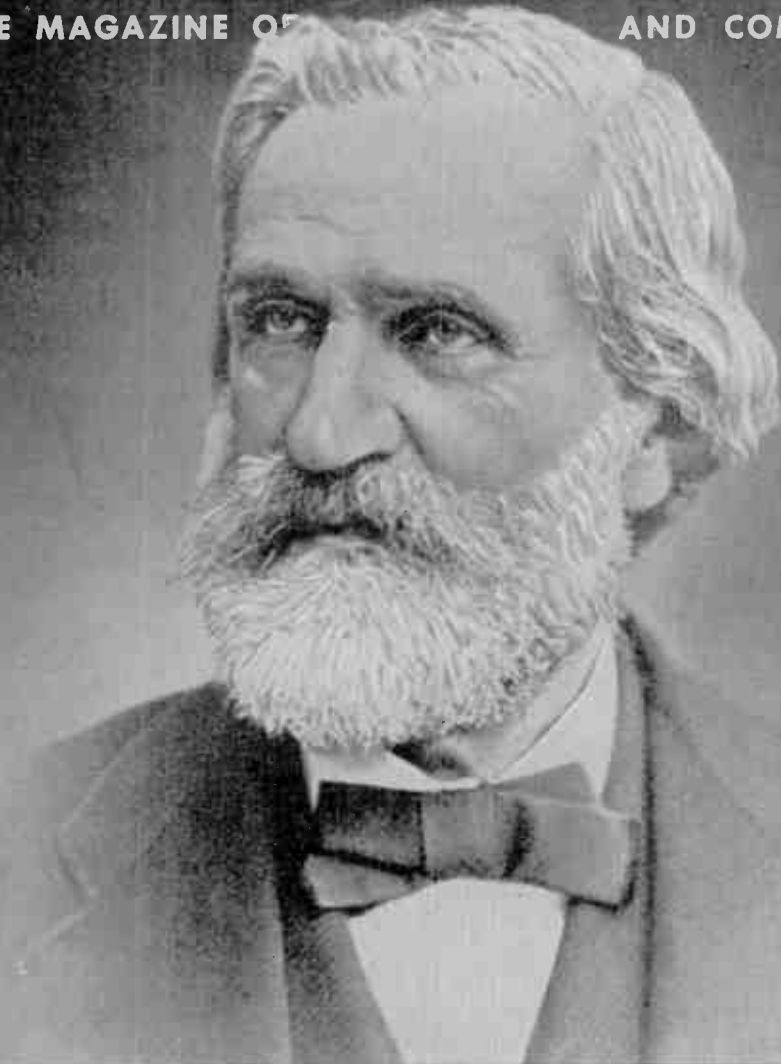


RCA VICTOR

Record Review

THE MAGAZINE OF *RECORDS* AND COMMENT



NOVEMBER
1946

Giuseppe Verdi



RCA VICTOR

Record Review



NOVEMBER, 1946

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 7

the RCA Victor Chorale



Robert Shaw and the RCA Victor Chorale rehearse

The dramatic sensation in choral groups today is the RCA Victor Chorale, directed by that startling young conductor, Robert Shaw. Endowed with a dynamic personality in addition to musicianship of the highest order, he has injected into his group of amateur singers a quality that makes for true greatness. For when Robert Shaw and his Chorale are in the picture, something electric usually

happens—something different in choral singing!

This month they offer a grand treat in the form of a 12" operatic single. On one side they sing the beloved and stirring *Bridal Chorus* from Wagner's *Lohengrin*. Backed with the exciting *Anvil Chorus* from the score of Verdi's *Il Trovatore*, this disc is a must for opera-lovers!

More from Shaw this month—see p. 8.

Betty R. Schoenfeld
Editor

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J. M. Williams
Manager

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INTRODUCING

the first release of the Dallas Symphony Orchestra

Glazounoff's

The Seasons

by John Rosenfield

music editor of the Dallas Morning News

ONLY the mutations of musical vogue, which have nothing to do with music itself, can explain the recent neglect of Alexander Glazounoff's *The Seasons*. When the four-part suite was first extracted from the full ballet score, it was seized by most European symphony orchestra conductors and played with great success. The form was of classical, not to say elementary, simplicity. The orchestration, though, was something else. The tonal palette had that richness and variety commonly called Russian—and no wonder. Glazounoff (1865-1936) was both Russian and, in some respects, the most remarkable pupil of that master orchestral colorist, Rimsky-Korsakoff.

