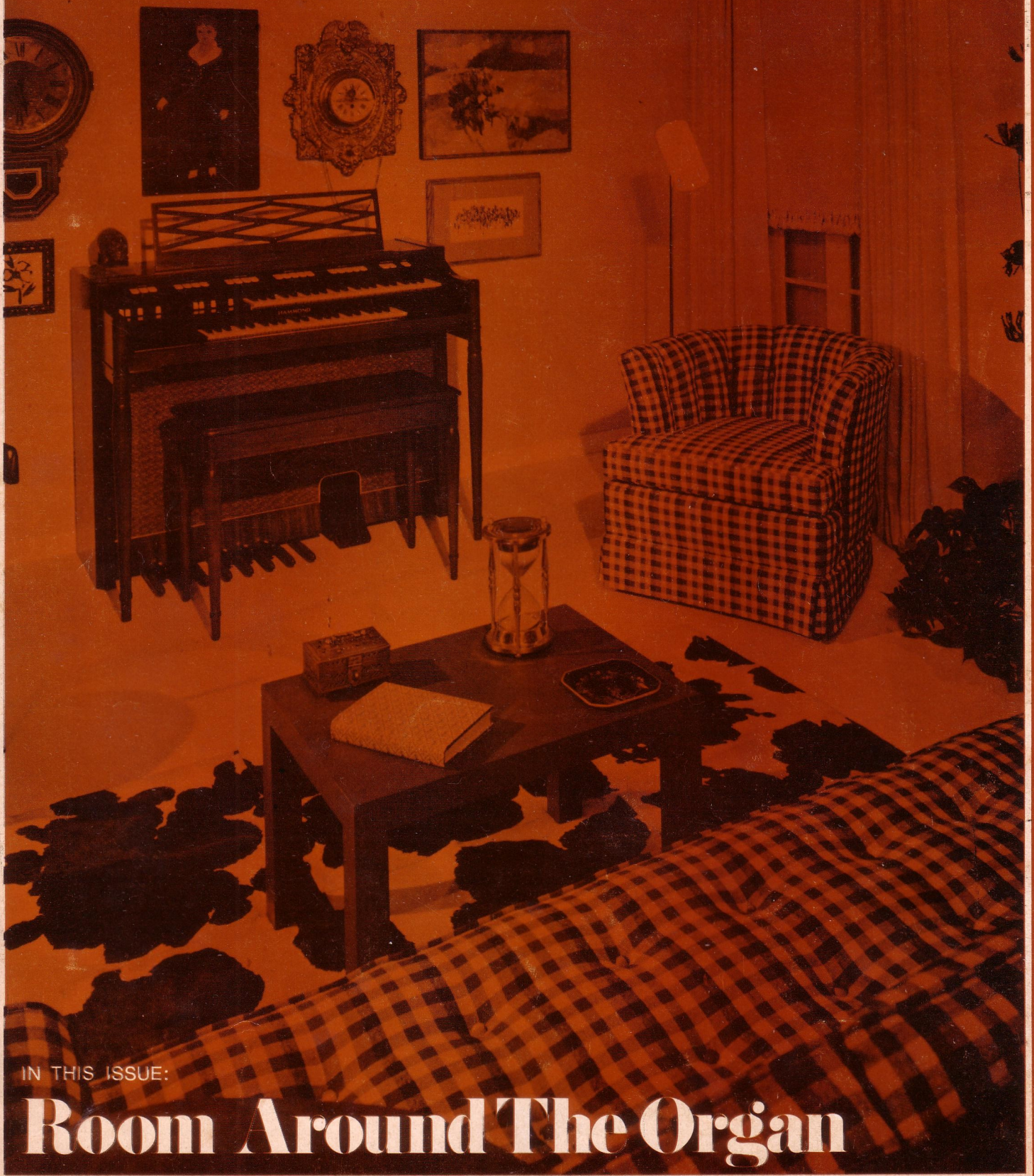


Volume 29 Number 4 October/November, 1967

THE HAMMOND TIMES



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Room Around The Organ

THE HAMMOND TIMES

Volume 29 Number 4
October/November, 1967

On The Cover . . .

Simmons Hide-A-Bed Sofa

Simple, straightforward and substantial. This tiny, one room apartment has a sofa-bed for sleeping, an organ for music, and plenty of seating. There's space for all the living necessities and a few hidden virtues in the cabinets and closets that can't be seen in this view. It's a haven for its owner and a delight to guests. Crisp plaid fabric and a conversation piece spotted calf rug, pictures, sculpture and plants provide a very personal look. A similar arrangement would adapt successfully to a den or teenager's bedroom, or to one end of a living room in larger home.

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OOPS . . .

