

any literary production? Is not the study of this plan and development as beneficial as studying anything in literature? It is very apparent that this critical study is necessary to the intelligent comprehension of music, when even now cultivated, well educated people speak sneeringly of classical music as mere sounds. How could they appreciate that to which they have never given any thought or attention; if they did not know even the first principles of philosophy or physics, would they expect to enjoy heavy lectures in those subjects?

There is not only education in the theory, but also in the practice of music. In order to use any knowledge of music, after a work has been comprehended by the brain, it is necessary to interpret it to others by the voice or fingers. Every tone and modulation of the voice must be directed by the brain, and the response of voice and fingers must be instantaneous. Does not this constant training sharpen the intellect and quicken perception? What a cultivation of will power in rendering a heavy sonata or concerto! What a keen retentive memory is required to work out the development of a theme in all its modulations!

But there is not only education in the personal study of compositions, but even more mental discipline may be obtained in studying the interpretation of others. Eminent musicians say that hearing good music is more educating to the student than twice the time spent in private study. A celebrated composer and teacher says: "If I had one hundred dollars to spend on the study of music, I would spend twenty five on lessons, and seventy-five on concerts."

Orchestra music, the highest of all, has the most educating power from the fact that such a strong effort is required to distinguish carefully between the principal theme, the subordinate parts and the accompaniment. In a large orchestra, of perhaps a hundred different pieces, the theme constantly changes from one instrument to another, and severe mental labor is necessary in order to follow the theme. It is heard very softly from the first violins, about 20 in number and played as by one man, the second violins bring in the second part, the rest of the orchestra keeping up an undercurrent of accompaniment. In a few moments the theme cannot be heard from the violins, but it comes more distinctly and emphatically from the flutes or oboes, then changes again to the horns; the violins meanwhile singing an accompaniment with exquisite runs and chromatics, which sound like the wind moaning on a winter's night, while away down underneath it all the ever recurring theme is heard in the deep, throbbing tones of the