

versal education. We must educate for safety and for economy, the public schools are the only means to accomplish this end.

The public schools are here to stay—they are American institutions, and under the guidance of 300,000 Christian teachers, they cannot be overthrown. Many cannot or will not educate their children, and the fate of the future generation is wrapped up in the school. We believe that education should be a function of government, even if compulsory, for in our schools rests the future glory and prosperity of our nation, and by them can we know of the possibilities of our surroundings.

With a knowledge of our resources, faith in the community in which we live, and a reverence for an overruling providence, we will attain prosperity and perpetuity.

I have the honor to present to the mayor, as president of the school board, these flags in trust for the children of this city. Place them on every schoolhouse, and let them learn that they represent a great nation, of whose future they are a part, and whose destiny rests in their hands.

In accepting the trust,

MAYOR SCOTT

said: In behalf of the board of education and the pupils of the public schools, I receive these flags and thank the donors and the Patriotic Order Sons of America, through whose instrumentality they have been secured. They will be preserved and placed over every schoolhouse, and under their folds the principles of love, devotion and patriotism will be inculcated, teaching all to be loyal in peace and faithful in war, even to the surrender of life itself in the defense of the flags.

JUDGE ZANE

was introduced and said: We meet on this day of charity and good will to witness the presentation of these American flags to our schools. They are valuable only as they represent the will, majesty and power of the great republic. In other ages and in other lands some rule by claim of divine power. As knowledge advances that has vanished. Over one hundred years ago the founders of this country changed the sovereignty from the old country and placed it in the will of the American people.

Men have supposed they were vicegerents, but the highest power that can exist on this earth is the will of a free people.

Born amid the battles of the revolution this flag was raised to represent the great principles of that day. Under Washington the battle-scarred veterans emerged with the flag and it has waved ever since, temporarily defeated, but in the end victorious. Under Jackson at New Orleans, Taylor and Scott at Mexico, and when the guns of Sumpter sounded, patriots went to the front in its defense.

I trust that banner will wave over the heads of free men in coming ages, that the stars may wave as long as the stars above shall shine, and those unborn generations will receive it and transmit it as the emblem of justice and humanity.

BISHOP LEONARD

followed in a five-minutes' speech,

saying that it would please him to see the flag floating from every school tower as it does from every army post.

Short speeches were made by Professor Dolliver, Judge Powers and Dr. Iliff, all expressing themselves in favor of giving the flag the foremost place among national symbols.

DR. THRALL,

of the Congregational church, delivered an eloquent apostrophe to the flag, and quoted the lines of the poet who says that, freedom, in unfurling her standard tore the azure robe of night and set on it stars of glory.

RABBI JACOBSON

dwelt on the benefits of education, saying that every child should be taught to read the constitution of the United States, and to understand something of economic questions.

DR. ARNOLD

graphically related his experience in Turkey, when he saw the American flag floating from the mast of a U. S. vessel in the harbor of Constantinople.

Mr. John E. Wiscomb recited Drake's address to the American flag.

Dr. Iliff pronounced the benediction, and the exercises were brought to a close by the performance of "America" on the organ.

MUSIC AND DRAMA.

CONSERVATORY OF MUSIC.

The board of directors of the National Conservatory of Music of America, 126 and 128 East Seventeenth street, New York, announce that the semi-annual entrance examination; take place as follows: Violin, violons cello, contrabass, harp, and all other orchestral instruments, January 4th 1892; piano and organ, January 5th, voice, January 7th and 8th; orchestra, January 4th; chorus, January 6th, operatic chorus, January 7th.

The National Conservatory of Music of America is the outcome of a wholly disinterested endeavor to elevate the standard of taste in America by furnishing students with such thorough tuition in music as cannot be obtained elsewhere. No institution in the world is as completely equipped with teachers of the highest order; in none is the curriculum so comprehensive. From September next its admirable personnel will have the benefit of the guidance of Dr. Antonin Dvorak, the world-renowned composer. To heighten the efficiency of the institution as a factor in the musical advancement of the land by every possible means, will continue to be, as it has been, the sole aim of its conductors. Students are solicited from all parts of the country; where marked natural talent is found, instruction is imparted free of expense; in other cases, but a moderate fee, in no way commensurate with the quality of the instruction, is required. More copious information on all these points may be had on personal application to the secretary, or by addressing him.

OPERA IN NEW YORK.

The opening of the season at the Metropolitan Opera House, New York, last week, is described as a grand success. The piece selected was Gounod's "Romeo and Juliet," and the enthusiasm with which the audience received the somewhat monotonous opera would

seem to indicate that the fashionable world has commenced to get tired of the heavy German composition in general and the Wagnerian music in particular, and that it has not forgotten to appreciate the less grand but more dainty and regularly harmonious Italian school. Fashions change, in music, not less than in everything else, and what is appreciated today may be discarded tomorrow. Among the new stars that appeared on the firmament three are mentioned as being of the first magnitude, Emma Eames and the De Reszkebrothers, who captivated the public from the first moment of their appearance.

A MUSICAL CONTEST.

Buffalo is said to take the lead in the production of acceptable American composers. At a concert given recently at Chickering Hall an interesting programme was rendered, including a concert overture (orchestra) by Frederick Zech, Jr. (San Francisco); two songs (for baritone) by Victor Harris (New York); a larghetto (violin solo and orchestra) by Clarence Lucas (Utica, N. Y.); spinning song (string orchestra) by Ernest Lent (Washington, D. C.); two songs (for contralto) by Joseph Mosenthal (New York); rondo (from suite for piano and orchestra) by W. W. Gilchrist (Philadelphia); prelude and march from "Cleopatra" (suite for orchestra) by J. de Zielinski (Buffalo, N. Y.), conducted by the composer; minuet, gavotte and tambourine (from suite for horn, harp and string orchestra) by Carl Venth (Brooklyn), and a festival march (orchestra) by Ad. M. Forester (Pittsburg). While these compositions all showed more or less of technical skill and in some cases evidences of originality, Buffalo, represented by its champion, Zielinski, took the lead.

THE FRENCH PITCH.

The French pitch is a term familiar to musical people. What it indicates may be described as follows: In 1858, the French government appointed a commission to settle what A should indicate. They fixed on the note produced by 435 vibrations per second; and that pitch (A=435) is what is called French pitch. The English did not like it, and ordained that, whatever the French might choose to mean by A, the London Philharmonic Society should mean by it a note produced by 452 vibrations per second. It was so set forth in the queen's regulations, and adopted by military bands, from which center it was spread over India and the colonies. The American eagle treated the British lion as the British lion treated the French. It soared six vibrations higher. It tuned pianos up to A=458; and the Theodore Thomas orchestra used very nearly this pitch, that is to say A=456, sacrificing music to brilliancy.

PHILOSOPHY IN DRAMA.

An attempt to introduce into America a drama in which the cudgel is applied to the weaknesses and vices of the time, something a la Bjornson and Ibsen, has been made at Palmer's theatre by the production of "Margaret Fleming," written by Mr. Helne. It is intended to enforce the lesson that the infidelity of man to the laws of married life should be viewed as a crime quite as great as the infidelity of a married woman is conceded to be.