

should indicate that the reform spirit should be held in check unless the reformer has the mental and moral strength to keep his feet on the ground when fame comes.

EASTER 1901.

KATHARINE M. MELICK.
(For The Courier.)

Graves where the quiet sleep,
Sending their voiceless cry,
Not for your clods we weep
Under the Easter sky,—
We who are standing with lillies at noon,
We whose chambers no mattock hath hewn
We who have yet to die.

Graves that have sent to us
Darkness and dearth and tears,
Graves that have lent to us
Sorrowful length of years,
Out of your fathomless caverns of woe
Waken the voices the seraphim know,
Calling to mortal ears.

Speak, for we hear, today,
Waiting beside the tomb,
Watching the place where lay
Heavy, the seal of gloom.
Speak, for tomorrow the hurrying dawn
Calls us again to our journeying on
Unto thy restful room.

Graves of the deathless past,
Giving us back again
Only the loves that last
Unto the hearts of men,
Keeping the weight of the pitiful clay
Deep in thy merciful bosom for aye,
Thine is the great Amen.

SHARPS AND FLATS.

EMILY GUIWITS.

In view of the recent appearance of the Marine Band and the approaching season of local band concerts, we are tempted to consider again the question whether bands should attempt to render music originally written for stringed instruments. Director Rollin W. Bond of York, whose extensive and successful experience with bands enables him to speak with authority on this subject, expresses the following opinion:

"I certainly do consider it within the scope of the concert band to successfully perform the higher forms of music. When I say this I have in mind a perfect instrumentation for the performance of the work mentioned. The band is too often referred to and considered as the "brass band." This is not the band I have in mind, nor even is the military band. Marshal or "field music" is usually bright and sparkling, and calls for a predominance of brass and percussion instruments. Yet the military band is incomplete without a good representation of reed instruments, which are usually confined to clarinets. But the concert band with its complete quota of flutes, oboes, bassoons, bass clarinets, saxophones and great pedal basses permits of a far greater scope, and makes it practical to perform compositions formerly played only by the large orchestra. In addition to the usual instrumentation of reeds, the introduction of the above instruments and the proper manipulation of the deep pedal bass brings out the great organ effect to a marked degree, and the ensemble is pure, full, round and deep, with an entire absence of the brassy effect that usually characterizes the band. I would not undervalue the brass instruments; they are very necessary, but the percentage must be small. With a wind orchestra, such as I have outlined, the lights and shades of any composition may be properly treated, and there is more than one concert band in this country that is demonstrating this assertion today.

It must be remembered that many of the standard scores were written in another country than the one in which we live, and the wind orchestra of today was unknown to many of the mas-

ter composers. The wind orchestra is young. It is only in the more recent years that the great practical improvements have been made in wind instruments, especially in brass; and the rapid strides in the manufacture of horns is responsible, in a large degree, for the consequent advancement of band music in general. It is my opinion that at no distant day the wind orchestra will be looked upon as as great an exponent of the classics as the string orchestra."

Professor Frederic H. Pease, for twenty-nine years the efficient director of the Normal Conservatory of Music at Ypsilanti, Michigan, writes the following in response to an inquiry regarding the effect of free recitals on the attendance at paid concerts:

"As to free recitals I think there is no doubt they assist materially in educating the people in understanding good music. That is, if the programs are really of the best, and kept up to pure standards. Of course the selections given need not necessarily be difficult and complex and above the people who attend, but they should be true music and by recognized composers. As to the effect of free concerts upon attendance, I think it is bad. Many who honestly love to hear good music feel that so long as they can get what they want for nothing, they will remain away when they have to pay for it. It is certainly true that free recitals demoralize the concert business. The question then for schools and conservatories to decide is whether to continue free recitals because they have a refining influence in the community, or to discontinue them because they ruin paid concerts. I incline to the last provision, though my practice is according to the first. Formerly I charged fifty cents admission to all of my concerts and had good houses. Now I could not get a corporal's guard at that price. People will come to a free recital even in a heavy storm, but if tickets are to be purchased they regret that the storm prevented them from coming."

"Should professional musicians be expected to give their services free of charge to church and charitable institutions?" This is a practical point which must often be considered by both musicians and the public. Mr. Sigmund Landsberg, the well known pianist and composer of Omaha, expresses his opinion in the following words:

"I believe that to the extent that a butcher, a printer and other tradesmen would be asked to donate their wares to charity, the professional might also be asked,—or rather it would be morally justifiable to ask a professional for a donation of his services. Often, however, we meet with instances where the word "charity" constitutes but a misnomer for more frivolous pretenses. The tendency to ask professional services gratis, frequently only to help out building churches or organs for wealthy and prosperous congregations, should unquestionably be curbed by an energetic protest on the part of professionals, who should first satisfy themselves whether or not they are being imposed upon. This may be a difficult matter to decide at first glance: they should at least reserve their decision until they have investigated the object in regard to its worthiness: after that they should of course be left to use their own judgment in the matter."

