

RADIO CONCERTS



EMPIRE STATE F. M. SCHOOL OF THE AIR

1955-1956





1955

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1956



PAUL WHITE, Conductor

THE ROCHESTER CIVIC ORCHESTRA
RADIO CONCERTS

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THESE CONCERTS ARE THE RESULT OF THE COM-
BINED EFFORTS OF THE ROCHESTER CIVIC MUSIC
ASSOCIATION, THE ROCHESTER BOARD OF EDUCA-
TION, AND STROMBERG-CARLSON STATION WHFM.



Howard N. Hinga, Commentator

To the Girls and Boys:

This is your concert notebook for you to keep. In it are all the programs you will hear during the school year. Under each title there are stories about the music and other information that will help you to enjoy the concert. You will notice many melodies or themes written on a musical staff. These will help you remember the music.

Two or three days before each concert read in your class the paragraphs that explain each piece of music. Learn to sing the melodies that are given on the programs. Your teacher will play them for you on the piano. You will enjoy music more when you know something about it, especially if you know the melodies.

It is fun to give yourself a quiz on these tunes several times during the year. Put a list of titles on the board and number them. Your teacher may say, "I am playing a number from one to six. If you know which one it is, go to the board and point to it." Try writing melodies on several large pieces of paper and hang them about the room. Leave them there for several days and as you come in, see if you can hum the tune and so identify

the name of the music. You could, of course, give a whole class period to a "radio quiz show." Choose a master of ceremonies and announcer, and let the class be the audience. Then as your teacher plays the themes, identify them. Perhaps someone could answer the "\$64.00 question."

Have a musical art exhibit. Many of you like to make pictures about the music you hear. After the concert has been played, bring them in, hang them about the room and see if the other boys and girls can identify the music by looking at the picture.

There are three concerts about instruments of the orchestra. You will enjoy these concerts more if you see pictures of the instruments before the program. Hang them in the front of the room, or better still, perhaps someone in your school orchestra or high school orchestra could come into the music class and play the instrument for you.

There are so many things you can do to help you enjoy the concerts. You, as well as the orchestra, have a part in these fine programs. Good Luck and Happy Listening this year.

Concert Schedule

1955 - 1956

Each concert is played in the auditorium of one of the Rochester high schools. The live audience is made up of boys and girls from nearby elementary schools. The concerts are broadcast to boys and girls in all parts of New York State through the facilities of Station WHFM in Rochester and the Empire State FM Network.

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One of the nicest things about coming back to school is meeting our old friends again. Of course there are new children too and many of them will become our friends.

Our first concert is like making friends again — a get-together program. Each piece

of music on this program you heard last year. Of course you'll recognize them — not every number all the way through perhaps but enough to smile to yourself when you hear something familiar.

SLAVONIC DANCE No. 8 in G MINOR—Dvorak

Dvorak's native country was Bohemia. Today Bohemia is part of a larger country known as Czechoslovakia, but in his day it was an independent little country in Central Europe. The people were of the Slavic race.

One day a music publisher asked Dvorak if he would like to write a group of Slavonic dances that might become as popular as the famous Hungarian dances written by Brahms. His answer was eight Slavonic dances. This was not hard for Dvorak to do because he knew very well the folk tunes of his native

Bohemia, and was acquainted with folk dances.

The dances of these Slavic people of Bohemia are quite different from ours. Instead of keeping the same even tempo or speed throughout the dance, the music is full of surprises. Sometimes it is fast and exciting, then quiet and slow, almost seeming as if it were going to stop. Imagine the variety of dance steps the dancers must know to keep time to music of so many moods and changes.

LA COMPARSA—Lecuona

Each year in Cuba there is a carnival season. The most important thing in this week of celebration is the parade in which thousands of people take part. As they parade they sing the Cuban folk songs, oftentimes accompanying themselves on homemade instruments that sound very strange and weird. This music is a description of the parade which begins with the gradual approach of

the procession in the distance and carries us all through the excitement until the last faint notes of the procession die away in the distance. Notice the strange harmonies in this music and the flavor that is so different from ours. Do you hear the small drum beating out the rhythm at the very beginning of the music then continuing as an accompaniment?

SCHERZO from MIDSUMMER NIGHT'S DREAM—Mendelssohn

Have you ever had a dream in which all sorts of peculiar things happen? There is a famous play called "Midsummer Night's Dream," in which people and things get all mixed up. When Mendelssohn was seventeen years old he saw this play and liked it so much, he wrote music about it.

The scene is laid in the moonlit forest at

midnight. Imaginary creatures inhabit the forest — elves, fairies, and spirits and Puck, that mischievous fairy who is the leader and is always playing tricks on people. He is really the cause of the confusion. (Of course, ordinary folk have no business to enter a forest at midnight and disturb the realm of imaginary creatures.) Tradespeople come

from a near-by town to practice a play they are going to give for the Duke of Athens. Trouble begins at once. Puck plays a trick on Nick Bottom, one of the players, and changes him into a donkey that loudly brays "Hee-Haw." Oberon and Titania, the king and queen of the fairies, have been quarreling. To add to the mischief, Puck presses the juice of a flower into the eyes of each, causing them to fall in love with the first thing they see. Such a mix-up! They fall in love with

the wrong persons. Titania even falls in love with the donkey.

