4-25-1929

Once-A-Week, 1929-04-25

Ithaca Conservatory and Affiliated Schools

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In asking several prominent Seniors of the Conservatory to write a "wee bit" on what their four years here have meant to them, we realized that we were asking for something very personal, something that comes straight from the heart. We feel that these articles will be read with more than passing interest, for it will be interest tempered with love and perhaps a little sadness. But the joy of pleasant memories of associations with them and the others of the class overshadows even our sorrow at having to say good-bye to them—The Editors.

"WHAT MY FOUR YEARS AT I. C. M. HAVE MEANT TO ME"

A few impressions of my course at I. C. M?
Well—Real fun—plenty work—great knowledge—splendid contact—healthy environment—excellent faculty—keen spirit—happy friendships—desirable course—cooperative societies, helpful fraternities, and ebullient leaders—education in health, drama, music, expression—parties, dances, concerts, plays—falls, gorges, sunsets;—and much more. To come to I. C. M. was an ambition—to remain here four years a never-to-be-forgotten or regretted phase of life—to leave here, a desire always to return. And there you have it! —Al Patten Mus.B. '29.
DELIGHTFUL PLAY BY WINCHELL SMITH PRESENTED IN LITTLE THEATRE

Winchell Smith's amusing comedy of typically American life, known as The Boomerang, and written in collaboration with Victor Maeps, was given at the Little Theatre, Thursday, Friday and Saturday, April 25, 26, and 27. The play is concerned with a young doctor, who hires a nurse, and the first patient she helps him get, a man, who is suffering from the malady of love. The doctor gives him hypodermic injections and various treatments, meanwhile expounding his theories on love. The nurse practices on him, and the "boomerang" turns on him, and he succumbs to her charms. The play is not a farce, but it is packed with laughter. Marshall Whitehead and Dorothy Wein had the two leading parts.

All work and no play generally makes a grouch.

It is perhaps not so easy to realize right now just all that I C. M. can mean to one, but there are some things which stand out as never to be forgotten in my life here: the beautiful memory of our own beloved Founder, W. Grant Egbert; the thrill of watching and helping in the growth of our school; the loyalty and pride of those who have had at heart the highest interests of the school for so long; the friendliness and cooperation of all those connected with the administration of our school; the inspiration, both personal and professional, that the teachers have to give us, and the willingness with which they give their help in every possible way, the splendid cultural advantages offered here and the natural charm and beauty of Ithaca.

Then in particular, to me it has meant a great deal to have the opportunities for excellent academic, with the faculty as a great inspiration of fraternity, and the wonderful friendships that make life so interesting and worthwhile! We forget the less pleasant moments in which the rough corners are knocked off and smoothed over with a bit of a sense of humor, and a bit of an appreciation of values is added to our personalities.

And so, looking back wistfully on wonderful memories—and already a feeling of homesickness—but with much to look forward to, Oh! it is good—good to be alive and to give to the world your best, your smile and good-will, asking in return only the reflection of that goodwill and that smile.

—Genevieve Herrick.

CLASS ENJOYS TALK ON GRAPHIC ART

Mrs. Tallcott's class in Art Appreciation was most fortunate in having Dr. Martin address them on the subject of Graphic Art last Thursday morning. He lectured informally for two periods, the class becoming interested at the outset and increasingly so as time went on. The wonderful collection of masterpieces that he used to illustrate his talk greatly added to the pleasure of the audience. Dr. Martin has a delightful informal style of address, showing a thorough knowledge of the subject, and an abundant display of humor.

In his lecture Dr. Martin briefly traced the history of Graphic Art. It went back, he said, to the Chinese. In fact it began as writing, rather than picture-making. Originally Chinese writing consisted of various kinds of knots tied in a rope. But when India Ink was discovered, they devised the idea of using beaver tails for brushes and imitating these knots on silk. Later, bamboo sticks took the place of the beaver tails. So complicated a procedure was this method that very few Chinese wrote. Schools in writing grew up—with no other idea than to teach their pupils to write. These writings were then framed as we would frame pictures today. Gradually the idea of a vignette or side-illustration was added. As time went on, the vignette became larger and larger until it, instead of the writing, became the real picture.

Chinese civilization developed much faster than Occidental civilization. The Chinese devised block books as a way to reproduce pictures. After a picture had been made, a block of wood exactly the same size was placed on it. This necessitated careful scroll-work, and it was indeed a very delicate procedure. This process was a forerunner of printing when brought over to the Occident.

In Egypt, early art was clay writing, and sometimes a sketch—made with a stylus. The Etruscans and Phoenicians echoed in silver.

Then there was no more advancement till about the twelfth century, when a man by the

(Continued on page 5)
What Have My Four Years at the Conservatory Meant to Me?

