No. 4*, like the other four concertos, is written in French style, ending in a Rondeau. The opening movement is an *Allegro*, the second movement a delightful, lyrically expressed *Andante cantabile*. The *Rondeau* movement, according to Mozart's biographer, Einstein, "combines Italian and French elements, in that, as in the third concerto, it interpolates little humorous episodes containing references familiar to its

listeners: a gavotte and a musette mentioned several times in the Mozart correspondence as being of Strassburg."

The accompanying orchestra consists of strings, two oboes and two horns. Sir Thomas Beecham, Bart. and members of the Royal Philharmonic Orchestra collaborate with Mr. Heifetz in a truly gratifying performance. All the tender charm and spontaneous flow of the master's elegant, graceful writing is revealed here to the fullest.

Jascha Heifetz has, in the past several months, been represented by a variety of recordings, many of them delightful encores he has used on his concert programs. In addition, there was a warm and romantic re-creation of the *Vieuxtemps Concerto* issued recently. With this classic offering of Mozart's Fourth Concerto he scores again with a unique and thrilling performance.

MOZART: CONCERTO No. 4, IN D, K. 218

Jascha Heifetz, Violinist

Royal Philharmonic Orchestra

Sir Thomas Beecham, Bart., Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1267

M—\$5.75 List Price ▲ DM—\$4.75 List Price ▲

Three 12" RCA Victor Records

DECEMBER 1948

▲ Suggested list price includes federal excise tax.

5

MENDELSSOHN
"ITALIAN"

SYMPHONY
KOUSSEVITZKY

KOUSSEVITZKY'S version of the *Italian* Symphony is one of his freshest and most delightful specialties. For years the conductor's recorded performance of the work existed in the RCA Victor catalog. With the men of the Boston Symphony Orchestra he has again recorded this symphony and the results are nothing short of superb. If possible, the performance surpasses itself—and recording-wise it benefits from all the latest techniques.

Mendelssohn's *Italian* Symphony, one of his most gratifying works, fairly bubbles with youthful enthusiasm. It is decidedly the most popular of his four symphonies. The first performance took place in 1833, when Mendelssohn was not yet twenty-five years of age. A year after the première, the composer set to work on some drastic revision, and it was not until 1849 that the fresh composition was heard. The symphony was the result of a



Conductors Charles Munch and Serge Koussevitzky relax together.

sojourn in Rome and reflects, with translucent melody and sunny charm, the impact of this brilliant city of a century ago on Mendelssohn's tremendously receptive nature.

The four movements are as follows: *Allegro vivace*, *Andante con moto* (sometimes designated a Pilgrims' March because of its religious flavor), *Con moto moderato*, and an energetic finale. The "Pilgrims' March" was believed by Moscheles to have had its origin in a Bohemian folk song. The last section is based on the old Italian *saltarello*, a carnival dance, which resembles in many respects the *tarantella*. With the close of the symphony, a summation appears of both the *saltarello* and the *tarantella* rhythms.

MENDELSSOHN: SYMPHONY No. 4, IN A, Op. 90
 ("Italian")

Boston Symphony Orchestra
 Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1259
 M—\$5.75 List Price ▲ DM—\$4.75 List Price ▲
 Three 12" RCA Victor Records

ANDERSON
 sings
SCHUBERT



MARIAN ANDERSON turns to the glorious lieder of Franz Schubert for her Christmas offering. The first song, *Der Doppelgänger*, is from *Schwanengesang*, an un-integrated cycle of fourteen songs built from the lyrics of Rellstab, Heine and Seidl. Written in 1828, the composer's last year, it represents his swan-song in this form. An earlier masterpiece (1817) is *Der Jüngling und der Tod*.

The release of these works at the present time calls to mind Marian Anderson's magnificent singing of Schubert's *Ave Maria* and *Aufenthalt* (11-9836). The Anderson-Schubert combination is more in demand than ever!

