

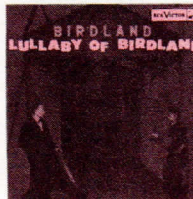
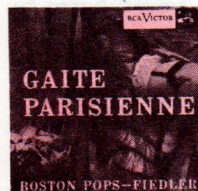
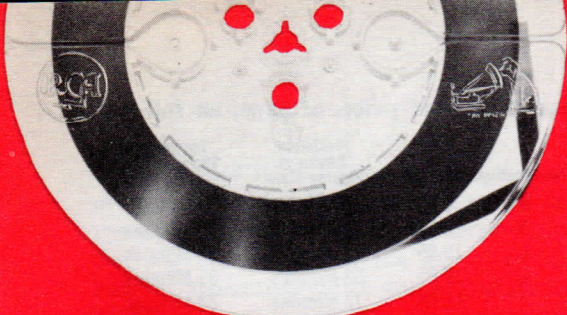
Classical
Popular
Jazz

RCA VICTOR pre-recorded TAPES

including
dual track
stereo-orthophonic

all with brilliant
"New Orthophonic"
High Fidelity
Sound

EFFECTIVE THROUGH JULY, 1957



RCA Victor, one of the pioneers in the phonograph record industry, is proud to be the largest manufacturer of pre-recorded tape in the world, and the only major company releasing a steady stream of new tape recordings by the outstanding popular, jazz and classical artists of our day. The tapes listed in this catalog bring "The World's Greatest Artists" into your home with a degree of presence impossible before.

Our tapes—monaural and stereophonic—have been engineered and inspected with meticulous care before leaving our factory. They are housed in sealed boxes to insure you a mint-fresh copy, and feature a distinctive new 7" reel design which affords simple, convenient operation. In addition, there's no more fumbling with leader tapes for identification—RCA Victor reels are clearly labeled with titles and artists. Classical labels are red, Pop and Jazz are blue. All tapes are recorded and should be reproduced on a tape recorder operating at 7½" per second.

Special literature is prepared and enclosed with each pre-recorded tape, giving you program notes on the music, composers and artists, and instructions on the care and storage of your tape library.

The code prefix of any RCA Victor tape gives you important information. The first letter indicates the approximate play-

ing time, and price, of tape, as follows:

Designation	Price	Maximum Monaural Playing Time	Maximum Stereophonic Playing Time
A	\$ 6.95	32 Minutes	16 Minutes
B	8.95	42 Minutes	21 Minutes
C	10.95	52 Minutes	26 Minutes
D	12.95	62 Minutes	31 Minutes
E	14.95	72 Minutes	36 Minutes
F	16.95	82 Minutes	41 Minutes
G	18.95	92 Minutes	46 Minutes

The second letter indicates the category of music: "P" stands for Popular, "C" for Classical.

The third letter, "S" (Stacked), designates a stereophonic tape. Monaural tapes have only two-letter code prefixes.

For example, an RCA Victor pre-recorded tape prefixed by ACS means that the reel costs \$6.95, that it contains approximately 16 minutes of playing time, that it is Classical music, and that it is stereophonic. The use of this code prefix is your assurance that you are receiving maximum playing time for your money, as well as performances by the world's greatest artists.

Each tape in this catalog meets the most exacting requirements of the most sensitive high fidelity systems. Each of these tapes was handpicked from the vast library of RCA Victor master tapes of great performances. They bring to your living room the most realistic recordings of the outstanding artists and entertainers in the world today.

"Stereo-Orthophonic" Sound

The magic of RCA Victor "Stereo-Orthophonic" Recorded Tapes is the result of years of research and development. It is the newest advance in the audio world, and the technique which comes closest to duplicating a live performance. A listener is literally surrounded with sound.

The idea of reproducing sound at a distance in such a way that the listener can use the natural function of the two ears to give a sense of direction is very old. Many experiments have been tried. Technically, all of them were found to be lacking or impractical. Magnetic tape, however, offered a recording and reproducing medium which was inherently free from many of the disadvantages of discs, and attention was, therefore, concentrated on this field with its promise of quicker and more effective results.

A stereophonic system requires two independent channels from the recording studio to the listener. In practice, the two outputs from the recording channels are put on two separate tracks of tape and replayed through two identical sets of amplifiers feeding two loudspeakers.

There is general enhancement of music reproduced stereophonically. When you sit in a concert hall, you hear music not only from directly ahead of you, but from both sides, overhead and even below. Be-

cause one ear is usually slightly farther away from any sound than is the other, you don't hear quite the same sounds at quite the same time in both ears. Your brain mixes the sounds and, at the same time, differentiates between them. Close your eyes during a passage involving the strings and the woodwinds — you'll hear them both, but your sensitive ears will tell you that the strings are on the left and the woodwinds in the center.