GLAZOUNOFF: THE SEASONS - BALLET SUITE

Dallas Symphony Orchestra
Antal Dorati, Conductor

MUSICAL MASTERPIECE ALBUM M/DM 1072

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

Glazounoff had composed the music originally for a ballet in one act and four scenes depicting the seasons of the year. It was staged by Marius Petipa after his own book for the Hermitage Theatre, St. Petersburg, in 1900. The orchestral writing was hailed not only for its easy mastery but also for the cunning aptness of the instrumental coloring which conveyed the scintillant chill of winter, the vernal freshness of spring, the full bloom of summer and the sombre glories of autumn. The bacchanalian autumn section has outlasted the other three seasons in popular favor. It makes a stirring short piece in itself.

In bringing the complete suite to the public in a modern recording, RCA Victor takes pride in introducing the reorganized Dallas Symphony Orchestra. Antal Dorati, its permanent conductor, has had for one thing long experience with the leading ballet companies of the day. His understanding of ballet scores has given him preëminent standing among conductors. For another, the orchestra he created in the Texas city has turned out to be one of America's most striking post-war musical developments. The ballet-wise conductor and his own symphonic instrument ap-

(continued on page 7)

▲ Suggested list price exclusive of excise tax.

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Antal Dorati

NOVEMBER, 1946

Kipnis records russian operatic arias



Alexander Kipnis

FEW recording artists have run the gamut of composers and musical expression to the degree of Alexander Kipnis. The Russian bass's repertoire on discs is tremendous in scope, rich in versatility and equally noble in performance. He has drawn from the vast fields of opera, lieder and folk song to recreate and interpret an abundance of the finest and least performed works in vocal literature. Typical examples are highlights from his RCA Victor recordings—the Boris Godounoff Recordrama, two albums of Brahms songs and a superb collection of Russian folk songs.

Now Kipnis turns to a collection of arias from five Russian operas, a group representative of the Romantic period in that country's cultural history. This was an era in which a strong degree of nationalism found expression in the artistic soul of the people. Revolt was stirring them toward paths of freedom, and in the colorful events that punctuated their lives, the nationalists found an abundance of material from which to draw.

The first composer to express this nationalistic feeling was Glinka in his opera, *A Life for the Czar*. Here, for the first time, folk-melodies were used freely. Alexander Dargomijsky was to become his apostolic successor. From his opera, *The Roussalka (The Mermaid)*, based on a celebrated poem by Pushkin, Kipnis sings the spirited *Miller's Aria*, packed with all the dynamic color and flavor of the old Russian peasant.

About two decades after Glinka and Dar-

gomijsky, in 1857, a group of five talented dilettanti—Balakireff, Cui, Borodin, Rimsky-Korsakoff and Moussorgsky—met to further the principles set down by these men. Of these, the last three are represented in Kipnis's album:

From Borodin's *Prince Igor*, he sings Prince Galitsky's wild and carefree aria, *I Hate a Dreary Life*.

The stormy setting of the North Sea, brought to life through the brilliant orchestral coloring of Rimsky-Korsakoff, has provided a fantastic opera of pungent and vivid drama. It is taken from the epic tale of *Sadko*, the eleventh-century minstrel hero. Here Kipnis assumes the role of the *Viking Guest*, singing his robust song of a rugged coast, of Norsemen with their swords and arrows, and of their great destiny—the sea!

From Moussorgsky's fabulous masterpiece, *Boris Godounoff*, Kipnis changes his role to that of the monk, Varlaam. This music is taken from the drinking scene at the inn. He is joined by Anna Leskaya as the hostess and Ilya Tamarin as Gregory.

One of the most poignantly beautiful of all operatic arias is that of Prince Gremin, from Tchaikovsky's *Eugen Onégin*. It affords an effective contrast to the other records in the album. For Tchaikovsky was not steeped in the folklore and the folk music of his people as were those disciples of Glinka and Dargomijsky. Rather, he was intensely devoted to the music of Mozart and to the Italian school. Consequently, his expression is colored with the richer hues of the South. In this quiet air of dignity and warmth, Kipnis reveals another beautiful facet of Russian opera.

