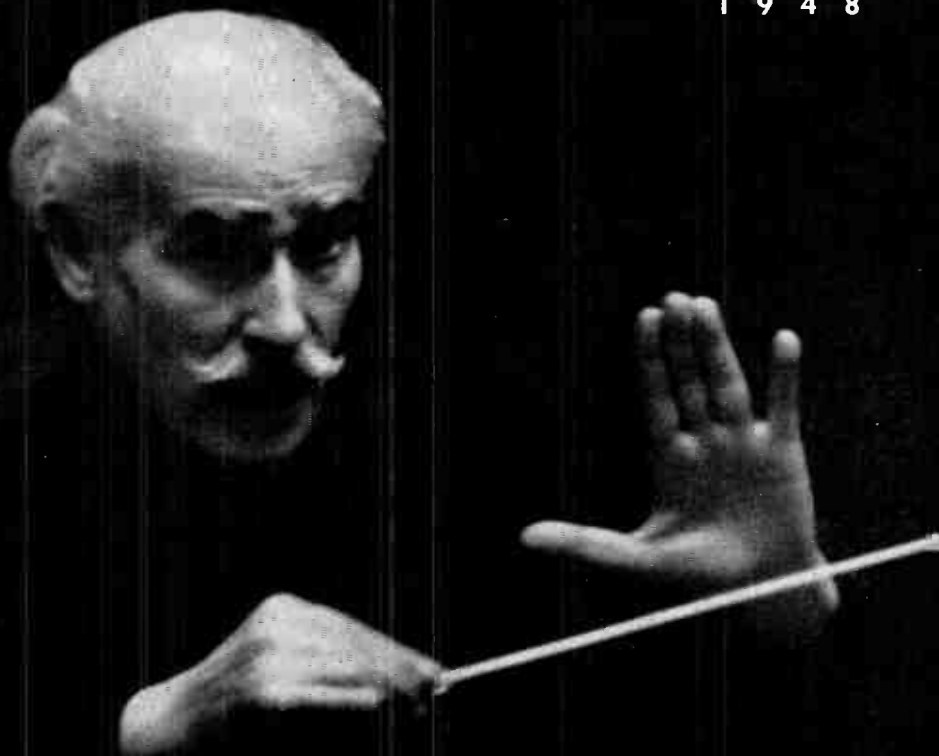


RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

JANUARY
1948



Arturo Toscanini

© B. Hupka

WALNUT MUSIC SHOP

1118 Walnut St. Philadelphia 7, Pa. Phone: PE 5-6382



Rubinstein plays the **Schumann Piano Concerto** another highlight from **Song of Love**

In recent months, motion picture audiences throughout the nation have been enjoying M-G-M's stirring account of the life of Robert and Clara Schumann. Essentially a love-story, the film brings to light some of the most colorful personalities of the romantic era, among them Brahms and Liszt.

That a great deal of the glory of *Song of Love* rests in its musical sound-track has been amply demonstrated by wide public demand for recordings of these gems of Liszt, Schumann and Brahms.

Artur Rubinstein, who provided the memorable piano music for the film soundtrack, has recorded a group of highlights for RCA Victor. Thus far on records, we have the brilliant Liszt Piano Concerto in E-Flat (M/DM-1144) and an album entitled *Selections from the Music of Schumann-Brahms-Liszt* (M/DM-1149). This month, the poetic Schumann Piano Concerto, with Rubinstein as soloist, takes its place

in album form. The recording was made in our Hollywood Studios, with William Steinberg and the RCA Victor Orchestra offering warm and sympathetic complement to Mr. Rubinstein's playing.

Schumann began work on his Piano Concerto in 1841 and completed it four years later. Clara Schumann, the first pianist to tackle the concerto, played it at a Dresden concert. It wasn't until 1847, however, that a totally successful performance took place. On New Year's Day of that year, in Vienna, Mme Schumann and her husband shared honors in what was to become one of the most popular and beloved works of the piano repertoire.

SCHUMANN: CONCERTO IN A MINOR, Op. 54

Artur Rubinstein, Pianist
RCA Victor Symphony Orchestra
William Steinberg, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1176
Four 12" RCA Victor Records

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



Stars of the M-G-M film, Song of Love. Left to right, Paul Henreid and Katharine Hepburn as Robert and Clara Schumann, Henry Daniell as Liszt and Robert Walker as Brahms.

Betty R. Schoenfeld
Editor

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The Bettmann Archive

Franz Schubert and his friends. After a painting by Kupelwieser.

Two great Toscanini recordings

Schubert Symphony No. 9

The "Haffner" Symphony — Mozart

SCHUBERT: SYMPHONY NO. 9, IN C

Arturo Toscanini and the
NBC Symphony Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1167

Six 12" RCA Victor Records

DM-\$7.00 List Price

M-\$8.00 List Price ▲

AMONG other good things in the record line, this New Year brings with it two beautiful Toscanini recordings, one of which constitutes an event of particular importance

to music lovers. At long last and after much ado the Toscanini version of the great C Major Symphony of Franz Schubert is available on records.

The magic evoked by the combination of these two names has been realized wherever the Maestro has conducted Schubert's music, particularly his last symphony. Pleas for recordings of these historic occasions have mounted into insistent demands—and we are happy to announce that the long-awaited re-

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▲ Suggested list price exclusive of excise tax.

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cording is here at last. It takes its place on the market this month with another incomparable Toscanini performance of that earlier Viennese delicacy, the *Haffner* Symphony of Mozart.