A finer degree of dynamic shading is apparent in stereophonic listening. The fortissimos for a given sound level (as measured by a sound meter) appear to have a greater volume of sound compared to a single-track source, while the pianissimos emerge at the proper level with the greatest clarity.

Another striking characteristic of stereophonic sound is that it communicates a sound picture of the studio and the original recording session. It affords us a new conception of realism, adding new qualities of breadth, depth and perspective.

Truly, RCA Victor "Stereo-Orthophonic" Tape represents a giant step toward reproducing live music in the home. For the first time, directional, three-dimensional sound is within the reach of all discriminating listeners.

Stereo-Orthophonic

CLASSICAL

ECS-1 Also Sprach Zarathustra (R. Strauss)
Chicago Symph. Orch., Fritz Reiner, Cond.

FCS-2 Ein Heldenleben (R. Strauss) *Chicago Symph. Orch., Fritz Reiner, Cond.; John Weicher, Violin Solo.*

ECS-3 Concerto for Jazz Band and Symphony Orchestra (Liebermann) *Chicago Symph. Orch., Fritz Reiner, Cond.; Sauter-Finegan Orch. Don Juan (R. Strauss) Chicago Symph. Orch., Fritz Reiner, Cond.*

ECS-4 Concerto in D, Op. 77 (Brahms)
 Jascha Heifetz, Violinist; Chicago Symph. Orch., Fritz Reiner, Cond.

GCS-5 Symphony No. 6, in B Minor, Op. 74
("Pathetique") (Tchaikovsky) *Boston Symph. Orch., Pierre Monteux, Cond.*

GCS-6 Symphonie Fantastique, Op. 14 (Berlioz) *Boston Symph. Orch., Charles Munch, Cond.*

ECS-7 Symphony No. 5, in C Minor, Op. 67
(Beethoven) *Boston Symph. Orch., Charles Munch, Cond.*

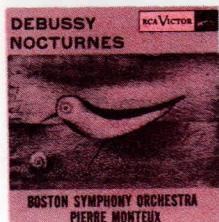
ECS-8 Concerto No. 1, in B-Flat Minor, Op. 23 (Tchaikovsky) *Emil Gilels, Pianist; Chicago Symph. Orch., Fritz Reiner, Cond.*

ECS-9 Concerto for Orchestra (Bartok)
Chicago Symph. Orch., Fritz Reiner, Cond.

DCS-10 Symphony No. 41, in C, K. 551
("Jupiter") (Mozart) *Chicago Symph. Orch., Fritz Reiner, Cond.*

ECS-11 Symphony No. 7, in A, Op. 92
(Beethoven) *Chicago Symph. Orch., Fritz Reiner, Cond.*





CCS-12 *Nocturnes* (Debussy) *Boston Symph. Orch.*, *Pierre Monteux, Cond.*; *Women of the Berkshire Festival Chorus*. *Nuages* (Clouds); *Fetes* (Festivals); *Sirenes* (Sirens).

CCS-13 *Symphony No. 8, in B Minor* ("Unfinished") (Schubert) *Boston Symph. Orch.*, *Charles Munch, Cond.*

FCS-14 *Symphony No. 2, in D, Op. 73* (Brahms) *Boston Symph. Orch.*, *Charles Munch, Cond.*

ECS-15 *Gaite Parisienne* (Offenbach) *Boston Pops Orch.*, *Arthur Fiedler, Cond.*

CCS-16 *Poeme, Op. 25* (Chausson); *Introduction and Rondo Capriccioso, Op. 28* (Saint-Saens) *David Oistrakh, Violinist*; *Boston Symph. Orch.*, *Charles Munch, Cond.*

ECS-17 *Grand Canyon Suite* (Grofe) *Boston Pops Orch.*, *Arthur Fiedler, Cond.*

DCS-18 *Romeo and Juliet* (Excerpts from Suites Nos. 1, 2 and 3) (Prokofieff) *Leopold Stokowski conducting Members of the NBC Symph. Orch.*



ECS-19 *Concerto No. 2, in C Minor, Op. 18* (Rachmaninoff) *Artur Rubinstein, Pianist*; *Chicago Symph. Orch.*, *Fritz Reiner, Cond.*

CCS-20 *Rhapsody on a Theme of Paganini, Op. 43* (Rachmaninoff) *Artur Rubinstein, Pianist*; *Chicago Symph. Orch.*, *Fritz Reiner, Cond.*

