

REAL VICTOR
PICTURE
RECORD REVIEW



BENNY GOODMAN



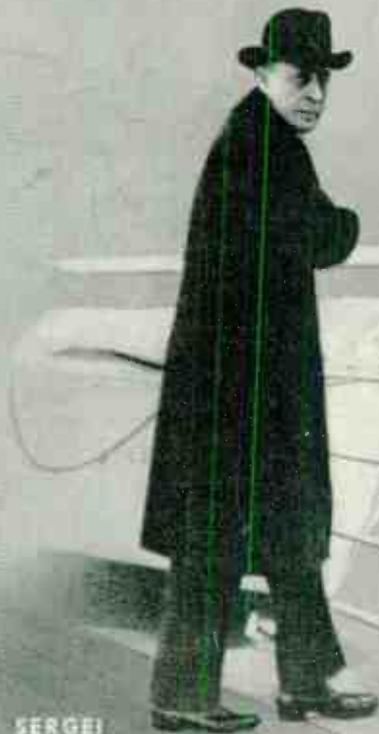
FRITZ KREISLER



GLENN MILLER



BUNNY BERIGAN



SERGEI RACHMANINOFF



GERALDINE FARRAR



ENRICO CARUSO

IN THIS ISSUE



A TREASURY OF IMMORTAL PERFORMANCES

February, 1951

Complete Reviews and Listings of all New RCA Victor Popular and Red Seal Records

COVER STORY

The great artists shown on our cover, set the pattern for this issue of PICTURE, for they call attention to our feature article "A Treasury of Immortal Performances," which begins on the opposite page. The story is based on RCA Victor's new series of albums which contain twelve Red Seal and six Popular sets of lasting interest. Departing from our usual policy of presenting staff written material of a news or feature nature, we have asked two well-known experts in their respective fields to compose appropriate stories on this unusual series of albums. Sigmund Spaeth, who was for years the "Tune Detective" of radio fame, begins his story on the right. George Simon, editor of "Metronome," makes his comments beginning on page 12. (For a complete list of all of the albums in "The Treasury of Immortal Performances" see pages 8 and 9.)

SUBSCRIPTIONS

The circulation department of this magazine has received a number of letters from people who want to know how best to go about receiving PICTURE regularly. We would like to recommend that the first source of PICTURE be your local record dealer. Should you be unable to obtain the magazine from him, we then suggest that you communicate with our circulation manager, who is Miss Ida Marini, Building 2-8, RCA Victor Division, Camden, N. J. The cost of a year's subscription, sent directly to you, is sixty cents a year.

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ROSA PONSELLE, now living in retirement in Baltimore, left the Met in 1936. Currently, some of her fans are attempting to persuade her to resume her career.



ANTONIO SCOTTI originated many roles at the Met. He sang in the performance which introduced Caruso to the U. S. For four years he had his own opera company.



JOHN McCORMACK achieved rare distinction of receiving the highest critical acclaim as well as popular ovations. Four of 12 "Treasury" albums contain his records.



MARCEL JOURNET sang at Covent Gardens for 12 years, at Met for 8. He also sang with other opera companies the world over. He's heard in 2 "Treasury" albums.



ELISABETH RETHBERG, says critic Irving Kolodin of the Saturday Review, was "the rare Wagnerian singer capable of perfection . . . She was a picture book heroine."



LUISA TETRAZZINI'S recording of "Ah, Non Guinge" (from "La Sonnambula") is famous even though the opera is no longer performed. The disc is in "Golden Age" album.



ENRICO CARUSO, with other great voices of his era, sings in six of the twelve "Treasury of Immortal Performances" albums. In addition there are two albums devoted exclusively to his work. They are entitled "Caruso" and "Caruso Sings Light Music."



GERALDINE FARRAR frequently performed and recorded with Caruso and is heard with him in this series. She's also in the "Composer's Favorite Interpretations" album, singing "Entrance of Butterfly." Puccini personally coached her in the role.



FEODOR CHALIAPIN sings excerpts from his most famous role in the "Chaliapin As Boris" album. He was almost as famous for his acting as he was for his singing, and "Boris" was his favorite vehicle. He is also heard in three other "Treasury" albums.



SCHUMANN-HEINK was beloved by everyone. Her recordings of "Danny Boy," in the "Golden Voices Sing Light Music" album, was recorded when she was sixty-nine years old. She was born in 1861, began her career when she was eleven, died in 1936.

A TREASURY OF IMMORTAL PERFORMANCES



by Sigmund Spaeth

Sigmund Spaeth, who here writes on RCA Victor's new "Treasury of Immortal Performances" series of twelve albums, is noted as an author, lecturer and radio commentator on various phases of music. In the past twenty-five years he has written as many books and his latest, "A History of the Violin Family," will soon be published.

Just suppose that a fairy godmother gave you the chance to invite a great musician of the past or present into your home every day for an indefinite length of time! Suppose that the greatest singers and instrumentalists of the past fifty years or more were available at your beck and call, ready to perform whatever music you wished to hear, even repeating your favorite numbers on request! It might be difficult for you to decide upon the make-up of this private and exclusive program, especially as to the artists to be included.

Here are a few suggestions of both music and musicians that could hardly be omitted from such a series of home concerts. Starting with the singers, the first name that would almost automatically occur to you would probably be that of Enrico Caruso. You would find him a most interesting per-

sonality, quite aside from his gorgeous voice. For Caruso was first of all a human being and then an artist of the highest rank.

He was a man of extreme generosity, giving away his money to complete strangers as well as friends and relatives. He never forgot the humblest employees of the Metropolitan Opera Company at Christmas time. He liked to play little practical jokes and he was constantly drawing caricatures of the people around him, including himself, showing a skill that might have made him a professional in that field as well as in music.

With Caruso standing by your piano, loosening his collar and preparing to roll out golden tones from his great barrel chest, you would not have to hesitate long in making up a program for this personal recital. He would probably take it for granted that he must start with perhaps his most famous aria, *Vesti la Giubba*, from Leoncavallo's *Pagliacci*, that utterly despairing lament of the tortured clown who faces the tragedy of losing his wife to another man. "Laugh, clown, laugh!" is the burden of that song, and Caruso himself sometimes shed real tears at its climax.