DER DOPPELGÄNGER (Schwanengesang No. 12)
 (Words by Heine)

DER JÜNGLING UND DER TOD
 (Words by von Spaun)

with Franz Rupp at the Piano
 Record No. 12-0580 ▲ \$1.25 List Price ▲

MINIATURE CLASSICS...

Horowitz

RECORDS

SIX SCARLATTI

SONATAS



WHILE it is to Beethoven, Chopin and Debussy that we must turn for some of the most startling innovations in keyboard writing, it is to the smiling Neopolitan of two centuries ago, Domenico Scarlatti, that we must tip our hats in recognition of the real patriarch of the modern school of piano playing.

"Nature gave me ten fingers," he wrote, "and as my instrument has employment for them all. I see no reason why I should not use them." It was as simple as that—the left hand given equal importance to the right, big arpeggio passages and skips, double-note phrases, the rapid repetition of a note and the crossing of hands becoming an integral feature of interpretation.

All Scarlatti's compositions were written for the harpsichord and it is with this fact in mind that we must listen to his music—to the crisp and delicate filigree of his delightful patterns.

His works, with their Italian and Spanish flavor, charm all who hear them—particularly when re-created through the artistry of Vladimir

DOMENICO SCARLATTI:

Sonata in E (Longo 27); Sonata in G (Longo 209); Sonata in B Minor (Longo 33) (Andante mosso); Sonata in A (Longo 483); Sonata in E (Longo 25) (Presto); Sonata in E (Longo 430)

MO-1262 (\$3.50) Two 12" records

Horowitz. Indeed, Horowitz's performances of these gay two-part sonatas (of which there are more than five hundred) are often among the most eagerly-awaited gems of his recitals. Here is music of gracious simplicity—filled with all kinds of deceptive tricks that demand steel-like control and flexibility of the highest order.

It is quite a contrast from the tremendous, richly-colored *Pictures at an Exhibition* (released last month in the Horowitz interpretation), to these miniature classics. Indeed, variety has been the keynote of all this artist's recent releases for RCA Victor. Each offering has been acclaimed as an achievement of perfection. Through the six Scarlatti sonatas recorded here, Horowitz brings to life a graceful remembrance of eighteenth-century music.



Domenico
Scarlatti



THIS is the first performance of Strauss' gigantic musical tableau to appear on records in many years. Magnificently projected by the Chicago Symphony Orchestra under the direction of Artur Rodzinski, the new recording will receive tremendous acclaim from the vast, growing audience of Strauss devotees.

Richard Strauss wrote this work, based on the myth created by Nietzsche, in 1896, at Munich. It was first performed in Frankfort on November 27 of that year with the composer conducting.

Strauss stated his objective in the following words: "I did not intend to write philosophical music or to portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the vari-

ous phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman." He declared the whole symphonic poem to be . . . "intended as my homage to the genius of Nietzsche which found its greatest exemplification in his book, *Thus Spake Zarathustra*."

The music is constructed of episodes that describe the growth of man as portrayed through Nietzsche's philosophy. Conceived for a huge virtuoso orchestra, the work is divided into eight parts, each of which is prefaced with a selection from Nietzsche.

With this superb tonal painting Strauss reached technical and spiritual heights that surpassed all his former works. Upon a romantic canvas he lashed great strokes of realistic color, strokes that were brilliant, at times terrifying. *Also Sprach Zarathustra* ends with startling atonality, the popular explanation for which identifies the music with the constant, unanswerable question of life's mystery.

The odd side of this album contains Rodzinski's magnificent reading of the third act *Prelude* from *Tristan und Isolde*.

**RICHARD STRAUSS: ALSO SPRACH
ZARATHUSTRA, Op. 30**

included as final side in this album:

WAGNER: Tristan und Isolde: PRELUDE TO ACT III
Chicago Symphony Orchestra
Artur Rodzinski, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1258
M—\$8.25 List Price ▲ DM—\$7.25 List Price ▲
Five 12" RCA Victor Records

DUO-PIANO MUSIC

Whittemore and Lowe

THE music of Manuel de Falla is always exciting news. This month, famed duo-pianists Arthur Whittemore and Jack Lowe, offer their thrilling recording of the *Ritual Fire Dance* from the famed suite, *El Amor Brujo* (*Love, the Sorcerer*). The reverse side features the poetic *Nana*, or *Lullaby*, from the *Seven Popular Spanish Songs*.