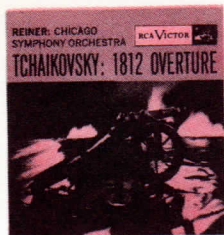
CCS-21 *Prelude to the Afternoon of a Faun* (Debussy); *Bolero* (Ravel) *Boston Symph. Orch.*, *Charles Munch, Cond.*

BGS-22 *Romeo and Juliet* (Overture-Fantasia) (Tchaikovsky) *Boston Symph. Orch.*, *Charles Munch, Cond.*

CCS-23 *Salome: Dance of the Seven Veils; Final Scene* (R. Strauss) *Inge Borkh, Sop.*; *Chicago Symph. Orch.*, *Fritz Reiner, Cond.*

FCS-24 *Concerto in D, Op. 61* (Beethoven) *Jascha Heifetz, Violinist*; *Boston Symph. Orch.*, *Charles Munch, Cond.*

ACS-25 *Mephisto Waltz* (Episode from Lenau's *Faust: Dance in the Village Inn*) (Liszt) *Chicago Symph. Orch.*, *Fritz Reiner, Cond.*



ACS-26 1812 Overture (Tchaikovsky)
Chicago Symph. Orch., Fritz Reiner, Cond.



ACS-27 Till Eulenspiegel's Merry Pranks, Op. 28
(Till Eulenspiegels lustige Streiche) (R. Strauss)
Vienna Philharmonic Orch., Fritz Reiner, Cond.

CCS-28 Death and Transfiguration, Op. 24
(Tod und Verklarung) (R. Strauss)
Vienna Philharmonic Orch., Fritz Reiner, Cond.

CCS-29 Ballet Suite from Sebastian (Mennotti)
Leopold Stokowski conducting Members of the NBC Symph. Orch.

CCS-30 Brass and Percussion Morton Gould and his Symphonic Band Stars and Stripes Forever (Sousa); Parade (for Percussion) (Gould); On Parade (Sousa); Semper Fidelis (Sousa); Jubilee (Goldman); Fourth of July (Gould); Hands Across the Sea (Sousa); Battle Hymn (Gould); National Emblem (Bagley).

BCS-31 Concerto No. 1, in E-Flat (Liszt)
Artur Rubinstein, Pianist; RCA Victor Symph. Orch., Alfred Wallenstein, Cond.



CCS-36 Rapsodie Espagnole (Ravel); La Valse (Ravel)
Boston Symph. Orch., Charles Munch, Cond.

ACS-37 Symphony No. 1, in D, Op. 25 ("Classical") (Prokofiev)
Philharmonia Orch., Nicolai Malko, Cond.

DCS-38 Symphony No. 7, Op. 131 (Prokofiev)
Philharmonia Orch., Nicolai Malko, Cond.

DCS-39 Concerto for Clarinet and Orchestra, in A, K. 622 (Mozart)
Benny Goodman, Clarinet; Boston Symph. Orch., Charles Munch, Cond.

CCS-40 Suite from "Le Coq d'or" (Rimsky-Korsakoff)
Boston Pops Orch., Arthur Fiedler, Cond.

BCS-41 Hi-Fi Fiedler Boston Pops Orch., Arthur Fiedler, Cond.
William Tell Overture (Rossini); Marche Slave, Op. 31 (Tchaikovsky)

GCS-42 Symphony No. 1, in C Minor, Op. 68 (Brahms)
Boston Symph. Orch., Charles Munch, Cond.

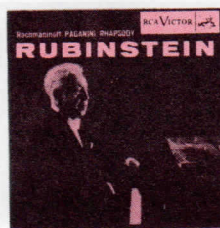
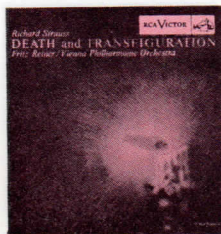


DCS-43 Suite from "Le Bourgeois Gentilhomme"
(R. Strauss) *Chicago Symph. Orch., Fritz Reiner, Cond.*

CCS-45 Strauss Waltzes *Boston Pops Orch., Arthur Fiedler, Cond.* Where the Citrons Bloom (J. Strauss, Jr.); Secret Attractions (Josef Strauss); One Thousand and One Nights (J. Strauss, Jr.)

CCS-46 Waltzes by the Strauss Family *Boston Pops Orch., Arthur Fiedler, Cond.* Doctrines (Eduard Strauss); Music of the Spheres (Josef Strauss); Roses from the South (J. Strauss, Jr.)