MARY GARDEN, still active as a lecturer, sings "Depuis le Jour" in the "Composer's Favorite Interpretations" album. She introduced role to the United States.



GIUSEPPE DE LUCA sings the famous Sextet from "Lucia di Lammermoor" together with Galli-Curci, Egner, Caruso, Bada and Journet in "Golden Age Ensembles" album.



LOUISE HOMER, with Caruso and Journet, sings a "Samson and Delilah" aria in the "Golden Age Ensemble" album. She renders "Oh, Promise Me" in "—Light Music" set.



BENIAMINO GIGLI, with Titta Ruffo, sings a duet of "Enzo Grimaldo" from La Gioconda in the "Golden Duets" album. The record has never been previously issued.



GIOVANNI MARTINELLI sings three arias from the last act of "Aida" with Rosa Ponselle in the "Golden Duets" album. The two singers were frequent co-stars.



MARIA JERITZA recorded "Vissi D'Arte" ("Composer's Favorite—" album) in 1928, seven years after her Met debut. She sang "Tosca" in Vienna last spring.

A lighter note could be hastily introduced in the Duke's lilting *La Donna è mobile* from Verdi's *Rigoletto*. Then might follow one of the most popular of Caruso's specialties, *Celeste Aida*, with its ringing B-flat at the end. Bizet's *Flower Song*, from *Carmen*, would again provide a contrast, with *Una furtiva lagrima*, *O Paradiso!* and Rodolfo's lovely music from Puccini's *La Bohème* still to come. Possibly Caruso would like to bring some of his musical friends along on one or more of his visits. You could then hear him in some more of *Bohème* with Geraldine Farrar and Antonio Scotti, in the *Rigoletto Quartet* with Galli-Curci, DeLuca and Perini, and in the Sextet from *Lucia*, again in collaboration with these and other famous singers. He would be quite willing to add lighter encores.

Is a bass voice more to your liking than a tenor? Why not extend an invitation to the unique Feodor Chaliapin? He would gladly interpret for you all the high spots in the magnificent score of Moussorgsky's *Boris Godounoff*, a role that he had made peculiarly his own. Or you could hear Chaliapin in dramatic folk music of Russia, including his perpetual request number, *Song of the Volga Boatmen*. Chaliapin was a huge man and a dominant personality, always an actor as well as a singer, whether in concert or on the operatic stage.

Out of the golden age of song your musical whim could recall such other imposing figures as Ernestine Schumann-Heink, the motherly contralto, perhaps reminding us once more of the simple beauty of the Christmas hymn, *Silent Night*; the gigantic baritone, Titta Ruffo, in solos as well as a duet with Caruso; the silvery-voiced Irish tenor, John McCormack, in Mozart's pure, musical phrases and folk songs of his native land, perhaps with a violin obbligato by his friend Fritz Kreisler; the stentorian Tamagno, greatest *Otello* of all time; Louise Homer, a beautiful example of American womanhood, using her rich, low tones in that traditional wedding song, *Oh, Promise Me!* Emma Calvé, immortalized as *Carmen*, could contribute the popular *Habanera*, and Luisa Tetrazzini might add a bit of coloratura from her past triumphs. Alma Gluck's famous interpretation of *Carry Me Back to Old Virginny* could not possibly be omitted.

Among living singers, no longer heard in public, your invitation would surely include not only Geraldine Farrar, but her successor at the Metropolitan, Rosa Ponselle, whose retirement in her prime has never been satisfactorily explained. That great dramatic soprano, who started as one of the Ponzillo Sisters in vaudeville, might now make her deepest impression in Verdi's *Ernani* or Bellini's *Norma*, perhaps teaming with the still active Martinelli in the final scene from *Aida*. But she could also interpret in

unique fashion such popular songs as the Bach-Gounod *Ave Maria* and Massenet's melodious *Élégie*.

Lucrezia Bori, now chiefly a propagandist for the Metropolitan Opera Guild and a practical leader in musical affairs, might be willing to sing the light-hearted *Il Barcio* of Arditì in a surprisingly flexible voice, perhaps also appearing in some vocal ensembles with her notable colleagues of the past. Elisabeth Rethberg would be a complete surprise in the *Fledermaus Csárdás*, and Maria Jeritzka would certainly have to sing the *Vissi d'Arte* from Puccini's *Tosca*, which she used to do in such sensational fashion, lying flat on the stage. Even the veteran Mary Garden could be recalled from her current activities as a lecturer and talent scout to do a bit of her most famous role, *Louise*, which she created for the composer Charpentier.

Lotte Lehmann, Friedrich Schorr, Tito Schipa and the genial Edward Johnson, now remembered as an impresario as well as a singer, would bring the list of guest vocalists up to date, bridging the glorious past with the significant present and future. They could all discuss their art and illustrate it convincingly.

The great instrumentalists of this century would offer an impressive series of programs for such recitals in the home, in addition to their willingness to alternate with the singers as desired and even to collaborate with an occasional obbligato. The dean of contemporary violinists, Fritz Kreisler, now arrived at the ripe age of 75 and still a leader in his profession, could not fail to stir his listeners with his own delightful compositions and transcriptions. The younger Mischa Elman, evidently far from satisfied with a long and distinguished career, would probably insist on displaying some of his own beauty of tone and dazzling technique.

With such outstanding violinists gracing your living room, at least one cellist should be included. Your fairy god-mother could certainly persuade Pablo Casals to leave the little border town of Prades, where he has long remained in retirement. Possibly the Olympian Casals, who has been called "the supreme master of the bow", would give you his own inimitable re-creations of Bach's genius, without refusing to add such a popular encore as *The Swan* of Saint-Saëns. For a touch of novelty in this unparalleled program of music for strings, Andrés Segovia might also be brought back from Spain to give one of his unique performances on the guitar. He still stands alone as a virtuoso on that instrument of unsuspected possibilities.