The brimming, peasant romanticism of Schubert was a far cry from the aristocratic rococo lines of Mozart's serenades and symphonies. All Schubert's music breathed with the fragrance of the Vienna he knew and worshipped. His was the music of Vienna's suburbs, its flowing rivulets, its perfumed landscapes, its vineyards, fragrant and colorful. Robert Schumann's loving essay on the C Major Symphony points out the Danube and the impressive Cathedral of St. Stephen, speaking through the music of Schubert.

He also remarks, "The symphony . . . has had an influence on us such as none since Beethoven's has ever exercised." And, as the late Lawrence Gilman so aptly wrote, "Schubert's simplicities have not the profundity of Beethoven's, but they have a sublimity that is



their own; and in the last movement they speak with a profundity that must quicken the breath of anyone who listens with sensibility."

Schubert's last symphony (often called his Seventh because of the order of its publication) is dated March, 1828. He never lived to hear it played. Eight months after its completion, he took to his bed, and on November 19, 1828, at the age of thirty-one, Schubert breathed his last in a world that had recognized his songs for the approximate sum of twenty cents.

He had submitted the symphony to the Musikverein of Vienna, but it was found too difficult for performance. A month after his death, its first performance was given and the work was promptly forgotten. About ten years later, Schumann discovered it in the possession of Schubert's brother in Vienna. He promptly dispatched it to Mendelssohn who had it performed at a concert of the Leipzig Gewandhaus Orchestra on March 21, 1839.

And so the work has come down to us, lasting testimony to a great and glorious genius. As one of Schubert's friends pointed out, "He was a very little man, but he was a giant."

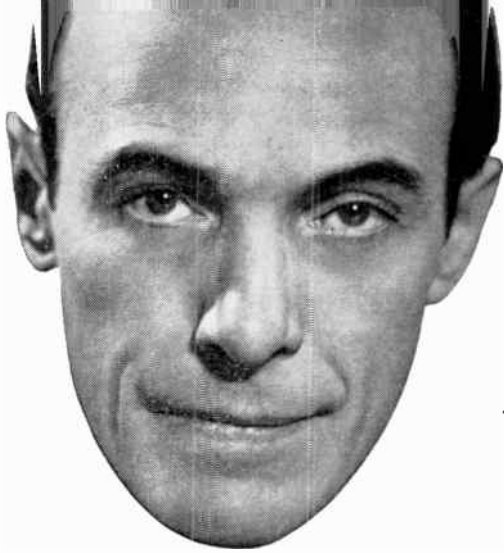
Toscanini and Mozart are a more familiar combination to record audiences. In addition to a previous recording of the *Haffner* Symphony (with the New York Philharmonic Orchestra), the Maestro has also recorded the C Minor and the *Jupiter* Symphonies.

The legendary beauty with which he instills this noble and elegant music of the eighteenth century has been beautifully showcased in the present recording with the NBC Symphony Orchestra. All the refinement, the moulding of phrase, the vitality of expression are present in this rich and vibrant recreation.

The *Haffner* Symphony was first performed in 1783, during an age when clarity and reason were the order of the day. Princely taste demanded the creation of dignified salon works, designed with symmetry, fused with good manners. That Mozart was able to transcend a pattern and to breathe his timeless and eloquent spirit into his music is a fact of which today's audiences are happily aware.

The *Haffner* Symphony is a festive composition written at the request of Mozart's father to commemorate the ascension of Sigmund Haffner (son of Salzburg's burgomaster) to nobility. Composed in great haste and sent in sections to Salzburg from Vienna, the work originally consisted of several parts but is known today only as a four movement sym-

(continued on page 14)



Brailowsky

records complete set

of Chopin etudes!

IN 1923, in the little French town of Annécý, near the Swiss border, a pianist by the name of Alexander Brailowsky put into effect a project very dear to his heart—the organization of a concert cycle of six recitals which would comprise the 169 works of Chopin and which would come under the ambitious heading, “The Life Work of Frédéric Chopin.”

Since 1924, when the cycle was presented in Paris for the first time, the names Alexander Brailowsky and Frédéric Chopin have become synonymous. The Russian-born pianist has presented the cycle (with varying individual programs) over a dozen times and has earned for himself the title of one of the world’s greatest interpreters of the music of Chopin.

Not the least of the composer’s immortal works for his chosen instrument are the twenty-seven études—compositions which formed the foundation of the master’s technical system. More than this, they have become one of the truly great contributions to the piano literature for their beauty and strength. Happily, they now exist in album form, complete for the first time, beautifully recorded.

The first set, dedicated to Franz Liszt, was completed in 1831 and published two years later. Opus 25 found no publisher until 1837 although many of the twelve in this set were composed at the same time as the previous group: The last *Trois Etudes*, were published in 1839, the result of Moscheles’s request for three short études for the Piano Method which he and the musicologist, Fétis, were preparing for publication.

In exhausting the technical possibilities of his time, Chopin produced works of tremendous scope and color. Lovers of piano music will want this album!

CHOPIN: ETUDES (TWELVE ETUDES, Op. 10; TWELVE ETUDES, Op. 25; THREE ETUDES)

Alexander Brailowsky, Pianist

MUSICAL MASTERPIECE ALBUM M/DM-1171

Eight 12" RCA Victor Records

DM—\$9.00 List Price M—\$10.00 List Price ▲

‘Cello compositions played
by **Edmund Kurtz**



Edmund Kurtz, one of the world’s famed ‘cellists, has recorded music of highly contrasting variety. Handel’s lovely and thoughtful *Larghetto* in its ‘cello dress, is rich with stolid North German dignity and stateliness. This was transcribed from the violin by Hubay. Mr. Kurtz supplies a dynamic breadth and sumptuous grandeur of the highest order. On the reverse side he offers the exciting rhythmic patterns of a Spanish gypsy dance, *Requiebros*, by Cassadó, with its touch of oriental mystery. Artur Balsam’s accompaniments are sympathetic and artistic. Ask for record No. 11-9953, the price is \$1.00.▲

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▲ Suggested list price exclusive of excise tax.