DCS-47 Concerto in A Minor, Op. 16 (Grieg)
Artur Rubinstein, Pianist; RCA Victor Symph. Orch., Alfred Wallenstein, Cond.



POPULAR

CPS-69 Sketches by Skitch Skitch Henderson
and his Orch. Soon; All Through the Night; Farewell Amanda; Simplice; In a Sentimental Mood; As Long As I Live; East of the Sun; Mood Indigo.

CPS-71 Lena Horne at the Waldorf Astoria
Lena Horne with Nat Brandwynne's Orch. conducted by Lennie Hayton Today I Love Everybody; Let Me Love You; Come Runnin'; Mood Indigo; I'm Beginning to See the Light; How You Say It; Honeysuckle Rose; Day In - Day Out; New Fangled Tango; I Love to Love; From This Moment On.



Monaural

CLASSICAL

CC-1 *Aurora's Wedding* (Ballet Suite) (Tchaikovsky)—Arr. Diaghileff) *Leopold Stokowski and his Symph. Orch.*

DC-2 *Symphony No. 5, in E Minor, Op. 64* (Tchaikovsky) *Leopold Stokowski and his Symph. Orch.*

BC-3 *Don Quixote, Op. 35* (Fantastic Variations on a Knightly Theme) (R. Strauss) *Boston Symph. Orch., Charles Munch, Cond.; Gregor Piatigorsky, 'Cellist; Richard Burgin, Violinist; Joseph de Pasquale, Violist.*

BC-4 *Concerto No. 5, in E-Flat, Op. 73* ("Emperor") (Beethoven) *Vladimir Horowitz, Pianist; Fritz Reiner conducting the RCA Victor Symph. Orch.*

CC-5 *Victory at Sea* (Richard Rodgers—Arr. Robert Russell Bennett) *Members of the NBC Symph. Orch., Robert Russell Bennett, Cond.* *Song of the High Seas; The Pacific Boils Over; Guadalcanal March; D-Day; Hard Work and Horseplay; Theme of the Fast Carriers; Beneath the Southern Cross; Mare Nostrum; Victory at Sea.*

CC-6 *Concerto No. 2, in B-Flat, Op. 83* (Brahms) *Artur Rubinstein, Pianist; Boston Symph. Orch., Charles Munch, Cond.*

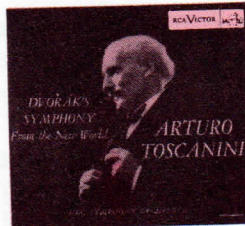
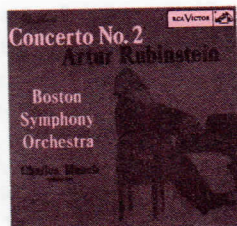
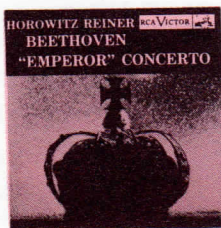
BC-7 *Symphony No. 5, in E Minor, Op. 95* ("From the New World") (Dvorak) *Arturo Toscanini and the NBC Symph. Orch.*

CC-8 *Symphony No. 1, in C Minor, Op. 68* (Brahms) *Arturo Toscanini and the NBC Symph. Orch.*

BC-9 *Symphony in D Minor* (Franck) *The Robin Hood Dell Orch. of Philadelphia, Erich Leinsdorf, Cond.*

DC-10 *Concerto in A Minor, Op. 16* (Grieg); *Concerto No. 1, in G Minor, Op. 25* (Mendelssohn) *Ania Dorfmann, Pianist; The Robin Hood Dell Orch. of Philadelphia, Erich Leinsdorf, Cond.*

BC-11 *Rhapsody in Blue* (Gershwin) *Byron Janis, Pianist; Hugo Winterhalter and his Orch.; Grand Canyon Suite* (Excerpts) (Grove) *Hugo Winterhalter and his Orch.* *On the Trail; Painted Desert; Cloudburst.*



DC-12 *Swan Lake, Op. 20* (Tchaikovsky) *The Philharmonia Orch., Robert Irving, Cond.* Introduction; Act I: Scene; Valse; Scene; Danses des couples • Act II: Scene; Danses des Cygnes; Scene • Act III: Danse Hongroise (Czardas); Danse Espagnole; Danse Napolitaine; Mazurka; Pas de deux; Scene • Act IV: Entr' acte and Scene; Danses de Petits Cygnes; Scene and Scene Finale.