RUSSIAN OPERATIC ARIAS

TCHAIKOVSKY: EUGEN ONÉGIN—Act III; *Prince Gremin's Air*. **RIMSKY-KORSAKOFF: SADKO**—Scene III; *Song of the Viking Guest*. **BORODIN: PRINCE IGOR**—Act I; *Prince Galitsky's Air*. **MOUSSORGSKY: BORIS GODOUNOFF**—Act 1, Scene II; *Come Now, Comrades, Fill Up Your Glass*. **DARGOMIJSKY: THE ROUSSALKA**—Act I; *Miller's Aria*. **MOUSSORGSKY: SONG OF THE FLEA** (from Goethe's "Faust")

Alexander Kipnis, Bass, Anna Leskaya, Ilya Tamarin
RCA Victor Orchestra
Nicolai Berezowski, Conductor

MUSICAL MASTERPIECE ALBUM M-1073
Three 12" RCA Victor Records \$3.85 List Price

RCA VICTOR RECORD REVIEW

Jan Peerce



Jan Peerce



Meyerbeer

records two magnificent operatic arias

FROM MEYERBEER'S *L'AFRICANA* ACT IV - O PARADISO!

RCA Victor No. 11-9295 \$1.00 List Price ▲

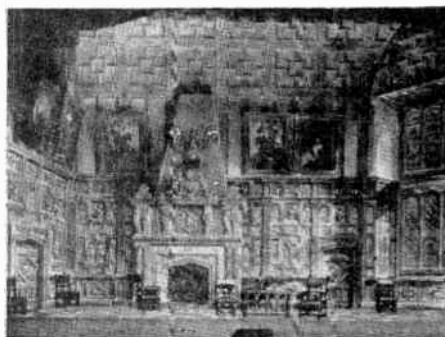
A celebrated aria from a seldom performed opera . . . Jan Peerce sings the role of Vasco da Gama, the explorer. The setting is a ship at sea in India. The period is the sixteenth century. *O Paradiso!* is an almost religious exaltation at the discovery of a glorious new land, a land soon to be claimed for da Gama's native country.

FROM VERDI'S *THE MASKED BALL* - ACT III- The Recitative, *Forse La Soglia Attinse* (Haply the Step Once Taken) followed by the aria, *Ma Se M'è Forza Perderti* (But though for Aye from Thee I'm Torn)

RCA Victor No. 11-9295 \$1.00 List Price ▲

This is an aria portraying the renunciation

of a great love. The scene occurs near the end of this beautiful and tragic opera. For more from *The Masked Ball*, see page 5. For more from Peerce, see page 8.



Metropolitan Setting for *The Masked Ball*

The Seasons

(continued from page 3)

peared to be the happiest possible combination for *The Seasons*.

The Dallas Symphony Orchestra was started in 1901 and has played continuously since then except for certain sabbatical seasons. It had been suspended during three war years. A little more than a year ago it was revived in a veritable explosion of civic ambition. Funds, conductor and players were all recruited on a major scale within ten weeks. The excellence

of the resultant Dallas Symphony Orchestra rather amazed its sponsors who credit the results to Mr. Dorati. Mr. Dorati admits the results, but is disposed merely to thank his lucky stars. RCA Victor's alert musical scouts found the new Dallas Symphony Orchestra within the first five weeks of its existence. This album is one of two recordings made during the first season.

Antal Dorati is a native of Budapest and a graduate of its conservatory. He lists among his teachers the late Béla Bartók, Zoltán

(continued on page 11)

A Treasury of Grand Opera



1



2



3



4



5



6



7



8

1. *Licia Albanese as Violetta*
2. *Jan Peerce as Alfredo*
3. *Zinka Milanov as Aida*
4. *Robert Shaw—conductor of RCA Victor Choral and Orchestra*
5. *Arturo Toscanini—conductor of NBC Symphony Orchestra*
6. *Gladys Swarthout as Carmen*
7. *James Melton as Ottavio*
8. *Leonard Warren as Tanio*

The Seasons

(continued from page 7)

Kodály and Lee Weiner. He has just turned forty but can point to twenty-one active sea-



(The Bettmann Archive)

Alexander Glazounoff

sons as a conductor of symphony, opera and ballet. He came to America thirteen years ago with the original Ballet Russe de Monte Carlo.

The Seasons quite naturally falls into four parts, as follows:

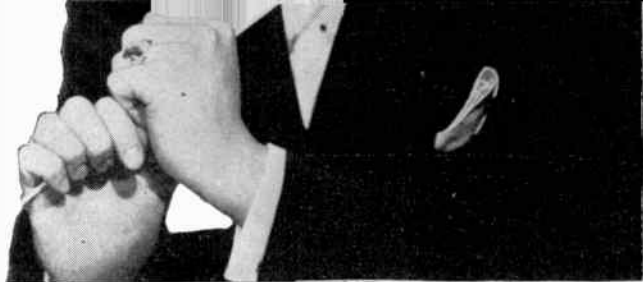
Winter—A carnival of frost, ice, hail and whirling snowflakes. Two gnomes eventually set fire to bare fagots and the “white ballet” disperses.