Coming finally to the family piano, it would be almost too easy to secure the services of some of today's stars of the keyboard. In order to make a direct comparison between their performances and



LUCREZIA BORI, who made Met debut in 1912, retired in 1935 to become member of Met Board of Directors, a post which she still holds. She sings in 3 "Treasury" albums.



TITTA RUFFO, besides his duet with Gigli, is in the "Golden Age" album. He was a leading baritone for twenty years and had a mighty voice and temperament to match.



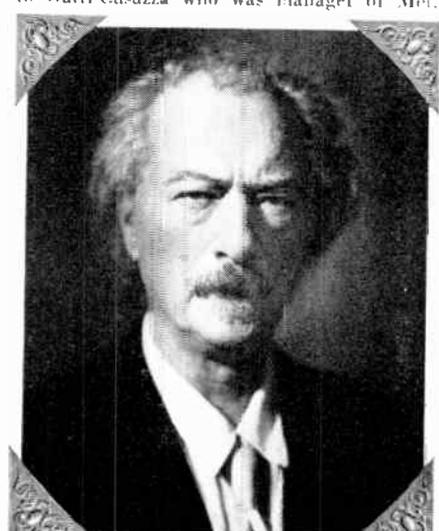
AMELITA GALLI-CURCI began her music career as a pianist, later became a singer. She taught herself to sing with the aid of phonograph records of her own voice.



FRANCES ALDA is heard in "Treasury" series singing with Caruso in "Golden Age Ensembles" album. She was once married to Gatti-Casazza who was manager of Met.



ANDRÉS SEGOVIA, says Cyrus Durgin, music critic of the Boston Globe, "is beyond question the greatest known player of the guitar, in the classical style, of our time."



IGNACE JAN PADEREWSKI was unknown as a pianist until he was 30. Before this he was known as a composer. His "Minuet" is in the "Genius of the Keyboard" album.



SERGEI RACHMANINOFF, who died in '43, plays 2 of his own works ("Etude Tableau in A Minor" & "Prelude in C-Sharp Minor") and Schubert's "Impromptu" in "Treasury"



MISCHA ELMAN is in the "Magic Strings" album, playing selections recorded in 1929 and 1931. Elsewhere in the series he accompanies Caruso on two 1913 sides.



EZIO PINZA has a recording dated 1928 in "Treasury" series. Pinza recently signed a new recording contract with RCA Victor and has just finished work on a new film.



FRITZ KREISLER performs three of his own works in "—Strings—" set and provides the background for John McCormack on "Angels Serenade" in the "Sacred Songs" album.



LAURITZ MELCHIOR and Lotte Lehmann's splendor as a Met team is preserved in "Wagner" album. Melchior is also represented in "Golden Age Ensembles" album.



LOTTE LEHMANN, besides being in "Wagner" album, also sings 3 "Der Rosenkavalier" excerpts in "Composer's Favorite—" set. Strauss personally coached her in the role.

those of the past, it might be preferable to have your fairy godmother call up the spirits of such giants as Paderewski, Rachmaninoff, Moriz Rosenthal and Vladimir De Pachmann. Each had a distinctive style and all of them represented the best piano-playing of their day.

The name of Ignace Jan Paderewski still suggests the ultimate achievements in that field, rivaled only by those of Franz Liszt and Anton Rubinstein. Sitting at his Steinway concert grand in semi-darkness, his individual mop of greyish-blond hair spreading like a chrysanthemum above the thin, sensitive face, his long legs reaching down to the pedals and his fabulous fingers caressing the keys, Paderewski hypnotized his listeners in a manner perhaps never equalled since his death. Poems were written about him, and his touch was described as "soap-bubbles dancing on a blanket." If Paderewski played for you, he would certainly be asked to include Beethoven's *Moonlight Sonata* (which he performed on the screen in the early days of sound motion pictures), perhaps a bit of his favorite Chopin, and with more than a mere gesture of courteous hospitality, his own popular *Minuet*, known today as the show piece of our pianistic President Truman.

Moriz Rosenthal, one of the greatest technicians of all time, producing tremendous power from his short, stocky body and stubby fingers, should also be heard in Chopin's music if possible, and this applies even more definitely to the fantastic, unpredictable De Pachmann, who talked to his audience while he played, commenting rapturously on every well turned phrase, and incidentally commanding an astonishing delicacy of nuance. The late Sergei Rachmaninoff would represent versatility at the keyboard, power as well as intimate beauty, a mysterious personality, uncommunicative except through his music. Famous as a composer and conductor as well as a pianist, Rachmaninoff would naturally be expected to interpret some of his own works, including even the over-played *Prelude in C# Minor*, which he wrote in his youth and was never allowed to omit from any performance thereafter.

Are you overwhelmed at the thought of hearing such immortals of music informally and casually in your own home? Such a suggestion is no mere aberration and it does not require a fairy godmother to make it come true. These great artists are all ready to play for you at a moment's notice and as often as you wish, through their unique RCA Victor recordings. Their unforgettable interpretations have been assembled in a series of albums under the general title, *A Treasury of Immortal Performances*.