Before the curtain of the second act goes up, we hear the scherzo — a fast light delicate piece of music that so perfectly describes Puck and his whole train of fairies, Peaseblossom, Cobweb, Moth, Mustardseed, and countless others swarming through the air. With a few ripples of the flute at the end of the music the fairies seem to leap off into space and are gone.



SKATER'S WALTZ—*Waldteufel*

They say that skating on ice makes you feel as if you had wings, and were flying through space. Whenever there is skating to music, the waltz is always a favorite. The

swing and rhythm of the music seems to put wings on the skaters' feet. Listen carefully and we think you'll agree.

DANCE OF THE APPRENTICES AND MARCH from "DIE MEISTERSINGER"—*Wagner*

This music comes in the last act of the opera "Die Meistersinger," or in English, "The Master Singers." On the stage is shown a meadow on the banks of the river where the people of the town have gathered to hear a song contest. There is a spirit of fun and gaiety in the air, a holiday celebration. A boatload of peasant girls arrive and the apprentices (young men who are helpers and assistants to the shopkeepers and tradespeople of the village) rush up to them and choose partners for a dance. Some of the men who have come to take part in the song contest try to "cut in" on them, but the apprentices are clever and whirl their partners around to the rhythm of lively music. Soon the danc-

ing stops, however, and then changes to a solemn march, for the dignified meistersingers and judges have come. A song contest is to be held. Singers have come from miles around to try their skill in singing — hoping to win as the prize the prettiest girl in the village. The procession slowly approaches across the field to the accompaniment of this martial music. In the very beginning you will hear a fast downward passage played by the violins. It is as if the folk were running out on the field to choose their partners. Then the dance rhythm begins. Can you tell when the dancing stops and the march music begins?

Concert Two

NOVEMBER 9, 1955

When you listen to an orchestra over the radio, have you ever wondered what a certain instrument was and how it looked—especially if it played a little solo? Knowing something about the instruments of the orchestra will help you to enjoy the music much more. This concert gives you an opportunity to hear three instruments in the string section of the orchestra—the violin, cello,

and double bass. This is the first of three concerts in which we shall become acquainted with some of these instruments of the orchestra. If you have any pictures of orchestral instruments in your school put them up in the front of the room when you talk about these concerts. Look at the pictures in the book called "Tuning Up."

MARCH OF YOUTH (Princess Elizabeth March)—Coates

This march was written in honor of Queen Elizabeth II of England when she was still a princess. We are not surprised that a com-

poser would dedicate his music to her, for people love her wherever she goes.

THE STRING SECTION

When we speak of the string section of the orchestra, we mean those instruments that have strings and are played with a bow. We usually think of the violin, the viola, the 'cello and the bass. We shall hear the violin, cello, and bass today.

A good orchestra must have a good string section because these instruments are the "heart" of the orchestra. Very often they play the melody and are called upon to pro-

duce more effects than other parts of the orchestra. They can play very high and very low, very loud and very soft. They can hold tones longer than wind instruments that depend upon the breath. In certain kinds of music they are plucked with the fingers. We call this pizzicato. It is an Italian word. First, let's hear just the strings of the orchestra play a number for us.

THE VIOLIN

The violin usually plays the high or soprano part in the string section of the orchestra and very often carries the melody. Sometimes the violinists play on two strings

at once. This is called "double stopping," and produces the effect of harmony. The violin sings a duet with itself.

FINALE from the CONCERTO IN E MINOR FOR VIOLIN AND ORCHESTRA—

Mendelssohn

Just the violins will play this music. It was written to be played as a solo, by one violin, accompanied by the orchestra, but today all the violins will play it. It is not easy for they

must keep exactly together and each player must bow and finger the instrument so that they sound as if just one were playing.

PIZZICATO POLKA—*Delibes*

Here is a different way to play the violin. Music often calls for this effect. The player plucks the strings with the first finger instead

of using the bow. Sometimes an entire piece of music is played in pizzicato style such as the *Pizzicato Polka*.

THE CELLO

The cello sings the tenor part in the string section of the orchestra. It has such a rich deep tone that composers often give it important melodies to play in orchestral music. The cello is lower in pitch, and has a darker sound than the violin. It used to

be called the "knee fiddle," because the player sits on a chair and holds the instrument between his knees. A metal peg or foot at the bottom rests the cello on the floor.

THREE EQUALI FOR CELLO (second movement)—*Beethoven*

This title surely needs explaining for it is a strange one to give any piece of music. It is written for four cellos, each one playing a different part, producing four-part harmony.

Let's substitute the familiar word "equal" for the less familiar "equali" in the title. The "equal" tells us that the harmony is

divided into four equal parts, and that each instrument is of equal importance in the music.

