

RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT

SEPTEMBER

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Leonard Bernstein Conducts An American in Paris—see Page 3

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RCA VICTOR

Record Review



SEPTEMBER, 1948

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 11, NO. 5



Single from
Leonard Warren's
Sea Shanties Album
Available



THESE are unquestionably the two most popular items appearing in Leonard Warren's recently released collection of *Sea Shanties* (MO-1186). RCA Victor now issues a new coupling of these sides on Record No. 10-1500; the list price is \$1.00. ▲

Mr. Warren has taken the country by storm with his singing of these rousing, lusty work songs of the clipper ship era; he has offered them on recordings, in concert and very recently on the air as part of RCA Victor's Sunday Radio Show, *The Music America Loves Best*. For his recordings the baritone is accompanied by a chorus of male voices and a small orchestra of strings, woodwinds and guitar under the direction of Morris Levine. The

gifted American musician and folk song collector, Tom Scott, is responsible for these striking arrangements.

Leonard Warren, whose brilliant operatic characterizations have thrilled Metropolitan audiences, steps spiritedly into the role of the shantyman of a century ago, that gusty seaman who led the rest of the crew in song as an accompaniment to the backbreaking manual labor that took place on shipboard.

Blow the Man Down is a "hailiardi" shanty -- sung during such protracted labor as hoisting sail. *The Drunken Sailor*, which has long been a favorite both at sea and ashore, was

(Continued on page 13)

Betty R. Schoenfeld
Editor

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Bernstein conducts

An American in Paris



It's all in the score Gershwin wrote and it sparkles affectionately in Leonard Bernstein's performance. The combination is a lively one — and any Gershwin fan is in for some real musical excitement.

Mr. Bernstein, incidentally, prior to his appearances as guest conductor at Tanglewood, spent a highly successful six weeks touring Europe. In Munich, Milan, Budapest, Vienna, Paris and Scheveningen he won triumph after triumph. His last album was Ravel's Piano Concerto (M/DM-1209 and V/DV-15), in which he appeared as conductor and soloist. He received great acclaim for his performance of this work in Europe.

TWENTY years ago, George Gershwin took a vacation trip to Europe, and in the wake of his travels he put to paper that breezy and spontaneous little masterpiece, *An American in Paris*. Only a youthful and sophisticated sense of humor could have concocted the fun, the situations and the utterly delightful confusions abounding in this ingenious score.

Paris in 1928 had a flavor that won't soon be duplicated. The big depression was just around the corner. This was the era of the John Held flappers, of the Charleston and of the hordes of gay, cosmopolitan American vacationists flaunting their dollars and their laughter down the boulevards, along the Seine, into the cafés and through the streets of Montmartre.

Gershwin's American is a confident young enthusiast who runs the gamut, one bright spring day, of Paris' sights and sounds. It's all there in the music — the Champs-Élysées, the French taxicab horns (especially imported for the orchestral occasion), the naïve fascination at all this Gallic charm and splendor, the smattering of broken French, the sudden wave of homesickness and the fresh burst of renewed energy as our hero decides that this is *Paris* — and let's make the most of it!

GERSHWIN: AN AMERICAN IN PARIS

Leonard Bernstein conducting the
RCA Victor Symphony Orchestra

Two 12" RCA Victor Records

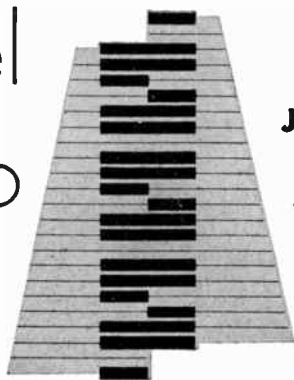
MUSICAL MASTERPIECE ALBUM M/DM-1237

M — \$4.50 List Price ▲ DM — \$3.50 List Price ▲



George Gershwin

novel two-piano music



**JOSÉ AND
AMPARO
ITURBI**

Three Blind Mice

Infante's Andalusian Dances nos. 1 and 2

All American (A Satirical Suite)

THE three delightful compositions that make up the present album are among the lighter gems featured in so many of the Iturbis' memorable duo-piano recitals. The first is the traditional nursery favorite, *Three Blind Mice*, ingeniously arranged by Mr. Iturbi and George Stoll. It is played here in both a *Waltz* and a *Boogie* version.