See page 11 for the Popular Treasury Story

CONTINUED ON PAGE 11

The RED SEAL PICTURE



Guest
Reviewer

Albert D. Hughes
Radio-Record Editor
The Christian Science Monitor

ROBIN HOOD DELL ORCHESTRA OF PHILADELPHIA—ANTAL DORATI, Conductor—Der Rosenkavalier Suite (Richard Strauss) (Album) This suite serves, through advanced recording methods, to bring up to date an older Victor recording by the Cincinnati Orchestra conducted by Eugene Goossens. Strauss' recent passing merely emphasizes the vitality and freshness of this music which was written, it is now conceded, when his genius flowered at its greatest. This is shown by its scheduled production again this season at the Metropolitan Opera. In its comedic and rich ironic vein "Der Rosenkavalier" falls into the same place as does Wagner's "Die Meistersinger" among his more serious operas. The Strauss opera, first produced in Dresden in 1911, sketches in bold musical strokes the exuberance and gustiness of Hugo von Hofmannsthal's sophisticated libretto. The arrangement by Dorati (he leads the Dallas Symphony Orchestra also heard on Victor records) includes the Introductory music and the lovely initial duet between Octavian and the Marschallin, then leads to the Presentation of the Silver Rose scene, calling forth some of the finest measures in the opera. Scurrying of instrumental passages introduce the Intrigue Scene which leads to the gruff colloquy of Baron Ochs. The trio of the Baron and the two lovers, with the closing duet lead to the resume of the "Great Waltz." It is of small moment that, historically, the waltz did not come along until a lot later than the period of this opera. Who will complain, however, when it yields such delicious melodies. Recording quality of the orchestra, which is the summer season unit of the Philadelphia Orchestra, is excellent.

BOSTON SYMPHONY ORCHESTRA—CHARLES MUNCH, Conductor—Symphony No. 104, In D ("London") (Haydn) (Album) Every new recording by the Boston Symphony Orchestra by its new conductor generally excites a great deal of interest because of the invariable comparisons it invites with the great number of recordings on the Boston list by its former conductor. This album is doubly interesting because it appears to be the first recording of this symphony by the Boston orchestra. Qualitatively no one need have concern about the Munch rendition, for he evokes the resources of this great orchestra. Mr. Munch takes the symphony in slower European tempo, bringing forth the majesty of the work and always preserving the forthrightness of statement so characteristic of Haydn. The D major symphony, hailed by Tovey, the noted musicologist, as "arguably the greatest of Haydn's instrumental works," is chronologically the last of Haydn's symphonies

and No. 2 in the second series he wrote for Salomon, the London impresario. It begins on the familiar tonic and dominant, a "trademark" of Haydn, a solemn statement leading to a very simple and beautiful melody and its development. The minuet, in allegro tempo, smacks of the powdered wig and bouffant skirt of the elegant court ball. The recording quality is superb and there is enough hall tone to make one believe he is present at the performance.

"FIRST PIANO QUARTET"—Waltzes From The Classics (Album) The Blue Danube (Johann Strauss, Jr.) Four Waltzes, Op. 39, Nos. 1, 2, 4 and 15 (Brahms) Waltz in E-Flat, Op. 18 ("Grand Valse Brilliante") (Chopin) Nutcracker Suite, Op. 71a—Waltz of the Flowers (Tchaikovsky) Waltzes, "Faust," Act II (Gounod—Transcribed by Franz Liszt) Liebesleid (Kreisler) These highly familiar selections in 3-4 tempo are played with amazing unanimity by this four-piano group which is now on concert tour in the United States.

THE ROBERT SHAW CHORALE—ROBERT SHAW, Conductor—HUGH PORTER, Organist—Trio: YVONNE CIANNELLA, Soprano, BLAKE STERN, Tenor, RAYMOND KEAST, Baritone, WILLIAM MOONAN, Tenor—Recorded at the Academy of Fine Arts and Letters, New York (Album) This album arrives at a season when this music is, or soon will be, resounding in many a church and concert hall. It begins with the most familiar of all, the "Hallelujah Chorus" from Handel's oratorio, the "Messiah," and continues with the equally well-known "The Heavens Are Telling," from Haydn's oratorio, "The Creation," in which the vocal trio is effectively heard. The "Ave Verum" (K. 618) of Mozart is familiar liturgy. A lovely solemn excerpt from Berlioz's "L'Enfance du Christ" is enhanced by an English translation of its text by Paul England. Mr. Moonan sings the worshipful tenor aria, "Sanctus," from Gounod's "St. Cecelia" Mass. "God So Loved the World," from Sir John Stainer's oratorio, "The Crucifixion," sung a capella, displays the group's good pitch sense. The "Hallelujah" from Beethoven's "The Mount of Olives," and "He Watching Over Israel," from Mendelssohn's "Elijah" are the final excerpts. Mr. Shaw's choral sense has improved greatly. His choral attacks and releases are clearer cut, a very necessary quality for clarity in group vocal recording.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Kamm', Süsßer Tod (Come, Sweet Death) from "Geistliche Lieder" (J. S. Bach—Transcribed by Stokowski) When I Am Laid In Earth—Dido and Aeneas—Act III—(Purcell—Transcribed by Stokowski) Mr. Stokowski's arrangements with their emphasis on strings bring out the elegiac feeling of the Bach chorale and heighten the poignant farewell of Dido in this familiar excerpt from the opera of the English composer who has been rightly called "the most original of English composers." There are particularly fine cello passages on both sides that are noteworthy.

BLANCHE THEBOM, Mezzo-Soprano—LONDON SYMPHONY ORCHESTRA—WARWICK BRAITHWAITE, Conductor—Mon Coeur S'Ouvre à Ta Voix (Saint-Saëns) Printemps Qui Commence—Act I (Saint-Saëns) Miss Thebom sings capably two of the perhaps best-known arias for her register in one of the two operas which give the leads to the darker feminine voices. First is the notable "Mon Coeur S'Ouvre à Ta Voix" (My Heart at Thy Sweet Voice), from the second act of Saint-Saëns opera, "Samson and Delilah," and the Act I aria, "Printemps Qui Commence," Delilah's song of spring.