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A new recording of the **Tchaikovsky** **Violin Concerto**

ONE of the most grateful works ever written for violin and orchestra, Tchaikovsky's monumental Concerto in D, with its broad sweep of haunting melody, its colorful rhythms and vibrant spirit, is a welcome addition to any collector's library.

This month, one of the world's great violinists, Erica Morini, has recorded her version of the work, and with powerful and sympathetic support from Désiré Defauw and the Chicago Symphony Orchestra, it emerges with true beauty and effectiveness.

A stormy background of dissension and controversy raged during the early days of this gigantic work. It was originally dedicated to Leopold Auer, and later, Tchaikovsky, due to a misunderstanding about Auer's receptivity, changed the dedication to Adolf Brodsky.



*Gifted combination—Erica Morini
and Désiré Defauw.*

In 1881, Brodsky chose it for his debut in Vienna, where it received a cold reception from critics whose vitriolic pens were to haunt Tchaikovsky to his dying day.

Time, as with so many great masterpieces,
(continued on page 14)

Koussevitzky Conducts . . . Hanson's Third Symphony | Oberon Overture

THOSE familiar with the romantic and spacious idiom of Howard Hanson's music will welcome the appearance of his Third Symphony on records. Already in the catalog are his First and Second Symphonies.

Particularly in the present recorded work are we reminded of the composer's Scandinavian ancestry and of his reverence for the great and rugged pioneers who helped mould early American history. "The symphony pays tribute," Dr. Hanson writes, "to the epic qualities of those pioneers."

Among those who have contributed more than their share to the cause of American music, both Howard Hanson and Serge Koussevitzky stand high on the list. Dr. Hanson, particularly through his activities as Director of the Eastman School of Music in

Rochester and as inaugurator of the American Composers' Concerts there, has done much to stimulate the musical expression of his composer-colleagues, while Dr. Koussevitzky, through years of focusing attention on modern works of merit, has been responsible for many an inspiring performance of important new music. It was to him that Howard Hanson dedicated his Third Symphony which was completed in 1938.

The record album, M/DM-1170, sells for \$6.00 (DM) and \$7.00 (M). Sibelius's *Maiden with the Roses* is included as the final side.

Another offering this month from the Boston Symphony Orchestra is the enchanting Overture to Weber's fairy opera, *Oberon*, or *The Elf King's Oath*. Ask for record No. 11-9951; \$1.00.

Flagstad recordings

soon to be released
exclusively
through HMV

RECORDINGS by the great Wagnerian soprano, Kirsten Flagstad, will soon be available exclusively on HMV records. Those already released are: *Ich liebe dich* and *Ein Traum* (Grieg)—DA 1505; the *Liebestede*



Kirsten Flagstad

from *Tristan und Isolde*—DB 2746; and *Ozean, du Ungeheuer* (Ocean, Thou Mighty Monster) from Act II of Weber's opera, *Oberon*—DB-3110. These imported recordings reveal beautifully the vocal and dramatic artistry of Mme Flagstad.

The following is a list of her available recordings bearing the RCA Victor Red Seal label:

- Record Number
- MO-439—Beethoven: *Ah, Perfido*, Op. 65—with Eugene Ormandy and the Philadelphia Orchestra.
- 1726—Richard Strauss: *Allerseelen*, Op. 10, No. 8 (All Souls' Day)—with Edwin McArthur at the Piano.
- 14972—Beethoven: *Fidelio*—Act I—*Abscheulicher wo eist du hin?* (Thou Monstrous Fiend)—with Eugene Ormandy and the Philadelphia Orchestra.
- MO-342—*Flagstad in Song*—with Edwin McArthur at the Piano.
- 1804—Grieg: *Ich liebe dich* (I Love Thee)—with Edwin McArthur at the Piano.
- 14181—Wagner: *Lohengrin*—Act I—*Elsas Traum* (Elsa's Dream)—with Orchestra, Hans Lange, Conductor.
- 1901—Wagner: *Lohengrin*—Act II—*Euch lüften die mein Klagen* (Ye Wandering Breeze)—with the Philadelphia Orchestra, Eugene Ormandy, Conductor.
- M/DM-897—Wagner: *Lohengrin*—Act III—*Bridal Chamber Scene*—with Lauritz Melchior, Tenor; RCA Victor Symphony Orchestra, Edwin McArthur, Conductor.
- 2009—Bridg: *Love Went A-Riding*—with Edwin McArthur at the Piano.
- 15244—Weber: *Oberon*—Act II—*Ozean, du Ungeheuer* (Ocean, Thou Mighty Monster!)—with the Philadelphia Orchestra, Eugene Ormandy, Conductor.
- M/DM-755—Wagner: *Parsifal*—Act II—*Duet*—with Lauritz Melchior, Tenor; Gordon Dilworth, Baritone, and RCA Victor Symphony Orchestra, Edwin McArthur, Conductor.
- M/DM-979—*Scenes from Wagner Operas*—with Lauritz Melchior, Tenor; with the Philadelphia Orchestra, Eugene Ormandy, Conductor; San Francisco Opera Orchestra and the RCA Victor Symphony Orchestra, Edwin McArthur, Conductor.
- MO-749—*Selections from Six Wagnerian Operas*—with Lauritz Melchior, Tenor; with the Philadelphia Orchestra, Eugene Ormandy, Conductor.
- 2009—Dvorák: *Songs My Mother Taught Me*, Op. 55, No. 4—with Edwin McArthur at the Piano.
- 8920—Wagner: *Tannhäuser*—Act III—*Elisabeths Gebet* (Elizabeth's Prayer)—with Orchestra, Hans Lange, Conductor.
- 14181—Wagner: *Tannhäuser*—Act II—*Dich, teure Halle* (Oh! Hall of Song)—with Orchestra, Hans Lange, Conductor.
- M/DM-644—*Three Famous Scenes from Wagner*—with Lauritz Melchior, Tenor; with the San Francisco Opera Orchestra, Edwin McArthur, Conductor.
- 1804—Grieg: *Ein Traum* (A Dream)—with Edwin McArthur at the Piano.
- M/DM-671—Wagner: *Tristan und Isolde*—Act II—*Love Duet*—with Lauritz Melchior, Tenor; with the San Francisco Opera Orchestra, Edwin McArthur, Conductor.
- 1901—Wagner: *Die Walküre*—Act I—*Du bist der Lenz* (Thou Art the Spring)—with the Philadelphia Orchestra, Eugene Ormandy, Conductor.
- 1726—Wagner: *Die Walküre*—Act II—*Ho-Yo-To-Ho* (Brünnhilde's Battle Cry)—with Orchestra, Hans Lange, Conductor.