Obviously this question involves more than it may appear on the face of it. For only one portion of my answer must deal with my actual work here and a large part with matters outside of this institution which has been my "Alma Mater" and a second home.

Here I have rounded out my professional training. My ideal of music has been heightened by exposure to the wonderful fellowship of its major teachers. And here also, my own musical training was attained.

At my Alma Mater I have learned to lead and to follow, feeling that to become successful from one point of view, I must understand the psychology of the other. One of the biggest benefits which my stay here has brought me has been religious regeneration which even broke down the barrier of what Dean Brown once called my "introspection".

No doubt other benefits have come to me but time and space are limited. Yet to the question "What would you do if you had there four years to live over again, knowing the Conservatory if you do now?" My answer would be, Return to Ithaca. Every Time.

Herman Toplansky.

THE PRESENT SENIOR CLASS WHEN THEY WERE SOPHOMORES

Now that the three stages of college life, namely: Freshman, Sophomore and Junior are memories and the fourth or Senior year about at a close I look back and sum up the profit and loss columns to see whether the balance is debit or credit and find that four years at I. C. M. have given me a balance that is on the debit side. The benefits derived from my four years study fall into three main headings which are: vocational; social; and methods. At the beginning of our schooling here in Ithaca we had our efforts set towards a goal and by careful guidance by our competent instructors we are gaining that for which we have aimed. Thru contacts with our teachers we have been able to broaden our own personalities and ideals and have been inspired to greater things.

The social life of the Conservatory broadens one out to those little things which are necessary in the other side of our profession. Associations gained thru Fraternity life can never be estimated and the social events of the Conservatory will long be remembered. The programs that have been offered at Cornell University by world famous artists and organizations have made our social life more interesting and at the same time have given us an inspiration as to what the music world expects of the musicians who are in the future to step into the "harness" and work for greater recognition of American music and musicians.

Methods are taught to us for personal efficiency and for our work outside of school. Methods necessary in P. S. M. work could be summed up in three ways: What the subject matter is: How to present this matter to the children: and When to use these methods.

Summing it all up, what I have derived from four years of higher learning would result in: 1st. the obtaining of knowledge; 2nd. the interpreting of these educational facts: and 3rd. the correct way to apply this knowledge.

One of the greatest reasons for going to an institution of higher learning:—and I for one will say that I. C. M. is an institution that offers to the serious student the chance or opportunity to learn those things which will make it possible for him to adjust himself to the ever changing conditions of the world, and unless one is able to do this, when the roll is called they will be found on the lower rung of the ladder and only thru hard work, ambition and determination to succeed will one ever hope to reach the top of our goal—SUCCESS.

H. A. Nettleton.
COME AND JOIN US

Did you ever hear of the little girl who said, "Oh, Mother, here's a grammatical error in the Bible!"—and of her mother who answered, "Goodness! Take it out! I'll bet that is what has been eating the leaves"?

There is likewise an error—just a slight error—gaining headway in the Conservatory. Someone said, "They are having a Little Theatre Tournament here in a couple of weeks." That is an error. They are not having a Tournament! WE are having a Tournament! And the more people who say WE the more fun it will be! Come on now—altogether big! WE are having a Tournament! Already one music student has realized it is WE and not THEY and has asked to help—and a lot of others have a sort of "What are you doing? Is it fun?" look—and we want to say, "Come on—it's what we're doing and you bet it's fun."

Lindbergh may have immortalized WE in a solo flight—but Williams School wants to second the motion and establish WE in the Hall of Fame with a cooperative performance. So every Conservatory student with the time and the smile—it takes more of that than anything else to run a Tournament—come along and be WE with US. Just say to us—Hello, Dramatics—and let me help you grin and bear it! Because—gee—it's easy to bear it and it's fun to grin about it!

So here's our invitation to the whole Con—"Hey, Skinny, Mon says we can help with the Tournament! Run like everything!!"

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JUST FOLKS
By Edgar A. Guest

THE COMEDIAN

Oh, Master Comic, more and more they ask,
They plead to drain the laughter from thy flank.
Who sets men laughing does a useful task!

When first your song began 'Old Age' was rear,
One robed in black for some one died a fear,
And there were faces lined with care and fear.

But now they laugh and vanished is all woe.
Gone are the hurts and griefs which mortals know.
Care cannot stay where men are laughing so.

Laughter wipes out the differences of birth
Age is forgotten and the pangs of earth,
Caste, creed and place are leveled all by mirth.

"More more!" they cry. "More merriment we need!"

With clapping hands for happiness they plead.
Who sets men laughing does a useful deed!

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AND SO THE CAYUGAN WENT TO PRESS!

After great gangs of black coffee, many doughnuts, and hamburgers—we heard a sigh of relief. Someone brought water, another a comb, and one said: "You should get a salary," and another—"Well, you all know how it is."

