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The Soul of Genius

ITS MUSICAL DEVELOPMENT AND HOW
THE WORLD AT LARGE ACCEPTS IT.
WHAT EVERY MUSICIAN SHOULD KNOW

PIANO
GREATEST
INSTRUMENT
IN THE WORLD,
AND WHY

By Anton Dahl, Pianist
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Suggestions for Studying Music

METHOD PSYCHOLOGICAL MORE THAN TECHNICAL

MUSIC is the very cause or foundation of all creation; it is the first cause and the everlasting. Everything that exists in the universe, whether visible or invisible, vibrates; and no matter how slow or how rapid that vibration may be, it is the force that makes all things move and evolve to something higher. This vibration has a sound, whether audible or not, and that sound is music. Every atom, every electron, everything that exists in the universe throughout endless space, vibrates; therefore vibration exists everywhere without end and gives forth various sounds from every stage of development, whether animate or inanimate. From this point of view, music is the creative force which lies at the back of every conceivable and inconceivable thing—it permeates throughout the entire firmament or universe.

This creative principle is, perhaps, more developed and more visible in the human form than in anything else that is known to mankind on earth, and so I will turn my subject to the power of this music which radiates through man and his genius.

The genius of man depends absolutely upon his strength of character and the faith he has in his own powers. It is true that if we wish to accomplish anything of great value along the lines of music, art, science or anything else, it is our own forces that we have to use; we have to have boundless faith in ourselves instead of in someone else; and it is

dissipating our forces -

this boundless faith and perseverance that makes the seemingly impossible things become possible, simple and tangible.

We must have faith in the law of self-preservation, as this is the first law, and so is the most natural and essential to genius. The greatest of these laws is to keep a clean heart and mind, free from all kinds of dissipation; as dissipation will tear down our forces more in five minutes than can be created in days, and sometimes weeks. The most common and frequent way of dissipating our forces is by over-excitement, restlessness, self-pity, worry, prejudice, criticism, etc. We should esteem the forces within us as of far too great importance to allow them to be torn to pieces by such intruding agents.

To the extent that we realize and live up to that which is the most natural to our being, and to that which is our highest ideal, just to that extent do we bring out the poetry, clearness of form, and all that is beautiful in music.

Music is the most uplifting thing to our spiritual being, and for that reason our musical ability should receive particular attention by developing it to the highest artistic finish.

Possessions, or wealth, should not be used as a means to encourage indolence; to live without a definite aim toward some noble accomplishment stimulates selfishness and immorality. Everyone should work, because it is good and natural to do so; it is wholesome, healthful and strengthening to the entire body and mind. Work is the fulfilment of every natural law, and one of the greatest of these laws is music, and the one that is the most refining and elevating to the human body and soul; therefore it should be cultivated.

The reason of so many failures in music is because of the old fixed ideas that one must go through the general order of methods that are commonly used all over the world; and the usual way of doing this is to practice all the way from 3 to 6 hours daily for several years. It is by this application to methods that our playing becomes unnatural and mechanical in every way; it crushes the natural instinct and soul that we have for music in the beginning, and thus we become murderers of music instead of creators. *Pract*

★ The proper method of teaching is to instill the highest ideals in the pupil that lie back of any great composition or soul music, so that it may arouse them to the highest ambition and activity, and bring forth the greatest talent that lies within them. The technical difficulties in all the great compositions of Chopin, Liszt, Grieg, Beethoven, Wagner, and many others, can be more readily overcome by creating the particular study necessary to the mastery of the execution of such works, than by practicing the old methods. *Techni- cal study*

While studying music, the talents, taste and individuality of the student should be considered, so as to know what class or style of music is best adapted to his natural ability. *Pract*

To give the same exercises both in technique and velocity and also in composition, to every pupil, is a great mistake. It is the misplacement of individual talent to method and music in general that makes the study of music uninteresting and irksome to so many; thus the expected development of their talent fails to become a reality, or their playing is entirely mechanical.

It seems to be generally understood and accepted all over the world that unless students have had several years' practice on methods they cannot undertake to study any of the old classics or masterpieces. This is, indeed, erroneous. The only real difficulties that exist are those that are created by an illusion, or by the misplacement of studies to one's talent and taste; and if that talent and taste is in sympathy and in harmony with any composition—no matter how great or how difficult it may be, it is still not too difficult to master. The only compositions and studies that are too difficult are those that are unnatural and unadaptable to our nature. For example: it would be exceedingly difficult for one with a classical talent to adapt themselves to ragtime and vaudeville music; likewise it would be extremely difficult for a ragtime nature to learn to execute and interpret classical music; so, if your nature is classical, do not waste time and energy on too much method; time and energy are too precious for that.

In speaking of the way Liszt gave lessons, Miss Fay says: "Now and then he will make a criticism or play a passage . . . He does not tell you anything about the technique, that you must work out for yourself. When a young man came to Liszt from Stuttgart to play for him, and to get his approval, Liszt listened to him till he could stand it no longer, then he said 'You come from Stuttgart and play like that,' and then went off in a tirade against conservatories and teachers in general."