This is music tailor-made for the combined artistic talents of the two-piano team that only recently gave us a superb recording of the Poulenc Concerto with Mitropoulos and the Minneapolis Symphony Orchestra. They have



Arthur Whittemore and Jack Lowe

a particular flair for music in the modern vein.

Add this colorful disc to your collection of Whittemore and Lowe classics!

FALLA: EL AMOR BRUJO: RITUAL FIRE DANCE
FALLA: SEVEN POPULAR SPANISH SONGS: NANA
(Arranged by Whittemore and Lowe)
Arthur Whittemore and Jack Lowe, Duo-pianists
Record No. 12-0582 \$1.25 List Price ▲

8 ▲ Suggested list price includes federal excise tax.

RCA VICTOR RECORD REVIEW

Four Saints in Three Acts

by **VIRGIL THOMSON**
and **GERTRUDE STEIN**



Many members of the original cast of Virgil Thomson's controversial opera, *Four Saints in Three Acts*, were on hand when it was recorded under the direction of the composer for RCA Victor Records. Highlights of the opera were waxed in New York in a two-day recording session.

Shown here discussing the score (l. to r.) are Charles Holland, Tenor; Edward Matthews, Baritone; Ruby Greene, Contralto; Abner Dorsey, Basso; Beatrice Robinson-Wayne, Soprano; and Altonell Hines, Contralto. Seated (l. to r.) are Mr. Thomson and Richard Gilbert, former RCA Victor Red Seal Recording Director.

VIRGIL THOMSON, in introducing a national broadcast of *Four Saints in Three Acts*, in 1942, offered the following advice to his listeners: "Please do not try to construe the words of this opera literally or to seek in it any abstruse symbolism. If, by means of the poet's liberties with logic and the composer's constant use of the simplest elements in our musical vernacular, something is here evoked of the childlike gaiety and mystical strength of lives devoted in common to a non-materialistic end, the authors will consider their message to have been communicated."

This recording includes about one-half of the original score of the opera, which had

its première in 1934, at Hartford, Conn. Maurice Grosser's scenario had been derived from the musical and literary text in collaboration with the authors. Alexander Smallens conducted the all-Negro cast.

The subject of this work, as its title implies, is the religious life. Chief characters are Saint Theresa of Avila, her confidante, Saint Settlement, and Saint Ignatius Loyola and his confidante, Saint Chavez.

VIRGIL THOMSON: FOUR SAINTS IN THREE ACTS

Libretto by Gertrude Stein

Virgil Thomson conducting

Soloists, Double Chorus,

Chorus, Male Chorus and Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1244

M—\$8.25 List Price ▲ DM—\$7.25 List Price ▲

Five 12" RCA Victor Records

Gladys Swarthout sings

Christmas
Folk
Songs



Miss Swarthout and the celebrated composer and ballad singer, John Jacob Niles. During recent months she has introduced several Niles folk songs to radio and concert audiences.

THE lovely mezzo-soprano of opera, concert and radio offers a new and timely addition to her recorded performances. Here are two enchanting Christmas folk songs: *The Blue Madonna* and *Go 'Way from my Window*. The first is an original composition of the famous ballad-singer, John Jacob Niles; the second is a traditional melody arranged by Niles.

The Blue Madonna tells the story of a Spanish custom at Christmas and has the added personal touch of a little introduction spoken by Miss Swarthout. More familiar is the equally lovely melody on the other side of the record. Gladys Swarthout has never sung with more simplicity and appeal. The number of this record is 10-1456, the list price, \$1.00.▲

CHALIAPIN



HERITAGE SERIES EIGHTH RELEASE

THESE five Chaliapin recordings were made between 1909 and 1928, a period which saw the beloved Russian singer at the height of his artistic powers. His recordings were greeted with the same enthusiasm as his actual performances.

