

# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSICAL FAITH AND COMMENT



SEPTEMBER  
1 9 4 7

*Richard Wagner*

**G. S. FALKENSTEIN**

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# RCA VICTOR

## Record Review



SEPTEMBER, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 5

## Piano music of Liszt and Schumann

### Dorfmann recordings heard in "The Other Love"



Ania Dorfmann

**T**HE musical sound track for the current United Artists film, "The Other Love," starring Barbara Stanwyck and David Niven, has been recorded by RCA Victor's Ania Dorfmann, brilliant and attractive Russian-born

artist of the concert stage. Among the pages re-created by Miss Dorfmann for this moving love story of a concert pianist are romantic works by Liszt and Schumann, now available on a twelve-inch record.

*Un Sospiro* (A Sigh), one of Liszt's concert Etudes, is among his most tender and ecstatic expressions, while the Schumann *Aufschwung* (Soaring), from the Op. 12 *Fantasiestücke*, reveals the "Florestan" side of this composer in one of its sunniest and most buoyant moods.

Miss Dorfmann lends beautifully contrasting color magic to these works. The one is pervaded with a delicate translucence, the other with warm abandon and virility. Ask for record 11-9672; the price is \$1.00. ▲

## A new recording of the Bach Toccata and Fugue

### Leopold Stokowski and his Symphony Orchestra

**T**HIS is the debut performance of a new Orchestra, hand-picked by Stokowski himself. Many years ago, the same conductor gave us this work with the Philadelphia Orchestra, a brilliant recorded performance that enjoyed enormous success. Today, with improved recording technique, a new and resplendent version of one of Stokowski's most thrilling organ transcriptions is available. Every Bach lover will welcome a copy of this record. The number is 11-9653, the price, \$1.00. ▲



## "AIRBORNE" a winner!

The text of Marc Blitzstein's *Airborne* Symphony, a recent Red Seal release, has been cited as one of the twenty literary masterpieces of the airwaves. The work appears in Joseph Liss's anthology, "Radio's Best Plays," a Greenberg publication.

Betty R. Schoenfeld  
Editor

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J. S. BACH

# Concerto in d minor



for two violins  
and orchestra  
both solo parts played by

## Heifetz

**T**HE blending of musical sound tracks has, thanks to modern recording technique, become one of the more common engineering feats of the day.

The casual listener may well shake his head and smile at the "miracle" of Heifetz supplying the missing solo part to the Bach Double Concerto, while the first solo part, already recorded by Heifetz with the RCA Victor Chamber Orchestra, sounds away to him through ear phones! But today this is no miracle. It has been explained in terms of scientific equation. More startling is the phenomenon of a single human performance that supplies the necessary artistic ingredients to a "stunt" such as this.

Considered by many to be the finest of all the composer's instrumental works, and certainly one of the most glorious products of Bach's contrapuntal genius, the D Minor Concerto emerged from the same period that witnessed the production of most of his instrumental and secular works—1717-1723. During this time, Bach served as Kapellmeister to Prince Leopold of Anhalt-Cöthen.

Only half the composer's output of violin concertos has come down to us from the Cöthen interval, of which this work is among the most famous. The D Minor Concerto is cast in three movements. In the opening *Vivace* and in the *Allegro* finale, the principle of the *concerto grosso* is utilized: smaller and larger

groups of players are treated in contrasting fashion. This is Bach speaking in terms of dynamic and penetrating wit.

The exquisite slow movement—*Largo ma non tanto*, in which the solo parts lead all the way in their exalted melody, offers any two artists an exceptional challenge, a challenge met by Heifetz with apparently no effort at all! He fills this music with sheer subtlety, with refined and sensitive shading and lovely singing line.

That this album represents a particular labor of love on the part of all concerned is evident. The superb balance achieved—balance of solo parts in relation to each other and in relation to the orchestra, is surely a feather in the cap of RCA Victor engineering. For it has successfully moulded the artistic genius of Heifetz's playing into a thing of permanent grandeur and eloquence.

The present version of the D Minor Concerto for Two Violins and Orchestra emerges as the most definitive, and unquestionably as one of the most important contributions to the recorded concerto repertoire.

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**BACH: Concerto in D Minor for Two Violins and Orchestra**

Both solo parts played by  
Jascha Heifetz, Violinist  
RCA Victor Chamber Orchestra  
Franz Waxman, Conductor

**MUSICAL MASTERPIECE ALBUM M/DM-1136**

Two 12" RCA Victor Records \$2.85 List Price ▲

▲ Suggested list price exclusive of excise tax.