As the four cellos play notice the smooth rich tones of the instruments. They are lower in pitch and have a deeper quality of sound than the violins.

THE DOUBLE BASS

There must be an instrument in each section of the orchestra to play the low or bass part. In the string section it is the double bass sometimes called the string bass that plays this part. It is so large that the player must either stand or sit on a high stool. The strings are very thick, half as thick as your

little finger. The player uses a short bow with thick coarse horsehair. The string bass is very important, because it helps to give a deep bass foundation to the orchestra. There are usually seven or eight in a symphony orchestra.

ELEPHANT DANCE—*Saint-Saens*

It is appropriate for the biggest instrument in the orchestra to be the dancing elephant. Notice how well it suggests the slow, heavy

movements of such a huge animal. Of course, an elephant can run fast but dancing is another matter.

SYMPHONY No. 88 IN G MAJOR (FINALE)—*Haydn*

Here is one of the gayest and jolliest pieces of music you ever heard. If the music were a person, it would be out of breath long

before it reached the end. It is light and delicate as if a whole crowd of people were running on their tip-toes.

Concert Three

NOVEMBER 16, 1955

PRELUDE IN G MINOR—*Rachmaninoff*

Rachmaninoff was a great Russian pianist. Wherever he played people flocked to hear him. He has played many times on the stage of the Eastman Theater in Rochester. Besides being a pianist, he was a composer, too. The prelude you will hear is one of his most famous pieces. It has become so popular

everywhere that it has been arranged for the orchestra.

Its music sounds almost like a military march. It is strong, vigorous music to which a military parade could swing down the street in perfect rhythm.

WOODWIND SECTION

Not all instruments sing with the same voice. They sound differently, and the tones are produced in a different way. Besides the string section, there is the woodwind section or choir. They are so named because most of them are made of wood, and they are

played by blowing the breath instead of using the bow. There are several instruments in this section. They are the flute, piccolo, clarinet, oboe, English horn, and bassoon.

Today we hear the flute, clarinet, and oboe.

THE FLUTE

The flute is played by blowing across (not into) a little hole on the side of the instrument. The player sounds different pitches by pressing small keys that open and close other small holes lengthwise of the flute. Its tone is high and clear, and in the woodwind choir

it sings the soprano part. The flute can do amazing things. It can play a lovely smooth melody that sounds like a beautiful soprano voice singing. Then it can play rapid passages of runs and trills that seem like the shower of sparks from some spray of fireworks.

MINUET from the L'ARLESIENNE SUITE No. 2—*Bizet*

You will hear the flute clearly in this music. It carries the melody, while the harp

plays the accompaniment. Here is the flute in a lovely smooth-flowing melody.

OBOE

If you went to a symphony concert, you would hear, just before it began, one instrument above all the others. It would be continually sounding the same note. This would be the oboe. The player would be sounding the pitch to which all other instruments in the orchestra would tune.

The oboe is a reed instrument too. It has a double reed. These two reeds fit closely together, and extend from the upper end of the oboe. The player pinches them with his

lips, and by using very little breath, causes them to vibrate, and produce a tone.

The oboe is easy to distinguish from the other woodwinds, because it has a reedy penetrating sound. People have tried to describe the strange haunting sound of the oboe in many different ways. Some have said it has a "lonesome" sound. Some say it makes them think of the out-of-doors, especially the woods. Others have said it sounds mysterious and Oriental.

SCOTCH IDYLL from HENRY VIII SUITE—*Saint-Saens*

We have chosen this music because after a short introduction, the oboe plays a very lovely solo which shows you the tone quality of this woodwind instrument. The solo is

not long, so listen closely before the other instruments of the orchestra join in, and you lose the voice of the oboe.



CLARINET

The clarinet is a reed instrument. Instead of blowing across a hole at the end, as the flute is played, the player blows through a mouthpiece at the end of the instrument. In this mouthpiece is fitted a thin reed. As the player's breath blows across the reed it produces the sound. The clarinet has a wider

range of tones than the other woodwind instruments. The top notes are bright and often penetrating, while the lowest ones are rather dark and hollow in sound. Its middle voice sings with full rich tones. This instrument sings the alto part in the woodwind choir.

MINUET from CLARINET QUINTET—*Mozart*

Here is music in which the clarinet is the soloist. It will be accompanied by four stringed instruments. When five instruments play together, they are playing as a quintet. Mozart was one of the first composers to ap-

preciate the clarinet as a solo instrument, and to use it in his composition. In this Minuet the clarinet plays the tune some of the time. While at other times it decorates the music with sparkling, rapid passages.



L'ENCORE (Flute and Clarinet)—*Herbert*

If you look carefully at the title of the piece, you may discover a word that will tell you the meaning of this French word. The flute and clarinet play together in this gay

little piece by Victor Herbert. Can you tell which instrument is the flute and which is the clarinet?

