

## New Music Society Publishes Works of American Composers

American composers of ultra-modern works find in New Music magazine, edited by Henry Cowell and published by the New Music society of California at 1950 Jones street, in San Francisco, a means for publication and distribution of their compositions. The magazine is a quarterly and was first published in 1927. Since that time it has gained ever increasing attention from music patrons not only in this country but abroad, and it is fulfilling an important mission in encouraging the country's modern composers.

There are few opportunities for the modern American composers to publish his works, since publishers cannot afford to risk losing money in such publications, for often only a very few copies are sold. The work is not distributed and consequently the composer and the publisher gain no financial profit. The New Music society has in its membership many of the outstanding modern composers, who are presented in recital during the year by the society. Through the magazine, New Music, these composers are able to publish their works and have them widely distributed to subscribers. Works for orchestra, piano, voice, violin, chamber music, etc., are accepted by the board of the magazine. Although it specializes in American compositions, foreign works are occasionally printed. There are often notes appended, explaining the aim and the idiom of the composer. The magazine is not organized on a profit-making plan, but any profits which may accrue are equitably divided among the contributing composers.

Henry Cowell, the editor of the magazine, and a director of the society, is giving a series of lectures on modern music at Northwestern university on May 2, 5, 6, and 7, and on Friday evening, May 9, he will give a recital of his own compositions in the Central school auditorium of Glencoe. Tickets for this recital may be purchased at the box office on the night of the recital.

On the honorary board of endorsers are world famous composers, Bela Bartok, Alban Berg, John J. Becker, Arthur Bliss, Ernest Bloch, Nadia Boulanger, Ray C. B. Brown, Richard Buhlig, John Alden Carpenter, Alfredo Casella, Alejandro Caturla, Carlos Chavez, Aaron Copland, Ruth Crawford, Robert Mills Delaney, Manuel De Falla, Henry Eichheim, Eva Gauthier, Mateusz Glinski, Eugene Goossens, Alois Haba, Roy Harris, Charles Ives, Pal Kadosa, Zoltan Kodaly, Ernest Krennek, Francesco Malipierro, Darius Milhaud, Georges Migot, Leo Ornstein, Francis Poulenc, Albert Roussel, D. Rudhyar, Carl Ruggles, Carlos Salzedo, E. Robert Schmitz, Charles Seeger, Jr., Nicolas Slonimsky, Leopold Stokowski, Istvan Szelenyi, Adolph Tandler, Grete Torpadie, Edgar Varese, Egon Welles and Imre Weisshaus. Mr. Weisshaus will be remembered for his recitals given in private homes during his recent visit to the north shore.

### OBSERVE MUSIC WEEK

To stimulate interest in music and in American composers, the theaters of the Radio-Keith-Orpheum circuit, in cooperation with the National Broadcasting company and Radio-Victor, will take part in the national observance of music week, May 5 to 10, by featuring in their programs the best known works of Herbert, Sousa, Jerome Kern, Irving Berlin and Gershwin.

## Describes Piano as an Electrical Generator

D. Rudhyar, a Parisian composer who has identified himself with the modern American composers in California, describes the piano as "a dynamic instrument belonging to the class of bells and gongs, an instrument destined to produce masses of resonances, homogenized by the pedal."

He has written three paens, odes of joy, which have been published by New Music magazine. His music is not based on scales and runs of notes, on melodic themes and the like, which belong to melodic instruments like the violin or the flute, but it is founded on the building of resonances or complex harmonies which are like vital seed-tones germinating, sprouting into vast trees of harmonics. "It deals with Energies, not with so-called Form," he says. "Thus a piano may be conceived as an electrical generator, the energy generated being that inherent in tone. This means obviously an entirely new piano technic, a technic developed for the generation of power. The piano ought to be felt as one big vibrating unit, as one big gong, the resonance of which is controlled by the pedal; this music, as a fullness of tone, compact, swaying rhythmically from beginning to end.

"The score is therefore but a skeleton. It is not the music, because the music is in the circulating, pulsating, swelling energy of the tone itself. The music cannot be read with one's eyes; it must be heard; actually experienced, lived through. It must do something to you, something vital, tonifying, magical. Thus the pianist is to be a real tone-producer, not a mere executant. The score is the formula of the magical operation; it is futile in itself unless the will-power of the tone-producer acts. In other words, the music is not meant to be pleasurable, a nice relaxation, an opium soothing us away from the tragedy of life. It is born of life; and it has but one aim—to exalt life in those who live."

## Symphony Orchestra Is Concluding Its Season

Last Saturday night's concert at Orchestra hall marked the end of the thirty-ninth season of the Chicago Symphony orchestra, and the end of Frederick Stock's twenty-fifth year as conductor of the famous organization.

Following a brief vacation of about ten days, Mr. Stock will return to the city to begin active rehearsals for the North Shore festival to be held in Patten gymnasium May 19 to 24. Dean Peter C. Lutkin and Mr. Stock have parallel courses in their careers in music. Frederick Stock has been conductor of the orchestra for twenty-five years, while twenty-two years ago Peter C. Lutkin founded the Chicago North Shore festivals and has conducted them in unbroken succession since that day in 1909 when the first concert was presented. The Chicago Symphony orchestra has provided music for the festivals, with the exception of two or three years, since their inception. The festival is now as much a part of the orchestra's program as are the regular Milwaukee trips or the University of Chicago concerts.

Many functions were held in Mr. Stock's honor this year, notably the Bohemian club dinner, at which practically every musician within riding distance of Chicago was seen. On this occasion, Dean Lutkin brought his choir and provided part of a very beautiful program.

### REAVLEY PLAYS SUNDAY

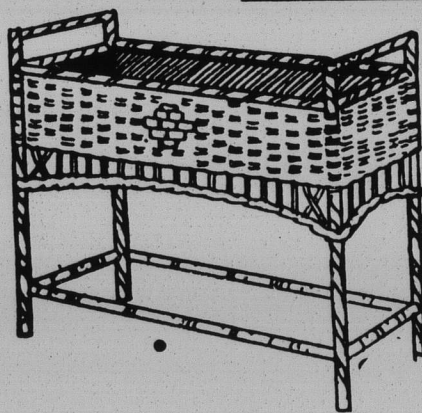
Carl Reavley, pianist, will appear in recital at The Playhouse, on Sunday afternoon, May 4, at 3:30 o'clock, under the direction of Bertha Ott.

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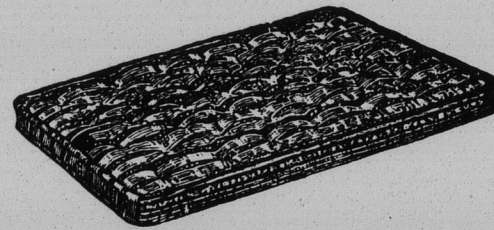
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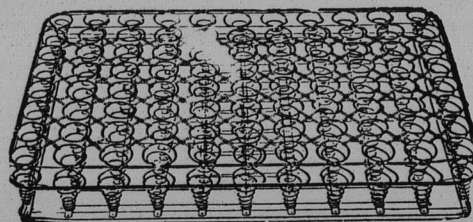
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