CC-13 *Les Sylphides* (Chopin); *English Dances* (Arnold) *Orchestra of the Royal Opera House, Covent Garden; The Philharmonia Orch., Robert Irving, Cond.*

DC-14 *Gaite Parisienne* (Offenbach); *Les Patineurs* (Meyerbeer) *Boston Pops Orch., Arthur Fiedler, Cond.*

CC-15 *Concerto No. 1, in D Minor, Op. 15* (Brahms) *Artur Rubinstein, Pianist; Chicago Symph. Orch., Fritz Reiner, Cond.*

CC-16 *Pictures at an Exhibition* (Moussorgsky-Ravel); *Psyche and Eros* (Episode No. 4 from *Psyche*) (Franck) *Arturo Toscanini and the NBC Symph. Orch.*

BC-17 *Concerto No. 1, in E Minor, Op. 11* (Chopin) *Artur Rubinstein, Pianist; Los Angeles Philharmonic Orch., Alfred Wallenstein, Cond.*

DC-18 *Waltzes* (Chopin) (Complete) *Artur Rubinstein, Pianist.*

AC-19 *Roumanian Rhapsody, Op. 11, No. 1, in A* (Enesco); *Roumanian Rhapsody, Op. 11, No. 2, in D* (Enesco) *Leopold Stokowski and his Symph. Orch.*

AC-20 *A Night on Bare Mountain* (Moussorgsky); *Russian Easter Overture* (Rimsky-Korsakoff); *Russian Sailors' Dance* (Gliere) *Leopold Stokowski and his Symph. Orch.*

AC-21 *Rapsodie Espagnole* (Ravel); *La Valse* (Ravel) *Boston Symph. Orch., Charles Munch, Cond.*

AC-22 *Two Bach Concertos* (in A Minor; in E) *Jascha Heifetz, Violinist; Los Angeles Philharmonic Orch., Alfred Wallenstein, Cond.*

AC-23 *Concerto No. 4, in C Minor, Op. 44* (Saint-Saens) *Alexander Brailowsky, Pianist; Boston Symph. Orch., Charles Munch, Cond.*

DC-24 *Divertimento No. 17, in D, K. 334* (Mozart); *Eine Kleine Nachtmusik* (Serenade in G, K. 525) (Mozart) *Chicago Symph. Orch., Fritz Reiner, Cond.*

AC-26 *Carmen Suite No. 1* (Bizet); *Hansel and Gretel Prelude* (Humperdinck); *Mignon Overture* (Thomas) *Arturo Toscanini and the NBC Symph. Orch.*

AC-27 *Operatic Overtures* *Arturo Toscanini and the NBC Symph. Orch.* *Euryanthe Overture* (Weber); *Der Freischutz Overture* (Weber); *Oberon Overture* (Weber); *La Forza del Destino* (Verdi).

CC-28 *Symphony No. 39* (Mozart); *Symphony No. 40* (Mozart) *Chicago Symph. Orch., Fritz Reiner, Cond.*

AC-29 *Forever the Waltz* *Vienna Bohemian Orch., Fried Walter, Cond.* J. Strauss, Jr.: *On the Beautiful Blue Danube*, Op. 314; *Voices of Spring*, Op. 410; *Vienna Blood*, Op. 354; *Treasure Waltz* (*Schatz-Walzer*), Op. 418 (from "*Der Zigeunerbaron*").

CC-30 *Sylvia* (Delibes); *Coppelia* (Delibes) *Members of the Boston Symph. Orch., Pierre Monteux, Cond.*

DC-31 **Concerto in F** (Gershwin); *Suite from Porgy and Bess* (Gershwin) *Morton Gould and his Orch.*

DC-32 **La Forza del Destino** (Verdi) (Highlights) *Zinka Milanov, Sop.; Jan Peerce, Ten.; Leonard Warren, Raymond Keast, Bars.; Nicola Moscona, Bass; The Robert Shaw Chorale, Robert Shaw, Cond.; RCA Victor Orch., Renato Cellini and Jonel Perlèa, Conds.* Act I: *Me pellegrina ed orfana* ("A friendless wanderer") (Milanov) • Act II: *Recit.: Son giunta! grazie, O Dio* ("I have arrived—thank Heaven!") ; *Aria: Madre, pietosa Vergine* ("Mother, O holy Mother") (Milanov); *La Vergine degli angeli* ("May angels guard thee") (Milanov; Cho.) • Act III: *Recit.: La vita e inferno all' infelice* ("Life has no charms for unhappy souls") ; *Aria: O tu che in seno agli angeli* ("O sainted soul, in rest above") (Peerce) ; *Duet: Solenne in quest'ora* ("In this solemn hour") (Peerce; Warren) ; *Recit.: Morir! Tremenda cosa* ("Die! How terrible") ; *Aria: Urna fatale del mio destino* ("Fatal urn of destiny") (Warren) ; *Aria: Es'altra prova rinvenir potessi* ("If other proof I might obtain") (Warren; Keast) • Act IV: *Duet: Invano Alvaro* ("In vain, Alvaro") (Peerce; Warren) ; *Pace, pace, mio Dio!* ("Peace, peace, O my God") (Milanov) ; *Finale: Trio: Io muojo! Non imprecare* ("I am dying") (Milanov; Peerce; Warren; Moscona).