Our apologies to Mildred Alexander and our readers for inadvertently including incorrect music with Miss Alexander's article in the August/September issue. The song, *Merrily We Roll Along*, which we printed, contained a C chord, G-C-E instead of the inversion E-G-C and a G chord instead of a G7, which Miss Alexander discussed in her article.

The Editor

(Miss Hillyer, Home Furnishings Editor of the Chicago Tribune, is a nationally known authority on home furnishings. She is an associate member of the American Institute of Interior Designers and former Home Furnishings Editor of Modern Bride. She is a recipient of the Dorothy Dawe award for distinguished home furnishings journalism and the Louise Thompson Bolender award for outstanding contribution to the home furnishings industry (1960). She is also a member of Fashion Group and served a two-year term as a national director of National Home Fashions League.)

Today's versatile organ presides over a dignified room that's designed for it, but smoothly joins the furnishings and fun when it's in the liveliest room in the house.

It's the fine-finished equal of impressive traditional furniture, but strikes no haughty pose in easy-going modern surroundings.

Room can always be found for so prized a possession—a one-room apartment or a dining room can welcome an organ, as they do in photographed settings here. Where wall space runs short, an organ can front a window wall, or take a free-standing position back-to-back with a room dividing sofa.

Room Around The Organ

by Elizabeth Hillyer

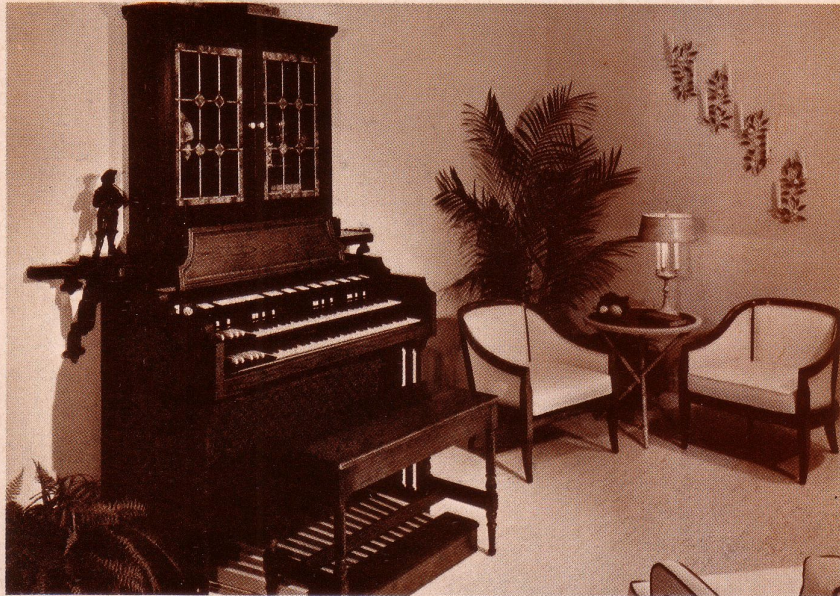


Harvey Probbler Furniture

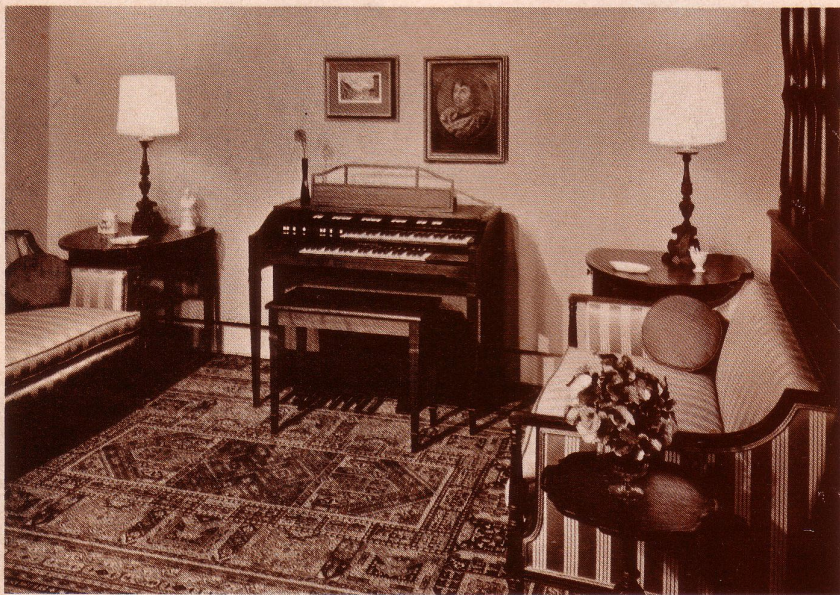
Making the most of a modest dining room. The compatible console organ becomes a part of this modern dining room, perfectly at home with its mellow woods and contemporary design. How convenient for entertaining guests after dinner

or practicing when the room is inactive! This setting might be considered for any dining area or as a decorative example of an organ in front of a window.