ESTUDIANTINA—*Waldteufel*

The program closes with a number people often refer to as "catchy music." This means, of course, that you will hear a melody that is easy to sing and feel a strong rhythm to

which it is easy to keep time. The music is written by the same composer who wrote "The Skaters' Waltz" you enjoyed so much in Concert One.

Concert Four

NOVEMBER 30, 1955

LIGHT CAVALRY OVERTURE—*Von Suppe*

If there is a music book in your room called *Fourth Book* by Foresman, turn to page 26 and you will see a song called "The Hikers." It is the most familiar melody in the "Light Cavalry Overture." It is also the theme of

a popular radio program. Do you know which one? You will hear the brass instruments—trumpets and trombones in this number.

BRASS SECTION

The brass instruments are another section of our orchestra. They are played by blowing the breath through a cup-shaped mouthpiece, instead of blowing through a reed, as in the woodwinds. The player presses his lips against the metal mouthpiece at the end. There are three keys or valves which the player presses with the fingers of his right

hand. They, too, help him make different pitches. The brass instruments can play smooth organ-like tones as well as loud piercing blasts of tone. There are four instruments in this section, trumpet, horn, trombone, and tuba. We shall hear the trumpet, horn and trombone in this concert.

FRENCH HORN

Sometimes people carelessly call any instrument of the brass section a "horn." This is not correct. The name "horn" applies to a particular instrument, properly known as the French Horn. It is wound in many coils and ends in a large bell shape. It is difficult

to play, for the lips must be held in a certain position. The tone is clear and mellow, and blends with the woodwinds as well as the brasses. People always enjoy a horn solo. The horn sings the alto part in the brass choir.

ANDANTE CANTABILE from SYMPHONY No. 5 (Excerpt)—*Tschaikowsky*

Everybody loves this melody. A few years ago it was used as a popular song. You will

hear the smooth mellow tones of the horn accompanied by the orchestra.



TRUMPET

The trumpet is the highest voice of the brass choir, and sings the soprano part. Its voice is high and clear. Sometimes we think of it as a military instrument because it can

give bugle calls. But when the trumpet plays with a silvery smooth tone, it becomes a beautiful solo instrument.

MARCH from AIDA (Excerpt)—*Verdi*

Now we hear the trumpets playing bold vigorous marching music. This, too, is a scene from an opera. A victorious conqueror returns amid great pomp and ceremony and

applause. As the procession marches under the triumphal arch, the trumpets blare forth their brilliant penetrating music.



TROMBONE

You surely are familiar with the slide trombone. It is easy to find in the orchestra because it is played in such a peculiar way. The player uses the long sliding arm to produce different pitches. You have probably noticed that when the player needs a very low note, he pushes the slide down—almost

arm's length. When he needs a high pitch, he pulls the slide up nearer the mouthpiece. The trombone can be dignified and noble when solemn and majestic music is played. But it can also be powerful and blaring when the occasion demands.

TO THE EVENING STAR—Wagner

This melody will show us the rich noble quality of the trombone when used as a solo instrument. This is a song from an

opera. It is sung by a knight as he watches the evening star glowing in the heavens.



ESPANA (Spanish Rhapsody)—Chabrier

Music for a Spanish fiesta! Imagine yourself there in the crowd. The streets are full of people. It is holiday time, and everyone is dressed in his gayest and brightest clothes. Some girls wear a high comb in their hair and over it a lace shawl. Others (like girls today) wear flowers in their hair. There is

singing, dancing, and excitement everywhere. Stalls line the streets where you can buy anything you wish. You would surely hear drums, the shaking of tambourines, and the click of castanets. In the middle of the music listen for the trombones to blare forth this stirring melody.



Concert Five

DECEMBER 7, 1955

ARABIAN DANCE—Greig

Children of Norway are familiar with the legendary character known as Peer Gynt. They know all about his travels and adventures. When Peer visited Arabia, he saw a

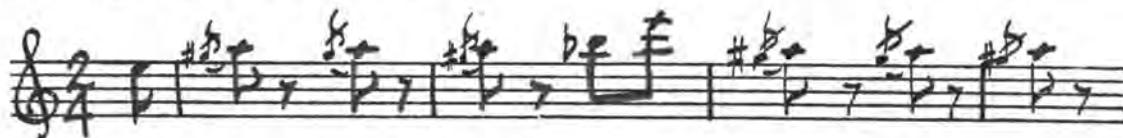
native dance. The droning of the drums, the tambourines, and the queer little melody give the music an oriental flavor.



IN A PERSIAN MARKET—Ketelby

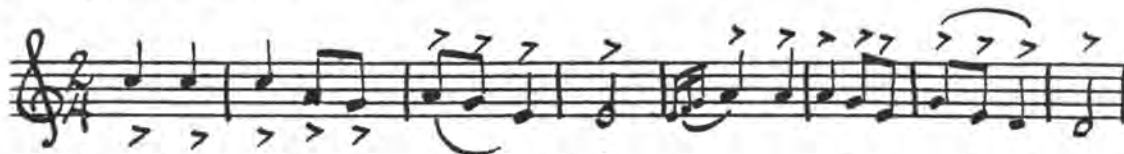
The place really to see Oriental life is the market place, where everybody comes to buy and sell. Rich and poor, high and low, all congregate to see the wares. The camel

drivers approach. The camels have bells on their necks to keep people out of the way. Listen for the high sounding piccolo.



