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James Francis Cooke

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304

By CAROL SHERMAN

A Marble's Marker
 I was never allowed to attend on proper
 allanages, for they (Jillies, and the re-
 gular) a dancing master for them at an
 C. should in Page 110.

*At the top—The Railroad of the South
of Tunay the Bell*

shiny, golden keystone, which is something like the southward of a road every house, is decorated and the belly may be opened and some golden with which.

...the ...
...the ...
...the ...

[illegible]

through subscription by a Kewanee, with the donated property to the State of Illinois, provided for and is reported as a plan, also the manner of Madison Mount Vernon. The home is governed by the City of Kewanee, that Kewanee will be in the Federal Hill

group of loyal moneybags in Kentucky. The congressman, aible member, runs a house at night as a table salubrious, egotistical member. But

His preface is not very warm, although, as you point out, Joseph's introduction (1991) by James Buchanan is in the spirit of the whole book.

...from the hands of the
German pharmaceutical
Industrie, who has
only for the preservation

1

FIGURE 1 The effect of the number of nodes on the performance of the algorithm.

By ANNA L. McCLEARY

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[illegible]

through subscription by a group. Kristiansen, with the steel company's fingers in the State of Kansas state run, provides for its own and is operated as a public utility the manner of Washington's Mount Vernon. The home is owned by the City of Pompano, meaning that Future will be a name in the "Federal Hill" area.

of level
The
younger,
man.
some at
a rather
high
level
for her

This last year, says Joseph K. Lilly, general manager of Indianapolis, was undoubtedly the best. Kasper's manager

the hands of Big
pharmaceutical
impulse, who has
the power to

10

and the emotional will be approximately
one hundred and fifty thousand dollars.
This is not just an ordinary set of bills,
a set of checks, but properly a collection
of the modern crisis, as the bank has col-
lected most debts, such as the

[illegible]

...and will avoid and counter-
...any evidence that would re-
...be seen. Nevertheless this
...of appear in the "Pittsburgh
...February 1911 stating that
...Country House" his reference
...and Hall, home of John Brown

property in the State of Massachusetts, provided for and is operated as a hotel and the owner of Shadow Mount, Vermont. The house is owned by the City of Portland, Maine, and is used for the purpose of housing the Federal Bureau of Investigation.

...of large size, however, was made (and he was then "taken into," says Khan) by the law of President Nixon the following year.

His prodigious
get some, disengage,
you get" Sappho's
Buchanan (1900)
James Buchanan)
time in the spirit,
about the whole, the

...the hands of his
former pharmaceutical
Indians, who has
only for the preservation

1

may safely use that the more perils of which cover individual as well as a

MUSIC STUDY MEANS "MUSIC" STUDY

By MISCHA ELMAN
Renowned Violinist

A Conference Secured Expressly for
THE ETUDE MUSIC MAGAZINE

By ROSE HEYLBUT

THE first and most important thing for every student of music to realize is that he is studying music. You will say that such a statement is to self-evident that it seems curious to make it. I believe, however, that it is highly salutary, not only to make it, but also to impress it upon the minds of all students. Too often, alas, music study is contemplated, not in its own right but as a means to an end. Too often young people work at their music for the purpose of achieving something else—in most cases, greatness on the professional platform. And that is about the saddest mistake that can possibly be made.

All of us have encountered music students, even highly gifted students, who already assume themselves to be the future Paderewskis and Kreislers, who work with that sole goal in mind, and who frequently regard themselves as already belonging to the élite. It is that unfortunate attitude which I should like to discourage. One may venture to say that nobody—no teacher, no critic, no group of admiring relatives or friends—can predict the future status of a young student, regardless of his gifts. Musical eminence depends on something far more elusive than a gift and the ability to play or sing. To put it briefly, musical eminence depends upon the human and philosophic worth of what the musician has to say. He must, of course, command a fluent technique; and he must develop his gift in order to express what is in him. But mere technique and mere possession of a gift are not nearly enough.

Work for Music's Sake

BECAUSE NO ONE CAN POSSIBLY PREDICT the human and philosophic qualities which will unfold in the maturing character of the young student, it is much wiser to work at the material at hand and to allow the future to take care of itself. In my own case, neither my father nor I had the slightest idea of what any career would turn out to be, when I was a young student. I will remember that my earliest hopes concerned themselves with a routine post in a good orchestra. The development of my career paralleled, as everyone's must, the development of myself; and it was quite impossible to say, during my early years, just what that would be. For that reason, I was wisely kept at the material at hand, instead of being allowed to com-

port myself as a future artist. The material at hand was simply, music study. And such a procedure is one that I heartily advocate for other young students. Music study need not and should not be envisaged in terms of future greatness. One can derive an immense amount of human joy from music, without ever approaching greatness. No possible disappointment can result from an eager, ardent pursuit of music. A great deal of disappointment and bitterness can result from planning deliberately for a goal which the circumstances of life may deny. It will be often discovered that the very people who determined to become Paderewskis and Kreislers, later regard life and the world with bitterness. They fall short of their goal, and most of them do this; for a superlative for artistic expression is the exception rather than the rule. They talk of "luck" and "breaks" and "influence," and of a score of other matters which, in reality, have nothing at all to do with musical eminence. Instead, they should blame themselves for blinding themselves so completely by a goal that they overlook the means towards that goal. Let the music student progress normally, sanely, giving his full attention to the work at hand, and letting the mysterious future take care of itself.

Two Kinds of Criticism

ONE OF THE GREATEST DANGERS to wholesome music study is superficial criticism. This, of course, can be of two kinds. One kind is eminently pleasant. It comes from the people who tell a student that everything he does is marvelous; who encourage him to believe himself a genius, when, in fact, he is merely a good performance. The pleasantness of this sort of criticism is in the opinion of those who give it. The wise student will realize that he is no genius, and even if he is, there will be time aplenty to believe that delightful fact after he has asserted himself and convinced the world of its truth. He will be grateful for all praise; but he will place more confidence in the opinions of those people who can tell him, not how wonderful he is but how he can make his performance better.