Cherish this terrace atmosphere as a perfect spot for everyone in the family to enjoy. It's an attitude, not necessarily a year-round glazed porch. A den or family room takes on this character just as easily with plants and light-scaled furniture. The tile floor takes a party and dancing as well as a game of jacks or the Sunday comics spread out. This is a comfortable, all-purpose spot for a Hammond.



Erwin-Lambeth Furniture



S. J. Campbell Furniture

Formal balance and an elegant effect. Twin sofas face-to-face focus attention on the organ and form a seating arrangement around it. This treatment would work equally well with modern furnishings. Actually, the seating expands the space almost forming a gallery for listening or visiting. The grouping might be used for one section of a large living room, or for a separate library or music room.

To guide planning or replanning a "room around an organ," ask these questions:

When is an organ enjoyed most? Isn't it when others gather 'round the organist to listen? Is there enough nearby seating for listeners, and are they comfortable?

What's the organ's best location? In the spot that's taken for granted, or in a room where the organist spends the most time. Why not locate the organ where it's handiest to sit down to—to enjoy making music many times a day?

A room that's disappointing in style often lacks a center of interest, and an organ provides it naturally—it needs only the addition of wall decorations and a comfortable furniture arrangement which directs attention toward it. But in a room which has a fireplace to center interest, but little space on any other wall, don't hesitate to double the focus on one wall. Place the organ on it, too, near the fireplace.

Sometimes all furniture in the room is nearly the same height, monotonously low. Room style dramatically upswings when decorations are arranged tall on the wall with an organ. Or, as one photographed setting suggests, the build-up idea might be an eye-catching curio cabinet atop the organ.

The shape of an organ makes it unique in a room—it should attract attention. Count on it as an important contribution to the room's individuality. All rooms must accept furniture which looks somewhat like the rest, but an organ is something different which all rooms can't have. The Early American, provincial, traditional, Mediterranean, and contemporary stylings of Hammond organs handsomely assures congeniality with today's varied room styles. From there, any room's success is won by combining comfort for the audience, convenience, individuality, and good looks.



Dux Furniture

This is a room for living. In this house, living, dining, music, and entertaining must lead a compatible life right here—and they do. Light scaled contemporary furniture and a decorative grouping of framed prints create an illu-

sion of space. The compact, contemporary organ blends in easily to add a dimension for relaxing or entertaining every day of the year.

How you can improve your pedals



BEGINNER'S CORNER

by Mildred Alexander



PRACTICE, AND WHILE YOU PRACTICE, THINK!

Sit at the same place at the organ every time, lined up with the middle of the manuals, then the pedals will always be in the same place.

Keep your knees close together, so you will always have the same point from which to move. Swing your leg from this point, as though it were the pendulum of an old grandfather's clock. Your foot will soon remember exactly how far to swing.

Often, when I'm conducting a Teachers' Workshop or Seminar, I show the wrong way to play pedals, with knees not together, and foot flopping. It looks horrible, and they all laugh, but they do get the point. You have so much more chance of missing pedals that way. Then, of course, I show the right way. It is so obvious how much better chance you have of playing the right pedals, with your knees close together.

Don't look at your pedals. The bottom one is always C. FEEL your way up from there, over and over until your foot knows exactly how far to go. If you drive a car, you don't have to look at the brake every time you want to stop.

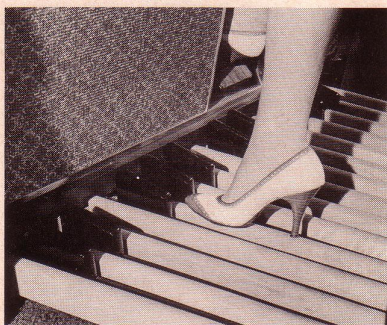
PRACTICE LEFT HAND AND PEDAL TOGETHER

Practicing pedals over and over is not the complete answer. I have seen organists who have practiced pedals separately so much, *without thinking*, they can perform beautiful pedal passages, but their pedals go haywire when the manuals are added. So don't think of pedals as separate entities. Practice left hand and pedal TOGETHER, and, for the time being, THINK root (or name) pedal,

as you play root pedal with each chord. Keep practicing left hand and root pedal until your foot automatically knows where to go.

In the last issue of HAMMOND TIMES, we discussed the frustrating and long-reaching common fault of trying to learn too much too soon. We were speaking mainly of chords, but the same thing applies to learning pedals. I guarantee if you learn your chords with your pedals, as prescribed in that Beginners' Corner, you will not be having any troubles with pedals.