DC-33 **A Masked Ball** (Verdi) (Highlights) *Zinka Milanov, Roberta Peters, Sops.; Marian Anderson, Contr.; Jan Peerce, Ten.; Leonard Warren, Bar.; Metropolitan Opera Orch., Dimitri Mitropoulos, Cond.* Act I, Scene 1: *Overture; Alla vita che t'arride* ("This life you should cherish") (Warren) • Act I, Scene 2: *Re dell'abisso, affrettati* ("King of the deep, arise") (An-

derson; Peerce) • Act II: *Recit.: Ecco l'orrido campo* ("Here is the dreadful field") ; *Aria: Ma dall'arido stelo divulsa* ("When at last from its stem") (Milanov) ; *Love Duet: Teco io sto* ("I am with you") ; *M'ami, m'ami!* ("You love me, you love me") (Milanov; Peerce) ; *Trio: Ahime! S'appressa alcun* ("Alas, someone is coming") (Milanov; Peerce; Warren) • Act III: *Aria: Morro, ma prima in grazia* ("I die, but first I beg of thee") (Milanov) ; *Recit.: Alzati! la tuo figlio* ("Arise, your son") ; *Aria: Eri tu* ("Was it you?") (Warren) ; *Recit.: Forse la soglia attinse* ("Perhaps this step once taken") ; *Aria: Ma se m'e forza perderti* ("But thou, forever from me torn") (Peerce) ; *Aria: Saper vorreste* ("To know would be...") (Peters).

DC-34 **Il Trovatore** (Verdi) (Highlights) *Zinka Milanov, Sop.; Fedora Barbieri, Margaret Roggero, Mezzo-sops.; Jussi Bjoerling, Paul Franke, Tens.; Leonard Warren, Bar.; Nicola Moscona, Bass; The Robert Shaw Chorale, Robert Shaw, Cond.; RCA Victor Orch., Renato Cellini, Cond.* Act I: *Abbietta zingara* ("Despicable gypsy") (Moscona; Chorus) ; *Recit.: Un'altra notte* ("Another night") (Milanov) ; *Aria: Tacea la notte placida* ("Peaceful was the night") (Milanov; Roggero) • Act II: *Anvil Chorus* (Chorus) ; *Stride la vampa!* ("Flames soaring upward") (Barbieri) ; *Mal reggendo all' aspro assalto* ("At my mercy lay the foe") (Bjoerling; Barbieri) ; *Il balen del suo sorriso* ("The glow of her smile") (Warren) • Act III: *Ah! si ben mio* ("Ah, yes, beloved") (Bjoerling; Milanov; Franke) ; *Di quella pira* ("Tremble, ye tyrants") (Bjoerling; Chorus) • Act IV: *Recit.: Vanne, lasciami* ("Go, leave me here") ; *Aria: D'amor, sull' ali rosee* ("Love, fly on rosy wings") (Milanov) ; *Miserere* (Milanov; Bjoerling; Chorus) ; *Udiste? Come al*

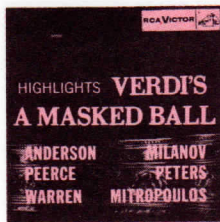
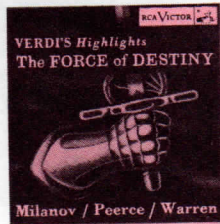
beggi ("You hear me? At dawn . . .") (Warren; Milanov); Recit.: Se m'ami ancor ("Of filial love . . ."); Duet: Ai nostri monti ("Home to our mountains") (Bjoerling; Barbieri).