The other sort of criticism proceeds from people who pick flaws without really understanding the thing they decry. Personally, I am very fond of the opera, and

I can tell you exactly what I like and what I do not like about singers and singing. But I should scarcely venture to voice my likes and dislikes as valuable criticism, for the reason that I have only an interest in the student's knowledge of the vocal art, and I respect my limitations. To a large extent the student is spared criticism of this sort. He is in contact, mostly, with his teachers; and they know what they are talking about. The test of competent criticism is not an ability to pick out flaws, but a constructive means of correcting them. To say, "He sings badly," means nothing. But to analyse a composition, phrase by phrase, to suggest the

Shun the externalism of passing fads. The best that any artist can do is to isolate himself, to live in his own world of study and effort, to find out from within himself what he has to do, and then to do it according to the best of his ability. By such a system of development true greatness will emerge. The outside world cannot help its emergence, by praise; nor can it hinder this by superficial criticism.

And So to Study

HOW, THEN, SHALL THE STUDENT set about this business at hand which is simply music study? By regarding music as a great means of personal expression, and by ap-

plying himself to a steady deepening of his own powers and expression. I am strongly opposed to the system of dividing one into music and technique. They are inseparable; one cannot exist without the other. One must develop technique, of course, and spend much time working on purely technical exercises; but never as a goal in itself. The fittest scale you can play has meaning in its own right. It is valuable only to enable you to express musical meaning. For that reason, it is often a good way to select the difficult passage from some piece that you play and to work on it as a means to liberating the significance of the piece.

A good example of what I mean is concerned with the matter of tone. Some people ask me how to produce a fine tone. Such a question is impossible to answer. I can tell you clearly enough what good tone should be. It should be free, relaxed, unforced, firm, and without tension. It must involve a complete cooperation between the fingers on the strings and the bowing arm. It must, in essence, release the perfectly even vibration of the bow, and of all its overtones, without any artificial assistance from the finger on the string.

The wisest attitude to preserve towards criticism, either pleasant or unpleasant, is to disregard the critic's constructive worth, and set yourself an ideal and a standard and pursue it wholeheartedly, developing your own and your perceptions at the same time.

FASCINATING PIECES FOR THE MUSICAL HOME

SEA DREAMS

VICTOR RENTON

The practical teacher will at once identify this as a fine study in what might be called "hand independence." That is, the right hand plays the melody and the accompaniment at the same time. There should be a distinct difference in tone, touch, and general effect, between the sustained notes and the arpeggio chords. The barcarolle motion of the boat as it passes over undulating waters should be felt throughout. Grade 8.

Andantino amoroso M.M. ♩ = 138

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MAY 1939

British Copyright secured
309

MAY BREEZES

A very taking caprice for piano. This is one of those compositions which must be played until the well-trained digits seem to fall into their places gracefully, like the dancers of a ballet. In other words, it should be played automatically so that ultimately the attention can be devoted to the expression of the composition as a whole. Grade 3½.

Allegretto grazioso M.M. ♩ = 126

STANFORD KING

TRIO

SWEET BRIAR

L. LESLIE LOTH

Grade 3½.

Andante moderato M.M. ♩ = 120

MELODY

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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THE ETUDE

WILL O' THE WISP

Call it what you will, Jack-o-lantern, ignis fatuus, or will-o-the-wisp, the little phosphorescent lights that go darting over the marshes through the night always suggest the candles of the fairies. No wonder so many composers have written about them. The floating, darting character of the subject is finely indicated in this bright pianoforte piece by Walter Rolfe. Grade 3½.

WALTER ROLFE

Moderato con moto M.M. ♩ = 126

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VENETIAN TWILIGHT

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Grade 3½. Moderato con grazia M.M. ♩ = 66

BARCAROLLE

B. PERCY JAMES

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Più mosso

CHERUBS

ED. POLDINI, Op. 81, No. 4

Grade 5. Con grazia M.M. ♩ = 144

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313

15

p

mf

pp

rallent

a tempo

mf

pp

dolce

20

25

30

dolce

35

cresc.

più moderato lento

dim.

poco rit.

a tempo

40

MASTER WORKS
 ECLOGUE
 No. 7. FROM ANNÉES DE PÉLERINAGE
 FIRST YEAR—SWITZERLAND

Franz Liszt spent many of the most romantic years of his life in Switzerland. This piece composed in 1835 is one of a series known as *Années de Pèlerinage* (years of pilgrimage). One series is devoted to Switzerland; the other two to Italy. The word *Eclogue* is derived from the Greek *Eklogē* and signifies an idyllic poem embodying a dialogue, usually between shepherds. This very poetic composition is an excellent study in touch and the changing legato. The horizontal pressure marks over the notes, as well as the acute (*pointed*) staccato marks, deserve special attention. The pastoral effect is heightened by bell imitations.

FRANZ LISZT

Allegretto con moto M.M. $\text{♩} = 144$

p dolce

10

15

20

25

sempre dolce

30

35

p

40

f

dolce

grazioso

45

50

55

60

65

70

75

80

45 50 55 60 65 70 80

cresc. *dim.* *p* *f*

85 90 95 100 105

poco rall. *p* *smors.*

SOLO FOR THE HARPSICHORD

The radio fortunately has given students an opportunity to hear the delicate "wiry" but unforgettably lovely tone of the Harpsichord. As the tones of this instrument could not be prolonged to the extent of those of the piano which succeeded it, a great deal of the performance of this piece depends upon the fine motion, the swing of the rhythm with which it is played. Learn to talk with your fingers if you would make this fascinating composition live.