RED SEAL

* Denotes Long Play—33 $\frac{1}{3}$ Records

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IT'S A LOVELY DAY TODAY (from "Call Me Madam") (Berlin)
Risë Stevens, Mezzo-sop., and Robert Merrill, Bar. 10-3108 1.10
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KOMM, SÜSSER TOD

(J. S. Bach-Stokowski)
Leopold Stokowski and his Symp.
Orch. 12-3087 1.25
▽19-3087 1.10

ROSENKAVALER SUITE, DER (R. Strauss)
The Robin Hood Dell Orch. of Phila., Dorati, Cond. DM-1475 4.75
▽WDM-1475 3.80
★LMX-48 4.45

Samson and Delilah: Act I; PRINTEMPS QUI COMMENCE and Act II; MON COEUR S'OUVRE À TA VOIX (Saint-Saëns)
Blanche Thebom, Mezzo-sop., London Symp. Orch., Braithwaite, Cond. 12-3104 1.25
▽19-3104 1.10

SYMPHONY No. 104, IN D ("LONDON") (Haydn) Boston Symp. Orch., Munch, Cond. DM-1476 4.75
▽WDM-1476 3.80
★LM-19 4.45

WALTZES FROM THE CLASSICS

THE BLUE DANUBE (Johann Strauss, Jr.); FOUR WALTZES, WALTZ IN F-FLAT, Op. 18 ("Grande Valse Brillante") (Chopin); Nutcracker Suite, Op. 71a; WALTZ OF THE FLOWERS (Tchaikovsky); Faust: Act II, Waltzes (Gounod-Liszt); LIEBESLEID (Kreisler)
"First Piano Quartet"
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YOU'RE JUST IN LOVE (from "Call Me Madam") (Berlin) Risë Stevens, Mezzo-sop., and Robert Merrill, Bar. 10-3108 1.10
▽19-3108 1.10

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Steve Gibson's Original Red Caps 20-3986
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HANDS OFF MY HEART
Fran Warren 20-3995
▽17-3995

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Freddie Martin's Orch. 20-3996
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IF
Perry Como 20-3997
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I'LL GET BY
Larry Green's Orch. 20-3990
▽17-3990

I'M MOVING ON
Buddy Morrow 20-3993
▽17-3993

I'M THE ONE WHO LOVES YOU (V.R.)
Bob Dewey's Orch. 20-3992
▽17-3992

JA-DA
Lisa Kirk 20-3989
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LITTLE GREY HOME IN THE WEST
Buddy Morrow's Orch. 20-3993
▽17-3993

RED SEAL

CARUSO

L'Elisir d'Amore: UNA FUR-TIVA LAGRIMA (Donizetti); La Gioconda: CIELO E MAR (Ponchielli); L'Africana: O PARADISO! (Meyerbeer); La Bohème: CHE GELIDA MANINA (Puccini); La Juive: RACHEL QUAND DU SEIGNEUR LA GRÂCE TUTÉLAIRE (Halévy); Aida: CELESTE AIDA (Verdi); Les Pêcheurs de Perles: JE CROIS ENTENDRE ENCORE (Bizet); Carmen: AIR DE LA FLEUR (Bizet); I Pagliacci: VESTI LA GIUBBA (Leoncavallo); Rigoletto: LA DONNA È MOBILE (Verdi) Enrico Caruso with Orch. VWC-11 6.00
★LCT-1007 5.45

CARUSO SINGS LIGHT MUSIC

O SOLE MIO (Capurroli-Capua); THE LOST CHORD (Proctor-Sullivan); FOR YOU ALONE (O'Reilly-Geeh); AVE MARIA (Kahn) with Mischa Elman, Violinist; NEXES: OMBRA MAI FU (Handel); BECAUSE (D'Hardelot); ÉLÉGIE (Masse-net) with Mischa Elman, Violinist; SEI MORTA NELLA VITA MIA (Costa) VWC-7 4.90
★LCT-2 4.45

CHALIAPIN AS BORIS

Boris Godunoff: CORONA-TION SCENE; ALL I AM SUFFOCATING; I HAVE ATTAINED THE HIGHEST POWER; PRAYER AND DEATH OF BORIS VWC-9 3.80
★LCT-3 4.45

COMPOSER'S FAVORITE INTERPRETATIONS

Tosca: RECONDITA ARMONIA (Puccini) Caruso; Madama Butterfly: ENTRANCE (Puccini) Farrar; Louise: DEPUIS LE JOUR (Charpentier) Gardel; Tosca: VISSI D'ARTE (Puccini) Jeritza; Louise: DEPUIS LONG-TEMPS J'HABITAIS (Charpen-

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NIGHT AND DAY and **THE LAMPLIGHTER'S SERENADE** Sinatra; **PRISONER OF LOVE** and **GOODNIGHT SWEETHEART** Colombo; **JUST A GIGOLE** and **I STARRENDER, DEAR** Crosby
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BOOGIE WOOGIE Tommy Dorsey; **MARTHA** (V.R.) Larry Clinton; **SONG OF THE VOLGA BOATMEN** Glenn Miller; **HEARTACHES** Ted Weems; **MOOD IN DIGO** Duke Ellington; **GOT A DATE WITH AN ANGEL** (V.R.) Hal Kemp
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CAROLINA MOON and **RAMONA** Gene Austin; **THE PRISONER'S SONG** and **WRECK OF THE OLD 97** Vernon Dalhart; **BLUE YODEL** and **AWAY OUT ON THE MOUNTAIN** Jimmie Rodgers
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SMALL COMBO HITS

STOMPIN' AT THE SAVOY Benny Goodman Quartet; **SMOKE GETS IN YOUR EYES** Artie Shaw's Gramercy Five; **BLUES A Jam Session at Victor**; **HOUSE OF MORGAN** Lionel Hampton; **IN A MIST** Bunny Berigan; **BODY AND SOUL** Coleman Hawkins
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THEME SONGS

NIGHTMARE Artie Shaw; **GOOD BYE** Benny Goodman; **TAKE THE "A" TRAIN** Duke Ellington; **CHEROKEE** Charlie Barnet; **FLYING HOME** Lionel Hampton; **WHEN IT'S SLEEPY TIME DOWN SOUTH** Louis Armstrong
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The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Al Goodman

I'm very glad to have the opportunity to write about the records which RCA Victor has sent me. I say this for two reasons. First, this group of discs contains some really fine ones that I like and am going to add to my regular library. My second reason for liking this assignment as guest reviewer is that I know most of the artists whose records are mentioned here, and I'm glad for the chance to give their work the praise that it deserves.