NEW SINGLE RED SEAL RECORDS

LE CORSAIRE: OVERTURE, Op. 21 BERLIOZ RCA Victor No. 11-9955
 \$1.00 List Price ▲

**Sir Thomas Beecham, Bart., conducting the
 Royal Philharmonic Orchestra
 (Recorded in Europe)**

Sir Thomas's particular genius for interpreting the music of Berlioz found expression some months ago in an album entitled *Beecham Favorites*. The British conductor turns now to one of Berlioz's colorful and vibrant shorter works, the Overture to *Le Corsaire* (The Rover). Skillfully recorded, it beautifully highlights the passionate and gigantic color-organ of Berlioz's romantic orchestra. *Le Corsaire* was composed in Rome in 1831 and was revised twice—once in 1844 and again a year later. In this dramatic music, rich with brilliant instrumentation, the Royal Philharmonic Orchestra sounds to best advantage.



*Sir Thomas Beecham,
 Bart.*

RCA Victor No. 9957
 \$1.00 List Price ▲

OTELLO: ACT IV—WILLOW SONG; AVE MARIA VERDI

**Licia Albanese, Soprano
 RCA Victor Orchestra
 Frieder Weissmann, Conducting**



Licia Albanese

Licia Albanese's portrayal of Desdemona, a recent addition to her repertoire, occurred in San Francisco last year and received tremendous critical acclaim. In these, her first recordings from Verdi's masterpiece, *Otello*, she again proves her ability to project on records both vocal and dramatic artistry. These are the famous arias from the closing scene, in which the tormented Desdemona, in her bed-chamber, speaks to her maid of an old melody, the *Willow Song*, that keeps coming to her mind. Its words tell of a girl, who, like herself, loved too well. The pathetic, ancient folk melody is followed by the exquisite, almost whispered tones of the *Ave Maria*, sung here with true artistry and supplication.

IL TROVATORE: ACT II—Tempest of the Heart VERDI
**IL TROVATORE: ACT II—RECITATIVE: That Ringing!; ARIA: The
 Passion that Inspires Me; NUNS' CHORUS: Ah! 'Mid the Shades
 of Error VERDI**

**Leonard Warren, Baritone
 RCA Victor Choral and Orchestra
 Jean Paul Morel, Conductor
 Robert Shaw, Choral Director**

RCA Victor No. 11-9956
 \$1.00 List Price ▲



Leonard Warren

Leonard Warren assumes the role of Count di Luna for these recordings from Act II of Verdi's somber tale of death and vengeance. In his first aria, sung outside the chapel where Leonora prepares to take her vows as a nun, the crafty Count sings confidently of the happiness that will be his after he and his troops, who are surrounding the chapel, succeed in kidnapping the lovely heroine. The second side of this record is thrilling for its vivid and realistic projection of one of the opera's most dramatic moments. The abduction of Leonora gets under way. Outside the convent, the Count's retainers give vent to a variety of exclamations—while in the background we hear the Nuns' Chorus as they prepare for their evening services, their voices soaring with gentle ecstasy above the rude music of the cut-throats in the foreground!

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RCA VICTOR RECORD REVIEW



MAGGIE TEYTE

sings

French Operatic Arias

THE diminutive, sprightly woman with the voice, wit and sparkle that have been something of a legend for over forty years is back with a new album, her first in a long time. Already released through the domestic label are Maggie Teyte's albums of *French Art Songs* (M-895) and *Songs of Debussy* (M-322).

English-born and French-educated (she studied with the famed singer, Jean de Reszke, and later with Claude Debussy and Fauré), Miss Teyte possesses a style and grace that have developed through the years into a very special art that has gained her the reputation of being the greatest exponent of French song.

She turns now to a delightful cross-section of French opéra-comique style in arias that ideally project the delicate lyricism, the gentle, yet dynamic quality of her singing. Also included on these six record sides is an aria from Pergolesi's Italian opera-buffa *La Serva Padrona*, sung here from the French version, *La Servante Maîtresse* (The Maid as Mistress).