The satirical suite, *All American*, has been described by its composer as having been written "with a stethoscope in one hand and a music note book in the other." Dr. Chambers is Deputy Medical Superintendent of Harlem Hospital in New York. Despite his activities

as a physician, he has found time to devote to his music.

All American, one of several works by Dr. Chambers, was composed ten years ago, and submitted, at the advice of a friend, to the Iturbis. The sister and brother team programmed it from coast to coast and enjoyed tremendous success — but it wasn't until April, 1948, that Dr. Chambers himself got around to hearing the suite.

All American is in four movements: *Chicken in the Hay*; *Lush* (a satire on the stiff musical "classics" to which the composer was subjected in his childhood); *Bloozey-Woozey*; and *Parade of the Visiting Firemen*, which speaks boisterously for itself!

The last item in this allum comes under the heading of *Trois Danses Andalouses*; we hear the first and second, the decisive *Ritmo* and the poetic *Gracia*. These are among the most beloved gems of two piano music. The present collection of novelties comes as a refreshing addition to the Iturbis' recorded performances.



Amparo and José Iturbi

TRADITIONAL: THREE BLIND MICE
(Arr. by José Iturbi and George Stoll)
CHAMBERS: ALL AMERICAN (A SATIRICAL SUITE)
INFANTE: ANDALUSIAN DANCES Nos 1 and 2
José and Amparo Iturbi, Duo-pianists
Three 12" RCA Victor Records
MUSICAL MASTERPIECE ALBUM M/DM-1246
M — \$5.75 List Price ▲ DM — \$4.75 List Price ▲

INTRODUCING

Eileen Farrell

IN

Five Wagner Songs

IT is a pleasure to welcome Eileen Farrell to the Red Seal label and to announce this exquisite set of songs as her first offering for RCA Victor. Joined by Leopold Stokowski and his Symphony Orchestra, she sings *Der Engel* (The Angel), *Stehe Still!* (Stand Thou Still), *Im Triebhaus* (In a Conservatory), *Schmerzen* (Tears), and *Träume* (Dreams). All of these are set to poems of Mathilde Wesendonck, a personality who exercised one of the really potent influences on Wagner's writing.

Today Mme. Wesendonck is considered as having been the direct inspiration for *Tristan and Isolde* and for the first part of *Die Walküre* as well. Two of the songs in fact, *Träume* and *Im Triebhaus*, were described by Wagner as "studies for *Tristan and Isolde*." Their music is filled with passion and fervor, and blended with their lovely word settings they emerge in jewel-like beauty.

The present album marks the only complete recording of the songs currently available in domestic catalogs. The texts, in both German and English, have been included.

Eileen Farrell, whose voice is of pure dramatic timbre, combines the tonal attributes of both mezzo and lyric soprano. Her rendition of these songs, so warm and sensitive, affords an unforgettable musical experience. Miss Farrell has been beloved as a versatile radio personality for years. In addition to her own hour with symphony orchestra, she has appeared on many programs, among them, the Firestone Hour, the Coca Cola Hour and the Prudential Family Hour. Some weeks ago she thrilled listeners throughout the world with her version of the Immolation Scene from Wagner's *Die Götterdämmerung*, which she sang with the Columbia Broadcasting Symphony, Erich Leinsdorf conducting. She has further distinguished herself by appearances with Bruno Walter and Eugene Ormandy.

The music season of 1917-18 finds Eileen Farrell matching network triumphs with concert successes on her first extended tour. At the request of thousands who yearned to see as well as hear her, and fulfilling her own de-

sire to meet her audiences Eileen Farrell is presently winning concert plaudits. It's a hectic schedule which involves dashing back to New York for broadcasts and only occasional visits with her husband and baby, but this delightful Irish-American has always surmounted difficulties. She hopes soon to take opera in her stride and her singing of the great arias is indication enough that the operatic stage will be her next conquest.

WAGNER: FIVE SONGS (from "Gedichte"
Song Cycle of Mathilde Wesendonck)
Der Engel (Tears); **Stehe Still!** (Stand Thou Still!);
Im Triebhaus (In a Conservatory);
Schmerzen (Tears); **Träume** (Dreams)
Eileen Farrell, Soprano
Leopold Stokowski and his Symphony Orchestra
Three 12" RCA Victor Records
MUSICAL MASTERPIECE ALBUM M DM-1233
M — \$5.75 List Price ▲ DM — \$4.75 List Price ▲



Eileen Farrell

Leopold Stokowski



music of **Poulenc**

A Two-Piano Concerto

THE American scene will be graced this Fall by a visit from Francis Poulenc, youngest and one of the most fascinating personalities of the famous French "Six." The release of his Two-Piano Concerto at this time is therefore an exceedingly timely one.