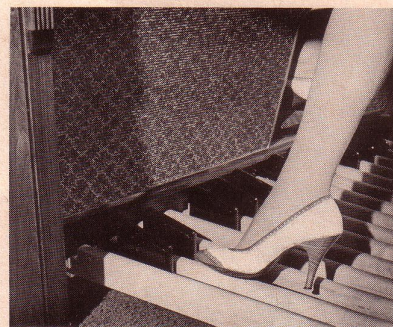
First you learn a C chord and a C pedal, (shown at left) then alter that C chord to form a G7, with a G pedal. Your foot *feels* its way from C to G. After 5 minutes or so, your foot knows how far to go between those two pedals. Then you play the songs that use just these 2 chords. Now you have two pedals you should never miss.



Next you add an F chord with an F pedal. Again, *feel* your way up from C to F. Then you play more songs that use just those three chords and pedals. Now you have three pedals you will not miss, if you've practiced changing back and forth with left hand and pedal.



Next you add another chord, D7, and the D pedal, (right above the C pedal). Now your foot knows these four pedals, and can get to them without fumbling.



With only these four chords and pedals, there are so many songs to play well, and to play correctly.

Once you are sure of what you're doing, and are playing confidently, start playing rhythm, using alternating pedals. It is just too much to ask the beginning organist to learn pedal point yet. So, for the time being, for 4/4 rhythm, play the *root* pedal on the first beat of the measure, and the alternating pedal on the third beat. By *thinking* root pedal when you were an absolute beginner, playing sustained chords, you have established that relationship between left hand chords and pedals, so you have no problems playing that root pedal on the first beat. Now *think*, as you learn to add the alternating pedal on the third beat.

C Chord—Play C and G pedals.
G7 Chord—Play G and D pedals.
F Chord—Play F and C pedals.
D7 Chord—Play D and A pedals.

Play these chords and pedals unflatteringly before going on to add more. If you fumble in your pedal, you miss the beat, and think it is because your coordination isn't good enough. This is not true, unless you are physically handicapped.

As Randy Sauls said in his article on playing rhythm, in the June issue of the HAMMOND TIMES, get four bars down well enough to be able to play without stopping and breaking rhythm. If necessary, practice each four bars separately, left hand and pedal, until you can do that much without stopping. Then practice the right hand separately, *counting*, until you can play that much without stopping. Now, with confidence, (because you know what you are doing), put both parts together.

By using all these suggestions, and *thinking* as you practice, you cannot miss pedals any more.

PLAN BEFORE YOU PLAY

by Robert Hilf

Everyone who plays Hammond organ most certainly wants to improve his playing. The proper *mental attitude* and *preparation* will do wonders for your practicing and playing habits. Our entire learning process is based on relating facts which we already know, transforming them, and then proceeding to that which we do not know. *RELATING* — that is the key word. To learn isolated chords, rhythms, registrations, techniques, etc. is not enough. Relate them, amalgamate them into your own personal style at the Hammond.

Most of us have had many years of English grammar in elementary, secondary, and even post-graduate school. We can easily relate our knowledge of grammar to our keyboard playing. Some very obvious comparisons concerning language which can be applied to improve your playing:

(A) *proper spacing* — for example, in the sentence “He is very, very good.”, the repeated words “very” are separated by a comma. In the following musical phrase and in any melody where repeated notes occur, the repeated notes must be properly spaced.



This will indeed enhance the CLARITY of your playing. You do not want to “hang on for dear life”; actually lift your finger from the key. When feasible, a change of fingering on a repeated note often ensures this spacing.



If not played correctly, this simple melody becomes:



This is certainly not the original intent of the composer. Pay close attention to this really fine point of organ technique when playing your favorite songs. You’ll be surprised how much more *alive* your playing will sound. (B) *punctuation* — As the proper use of commas and periods are necessary in language, they are equally necessary in music. The phrase structure of a melody is clearly defined by careful use of breaks (breathing points). In the well-known Thanksgiving Day hymn, “Come, Ye Thankful People, Come”, the phrase structure can be outlined as shown in the music on the bottom of page nine.

One more pertinent point should be expressed here. Remember you are playing an organ. Your playing does not have to breathe. But put yourself in the place of a singer or a wind instrumentalist. Of necessity they must breathe. Their playing is usually more exciting because of this. So follow their example and allow your melodies to have life and vitality—let them breathe.

Once again, while playing your own familiar music, no matter what the style, follow these simple rules to more vital and effective music. And, as the title indicates, PLAN BEFORE YOU PLAY. Use a red pencil to check repeated notes in the melody and to outline phrases. In no time at all this will become a part of your own personal organ style.

The music on the top of page nine is a more elaborate setting of the previous hymn-tune. It was arranged for those with console Hammond organs and a more advanced pedal technique. The principles of spacing, phrasing, etc. are to be followed closely even though they are not marked.