Rubenstein refers to conservatories as spreading out in width but not in height.

methods

In reading the history of great men we always find that they went against methods, and that the things that helped them was always something they heard accidentally, and which made a great impression on them. Wagner speaks of being greatly impressed by hearing a succession of fifths, when he was a young man. Ole Bull speaks of the weird sounds of his native mountains, etc.

Wagner

Ole Bull

Leschetizky

Regarding the use of methods, Leschetizky expresses the right thing (although he must have been unconscious of it at the time) when he said "It is the cry of the weaker talent that has to be answered and for whom (unfortunately) methods must be worked out." . . . "Genius has called forth no system. It will express itself well, no matter what means it may elect to use."

All the great masters have recognized that the only conservatory to be relied upon as a true guide to the mastery of music is the conservatory of nature. The rythm and roaring of the ocean, the brooding calmness before the storm, the thunder and lightning, the whispering wind among the flowers and forests, the babbling brooks, cascades, etc., all these sounds from nature are the greatest teachers in rythm and phrasing. The music of the twittering birds, the chirrup of the insects, the rush of pebbles driven to and fro by the waves upon the shore, are the teachers that point out clearly the way to the mastery of the execution of the scales, arpeggios, chords, velocity, etc. It is by application to nature's sounds that genius is developed, and it is of the greatest value to a student to be able to listen to the way that an artist, or genius, can represent these sounds on the

piano. The marvelous effects and the various qualities of tone that can be brought forth from a piano kindles the student's interest and inspiration, and starts him on his onward journey to learn the mystic meanings that lie at the back of the sounds from nature.

The magic glory of the sunset and sunrise on the waters and woodlands and mountain scenes; the cold, the warmth, the tranquility, the deep dark of the storm,—all these show us how to blend into our music atmosphere and color.

Some day the world will establish a conservatory where all the sounds that nature produces will be cultivated, for the specific purpose of giving the student an opportunity to get himself and his instrument, or voice, in harmony and in tune with the music that arises from nature.

To those who have talent I will add this: While it is true that the various sounds from nature are the greatest teachers, it is equally true that nothing could inspire talent more than to hear an artist touch the keys. To those who can hear, the mystic vibrations of the music that flows from the delicacy of his touch, his power, and the mastery of his execution, is beyond words to express—his music begins where language ends, music is his very soul.

Architecture, or form and color, are the essential elements in music—the form and color which arise from its vibrations will be the coming science in music.

Color in Music

COLOR IN MUSIC, from a practical point of view, is not as yet much understood, so I will make a few tangible remarks and suggestions.

There are 12 tones or keys on the piano in every octave, and there are 7 octaves and a third, making altogether 88 keys, all of which have a different shade of color.

The first three keys in the lowest octave, A, B flat, B natural, are blue black; the first of these keys, A, is the darkest; B flat, a shade lighter than A, B natural a shade lighter than B flat. The next octave above is the same color but lighter in shade, and the same with all the octaves; thus the last keys in the highest octave appear to be white.

The next three keys in the lowest octave, C, D flat, D natural, are very dark red. The next three, E flat, E natural, F, in the same octave, very dark yellow. The next three, G flat, G natural, A flat, in the same octave, very dark gray. The red, yellow and gray, like the blue just described, become lighter in shade in every octave; so the last keys in the highest octave of each of these colors appear to be white, with this difference: The keys that are blue become a faint bluish white; the red keys become a faint pink white; the yellow keys become a faint cream white; the gray ones become silver white.

Here we have the primary colors on seven different planes or octaves, and the harmony that results from the blending

of these colors is identical with that obtained by the blending of artists' paints. If purple is desired a mixture of blue and red is necessary—the desired shades of purple can be obtained by using the proper shades of blue and red; if a lighter shade is desired add white. If green is desired, the proper shade can be had by using suitable shades of blue and yellow; for gold, use suitable shades of red and yellow; for black, use the darkest shades of blue and red; for a warm shade of black add a little dark yellow. The various brown shades require different shades of red and yellow. The brighter colors, like light pink, light blue, lavender, violet, etc., require the bright colors of the higher octaves. Pink requires a mixture of the least bit of red with white; light blue a little blue with white; lavender and violet require a touch of red and blue with white—lavender and violet both require their own shades of red, blue and white to produce the shade desired. Blue, red and yellow are the primary colors, from these millions of shades can be had by the mixing.

Creating music in color

The harmony, life, and brilliancy of color depends upon knowing how to mix the colors which are represented by the notes or keys that are used. There are a great variety of shades of purple, gold, green, etc., etc. To get the life and brilliancy in any of the shades of these colors that would be in harmony and in keeping with the basic idea of a composition, is the study and purpose of the coming science in the art of music. While creating a musical composition sketch it is in identically the same way that an artist would sketch scenery or figures on canvas.

