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MUSIC NOTES.

*The Cultivation of Music in Small
 Communities.*

(Extract from a paper read before the
 Guilford Euhalian Club, 6th March.)

"* * * * * One of the specific
 values of music-cultivation is
 this: it unifies people. It pro-
 motes what men usually call "get-
 ting together." As far back as we
 have any record of things its spell
 has been cast over humanity. In
 the home, in church, in school, at
 social gatherings, music enjoys
 free course, and serves often to
 glorify even the vulgar. It is one
 thing that bears an astonishing
 adaptability to all phases of life.
 You know what Shakespeare says
 about music in *The Merchant of*

Venice,
Nought so stockish, hard and full

of rage

But music for the time doth
change his nature.

In the same way, Browning in
Saul, tells us that *music grips and*
compells like nothing else. This
 art then, with which we are deal-
 ing is no freakish product but one
 which reveals some clue to spir-
 itual things. And mark you, the
 door thus opened is free to all.

Music may at first thought seem
 a plaything—a desirable one, of
 course—a refining one, even—but
 if this is all it is, it is nothing.
 Music must sink deep if it is to
 "modify our nature." We have
 got to get an intellectual grasp
 upon it, as well as letting it have
 an emotional grasp upon us, if it
 is to do for us what it can do
 —and shall I say, what we need it
 should do for us? * * * * *

The first step in the acquire-
 ment of musical knowledge is to
 make up one's mind to rely almost
 entirely upon one's self for the
 bulk of the labor which such
 knowledge entails. You must not
 run away from difficulties, for
 they are seldom as large as they
 appear at first sight. The work
 that could be done by a club such
 as this for example, is perhaps the
 very best means of extending mus-
 ical culture in a small communi-
 ty. The inquirer will ask how
 information is to be imparted.
 The first undertaking for a club
 is to find recourse to a small but
 comprehensive library. Escape
 from its information should be
 made impossible. Proceed in this
 way: when the program for the
 ensuing evening is to consist of
 the music of a given composer, a
 member should be appointed to
 look up in the books what seems
 to be the most illuminative mat-
 ter in regard to that composer.
 She should pay particular atten-
 tion to the compositions to be per-
 formed at the meeting; to ascer-
 tain at what period in the com-
 poser's career they were written
 and to throw some light on the
 influences under which they were
 conceived. The information thus
 gathered should be chiefly bio-

graphical and historical—rarely
 technical nor critical—for to some
 members of every club such in-
 formation is incomprehensible. It
 may seem that even the prepara-
 tion of information in this man-
 ner calls for some intelligence.
 This is certainly true—but it need
 not imply musical expertness. I
 am certain that this method is im-
 measurably superior to the meth-
 od of selecting some one so expert
 in the subject that the informa-
 tion is far and above the compre-
 hension of the club members. * * *

Let us turn to vocal music.
 Every community, no matter how
 small, has singers—good, bad and
 indifferent. In the department of
 song there is everything beautiful
 and everything one could wish for.
 First, blot out the names of all
 except the great masters. Get a
 list of the songs of Schubert,
 Franz, Mendelssohn and Schu-
 mann. In choosing, you will, of
 course, be guided by the ability of
 your singer, but choose simple
 songs in the beginning—such as
Haydn's My Mother Bids Me Bind
My Hair, and *Schubert's The Sea.*

Before hearing these songs
 sung, take means to ensure that
 members know what they are
 about to hear. Have the text well
 read before the song is sung. An
 insight is thus given into the
 meaning of both words and music
 not possible in any other way.

In addition to the study of pi-
 ano music and songs there should
 by all means be a chorus. Let
 there be no hesitation in setting
 about its formation if there be
 real courage and energy. It is not
 necessary for a chorus to be large
 —there is an ocean of lovely chor-
 al music within the range of twen-
 ty voices. * * * * *

Finally, it may be gathered
 from what I have said that the
 path to the cultivation of music
 is not a short one nor does it run
 down hill; but on the other hand
 there are no lions in it! The way
 is broad and the outlook at every
 advance one of inviting beauty.
 The spirit will always find some-
 thing to encourage further pro-
 gress, and at the close of the day
 to bring it to a sweet repose.

Mr. D. L. Brinkley, a promi-
 nent merchant of Lexington, vis-
 ited his son, Foil, Sunday.

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