All the selections included in this release are representative of Chaliapin's greatest interpretations, and include the roles of King

Philip in Verdi's *Don Carlos*, Nilakantha in *Lakmé*, Oroveso in *Norma*, and *Mefistofele* in both Gounod's *Faust* and Boïto's *Mefistofele*.

Chaliapin's greatest triumph, of course, was Moussorgsky's *Boris Godounoff*, and the present release contains four sides from the opera, recorded during an actual performance at Covent Garden in London. The *Prayer* and *Death* of Boris are especially vivid and realistic, and are among the most successful spot recordings ever achieved. These discs gave the artist enormous satisfaction and met with his full approval. Both temperamentally and vocally he was in rare form that evening. It is interesting to note that the rest of the cast sang in Italian while Chaliapin sang in Russian.

His operatic appearances, no matter how brief, were responsible for completely sold-out houses. The high spot of the Bolshoi Theatre's production of *Faust* was the unforgettable *Invocation* as delivered by Chaliapin. The recording was made at a time when he was in exceptionally good voice.

The Boïto *Mefistofele* aria is of historical importance in that it is among the first recordings ever attempted in an opera house during an actual performance with the then

(continued on page 13)

Rachmaninoff 'Cello Sonata

KURTZ · KAPELL

RACHMANINOFF'S chamber music compositions are confined almost exclusively to the *Elegiac Trio* (1893), written in memory of Tchaikovsky, and to the rhapsodic *Sonata for 'Cello and Piano, Op. 19*. The latter work directly followed the Piano Concerto No. 2 and appeared in the year 1901.

This performance by Edmund Kurtz and William Kapell is the first recording to be available in domestic catalogs for some time. Four twelve-inch records encompass some of the Russian romanticist's most brilliant flights of lyricism, conceived in such a manner as to make us wonder why the Sonata is not performed more often. Kurtz and Kapell respond to the music with warmth and taste and the result is a balanced performance of sheer beauty.



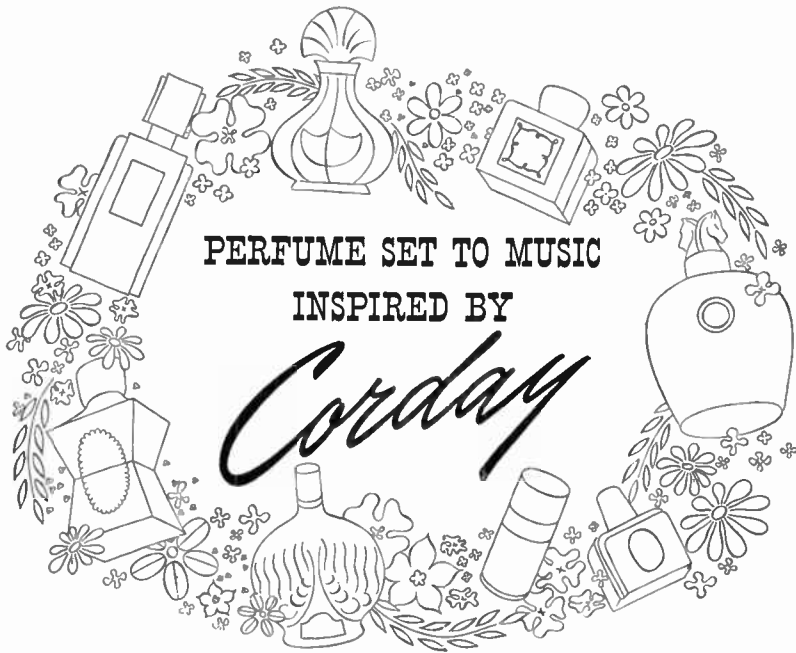
Edmund Kurtz



William Kapell

The Sonata is cast in four movements, the first of which is an *Allegro moderato*, preceded by a *Lento* opening. The second movement is a *Scherzo*. The third, an *Andante*, is considered to be one of the most beautiful portions in all 'cello literature, while the Finale is a bold and vigorous *Allegro mosso*.

