

MUSIC.



NOT long since a well known music teacher of Victoria who has had long experience in her work demonstrated her own right to the title of practical by the following concise statement to THE HOME JOURNAL, a statement which will prove of interest to the teacher, the pupil and the parent alike.

I often think what a mistaken idea many parents and friends have concerning the education of a young person in music. If they applied the same reasoning, or lack of reasoning, to personal religion, they would, after the convert had taken formal vows, compel her to attend to duties that almost vexed her and to see and hear things in the conduct of those around most calculated to irritate and discourage piety and sweetness. People breeding stock or plants begin at the beginning to choose conditions that will produce the best results, and in the care and the development of growing nothing is allowed to come in contact with it that will impair its wished for perfection.

Now, what is the use of a pupil taking lessons of a teacher who loves and strives to inculcate the artistic, to have it all overturned by the every-day distractions of a home so desultorily practical, prosaic and unappreciative, that the pupil can never call up within those precincts one of the feelings that pervade each lesson? Whatever does not help must hinder, and after the endeavors of an anxious mamma or blundering papa to

encourage a pupil in practice, are about like the act of the child who dug the bean up the day after planting, to see how much it had sprouted. Then, again, the wretched mistake is too often made by these highly practical (?) parents, of concluding that the girl "ought to be able to sing by this time. We've spent \$40 for your lessons and now you won't sing for anyone. Before you took lessons at all, you used to sing whenever you were asked. I don't see the good of putting out money to educate you and you don't show it." Many a struggling pupil will read the above lines with a pang. They are all too familiar in hundreds of cases. But, my wise friend, the well-meaning parent, do you think a singer is made by a few lessons any more than a preacher, a doctor or a painter? And how would you like to entrust your soul, your body or your portrait to one of these tryos who had spent "\$40 in lessons?" Not a good comparison? No, perhaps not to you, but it means just as much to your daughter when asked to sing as it does to your doctor when asked to diagnose and prescribe, or your artist to portray. She has not the reputation of the great professional, but she has the feelings, and they are her own—all she has; and when you try to push her forward against her instinct, you don't know how those feelings are hurt. And it doesn't do them any good either to say by implication, "They know you cannot do much and will not expect much."

Many a pupil says, or thinks, when taking a lesson: "Oh, if I could sing this way when at home, when practicing!" I say it without seeing the remedy—the pupil can seldom feel that abandon and "lift" at home that characterizes the lesson. There are so many things that are felt by the pupil that are not felt by others in the house—thoughts and feelings that can never become common ground between the musical and unmusical of the same circle, that any attempt to describe them would fail. And it is these very things so undefined, but so real, that, freely indulged, would make the pupil's home practice glorious, but stifled or fearfully hidden in that practical atmosphere, rob the hour of all its charm.

One reason why a pupil ad-

vances rapidly under a teacher abroad, is that the teacher's influence and the artistic effect of study and musical affiliation are not counteracted by the associations which so destroy all this at home. Give the pupil as much helpful influence in her study with the local teacher as she gets abroad and you will find her progress nearly as great.

Manager Collins is corresponding with an opera company with the hope of securing them for a two-weeks engagement. If satisfactory arrangements can be made Italian and English operas will be produced on alternate nights.

THE BARRISTERS' BANQUET



GOING TO THE BANQUET.



THE MORNING AFTER—My boy, take an old man's advice, and never attend a barristers' banquet. More water!