There are always beggars at the Oriental market place. They wail at the street corners

and ask for money.



An Oriental princess is coming. She rides in a little wooden house carried by her servants.



There are jugglers and snake charmers, too.



Concert Six

DECEMBER 14, 1955

CHRISTMAS OVERTURE—Anderson

The composer of this music has made a sparkling overture out of the carols we all love. Oh, he has "dressed them up" a bit with different rhythms and harmonies, but

the music is as much like Christmas as can be. It puts us in just the right mood for the rest of the concert.

WALTZING DOLL—Poldini

Imagine how excited a little girl in the second or third grade would be to have her Christmas doll really dance about the tree—a dance that was light and dainty on the tips of her toes. The first four measures are

"get ready music." Then there is a moment's pause and she begins. Away she goes, sometimes sliding, sometimes whirling about, then standing still just for an instant on one toe.

Tempo di Valse.

The musical score for "Waltzing Doll" is presented in two systems. Both systems are in the key of D major (two sharps) and 3/8 time. The first system is marked *mf* and features a treble staff with a whole rest and a bass staff with a rhythmic accompaniment of eighth notes. The second system is marked *p scherzando* and features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. The score concludes with a fermata over the final note of the treble staff in the second system.



DANCE OF THE FLUTES—Tchaikowsky

Three flutes lying under the Christmas Tree have suddenly come to life. Dancing

with a sprightly step, they hop merrily about, sounding a bit like toy whistles.

DANCE OF THE CLOWNS—Rebokov

Clowns come to life too, and do a thumping, leaping dance, such as only clowns could do.

CARILLON—Bizet

A carillon is a set of bells upon which you can play melodies. Usually they are in a church steeple. Sometimes the clock in the tower, before striking the hour, will play a tune on chimes. Several churches in Rochester have carillons.

seem strange, for while it is called Carillon, not a bell will be heard. Instead, the instruments of the orchestra repeat the same little monotonous tune over and over again, in the rhythm of big chiming bells. Most of the tune is made up of three notes.

The music you are to hear may at first



SONGS BY THE CHOIR—Selected

We shall have a special treat when we hear one of the High School Choirs sing two

Christmas songs for us.

PARADE OF THE WOODEN SOLDIERS—Gould-Jessel

On this particular Christmas Eve, all the toys and presents under the tree jumped out of their Christmas boxes, threw off their colored wrappings and marched around the tree, led by the wooden soldiers.

Do toy soldiers march like real soldiers? What would be the difference? How would the music differ? Morton Gould is a present day composer who is very clever in "dressing up" tunes in modern style. Let's see what he does to this one.

Concert Seven

JANUARY 11, 1956

SHEPHERD'S HEY—Grainger

This melody might be familiar. Even though it is a dance tune, you can easily sing it. Dances in the old English days were quite different from ours.

The melody or theme of this music came from an English folk dance of many years ago. The dancers wore fancy striped costumes decorated with little bells that jingled when they stamped their feet. The composer

arranged this old tune for the orchestra of our day. The instruments take turns playing this melody. Sometimes it is the xylophone or the trumpets, or oboes, etc. It's like throwing a music football from one part of the orchestra to another. Each instrument represents one of the country dancers taking his place in the line of the dance.



SURPRISE SYMPHONY (Andante)—Haydn

Here is a lovely melody that sounds as if someone were walking on tip-toe. Sing it.

Musical notation for Surprise Symphony (Andante) by Haydn. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante'. The first staff is labeled 'Vln.' and starts with a piano 'p' dynamic. The melody is a simple, rhythmic line of eighth and quarter notes. The second staff continues the melody. There are two 'ten.' (tutti) markings above the notes in the second and fourth measures of the first staff. The piece ends with a fermata over the final note.

At the close of the melody comes the surprise (a loud unexpected chord). Haydn used this loud chord to keep the audience from going to sleep when he conducted the orchestra at the palace of Prince Esterhazy in Vienna. "There," said Haydn, "That will make the ladies jump and keep the Prince from falling asleep." The audience loved it,

for after hearing this first movement, they cried "Encore, Encore!" The music is worth staying awake for.

This same melody is repeated (without the loud chord) by the second violins, while the flutes and violins play a "fancy" high part known as an obbligato.

f Vln I

f Vln. II
Violas

Then it is played again, but this time in minor key and quite loudly. (Compare the major and minor melody.)

Strings
Woodwinds

Then, there is a third variation of this melody played by the oboes.

p oboe

When you hear this music, always keep track of the principal melody even though

Haydn has made it "fancy" by adding variations that play at the same time.