Album M-1261 (\$7.00)▲; DM-1261 (\$6.00)▲



SOME years ago, a young composer with no knowledge of previous experiments along the same lines, conceived the idea of setting perfume to music. The result was a suite that successfully captured and reproduced with musical instruments and the human voice the "sounds" of fragrance and scent.

British-born Harry Revel (*Paris in the Spring*, etc.) was sipping an aperitif one evening at the bar of the Hotel George V in Paris . . . "A young woman seated herself nearby. Her perfume had a dreamy, beautiful fragrance that transposed itself into a melodic theme in my mind. I was intensely curious to know what the fragrance was, and she explained that it was *Toujours Moi*, a famous scent made by Corday, the French perfumer. It occurred to me then that if one fragrance could inspire a melodic theme, then there must be others that could do the same. . . ."

Revel that evening set to paper a musical sketch entitled *Toujours Moi* and received the blessings of the Corday offices in Paris. The idea for a suite stayed with him during his years of writing in Hollywood, but it was not until two years ago that he discovered the proper medium for re-creating the ethereal quality of the *Toujours Moi* fragrance. This was the theremin, used in the motion picture *Spellbound*. This rather weird electronic de-

vice, resembles various voices in the orchestra and in most cases has a mystical, formless tone hard to describe. A suite of six perfumes finally emerged—*Tourjours Moi*: an exhilarating evocation of *Fame*; *Tzigane*, provocative in its swift-changing moods; the intimate and gentle *Possession*, and *L'Ardente Nuit*, demanding and insistent. The orchestra and chorus in album P-231 (\$3.25▲) are under the direction of Leslie Baxter, who collaborated with Mr. Revel in the arrangements used for the recordings. Dr. Samuel Hoffman, who participated in the sound track recording of *Spellbound*, plays the theremin.



Conductor Baxter, Dr. Hoffman and Composer Harry Revel.

Gala Popular Discs for the Yuletide Season

CHRISTMAS CAROLS



Here are six of the best-known and loved Carols, performed by Lew White at the organ. Done in grand style they emerge as a "must" for your Christmas festivities. P-2; \$3.25.▲

SING AND REJOICE

Dick Leibert's lovely organ settings provide the background for sixteen of the traditional Yuletide tunes. As a special feature, four sets of word sheets have been included. Ask for P-196; the price is \$4.00.▲



CAROLS FOR CHRISTMAS EVE


An exceptionally appropriate album that has been popular for years. You will love the Carollers in their fine arrangements. The Carollers, with clear and sweet style, sing in Album P-186, and the price is \$3.25.▲



PERRY COMO MERRY CHRISTMAS MUSIC


The holiday favorites are played here in varying moods—sweet, danceable and refreshingly simple. Russ Case and The Satisfiers assist Perry in an album that has been popular for many seasons. (P-161—\$4.00).▲





PERRY COMO
sings
WHITE CHRISTMAS
SILENT NIGHT
20-1970

TOMMY DORSEY
plays
SANTA CLAUS IS
COMIN' TO TOWN
and on the other side:
BENNY GOODMAN
plays **JINGLE BELLS**
25145





For the Younger Set...

The boy who sang for the King

Christmas to the small fry is synonymous with surprise—and surprise means gifts of pleasure! Available on RCA Victor records are a tremendous variety of stories, old and new, that will delight parents as well as children. Such an offering is *The Boy Who Sang for the King*, an enchanting tale told and acted by the inimitable Dennis Day. Charles Dant and his Orchestra assist in this wonderful album. Ask for album Y-376; the list price is \$2.25.▲

WHY THE CHIMES RANG
Told by Ted Malone—with Dick Leibert
at the Organ
Y-357; \$2.25 ▲

**HOW THE CIRCUS LEARNED
TO SMILE**
As Told by Spike Jones and his City
Slickers
Y-377; \$2.25 ▲

Chaliapin (continued from page 10)

new electrical process. Chaliapin never made use of the *Lakmé* aria in his concert programs nor offered to re-record by the electric process in later years. The same is true of the Arch Druid's Aria from Bellini's *Norma*.