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SEPTEMBER, 1947

# Beecham Plays music of Borodin and Berlioz



Hector Berlioz

**T**O Sir Thomas Beecham, Bart., have gone countless laurels for fresh performances of neglected orchestral masterpieces. Particularly through records has he made a grateful music public increasingly aware of the tremendous service he has done his art.

Under Beecham's guiding hand, great orchestras have resurrected sparkling works of Handel and Mozart and dreamy tonal pastels of Delius. They have brought home to millions the rarely performed treasures from the repertoire of romantic music, such as the works contained in the present album. On these sides are represented Russia's great nationalist, Alexander Borodin and France's turbulent genius, Hector Berlioz, both composers of the romantic era.

Alexander Borodin (1834-1887) was a professor of chemistry at the Academy of Medicine in St. Petersburg. He composed in his free moments. In his middle thirties, Borodin began work on the opera, *Prince Igor*, based on an epic poem of the twelfth century.

For no less than seventeen years, he worked on this score—between other musical activities and his scientific duties. When Borodin died suddenly, Rimsky-Korsakoff and his pupil, Glazounoff, found the opera incomplete. Between them, they managed to salvage the pieces . . . unscored parts, sketches and so forth.

To Glazounoff's phenomenal memory fell the task of supplying the missing portions—purely from recollections of Borodin playing them at the piano! This included the entire overture, a richly beautiful work constructed around

the themes associated with the characters and action of the drama.

Like Borodin with his masterpiece, Berlioz never lived to hear a complete performance of his opera, *Les Troyens*. Based on the epic of Aeneas and the Trojans, this work was dearer to his heart than any other. Due to its length it was divided in two parts, *The Taking of Troy* and *The Trojans at Carthage*. The latter was performed during the composer's lifetime.

This work is a vivid combination of the classic and romantic in Berlioz. Brilliant and daring orchestration and harmony clothe the elegant simplicity of its thematic material. *The Royal Hunt and Storm* occurs in Part I, while the *March* is heard in both parts. This is great programme music, filled with glorious pageantry and color!

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## BEECHAM FAVORITES:

**BORODIN-GLAZOUNOFF:** *Prince Igor: Overture*  
**BERLIOZ:** *The Trojans: Act III — Royal Hunt and Storm; March*

Sir Thomas Beecham, Bart.  
and the  
London Philharmonic Orchestra

**MUSICAL MASTERPIECE ALBUM M/DM-1141**  
Three 12" RCA Victor Records \$3.85 List Price ▲

# Debussy Preludes

## BOOK II

E. Robert  
Schmitz,  
PIANIST



E. Robert Schmitz

### DEBUSSY: PRELUDES—BK. II

Brouillards; Feuilles mortes; La Puerta del Vino; Les Fées sont d'exquises danseuses; Bruyères; General Lavine-eccentric; La Terrasse des audiences au clair de lune; Ondine; Hommage à S. Pickwick, Esq., P.P.M.P.C.; Canope; Les Tierces alternées; Feux d'artifice

E. Robert Schmitz, Pianist

MUSICAL MASTERPIECE ALBUM M-1138

Six 10" RCA Victor Records \$5.25 List Price ▲

SEPTEMBER, 1947

"CLAUDE DE LA FRANCE," as Debussy was called by D'Annunzio, was more influenced during his life by painters and poets than by musicians. Of far greater significance to his work than all previous music was the impressionistic art and word-play that surrounded him.

Here, in the transition of romanticism to modernism was the great language of impressionism, manifesting itself in a hundred ways. This was a French language, whose roots and quaint idioms were to creep into the musical expression of every country. This was a tantalizingly elusive language, word and picture sounds that evoked atmosphere and sensation. And this was Debussy's language—refined, subtle, and filled with the indefinable colors of light and shadow.

Just as the delicate and sensitive soul of Debussy vibrated to every change in the air, so did his music. The twenty-four Piano Preludes, composed between 1910 and 1913, are exquisite poems, whose very titles evoke impression and mood.

Here, in the second book of Preludes is the evocation of mists, of dead leaves, of an ancient funeral urn, a woodland study, a water nymph. In *La Puerta del Vino*, we feel the atmosphere and rhythm of the habanera. In one prelude fairies dance and in another we feel the colors of a brilliant fireworks display. Still another is an enchanting harpsichord-like staccato etude in alternating thirds.