U A# 00 7888 531
L A# 00 5764 321
Pedal 67
No Vibrato

Come, Ye Thankful People Come

Hymn-Tune: George J. Elvey
arr. by Robert Hill

Piano accompaniment for the hymn 'Come, Ye Thankful People Come'. The score is written for piano and consists of four systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat major) and a common time signature (C). The bass clef staff provides a steady accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

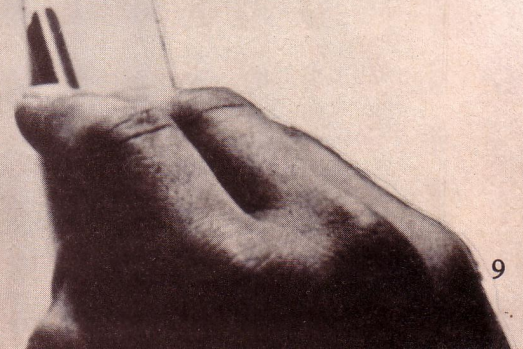
U 00 7888 531
L 00 5764 321
Pedal 67
No Vibrato

Come, Ye Thankful People, Come

Hymn-Tune: George J. Elvey

Guitar accompaniment for the hymn 'Come, Ye Thankful People, Come'. The score is written for guitar and consists of four systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat major) and a common time signature (C). The bass clef staff provides a steady accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings. Chord symbols (F, C, Dm, Gm, A, G7, Bb, F7) and fingering numbers (1-5) are provided for each measure.

2280 1 2



The Hammond and Modern Church Architecture

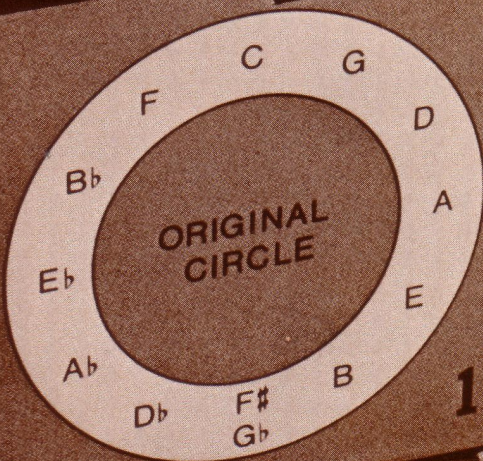
Exciting new ideas in church design
reflect the trend
to a more centralized location
of the clergy
and the act of worship.

The altar of St. Ann's Church, Butte, Mont.

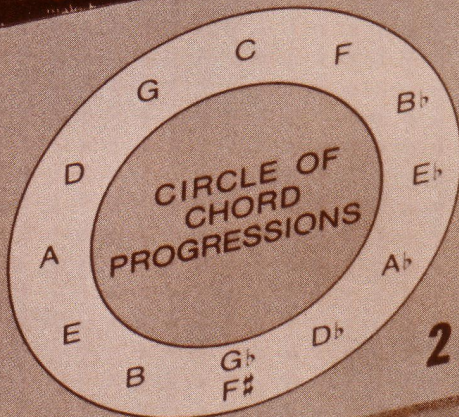


Building Your Musical Knowledge With Circles Of Fifths

BY RANDY SAULS



1



2

The overwhelming interest in harmony among today's home organists has led to a healthy curiosity about the advantages of the circle of fifths. Many texts picture the circle in contrary sequences and only the well-schooled can handle BOTH with the best musical perception. Perhaps a little explanation and a few facts about its origin will

clarify this for everyone.

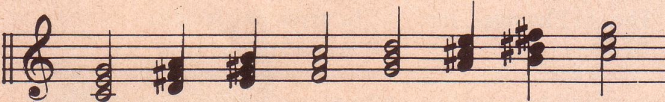
Only the Major Scale will be used to give a musical as well as scientific picture of our subject. Begin with any of the twelve tones on the circle in Figure 1 and by counting scale-wise to each tone's 5th you will complete the circle ending with the tone on which you began.

Figure 2 appears to be the same circle in a counter-clockwise projection. It only appears this way. Through hearing it in progressions you will become reconciled to its construction as being the natural sound of the progressions of music.

We are all fortunate in being humans but once in a while it seems that we ought to be able to THINK in reverse when we want to. Reading something as though it were being reflected in a mirror isn't easy unless you know what it is already!

MAJOR CHORDS CONSTRUCTED ON SCALE TONES

If a series of Major Triads is constructed on tones of the major scale their sequence of harmony does not produce the sound we expect from music!



Chords played as in Figure 3 following consecutive scale tones show that harmony doesn't normally move in this sequence! How then, should you expect progressions of chords to move? Figures 1 and 2 make you suspect that they will move in some order of 5ths but what is your authority for reasoning in this manner?