Pianists Whittemore and Lowe and conductor Mitropoulos have played the *Concerto in D Minor* many times, and their brilliant success with one of the twentieth-century's most thrilling compositions has been captured for all time in this recorded premiere. Composed in 1932, the three movements of the work run the gamut from nursery tunes to marchlike themes and music-hall melodies. Pianos and orchestra combine in witty, satirical and precise expression. Many of the nostalgic nursery hints will bring to mind RCA Victor's recently-released vocal disc of *Petites Voix* (Small Voices) — Record 10-1409 — which featured the RCA Victor Chorale under the direction of Robert Shaw.

The opening *Allegro* of the *D Minor Concerto* and the *Finale* are of an exuberant, dance-like character, while the romantic *Larghetto* is one of the most appealing bits of mood-writing we've ever heard. Throughout, the work has the qualities of elegance and finesse and the characteristic French *clan* one has come to associate with the music of Poulenc.

A Vocal Gem

"I was going through a stack of songs that a friend of mine had brought from Europe," writes Gladys Swarthout, "and ran across the name of Francis Poulenc on a song called 'Le Chemin d'Amour.' Naturally I was excited, for I've sung Poulenc songs for some years, always with great delight to myself and apparently to my audiences. The songs have always had the original and earthy flavor of their texts as well as an individuality that makes Poulenc, to me at least, the most interesting of the famous French 'Six.'"

"Upon closer examination of the song, I found it had been written for Yvonne Printemps, and that aroused my curiosity even more. What a charming song it proved to be! It has the lilt and gaiety of the French music hall songs, but has the refinement of a concert piece with no loss of basic appeal."

Miss Swarthout introduced the song on the Telephone Hour and the result was a veritable avalanche of mail response. "The discerning

POULENC: CONCERTO IN D MINOR

Arthur Whittemore and Jack Lowe, Duo-pianists

RCA Victor Symphony Orchestra

Dimitri Mitropoulos, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1235

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

Three 12" RCA Victor Records



Arthur Whittemore and Jack Lowe go over the score during recording session with conductor Dimitri Mitropoulos.



Gladys Swarthout records with Gibner King gentlemen of RCA Victor heard it on the air," she continues, "with the result that I recorded it for them just twenty-four hours before the recording ban went into effect."

The B side of this recording is "How Do I Love Thee," set to the famous Browning sonnet, by William Roy, a California boy still in his teens. (10-1422; \$1.00, list price ▲)

STRAVINSKY'S

danses concertantes

CONDUCTED BY THE COMPOSER!



IN the contemporary world of ballet, Igor Stravinsky stands as the dominant musical personality. His intense devotion to the dance, a devotion springing from the days of the Maryinsky Theatre with all its fabulous associations, has been a part of the heart and soul of all Stravinsky's creative activity. The vocabulary of the classic ballet is understood by him intimately. The theatre lives in his music.

Originally written as a concert work, *Danses Concertantes* emerged as a "ballet for orchestra." It was later to become a masterful orchestral work for the dance. Conductor Werner Janssen commissioned this music which had its first performance in Los Angeles in 1942 by the Janssen Symphony with the composer conducting. The following year, it was produced by

the Ballet Russe de Monte Carlo, with choreography by the celebrated Georges Balanchine. Since that time it has been a regular feature of the company.

Danses Concertantes distills the essence of the materials of the ballet. Conventions are examined as under a microscope. Ingolf Dahl points out in the album's accompanying notes, "Stravinsky invites his orchestral dancers to create an ironic dance commentary on a tradition that has preserved many formulas along with genuine spontaneity."

To Balanchine, whether he has a story with which to create his choreography or not, the controlling force comes from the music itself, from its pulse and from its rests. Balanchine, in fact, finds in Stravinsky's "dynamic use of silence . . . one of the living secrets of his music."