JIG—Corelli

You are going to hear a jig from Italy that is 300 years old. It is not as lively and boisterous as the jigs we usually hear, the Irish jig, for instance. But it bounces along in true jig-style rhythm with a lovely melody

you will surely enjoy. Shall we say that compared to some jigs, it has a more "dignified bounce." You see it is a style of music of long, long ago.

BADINIERI—Corelli

Here is another piece of music by this same Italian composer. The title means light and playful. It sounds like flying birds, or like many children scampering across the

lawn playing tag. If you do imagine the children playing tag, do you hear them running very fast at the end, getting safely away?

MOSQUITO DANCE
HIPPO DANCE—White

Both of these numbers were written by Dr. White, the conductor of our orchestra. Perhaps the composer was writing music on a hot summer night as a mosquito circled around his head. At the close of the number, the music does to the mosquito just what we all would like to do, but sometimes miss!

The hippopotamus is such a big, heavy, lumbering animal. Looking at him, we wonder how he can raise his feet off the ground. Think of one trying to dance! What kind of music do you expect to hear? Will it be fast or slow? Will it be heavy or light? Which instrument might play this dance?

THUNDER AND LIGHTNING POLKA—Strauss

When you listen to this music, you will know why it has this title. It was written by

Strauss, the waltz king.

Now Till is introduced. We always know when he is present by this melody.



Different instruments pick up this melody and build it up to a strong climax. Then, there is a pause, and a jolly clarinet gives us

the "prank theme." It's a sly, mischievous, little tune.



Whenever we hear it we know Till is up to something! Now the music seems to slur upwards as though Till were mounting a horse, and a sort of bouncing rhythm suggests he is trotting away. Later the cymbals crash and there is much confusion in the

music, for Till smashes into the market place and upsets all the wares—mostly pots and pans. Once Till disguised himself as a priest and pretended to perform priestly duties. Here the music is more serious and dignified.



Then one day after being particularly "prankish," he whistles a gay little tune and

prances off down the street to this merry melody.



But a shadow of worry crosses Till's face—maybe he has gone too far.



But just for a moment, for the music rises again and Till is up to his wild pranks. This cannot go on forever! Suddenly a drum roll

is heard, that halts both the music and Till's mad actions. He is brought before the angry judge and jury.



He tries to keep his courage with a pitiful little whistle.



But nothing can help him now. There is a sound of low strings, and the sentence of the judge falls upon him.



Up the ladder he goes to the hangman's noose.



There is a sharp little cry from poor Till



and all is over. But not quite, for a legend that begins with "once upon a time" must end with "and this is the story of Till."



PLINK, PLANK, PLUNK—Anderson

Here is a gay and lively piece of music played by the strings of the orchestra. Can

you tell from the title how the instrument will be played?

MILITARY POLONAISE—Chopin

The "Polonaise" is a lively folk dance from Poland. It is known as the "Military Polonaise," because long ago when Poland was a kingdom, and had a ruler of its own, this music was used to open the formal military ball at the palace. Somehow, the rhythm

of the polonaise was just right for a march step, too. So to this stately music the noblemen and military generals marched in a slow and dignified procession before their king.

Listen particularly to the trumpets announcing the second theme.



*Military Polonaise -
Chopin*



SALTERELLO from the "ITALIAN SYMPHONY" (Excerpt)—Mendelssohn

The salterello is an old time folk dance from Italy. It goes very fast, and to do it the dancers must have very nimble feet, indeed.

Mendelssohn used the rhythm and style of the salterello in his Italian Symphony. You will enjoy this gay, bubbling music at the opening of our program.

TWO SELECTIONS from "THE FIRE BIRD"—Stravinsky

One of the oldest of Russian legends is about a magic Fire Bird with golden feathers. It is a long story and takes much music to tell it. We only tell the part that has to do with the two numbers on the concert. Once upon a time there was a dark enchanted forest surrounding the castle of an evil magician. Few dared enter the forest for fear of the strange creatures living there. One day Ivan boldly walked into these gloomy woods. There were trees of queer and fearful shapes, and strange sounds such as he had never heard. Soon he came to a magic tree, and looking up saw wondrous golden fruit hanging from the branches. While he was beholding this marvelous sight, there was great confusion in the air, and beating of wings. A beautiful bird flew through the trees and lit on a branch. It was the Fire Bird. Its feathers were of shining gold, so dazzling

that Ivan could scarcely look! Suddenly it began to dance, a hopping dance from branch to branch, and then upon the ground. When it spied Ivan, it flew away. But soon it came back and Ivan caught it. It pleaded so pitifully for its life, that Ivan agreed to let it go but on the promise that he could have one golden feather.

Ivan was warned not to remain in the woods at night lest he fall under the spell of the evil magician. But he was curious and stayed. Soon the magician appeared, and a pack of his evil demons swarmed upon Ivan. He fought hard against them using his magic feather to help him. Presently the Fire Bird appeared, and chased away the demons in a wild and furious dance. They fell exhausted to the ground and slept, and Ivan safely fled from the forest.