Anyway—it won't be long before we can have the actual product of our ransacked brain and present it to you who have subscribed. We know you who have not will regret it—much.

If you like our book—tell us! You have cooperated splendidly, and we want you to feel that the Cayugan is a part of you.

The point in all this? Really we don't know, except that there may be more like it now that we are such capable (?) editors. It at least saves the Once-A-Week editors a few hours of hard and earnest effort.

Thank you.

The Cayugan Staff,
Per "Al" and "Ginnie," The Editors.

Hubby—So you think the junior haughty and don't like him?
Wife—When I open the door I don't like the way he sweeps in.

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GLEE CLUB

Last Wednesday night, April 24th, the Girls Glee Club gave a concert in the Groton High School in conjunction with the Phi Mu Alpha Glee Club. After the concert a light lunch was served to both Glee Clubs and a pleasant social time was enjoyed by those present. This concert was sponsored by the Girls Glee Club of Groton, which is under the direction of Mary Mason, who graduated from the Public School Music Department last June.

The Glee Club has had a very successful season and has delighted the audiences before whom they have sung. On Monday night they expect to give a concert in Cortland in the Presbyterian Church. Their last concert will be given in the Little Theatre on May 14th.

The following program was presented with Genevieve Herrick, flute; Hester Foster, soprano; and Mr. Schermerhorn, French horn: taking the solo and obligato parts.

I. Dear Angels .................... Bac
t Jesus, Joy of Man's Desiring ........ Bach
(flute obligato)
O Bone Jesu ..................... Palestina
Gloria in the Highest ............. Mozart
II. Lift Thine Eyes ............... Mendelssohn
Lord's Prayer .................... Karayest
Lord Who Hast Made Us for Thine Own .... Hal
III. Good Night ................. German Folk Song
Tune Ye to Me ..................... Scotch
I Hear a Harp (horn obligato) .... Brahms
Bells of Aberdovey ............... Webb
IV. Masa Deur ..................... Dvorak
Immorality ..................... Copland
(with soprano solo)
What Means This Sadness .......... Mouzorgsky
Finale from the Gondoliers ......... Sullivan

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W. S. G. A. VOTING

Last Thursday and Friday the girls of the Conservatory cast their votes for those whom they considered capable of filling the respective positions. Today and Friday at the same time and place the final balloting will be held. The girls responded splendidly to the primary balloting so let each one not forget their duty and finish the voting. The announcement of those selected will be made public at a tea given in the Community House on Sunday afternoon from 4 to 6. This tea will be given by the Woman's Self Government Association and served by the Delta Phi sorority. Those in the receiving line will be the outgoing officers and the incoming Board. Mrs. Talcott will pour. Everyone is cordially invited to attend this announcement tea.
ZIEGLER GIVES FINE PIANO RECITAL

Oscar Ziegler, director of the piano department, gave a piano recital in the Little Theatre Monday night, April 15.

The details of this recital were in the hands of Mr. Ziegler’s pupils, who issued a number of invitations to music lovers in the city.

This was Mr. Ziegler’s second recital appearance in Ithaca. In his former Little Theatre recital he played a program so taxing in its demand on the performer, that such a combination of compositions is seldom essayed on one program. While his first Ithaca recital may be said to have appealed primarily to the advanced musician, Monday night’s program contained a more general appeal. Briefly stated, it consisted of Beethoven’s Sonata, op 109; the Schumann Carnaval and a group of nine smaller numbers.

Sincerity, sparkling technique, and a most inspiring sense of beauty and style marked the recital. It is a rare treat to hear a pianist who is willing and able to submerge his own personality, and without attempting to flaunt his technical ability, reveal the composer in the composition. Mr. Ziegler brings to bear upon each selection the same serious, comprehensive study which an actor does when he portrays a character true to its conception in the mind of the author, and the result is a charming result of variety and moods, rather than what may be termed a “one-man program.”

After the program, a studio supper in his honor was given Mr. Ziegler by his pupils.

FOUR CONSERVATORY STUDENTS LOST IN APRIL STORMS

Four members of the Phi Mu Alpha musical fraternity of the Conservatory “disappeared” into the midst of Tuesday’s snow storm and were not heard from until late yesterday. Three of the men Don Reinsmith, Don Chartier, and Jimmy Tobia, were members of the orchestra accompanying the play, “Lightnin’” on its three-day tour while the fourth, Maurice Gelder, was making the trip to Penn Yan with them for a visit to his family.

The four started in Chartier’s car on Tuesday afternoon and upon their failure to appear at the theatre an hour after the scheduled time, report of their absence was telephoned here by Gelder’s father. Four fraternity brothers started in different directions in an attempt to trace them and more were planning to go when the missing men arrived here yesterday afternoon.