With Schönberg and Bartók, Stravinsky was one of modern music's pioneers, one of the real tone thinkers of the turn of the century. He was to probe searchingly into channels strange and far-reaching. Russia, France, Switzerland, and now America, where he is a citizen, were the chief scenes of his activities. Today, as a spirited intellect whose curiosity and inventiveness know no bounds, he is one of the artistic world's most intriguing living legends.

It is our privilege to offer this album of Stravinsky conducting his own music, the second in recent months. The other was the lovely *Divertimento* from *The Fairy's Kiss* (M/DM-1202). *Danses Concertantes* appears in album (M—\$5.75, ▲ DM—\$4.75▲). The final side is the *Scherzo à la Russe*.



Scene from Ballet Russe de Monte Carlo production. In the foreground are Frederick Franklin and Alexandra Danilova.

HEIFETZ

plays music of Vieuxtemps

THOSE familiar with Heifetz's thrilling rendition of the Vieuxtemps Concerto No. 4, in D Minor (M/DM-297) will warmly welcome this new set which features the composer's next work in that form. For dramatic intensity and virtuosity there are few concertos in the repertory to match it.

The career of Belgian-born Henri Vieuxtemps, composer and violin virtuoso of the nineteenth century, established him as one of the leading musical personalities of his time and as the direct successor of Paganini. With Vieuxtemps, however, the violin was more than an end in itself as an experiment for technical display. Rather, it functioned as a means to express musical ideas of vivid color and emotional strength.

The Fifth Concerto was completed in 1858, shortly after Vieuxtemps' return to Paris from his second American tour with Thalberg. This work was composed eight years after the Concerto No. 4. It is of relatively short length and its three sections, *Allegro non troppo*, *Adagio* and *Allegro con fuoco* are played without pause.

Sir Malcolm Sargent and the London Symphony Orchestra join Mr. Heifetz in one of his most rewarding performances. The result is a magnificent addition to all domestic cat-

VIEUXTEMPS: CONCERTO No. 5,

IN A MINOR, Op. 37

Jascha Heifetz, Violinist

London Symphony Orchestra

Sir Malcolm Sargent, Conductor

(Recorded in England)

Two 12" RCA Victor Records

MUSICAL MASTERPIECE ALBUM M/DM-1240

M — \$4.50 List Price ▲ DM — \$3.50 List Price ▲



Jascha Heifetz

logs and to the discriminating collector's library.

A RED SEAL SINGLE

Youthful pianist makes RCA Victor debut



Byron Janis

BACH-LISZT: PRELUDE AND FUGUE IN A MINOR
RCA Victor No. 12-0379; \$1.25, List Price ▲

PITTSBURGH-born Byron Janis, now in his early twenties, has, in the last two years, made a sensational name for himself in the concert world. Engagements for this young man (Horowitz's only pupil, incidentally) invariably mean re-engagements — and the reasons will be fairly obvious once you've heard him. Musical star of the Magic Key program when he was only ten years old, and NBC Symphony soloist at the early age of sixteen, Byron Janis now consistently receives press praise as a veteran and a mature artist of outstanding talent. He recently enjoyed a series of notable triumphs in South America.

For his debut on RCA Victor records, Mr. Janis has chosen the first of six transcriptions made by Liszt of Bach Organ Preludes and Fugues. The *A Minor*, recorded here, is tremendous in scope and offers an exceptional challenge to the performer. The meditative, improvisational *Prelude* is complemented by a *Fugue* of massive structure and great dignity of line. As a recording it is a "must" for your library of piano music.

MARIAN ANDERSON

SINGS

SPIRITUALS

with Franz Rupp at the piano

"FAITH," says Marian Anderson, "is the dynamo that powers life, and music is the flame that ignites the fuel—the music of the ages, of nature and of our own spirits."

Miss Anderson's own career is a perfect illustration of her philosophy. Until she became a successful singer she supported her mother by singing at church benefits and in joint recitals with concert artists who visited Lynchburg, Va., where she moved after the death of her father. Faith in her determination to succeed in the profession of her choice brought about the realization of her goal.

"Music teaches us more about ourselves than words," the great contralto says. "It searches us out and draws us closer to the infinite. It also strengthens the fibre of the spirit and replenishes the reservoir of the soul."

A typical illustration of Miss Anderson's ability to concretize her philosophy of faith is the kind of inspiration that has found expression in her RCA Victor recordings. Many of her greatest concert hall interpretations are represented on Red Seal records, all of which reflect the galvanic beauty that is inherent in whatever she sings.