JOHANN SEBASTIAN BACH
(1685-1750)

Grade 5. Allegro M.M. ♩ = 92

110 120 130

p *f*

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THE FORWARD MARCH of MUSIC

A Department Providing the Study-Basis for a Broader Musical Background

THE PRIVILEGE OF PLAYING THE PIANO

WE HAVE just been talking with one of the foremost piano dealers in a large Eastern city. He related a story which is so dramatic that we want to recount it here for readers of THE ETUDE.

One day a fine Rolls-Royce car drove up to his door and a middle aged gentleman in ill health was assisted into the salesman's office by his chauffeur. He asked to be shown pianos, and finally bought one costing two thousand dollars.

"Now," he went on, "I shall need some one to teach me to play the instrument. Wouldn't you like to help me?"

The dealer was a pianist, but not a teacher. He did, however, secure a teacher who went three times a week to the rich invalid's home, until some years later when his wealthy pupil died. This teacher reported that his pupil made many attempts to learn, but finally saw that it was useless and then hired the teacher to play for him regularly, making comments upon the music played. He said, upon one occasion, "I wonder how many students realize what a wonderful privilege it is to be able to play the piano. Here I am, with money enough to buy anything I want, and yet I can not have the thing that, in my present unfortunate situation, would take my mind away from myself and give me the relief that I am sure could come in no other way. I play solitaire, I read, and do other things; but I find that my mind keeps turning back all the time to unavoidable misfortune. That I do not play is not the fault of my parents. They knew that I was not robust, and they wanted to give me the best. Like so many children, I was foolish and did not take advantage of this opportunity. I spend a certain portion of my day with my secretaries, in managing my affairs. What a joy and a privilege it would be for me to be able at the end of my business day to throw all its cares over and immerse my soul in beautiful music that I could play for myself! The radio and the talking machine are a godsend to me; but I do not participate in the making of the music, and that is the one thing I want most to do."

We used to know a teacher, who had a little book like a bank book, which she gave to each pupil. In this she recorded, after each lesson, what the pupil had accomplished, and then initiated it just as a cashier in a bank would put down his initials in a bank book. In that way her piano pupils were gradually made to realize that they were accumulating musical riches. The pupils got in the habit of comparing their books with each other, and also of showing them proudly to their parents. It proved not only a fine advertisement for the teacher, but also a great stimulation for the pupils. The father of one of the pupils was a banker; and he was so pleased with the idea that he promised his daughter a new piano as soon as she had her musical bank book filled. Word got around that this teacher was doing this, and soon many idle pianos in the community were put to work again by parents who saw that putting music down as an asset brought pupils a new appreciation of its values.

MUSICAL CULTURE QUIZ ON THIS ISSUE

1. What famous American actress is a fine violinist? (Page 290)
2. Name the daughter of a famous English composer of Negro ancestry who is now noted as a conductor. (Page 305)
3. What famous American Soprano died during March? (Page 290)
4. Where is the world's largest Carillon to be placed? (Page 298)
5. When College President composed the Chapel Song for his institution? (Page 291)
6. What was a Notenhöhlein? (Page 297)
7. How did Victor Herbert advise young composers? (Page 296)
8. Which great foreign nation will participate in the music of the World's Fair in New York? (Page 293)
9. What famous American violinist and teacher was born in New York's Tenderloin? (Page 306)
10. What did Robert Schumann have to say about chorus singing? (Page 304)

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COURSES IN CULTURE

MAY PARTY FOR MOTHER

"Call me early, Mother dear, for I'm to be Queen of the May!" is supposed to be a young girl's plea. But this time it is Mother who is to be the real May Queen and the children will be entertaining her. For Mother's Day comes most fittingly in the merry month of May and Maypoles. Here is a party designed especially for Mother on this, her day of days.

Many of you have undoubtedly thought and thought what unusual thing you could do this year to make her eyes shine, and to hear her say "Now why did you do so much?" But you're not to take this too literally. If your Mother is like my Mother, you'll know that she is secretly reveling in this moment in the spotlight and that later you will boast proudly of what her Jim or her Nellie had done. And if she's a typical she will boast proudly of what her Jim or her Nellie had done. And if she's a typical Mother, she's earned it many times over in the things that she's done for you throughout the year.



Since a Mother's Day party necessarily starts on the practical side, let's plan an eventful meal. Perhaps a surprise family luncheon or supper (one that she is not allowed to cook) using the simply yet beautifully decorated table pictured above. The color scheme is a soft pink and violet blue, featuring Mother's Day carnations.

Cover your table with a pink crepe paper cloth, using napkins to match. To dress up these napkins a little more, paste a Mother's Day seal in the corner of each napkin. The centerpiece is a Jack Horner Pie whose top of paper carnations and tiny powder blue blossoms are surrounded by a lace paper collar like the one which encircled Mother's little Wedding Bouquet. Use dainty blue ribbons as the streamers. Each streamer can be attached to a gaily printed handkerchief which is to be pulled by each guest as a favor after Mother has made the first pull on a special wide ribbon which leads to her place at the table. If you prefer to include other small individual gifts which are to lead to Mother's plate by smaller ribbon streamers, this can add considerably to the gaiety of the party. At each guest's place is a nut or small bonbon cup disguised as a huge carnation. Place cards of pink paper written in gold ink will add greatly to the richness of this ensemble. Two tall candles, set in carnation holders and attached to the old fashioned center bouquet by a spray of blue flowers, complete the table, except of course for your very best china, silver and glass. A gold border plate adds to the general color scheme.

MENU

Based on the assumption that Mother usually does the cooking herself, the menu has been carefully worked out so that even a novice cook can do it if the directions are followed carefully.