THE ORIGINAL CIRCLE OF FIFTHS

A famous scientist, Herman Von Helmholtz (1821-1894) is credited with the mathematical design of Figure 1. He showed the musical world that this scientific fact existed. The Circle of Fifths is quite evident in music composed long before this eminent scientist was born. He is certainly not to be discredited. His well-deserved authority was notable in other fields such as physiology, physics and surgery. His published works are recognized today as a scientific classic although according to Grove's Dictionary of Music and Musicians, modern research has amplified many details.

Relationships of pitches in intervals of 5ths is concerned with overtones and vibrations which result in various pitches. The human ear can determine accuracy of pitch by a kind of echo. When one of two tones in an interval of a fifth is not quite in tune you can hear a distinct waver, or "beat" but when tuned perfectly you hear a distinctly STRAIGHT sound!

Science shows that intervals of 5ths have a mathematical, mechanical kinship and we can profit from learning how to harness this device of music. Although we may not prefer "mechanical" Music we can use a proven scientific fact to rouse the hidden art we all know is deep inside of us somewhere!

THE PRINCIPAL CHORDS OF EACH KEY

Even without musical training musicians eventually discover that the elemental melodies may be harmonized with only three basic chords. Standard explanation is that these are discovered as follows:

- (1) Tonic chord constructed on the 1st note of the selection's scale.
- (2) Dominant chord constructed on the 5th note of the scale.
- (3) Subdominant chord constructed on the 4th note of the scale.

How'd that FOURTH get in here when FIFTHS are so closely related?

Refer to Figure 3 to discover that the only Major Chords derived from the scale tones are those constructed on the 1st, 4th or 5th scale steps. Major Chords on any other note will require accidentals.

What is the 5th note of the C scale? What is the 5th in the opposite direction?



It would clear up a lot of problems for beginners if they could see that the 5th note UPWARD in the scale and the 5th note DOWNWARD are the same notes as the 5th and 4th UPWARD!

Think about it and reason out how this is possible.

It is hoped that through Figure 4 you may discover something of your very own. Finding tid-bits of theory for yourself is the secret of learning music. Theory on any subject belongs to no particular person but is the personal property of those who find it! If you need help in finding it you're not alone. The people who write about it had some help, too, and you'd better believe it!

When you think of the dominant as the 5th and the subdominant as the 5th in the opposite direction you will be able to see harmony quite clearly in either form of the circle. Figure 1, the original circle, is equally correct when it is used as Figure 2, the circle of chord progressions. Respect both of them!

FIGURE 2 IS NOT A CIRCLE OF FOURTHS

Even though your first glance made you feel that Figure 2 is a circle of fourths do not forget that one of the first things you learned in harmony is seldom varied. The TONIC is normally preceded by the DOMINANT. Since the dominant is the 5th this is music moving from its 5th rather than to its 5th! Think about this before doubting it!

EXAMPLE: Without playing, think in the key of C. The final phrase of any selection in this key must theoretically end on the TONIC C chord. Before this final chord it must have its DOMINANT, which will be the G7th constructed on V, its 5th. In formal theory this is called the PERFECT CADENCE, or close. Harmony, in progressions moves FROM its 5th, as in Figure 2 rather than TO its 5th as scientifically shown in Figure 1.

HOW CAN I USE THE CIRCLE NOW?

Before using it, you must understand it and be able to recognize each "key's" dominant. In a future article we will show how the circle already appears in many things with which we are familiar. When you are able to see clearly the way in which the circle is used, whether by design or accident, you will be able to insert fragments of it into your playing even when it isn't written. You will then be able to display some original sounds you probably didn't expect from your own playing! It may also help you break the habit of echoing that familiar saying: "I know all the chords but I don't know what to do with them!"



Music Review



By Porter Heaps



67 Block Busters for '67
A Keypops
Publication
\$2.50

It says "Keypops" on the cover, but don't let this throw you. It's a Hansen book, and it's from Hansen that you can get it. Very easy arrangements, a few old timers like *Lover* and *I Left My Heart In San Francisco*, along with quite a few new tunes like *Tijuana Taxi* and *It Was A Very Good Year*. Quite a bargain, I'd say. Of interest to Hammond organists is the fact that each number is registered for both Spinet models, the preset models, and also the K-100.

The Umbrellas of Cherbourg
by Michel Legrand and Jacques Demy
Vogue Music Inc.
\$2.00

This same folio is also arranged for the Chord Organ, so in ordering be sure to specify "All Organs" or "Chord Organ". This film received four academy award nominations, one of which was for the best song, *I Will Wait For You*. It's here, along with *Watch What Happens*, *Two Voices*, *Where's My Love*, and *The Day They Closed The Carousel*.