While Miss Anderson recognizes the immense gap between faith and the technical medium through which music may actually be communicated, she believes that the progress of sound engineering has fertilized America's musical growth. Records, concert and radio have played vital roles in making available to all the lofty homilies of Bach as well as the eloquent piety of the Negro spiritual, she declares.

This month Miss Anderson sings more of the spirituals that have endeared her to millions. She has chosen ten which are among her favorites. They range in mood from exultant tones to mournful depths of sorrow and tragedy. Franz Rupp is at the piano with his usual artistry and effective support.

MARIAN ANDERSON SINGS SPIRITUALS

Nobody Knows the Trouble I See; Hear de Lam's A-Cryin'; My Lord, What a Morning; Ride on, King Jesus; Sinner, Please; Honor, Honor; Soon-A-Will Be Done; Were You There?; On Ma Journey; De Gospel Train

**Marian Anderson, Contralto
with Franz Rupp at the Piano
Four 10" RCA Victor Records**

MUSICAL MASTERPIECE ALBUM MO-1238

\$5.00 List Price ▲



NEW SINGLE RED SEAL RECORDS

BARCAROLLE IN F-SHARP, Op. 60 Chopin RCA Victor No. 12-0378
Artur Rubinstein, Pianist \$1.25 List Price ▲

Chopin, unlike the majority of great musical figures of his era, was not directly concerned in his creative process with the impact of the other arts. The great romantic sweep that had engulfed European thought and intellectual activity served more as a background setting for Chopin's work than as a direct stimulus. Thus, while Schumann, Liszt, Mendelssohn, Berlioz, Wagner and others were highly influenced by literature, painting and the other arts, Chopin was purely—and only—a musician. With few exceptions, among them the stirring *Barcarolle*, his works have no titles. Artur Rubinstein, one of the foremost Chopin interpreters of the day, re-creates to perfection this richly beautiful setting, so reminiscent of a true Venetian boat-song. The *Barcarolle* is among Chopin's last and most tremendous works.



Artur Rubinstein

RCA Victor No. 12-0377 **ACADEMIC FESTIVAL OVERTURE, Op. 80 Brahms**
 \$1.25 List Price ▲

Boston Symphony Orchestra
Serge Koussevitzky, Conductor



Serge Koussevitzky

Dr. Koussevitzky recorded this dignified concert favorite in the spring of 1947. Just prior to this the conductor had received an honorary doctorate from Princeton University and he appropriately dedicated the present recording to the University's bi-centennial anniversary. It is a long time since a modern recording of the Academic Festival Overture has been available in the catalog, and Koussevitzky's vigorous, straightforward reading, beloved to concert audiences the world over, will be welcomed in permanent form. Brahms composed this work in 1881, in gracious acknowledgement of the Degree of Doctor of Music accorded him in Breslau.

SONATA IN C MINOR Handel RCA Victor No. 12-0380
 \$1.25 List Price ▲

Robert Bloom, Oboist
with Earl Wild at the Piano

Handel's sonatas for oboe are among the most delightful musical miniatures in existence. This month, Robert Bloom offers a sterling performance of the *Sonata in C Minor*, and this particular recording will be of great interest to those looking for something off the beaten track. Mr. Bloom, one of the foremost oboists in the world, was an original member of the NBC Symphony Orchestra under Toscanini and prior to that, a member of the Philadelphia Orchestra in the Stokowski days. In recent months he has been featured as oboe soloist in various RCA Victor recordings, among them, the *Bach B Minor Mass* and the Marian Anderson album of *Bach Arias*.



Robert Bloom

The making of "Jewish Holidays in Song"

by A. W. Binder

A number of problems presented themselves in the making of the album "Jewish Holidays In Song" (MO-1239; \$4.75, list price ▲). For this album contains Hebrew music of three different types sung in four different languages with three different pronunciations of the Hebrew.

The interpretations of the three types of Hebrew song presented, viz; the cantillation modes, the pure liturgical song and the folk style, required very careful preparation and rehearsing on the part of all concerned in this extraordinary recording. For the solo parts in these varied types of music, such soloists had to be chosen who had had wide experience in the individual style at hand. The simulation of a child's voice, for instance, which is traditionally associated with the chanting of *Mah Nishtanoh* (Passover Disc) at the Passover Eve home service was found in Shirley Russell's interpretation of that chant.