Madrienne (Hot or Cold Tomato Bouillon)
Small Stuffed Crackers
Shrimp Wafers in Patty Shells
Potato Chips
Small Buttered Rolls
Old Fashioned Strawberry Shortcake
Coffee Pink and White Mints

This menu can be altered either of fresh ingredients or already prepared. Those who would like to write me requesting recipes for either the prepared or specially prepared foods listed in the above menu will receive them by return mail. Please enclose a 3¢ stamp with your request. At the same time those who request them will receive full instructions for the table decorations.

You, of course, will know best what the little gifts should be both for Mother and for guests. As the gift Pie of Resistance, she would, I am sure (and so would you whether you are Mother, daughter and/or cousin) enjoy a book that will help materially with a major household problem, that of relieving simply, but beautifully set tables for all occasions. Elizabeth Lounsbury has written a book called "Let's Set The Table" which is by far one of the finest I have ever seen. The thing that impressed me most in this book is its recognition that most of us have to utilize the things we have on hand. With it you can set a table that will be the envy of your most fastidious guest. It should appeal to women in music more than any others, for musicians are looked to as cultural leaders in all things. If you cannot purchase this book locally, write me enclosing \$2.75 and I will have the publisher forward it to you promptly. Write me Elizabeth Fairchild, Room 610, 350 Madison Avenue, New York City.

YOUR GUIDE TO THE NEW YORK WORLD'S FAIR

Long and eagerly awaited, the New York World's Fair is at last making its debut, as you receive this issue of THE ETUDE. We therefore present below a column of information to aid you in many practical details of a well-planned trip to New York. It is a column tailored to your specifications; for it is especially a digest of answers to readers' inquiries received by the Travel Department. Write for any desired information to THE ETUDE Travel Dept., Room 610, 350 Madison Ave., New York.

Music—The World's Fair musical program will be centered in the Fair Music Hall (M.H.), Metropolitan Opera House (M.O.) and Carnegie Hall (C.H.) Events now scheduled are:

- 1—Norwegian Concert (M.H.) National Music Week begins.
- 2—"Lohengrin," with Melchior, Rethberg, Thorborg, Schorr and List (M.O.)
- 3—N. Y. Philharmonic-Symphony Orchestra, Polish Concert conducted by Artur Rodzinski (C.H.)
- 4—New York Philharmonic-Symphony Orchestra, Marx, Sayao (M.H.) "Die Meistersinger," Rethberg, Kullman (M.O.)
- 5—New York Philharmonic-Symphony Orchestra, with Georges Enesco as conductor and violin soloist (M.H.)
- 6—"Das Rheingold," with Schorr, Gabor, Althaus, Thorborg and List (M.O.)
- 7—Aeolian Symphony and Chorus, New York Philharmonic-Symphony Orchestra, Damosch and Melchior.
- 8—"Die Walküre," Lauritz Melchior and Kirsten Flagstad as Siegmund & Brünnhilde (M.O.)
- 9—New York Philharmonic-Symphony Orchestra, Brazilian program, Marx conducting, Sayao as soprano (M.H.)
- 10—"Siegfried," with Kirsten Flagstad, Lauritz Melchior and Friedrich Schorr (M.O.)
- 11—New York Philharmonic-Symphony Orchestra, Swiss program with Ganz and Schelling conducting, Zoeller, pianist (C.H.)
- 12—"Götterdämmerung," with Lauritz Melchior and Kirsten Flagstad (M.O.)
- 14—Philadelphia Orchestra, Rumanian program conducted by Georges Enesco (M.O.)
- 15—"Tristan and Isolde," with Melchior and Flagstad in the title roles (M.O.)
- 17—"Parsifal," with Kirsten Flagstad, Lauritz Melchior, and Friedrich Schorr (M.O.)
- 23—"Tristan and Isolde," with Melchior and Flagstad in the title roles (M.O.)

28—Mammoth Anderson, contralto (M.H.)

July 1 & 2—Mammoth national choros (Court of Peace)
The following artists will also be heard during the Fair: Kreiser, Pons, Heist, Thomas, Hofmann, Kiepara, Paris Opera, Hungarian Opera, The Leningrad and Polish Ballets will also appear. Many Fair musical programs will be broadcast on national networks.

Cultural Fair Buildings and Exhibits—Contemporary Arts Bldg., Masterpieces of Art, Halls of Man & Medical Science, Temple of Religion, Christian Science Bldg., YMCA, Merrie England, N. Y. Zoological Society, Lagoon of Nations, Court of Peace, Court of States, Science & Education Bldg., Democracy (in the Perisphere).

Admission Prices—Main Exhibit Area, adults 75¢ (children under 14, 25¢, and one day a week 10¢). Individual exhibits free, except for Amusement Zone concessions and the following: Democracy, 25¢; theaters in the Railroads Bldg., 10¢ & 40¢ respectively; Contemporary Arts, 25¢; Gardens on Parade, 40¢. Music Hall prices will vary according to the program.

Official Fair Guide Book—Price, 25¢. 256 pages. Published by Exposition Publications, Inc., 33 West 42 St., N. Y. C. 10¢ mailing charge.

Guide Books to New York—"Every Place to See and Everything to Know About New York, 25¢. Supermarket Map & Guide Org., Suite 608, 1545 Broadway, N. Y. C. "Key to New York," by Slocum & Todd, 95¢. Modern Age Books, 432 Fourth Ave., N. Y. C. "Here is New York," by Helen Wood, 25¢.

Sightseeing Tours of New York—Gray Line, 59 W. 36 St., Blue Line, 208 W. 43 St. Commodore Sightseeing Corp., 1547 Broadway, Central Sightseeing Bureau, 55 W. 42 St.

Bird's Eye Views of New York—Empire State Bldg., 350 5th Ave., adults \$1.00 under 15—50¢; under 5—free; Chrysler Bldg., 405 Lexington Ave., adults \$1.00, children 50¢; RCA Bldg., 30 Rockefeller Plaza, adults 40¢, under 16—20¢.