Debussy's sense of humor is in evidence . . . in *General Lavine-eccentric* (a study of the famous puppet of the *Folie Bergere!*) and in the charming and witty satire on English titles—*Hommage à S. Pickwick, Esq., P.P.M.P.C.*—which is nothing more than a comic fantasy on *God Save the King*.

Debussy did not adopt any strict form in these pieces; he gave them more the style of improvisation. He regarded them less as works to be played by themselves than as real Preludes—short introductions to more important pieces in the same keys.

With this album, we complete the modern recorded version of the Debussy Preludes by the eminent French pianist, E. Robert Schmitz. (Book I was released several months ago in album M-1031.) Long association with Debussy is one of the reasons for the beauty and authenticity that mark all his performances of works by his fellow-countryman. One of M. Schmitz's most cherished possessions, in fact, is the first edition of the two books of Preludes, corrected by Debussy himself.

▲ Suggested list price exclusive of excise tax.

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# Toscanini conducts a Wagner program

SIEGFRIED IDYLL  
A FAUST OVERTURE  
THE RIDE OF THE VALKYRIES  
MUSICAL MASTERPIECE ALBUM M/DM-1135  
Four 12" RCA Victor Records \$4.85 List Price ▲

IT is lamentable that Wagner never lived to hear his music conducted by Toscanini. For the composer who once remarked that "music is unseizable except through song" would hear the voices of his brilliantly colored romantic orchestra emerge in a mighty symphonic stream of melody, as they have emerged under few conductors.

Wagner's concept of music applies universally. The conductor who is able to unlock the melodic secrets of any work—and particularly one of Wagnerian architecture—who can follow melody as it leaves its organized form and expands endlessly, who evaluates and utilizes each fragment in its proper importance, is a rarity.

With Toscanini, the lyricism and drama of Wagner become one. Through moments of heroic grandeur, of storm and fire and impassioned tragedy, the essential melodic shapes ebb and flow as if by magic.

The tender eloquence of Wagner's *Siegfried Idyll*, composed in secret for his wife Cosima, evokes for us in the present performance new and exquisite moments of rare beauty. This was the composer's Christmas and birthday gift to the woman who had borne him a son, Siegfried, some months before. The simple and sweet motive of an old German cradle song, *Schlaf, Kindchen, Schlaf*, intertwines here with motives from *Siegfried*, the opera



*The Bettmann Archive*

*The Tribschen Villa at Lake Lucerne, Switzerland. It was here on the staircase outside Cosima Wagner's room that the Siegfried Idyll was first performed, Christmas morning, 1870. In 1939, at the Lucerne Festival, Toscanini conducted the work on the Tribschen Grounds.*

upon which Wagner was engaged at the time.

*A Faust Overture*, product of the early Wagner, marked the opening movement to an unfinished symphony based on the Faust legend. The work was composed in 1840 and revised some fifteen years later. Throughout this formal symphonic movement, the first work to bear the true stamp of Wagner, we hear overtones of a turbulent and rebellious spirit—a spirit troubled and defiant—ever guided by its god, Beethoven.

The last work included in this album, *The Ride of the Valkyries*, is perhaps one of the most celebrated episodes from all the Wagnerian operas. In the course of this music which occurs during the opening of the third

act of *Die Walküre*, we witness the nine fiercely beautiful warrior goddesses, daughters of the god, Wotan, as they assemble at a wild and rocky gorge, each with a fallen hero at her saddle. The heavy flight of their battle steeds interpenetrate with the whirl of a savagely rising storm.

The *Faust Overture*, least known and played of these three works, has not been recorded by us for many years, while *The Ride of the Valkyries* and the *Siegfried Idyll* have enjoyed more recent versions, the latter at the hands of Maestro Toscanini and the New York Philharmonic. Now, in fresh performances by the NBC Symphony Orchestra, these works constitute a veritable Wagner treasury!

# Wagner and America

by Jane Stedman

**H**AD Richard Wagner fulfilled the threat he made, half in exasperation, half in hope, during the days when he tried to found a national opera house, some city in America rather than Bayreuth might be the home of the *Ring* operas and of *Parsifal*.