When Biblical or Gregorian chant is sung by a solo voice, there is no problem, if the singer knows the style. In the chanting of *Ho Tachmo* (Passover Disc) and *Akdomus* (Shavuoth Disc) the entire chorus in one instance and the male chorus alone in the other instance are employed in unison. One of the biggest problems presented itself at rehearsal and recording time before the smoothness and even flow of the chant could be felt.

We used four languages in these recordings:

Aramaic, Hebrew, Yiddish and English. The differences between Hebrew and Aramaic which resemble each other so strongly had to be stressed, while the Ashkenazic pronunciation of Hebrew in the *Kol Nidrei* (Yom Kippur Disc) and the Palestinian pronunciation of Hebrew in *Vesamachta* (Simhat Torah Disc) and the East European pronunciation as found in *Shoshanus Yaakov* (Purim Disc) had to be sharply differentiated and studied. It was a little difficult for singers with western musical conceptions to grasp the style of such a typical oriental piece as the Palestinian *Vesamachta* (Simhat Torah Disc) with its slide and characteristic note formations. But sufficient rehearsing overcomes all difficulties.

Since this album contains music associated with holidays which are both serious and jolly the aim of the music presented is to create the mood and atmosphere of each holiday from the start of the very first musical phrase. This we hope we have succeeded in doing.



Conductor Binder and the Free Synagogue Choir.

Jan Peerce records "Eili Eili"



Jan Peerce at a recent RCA Victor recording session.

THE timely release, just a year ago, of Jan Peerce's version of the stirring *Kol Nidrei* (Record No. 11-9760) was one of the thrilling highlights of recorded religious music. Conductor Warner Bass' rich orchestral setting of the traditional melody resulted in a treasure for collectors everywhere. This year, RCA Victor offers Mr. Peerce singing the deeply poignant *Eili Eili* in another of Warner Bass' arrangements. The reverse side of Record No. 12-0376 (\$1.25) features a contrasting item entitled *A Cantor for a Sabbath*, which is a relatively unfamiliar folk song of high good humor. It deals with the impressions of three men, a tailor, a blacksmith and a teamster, concerning the new cantor in town.

NEW POPULAR RECORDINGS

A new Dorsey hit! "UNTIL"

(an exclusive RCA Victor recording)

The "Sentimental Gentleman" is here with his latest sensation, that dreamy, wonderful melody that's been sweeping the country—*Until*. Tommy dressed the tune in a top arrangement, featuring his peerless trombone and two vocal groups. Blending their voices together are the Clark Sisters, the Town Criers and Harry Prime. As a result, *Until* is one of the best ballads ever published.

Remember *There Are Such Things* and *Look at Me Now*? Remember *I'll Never Smile Again*, *I'm Getting Sentimental Over You* and *Once in a While*? *Until* combines the finest qualities of T.D.'s finest songs. It's coupled with an instrumental number called *After Dinner Stuff*. The record number is 20-3061.



Sons of the Pioneers New disc marks 15th Anniversary of "Aristocrats of the Range"

Fifteen years ago, three young musicians, Bob Nolan, Roy Rogers and Tim Spencer, banded together to form one of the finest and most colorful groups of singers and instrumentalists the field of western music has ever known. Later, Hugh and Karl Farr, comedian Pat Brady and Lloyd Perryman joined the original *Sons of the Pioneers*, a band that has been acclaimed by critics for having collected and preserved the finest songs of the old West.

They have contributed many of America's most popular new tunes—among them, the famous *Cool Waters*. This month, RCA Victor commemorates the happy anniversary occasion by issuing their latest recording—*My Feet Takes Me Away*, backed by *The Missouri Is a Devil of a Woman*. Ask for record No. 20-3082.



The Sons of the Pioneers

new international
single

**MILLE CHERUBINI IN CORO—
Ninna nanna**

(A Thousand Angels Sing in Chorus)
(Schubert-Melichar e Sinatra)

**RINO SALVIATI
and his guitar**

Record 25-7097

Warren Single

(Continued from page 2)

used as a so-called "runaway" song, in which the crew would run a long length of line down the ship's deck in time to the music's rollicking rhythms.