Broadcast Tickets—For admissions to N. Y. broadcasts, write to the networks carrying the program you desire: National Broadcasting Company, 30 Rockefeller Plaza, N. Y. C.; Columbia Broadcasting System, 485 Madison Avenue, N. Y. C.; Mutual Broadcasting System, 1440 Broadway, N. Y. C.

How to Get from New York to the Fair—Long Island R. R. from Penna. Station, 10 minutes, 10¢. Subways: IRT & BMT (5¢) and 8th Ave. Independent Line (10¢) from various points in midtown Manhattan. Many bus lines from points not served by rail.

Transportation in New York—North & South: Buses on Avenues B & C 1st, 2nd, 4th, 5th, 6th, 7th, 8th, 9th, Lexington, Madison and Columbus Avenues, Riverside Drive and parts of Broadway. Buses on Lexington, 7th and 8th Avenues and Broadway. Elevated lines on 2nd, 3rd, 4th and 9th Avenues and 10th Avenue and parts of Broadway. Crosstown: Buses on Chambers, Grand, Houston, 8th, 14th, 23rd, 34th, 50th, 57th, 64th, 72nd, 79th, 80th, 90th, 110th, and 116th Streets. Street cars on 42nd and 59th Streets. Subway from Times Square to Grand Central Terminal.

Transportation to New York—Substantial reduction in transportation rates to N. Y. are available for Fair visitors. The outstanding offer is a flat \$90 rate for a railroad coach trip from anywhere in the U. S. to both the N. Y. and San Francisco Fairs and back.

(Continued on Page 48)

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3222 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Each reader desiring additional copies of this page and pages previously published are referred to the direction for securing them in the Publisher's Notes Department.



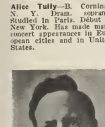
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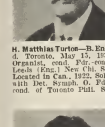
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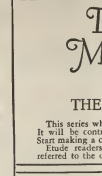
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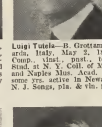
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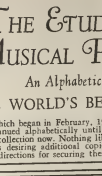
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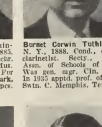
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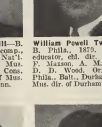
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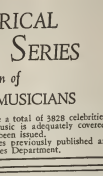
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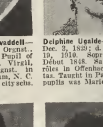
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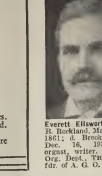
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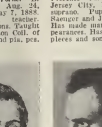
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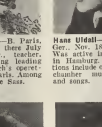
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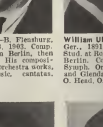
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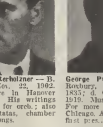
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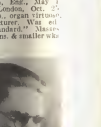
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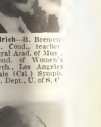
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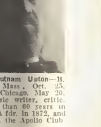
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"A musical autobiography of extraordinary interest. Her book radiates the creative force, common sense and imagination of a great personality."
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SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

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FOR SALE: Organ Building for amateurs by Mark Wickes, 1120 Arnold H. Schroeder, 25 Jackson St., Ripon, Wis.

The Etude Music Lover's Bookshelf

(Continued from Page 306)

upon the publication of "The International Cyclopedia of Music and Musicians," edited by Oscar Thompson. In this large undertaking the editor was assisted by a corps of one hundred collaborators and associates, including many musicians and writers of high distinction in the musical world. The book, of twenty-two hundred and eighty-seven pages, is excellently printed and bound. Perhaps the highest compliment is that contained in the introduction by the noted critic, Lawrence Gilman, who refers to the book as unrivaled.

The primary difficulty in organizing a work of this kind is that of determining the relative amount of material or copy to be devoted to the individual subjects. This in itself is a tremendous task. The needs of the average purchaser must be foreseen and a wholly impartial estimate of the quantitative importance of each item made with judgment, fairness and precision. With thousands of different subjects, the difficulty of this appraisal may be imagined. The next obligation of the lexicographer, and one of equal importance, is accuracy—accuracy which can be obtained only when the copy and the proof have been checked and triple checked by competent people trained in doing this work and unburied in executing it. Third in importance is the art of defining musical terms so that the words employed are sufficient, not excessive, and employed with authority and nicety of expression. This Karl W. Gehrkens did in remarkable manner, in his definitions of musical terms in the Webster International Dictionary.

In the new International Cyclopedia the requirements we have just mentioned have been, in so far as our observation goes, effected with far more than the customary degree of success. The work is not only a fine dictionary, from the standpoint of the clear cut definition of musical terms listed and the thousands of biographies finely presented, but it is also enriched by a series of valuable and authoritative essays from many distinguished writers and specialists. For instance, in the case of Anton Bruckner, nearly three pages are given to a signed article upon the great Austrian master, by Gabriel Engel. For Chopin nearly nine pages are given to the great Polish genius. The biography of each of the great composers is followed by a representative catalog of his chief works. Nearly one hundred such major articles, each by an authority of note, make this book one of the outstanding volumes of its kind in the international field. There is a fine appendix with the plots of three hundred operas. Sixty-two pages are devoted to an excellent bibliography.

"The International Cyclopedia of Music and Musicians," edited by Oscar Thompson; published by Dodd, Mead and Company; Prices, 2287; Price, \$12.50.

Additional Suggestions for Good Reading

The following very useful books will be reviewed in later issues:

The Victor Book of the Opera, published by the R. C. A. Manufacturing Co., 533 pages, fully illustrated—Price 70¢.

Georges Bizet—by Martin Cooper, published by Oxford University Press, 127 pages—Price \$2.75.

The Making of Musical Instruments—by Campbell Young, published by Oxford University Press, 190 pages—Price \$3.00.

Your Child's Music—by Satis N. Coleman, published by The John Day Co., 180 pages—Price \$1.75.

