Boston, April 4.

It is the rare American student who makes the most of his foreign education. Those of us who have lived in Europe and watched the young people come and go know that this is true. Every man and woman who has sense and imagination can readily understand why it is true. 

Take an inexperienced and impressionable young man, have him go to the hills, set him down in a new world and expect him to resist the fascination of the law and strategy, to pick up the (to him) mysterious and unknown. You ask a great deal. Almost upon him, to his natural instinct for experiment and exploration. Everywhere he turns he meets with an interesting change of much corroborative experience. From a pinnacle of consciousness, the artist, although perhaps he does not realize that it takes just as long to be a good musician as it does to become a good lawyer or a good doctor. What scientific of ordinary seriousness of purpose does not include a term of graduate work (from two to four years) as a matter of course in his allotted time for study before he thinks of setting up as a professional? There are no short cuts to art. An artist may as well condense his sense of time and space at the outset, for limitations are fatal to his development.

Mr. Adamowski, received his early musical education in the Conservatory of Warsaw. Later he went to the Imperial Conservatory at Moscow, under Rubinstein, Fleschneg and Tchaikovsky. Here the course is about eight or nine years, and one is not permitted to enter except as a candidate for graduate study. Among exceptionally talented Americans—yet by his testimony he was a representative of the standard maintained in his own environment—Mr. Adamowski is recognized as a musician of special ability and power. His later training under such masters as Rubinstein, Fleschneg and Tchaikovsky is of course a matter of record.

Mr. Adamowski, head of the cello faculty of the New England Conservatory of Music, is the darling of American music lovers. He is justly known to the public as the foremost exponent of the cello in the United States. His career is one of triumph, success and honor. He has taught for many years at the New England Conservatory of Music, where he has trained a large number of students, many of whom have won distinction in the concert platform. His students have included such well-known musicians as Rubinstein, Fleschneg and Tchaikovsky. Mr. Adamowski is acknowledged as one of the foremost cellists in the world, and his playing is regarded as one of the finest in the country.

The System of Scholarships

Nearly all of the exceptionally talented students have been students of the American Conservatory of Music, which is the leading institution of its kind in the country. The system of scholarships is based on merit and ability, and is designed to encourage outstanding students to continue their studies. The scholarships are awarded on the basis of merit and ability, and are open to all students who have demonstrated exceptional talent. The scholarships are intended to provide financial assistance to exceptional students, and to encourage them to continue their studies. The system of scholarships is designed to provide financial assistance to exceptional students, and to encourage them to continue their studies. The system of scholarships is designed to provide financial assistance to exceptional students, and to encourage them to continue their studies. The system of scholarships is designed to provide financial assistance to exceptional students, and to encourage them to continue their studies. The system of scholarships is designed to provide financial assistance to exceptional students, and to encourage them to continue their studies.