How Instruction Is Given.

with all the pupils at the keyboards.

plan which gives to each pupil the

trained teachers, and with little ex-

Description of Courses.

To accommodate students who find it

benefit of the whole hour under highly

WHERE THE FAELTEN SYSTEM IS TAUGHT

Up-to-Date Method of Pianoforte Instruction at the Scranton Conservatory of Music.

ADVANTAGES OF A PUBLIC INSTITUTION

The Opportunity for Comparison and Competition Is an Inspiration and Leads to Higher Standard-Frequent Public Recitals a Great Aid to the Young Pianist-How and Where the Faelten System Originated, Its History and a Full Description of This Popular Method of Instruction-The Conservatory's Large and Capable Faculty-Details of the Many and Varied Courses Taught-Examinations and Requirements for Graduation-In The Tribune's Educational Contest There Are Included Four Scholarships in This Popular Institution. Results of Yesterday's Work in the

THE GREAT majority of students need the spur of competition and the inspiration of numbers, and it is for this reason that no purely private teaching can ever successfully compete with a school. The splendid results obtained in the common schools, high schools, colleges and universities would be largely lacking if the students received only private instruction.

Unless a student has opportunities to compare his standing with others he is likely to have an exalted opinion of himself, and to be satisfied with very ordinary attainments. Many have been the shocks to fond parents and selfsatisfied youths when the latter have gone away to school expecting to be looked up to with reverence on account of their supposed marvelous abilities: but these shocks were precisely what was needed to change self-concelt into becoming humility, and stagnation into healthy ambition.

A public institution like the Scranton Conservatory of Music must of necessity have a formulated standard for graduation. Its system of instruction is plainly defined in its prospectus and in the newspapers. In its frequent public recitals it gives its students opportunity for comparisons in addition to those of the class-rooms, and the public is freely invited to these public tests. The fitness of its teachers is judged by the thorough preparation they have had that training and their personal aptiby a competent authority, who has the power to accept or reject at will; class teaching are combined when desired, or one may be had without the other; and finally a graded system of examinations marks each stepping-stone to scholarly achievement.

Faculty.

Mr. J. Alfred Pennington, Director-Private lessons in Pianoforte for all students preparing for graduation and other advanced students; Advanced Harmony, Musical Analysis and Interpretation; Supervision of Instruction; private lessons in Pipe Organ, Pupil of Bruno Oscar Klein, 1882-1884; pupil noted teachers in Boston (five years, 1884-1889); pupil of famous teachers in Europe (four years in Paris and Berlin, 1889-1892 and 1894-1895); Teacher of sary to this mastery would properly Pianoforte and Organ, Conservatory of Oberlin College 1892-1894: Organist Elm Park Church, Scranton, 1895; Director Scranton Conservatory, 1896.

Miss Clara M. Browning-Class and private lessons in pianoforte; classes in fundamental training and technique; ensemble classes. Student of Scranton Conservatory of Music; Teacher in Scranton Conservatory, 1901.

Miss Susie A. Crane-Class and private lessons in planoforte; conduct of classes in fundamental training; keyboard harmony, transposition; management of students' practice clubs. Student of Faelten Planoforte School, Boston; Teacher in Faelten Pianoforte School, 1900-1902; Teacher in Scranton Conservatory, 1902. Miss Crane comes from Boston, where for several years she has been connected with the celebrated Faelten Planoforte School, first as a pupil, graduating in 1899, and since that time, or three years, as a member of the faculty. Miss Crane was selected for a place on the Conservatory faculty by Mr. Faelten from the special work which she has done in certain lines in addition to those of the regular teaching, and, it may be added, he parts with her reluctantly. She had the entire management of the practice clubs last year, a new feature which is expected to be introduced into the Conservatory soon. Miss Crane's duties will comprise Class and Private Pianoforte; conduct of

classes in Fundamental Training, Keyard Harmony and Transposition; and Management of Students' Practice Miss Mabel A. French-Class and private lessons in Pianoforte; Conduct of Classes in Fundamental Training and Technique: Sight Playing and Ensemble

Classes. Student of New England Conservatory of Music, Boston; student of Faelten Pianoforte School, Beston; teacher in Faelten Pianoforte School, 1898-1900; teacher in Scranton Conservatory, 1900. Miss J. Louise Stocum-Class and private lessons in Pianoforte; classes in Technique and Sight Playing; Ensemble

Classes. Student of Scranton Conservatory of Music; teacher in Scranton Conservatory, 1902. Miss Stocum has, for several years, been a student of the Scranton Conservatory, and one of its for the planeforte is larger than for most talented pupils. She is a bril- any other instrument, and ranges from liant planist and, in addition to her executive abilities, has the natural talents which are indispensable in the teacher.