FEMININE FRAGILITY

There comes a time in every woman's life when she would appear femininely fragile, delicately nurtured, wide-eyed and dewy, yet glow with a sophisticated glamour withal. But when the woman is a musician she must radiate all these qualities every time she steps on to a concert platform. She must present the perfect appearance background to her music.

Perfume, like music, is a creation of inspiration, a symphony in odors, instead of in notes. So when I stepped into the magnificently appointed salon of *Lentheric*, creators of such favorite perfumes, *Shanghai* and *A Bionet*, for my consultation with them on a new platform make-up for my May recitals, I was ready to appreciate the perfectly glamorous new make-up shade which they romantically call "Deep Orchid." Here is a combination of make-up colors that give your skin a fresh, glowing quality; that give you a wide-eyed, young countenance; that add the consciousness that you look your very best.

"Deep Orchid" can be worn with all pastel shades, black and white, but should never be combined with red, charrreuse, yellow or orange. It is particularly effective with the new violet and blue shades that Spring Openings are dictating. And of course it is just as anxious to know just how to apply this flattering combination as I was.

Lentheric makes a Cleansing Cream (#2) which contains a fine lubricating ingredient and can be used as a mild night cream. This cream was carefully and gently spread over the entire face, but was not removed in the ordinary manner. It should be left on the face until it has become a solid mass of cotton. This was poured on a moistened square of cotton (the kind I showed you how to make in a previous issue), and patted on gently to stimulate the skin and leave it glowing.

Since most of us have dry skin, *Lait Ouchneur* was designated as a powder base. This is so delicate a base that it must never be applied with the fingers since it absorbs immediately. The proper method of application is with a small square of cotton.

(Use *Complexion Lotion* in the same manner if your skin is normal.) This powder base is neutral in color, so is fine for any shade of complexion.

When your skin is perfectly prepared, place 3 dots of *Deep Orchid*, a beautiful pinkish orchid cast, in the center of your cheeks. After you have blended the rouge well up to the outer edge of the eyes, and have placed it properly, blend from the outside in so that the rouge does not spread where you do not want it, and the color remains toward the center of your cheek.

With *Rose Fonce* Powder (a good enough-to-eat strawberry and cream color) apply in the following manner: First put a dab of powder on the following five high-forehead, nose, chin and both temples. Now, to powder, work around the contour line of the forehead and work temple powder well back toward ears. Powder nose. Now without dipping your puff into your powder

over the cheeks, so that they do not appear powdered, but are left young and fresh looking. (For street wear powder cheeks a little more.)

The next step is the use of *Pinkish* shadow. *Lentheric* recommends lightly

shading the entire upper lid, from eyelash to eyebrow, making sure no white line appears at either end. After trying this on my blue-eyed model, and finding that it made her eyes seem larger and of a unique hue, I tried it on myself. I have brown eyes, and the effect was most interesting, deepening the color of my eyes and making them appear more youthful. Now with black mascara (blue for night wear) cover the upper lashes heavily, and the lower outer lashes lightly. This adds the necessary outlines to the eyes. If you have light brows, brush them delicately with mascara, or use the smudged line I have spoken of frequently.

To complete the picture, *Lentheric's Deep Orchid* lipstick should be carefully used on the upper lip. When this is properly outlined, press against the lower, for contour, and finish with the stick or your finger, depending on whether you need more lip rouge, or not.

When you are wearing formal clothes, cover your neck and arms with *Complexion Lotion* as a base and *Rose Fonce* powder to give the proper complimentary tint to your new and lovely feminine fragility.

If you are unable to obtain this brand new shade, at your local cosmetics dealer, write me for name of your nearest dealer, Theodora Van Doorn, 350 Madison Avenue, New York City.

BOWS TAKE BOWS

"Hows" are logically enough the best catchers of heavy make-up. Big girls, little girls, sophisticated girls, coy girls, cute girls, smart girls, all wear hows in their hair. Some are perched at the start with *Skin Lotion*. This was poured on their hair, and then a second comb up a back or side part. And still others carry us back to the days when (when partly bound) one repeated serenely over each ear. Still another is worn high on the head with ends sweeping over your page boy bob. The makers of the *Pinkish Tuck Comb* which were so popular in our August "sample" have attached bow of various fabrics and colors to these marvelous hair holders and are selling them through the local chain stores in a price range from 5 to 25¢ each. The most popular colors right this minute are black, red, Kelly green, wine, fuchsia, purple, royal blue and American beauty. If you can't get these locally, write Theodora Van Doorn, 350 Madison Avenue for shopping information.

ADMIRATION BRINGS ADMIRATION

When you are planning your new gowns and make-ups for the coming busy season, so as to highlight it from "scratch." That is sure you start from "scratch." That is to say, do a general spring housecleaning in all respects. Now the average good house cleaning starts with the attic, and so I am going to start with the top of your hair. We almost never think of a shampoo as a means of beautification, but it actually can be. *Admiration Laboratories* have developed three shampoos directed at different hair and scalp needs. *Foamy Oil Shampoo* is for the average normal head. *Non-lathering Olive Oil Treatment* is for the abused, dry scalp, and *Non-lathering Pine Tar Treatment* for the oily, stinky type. These unusual shampoos come in 50¢, 75¢ and \$1.25 sizes. If you cannot buy these locally, write me for the nearest dealer's name. You will be sure to win admiration with *Admiration*.

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THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

COME JESUS, REDEEMER

Adapted to the melody of "A Dream"

J. C. BARTLETT

RAY PALMER

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JES' LONESOME

Words and Music by
LILY STRICKLAND

Temperamente

mf

1. Don't you come roun' heah, mock-in' - bird,
2. Don't you come neah me, whip-po' - will,

mf

Col pedale

Sing - in' yo' sweet songs to me; 'Cause all dat you do an - y - how is
Moan - in' de way dat you do; 'Cause all dat you do an - y - how is

rit *a tempo* *mp*

stir up mah mem - o - ry! (whistle ad lib.)
break mah po' heart fi two!

rit *a tempo* *mp*

mf poco accel.