PERRY COMO—Zing Zing-Zoom Zoom—Orchestra and Chorus under the direction of Sigmund Romberg My old friend Sigmund Romberg has done it again. He's gone and turned out a simple, catchy melody that will definitely take its place with the other wonderful things that he has written. On this record Sigmund conducts the orchestra and chorus, so you can be sure that the song has been recorded just the way the composer wanted it to be. As for Perry Como, well he turns in his usual fine job and interprets the melody perfectly. Here is a record that is definitely going to be a big hit.

BETTY HUTTON—Who Kicked the Light Plug & He's a Demon—He's a Devil—He's a Doll There is no one I can think of in this whole music business who can put as much enthusiastic bounce into a record as Betty Hutton. And on these two sides Betty has just the right kind of material to show off her highly individual kind of talent. "Who Kicked the Light Plug" has a pseudo-jazz background that does one of the best jobs of kidding Dixieland music that I've ever heard. Betty makes the novelty a lot more unusual by singing it with a pronounced stutter. The other side, while not as much a novelty as the first, is equally as entertaining, by virtue of Betty's delivery of a very clever set of lyrics.

FRAN WARREN—Hands Off My Heart & Teardrops From My Eyes Here, for my money, is a girl who really knows how to sell a song. Fran's complete understanding of what these two tunes are supposed to say, coupled with her great musicianship, makes this disc one that I know you'll be glad to own. The songs themselves are pretty and have impressive melodies.

BUDDY MORROW—I'm Moving On & Little Grey Home in the West—Rio Rita & Shadow Waltz This is dance music, the like of which we haven't been getting very frequently in recent years. It moves along at a bright and provocative tempo and is rich in color and ideas. Buddy's mellow trombone paces the whole thing, and he welds the various units of his band into one fine sounding unit. The selections here are all admirably suited to this kind of interpretation.

DON CORNELL with HUGO WINTERHALTER'S ORCHESTRA—Sue Me Of all the tunes in the Frank Loesser score of "Guys and Dolls" this is the one that I think best catches the Damon Runyon atmosphere. In the "Guys and Dolls" album which I have recorded for RCA Victor, we used Morey Amsterdam for this tune and he did a fine job with it. Here, however, is a slightly different approach to the song: it's more of a ballad here and I think that Don Cornell deserves a lot of credit for the way in which he has handled the melody. "Sue Me" will undoubtedly follow "Bushel and a Peck" into the hit category.

EDDY ARNOLD—There's Been a Change in Me This is a very easy going kind of tune, sung in a very relaxed way by Eddy. The tune has a story, which Eddy tells as he sings. It's all about the way a young man used to react to the ladies and how he feels about them now. I think you'll get a kick out of it and, I know you'll enjoy Eddy's singing.

FRANKIE CARLE—Powder Blue & I'm Afraid to Love You The top side of this one is a pleasing instrumental with a lot of Frankie's wonderful piano work, while the other side is a love song that is sung by Frankie's new vocalist, Joan House. Two very appealing sides.

TONY MARTIN—Tell Me Tonight & The Sea of the Moon You certainly have to hand it to Tony, for he's one singer who really knows how to turn out hits. This record finds him singing two lovely ballads, both in the same vein as "Marta" and "There's No Tomorrow," which were two very big ones for Tony. This pairing should go over just as well as either of those two.

SONS OF THE PIONEERS—Little White Cross & America Forever For a perfect blending of male voices you have to go pretty far to find anything to come up to this group. Up 'till now they've been on the Country label, but here they are with their first Popular record, and the combination of these two sides makes a very impressive debut indeed. As you might imagine from the titles, the first side is a religious song, while the reverse is a patriotic melody. The Sons treat them both with the reverence they deserve.

VAUGHN MONROE—The Night Is Young and You're So Beautiful & From This Moment On The first side is that wonderful standard and when you hear it, you'll wonder why Vaughn hasn't recorded it before, it's so perfect for him. The number is performed in a relaxed atmosphere with strings predominating. The other side is an up-tempo tune from Cole Porter's new musical, "Out of This World" and it bears the stamp of Porter at his best.

RALPH FLANAGAN—I Remember the Cornfields Here's a really beautiful number and I think the credit for a truly splendid record can be evenly divided between Ralph, for a fine treatment of the instrumental portion of the record, and Harry Prime, who sings the number. Listen to the way Harry phrases on this side, he certainly knows exactly what he wants to do with his voice. And listen to that big ending he puts on the record. This is something very fine.

SPIKE JONES—Tennessee Waltz & I Haven't Been Home for Three Whole Nights Frankly, I doubt that the "Tennessee Waltz" will ever get over what Spike does to it on this record. The vocalists' names are Sara Berner and Sir Frederick Gas and maybe that will give you some idea of what goes on. And it's all in dialect! The other side is sung by Dick Morgan and it's all about a merry maker who hasn't been home for three whole nights—last night, tonight and tomorrow.



LOUIS ARMSTRONG'S "Sleepy Time Down South" is in "Theme Songs" set in Pop Treasury series.



CHARLIE BARNET plays Ray Nobel's famous "Cherokee" in a Treasury album: "Theme Songs."



BUNNY BERIGAN is heard on Bix's "In a Mist" in the "Small Combo Hits" album in this series.



LARRY CLINTON'S "Martha," with Ben Wain vocal, is in the "Dance Band Hits" album.



RUSS COLUMBO sings "Prisoner of Love," one other, in "Columbo, Crosby, Sinatra" album.



BING CROSBY'S "Just a Gigolo" and "I Surrender, Dear" (with Gus Arnheim) are in series.



TOMMY DORSEY plays his famous instrumental "Boogie Woogie" in the "Dance Band Hits" set.



DUKE ELLINGTON has 3 sides in Pop Treasury: "Mood Indigo," "A Train" and "Solitude."



BENNY GOODMAN'S "Good-bye" is in "Theme Songs" album; his "Savoy" is in "Combo Hits"



COLEMAN HAWKINS plays his classic "Body and Soul" in one of the Pop Treasury albums.