Superior All Organ Solos
arr. by Bill Irwin
Hansen Publications
\$2.95

A big book in the All Organ Deluxe Album series. Not easy arrangements, about medium difficulty. Contains numbers, about evenly divided, from the decades of the 20's through the 60's. Mr. Irwin knows all there is to know about modern chords, and he uses them in these songs. As a sample, go over his arrangement of *Moonlight On The Ganges*, or *Under A Blanket of Blue*. You modern players will like this folio.

50 Country and Western Hits
arr. by Mark Laub
Vogue Music Inc.
\$2.95

A big book, 94 pages, of very easy arrangements of country music. You won't find the old hackneyed tunes that make up so many collections of western music, but instead you'll get acquainted with new songs. Songs like *Honky Tonk*, *Jelly Roll Blues*, *My Heart Stopped, Trembled And Died*, and *The Tennessee Wig-Walk*. Includes songs written and recorded by Johnny Horton.

Christmas Carols for Organ
arr. by Richard Ellsasser
Harold Flammer, Inc.
\$2.25

Superlative arrangements of eight well known carols, many suitable for a service prelude. The arranging is quite imaginative, the harp accompaniment for *The First Noel*, and the out-of-the-ordinary chord progression in *It Came Upon The Midnight Clear*.

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

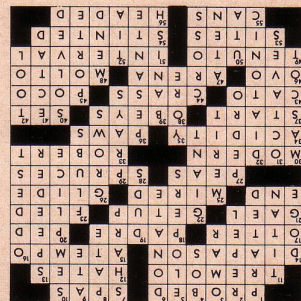
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Miami, Florida

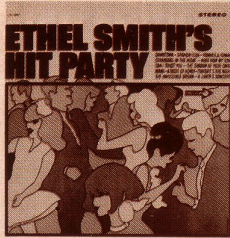
Vogue Music Inc.
2444 Wilshire Blvd.
Santa Monica, Calif.

Harold Flammer, Inc.
251 W. 19th St.
New York, N. Y. 10011

Solution to this month's Musical Crossword:



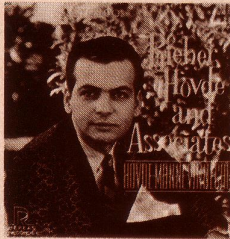
Record Report



Ethel Smith's Hit Party

Ethel Smith at the Hammond Organ
Decca Records
Division of MCA Inc.,
New York, New York
Mono: DL 4803
Stereo: DL 74803

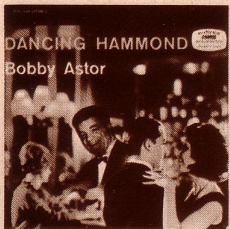
Ethel Smith—the acknowledged “First Lady of the Organ”—has selected some of the best pop hits, some special favorites from outstanding films, and some from Broadway productions. From her improvised treatment of *Frankie and Johnnie*, the warmth and exuberance of *The Shadow of Your Smile*, and *Can I Trust You*, to the rocking excitement of *Spanish Flea*, *A Taste of Honey* and *Tonight's the Night*, Ethel unveils a new dimension in tonal richness and color to bring you a new experience in musical listening pleasure.



Rieber Hovde and Associates

Repeat Records, Division of Barcus-Berry, Inc.
Long Beach, California
Stereo: 150/12

Shelly Manne on drums, Leroy Vinnegar on bass, and Reiber Hovde on the Hammond Organ team up to bring us an exciting new album recorded without the use of microphones. This exclusive Barcus-Berry technique provides us with the true sound of a live performance that could be one of the jazz LP's of the year. The organ, drums, and bass sound like they are in the room with you when this trio plays selections that include *What Now My Love*, *On A Clear Day (You Can See Forever)*, *Samba De Orpheus*, and *Pressure Cooker*.