According to their story of the trip they were about six miles beyond Watkins when they ran into a terrific snow storm and after battling the drifts for some time they were finally compelled to abandon their way along. They worked several hours to progress, finally gave up the attempt remaining at a neighboring farm through

CHARMING GROUP OF COMEDIES LITTLE THEATRE OFFERING

Three one-act comedies were presented in the Little Theatre Friday and Saturday nights and Sunday afternoon, April 19th and 20th, under the general direction of Miss Jean Latham. Each play was of a markedly different type; so that a monotony, that even in comedy might crop, was avoided.

The play which formed the major part of the week-end production was The Far-Away Princess by Hermann Sudermann, epitomizing the extremely subtle and elusive style of the author. The scene is laid in a quaint inn situated above a resort in Central Germany, and the plot is built around the ever-fascinating personality of a royal princess.

Suppressed Desires, an amusing satire on psychoanalysis, written by Susan Glaspell and George Cram Cooke, was also on the program. This relates how the psychoanalytically inclined Henrietta takes her sister and husband in hand to determine their “suppressed desires.”

Roseberry Shrub, the other one of the group is a comedy in two scenes. This skirt is a lively combination of temperaments, such as a modern flapper, a religious maiden lady of “60 Winters”, and a group of nine younger males planning to make the trip to Penn Yan with them for a supper.

The case are as follows:


The Far-Away Princess—Mary Lieb, Emma Lieb, Thelma Hanley, Evelyn Hanson, Roland Fernand, Ernestine Brown, Marie Forsberg, and Vivienne Stewart. Student Coach—Roland Fernand.

ASSEMBLY

Our next Assembly speaker will be Mr. Richard Edwards, President of the Cornell University Christian Association. Mr. Edwards is a very popular speaker both at Cornell and also throughout the city of Ithaca. We are indeed most fortunate to have Mr. Edwards speak to us at our May 2 Assembly.

out the night. They reported plenty of company in their difficulties, at least 20 cars being marooned along the same stretch of road, and numerous drivers sleeping in their cars all night.

While the young men failed to reach the “Lightnin’”, they did meet plenty of storm at first hand as well as having a chance to see just what “balmy” April days can be like.

SINFONIA FRATERNITY PHI MU ALPHA

Last Wednesday Eve, our Glee Club went to sing in Groton, which was some event. The songs we sang were well accepted, but the fun could not be over rated.

Tomorrow night; the time is near; We are entertaining our ladies dear.

The house is dress to look most fine And everything points to a very fair time.

(Continued from page 2)
SIGMA ALPHA IOTA

Kathryn Evans was a visitor at Geneva, Ohio, last week-end. Edith Hendricks entertained the Woman's Music Club of Sayre, Pa., on Wednesday.

We are very glad to announce that two of our girls have been elected to the Oracle, Mildred Brownell and Mildred Alderfer.

Epsilon's new Initiates Musical was held Tuesday night. An interesting program of the following numbers was presented:

Vocal—
  Moonlight .............................. Schumann
    Kathryn Stickel

Piano—
  1st Movement Sonata in A minor ........ Schubert
    Julia Kratzer

Vocal—
  Lilies .............................. Rachmaninoff
  Morning .............................. Rachmaninoff
    Eulita Bunnell

Piano—
  2nd Movement C minor Sonata .............. Beethoven
    Edith Hendricks

Vocal—
  Stars of the Summer Night .................... Bartle Grant
    Mary Jane McPhail

     Obligato for violin played by Frances MacArthur

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“FINGERBOWLS AND ARAMINTA”

Fingerbowl and Araminta, an amusing comedy, featuring five "small town spinsters" of contrasting character, was given in Literary Appreciation Thursday afternoon. The action centered around the antics of Araminta, who has returned from a visit to the city imbued with "new fangled" ideas. The small but appreciative audience was kept in a gale of mirth throughout. It was coached by Dorothy Failing, Helen Breese, Clarice Gage, La Verne Christiansen, Marjorie Castle, and Emily Roberts appeared in the cast.

The announcement has been made that two one-act plays will be given in each of these Thursday afternoon recitals throughout the remainder of the school year.

FACULTY NEWS OF INTEREST

"The most amazing play I ever saw in football," was described by Dr. A. H. Sharpe before a meeting of the Ithaca Exchange Club. Claud L. Kulp, president of the Exchange Club, in introducing Dr. Sharpe, referred to him as unparalleled as a "man and coach."

At the Methodist Church Day luncheon held Friday, April 19th, Dean Tallcott spoke on "The Slave with Two Faces."

Dean Brown has returned from a trip to Boston, Mass., Schenectady, and Syracuse.

Mrs. Spencer and Mrs. Babcock poured at the Friday afternoon tea held in the lobby April 12th.

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