Don't want you ei - ther, ol' Souf' - win', Scent-in' de air so free; 'Cause all dat you do
E - ven de frogs am sing-in' too, Sou'n lak' dey's mock-in' me; 'Cause dey sho' make me

mf poco accel.

cresc. *rit.* *f accel.*

an - y - way is bring back mah woes to me!
feel so 'blue, Jes' adds to mah mis - er y!

cresc. *rit.* *f accel.*

Stop dat sweet laugh-in', ol' Bay-ou!
Seem lak' ah jes' can't stan' no mo'!

rit *a tempo cresc.* *f* *p* *rit*

Can't you see dat ah'm lone - ly? What am de use ob mah ban - jo When ah can't play but one tune
Lawd - y! What am ah gwine to do? Jes' set - tin' heah in de moon-light When ah'm miss-in' an' want-in'

rit *cresc.* *a tempo* *f* *rit*

mf a tempo

on - ly? What am de use ob de moon-light, Shin-in' so clare from a - bove?
jes' you! What am de use ob de young Spring Wait-in' its sweet joys to prove?

mf a tempo

cresc. *rall*

What am de use ob dis sweet Spring night, When ah ain't got no-bod-y to love? When ah ain't got no-bod-y to
What am de use ob mos' ev - er - y - thing, When ah ain't got no-bod-y to love? When ah ain't got no-bod-y to

cresc. *rall*

1 a tempo

love!

a tempo

2 a tempo *rall* *a tempo*

love, to love!

f *rall* *a tempo*

POSTLUDE

CUTHBERT HARRIS

Prepare: (Gt. to Fifteenth, Sw. coupd.
Sw. Full, Sw. box open
Ch. Soft 8' & 4' Flutes
Ped. 16' & 8', Gt. coupd.)

Allegro moderato

MANUALS

PEDAL

Gt. ff

Ped. 4-8

Sw. mf (Full)

Sw. G

cresc. *a* *cresc.*

Open Sw. box

ff

ff Pull Gt.

Gt. A

SONG OF THE PINES

MILDRED ADAIR
Arr. by Pietro Deiro

PIANO ACCORDION
Slowly, with swaying motion M.M. ♩ = 144

mf

THE VILLAGE BLACKSMITH

(Handel - Verdi)

Arr. by PRESTON WARE OREM

SECONDO

("Harmonious Blacksmith" Handel)

Moderato M.M. ♩ = 108

The musical score for the SECONDO part is written for piano in 4/4 time. It begins with a forte (f) dynamic and a decrescendo (decres.) marking. The tempo is Moderato, marked with a metronome of 108. The score includes various musical notations such as slurs, ties, and dynamic markings like piano (p), mezzo-forte (mf), and fortissimo (ff). It also features a section marked 'a tempo' and a section marked 'Maestoso' with a 'cresc.' (crescendo) marking. The piece concludes with a final chord.

THE VILLAGE BLACKSMITH

(Handel - Verdi)

Arr. by PRESTON WARE OREM

PRIMO

Moderato M.M. ♩ = 108

The musical score for the PRIMO part is written for piano in 4/4 time. It begins with a forte (f) dynamic and a decrescendo (decres.) marking. The tempo is Moderato, marked with a metronome of 108. The score includes various musical notations such as slurs, ties, and dynamic markings like piano (p), mezzo-forte (mf), and fortissimo (ff). It also features a section marked 'a tempo' and a section marked 'Maestoso' with a 'cresc.' (crescendo) marking. The piece concludes with a final chord.

PROGRESSIVE MUSIC FOR ORCHESTRA

AVATOR MARCH

C. W. BENNET
Arr. by John N. Klor

Violin

Piano

VIOLIN OBBLIGATO

AVATOR MARCH

C. W. BENNET

AVATOR MARCH

C. W. BENNET

CLARINET in Bb

CORNET in Bb

AVATOR MARCH

C. W. BENNET

ALTO SAXOPHONE

AVATOR MARCH

C. W. BENNET

CELLO or TROMBONE

AVATOR MARCH

C. W. BENNET

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

DOLLY DEAR

ADA RICHTER

Grade 1.

Andante M.M. $\text{♩} = 60$

Dol - ly dear, dol - ly dear, Close your pret - ty eyes; Soon the love - ly ba - by stars Will twin - kle in the skies. Ev - 'ry flow'r in the field Nods its lit - tle head; Dol - ly dear, dol - ly dear, It is time for bed. M'm'

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THE LION AT OUR ZOO

HUGH ARNOLD

Grade 2

Moderato M.M. $\text{♩} = 152$

There's a Li-on at our Zoo with a large and hand-some mane; I think he knows he's hand-some, for he acts so ver-y vain. He pa-ces all a-round the floor, pa-ces up and down; And then he roars an aw-ful roar that's heard a-round the town! When the Li-on at the Zoo roars an aw-ful, aw-ful roar, I'm ver-y sure he's say-ing, "Please look at me some more!"

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THE ETUDE

SONG OF THE BROOKLET

GRACE KAISER

Words by Hugh Arnold

Grade 1.

Moderately M.M. $\text{♩} = 72$

Down in the mead-ow I heard a glad song by a brook-let ward Flow-ing gai-ly a-long. Sung While flow-ing on To its home in the sca. Work cheer-ful-ly al-ways Sang the brook-let to me.

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MY JOLLY PAL

H. P. HOPKINS

Grade 1.