The Heritage recordings are all issued on non-breakable vinylite material. The list price of each is \$2.50. ▲

15-1041 Delibes: NILAKANTHA'S ARIA, from *Lakmé* Lakmé, a shadow dims your glances (Recorded 1909 in St. Petersburg)

Gounod: INVOCATION: IT WAS HIGH TIME, from *Faust*, Act III (Recorded 1910 in Moscow)

15-1042 Bellini: ITE SUL COLLE, O DRUIDI, from *Norma*

(High on Yonder Mountain) (Recorded 1912 in Milan)

Boïto: SON LO SPIRITO CHE NEGA, from *Mefistofele*

(I am the spirit that denieth) (Recorded during performance at Covent Garden, London, 1926)

15-1043 Moussorgsky: MONOLOGUE OF BORIS, from *Boris Godounoff*, Act II

15-1044 Moussorgsky: OH! I AM SUFFOCATING, from *Boris Godounoff*, Act II (Clock Scene)

FAREWELL MY SON, I AM DYING (Act IV) (both of these were recorded during performance of Covent Garden, London, 1928)

15-1045 Meyerbeer: SUORE CHE RIPOSATE, from *Roberto il Diavolo*, Act III — a first edition

Verdi: DORMIRO SOL NEL MANTO MIO REGAL from *Don Carlos*, Act IV (Recorded 1909 in St. Petersburg)

NEW SINGLE RED SEAL RECORDS

The Boston "Pops" Orchestra comes forth this month with a new and colorful coupling in romantic vein. Liszt's *Liebestraum, No. 3* (A Dream of Love) is appropriately balanced by one of the most beautiful and best-loved of Dvořák's *Slavonic Dances, Op. 46, No. 3* (Record No. 12-0581; \$1.25, List Price).▲



Arthur Fiedler

ALLAN JONES, tenor, sings two songs by Vincent Youmans which, in their own way, have attained the status of classics. With Ray Sinatra and his Orchestra, he offers *Great Day* and *More Than You Know*, both from the musical show, *Great Day*. These songs are ideally tailored to Mr. Jones' smooth delivery and he fills them with warm emotional appeal. (Record 10-1455—\$1.00, list price.)▲

"MUSIC YOU WANT WHEN YOU WANT IT" ADVANCE PROGRAMS

Program No.	January	Title	Album Number	List Price	Program No.	January	Title	Album Number	List Price
3166	3	Jan Peerce, Soloist, with RCA Victor Orchestra O Sole Mio—La Danza— Bluebird of Happiness	MO-1099	\$3.00	3176	17	The Desert Song A! Goodman and his Orchestra with soloists	K-12	\$4.00
3167	4	Arthur Fiedler and the Boston "Pops" Orchestra Fiddle Faddle—Rhapsody in Blue—Persian Market	Single Records	\$1.25	3177	18	Licia Albanese in Operatic Characterizations La Tosca—Gianni Schicchi— La Traviata	Single Records	\$1.25
3168	5	The Firat Piano Quartet Liebestraum—Polka—In the Hall of Mountain King	MO-1263	\$4.75	3178	19	Vladimir Horowitz, Guest Artist Tchaikovsky—Scarlati— Prokofieff	Single Records	\$1.25
3169	6	Leopold Stokowski, Guest Conductor The Swan of Tuonela— Waltzes by Johann Strauss	Single Records	\$1.25	3179	20	The First Piano Quartet Compositions by Chopin	MO-1227	\$4.75
3170	7	Heifetz, Soloist, with RCA Victor Chamber Orchestra Bach Concerto for Two Violins—Hora Staccato	DM-1136	\$3.50	3180	21	Jussi Bjoerling in Operatic Arias Rigoletto—La Tosca— I Pagliacci	Single Records	\$1.25
3171	10	Arturo Toscanini, Guest Conductor Grand Canyon Suite	DM-1038	\$6.00	3181	24	Sir Laurence Olivier in Shakespeare Readings Henry V and Hamlet	DM-1128 DM-1273	\$6.00 \$4.75
3172	11	Marian Anderson in Recital Songs and Spirituals	Single Records	\$1.25	3182	25	Eleanor Steber, Guest Artist Smilin' Through—Songs My Mother Taught Me	Single Records	\$1.25
3173	12	Ferruccio Tagliavini in Operatic Arias Manon—Werther—Rigoletto —L'Africana	Single Records	\$1.25	3183	26	Arthur Fiedler and the Boston "Pops" Orchestra Ballet Music	Single Records	\$1.25
3174	13	Serge Koussevitzky, Guest Conductor Schubert's "Unfinished" Symphony	DM-1039	\$4.75	3184	27	Robert Merrill, Soloist, with Orchestra In songs and arias	Single Records	\$1.25
3175	14	Artur Rubinstein, Guest Artist Beethoven—Debussy— Brahms—Gershwin	Single Records	\$1.25	3185	28	Dorothy Maynor, Soloist, with Orchestra Arias from "Louise" and "L'Enfant Prodiges"	Record 17698	\$1.25
					3186	31	Alexander Brailowsky in Recital Chopin—Liszt—Ravel	Single Records	\$1.25