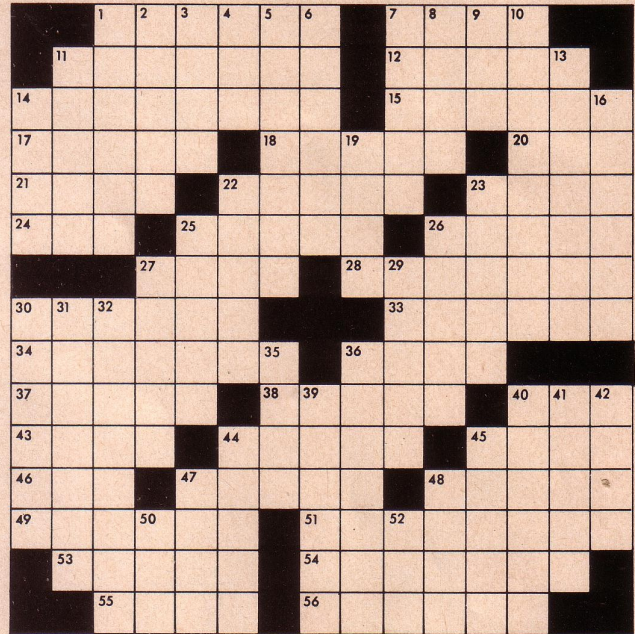


Dancing Hammond

Bobby Astor
RCA Victor Records
PCS-1148 Stereo

A delightful album containing those numbers that have been requested most during Bobby Astor's innumerable broadcasts and personal appearances throughout the world. While travelling through many countries with his Big Band, Bobby Astor fell in love with the Hammond organ in South America. In this album he plays such favorites as *I Left My Heart in San Francisco*, *Canadian Sunset*, *On The Sunny Side of the Street*, *Red Roses for a Blue Lady*, and *Bei mir bist du schon*. This is a great record for listening as well as dancing.

Musical Crossword



Across

- 1 Dug deeply
- 7 Health resorts
- 11 Continuous quick reiteration of the same tone (Mus.)
- 12 Abominates
- 14 Characteristic full sound of the organ
- 15 Return to the original rate of speed (Mus.)
- 17 Aquatic mammal
- 18 Chaplain
- 20 Combining form for foot
- 21 Scottish Highlander
- 22 Attire (Colloq.)
- 23 Ran away
- 24 Termination
- 25 Stuck in the mud
- 26 Move smoothly
- 27 Legumes
- 28 Makes tidy (with up)
- 30 Up-to-date
- 33 Mr. Merrill of the Met
- 34 Tartness
- 36 Animal feet
- 37 Commence
- 38 Heeds
- 40 Part of a tennis match
- 43 Roman statesman
- 44 Unrefined
- 45 A little (Mus.)
- 46 Ab_____ (from the beginning)
- 47 Amphitheater
- 48 Much (Mus.)
- 49 Hold, sustain (Mus.)
- 51 Diminished_____ (Mus.)
- 53 Locales
- 54 Economized
- 55 Containers
- 56 Was in command of

Down

- 1 Gabbled
- 2 Beat back
- 3 The tentmaker
- 4 Genus of cows
- 5 They marry on the run
- 6 Give
- 7 Sign indicating raising of a note by a half step (Mus.)
- 8 Meat pie
- 9 Consumed
- 10 Simple (Mus.)
- 11 Person of great stature
- 13 Reckless driver
- 14 Venetian magistrate
- 16 Most strange
- 19 Personal belongings (\$1.)
- 22 San Francisco athlete
- 23 Blunders
- 25 Worth
- 26 Increases
- 27 Mexican name
- 29 Makes supplication
- 30 Army's mule, for one
- 31 Intervals embracing eight diatonic tones (Mus.)
- 32 Denoting the natural scale (Mus.)
- 35 Olden times
- 36 Heavy (Mus.)
- 39 Exile
- 40 Unraveled
- 41 Outward
- 42 Implement
- 44 Irrate
- 45 _____cochere (driveway structure)
- 47 Egyptian solar disc
- 48 Darn
- 50 Actress Hagen
- 52 Aunt (Sp.)

Solution on page 14

TO:

FROM: **HAMMOND ORGAN COMPANY**

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Chicago, Illinois 60680

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GREAT MUSICIANS OF OUR TIME WALTER WANDERLEY

'The Girl From Ipanema' His First Hit Recording



This young artist's background, like his music, is urban. At the age of 15 he moved with his family from Recife to Sao Paulo, Brazil, a thriving industrial city.

It was here that his dynamic, sophisticated organ music developed and when he teamed up with Joao Gilberto, from Rio, the new music of Brazil began to catch the ears of the rest of the world.

His musical fame spread throughout Latin America when he recorded *Desafinado*, *Quiet Nights*, *Meditation*, and *Little Boat* but it was his recording of *The Girl from Ipanema* that really burst out of Brazil.

This great artist came to New York in 1966 where he recorded his first American album, *Rain Forest*, an instant success throughout the country.

Shortly thereafter he again teamed up with Joao Gilberto, and recorded the popular album *A Certain Smile, A Certain Sadness*.

Introduced to Americans as "Brazil's Number One Organist," Walter Wanderley is now rapidly becoming everyone's "number one organist."

In one of his albums, *Cheganca*, he is described as "weaving in and out of each tune like a boxer throwing musical jabs."

Since his arrival in the United States, Walter Wanderley has appeared on the Johnny Carson Show and played club dates in Los Angeles, Seattle, San Francisco, Buffalo, and New York City.

He is currently under record contract to MGM Records appearing on the Verve Label. His newest album is *Batucada*.