EARL HINES' disc of "Boogie Woogie on St. Louis Blues" is in "Keyboard Kings of Jazz" set.



HAL KEMP'S "Got a Date with an Angel" (Skinnay Ennis vocal) is in "Dance Band Hits" album.



THE POP TREASURY

by George Simon

George Simon is editor of Metronome, one of the oldest music magazines in the country.

Today's jazz musicians will tell you that their music is "gone," which, in their jargon, means it's wonderful, sensational, supercolossal, even good. Now, the jazz musicians of a decade or more ago will also tell you that their music is gone, only since they use that adjective in its better-known sense, they won't be quite so enthusiastic about it and will also probably add "but not forgotten."

That latter group played some truly marvelous music. Many of us, who were around to hear it and would like to hear it again, now must choose pretty much between either Progressive Jazz or the revived rage, Dixieland. Unfortunately, we get very little of the jazz that highlighted that Swing Era in the latter half of the 1930's, when all of us could name every musician in every band and, what's more, sing every chorus every musician played on every record that his band ever made.

It was an exciting era. Such Jazz Giants as Louis Armstrong and Duke Ellington led up to it, but it took a young, eager, bespectacled clarinetist out of Chicago, Benny Good-

man, to really start things going. In 1935 he organized a band for a series of NBC broadcasts, debuted with it publicly at the Roosevelt Hotel in New York, where he got his notice the first night, then clicked sensationally when dancers in Denver, Los Angeles and Chicago went wild over his band in that order. Suffice to say, there was little order anywhere from then on wherever the Goodman Gang played.

The King of Swing thus started to pave with gold the road that had been more tentatively opened by such jazz stars as Ellington, Armstrong, Fletcher Henderson, Fats Waller and others and which had been smoothed by the sweeter music of bands like Hal Kemp's and the Casa Loma Crew. Following Goodman's initial success, other top instrumentalists became maestri, a position that heretofore had been held mostly by suave-looking characters with a winning smile.

From radio especially, came the future stars, Artie Shaw, Tommy and Jimmy Dorsey, Bunny Berigan, Will Bradley, Jack Jenny, and a few years later, that man who was so talented in so many ways, as an arranger, a trombonist and leader of men, Glenn Miller. Other arrangers, like Larry Clinton and Les Brown, also invaded the field with much success.

CONTINUED ON NEXT PAGE 11



GENE KRUPA, with other jazz greats, backs up Benny Goodman on his two Treasury sides.



GLENN MILLER'S instrumental hit, "Song of the Volga Boatmen," is in "Dance Band Hits."



FRANK SINATRA sings "Night and Day" & "Lamplighter's Serenade" in Colombo, Crosby—" set.



ARTIE SHAW is in 2 sets with "Nightmare" and "Smoke Gets in Your Eyes" (Gramercy Five).



FATS WALLER plays and sings his own "Honeysuckle Rose" in back. "Heartaches," is another "Keyboard Kings of Jazz" album.



TED WEEMS' hit of a few years back, "Heartaches," is another unforgettable disc in Treasury.

THE POP TREASURY (Continued)

As the public began to accept swing, more and more musicians, who previously had been almost hidden in small night clubs, suddenly discovered that they were national idols, that the world was going to accept them after all, both musically and financially. Thus emerged such famous names as Charlie Barnet, Jimmie Lunceford, Coleman Hawkins, Art Tatum, Earl Hines, Chick Webb, and the boogie-woogie boys, Meade Lux Lewis, Albert Ammons and Pete Johnson. What's more, as some of the younger musicians had made names for themselves as members of famous bands, they too set forth with their own outfits. This was especially true of members of the Goodman Gang, which graduated such stars as Harry James, Gene Krupa, Lionel Hampton, Teddy Wilson and Ziggy Elman. Tommy Dorsey also prepped some shining lights, notably Bunny Berigan and Frank Sinatra. The latter, of course, was not a musician but a singer, in fact, such an important singer that he, more than any other person, has generally been credited for having started the avid interest in singers which eventually supplanted the similar interest in dance bands.

Looking back at them, though, we realize that those were truly great days for jazz and for dance bands, far greater than those we know today. It's certainly lucky that enough of that jazz was put into wax for us to listen to today, for without the glorious bits of evidence still in existence, such as those in RCA Victor's "Pop Treasury" series, I'm afraid that too much great jazz would not only be gone, but also, perish the thought, just about completely forgotten.



KATE SMITH AND TED COLLINS PREPARE TO GREET THEIR GUESTS

WHEN 'THE MOON' COMES OVER TV

In the early days of radio (circa 1931) almost any owner of one of the first radio sets could tell you immediately that "When the Moon Comes Over the Mountain" was Kate Smith's theme song. Today, NBC-TV is making sure that the melody is just as familiar to early video fans.

The program which is making the song so popular with television viewers is "The Kate Smith Hour," (4 to 5 P.M., EST) The 5-times-a-week show is unique, even in TV, for on it more than 40 different entertainment elements are rotated so that the ladies who watch it will not see the same thing at exactly the same time on 2 successive days. Dramatic skits, musical segments, news features, interviews and many other varied kinds of features are part of the program.

That NBC has made a wise move in bringing all of its technical know-how to the show is evidenced in the results of a recent Neil-en 31 city survey, which gave "The Kate Smith Hour" a walloping 18.5 ratings; a nighttime score for a daytime program.



VINNI DE CAMPO is the regular vocalist on the new video program.



DICK HAYMES was one of the recent guests on Kate's show, Ted Collins, who helped Kate get her start in radio by negotiating her first radio contracts, continues as her producer in TV.



NEW STRAD

Last summer in London Jascha Heifetz purchased the "Dolphin" Stradivarius, said to be one of the three greatest violins in the world. Heifetz is the first one to play the instrument professionally, because it has been in the hands of private collectors since it was made in 1714, when Stradivarius was 70 (he lived to be 93). The violin gets its name from the fact that it takes on different colors in different light. (Heifetz's latest album: Tchaikovsky's "Violin Concerto.")