Spring—Dances of joy by zephyr, birds, flowers and spring herself.

Summer—Flowers begin to wilt under the hot sun. Poppies and cornflowers appear. Naiads in azure veils, satyrs and faunes enter the scene.

Autumn—The music, like the decors and the choreography, grows stronger and more colorful. A bacchanale at a breakneck pace dominates the movement with time out for a petit adagio and a set of satyr variations. There is a brief recapitulation of the other movements for a year-round finale.

baritone
features
new
dream album



Vaughn Monroe

One of the smoothest bands in the country today is being honored this month in a feature program that's sure to be a hit with its many fans. Vaughn Monroe's dreamy baritone punctuates the soft music of these discs with the soothing romantic quality that's made him *A No. 1* on so many lists.

Vaughn is the third to be honored in this

fashion. Two of our stellar Pop artists, Spike Jones and Perry Como, were honored in just such a manner not long ago. Now it's Vaughn's turn—and the important item on the billing is his new album—*Vaughn Monroe's Dreamland Special*. Packed with melodious and danceable music, beautifully arranged and topped off with super vocals, these selec-



Vaughn Monroe

tions follow right in the path of his romantic *On the Moonbeam* album.

The maestro's inimitable baritone is enhanced by the Moon Maids' collaboration on three sides and the Norton Sisters' on one . . . beautiful harmonic blending all the way through.

This is the album:

- P-160 List Price \$3.15**
I'LL SEE YOU IN MY DREAMS
 (with the Norton Sisters)
DRIFTING AND DREAMING
MEET ME TONIGHT IN DREAMLAND
 (with the Moon Maids)
MY ISLE OF GOLDEN DREAMS
DID YOU EVER SEE A DREAM WALKING
I'VE GOT A POCKET FULL OF DREAMS
 (with the Moon Maids)
DREAMS
 (with the Moon Maids)
MY DREAMS ARE GETTING BETTER ALL THE TIME



Vaughn Monroe with the Norton Sisters

NOVEMBER, 1946

POPULAR RECORDS YOU SHOULD OWN

- 20-2000 **AND THEN IT'S HEAVEN**
 Vocal refrain by Don Cornell
WHY DOES IT GET SO LATE SO EARLY?
 Swing and Sway with Sammy Kaye
 Vocal refrain by Don Cornell and Betty Barclay
- 20-1991 **OH, BUT I DO**
 Vocal refrain by Artie Malvin
A GAL IN CALICO
 (Both from Warner Bros. picture "The Time, Place and the Girl")
Tex Beneke with The Miller Orchestra
 Vocal refrain by Tex Beneke and The Crew Chiefs
- 20-2011 **ONCE UPON A MOON**
YOU ARE EVERYTHING TO ME
 (Eres Todo Para Mi)
Freddy Martin and His Orchestra
 Vocal refrain by Stuart Wade
- 20-2012 **DON'T TELL ME THAT STORY**
Betty Hutton with Joe Lilley and His Orchestra
ON THE OTHER END OF A KISS
Betty Hutton with Joe Lilley and His Orchestra and The Four Hits
- 20-1985 **THERE IS NO BREEZE (TO COOL THE FLAME OF LOVE)**
THIS TIME
Tommy Dorsey and His Orchestra
 Vocal refrain by Stuart Foster
- 20-1986 **SO WOULD I**
 Vocal refrain by Jimmy Saunders and The Stardreamers
MY HEART GOES CRAZY
 (Both from Wesley Ruggles production "London Town")
Charlie Spivak and His Orchestra
 Vocal refrain by The Stardreamers
- 20-1997 **I TIPPED MY HAT (AND SLOWLY RODE AWAY)**
NOT SO LONG AGO
Buddy Sager and The Bluebonnet Serenaders
- 20-1992 **JUST SQUEEZE ME (BUT DON'T TEASE ME)**
 Vocal refrain by Ray Nance
SWAMP FIRE
Duke Ellington and His Orchestra
- 20-1993 **SEPTEMBER SONG**
 (From the United Artists picture "Knickerbocker Holiday")
WHEN A WOMAN LOVES A MAN
 The Dardanelle Trio
 Vocal refrain by Dardanelle
- 20-1994 **MY HEART WENT THAT-A-WAY**
NO CHILDREN ALLOWED
 Roy Rogers (King of the Cowboys) with Country Washburne and His Orchestra

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Treasury of Grand Opera

(continued from page 9)

artists as Warren, Milanov, Peerce, Albanese, Swarthout and Melton to recreate the roles described by Mr. Simon, a high degree of vocal and dramatic perfection has been achieved.