Miss Ethel A. Stone-Class and pricate lessons in planoforte; conduct of classes in fundamental training, sight From the beginner to the graduate playing, etc. Student of New England there is no part of the Conservatory's ervatory of Music, Boston; stu-

ton; teacher in Faelten Planoforte School, 1899-1901; teacher Scranton Con-

servatory, 1901. Miss Mary A. Wagenhurst-Class and private lessons in planoforte; conduct of classes in fundamental training; special children's classes. Student of Scranton Conservatory of Music; teacher in Scranton Conservatory, 1901.

Teachers' Assistants-In the Classes in fundamental training the regular teachers will be assisted by advanced students from the teachers' training

The Faelten System of Planoforte

Instruction. The originator of the Faelten System of Pianoforte Instruction, Mr. Carl Faciten, is a planist of national reputation. After long experience as teacher in, and director of, leading conservatories in Europe and America, Mr. Facilien founded in 1897 the Facilien Planoforte School, of Boston, which is distinguished as being the largest and most successful school for the planoforte in America, having last year nore than 500 pianoforte students. The use of the Faelten System in the

Course A .- \$30, September to June;

ten System of Fundamental Training bearing upon its interpretation. and Pianoforte Playing, which is contion. Pupils receive two lessons each one hour. week of one hour each. The comple-Scranton Conservatory during the past the student to promotion to Course B Interpretation Lessons will be \$10 for hree years has been attended with or Course C as he may elect. The Con- the season. narvelous success. From the time of servatory's success with this course has

is as true of the first year's study as son with the Director. Four hours in Staff-notation, Illustration of the above of the last. General Training comprising the fol- in playing and writing. lowing lines of study: (1), Fundamental Training, Keyboard Harmony, One of the distinguishing features of Advanced Harmony; (2), Hand Culture the Faelten System of Fundamental Technique; (3), Sight Playing, Transpo-Training is the simultaneous use of sition; (4), History of Music, Musical several planos in the class-rooms. In Analysis, Interpretation. Admission to above in playing and writing, Transpothe intermediate and advanced grades, the general classes for the purpose of pieces and studies are taught in very seding the methods in the different small classes, or in private lessons, grades in practical operation. while general topics like fundamental

Private Lessons.-Some of the Con training, sight playing, transposition. servatory's courses provide for both keyboard harmony, hand culture and Class and Private lessons. Private lestechnique are taught in larger classes sons without class lessons may be had when desired. It is apparent that under the Facilier System class instruction is given on a

Important Announcement.

A new feature in the Conservatory, and one that will prove invaluable to all Pianoforte students, will be Mr. Pennington's weekly "Interpretation Lessons," which will be given Saturimpossible to enter the Conservatory at day mornings throughout the school the beginning of the school year spe- year in St. Luke's Parish House Audicial classes are formed from time to torium, and will be free to all Conservatory students.

In these lessons-practically Planopayable in three instalments of \$10 forte Lecture-Recitals-Mr. Pennington each. This course is for first year be- will play scores of pieces selected from ginners, or those who have received the Classical and Modern literature for very little instruction. In it the pupil the piano, and will precede the playing begins his acquaintance with the Fael- of each piece by explanatory remarks

To persons who are not students of tion of definite requirements entitles the Conservatory the admission to these

The following is the programme of



CONSERVATORY OFFICE.

for the art of teaching, the quality of its introduction three years ago there occasioned genuine astonishment and has been a constant growth in attend- admiration in the minds of all who are tude for teaching, and is passed upon ance and interest. The success with acquainted with it. The results obyear-old children, has been amazing.

> The Faelten System Is Logical. In the Faclten System music study is for the first time attacked from a thoroughly logical and pedagogical standpoint. It is the application of the same music that prevails everywhere in the study of arithmetic. No teacher in the public schools would think for one moment of giving a problem in partial payments or compound interest to a student who had mastered the multiplication table only as far as 4's; or of demanding miscellaneous problems without first requiring an absolute mastery of the fundamental principles

be called "Fundamental Training." Music is an equally complex study, Its whole structure is founded upon fundamental elements which may be compared to addition, subtraction, diision and the multiplication table of rithmetic. The practice which generally prevails in the so-called old 'methods" of teaching is to give the tudent a smattering of a few of these fundamental elements with an absolute mastery of none. The result is the loss of precious time, fruitless strumming and inevitable failure.

of mathematics. The instruction neces-

What the Faelten System Does.