INTRODUCTION AND DANCE OF THE FIRE BIRD—Stravinsky

Things to listen for:

1. The weird, mysterious music in the very beginning describing the deep dark forest. The brass instruments playing very low tones help make this effect.
2. Later the short staccato notes suggest the step of Ivan as he enters the woods.
3. Shimmering sounds from the strings suggest the shining golden fruit on the magic tree.
4. A confusion of sound by the violins suggests the bird startling Ivan as it flies through the trees. It lights in a tree. Then the orchestra stops as the bird settles on a branch.
5. Presently the music begins a hopping rhythm as the golden bird begins to dance about terrified and confused.
6. The sudden ending as the bird flies away leaving Ivan with a golden feather.

DANCE OF THE DEMONS

You will hear strange sounds from the orchestra when this music is played. Some are harsh and unpleasant. You may even say "they hurt my ears." There are odd combinations of instruments that play queer choppy rhythms. Even the xylophone has a

part. But what a wonderful description of this wild and furious dance.

As you listen to the music, surely it will suggest pictures to your mind. Why not make some?

THE TOP — from PETITE Suite—Bizet

This music describes what happens when you spin a top. A loud chord starts it whirling. The violas imitate the whirring sound, while the woodwinds play a gay dancing tune. The music becomes softer and softer

until it almost stops on a quiet chord. But the top is spun again and round it goes until the child has had enough. The piece suddenly ends on two sharp chords.

LITTLE CLOCK ON THE MANTEL—Wheeler

"Tick-tock, tick-tock, steady and even, steady and even," says the music.

The little clock on the mantel gave the little boy much to think and wonder about. It was much older than his Granny; indeed it was already a full-grown clock when Granny was a little girl. Even her father had known it since his boyhood. It had known all the great events in Granny's life. If this clock could only talk—how many tales it

could tell of things that actually happened before its very face. One day the little boy pleaded with his Granny until she could no longer resist. She wound up the clock and made it run as of old. Then she took her little grandson on her lap and told him tales of the past. The boy listened, but when the clock ran down and stopped, he was sound asleep and dreaming.

WAR DANCE—Skilton

This composer took an original Indian melody and made it into a piece of music for our modern orchestra. The Indians of long ago who did their war dances to this tune, might not recognize it as you are hear-

ing it today. When you hear this music, think of the Indian war dances you've seen in the movies. Notice the strong beat of the rhythm. Can you hear the tom toms and rattles—the piccolos and the xylophone?

Concert Eleven

FEBRUARY 15, 1956

FAIR DAY from IRISH SYMPHONY—Sir Hamilton Harty

Talk about a fair in your classroom before you hear this music. Have you ever been to one? What do you do at a fair—and what do you see—and eat?

This Irish fair is a jolly one. People have

come from miles to celebrate. In fact the music begins with a dance—an Irish jig perhaps. What fun people are having—you can hear it in the music. Later on comes an old Irish tune that you'll hear several times.

PROCESSION OF THE GRAIL—Wagner

Very, very different from the other marches you have heard is this slow, solemn, religious procession of knights. We have played this music before, so perhaps you remember the story of the knights who lived in an old castle in Spain. They were Christian knights who spent their time copying old manuscripts—and doing good deeds for needy

people. Each day the bells in the great dome rang out, giving the signal for prayers. The solemn procession marched slowly into the great hall of the castle to pray. Feel the rhythm of the music as it plays, and later listen for the great chimes. Write in three things about the music that impress you.

SLAVONIC DANCE NUMBER 1 in C MINOR—Dvorak

If you belonged to the Slavic race of people you might come from Russia, or Czechoslovakia, or Hungary—even Roumania. You see, the Slavic people live in many different countries. The composer, Dvorak, came from Czechoslovakia. He was

well acquainted with Slavic folk songs. Many of them he arranged for the orchestra and piano. Here is a gay, lively one, which opens with one solid chord that seems to say—"Ready, let's go." Then the jolly, boisterous dance begins.

LA GOLINDRINA—Mexican

Mexican people are very fond of this song. The title means "The Swallow." It is

a quiet love song played by just the stringed instruments of the orchestra.

SARABAND—Corelli

Here is an old folk dance from Spain. It was danced to the accompaniment of bells and castinets. In its early form the dance was so wild and noisy that one Spanish king

forbade it to be danced. But years later it was introduced at the palace of the French king. Here it was more refined and dignified, and slower in tempo. Composers soon began us-

ing the rhythm and style of the Saraband in their music.

The one by Corelli is a gay and light hearted one which you will enjoy.



MARCH from TANNHAUSER—Wagner

In the opera "Tannhauser" there is a scene on the stage in which a song contest takes place in the great hall of the palace. Singers come from far and near to take part. All the lords and ladies of the land have been invited to hear the contest. When they have all arrived, there is a fanfare of trumpets. The

great doors of the palace open and the guests march into the hall of song to the strains of this martial music. Each one is greeted as he comes in and then shown his place before the contest begins. Does the dignity of the march make you feel the pomp and splendor of the occasion?