When, after the devastating fire of 1871, Chicago began to rebuild itself, the city fathers with unusual musical foresight hit on the idea of celebrating their civic resurrection by building a theater for Wagner. The generous offer was matched by one from London. "In both cities a new theatre had already been built and was to be fitted out according to my wishes—only, however, if I would assume personal control, in which case the personnel of the artists should be selected according to my choice," Wagner wrote to a friend.

The composer was then, however, in the long process of preparing for his first festival performances at Bayreuth (1876) and refused both offers. Thereafter when depressed, he would refer to Chicago's invitation and regret that he had not accepted. If plans went particularly wrong or his artistic temper grew short, Wagner would announce his determination to leave Germany for America where he could escape from the "decadence of European culture." Even as late as 1881 when he was occupied with *Parsifal* we find the composer writing of a scheme to go to America for the purpose of securing an independent income and, again, for planting the seed of culture "where it will fructify in a soil composed of

German elements," a rather amazing estimate of American population.

But the New World waited in vain for Wagner, although in the year of his first Bayreuth Festival he was also participating musically in an American celebration, the Philadelphia Centennial. A march was needed for the formal opening of this exposition, and Theodore Thomas, conductor of the New York Philharmonic Society, asked Wagner to compose the music. The Women's Society of the Centennial Committee raised \$5,000 for the composer. Two motives prompted Wagner's acceptance: he needed the money and he wanted to arouse interest and support in the United States for his beloved Bayreuth project.

For the first time Wagner found himself with the necessity of composing before he had found a poetic inspiration. Anton Seidl relates how this inspiration finally came. Wagner, stepping from darkness into bright sunlight was suddenly struck with the idea of a motto from Goethe: "He only merits freedom as well as life who must daily conquer them." At the same time he conceived the opening theme of his "Centennial March." In the lyric passages of the same work, Wagner announced that he had had the "beautiful and clever women of North America in mind." All things considered, he might have added "lucrative."

Seven years later on February 13, 1883, Wagner's death in Venice put an end forever to his fluctuating regrets that he had not followed his music to America.

# NEW SINGLE RED SEAL RECORDS

**MINSTREL SHOW** . . . . . **GOULD**

**Minneapolis Symphony Orchestra  
Dimitri Mitropoulos, Conductor**

**RCA Victor No. 11-9654  
\$1.00 List Price ▲**

The Minneapolis Symphony Orchestra returns to the Red Seal label with its present dynamic conductor, Dimitri Mitropoulos. For its initial recording under Mr. Mitropoulos's direction, the orchestra performs a brilliant and witty composition by American-born Morton Gould. Reminiscent of the old buck and wing type of music featured in minstrel shows, this engaging work captures the real flavor of one of America's most exciting musical episodes. It was commissioned by Fabien Sevitzyk, conductor of the Indianapolis Symphony Orchestra, to be performed at the tenth anniversary celebration of the orchestra in 1946. Mr. Mitropoulos and the Minneapolis Symphony Orchestra first played it at a concert last January.



*Dimitri Mitropoulos*

**RCA Victor No. 10-1316  
\$.75 List Price ▲**

**I'LL TAKE YOU HOME AGAIN, KATHLEEN** . . . . . **WESTENDORF**  
**BY THE OLD TURF FIRE** . . . . . **TRADITIONAL**

**Christopher Lynch, Tenor, with Orchestra  
Maximilian Pilzer, Conductor**



*Christopher Lynch*

Here are two beautiful numbers which the young Irish tenor has made particularly his own, over the air and through his concert appearances. The first is the perennial favorite, *I'll Take You Home Again, Kathleen*, sung with romantic fervor and warmth. The contrasting number is a traditional Irish folk song, *By the Old Turf Fire*, a sprightly bit of music with humorous lyrics. With this latest offering, Christopher Lynch contributes another gem to the recordings that have helped make him so popular in this country. Maximilian Pilzer and the orchestra add luster to these performances, and as for Mr. Lynch himself—he's never sounded better!

**ARABESQUE, Op. 18** . . . . . **SCHUMANN**  
**José Iturbi, Pianist**

**RCA Victor No. 10-1325  
\$.75 List Price ▲**

Schumann laughingly confessed that this charming little work, along with his *Burleske, Op. 19*, was composed with the ulterior motive of gaining the affection of Vienna's lovely ladies! That he succeeded, not only with the fun-loving Viennese, but with their more subdued English sisters as well, is a matter of record. Clara Schumann was forced to play the *Arabesque* for the latter group on every possible occasion. Since its earliest days, the sweetness and intimacy of the *Arabesque* have made it a universal favorite. Here is Schumann in one of his most delightful moods, beautifully realized in this superb recorded performance of José Iturbi!