This aria is *Air de Zerlina*, an amazing characterization of the thoroughly delightful and scheming maid-servant. From Monsigny's comic opera, *Rose et Colas*, we hear *La Sagesse est un trésor*, a lightly tripping bit of wisdom, and from *Le Déserteur*, by the same
(continued on page 14)

ESCALES



Ports of Call

Rome-Palermo! Tunis-Nefta! Valencia! The mysterious intrigue of three of the world's most colorful harbors, set against the dramatic backdrop of the Mediterranean, has been translated into music rich with the shades of impressionism.

Here, in Jacques Ibert's score, we sense the calm, gentle play of waves over a tranquil Italian melody sung by a flute; we feel the North African night through exotic Oriental rhythms and the



Pierre
Monteux

melancholy chromatic chanting of an oboe's tune; and we feel the energy and brilliance of a Spanish Rhapsody, its inspiration drawn from a Hispano-Moorish refrain.

Escales is a fantasy on three tunes overheard by the French composer while on a cruise in the Mediterranean. Actually, the titles of the three sections appear nowhere in the printed score. It is to the publisher, Leduc, that we owe the three titles, which he later set forth in a catalog, together with a brief commentary on them.

Pierre Monteux's captivating treatment of this music, with its delicate and sensuous color-values, is generally acknowledged to be among the finest. In this performance with the San Francisco Symphony Orchestra, he brings rich personal understanding to the work, filling it with genuine beauty.

High point of this particular release is its availability on both vinylite and shellac. *Escales* is a glorious addition to any record collection, particularly in the gem-like re-creation afforded by plastic records.

Fiedler conducts the Light Cavalry Overture



Horses' hooves really sound and entire squadrons really rumble in this true-to-life recording of an old favorite everyone knows and wants again and again on records. This has been a staple item in the Boston "Pops" repertoire for many years, and, in addition, is a work that has been recorded many times. With traditional "Pop" zest and verve it reaches new heights in this latest version, enhanced by wide range recording that's both thrilling and spine-tingling. You won't want to pass up this popular gem of von Suppé once you've listened to it. The record number is 11-9954, the price \$1.00 ▲

Escales has been recorded on two twelve-inch sides. The shellac discs, M/DM-1173, sell for \$3.00 (DM) and \$4.00 (M). In the De Luxe Vinylite set, V/DV-10, the list prices are \$5.00 (DV) and \$6.00 (V).

Music of Ernesto Lecuona

The First Piano Quartet

Exciting dance music of Cuba's leading popular composer marks the album debut of the First Piano Quartet. An international group (Adam Garner, Polish-born, Vladimir Padwa, Russian born; Frank Mittler, Austrian-born, and Edward Edson, American), they represent the only ensemble of its kind today.

The compositions recorded on these sides are among those gems which have won increasing popularity through brilliant arrangements made by the group for its network broadcasts.

The Spanish and Moorish ingredients of Cuba's life-blood have found vivid expression in its exotic and sultry melodies and its blood-chilling, mysterious rhythms. Ernesto Lecuona enjoys considerable acclaim in this country for his representation of Cuban dance halls, carnivals and Spanish salon-type pieces. To the last group belong his popular *Malagueña* and *Andalucía*, both of which have been recorded here.

We also hear *Danza Negra* and *Danza Lucumi*, filled with tropical flavor. *Danza de los Nañigos* (the *Nañigos* are a portion of the Afro-Cuban population) fairly bursts with the excitement of a native fantastic carnival. *La Comparsa* (Carnival) is rich with true festive atmosphere and *Aragonesa* the joyous rhythms of a dance. Ask for album CO-41; the price is \$4.00. ▲



NEW SINGLE RED SEAL RECORDS

SERENADE SCHUBERT
 LOVE'S MESSAGE SCHUBERT

RCA Victor No. 10-1372
 \$.75 List Price ▲

(Lyrics by Rellstab)
Dorothy Maynor, Soprano
 with George Schick at the Piano



Dorothy Maynor

An inspiring example of Dorothy Maynor's artistry comes our way this month with these Schubert lieder, taken from a cycle of unrelated songs entitled *Schwanengesang*. Rellstab, one of the early music critics and a poet of note, supplied the first seven verses of the song group, of which the most popular is No. 4, the *Serenade* (Ständchen). Schubert's genius translated the glorious words of these poems into music flowing with meaning of its own. Both the *Serenade* and No. 1, *Love's Message* (Liebesbotschaft) are filled with delicate beauty in Miss Maynor's rendition and superbly high-lighted by George Schick's accompaniments.

RCA Victor No. 11-9952
 \$1.00 List Price ▲

VIENNESE RHAPSODIC FANTASIETTA KREISLER



Fritz Kreisler

Fritz Kreisler, Violinist
RCA Victor Orchestra
Donald Voorhees, Conductor

This is the first recording of one of Fritz Kreisler's delightful tributes to his native Vienna. Composed a few years ago, it reflects all the nostalgic poetry and romance of an era still deep and vital in the hearts of those who knew it. Filled with sparkling rhythms, entrancing waltz tunes and real emotional impact, *Viennese Rhapsodic Fantasietta* will undoubtedly join the ranks of such favorites as *Alt Wien*, *Liebesleid* and *Liebesfreud*. It is always a joy to hear Kreisler play his own music. He receives excellent support here from Donald Voorhees and the RCA Victor Orchestra.