Moderato M.M. $\text{♩} = 138$

There's a Li-on at our Zoo with a large and hand-some mane; I think he knows he's hand-some, for he acts so ver-y vain. He pa-ces all a-round the floor, pa-ces up and down; And then he roars an aw-ful roar that's heard a-round the town! When the Li-on at the Zoo roars an aw-ful, aw-ful roar, I'm ver-y sure he's say-ing, "Please look at me some more!"

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UNCLE BEN

SIDNEY FORREST

Grade 2.

Allegretto M.M. $\text{♩} = 144$

There's a Li-on at our Zoo with a large and hand-some mane; I think he knows he's hand-some, for he acts so ver-y vain. He pa-ces all a-round the floor, pa-ces up and down; And then he roars an aw-ful roar that's heard a-round the town! When the Li-on at the Zoo roars an aw-ful, aw-ful roar, I'm ver-y sure he's say-ing, "Please look at me some more!"

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LILACS

ARTHUR C. KING

Moderato M.M. $\text{♩} = 152$

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MINSTREL BOY

RENÉE MILES

Light and graceful M.M. $\text{♩} = 100$

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is no record that *My Old Kentucky Home* and *Maid in the Cold, Cold Ground* were performed, as has often been reported. The records indicate that as his remains were lowered in the grave his friends played *Old Folks at Home* and *Come Where My Love Lies Dreaming*. The late Theodore Presser, who, as a youth of sixteen, witnessed the ceremony said that the scene was so affecting that the players in the band all but broke down several times in their playing.

With Authentic Furnishings

MY OLD KENTUCKY HOME at "Federal Hill" in Bardonia, Kentucky, has been furnished with contemporary prices, in the best of taste for the period, but how much of this Foster ever saw is hard to indicate. The old Georgian house, built of red brick, stands upon a sloping lawn, the entrance from the road being at the side. Near the house is the family burial ground, with its weather beaten stones giving the genealogy of those who had lived in the old mansion. Somehow we have a feeling that these old family cemeteries had a home to past generations of residents, with sentimental chains which make the bald and bare apartment life of to-day seem grossly temporary and material. The Rowan house was as much a part of the Rowan family as the old Senator himself. It represented that fine spirit of a southern manor house as nothing else can. A small admission charge for upkeep is made. Guides explain the many pictures, papers and documents relating to Foster's life. The rooms are large and high. From the kitchen, with its crude utensils, to the upper room on the second floor, with its quaint trundle bed, the home is a fine picture of the southern residence of antebellum days. The parlor is handsome and has a beautiful old piano with mother-of-pearl keys. Mother-of-pearl was not in common use for pianos in the early part of the last century. It was just such a piano as Foster might have played upon.

Foster's wife was devoted to him but could not stand his profligate habits and therefore did not live with him in his later days. A very pretty picture of their wedding is given in a letter that her sister wrote to another sister, immediately after the wedding festivities. The description of the serenade or "shivaree" given by a calithumpian band after the manner of the times is very effectively told.

"Pittsburgh, Tuesday morning

"My Dear Sister:

"Jane is really married, and can it be possible. It seems so strange to me that she is married and gone. I cannot realize it is still, and the wedding over. Jane and Stephen F. were pretty much frightened. Steve quite pale. They each had to repeat some part of the ceremony after Mr. Lyman which made it, I think rather embarrassing. Jane repeated her part in a different kind of a voice altogether from her usual tone of voice. It was owing to her strain. She looked very sweet, her wedding dress fit her beautifully, gloves and garters to match her dress, very pretty pair of cuffs and collar. Steven looked

very nicely. I was brides maid and Morrison groomsmen, I can assure you I felt rather awkward. Something so entirely out of my line. I presume you would like to know what we had at the event in the way of gain.

"We had a bride's cake which was very nice, two or three kinds of wine, and ice cream. That was all, sufficient, too. All of Jane's dress fit her beautifully and her other garments were made quite neatly. Sarah Kerr gave her a very pretty French work night cap. She had several others that she had purchased herself but none so pretty as Sarah K. Uncle Smith gave Jane away. Mr. Lyman did not omit any part of the ceremony. Mr. Lyman had his white surplus on. You remember that at your wedding Dr. [name illegible] wore his black surplus. The white is much the prettiest. We got a very pretty lantern lamp for the hall. John fixed on the hook for us. I do wish you had been here. I think you would have enjoyed the scene. Ma is up to the eyes in fixing away the china, also numerous other things. I received your very welcome letter a few moments since. Mr. Scully brought it down to me.

"If we had a most delightful serenade last night, a parcel of plebeians were the serenaders. They did not know the house exactly and they went up to Mrs. Townsend's, played for at least a half of an hour there and then they found our house out. I really think they must have played for two hours, most horrible music, at our house they got up the steps, over the bell, and said we were the meanest people that ever was, that we even did not give them vitals. Before they went away, they said that they could bring tonight force [?] to host for us and their sheet iron band to accompany the force [?]. There is no cholera here, at all. I send you some brides cake to dream on. Kiss Jane and remember me to all inquiring. All send their love. Write soon.

"Your affectionate sister,
"Agnes."

Agnes has confounded surplus with surplice. Ministers, generally speaking, are not burdened with surpluses.

The Fosters had one child, Marion, born in 1851. At the time they were boarding and paying five dollars a week. The "little blessing" raised the board to six dollars, much to Stephen's consternation. Marion Foster married Walter Welsh and had one daughter, Jessie Welsh Rose. The name was originally spelled Welsh. Later Marion changed it to Welch, but her daughter employed the original spelling. Marion was, for much of her life, a music teacher. She lived to an old age in Pittsburgh. So many stories of great interest have been written about Foster that the bibliography of the subject is now immense and much of this is fortunately preserved in the magnificent Foster Memorial in Pittsburgh adjoining the University of Pittsburgh's beautiful Cathedral of Learning.

The Tone Beautiful

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My Old Kentucky Home

(Continued from Page 299)

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