NEW TOUR

On Christmas Eve the Robert Shaw Chorale appeared on Ed Sullivan's "Toast of the Town" TV show. Then Shaw gave his singers the holidays off, but on January 8th the Chorale went to work in earnest, starting out on a tour that would continue with hardly a day off, until March 18th, when it ends in Boston. The direction of the itinerary is first south, then southwest, then north to the mid-west and finally east again. (Latest Robert Shaw album: "Great Sacred Chorus.")



NEW WORKS

In this his second season as conductor of the Minneapolis Symphony, Antal Dorati is continuing his policy of presenting new works by performing, for the first time, Walter Piston's new Fourth Symphony. Dorati will also conduct the American premier of Veretti's "Sinfonia Sacra," Petrassi's "Salmo Nono" and Pizzetti's "Sinfonia in A." (Dorati conducts the Robin Hood Dell Orchestra of Philadelphia in Strauss' "Der Rosenkavalier Suite" in his latest RCA Victor album.)



NEW PROGRAM

Just to be sure that none of the listeners to the "First Piano Quartet's" new radio show (2:30 P.M. EST) are disappointed when they tune in each Sunday afternoon, NBC has asked the group to transcribe several of their coming shows. Reason: the quartet is on a month's long concert tour of the South. (Newest RCA Victor "First Piano Quartet" album: "Waltzes From the Classics.")



"THING" AUTHOR Charles Green is buried under contest entries as disc jockey Martin Block and his secretary look on.

WHAT IS 'THE THING'?

Disc jockeys hold a contest to try and find out

The drawings at the right are fairly representative of the mountains of entries submitted in the recent nation-wide disc jockey contest to find out just what "The Thing" is. Some of the written explanations of the identity of what is inside the famous box are equally as interesting as the drawn ones. Example: "The Thing" is advice; everybody wants to give it, nobody wants to take it. Various devices were also in evidence among the entries. One was a small box containing a picture of comedian Jerry Lewis.

But in spite of the contest, the search for an adequate explanation of the identity of "The Thing" goes on. Now it is being conducted by singer Ziggy Talent who has a new record entitled "What Is The Thing?"

"THING" SINGER Phil Harris and Hal Maag, of RCA, hold box sent by Philadelphia distributor (Raymond Rosen & Co.) who said that "Thing" wasn't wanted in East.



SIMPLE representation of "The Thing" is found in this drawing by William R. Brown of the Georgia Institute of Technology.



CLASSICAL symbol of the dragon as an omen of evil is modified with a rattle and diaper by Ted Cannon of Salt Lake City.



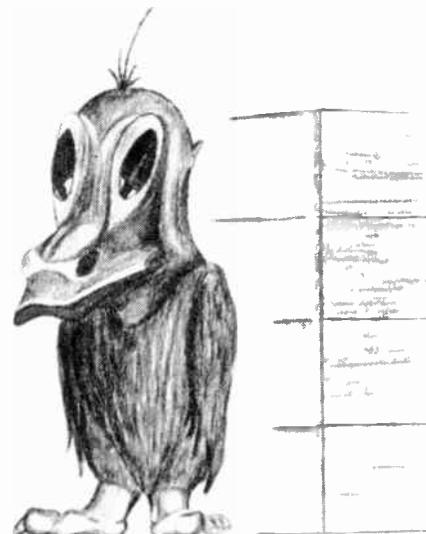
MEDIEVAL gargoyle, said to have a kindly nature by the artist, William Jensen of Salt Lake, was submitted in contest.



MYTHICAL animal, called a "Whoomp-de-loomp" by Leroy McKinley of Atlanta, was one of many drawings of imaginary animals.



POLITICAL drawing, which shows "Thing" as dictatorship, intolerance, hatred, etc., is by Augustus D. Moore of Atlanta.



TROPICAL creature with a monkey-like head on a bird-like body is said to be "The Thing" by Kenneth Nevero of Chicago.



OUT OF THIS WORLD stars, in the order shown here, Charlotte Greenwood, Priscilla Gillette, Barbara Ashley and George Jongeyans. Cole Porter's new musical,



based on the Amphitryon legend, is responsible for several new hit records. Among them are Vaughn Monroe's "Use Your Imagination" and "I Am Loved," Dinah Shore's "Nobody's Chasing Me" and Monroe's "From This Moment On." The show is now on Broadway.



CALL ME MADAM is making stars of Russell Nype and Galina Talva. Irving Berlin's score has been recorded by Dinah Shore with Paul Lukas, Nype, Talva and other members of the original Broadway company. It's in a recently issued album.



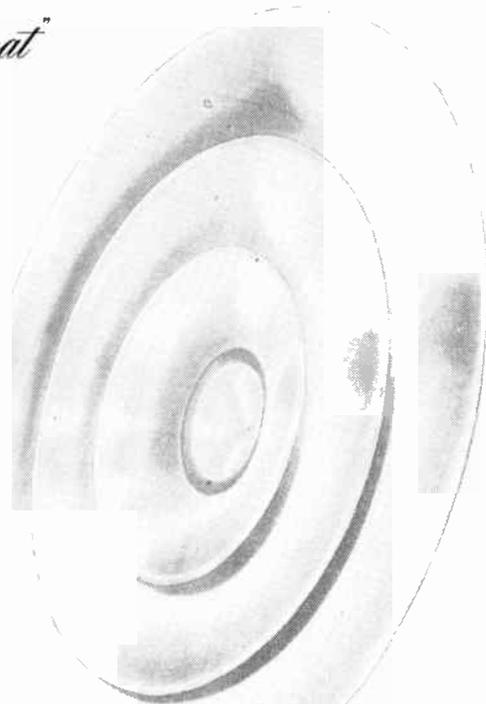
PAGAN LOVE SONG has Esther Williams starred with Howard Keel, who made such a hit in "Annie. Get Your Gun." From "Pagan Love Song" Tony Martin has recorded the film tune that promises to be a big hit: "The Sea of the Moon."

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