*José Iturbi*





Mr. and Mrs. Gorin at home with their dog, Figuro.

## An Igor Gorin program

**D**ESPITE the fact that he had enjoyed an unusually bright operatic career in Europe, it was through radio and motion pictures that the Russian-born singer, Igor Gorin, became known to American audiences.

Rudy Vallee first sensed his potentialities as a radio artist. In addition to the tremendous popularity he soon enjoyed over the airwaves, Mr. Gorin was also to make a memorable film debut in the MGM production, *Broadway Melody of 1938*.

Igor Gorin was born in a Ukrainian village. When he was a young child, his family moved to Vienna, and Igor, on becoming of age, was enrolled in a medical school.

But his first love—singing—asserted itself more and more, and hopes for a medical career receded into the background. Through the interest of a professor at the Vienna Conservatory, a scholarship was arranged for Gorin. From this time on, his career has been a steady rise to the top.

Now, on six record sides, he offers selections of light and colorful caliber, world-wide favorites that have helped him win fame in America.

SEPTEMBER, 1947

Two of the songs are Russian—the beloved *Dark Eyes* and the stirring *Volga Legend*. (He sings the latter in both Russian and English.) Two American songs are also included: the robust *Song of the Open Road* by Malotte and John Wakefield Cadman's *At Dawning*.

Familiar to all Gorin audiences are his gems from the world of operetta. For his present album he offers the sparkling *Play Gypsies*, *Dance Gypsies*, from Kálmán's *Countess Maritza*, and the Sigmund Romberg favorite, *One Alone*, from *The Desert Song*.

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### AN IGOR GORIN PROGRAM

*Dark Eyes* (Traditional); *The Volga Legend* (Russian Folk Song); *At Dawning* (Cadman); *One Alone* (Romberg); *Play Gypsies*, *Dance Gypsies* (Kálmán); *Song of the Open Road* (Malotte)

Igor Gorin, Baritone  
with Orchestra  
Maximilian Pilzer, Conductor

MUSICAL MASTERPIECE ALBUM M-1125

Three 10" RCA Victor Records \$3.00 List Price ▲

▲ Suggested list price exclusive of excise tax. 9

# Patrice Munsel sings

## with Al Goodman and his Orchestra and the Guild Choristers

ON December 4, 1943, eighteen year old Patrice Munsel made her remarkable debut at the Metropolitan Opera House in New York, singing the role of *Philène* in Thomas' *Mignon*.

The years that followed have been filled with memorable moments for the attractive young singer—starring moments—in opera, concert and over the airwaves. But most important is the work that has gone into those few years. For Patrice has been ripening into a mature artist, developing her voice and strengthening her musicianship.

The daughter of a dentist, Patrice Munsel hails from Spokane, Washington. Her musical talent first manifested itself in a phenomenal whistling technique, and it wasn't long before she was making appearances over the local radio station. For variety, she'd sing a little—

and that occasional singing really attracted attention.

With help and encouragement Patrice turned seriously to the development of her voice. At fourteen she had whistled her last whistle for public consumption—and vocal auditions, lessons and gruelling hours of practice followed.

She now includes among her versatile achievements an amazing assortment of operatic roles, concert selections and perennial light favorites which have won her the plaudits of radio listeners from coast to coast.

Patrice, after a long absence from the Red Sea label, returns with gems from the last

(continued on page 14)

### ▲ PATRICE MUNSEL PROGRAM:

Dark Eyes (Traditional); Granada (Lara); Il Bacio (Arditi); Estrellita (Ponce); Solveig's Song (Grieg); Andalucia (Lecuona); El Relicario (Pardilla); Cielito Lindo (Ponce)

Patrice Munsel, Soprano  
with Al Goodman and his Orchestra  
and The Guild Choristers

MUSICAL MASTERPIECE ALBUM M-1130

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



# Excerpts from "El Amor Brujo"

Falla: **Ritual Fire Dance; Dance of Terror**  
Artur Rubinstein, Pianist

Record No. 10-1326

\$ .75 List Price ▲

SOME months ago we released the orchestral version of Falla's gypsy ballet, in a brilliant recorded performance by Stokowski, with Nan Merriman as soloist (M/DM-1089). Among those portions re-arranged by the composer for pianoforte are the two dances recorded here by Rubinstein, a master at music in the Spanish idiom. Falla, a mixture of Andaluz and Catalan, wrote nothing that was



Artur Rubinstein

to equal the popularity of his *Fire Dance* and his *Dance of Terror*. Few versions, admittedly, can claim the caliber of a Rubinstein performance!