DC-35 Samson and Delilah (Saint-Saens) (Highlights) *Rise Stevens, Mezzo-sop.; Jan Pearce, Ten.; Robert Merrill, Bar.; The Robert Shaw Chorale, Robert Shaw, Cond.; Leopold Stokowski conducting Members of the NBC Symph. Orch.* Act I: Aria: Arrêtez, o mes freres! ("Listen, oh my brothers") (Pearce; Shaw Chorale); Aria: Printemps qui commence ("Song of Spring") (Stevens) • Act II: Aria: Amour! viens aider ma faiblesse ("Love! come aid my weakness") (Stevens); Recit.: Se pourrait-il? ("Ah, can it be?") (Stevens); Love Duet: C'est toi! ("Tis you!"); Mon coeur s'ouvre a ta voix ("My heart at your sweet voice") (Stevens; Pearce) • Act III: Aria: Vois ma misere ("See my misery") (Pearce; Chorus); Bacchanale (Orchestra) • Finale: Gloire a Dagon ("Glory to Dagon") (Stevens; Merrill; Pearce; Chorus).

CC-36 Rigoletto (Verdi) (Highlights) *Erna Berger, Joyce White, Sops.; Nan Merriman, Mezzo-sop.; Jan Pearce, Nathaniel Sprinzena, Tens.; Leonard Warren, Arthur Newman, Bars.; Italo Tajo, Paul Ukena, Bases; The Robert Shaw Chorale, Robert*

Shaw, Cond.; RCA Victor Orch., Renato Cellini, Cond. Act I: Della mia bella ("Soon it will be time") (Pearce; Sprinzena); Aria: Questa o quella ("One is as fair as the other") (Pearce) • Act II: Pari siamo! ("We are equal") (Warren; Berger); Duet: Signor ne principe ("No Lord illustrious") (Berger; Pearce); Aria: Caro nome ("Dearest name") (Berger) • Act III: Recit.: Ella mi fu rapita! ("She has escaped me"); Aria: Parmi veder le lagrime ("Are you weeping in loneliness") (Pearce); Povero Rigoletto ("Poor Rigoletto") (Warren; Sprinzena; Newman; Ukena; White; Chorus); Cortigiani, vil razza dannata ("Vile race of courtiers") (Warren); Tutte le feste ("On every festal morning") (Berger; Warren) • Act IV: Recit.: E l'ami? ("You love him?") (Warren; Berger; Tajo); Aria: La donna e mobile ("Woman is fickle") (Pearce); Quartet: Bella figlia dell'amore ("Fairest daughter of the graces") (Pearce; Berger; Warren; Merriman); Duet: V'ho ingannato ("I deceived you") (Berger; Pearce).

CC-37 Oklahoma! Carousel Suites (Rodgers-Hammerstein) *Morton Gould and his Orch.* Oklahoma! Suite: Introduction; Oh, What a Beautiful Mornin'; The Surrey with the Fringe on the Top; Kansas City; I Can't Say No; Many a New Day; It's a Scandal! It's a Outrage; People Will Say We're in





Love; Pore Jud Is Daid; Lonely Room; Out of My Dreams; The Farmer and the Cowman; Farmer Dance; Dance; All er Nothin'; Oklahoma! • Carousel Suite: Carousel Waltz; Mr. Snow; If I Loved You; June Is Bustin' Out All Over!; When the Children Are Asleep; Hornpipe (Blow High, Blow Low); Soliloquy; A Real Nice Clambake; Geraniums in the Winter; What's the Use of Wond'r'in'; The Highest Judge of All; You'll Never Walk Alone.

BC-38 **Toscanini Conducts Arturo Toscanini and the NBC Symp. Orch.** Finlandia, Op. 26, No. 7 (Symphonic Poem) (Sibelius); La Gioconda (Ponchielli) Act III: Dance of the Hours; Zampa Overture (Herold); Roman Carnival Overture, Op. 9 (Berlioz)

CC-39 **Sonata No. 23, in F Minor, Op. 57** ("Appassionata") (Beethoven); **Sonata No. 8, in C Minor, Op. 13** ("Pathetique") (Beethoven) *Artur Rubinstein, Pianist.*

CC-40 **With Love from a Chorus** *The Male Chorus of the Robert Shaw Chorale, Robert Shaw, Cond.* Juanita; Aura Lee; Wait for the Wagon; Love's Old Sweet Song; When You and I Were Young, Maggie; Lorena; Sweet Genevieve; Li'l Liza Jane; Seeing Nellie Home; Grandfather's Clock; Bonnie Eloise; Stars of the Summer Night; Home, Sweet Home; Believe Me, If All Those En-



dearing Young Charms; Drink to Me Only with Thine Eyes; Good Night, Ladies.