Concert Twelve

FEBRUARY 29, 1956

OVERTURE TO THE MARRIAGE OF FIGARO—Mozart

This is a piece of gay and sunny music. It is played before the curtain goes up on Mozart's opera called the "Marriage of Figaro." The opera is funny and amusing. When it is broadcast on the radio, you often hear the audience laugh. The characters get themselves into funny and even embarrass-

ing situations. Mozart wrote this overture to put his audience in a happy mood for the coming opera. From beginning to end one cheerful tune follows another. How does this music make you feel? Here are melodies you will hear:



Horns, Oboes



Violin



Imagine the many things a river sees, as it flows along its course. Imagine the many things the Genesee River sees, flowing through the countryside—under bridges of small villages—through the big city of Rochester—and finally into the lake at Charlotte.

In Czechoslovakia there is a river that has become famous for all time, because of the

music written about it. The music was written many years ago when the country was known as Bohemia. The Bohemian people loved the river, Moldau, and much of the life and glory of old Bohemia is centered about the river. The composer wrote the music to glorify his native land. The music tells us many things about the river.

1. The river starts as one little stream high up in the mountains.



2. Soon it is joined by another.



3. The two melodies join, weave in and out until the river becomes deeper and broader,

and then we hear the main theme of the river.



4. On its way it passes a hunting party; there is sound of galloping and the call of the horn.



5. It flows through a village where a wedding is taking place. There is singing and dancing.



The river flows on, leaving the merry-makers far behind as the music grows fainter and fainter.

SYNCOPATED CLOCK—Anderson

When you listen to the regular beat of a clock or watch, your ear falls into a steady rhythm of tick-tock. What would you think of a clock that skipped a beat and then tried to crowd in a few fast beats to make up

time? This piece does just that. Can you find the irregular tick-tock of the clock? Music may have an irregular or uneven rhythm too. When it does, we call it syncopated rhythm.

RAKOCZY MARCH—Berlioz

This melody is one of the great national tunes from the country of Hungary. When the composer was in Budapest preparing for the performance of his opera, he heard this patriotic melody. He liked it so much that

he arranged it in the form of a stirring, vigorous march. The Hungarian people received it with great enthusiasm. Ever since, it has been popular everywhere. You will like it too.



Concert Thirteen

MARCH 7, 1956

How Many Do I Know?

Here is a real radio quiz program for you. The only difference between this quiz program and others you may hear on the radio is that you write the answers on this page instead of speaking them. Your teacher will know which numbers are to be played. A day or two before the concert, she will give

you the list to copy on this page. When you take the quiz, you will hear only a few measures of each piece of music and you are to identify the title of each one. Be sure and bring your book and pencil to the concert. You will be told at that time just what you are to do.

1. March from Aida -
2. To the Evening Star
3. Scherzo from Midsummers night Dream
4. Andante Cantabile Symphony No. 5
5. Shepard's Hay
6. Surprise Symphony
7. The Young Prince & Princess from Scheherazade
8. Military Polonaise
9. Andante Cantabile from the string Quartette
10. Overture to the Marriage of Figaro
11. The Moldau
12. Rakoczy March
13. March from Tannhauser

Concert Fourteen

APRIL 25, 1956

A Program of My Favorite Numbers

After each concert write the title of your favorite number on this page. Perhaps you will have more than one. After the twelfth concert you should have a list of at least twelve pieces of music.

Notice the title of this concert is A PROGRAM OF MY FAVORITE NUMBERS. This means that you are to choose the music

to be played. Each grade may choose ten numbers they would like to hear again. Then about ten days before this concert, each school will send in the titles of its ten favorite pieces of music. When you listen to the final program, surely you will hear some of the music you chose.

- 1 Skater's Waltz - Waldteufel
- 2 Pizzicato Polka - Delibes
- 3 Estudiantina - Waldteufel
- 4 March from Aida - Verdi
- 5 In a Persian Market - Tchetelby
- 6
- 7 The Young Prince and Princess ^{from} Scheherazade
- 8 Andante Cantabile - Tchaikowsky
- 9 Plink, Plank, Plunk - Anderson
- 10 Saltarello from the Italian Symphony Mendelssohn
- 11 La Golezina - Mexican
- 12 Overture to the Marriage of Figaro - Mozart



HERE IS PART OF THE ORCHESTRA REHEARSING FOR THE RADIO CONCERT



The tympani are sometimes called kettle drums. One look at the picture and you will see why. The player often uses three. Each one has a different pitch. The pitch can be changed by turning metal keys around the edge.



Here you see Miss Malone tuning the harp just before a concert. She is turning metal pegs by means of a key which raises or lowers the pitch of the string.



Here you see the biggest instruments of the orchestra. The string bass is so tall, the player sits on a high stool. Notice the thick strings and the short bow.