## Heifetz plays transcriptions: Music of Falla and Debussy

Record No. 10-1324

\$ .75 List Price ▲

BACK in the twelfth century there was a Moor named Aben Jot, who, expelled from Valencia because of his licentious singing, took refuge in a village of Aragon. There in northern Spain, the colorful *Jota* came into existence (even though the governor of Valencia consistently imposed severe punishments on its performance)—and today, each town in that section has its own. Many composers have taken advantage of the *Jota's* free



Jascha Heifetz

dance and song style. Falla wrote a particularly beautiful one among his Seven Popular Spanish Songs, a work of unusual color, particularly in the Heifetz version. On the opposite side, Heifetz plays the delicate *Girl with the Flaxen Hair*, from Debussy's Preludes, Book I, providing beautiful, effective contrast.

## A new Bjoerling recording

Giordano: "Andrea Chénier": Act IV—Come un bel di di Maggio (As Some Fair Day in May)

Verdi: Un Ballo in Maschera: Act I—Barcarola:  
Di' Tu Se Fedele

Jussi Bjoerling, Tenor  
with Orchestra  
Nils Grevillius, Conductor

Record No. 10-1323

\$ .75 List Price ▲



Jussi Bjoerling

WHILE awaiting execution in the gloom-ridden St. Lazare prison, the young poet-patriot of the French Revolution, Andrea Chenier, writes his last verses, *Come un bel di di Maggio*, in which he expresses his belief in eternal truth and beauty. This is one of

the loveliest arias in the entire opera—an aria sung with intense feeling and dramatic beauty by the Swedish tenor, Jussi Bjoerling. On the reverse side he offers the rollicking *Barcarola* from Verdi's *The Masked Ball*, in which the singer, in this tale of love and deceit, requests that his fortune be told. The rich art and versatility of Bjoerling's singing are in full evidence on these contrasting sides.

# Popular and International

## Three New Musical Smart Sets

### New Popular Singles

- 20-2374 **BODY AND SOUL**  
**STORMY WEATHER**  
Tex Beneke with the Miller Orchestra
- 20-2376 **ALL MY LOVE**  
(Vocal refrain by Clyde Rogers and the Martin Men)
- WHEN THE WHITE ROSES BLOOM IN RED RIVER VALLEY**  
(Vocal refrain by Stuart Wade and the Martin Men)  
Freddy Martin and his Orchestra
- 20-2377 **YA SHURE YOU BETCHA**  
**CHRISTMAS DREAMING (A Little Early this Year)**  
Dennis Day  
with Charles Dant and his Orchestra
- 20-2378 **MY ADOBE HACIENDA**  
**CORNBREAD, 'LASSES AND SASSAFRAS TEA**  
Lonzo and Oscar  
with their Winston County Pea Pickers
- 20-2379 **NOW OR NEVER**  
(Vocal refrain by Bill Boyd and Male Trio)
- TELLIN' LIES**  
Bill Boyd and his Cowboy Ramblers
- 20-2380 **SOLD DOWN THE RIVER**  
**I'M GLAD (I'm Glad He's Gone and Left You)**  
The Blue Sky Bays  
(Bill and Earl Balick)  
Singing with mandolin, guitar, violin and bass
- ▲ All records \$ .60

### Favorite Songs from Famous Musicals—Vol. II

starring



**Frances Greer**      **Jimmy Carroll**  
with

*Dudley King and his Orchestra*

P-177

\$3.85 List Price ▲

**SOMEONE TO WATCH OVER ME**  
(from musical production "Oh Kay")

**MAKE BELIEVE**  
(from musical production "Showboat")

**I'LL FOLLOW MY SECRET HEART**  
(from "Conversation Piece")

**ZIGEUNER**  
(from musical production "Bitter Sweet")

**YOURS IS MY HEART ALONE**  
(from "Land of Smiles")

**LOVE'S RONDOLAY**  
(from "The Waltz Dream")

**A KISS IN THE DARK**  
(from "Orange Blossoms")

**I'M FALLING IN LOVE WITH SOMEONE**  
(from "Naughty Marietta")

This album is the result of popular demand for a sequel to Vol. I (P-133), released in 1942 and starring Dorothy Kirsten and Felix Knight. Here is more music-magic from the composers of operetta masterpieces. Frances Greer blends her sweet soprano with Jimmy Carroll's lyric tenor.