It is the mastery of these fundamental elements, the laying of a solid rock foundation, which the Faelten System brings about in manner at once interesting and rapid. It teaches an absolute and practical knowledge of the thirty major and minor scales and and their application in rapid reading of the staff. This exhaustive drill fits and the instant application to the study of pieces of all the elements which make up their structure.

This kind of study is continued side by side with the study of technique and pieces under the name of "General This includes sight read-Training." ing, the staff reader, keyboard harmony, the transposition reader and advanced harmony.

Technical Training.

A student can no more learn to play the plano without a well developed technique, or finger dexterity, than can a train go to New York without rails. Beginning with "hand culture," the student must learn to play with smoothness, and later with great rapidity, all of the fundamental technical forms, like scales, broken chords, arpeggios, octaves, etc., with legato and staccato, in similar and contrary motion, etc. Careful attention is given to a musical touch, and a thorough study of the

damper pedal. The Study of Pieces.

Simultaneous with the study of general training and technique the student applies his knowledge in the use of studies and pieces. The literature the entertaining and wholesome selections for young players to the master works of the great composers, which demand the highest technical musical powers.

training which will permit of other of musical proficiency. than specially trained teachers. This

tained with pupils of all ages, down to little children six years of age, are provoking comparisons in the minds of the public that are not complimentary to the old systemless methods of teaching. The instruction in Course A is given in classes. All the conditions being favorable the larger class is to be ommon sense methods to the study of preferred to the smaller. The aim of all instruction should be to make the student independent, to compel him to think for himself. In class instruction this is imperative, and for this reason class instruction is more successful with beginners, especially children, than

is private instruction. B as long as they choose.

keyboard, time and rhythm; all of the and one lesson in Fundamental Traintransposition into all keys; intervals, intended for pupils who have been for the first interpretation lesson, given among his own faculty on account of the student for the quick perception by pupils who require special training

> week; therefore a greater amount of nected with planoforte study. in Planoforte playing instead of the lesson in class of four will find their desire met under Course E. Course D of four in pianoforte playing. Two hours in general training, in which the subjects of fundamental training, sight playing, keyboard harmony, transposition, technique, musical history and musical analysis are selected according to the advancement of the student.

Course E .- \$84. September to June;

Course F-\$120, September to June: each. This is a full course for adults aminations are awarded the Preparaand is arranged with especial reference to prospective professionals and those who desire to attain to a high degree following subjects: The course comprises: One private Pianoforte less board, Scales, Intervals, Principles of Courses who have not passed Exami- in the Conservatory the length of which Marshall, John

Course B .- \$45, September to June payable in three instalments of \$15 each. This is an inexpensive course for adults and juveniles. Students who have been promoted from Course A, or new students who enter the Conservatory with any degree of proficiency beyond the beginner's stage, may take up the study of Course B. Pupils in this course receive two lessons each week-one hour in planoforte playing, and one hour in fundamental training. transposition, keyboard harmony, or sight playing. Since the students in this course are more advanced technically and musically, a greater amount of individual attention to each pupil's needs s required; consequently the lessons in planoforte playing are limited to four pupils. Students may remain in Course

Course C .- \$60. September to June: payable in three instalments of \$20 each. Pupils in this course receive two lessons each week as follows: One private lesson in Planoforte Playing, ing, Sight Playing, etc. Course C is one or two years in Course B, yet it is last Saturday morning: sometimes taken in place of Course B in certain directions. Students may remain in Course C as long as they

Course D .- \$63, September to June; payable in three instalments of \$21 each. This course is intended for adults and provides three lessons each time is available for vital subjects condents who may prefer a private lesson comprises: One hour per week in class

payable in three instalments of \$28 ten, and are in constant use in the Faeleach, Course E differs from Course D ten Pianoforte School, Boston, They only in providing a weekly private les- will be introduced into the Conservason in pianoforte playing instead of a lesson in class of four. The two hours will tend to raise the standard of scholweekly in General Training are precise- arship. ly the same. This course, or Course D. possible towards graduation

The lessons will be given at 11 o'clock tinued in different forms until gradua- every Saturday morning, and will last