Two of the selections in this album have already been released. The opening side, on which Arturo Toscanini conducts the *Prelude* to Wagner's *Lohengrin*, appeared some time ago as a single record. The final side, which features James Melton singing the tenderly beautiful *Il mio tesoro* from Mozart's *Don Giovanni*, was included in his album, *Operatic Arias*.

The remaining five sides are brand new. Leonard Warren gives a characteristically fine performance as *Tonio* singing the stirring *Prologue* from Leoncavallo's *I Pagliacci*. The opera-goer needs no introduction to Zinka Milanov's *Aida*. She sings the moving *Ritorna Vincitor* from that opera's first act, investing it with the artistry and superb musicianship that have characterized every role she has ever sung.

Robert Shaw and the RCA Victor Chorale give a rousing performance of that old favorite, the *Soldiers' Chorus*, from Gounod's *Faust*. *Carmen*, of course, is also included, with

Gladys Swarthout's brilliant interpretation of the spicy *Habanera*. And finally, Licia Albanese and Jan Peerce join in the tender love duet from the first act of Verdi's *La Traviata*—*Un di felice, eterea*—expressing their love for one another in the exquisitely lyric phrases of this immortal music.

Quite an anthology for the opera-lover. For those just beginning to build a record collection, this beautiful album is certain to appeal to a wide variety of tastes. And with the book, a choice portion from the world of opera is yours!



"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	Dec.	Feature Title	Album Number	List Price	Program No.	Dec.	Feature Title	Album Number	List Price
2621	2	Gruenberg: Violin Concerto, Op 47 Heifetz-Monteux-San Francisco Symphony Orchestra	DM-1079	\$4.85	2631	16	Liszt: Hungarian Rhapsody No 2 Bralowsky		Single Records
2622	3	Treasury of Grand Opera Famous Stars-RCA Victor Chorale-Orchestra	M-1074	\$4.85	2632	17	Heritage Series—Great Voices of the Past Tetrazzini-Alda-Caruso-Journal		Single Records
2623	4	Jarnefelt: Praeludium and Berceuse Kinder-National Sym. Orch.		Single Records	2633	18	Brahms: Love-Song Waltzes Luboshutz-Nemenoff-RCA Victor Chorale-Orchestra	DM-1076	\$3.85
2624	5	Christmas Hymns Rob't Shaw-RCA Victor Chorale	M-1077	\$4.85	2634	19	Opera Festival Bampton-Melton-Ancona-Albanese		Single Records
2625	6	Biaç: Carmen Swarthout-Albanese-Merrill-RCA Victor Orchestra	DM-1078	\$7.00	2635	20	Treasury of Grand Opera Famous Stars-RCA Victor Chorale-Orchestra	M-1074	\$4.85
2626	9	Christmas Hymns and Carols Rob't Shaw-RCA Victor Chorale	M-1077	\$4.85	2636	23	Heritage Series—Stars of Yesteryear Tetrazzini-Alda-Caruso-Journal		Single Records
2627	10	Glasounoff: The Seasons Dorati-Dallas Sym. Orch.	DM-1072	\$4.85	2637	24	Christmas Carols Rob't Shaw-RCA Victor Chorale	M-1077	\$4.85
2628	11	Brahms: Love-Song Waltzes Luboshutz-Nemenoff-RCA Victor Chorale-Orchestra	DM-1076	\$3.85	2638	25	Berlioz: Symphonie Fantastique Monteux-San Fran. Sym. Orch.	DM-994	\$6.85
2629	12	Puccini: Madama Butterfly Albanese-Melton-RCA Victor Orchestra	DM-1068	\$3.85	2639	26	Berlioz: Symphonie Fantastique concluded Monteux-San Fran. Sym. Orch.	DM-994	\$6.85
2630	13	Christmas Carols Rob't Shaw-RCA Victor Chorale	M-1077	\$4.85	2640	27	Swarthout and Kipnis in Song Swarthout and Kipnis		Single Records
					2641	30	Symphony Night Stephen Foster Album	M-354	\$4.50
					2642	31	Crooks-The Balladere		