## "Prom Date" with Tex Beneke and the Miller Orchestra

"Prom Date" is an album for everybody, whether of tender prom age or of mellowed fifty-year reunion category. These are the perennial college favorites of today and yesterday, with Tex Beneke and the boys giving them all the essential nostalgic flavor.

P-183

\$3.15 List Price ▲

**THE SWEETHEART OF SIGMA CHI  
WASHINGTON AND LEE SWING**  
**ALMA MATER—Cornell  
THE EYES OF TEXAS**  
**RAMBLING WRECK FROM GEORGIA TECH  
ANCHORS AWEIGH  
ON WISCONSIN**  
**THE VICTORY MARCH OF NOTRE DAME**

## Duke Ellington plays the Blues

Eight newcomers to the recorded Ellington repertory! With these latest offerings, the Duke hits a new high. Included in the present collection are the finest examples of the Blues style as it is translated in terms of the modern Ellington scoring.

There is superb piano work by the Duke alone and with Billy Strayhorn; there is unique singing by Kay Davis, Marian Cox and Al Hibbler. Duke Ellington blends a traditional jazz form with progressive treatment—and the results, you'll agree, are terrific!

Here are the numbers: *Royal Garden Blues*; *Frankie and Johnny*; *Memphis Blues*; *Pretty Woman*; *Beale Street Blues*; *Transluency*; *St. Louis Blues* and *Drawing Room Blues*.

The album number is P-182, the price \$3.15 ▲



## An album of Hebrew Prayers sung by Moshe Kusevitsky, Cantor of Warsaw

S-52

\$3.75 List Price ▲

Moshe Kusevitsky's musical activities have led him beyond his cantorial duties. Nearly ten years ago, this high cantor of the great synagogue of Warsaw and the youngest high cantor in history, made his concert debut at Carnegie Hall. His appearances in leading temples throughout this nation have brought him homage from all creeds. Now, in a stirring album, he brings us portions from the great Hebrew liturgy: *Hatei* (Turn, Oh God, Your Ears to Us); *Leolom Yehel Odum* (The Man Belongs to the World); *Unsane Tokef* (We Will Declare the Mightiness of the Day); *Ribono Shel Olom* (The Lord Almighty).

## New International Singles

25-0101 I WONDER WHO'S KISSING HER  
NOW

INSENSIBLEMENT (Orchids for  
Madame) (in French)

Jean Sablon  
with Toots Camarata and his  
Orchestra

25-1092 JUMP—Polka

TRINKER—Polka

Ernie Benedict and his Polkateers

### HEBREW-ENGLISH

25-5074 ANU OLIM (We Go to the Land)

MI YIVNE (Who will Build)

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Franz Liszt

**T**HIS is one of Liszt's fifteen Hungarian Rhapsodies for the piano. (Four additional ones were published posthumously.) The Ninth, subtitled *Carnaval de Pesth*, is among the six arranged by Liszt and Franz Dopler for orchestra. This is contagious music, filled with warm and voluptuous gypsy abandon. It was Liszt who established the rhapsody form with its slow *Lassen* section, alternating with a gay and passionate *Friskan* mood. He had spent many years delving into the folk music of his native land. Between 1839 and 1847 he edited ten volumes of Hungarian

National Melodies. It was shortly after this that he completed his rhapsodies—and with the knowledge he had accumulated and his own fiery and passionate nature, he was to produce some of the most important and colorful literature of the Romantic era.