DANNY BOY (OLD IRISH AIR)
 FLOW GENTLY, SWEET AFTON (OLD SCOTCH MELODY)

RCA Victor No. 10-1312
 \$.75 List Price ▲

Thomas L. Thomas, Baritone
Jacob Hannemann, at the Piano



Thomas L. Thomas

The young baritone, Thomas L. Thomas, lends his simple and sincere style to these Scotch and Irish melodies beloved to all. Through the years, these songs have become so much a household word that their real artistic merit is all but lost in the shuffle of lush arrangements. That's why these straightforward interpretations of Thomas L. Thomas and Jacob Hannemann will meet with such wide acclaim. Once you've listened to this record you'll want it for your library of old familiar melodies.

Popular and International Hits



From the Allegro production: left to right, Richard Rodgers, Oscar Hammerstein II, Lisa Kirk and conductor, Salvatore Dell'Isola.

Nanette Fabray and Jack McCauley, Stars of High Button Shoes.



New popular singles

20-2557 WHY DOES IT HAVE TO RAIN ON SUNDAY

Freddy Martin and his Orchestra
Vocal Refrain by The Martin Men

BEGINNER'S BOOGIE

Freddy Martin and his Orchestra
Piano by Barclay Allen

20-2535 DING DONG DADDY FROM DUMAS SOME LITTLE BUG IS GOING TO FIND YOU

Phil Harris and his Orchestra, Phil Harris, Vocalist

20-2573 PASSING FANCY IN A LITTLE BOOK SHOP

Vaughn Monroe and his Orchestra
Vaughn Monroe and The Maon Maids, Vocalists

20-2571 BLUE AND SENTIMENTAL SO LONG

Leslie Scott with Luther Henderson and his Orchestra

Allegro and High Button Shoes

BROADWAY'S two biggest musicals of the season are represented in RCA Victor albums this month. Gems from *High Button Shoes* and *Allegro* have been recorded with the shows' original casts.

Allegro is the beautiful and sensitive Theatre Guild production by Richard Rodgers and Oscar Hammerstein II, staged in the traditional grand manner of Agnes de Mille. Its cast includes Annamary Dickey, Roberta Jonay, John Battles, Kathryn Lee, Lisa Kirk, Gloria Wills and a chorus of forty voices.

On five ten-inch records, the following highlights have been recorded:

Joseph Taylor, Jr., I Know It Can Happen Again, One Foot, Other Foot, A Fellow Needs a Girl, So Far, You Are Never Away, To Have and to Hold, Wish Them Well, Money Isn't Everything, The Gentleman Is a Dope, Allegro and Come Home.

**20-2567 SWEETHEART SERENADE
WHO WERE YOU KISSING (When You Kissed Me Last Night)**
The Three Suns

**20-2549 MY LITTLE DONKEY
VALENCIA**
Louis Prima and his Orchestra
Louis Prima, Vocalist

**20-2584 AN OLD SOMBRERO (An Old Spanish Shawl)
DREAMY LULLABY**

Tex Beneke and his Orchestra

**20-2551 PEGGY O'NEIL
MICKEY**
Dennis Day with Charles Dant and his Orchestra

**20-2545 TWO LOVES HAVE I
I NEVER LOVED ANYONE**
Perry Como with Russ Case and his Orchestra

20-2524 I'LL HATE MYSELF IN THE MORNING (IF I WASN'T IN YOUR DREAMS LAST NIGHT) DREAM AGAIN
Swing and Sway with Sammy Kaye
Laura Leslie and Don Cornell, Vocalists

High Button Shoes, the fetching production by Monte Proser and Joseph Kipness, was directed by George Abbott and stars Phil Silvers, Nanette Fabray, Jack McCauley and Mark Dawson. A fast-stepping, amusing little story of 1913 vintage, *High Button Shoes* deals with life, love and low finances in a little New Jersey town, complete with bustle and the Model T.

Its musical hits, recorded on four ten-inch discs, include the following: . . .

Can't You Just See Yourself?, *Nobody Ever Died for Dear Old Rutgers*, *Model T*, *I Still Get Jealous*, *You're My Girl*, *On a Sunday by the Sea*, *Get Away for a Day* and *Papa, Won't You Dance With Me?*

Both *Allegro* and *High Button Shoes* have been represented to RCA Victor audiences on single discs. From the former, Perry Como sings *A Fellow Needs a Girl* and *So Far*; and from *High Button Shoes* there's a rousing performance of *Papa, Won't You Dance With Me* and *I Still Get Jealous* by The Three Suns.



Voca-Lovelies The Mullen Sisters

That charming trio, last heard in the Ray Kinney *Hawaiian Favorites* album, is back with a brand new hit package entitled *Voca-Lovelies* (P-194). Delightful three-part harmonizing, set against the background of guitar-playing band leader, Mottola, showcases eight popular tunes. Here they are: *Time on My Hands*, *Standin' in the Need of Prayer*, *Frenesi*, *The Moon of Manakoora*, *The Kerry Dance*, *Empty Saddles*, *Basin Street Blues* and *Carioca*. The album sells for \$3.40. ▲



A Desi Arnaz Album

Titled "Babalu," this intoxicating package of famous Arnaz numbers is a must for addicts of Latin American rhythms. The album contains the following hits: *Tabu*, *La Cumparsita*,

New International singles

- 25-0105 THE WHISTLER AND HIS DOG
VALSE VANITE
Henri René and his Orchestra
- 25-1100 EN TUS BRAZOS—Bolero Rumba
GUATEMALA—Samba
Irving Fields at the Piano, with The Campos Trio
- 25-7089 CANTA PE ME
COMME FACETTI MAMMETA
Stefano Lombardi with the RCA Victor Continental Orchestra
- 23-0714 LA MARICUTANA
TOROS EN CUBA
Eddie Gómez accompanied by Miguelito Miranda and his Orch.
- 25-0104 A BARCELONE
YOU IN MY DREAMS
Maurice Chevalier with Henri René and his Orchestra