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City	Station	Kc.	Time (P.M.)
Albert Lea, Minn.	KATE	1450	11:00
Anderson, S. C.	WAIM	1230	(Varies)
Asheville, N. C.	WNCA		10:30
Austin, Texas	KVET	1490	2:00
Baltimore, Md.	WCBM	1400	11:30
Bellingham, Wash.	KVOS	790	3:30
Binghamton, N. Y.	W1NR	1490	3:00
Boston, Mass.	WBZ	1030	11:30
Buffalo, N. Y.	WEBR	1340	(Varies)
Carthage, Ill.	WCAZ	1080	2:35
Charlottesville, Va.	WCHV	1240	11:30
Charleston, S. C.	WCSC	1390	10:30
Cleveland, O.	WTAM	1100	*12:00
Columbia, S. C.	WIS	560	11:30
Concord, N. H.	WKXL		(Varies)
Cordele, Ga.	WMJM	1490	8:00
Dallas, Texas	KERA		(Varies)
Denver, Colo.	KOA	850	11:30
Des Moines, Iowa	KSO	1460	10:30
Detroit, Mich.	W1LB	1400	2:01
Dubuque, Iowa	KDTH	1370	9:30
Duluth, Minn.	WEBC	1320	2:00
Fort Wayne, Ind.	WOWO-FM	1190	8:00
Honolulu, T. H.	KGU	760	9:00
Iowa City, Iowa	WSUI	910	8:00
Jacksonville, Fla.	WPDO	1270	10:30
Jefferson City, Mo.	KWOS	1240	3:00
Lafayette, Ind.	WBAA	920	8:00
Lexington, Kentucky	WK1X		9:15
Los Angeles-Hollywood, Cal.	KFWB	980	11:30
Madison, Wis.	WHA	970	8:00
Manchester, N. H.	WMUR	610	11:15

City	Station	Kc.	Time (P.M.)
Marion, Ohio	WMRN	1490	10:30
McComb, Mississippi	WSKB	1230	7:30
Nashville, Tenn.	WSM-FM	650	9:00
New Haven, Conn.	WNHC	1340	10:30
New Orleans, La.	WDSU	1280	10:35
New York	WNEW	1130	9:00
Norman, Okla.	WNAD	640	1:45
Omaha, Neb.	KOIL	1290	(Varies)
Pensacola, Fla.	WCOA	1370	11:05
Philadelphia, Pa.	KYW	1060	(Varies)
Pittsburgh, Pa.	KDKA	1200	(Varies)
Portland, Ore.	KWJJ	1080	6:30
Portsmouth, N. H.	WHEB	750	3:00
St. Petersburg, Fla.	WSUN	620	11:15
Salt Lake City, Utah	KUTA	570	11:00
Salt Lake City, Utah	KDYL	1320	12:00
San Francisco, Cal.	KPO	680	10:30
Savannah, Ga.	WTOC	1290	11:30
Seattle, Wash.	KOL	1300	6:30
Spencer, Iowa	KICD	1240	11:00
Springfield, Mass.	WBZ-A	1030	11:30
Stevens Point, Wisc.	WLBL	930	2:30
Toccoa, Ga.	WR1C	1450	10:30
Valdosta, Ga.	WGO	1450	11:30
White Plains, N. Y.	WFAS	1230	4:15
Youngstown, Ohio	WFMJ	1450	11:15

Average program is 30 minutes in length, Monday through Friday.

*A.M.

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- Treasury of Grand Opera
M-1074\$4.85
- Hérodiade: Act II; Fleeting Vision
Hamlet: Act II; Drinking Song
Robert Merrill
11-9291\$1.00
- Masked Ball: Act III; Was it thou?
Otello: Act II; Iago's Creed
Leonard Warren
11-9292\$1.00

- Norma: Act I; Queen of Heaven
La Gioconda: Act IV; Yes, Suicide!
Zinka Milanov
11-9293\$1.00
- Lohengrin: Act III; Bridal Chorus
Il Trovatore: Act II; Anvil Chorus
Shaw and the RCA Victor Chorale
11-9294\$1.00
- L'Africano: Act IV; Oh Paradise!
Masked Ball: Act III; Recitative and Aria—
But Though for Aye from Thee I'm Torn
Jan Peerce
11-9295\$1.00
- Die Götterdämmerung: Act I; Waltraute's
Narrative
Blanche Thebom
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leading Red Seal artists
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of releases for
the month . . .



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