Ask for *Sea Shanties*, MO-1186, or the album's two features — *Blow the Man Down* and *The Drunken Sailor*, 10-1500. This is music for everyone — young or old!



Leonard Warren in one of his relaxed moments.

Kirsten and Merrill



Dorothy Kirsten, Robert Merrill and Russ Case

Two of the Metropolitan Opera Company's most attractive young singers make their third duo-recording for RCA Victor. Romberg's *When I Grow Too Old to Dream* and the beloved *Wanting You* from *The New Moon* make up this ten-inch disc. Russ Case and his orchestra assist. Ask for Record 10-1423; the list price is \$1.00 ▲.

"MUSIC YOU WANT WHEN YOU WANT IT" ADVANCE PROGRAMS

Program No.	October	Title	Album No.	Price	Program No.	October	Title	Album No.	Price
4000	1	Vladimir Horowitz in Recital <i>Chopin-Debussy-Prokofieff</i>	Single Records	\$1.25	4010	15	Serge Koussevitzky; Guest Conductor <i>Mozart-Grig-Bevi-Tchaikovsky</i>	Single Records	1.25
4001	4	Puccini: Excerpts from "Madame Butterfly" <i>Albanese-Mellon-Browning-Orchestra</i>	DM-1068	4.75	4011	18	Stravinsky: Octet for Wind Instruments <i>Brundin-Chamber Orchestra</i>	DM-1197	7.25
4002	5	Prokofieff: Classical Symphony <i>Koussevitzky; Boston Symphony Orchestra</i>	DM-1241	3.50	4012	19	José Iturbi in Recital <i>Liszt-Chopin-Debussy</i>	Single Records	1.25
4003	6	Khatchaturian: Sabre Dance <i>Rodinski-Chicago Symphony Orchestra</i>	Record 12-0209	1.25	4013	20	Operatic Selections <i>La Bohème-Loulas-I Pagliarci</i>	Single Records	1.25
4004	7	Brahms: Ein Deutsches Requiem-Part 1 <i>Shaw-Stebler-Pearse-Chorale-Orchestra</i>	DM-1236 DV-20	12.25 19.00	4014	21	Boston "Pops" Concert <i>War March of the Priests-Lalauise</i>	Single Records	1.25
4005	8	Brahms: Ein Deutsches Requiem-Part 2 <i>Shaw-Stebler-Pearse-Chorale-Orchestra</i>	DM-1236 DV-20	12.25 19.00	4015	22	Heifetz: Guest Artist <i>Bach: Double Violin Concerto</i>	DM-1136 DV-23	3.50 5.00
4006	11	Leopold Stokowski; Guest Conductor <i>Granados-de Falla-Borodin</i>	Single Records	1.25	4016	25	Strauss: Blue Danube- Vienna Woods Waltzes <i>Stokowski-Philadelphia Symphony</i>	Record 15425	1.25
4007	12	Artur Schnabel in Recital <i>Beethoven-Schumann-Debussy</i>	Single Records	1.25	4017	26	Ballet Music <i>Les Sylphides-Rodeo-The Fairy's Kiss</i>	Single Records	1.25
4008	13	Echoes from Grand Opera <i>Il Trovatore-Tannhäuser-Otello</i>	Single Records	1.25	4018	27	Rachmaninoff: Piano Concerto No. 2 <i>Rubinstein-Götschmann-NBC Symphony</i>	DM-1075	7.25
4009	14	Gershwin Program <i>An American in Paris-Rhapsody in Blue</i>	DM-1237 DM-354	3.50 3.50	4019	28	Arturo Toscanini: Guest Conductor <i>Mozart-Gröfe-Brahms</i>	Single Records	1.25
					4020	29	Addinsell: Warsaw Concerto <i>Litwin-Fiedler-Boston "Pops" Orchestra</i>	Record 11-8833	1.25