Examination No. 2-Planistic Technic, grade of Sonatas by Haydn,

complete including: Abbreviations, sition of music of the technical difficulty of Czerny Op. 139.

grade of earlier Beethoven Sonatas. Examination No. 5-Formation of Chords, Construction of Cadences, Harmonization of Scales, Simple Modulations, Illustrations of the above in playing and writing.

medium grade music. Playing from: Ancient Clefs, Vocal Scores, Orchestral

Examination No. 7-Planistic technic. grade of Chopin's and Liszt's works. Figured Bass, Harmonizations of Melodies, Analysis of Harmony and Form, Standard Musical Literature, Musical

Requirements for Graduation.

quirements:

of Standard Studies.

ic and Modern composers. 4. He must have successfully appeared in frequent Playing Tests and Public Recitals.

Certificates and Testimonials. Teachers' Certificates will be award-

d to students who have passed the Course Examinations Nos. 1, 2, 3, 5, 7 and 8; who have finished the Course of Studies as far as, and including Bach's Three part inventions; and have successfully appeared in Playing Tests and Recitals.

The Preparatory Certificate is the 'onservatory's acknowledgement that the student has successfully passed the preparatory stages. Students who have passed Course Examinations Nos. 1, 2 and 3, or their equivalent (Examinations A to I and No. 2) and have successfully appeared in Playing Tests will be awarded the Preparatory Cer-

Prequent students' recitals are an important part of the Scranton Conservatory's curriculum. A piece which a student may have been learning with was the rule then, as it is today. some degree of procrastination will be invested with great importance from the moment that a public performance of it is requested. The teacher's detasteful musical rendering now fall on willing cars. The difficult passages are heerfully repeated ad infinitum. The edal is practiced with minute care, ind the several preparatory rehearsals in which careful attention is given to details are not considered irksome, but ather to the contrary.

alke's Parish House auditorium the Stern Conservatory in Berlin, where

1. He must have passed the eight

Examination No. 3-Staff-notation

Examination No. 4-Planistic technic, Examination No. 6-Transposition of

Examination No. 8-Harmonization of

In order to receive the Conservatory's Diploma of Graduation the candidate nust have fulfilled the following re-

course Examinations. 2. He must have finished the course 3. He must have studied representaive compositions of the standard Class-

Testimenials contain a statement in detail of what a student has already accomplished musically. It will be given to any pupil who requests it.

Student Recitals.

rations 1 and 3 will be required to furnish themselves with the following text books: Faelten Fundamental Trainng, Faelten Fundamental Reader, Faciten Staff Render, Students may

purchase these books, unbound, at the regular music store prices, namely, \$1.00 each for the first two and \$1.25 for the third, and retain them permanently; or they may, in order to reduce the expense, take advantage of the following special arrangement: Beginning with this school year students may purchase these books at the Conservatory as follows: Trainer and Reader. bound in one volume, for \$2.00 cash on delivery; Staff Reader, bound in one volume, for \$1.00 cash on delivery, Further, the Conservatory agrees to purchase these back from the student at \$1.00 for volume 1, and fifty cents for volume 2, provided the following conditions have been complied with: 1. That the student has passed the examinations which cover the contents of these volumes, and 2, that the volumes are in good condition. This arrangement makes the cost of these books, for the time they are needed, \$1.50; and, moreover, offers a premium

on scholarship. This special arrangement applies to these books only. Sheet Music, Etc.-All other music will be furnished at the customary discounts, which vary according to the

editions, copyrights, etc. The yearly expense for music and supplies varies partly according to the Course which the student is in, and partly, but more especially, upon his energy and talent. On account of the very liberal discounts given on sheet music the total yearly expense rarely reaches \$6. Out of almost 300 students last year, only four exceeded that sum, while the average was considerably be-

Metronomes-Every student is required to furnish himself with a metronome. The metronome is a small, inexpensive instrument which consists of a graduated pendulum operated by clock work. It gives the student a constant drill in perfect time and is an ever present check in careless practic-

Testimony of Great Musicians.

The Conservatory is to music what the college and uiversity are to other forms of literary and professional training. The Conservatory, however, especially in this country, combines, also, the preparatory school where the beginner may commence his training at once under Conservatory teachers.