DECEMBER 1948

▲ Suggested list price includes federal excise tax. 13

"THE MUSIC YOU WANT" — Station Guide

<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time (P.M.)</i>	<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time (P.M.)</i>
Albany, N. Y.	WPTR	—	10:30	McComb, Miss.	WSKB	1230	7:30
Anderson, S. C.	WAIM	1230	7:30	Memphis, Tenn.	WMBQ	1400	11:30
Ann Arbor, Mich.	WPAG	1050	(Varies)	Middletown, Ohio	WPFB	—	9:30
Asheville, N. C.	WNCA	1340	11:15	Milwaukee, Wis.	WMWV	1250	9:00
Atlanta, Ga.	WCON	550	11:30	Morrisville, Pa.	WBUD	1490	—
Atlanta, Ga.	WBGE	1340	3:30	Nanticoke, Pa.	WHWL	730	9:30
Austin, Texas	KVET	1300	7:20	Nashville, Tenn.	WSM-FM	650	8:30
Baltimore, Md.	WCMB	1400	—	Newark, N. J.	WNJR	1430	8:30
Bellingham, Wash.	KVOS	790	7:30	New Haven, Conn.	WNHC	1340	8:30
Birmingham, Ala.	WKAK	—	2:30	New Orleans, La.	WDSU	1280	11:35
Boston, Mass.	WBMS	1090	—	New York, N. Y.	WNEW*	1130	9:00
Bridgeton, N. J.	WSNJ	1240	9:30	New York, N. Y.	WEVD	1330	10:30
Burlington, N. C.	WFNS	920	6:45	Norman, Okla.	WNAD	640	1:45
Burlington, Vt.	WCAX	620	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Boston, Mass.	WBZ	1030	11:30	Pensacola, Fla.	WCOA	1370	11:30
Carthage, Ill.	WCAZ	620	2:35	Pittsburgh, Pa.	KDKA*	1020	12:00
Charlottesville, Va.	WCHV	1240	11:20	Portland, Ore.	KWJJ	1080	6:30
Charlotte, N. C.	WIST	—	—	Portsmouth, N. H.	WFMI-FM	750	10:30
Chattanooga, Tenn.	WPO	1150	—	Providence, R. I.	WHIM	—	1:30
Cleveland, O.	WTAM	1100	(Varies)	Rochester, N. Y.	WVET	—	11:15
Columbus, O.	WOSU	820	1:00	San Mateo, Calif.	KSMO	1550	—
Cordele, Ga.	WJMJ	1490	8:00	St. Joseph, Mo.	KFEQ	680	11:30
Dallas, Texas	KIXL	1040	5:30	Salt Lake City, Utah	KDYQ	1320	12:00
Denver, Colo.	KOA	850	11:30	Salt Lake City, Utah	KUTA*	570	11:00
Des Moines, Iowa	KIOA	940	10:30	San Diego, Calif.	KWFM*	1240	11:00
Dubuque, Iowa	KDTH	1370	8:00	San Diego, Calif.	KUSN	1510	11:00
Duluth, Minn.	WEBC	1320	11:30	San Francisco, Calif.	KNBC	680	(Varies)
El Paso, Texas	KEPO	690	—	Savannah, Ga.	WTOC	1290	11:30
Evansville, Ind.	WIKY	820	10:30	Seattle, Wash.	KOL	1300	6:30
Fort Wayne, Ind.	WOWO-FM	1190	11:30	Sioux City, Iowa	KTRI	1450	10:30
Hartford, Conn.	WCCC	1290	10:00	Stevens Point, Wis.	WLBL	930	2:30
Havre, Mont.	KOJM	730	7:30	Spokane, Wash.	KFIO	1230	6:30
Houston, Texas	KATL	1590	2:00	Springfield, Mass.	WBZ-A	1030	11:30
Iowa City, Iowa	WSUI	910	8:00	Tacoma, Wash.	KTBI	810	—
Jacksonville, Fla.	WPDO	1270	11:00	Tarboro, N. C.	WCPS	760	3:00
Janesville, Wis.	WCLO	1230	2:30	Toccoa, Ga.	WLET	1450	3:30
Lafayette, Ind.	WBAA	920	8:00	Utica, N. Y.	WGAT	1100	2:00
Lake Worth, Fla.	WEAT	—	9:00	Washington, D. C.	WQOV	570	3:00
Lexington, Ky.	WBKY	—	8:00	Waterloo, Iowa	KXEL	1540	(Varies)
Los Angeles, Calif.	KFWB	980	11:30	Waterbury, Conn.	WWCO	1240	10:30
Louisville, Ky.	WKYW	900	3:00	Watertown, N. Y.	WNNY	—	—
Madison, Wis.	WHA	970	5:00	White Plains, N. Y.	WFAS	1230	4:00
Manchester, N. H.	WMUR	610	4:00	Youngstown, Ohio	WFMJ	1450	(Varies)
Marion, Ohio	WMRN	1490	(Varies)				