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## Patrice Munsel

(continued from page 10)

group. Here is warm and fascinating music of Mexico, Cuba, Spain and Italy; here also is poignant melody from the Norway of Edvard

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2839	2	Rossini Overtures <i>Toscanini-NBC Symphony Orch.</i>	V-2	\$8.85	2850	17	Shakespeare: Henry V <i>Olivier-Walton Philh'ia Orch. of London</i>	DM-1128	\$5.00
2840	3	Stravinsky: The Rite of Spring <i>Monteuz-San Francisco Symphony Orch.</i>	DM-1052	\$4.85	2851	20	Liszt: Concerto No. 1 in D-Flat <i>Rubinstein-Dorati-Dallas Symphony Orch.</i>	DM-1144	\$2.85
2841	6	Bach: Suite No. 3 in D <i>Koussevitsky-Boston Symphony Orch.</i>	DM-1123	\$5.85	2852	21	Bach: Concerto in D Minor <i>Heifetz-Wazman-RCA Victor Chamber Orch.</i>	DM-1136	\$2.85
2842	7	Mendelssohn: Symphony No. 5 in D Minor <i>Beecham-London Philharmonic Orch.</i>	DM-1104	\$4.85	2853	22	de Falla: El Amor Brujo <i>Stokowski-Merriman-Hollywood Bowl Symph. Orch.</i>	DM-1089	\$3.85
2843	8	Wagner: A Wagner Program <i>Toscanini-NBC Symphony Orch.</i>	DM-1135	\$4.85	2854	23	Schubert: Symphony No. 6 in C <i>Beecham-London Philharmonic Orch.</i>	DM-1014	\$4.85
2844	9	Copland: Appalacheian Spring <i>Koussevitsky-Boston Symphony Orch.</i>	DM-1046	\$4.00	2855	24	Schoenberg: Transfigured Night <i>Golschmann-St. Louis Symphony Orch.</i>	DM-1005	\$4.85
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2848	15	Bach: Mass in B Minor <i>Shaw-RCA Victor Choral and Orch.</i>	DM-1146	\$8.85	2859	30	Handel-Beecham-The Great Elopement <i>Beecham-London Philharmonic Orch.</i>	DM-1093	\$3.85
					2860	31	Brahms: Symphony No. 2 in D <i>Monteuz-San Francisco Symphony Orch.</i>	DM-1065	\$4.85

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Albert Lea, Minn.	KATE	1450	11:00	Madison, Wis.	WHA	970	8:00
Ames, Iowa	WOI	640	7:05	Manchester, N. H.	WMUR	610	8:30
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM	650	8:30
Austin, Texas	KVET	1490	7:30	New Haven, Conn.	WNHC	1340	10:30
Bellingham, Wash.	KVOS	790	1:30	New Orleans, La.	WDSU	1280	10:35
Binghamton, N. Y.	WINR	1490	4:00	New York	WNEW*	1130	9:30
Boston, Mass.	WBZ	1030	11:03	Norman, Okla.	WNAD	640	1:45
Buffalo, N. Y.	WKBW	1340	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Pensacola, Fla.	WCOA	1370	(Varies)
Carthage, Ill.	WCAZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Charlottesville, Va.	WCHV	1240	11:30	Pittsburgh, Pa.	KDKA	1020	12:00
Cleveland, O.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Columbia, S. C.	WIS	560	11:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WJMJ	1490	8:00	Salt Lake City, Utah	KUTA	570	11:00
Dallas, Texas	KERA	94300	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Denver, Colo.	KOA	850	(Varies)	San Francisco, Cal.	KPO	680	11:15
Detroit, Mich.	WJLB	1400	6:30	Savannah, Ga.	WTOC	1290	11:30
Dubuque, Iowa	KDTH	1370	3:30	Seattle, Wash.	KOL	1300	6:30
Duluth, Minn.	WBCB	1320	3:30	Springfield, Mass.	WBZ-A	1030	11:30
Fort Wayne, Ind.	WOV-FM	1190	8:30	Stevens Point, Wisc.	WLBL	930	2:30
Honolulu, T. H.	KGU	760	9:00	Toccoa, Ga.	WRLC	1450	—
Iowa City, Iowa	WSUI	910	8:00	Utica, N. Y.	WGAT	1100	—
Jacksonville, Fla.	WPDQ	1270	11:30	Valdosta, Ga.	WGO	1450	10:30
Jefferson City, Mo.	KWOS	1240	3:30	Waterbury, Conn.	WWCO	1240	(Varies)
Lafayette, Ind.	WBAA	920	8:00	White Plains, N. Y.	WFAS	1230	4:00
Los Angeles-Hollywood, Cal.	KFWB	980	11:30	Wilmington, N. C.	WNFD	1400	—
Louisville, Ky.	WKYW	—	2:45	Youngstown, Ohio	WFMJ	1450	11:15

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

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