The testimony of the greatest musiclans of the nineteenth century in favor of Conservatories is shown by the fact that with very few exceptions, all were educated in the famous European Conservatories where class instruction

Mendelssohn founded the Leipsic Conservatory in 1847 and taught there until his death. Moscheles taught there for 26 years, or until his death mands for absolute correctness and a | in 1870. Hiller, Jensen, Gade, Jadassohn, Grieg, Sterndale Bennett, Reinecke, Sir Arthur Cullivan, Richter, and scores of other noted musicians were educated there, and many of them

The same thing is true of the Conservatory in St. Petersburg, of which Rubinstein was the director; of the During the coming year the recitals Royal Conservatory at Berlin, of which prospects for the future. of the Conservatory will be given in St. the great Joachim is the director: of

will depend upon the course of study which the Director deems best suited to the needs of the winner, but in any event this period will be longer than one school year.

FIVE CONTESTANTS MAKE ADVANCES

A. L. Clark Goes Up Eight Places, Henry E. Collins Seven, and Lewis Bates Two-Nine Contest-

Standing of Contestants

1. A. J. Kellerman, Scranton. 785 2. Charles Burns, Vandling. . 583

5. Herbert Thompson, Car-bondale411 6. Albert Freedman, Belle-

7. Wm. Sherwood, Harford. .377 8. Fred K. Gunster, Green

12. L. E. Stanton, Scranton...155 13. Harry Madden, Scranton. 121

16. Frank B. McCreary, Hall-

Factoryville 74
20. William Cooper, Priceburg 58 21. Louis Gere, Brooklyn.... 49 22. Fred Kibler, South Scran-

25. Lee Culver, Springville... 40 26. Miss Edna Coleman, Scranton 40 29. Miss Mary Yeager, Green Ridge 34 30. Elmer Williams, Elmhurst. 33

31. Hugh Johnston, Forest City 31 32. Eddie Morris, South Scranton 29
33. Harry Danvers, Providence 26

> Yesterday was a day of changes in The Tribune's Educational Contest. Nine contestants brought in points and five of these made advances in the table. The greatest advance was made by A. L. Clark, of Green Grove, who went up eight places, going from thirtysecond to twenty-fourth. Mr. Clark has scored all but three of his points this month and states that he has good

> Lewis Bates, who has advanced every day recently, went up two places more, now occupying twenty-eighth place. Henry E. Collins, of Kizers, scored twelve points and advanced seven places and is now in thirty-seventh place, with fair prospect of getting in

the main table within the next few Frank B. McCreary, of Hallstead, and Fred Kibler, of South Scranton, each idvanced one place in the table, and both are quite near to the positions

next above. The score of yesterday's work in deall follows: Henry E. Collins......12 Charles Burns Fred Kibler Homer Kresge A. J. Kellerman..... 3 Charles W. Dorsey..... Although there were such a large number of advances in the main table,

change position, except those below SEPTEMBER LEADERS.

the leaders for September did not

First Prize-A Mandolin, valued at \$10.

Second Prize-No. 2 Brownie Camera.

Third Prize-No. 1 Brownie Camera-

Fourth Prize-No. 1 Brownie Camera 2. Herbert Thompson115 3. Wm. T. S. Rodriguez......107 4. Oscar H. Kipp...... 85 5. Joseph A. Havenstrite..... 79

6. William H. Sherwood...... 70

8. Charles W. Dorsey 67

9. Maxwell Shepherd

Don C. Capwell..... 69

10. Charles Burns 55

UNCLAIMED LETTERS. List of letters remaining uncalled for at the Scranton, Pa., postoffice, Sept. 24, 1902. Persons calling for these letters will please say advertised and give date of list, Ezra H. Ripple, postmaster. McGurin, T. J. McKennon, Miss Margaret McNulty, Michael McDermott, Mrs. W. Allen, Miss Pearl Brown, John H. Brunno, Louis Bentley, William Mears, Anna Barrett Miss Bridget Morris, Mrs. Alex Murphy & Millard Mullen, Mrs. Edgar Nicols, E. T. O'Donnell, Bernard dulien, Mrs. Edgar Vicols, E. T. Fibonnelly, Miss K. Fowell, Miss (Nurse) Price, Wm. W. Park, Mrs. Eva Pusey & Howe, Reddington, W. J. Russell, Miss Nellie Roberts, John W. Roberts, John W. Roberts, John W. Roberts, John W. Robers, Mrs. C. E. Regers, Mrs. C. E. Resec, W. R. Sanderson, Mrs. B. D.