Sambas



A set of authentic sambas is now available! The eight wonderful selections included in this album were all recorded in Brazil, and until now were unobtainable through regular channels in this country. By popular demand, they have been gathered from our export catalog and they're sure to meet with approval from growing audiences in this country for authentic Latin American dance music. Including the hit tune, *Não Tenho Lagrimas* (Come to the Mardi Gras), the sambas are all rousing and wonderful. Don't miss this album! (S-53; \$4.00). ▲

Brazil, *Tico Tico*, *Peanut Vendor*, *Cuban Pete* and *Green Eyes*. Desi is the energetic young man of Conga-originating fame who has swept across the nation with his band and his rhythms, blazing trails of glory. You'll want this album! (P-198; \$3.40). ▲

Maggie Teyte

(continued from page 9)

composer, we hear the melancholy *Adieu, chère Louise*. Miss Teyte sings arias from two operas by André Grétry: *Zémire et Azor* and *Le Tableau Parlant*. From the first we hear *Rose chérie*, a sweet and melodious love song, and from the latter we hear the witty *Vous étiez ce que vous n'êtes plus* (You Were Once That Which You are No More), an enchanting bit of witticism enhanced by a recurrent "cuckoo" figure from the orchestra. Last, from Dourlen's opera, *Les Oies de Frère Philippe*, Miss Teyte sings a thoughtful little gem entitled *Je sais attacher des Rubans*.

Morel conducts the RCA Victor Orchestra. List price of the album, MO-1169, is \$3.25.

Tchaikovsky violin concerto

(continued from page 6)

has proven the universality of the work. Its three sections, moving through a melody of grand songlike character, a brooding interlude of profound beauty and a robust, earthy movement of rugged strength, have provided many a challenge for violinists, a challenge which Miss Morini meets with dignified artistry.

This work is available in album M/DM-1168. List price for DM—\$5.00; for M—\$6.00. ▲

Toscanini recordings

(continued from page 3)

phony which is filled with moments of delightful spontaneity.

Its four movements flow from festive atmosphere and gentle grace to almost pompous dignity and finally to a bustling, presto finale.

MOZART: SYMPHONY NO. 35, IN D, K. 385 ("Haffner")

Included as final side in this album:

GLUCK: DANCE OF THE SPIRITS (from *Orfeo ed Euridice*—Act II)

Arturo Toscanini and the NBC Symphony Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1172

Three 12" RCA Victor Records

M-\$5.00 List Price DM-\$4.00 List Price ▲

REVIEW INDEXES FOR VOLUME IX are now available. The INDEX, a comprehensive listing of artists, composers, compositions and contributors' articles, may be obtained at a cost of five cents per copy. All requests should be sent to RCA VICTOR RECORD REVIEW—2-8, RCA VICTOR DIVISION, CAMDEN, NEW JERSEY.

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	February	Feature Title	Album Number	List Price	Program No.	February	Feature Title	Album Number	List Price
2026	2	Haydn: Symphony No. 94 in G Koussevitzky-Boston Symphony Orchestra	DM-1155	\$4.00	2937	17	Beethoven: Concerto No. 3 in C Minor Rubinstein-Toscanini- NBC Symphony Orchestra	DM-1016	\$5.00
2927	3	Beethoven: Quartet No. 8 in E Minor Paganini Quartet	DM-1152	\$5.00	2938	18	Beethoven: Sonata in F Minor Artur Rubinstein	DM-1018	\$4.00
2928	4	Bach: Excerpts from Mass in B Minor Shaw-RCA Victor Chorale and Orchestra	DM-1145	\$10.00	2939	19	Beethoven: Trio No. 7 in B-Flat Rubinstein-Heifetz-Feuermann	DM-949	\$6.00
2929	5	Rachmaninoff: Concerto No. 2 in C Minor Rubinstein-Golschmann- NBC Symphony Orchestra	DV-6	\$11.00	2940	20	Beethoven: Concerto in D Heifetz-Toscanini- NBC Symphony Orchestra	DM-705	\$6.00
2930	6	Prokofieff: Sonata No. 7 Vladimir Horowitz	DM-1042	\$3.00	2941	23	A Treasury of Harpsichord Music Wanda Landowska, Harpsichordist	DM-1181	\$7.00
2931	9	Prokofieff: Romeo and Juliet Koussevitzky-Boston Symphony Orchestra	DM-1129	\$3.00	2942	24	Falla: El Amor Brujo Stokowski-Hollywood Bowl Symphony Orchestra	DM-1089	\$4.00
2932	10	Tchaikovsky: Romeo and Juliet Toscanini-NBC Symphony Orchestra	DM-1178	\$4.00	2943	25	Smetana: Bartered Bride Overture DeFaux-Chicago Symphony Orchestra	11-0018	\$1.00
2933	11	Puccini: Excerpts from La Bohème Albanese-Gigli- La Scala Orchestra	DM-980	\$6.25	2944	26	Mozart: Symphony No. 26, in E-Flat Koussevitzky-Boston Symphony Orchestra	11-9363	\$1.00
2934	12	Grieg: Concerto in A Minor Rubinstein- NBC Symphony Orchestra	DM-900	\$4.00	2945	27	Weinberger: Schwanda, the Bagpipe Player: Polka and Fugue Mitropoulos-Minneapolis Symphony Orchestra	11-0019	\$1.00
2935	13	Schubert: Trio No. 1 in B-Flat Rubinstein-Heifetz-Feuermann	DM-923	\$5.00					
2936	16	Beethoven: Sonata No. 8 in C Minor Artur Rubinstein	DM-1102	\$3.00					

14 ▲ Suggested list price exclusive of excise tax.