FC-41 **Aida** (Verdi) (Acts I and II) *Zinka Milanov, Bruna Rizzoli, Sops.; Fedora Barbieri, Mezzo-sop.; Jussi Bjoerling, Mario Carlin, Tens.; Leonard Warren, Bar.; Boris Christoff, Plinio Clabassi, Basses; Rome Opera House Orch. and Cho., Jonel Perlea, Cond.; Giuseppe Conca, Cho. Master.*

EC-42 **Aida** (Verdi) (Acts III and IV) *Zinka Milanov, Bruna Rizzoli, Sops.; Fedora Barbieri, Mezzo-sop.; Jussi Bjoerling, Mario Carlin, Tens.; Leonard Warren, Bar.; Boris Christoff, Plinio Clabassi, Basses; Rome Opera House Orch. and Cho., Jonel Perlea, Cond.; Giuseppe Conca, Cho. Master.*

EC-43 **La Traviata** (Verdi) (Act I and Act II, Scene 1) *Rosanna Carteri, Lidia Marimpietri, Rina Alessandri Maccagnani, Sops.; Cesare Valletti, Glauco Scarlini, Salvatore di Tommaso, Tens.; Leonard Warren, Arturo La Porta, Bars.; Leonardo Monreale, Dario Caselli, Basses; Rome Opera House Orch. and Cho., Pierre Monteux, Cond.; Giuseppe Conca, Cho. Master.*

DC-44 **La Traviata** (Verdi) (Act II, Scene 2 and Act III) *Rosanna Carteri, Lidia Marimpietri, Rina Alessandri Maccagnani, Sops.; Cesare Valletti, Salvatore di Tom-*

maso, Glauco Scarlini, Tens.; Leonard Warren, Arturo La Porta, Bars.; Leonardo Monreale, Dario Caselli, Bases; Rome Opera House Orch. and Cho., Pierre Monteux, Cond.; Giuseppe Conca, Cho. Master.

DC-45 La Boheme (Puccini) (Acts I and II) *Victoria de los Angeles, Lucine Amara, Sops.; Jussi Bjoerling, William Nahr, Tens.; Robert Merrill, Thomas Powell, John Reardon, George del Monte, Bars.; Fernando Corena, Giorgio Tozzi, Bases; RCA Victor Symph. Orch. and Cho., Sir Thomas Beecham, Bart., Cond.; Thomas Martin, Cho. Dir.; The Columbus Boychoir, Herbert Huffman, Dir.*

DC-46 La Boheme (Puccini) (Acts III and IV) *Victoria de los Angeles, Lucine Amara, Sops.; Jussi Bjoerling, William Nahr, Tens.; Robert Merrill, John Reardon, Thomas Powell, George del Monte, Bars.; Giorgio Tozzi, Fernando Corena, Bases; RCA Victor Symph. Orch. and Cho., Sir Thomas Beecham, Bart., Cond.; Thomas Martin, Cho. Dir.; The Columbus Boychoir, Herbert Huffman, Dir.*

CC-47 Madama Butterfly (Puccini) (Act I) *Victoria de los Angeles, Sop.; Anna Maria Canali, Maria Huder, Mezzo-sops.; Renato Ercolani, Giuseppe di Stefano, Tens.; Tito Gobbi, Arturo La Porta, Bars.; Bruno*

Sbalchiero, Bass; Rome Opera House Orch. and Cho., Gianandrea Gavazzeni, Cond.; Giuseppe Conca, Cho. Master.

CC-48 Madama Butterfly (Puccini) (Act II) *Victoria de los Angeles, Sop.; Anna Maria Canali, Maria Huder, Mezzo-sops.; Giuseppe di Stefano, Renato Ercolani, Tens.; Tito Gobbi, Arturo La Porta, Bars.; Bruno Sbalchiero, Bass; Rome Opera House Orch. and Cho., Gianandrea Gavazzeni, Cond.; Giuseppe Conca, Cho. Master.*

AC-49 Madama Butterfly (Puccini) (Act III) *Victoria de los Angeles, Sop.; Anna Maria Canali, Maria Huder, Mezzo-sops.; Giuseppe di Stefano, Renato Ercolani, Tens.; Tito Gobbi, Arturo La Porta, Bars.; Bruno Sbalchiero, Bass; Rome Opera House Orch. and Cho., Gianandrea Gavazzeni, Cond.; Giuseppe Conca, Cho. Master.*

BC-51 The Pines . . . The Fountains of Rome (Respighi) *Arturo Toscanini and the NBC Symph. Orch.*

EC-52 Symphony No. 9, in D Minor, Op. 125 ("Choral") (Beethoven) *Arturo Toscanini and the NBC Symph. Orch.; Eileen Farrell, Sop.; Nan Merriman, Mezzo-sop.; Jan Peerce, Ten.; Norman Scott, Bass-bar.; The Robert Shaw Chorale, Robert Shaw, Dir.*