Deppen, C. S. Doud, Mrs. H. C. DeWitt, Ezra Epsinki, Lawrence Fritz, T. C. Hause, A. E. Horney, Stephen Hughes, Leo Walter Hacker, William H. Hirschfield, I. I. Hacker, Sarah A. Harper, Thomas M.

Jeppe, C. N. W.
Keller, France Vanier, Fred
Kearney, Miss Annie Voros, John
Loftus, E. J.
Lewis, Dr. S. C.
Warner, Mrs. John
Larry, Mr.
Leopard, Alic
Lewis, Mrs. A.

R. Mrs. B. D.

Mrs. Chas.

West Scranton Station.

Driscoil, D. W. Davies, Mrs. T Sullivan, Mrs. Mar.

Conservatory Recital Hall.)

ST. LUKE'S PARISH HOUSE AUDITORIUM.

Promotions.

When a student shows unmistakable

ability to progress faster than his

class he will be promoted to a higher

class. In the matter of promotions

parents should rely entirely upon the

judgment of the teachers. Students

have not infrequently been spoiled for

all careful work by being allowed by

former teachers to habitually bungle

through pieces much too hard for them.

Conservatory teachers judge a pupil by

what he can do well, not by any ability

which he imagines he possesses of

which he gives no proof. Students are

encouraged to advance as rapidly as

cossible, but it must be a progress

Ensemble Playing.

The practice of ensemble playing can

not be too highly recommended. The

pased upon solid principles.

Air and Variations (Harmonious

The Chase......Dussek Sonata in D major (No. 13) Mozart Allegro con Spirito. Andante con Espressione

Blacksmith) Handel

Rondo (Allegro.) Rondo in B flat, Op. 18, No. 1, Moscheles Morionettes, Op. 38......MacDowell

No. 1. Prologue. No. 2, Soubrette, No. 3. Lover. No. 4. Witch.

No. 8, Epilogue.

tory Certificate.

No. 6, Villain No. 7. Sweetheart.

The following Examinations, covering the entire domain of Fundamental and General Training according to the Fael ten System, were prepared by Mr. Faelunion of several players in concerted tory this coming year, and their use

Examinations for students in Courses will meet the wants of those who can A. B and C are confined to work as not enter the full course, yet are de- contained in Examinations Nos. 1, 2 sirous of making as rapid progress as and 3. They are arranged in nine conveniently small groups, and are designated Examinations A to I. The stupayable in three instalments of \$40 dents who successfully pass these ex-

music of any kind quickly awakens true musical enthusiasm and is an inlispensable aid to rapid sight-reading. The Conservatory training makes much of ensemble playing, and its sucess in that line is most marked, even with young children. The practice of unison playing in the regular lessons is

playing of any kind, and the presence

of from two to eight planes in the class

Text Books. Examinations Nos. 1 to 8 are on the Students who enter Course A. and Examination No. 1-Rhythm, Keystudents pursuing any of the regular

(which adjoins St. Luke's Protestant Hans von Buelow taught: of Kullak's and Tausig's Conservatories. Episcopal church, Wyoming avenue), an inside view of which is given. For The famous Paris Conservatoire has the student recitals there are four a long line of celebrated musicians on its roll of the past hundred years or planes on the stage. more, like Cherubini, Gounod, Massen-

t, Guilmant, Widor and scores of others.

Pipe Organ Study. Students who wish to pursue the tudy of Pipe Organ will find superior advantages in the Conservatory. lessons will be given by the Director, whose experience and training is well known. A pupil of H. M. Dunham in Boston, August Haupt in Berlin, and Alexandre Guilmant in Paris, he has had opportunities of which few can boast. The Conservatory is supplied with an excellent practice organ having two keyboards, a pedal-board with the full compass of 30 notes, and blown by electricity. Advanced students may have their lessons on the large threemanual organ in Elm Park Church. Terms for private lessons and use of

Conservatory Review. For the season ending August 13th,

practice organ on application.

1902, the large attendance of last year was nearly double. Number of students enrolled, 292; number of public recitals, 23; number of student recitals, 18; number of artist recitals, 5; 245 Pianoforte solo numbers, av admirable preparation, for ensemble 202 players; 49 unison pieces, 144 players; 49 ensemble pieces, 344 players; 17

rooms offers ample facilities for large training, 76 players. The Tribune's Special Rewards. The four scholarships offered by The Tribune, valued at \$125 each, will each

illustrations of Faelten Fundamental

provide for a period of pianoforte study