RCA VICTOR RECORD REVIEW

"THE MUSIC YOU WANT"—Station Guide

<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> <i>(P.M.)</i>	<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> <i>(P.M.)</i>
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM	650	8:30
Atlantic City, N. J.	WFPG	—	—	New Haven, Conn.	WNHC	1340	10:30
Austin, Texas	KVET	1490	7:30	New Orleans, La.	WDSU	1280	10:35
Bellingham, Wash.	KVOS	790	1:30	New York	WNEW*	1130	9:30
Binghamton, N. Y.	WJNR	1490	4:00	Norman, Okla.	WNAD	640	1:45
Boston, Mass.	WBZ	1030	11:30	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Pensacola, Fla.	WCOA	1370	(Varies)
Charlottesville, Va.	WCAZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Cleveland, O.	WCHV	1240	11:30	Pittsburgh, Pa.	KDKA	1020	12:00
Columbia, S. C.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Cordele, Ga.	WIS	560	10:30	Portsmouth, N. H.	WHEB	750	3:00
Dallas, Texas	WMJM	1490	8:00	Providence, R. I.	WNAF	—	1:00
Denver, Colo.	WFAA-FM	97900	8:30	Salt Lake City, Utah	KUTA	570	11:00
Detroit, Mich.	KOA	850	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Dubuque, Iowa	WJLB	1400	6:30	San Diego, Calif.	KSON	—	—
Duluth, Minn.	KDTH	1370	3:30	San Francisco, Cal.	KPO	680	11:15
Fort Wayne, Ind.	WEBC	1320	11:30	Savannah, Ga.	WTOC	1290	11:30
Honolulu, T. H.	WOWO-FM	1190	8:00	Seattle, Wash.	KOL	1300	6:30
Iowa City, Iowa	KGU	760	9:00	Sioux City, Iowa	KTRI	1450	—
Jacksonville, Fla.	WSUI	910	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Lafayette, Ind.	WPDQ	1270	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Los Angeles-Hollywood, Cal.	WBAA	920	8:00	Toccoa, Ga.	WRLC	1450	10:30
Louisville, Ky.	KFWB	980	11:30	Utica, N. Y.	WGAT	1100	—
Madison, Wis.	WKYW	—	3:00	Valdosta, Ga.	WGO	1450	10:30
Manchester, N. H.	WHA	970	8:00	Waterbury, Conn.	WWOC	1240	10:30
	WMUR	610	8:30	White Plains, N. Y.	WFAS	1230	4:00
				Wilmington, N. C.	WMFD	1400	—
				Youngstown, Ohio	WFMJ	1450	(Varies)

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

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Koussevitzky, Boston Sym. Orch.
11-9951—\$1.00 |
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Toscanini—NBC Symphony Orchestra
M-1172—\$5.00 DM-1172—\$4.00 | <input type="checkbox"/> Kreisler: Viennese Rhapsodic Fantasia
Kreisler-Voorhees, RCA Victor Orch.
11-9952—\$1.00 |
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Alexander Brailowsky, Pianist
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Thomas L. Thomas; Jacob Hannemann
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Morini-Detauw, Chicago Symphony Orchestra
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Edmund Kurtz; Artur Balsam
11-9953—\$1.00 |
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Koussevitzky-Boston Sym. Orch.
M-1170—\$7.00 DM-1170—\$6.00 | <input type="checkbox"/> Schubert: Ständchen; Liebesbotschaft
Dorothy Maynor; George Schick
10-1372—\$.75 |
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Morel, RCA Victor Orch.
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Fiedler-Boston "Pops" Orch.
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Beecham-Royal Philharmonic Orch.
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11-9957—\$1.00 |

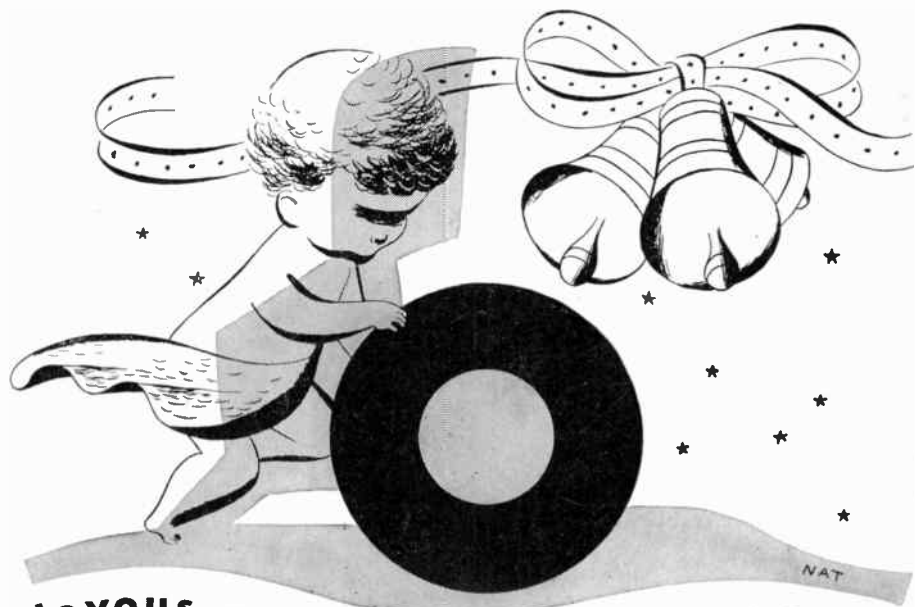
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