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City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	7:30	McComb, Mississippi	WSKB	1230	7:30
Ann Arbor, Mich.	WPAG	1050	(Varies)	Memphis, Tenn.	WHBQ	1400	11:30
Asheville, N. C.	WNCA	1340	11:15	Middletown, Ohio	WPFB		9:30
Atlanta, Ga.	WCON	550	11:30	Milwaukee, Wisc.	WMAW	1250	9:00
Atlanta, Ga.	WBGE	1340	3:30	Nanticoke, Pa.	WHWL	730	9:30
Bellingham, Wash.	WVOS	790	3:00	Nashville, Tenn.	WSM	650	8:30
Boston, Mass.	WBZ	1030	11:30	New Haven, Conn.	WNHC	1340	8:30
Bridgeton, N. J.	WSNJ	1240	9:30	New Orleans, La.	WDSU	1280	11:30
Burlington, N. C.	WFNS	920	6:30	New York, N. Y.	WNEW*	1130	9:00
Burlington, Vermont	WCAX	620	11:30	New York, N. Y.	WEVD	1330	10:30
Carthage, Ill.	WCAZ	1080	2:35	Norman, Okla.	WNAD	640	1:45
Charlottesville, Va.	WCHV	1240	11:20	Omaha, Neb.	KOIL	1290	(Varies)
Cleveland, O.	WTAM	1100	(Varies)	Pensacola, Fla.	WCOA	1370	11:30
Columbus, Ohio	WOSU	820	1:00	Pittsburgh, Pa.	KDKA	1020	12:00
Cordele, Ga.	WMJM	1490	8:00	Portland, Ore.	KWJJ	1080	6:30
Dallas, Texas	KERA	820	8:30	Portsmouth, N. H.	WHEB	750	7:30
Dallas, Texas	KIXL	1040	5:30	Providence, R. I.	WHIM		1:30
Denver, Colo.	KOA	850	11:30	St. Joseph, Mo.	KFEQ	680	(Varies)
Des Moines, Iowa	KIOA	940	10:30	Salt Lake City, Utah	KUTA	570	11:00
Dubuque, Iowa	KDTH	1370	8:00	Salt Lake City, Utah	KDYL	1320	12:00
Duluth, Minn.	WEBC	1320	11:30	San Diego, Calif.	KSON	1240	11:00
Durt Wayne, Ind.	WOWO-FM	1190	8:00	San Diego, Calif.	KUSN	1510	11:00
Hartford, Conn.	WCCC	1290	11:00	San Francisco, Calif.	KNBC	680	11:15
Havre, Mont.	KOJM	730	7:30	Savannah, Ga.	WTOV	1290	11:30
Honolulu, T. H.	KGU	760	9:00	Seattle, Wash.	KOL	1300	6:30
Houston, Tex.	KATL	1590	2:00	Sioux City, Iowa	KTRI	1450	10:30
Iowa City, Iowa	WSUI	910	8:00	Spokane, Wash.	KFIO	1230	6:30
Jacksonville, Fla.	WPDO	1270	11:00	Springfield, Mass.	WBZ-A	1030	11:30
Janesville, Wisc.	WCLO	1230	2:30	Stevens Point, Wisc.	WLBL	930	2:30
Lafayette, Ind.	WBAA	920	8:00	Tarboro, N. C.	WCPS	760	—
Lake Worth, Fla.	WEAT	—	9:00	Torco, Ga.	WGAT	1450	3:30
Los Angeles-				Utica, N. Y.	WGOV	1100	2:00
Hollywood, Cal.	KFWB	980	11:30	Valdosta, Ga.	WQOW	1450	10:30
Louisville, Ky.	KYWW	900	3:00	Washington, D. C.	WWCO	1240	—
Madison, Wisc.	WHA	970	5:00	Waterbury, Conn.	WXEL	1540	(Varies)
Manchester, N. H.	WMUR	610	10:00	Waterloo, Iowa	WFAS	1230	4:00
Marion, Ohio	WMRN	1490	(Varies)	White Plains, N. Y.	WFMJ	1450	(Varies)
				Youngstown, Ohio			

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

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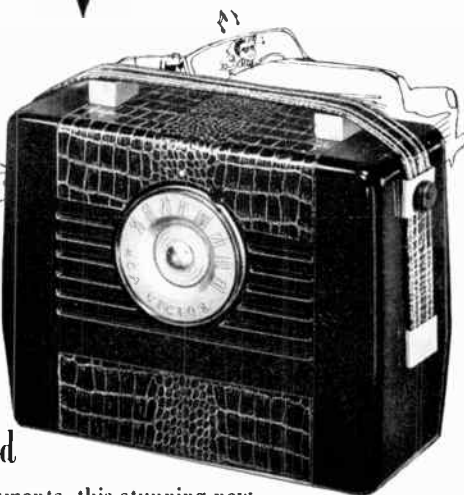
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