"What is the effect upon music students of listening to the great artists?" was the question asked of Miss Ella Clark, teacher of music in the Peru Normal college. Said Miss Clark in response: "The effect is so immeasurably good that I wish every teacher and promoter of music would feel it a duty to

give their mite toward arranging and leveling plans to induce more of the great artists to come to us in the west. Hearing an artist fills a student with new zeal and enthusiasm; it brings before his mind the standard of perfection toward which he is aiming; it gives new impetus to his whole musical life for perhaps months to come. Not only this, but it broadens his general musical knowledge, giving new ideas of interpretation, of tone production and of meaning. It is some times true that the overwrought, nervous pupil, when listening to a great artist in his chosen line, is overwhelmed by the thought that he is working for the unattainable, that such perfection is not for him; but I am inclined to think such lapses of ambition are temporary and due only to nervousness. Usually in a day or two these students are found working with a renewed vigor while still under the influence of the artist they have heard, endeavoring to put some of his art into their own work.

Let me urge every student of music never to miss an opportunity to hear a great artist. Even though it may cost much effort and self-denial, it is worth it."

The true student of music, whose ears are so often tortured by unmelodious tunes and rag-time ditties, is often inclined to ask the question: "Is rag-time music better, or worse, than no music at all?" Director Willard Kimball of the University School of Music, says: "In answer to the above question I would say that we can hardly imagine what this world would be without any music at all. It would indeed be a sad and dreary one. One in which we would lack a most inspiring incentive to good works and noble living.

Any music which conforms to the laws of harmony and which evinces a natural aptitude on the part of the writer of the composition is not to be discouraged; therefore, while rag-time music does not appeal to the higher musical sense, I have no doubt that it has its place in the great literature of music."

The mission of the critic is a noble one, and one seldom appreciated either by performers or audience. True criticism is the mirror in which the sincere student may see both his faults and his excellencies faithfully reflected. Dr. J. H. Tyndale, speaking on this subject, hits the nail on the head when he says: "Professional musicians prominently before the public should be judged by an ideal standard as to technical excellence and gradations of expression. The latter need not correspond to the intentions of the composer,—usually an unknown quantity,—but should be the output of individual temperament and a musical soul. Quality of tone is everything. Quality is the soul's speech.

Pupils of conservatories (piano disciples as well as vocal votaries) should be encouraged. The best measure of criticism applicable to them is found in the three A's: ambition, achievement, assertion. The first two should be fostered and the latter frowned down as neatly as possible.

Should a sharp line be drawn between judging of professionals and amateurs? Yes and no. The word "amateur" covers a wide range. A musician once out in the open, professing the ability to be heard by an audience, is subject to criticism with the good points in technical execution and conception strongly accentuated, and followed, not preceded, by the pointing out of faults.

"Nothing extenuate, nor set down aught in malice."

Arthur—Jack has had another quarrel with Maude.
Fred (Jack's rival)—Confound that fellow. He'll get her yet.

CLUBS.

Edited by Miss Helen G. Harwood.

New Legislation

We thank the Legislators and congratulate the State not forgetting to felicitate ourselves upon the new Library Laws. This most gratifying achievement was largely due to the efficiency of the committee in whose hands the Federation placed this important work. Another measure for all around congratulations is the Compulsory Education law, formulated by the State Teachers' Association, endorsed and fostered by the Executive Board of the Federation. Truly our first efforts have been crowned with success.

Henrietta L. Smith.

Collegiate Alumnae.

Among the societies organized and conducted by women, none combine a higher ideal with more practical methods than the Association of Collegiate Alumnae, Organized in the eighties, its membership, now considerable, exceeds two thousand women graduates from the most advanced colleges in the country.

The required qualification for membership is very high, and is so strictly enforced that only within the last two years has our own university been admitted. It is believed that a body which assumes to stand for the highest educational attainment should demand from its colleges the best educational preparation. And while the rule necessarily operates to exclude some individuals very desirable to the Association, and has brought some severe criticism upon the leading spirits of the organization as exclusive and aristocratic, it appears to have been on the whole advantageous to the Association.

Among the members of note are the women most prominent in educational work throughout the country. Some like Doctor M. Carey Thomas and Alice Freeman Palmer are, or have been, at the head of college administration, many only a little less widely known are college professors and teachers, and all are more or less actively connected with some phase of educational work. They are women of the most practical turn of mind, the highest purposes, and the broadest culture.

The Association employs a paid secretary and issues its own publications, the latest of which is the Magazine Number for 1901, containing papers on college entrance requirements, school ventilations and present needs in education. It also supports a foreign fellowship open to young women graduates of the recognized colleges. These are the features of its activity which naturally attract most attention. They are far from representing, however, the sum of its efforts. Of much greater importance is the work it inspires and directs in its branches, for it is the heart of a system of local societies extending from Boston to San Francisco.

Branch associations exist in the larger cities and in some smaller towns that are educational centres. Nebraska University is one of the latest admitted of the twenty-two colleges now recognized by the Association, and the Nebraska branch has a membership of over fifty. It is in the branch rather than in the General Association that the ability and influence of the individual graduate count. It is here too that differentiation of the work results from the need of meeting local conditions. The best idea of the scope and variety of the work undertaken is to be gained from the reports of the different branches.

Practically all report inquiry and discussion of matters relating to the public schools, the methods of instruction, school curricula and school sanitation,