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

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| <input type="checkbox"/> Chopin: Preludes, Op. 28 (Rubinstein)
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V-24—\$10.00 DV-24—\$9.00 | <input type="checkbox"/> Music from Handel's "Messiah" (Beecham)
12-0584—\$1.25 |
| <input type="checkbox"/> Scarlatti: Six Sonatas (Horowitz)
MO-1262—\$3.50 | <input type="checkbox"/> Sibelius: The Swan of Tuonela
Stokowski and his Symphony Orchestra
12-0585—\$1.25 |
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M-1267—\$5.75 DM-1267—\$4.75 | <input type="checkbox"/> Schubert Songs (Anderson)
12-0580—\$1.25 |
| <input type="checkbox"/> Mendelssohn: "Italian" Symphony
(Koussevitzky)
M-1259—\$5.75 DM-1259—\$4.75 | <input type="checkbox"/> Liszt: Liebestraum; Dvorák: Slavonic Dance
Fiedler-Boston "Pops" Orchestra
12-0581—\$1.25 |
| <input type="checkbox"/> Strauss: Also Sprach Zarathustra (Rodzinski)
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10-1456—\$1.00 |
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Handel: Amaryllis Suite; Gavotte
Beecham-Royal Philharmonic Orch.
12-0583—\$1.25 |
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Thomson-Soloists, Orch. and Chorus
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Whittmore and Lowe
12-0582—\$1.25 |
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Kurtz and Kapell
M-1261—\$7.00 DM-1261—\$6.00 | <input type="checkbox"/> Youmans: Songs from "Great Day" (Jones)
10-1455—\$1.00 |
| <input type="checkbox"/> Encores by The First Piano Quartet
MO-1263—\$4.75 | |

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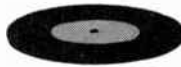
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