

## MUSIC IN THE SCHOOLS— CREDIT SYSTEM URGED

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Leaders in the world's work of human uplift and advancement are becoming convinced of the educational value as well as the cultural influence of music. That music should be made part of the average person's education is no longer questioned; but, it is



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asked by practical-minded educators, how can such study be brought into feasible conformity with the rest of our accepted, routine school system, with its gradings, tests and examinations?

In conventional music lessons there

has long been a deplorable deficiency of the academical element of instruction. By this is meant the science, history and theory of art and the exposition of its technical, æsthetic and psychological principles. In common music teaching these things are hardly touched upon. Rather than upon the teacher, the blame for such deficiency might with more justice be placed upon pupils, guardians and prevailing public opinion. There are now available a fair number of music teachers who, if they wish to, or are permitted, can give their pupils a broad and really cultured musical education, while at the same time producing the much desired technical results.

Standards for music teaching as well as for general proficiency have been discussed, formulated and adopted by a number of music teachers' associations; complete courses of music study, including detailed tests and examinations based upon authentic sources of information, are now available in published form. This then, and the fact that there are sufficient teachers qualified for the work, make practical what is already desirable, namely, that serious music study be included in the school curriculum, with rating and credits according to work and achievement.

Already a number of our cities and some entire states have, with satisfying results, adopted such a system in their high schools and colleges. It is urged that the Boards of Education of New York and neighboring states will soon consider this matter.

## OF INTEREST TO THE MUSIC WORLD.

Henriette Wakefield, contralto, of the Metropolitan Opera Company, was one of the soloists at the recent "artists' night" programme of the Worcester (Mass.) Festival. Other important engagements are at the Manhattan Opera House Sunday evening concert, October 22; with the Cleveland Mendelssohn Club, March 29; with the New York Oratorio Society at the presentation of the Bach Passion music in April, and a demonstration tour for the Edison Company, the date of which is as yet undecided.

Mrs. Wakefield was one of the Metropolitan Opera Company members who gave their services at the recent open air production of opera at the Stadium of the College of the City of New York, at the performance of "Die Walküre."

People's Symphony begins its seventeenth season with a still greater reduction in the prices to be charged at its Carnegie Hall orchestral concerts. There will be more 10 cent seats than ever before. The entire upper balcony, part of the lower balcony, the last three rows in the dress circle and some of the side boxes will be sold at this price. At these rates of admission, Carnegie Hall, sold out, scarcely more than pays for the rent of the hall, so there is evidently chance for a large deficit at each concert the society gives. Indeed, it has been the contention of Franz X. Arens, conductor and founder of the People's Orchestra, that "Music for the Masses" must be endowed, and that any attempt to make such project self-supporting will result either in financial or artistic disaster. This movement needs only the greater financial support promised in the proposed \$1,000,000 endowment fund to bring about New York's realization of the long needed "musical atmosphere."

The dates for the three Carnegie Hall concerts are Sunday afternoons, October 22, December 24 and April 1. Christine Miller, contralto, is soloist at the first concert. The programme will include Schubert's unfinished symphony, Massenet's "Phedre" Overture and Meditation from "Thais," and Liszt's symphonic poem "Les Preludes" and the third Hungarian Rhapsodie with Czibolom accompaniment.

A combination of artists which has been giving pleasure to lovers of music during the past season is the Eleanor Patterson Concert Company, composed of Eleanor Patterson, contralto; Caroline M. Lowe, pianist and organist, and Elsa Hoertz, harpist.

There are many organizations purely instrumental in character, but this combination is rare—a contralto voice with the delightful harmonies of the harp and the backing which a well-handled piano or organ can give.

Eleanor Patterson, who heads this organization, is an American. Her education was received in this country entirely, and her concert programmes are never brought to a close without the singing of "The Star-Spangled Banner."

Caroline M. Lowe, pianist-organist, is the only woman who gave a complete recital on the Spreckels organ at the San Diego Exposition.

The combination of vocal and instrumental music makes it possible to give programmes of charm and variety.

## MIGRATION TIME NEAR

Blackbirds Preparing to Go South for the Winter.

The blackbirds are getting excited. They have discovered that fall is approaching. Early these mornings the blackbird wakes up, takes a deep breath and turns his bill toward the north, says "The Des Moines Register." He feels some impulse, some aroma or a mere ethereal vibration, which had its origin between Hudson Bay and Great Bear Lake.

Then there is excitement in the blackbird race. The birds gather in great flocks, spending part of their time in cornfields on purely business missions, but devoting hours to swooping from one grove to another, cavorting, wheeling and giving vent to what appears to be the spirit of unrest combined with the sociability of a mob. They keep this up until it is time to go south.

Nearly all kinds of birds secure this advance information of a change in the season. The bank swallows, when they hear about it, gather by hundreds upon telegraph wires or fences, but they take the matter very quietly, apparently desiring only the sense of comfort to be found in numbers bound on the same journey.

Of course, a human being can detect autumnal coolness, and those who are used to migration may develop a sudden inclination toward the Gulf coast. But of the millions of blackbirds that gather in flocks at the first suggestion of the passing of summer, more than half are less than three months old. They never saw winter. They never saw the South. No breath of cold air has ever touched them. Yet excitement permeates the whole blackbird tribe. All have that same air of not knowing what they want, yet of being certain to do what is expected of them.

A country ham thirty-four years old is the smokehouse treasure of Dan Rhodus, of Clay County, Mo. The ham was cured by his father.

## Richard Epstein



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## MECHANISMS OF EDUCATION

By LOIS MAY ALDEN.

How laborious we try to make the development of ourselves. The best is unconsciously produced. True, such production is the result of previous



Photo by Marceau.  
LOIS MAY ALDEN.

acquisition. Each instrument responds according to its scale.

The various systems of development are focussed to the objective points considered most expedient by the passing age. Hence the fallacy of many systems because of the point of view, or better, the shortness of the view.

Health means happiness. We mean, of course, the health of the whole being. Right here is the snag, that consciousness varies so widely in its sensing of being. The various individual instruments have such varying

scales of vibration. To grow, to expand, to avoid congestion as an individual and as a whole; this expresses the very breathing of life.

There cannot be any cast iron system of education, but the development of contact with larger channels of circulation; the individual as a whole coming to sense life as a whole through concrete effort in the endeavor to impress its ideals in its surroundings; the reaction with surrounding life in turn developing the ideal.

The perfection of any mechanism is in proportion to its imitation of some nature organism. We may do well to remember that our systems of education are but mechanisms.

## THE ROMANCE OF BINDER TWINE.

Although binder twine is used extensively by farmers throughout the United States, few know anything about sisal hemp, from which the binder twine is manufactured, says "Farm and Fireside."

Practically the whole supply comes from Yucatan, Mexico, where the growing and shipping of the hemp is the main industry. The plant needs no irrigation or cultivation of any sort, and only twice a year do the fields have to be cleared of weeds. To offset this, however, is the fact that it takes six or seven years before the plant is ready to be cut and yield fibre. There is no fixed harvesting season, as this is determined by the degree of maturity of the plant. The average productive life is about fifteen years.

## 900,000 SPECIES OF INSECTS.

The insect world represents an unlimited field of life and activity, remarks a writer in "The Indianapolis News." The number of insect species is greater by far than of the species of all other living creatures combined. Although more than 300,000 have been described, probably twice that number remain to be examined. Virtually all living animals, as well as most plants, supply food for these incomputable hordes.