The colors that are natural and in keeping with the scenery and the different characters of any composition, can be compared with that of a scene in nature when there is a gorgeous sunset. How strikingly noticeable the influence of color is upon all the surrounding scenery, every conceivable detail and object reflects the predominating color from the sun and sky—no matter what the natural color may be of any object, that color is lost sight of in the reflected color of the sunset. This is exactly what must take place in any composition, the color scheme must never be lost sight of.

In laying out a composition you should have a definite color in your mind. If you desire that the predominating color shall be gold, use the tones, or the keys, that will make gold. When scarlet, green, or any other color is desired, do likewise; always bearing in mind that the predominating color must reflect more or less on every object that exists in the composition. In addition to the colors above mentioned attention should be paid to the colors that emanate from every individual.

To those who are unfamiliar with the influence of the color from the personality of every individual, I will give this explanation. The color of the individual depends absolutely upon his motives, his disposition, his ways, and his tendencies in life. If his habits and tendencies are clean and humane, free from the common passions and greed of humanity, his color will be a silver white or cream white, and will have a beautiful influence. If he has a strong character mentally and physically, his color is generally a beautiful purple.

color & personality

If his heart has a spark of love it will be pink. If he has order and harmony within him, it will be blue. If he has mental and moral purity and strength his color will be gold and sometimes silver. On the other hand, if he is hard and cruel, his color will be a harsh red streaked with gray. If he is malicious, the color will be black streaked with stony or steel gray, and sometimes harsh red. If he is sensual, a harsh dirty green streaked with dirty red, and so on and on.

From this point of view it is plain to be seen how necessary it is to have a performer who radiates the color that is in harmony with the predominant color of a composition, so as to bring out its meaning, otherwise his coloring will destroy the natural colors that should radiate from the notes.

The Potency of Touch

IT is through touch that our inner life is revealed. It is, indeed, strange to see how very few there are who realize the difference in people's nature by mere touch; yet it is the biggest telltale of character; it never lies, it shows exactly where we stand in the scale of development.

The masses, including most of the musical profession, seem to recognize no other difference in touch than a mere loud and soft, a slow or lively tempo. The hard, cold, unsympathetic and brutal touch, which is so common among musicians, seems to be more enjoyable to them than the exquisite touch

and interpretation that is brought forth by the ideal character of genius.

Genius is extremely sensitive to the touch of anyone, and the vibrations or influence left upon the keys of a piano instantly reveal to him the nature and character of those who have been playing upon it; his sensitiveness in that respect can be compared with that of the natives of New Zealand. Some of these natives, who work in laundries, do not have to mark the clothes that people send to be washed, they know by the mere touch of the hand who has worn them. Everyone knows how animals, especially dogs, can track people, which shows the vibrations and influence that everyone leaves behind; for no matter how quickly they pass over a place the dogs can still track them.

From this it is easy to see the influence or vibrations that are left upon the keys of a piano if the hands of a stony, heartless, brutal character touch the keys hundreds of times—to a genius it seems, for the moment, as though a cold, wet blanket were thrown about him, crushing his inspiration and the mastery of his execution.

While studying music one cannot lay too much stress on the importance of touch. It is, indeed, the greatest thing to bring out the color, and everything that is beautiful in a composition. While studying music we should attach far more importance to the building of character, and thereby gain the strength and the touch that is necessary for execution. Technique along these lines would be of far greater value than ever would be possible to gain through technical studies

*Character
has to
touch*

created for the development of mere muscular strength in hands and fingers. Mere muscular strength without the soul strength behind it to back it up makes the touch stiff, cold, metallic, and in every way murderous to the interpretation of soul music, and without practice muscular technique and execution is immediately diminished. The technique and execution that emanates from the power of the soul within never diminishes, like radium it radiates through the bodily form and lives on and on, and grows in power continuously whether one practices or not. Soul genius is like love itself because love sheds its radiance on things that are its ideals day or night; whether the body is asleep or awake love never tires and never sleeps; it is exceedingly active yet peaceful and serene. Love is the goal of all perfection yet it has no method; it never creates technical exercises for its development; it never practices, yet it grows and expands just the same. Remember, genius depends entirely upon the quantity and quality of the love that it has for music or other arts.

This does not mean that it is unnecessary to practice in the beginning, because it is absolutely necessary to learn all the rudiments of music before it is possible to reach the state of perfection just described.

The following pages will explain how to attain this soul perfection where practice becomes unnecessary when genius is developed.

Specialization

TO centralize or specialize on one subject only, like studying piano only, singing only, violin only, etc., stunts one's highest ideals of that one art. It makes the brain critical, prejudiced, conceited and narrow. It is by being in close understanding and in harmony with all things that opens our mind to the highest ideals of the one art we wish to specialize in, as it is by the study of many things that we gain many ideas, which help us to bring forth the life, energy and poetry that has been lying dormant within us.

We do ourselves a great mental and spiritual injustice by taking interest only in some one particular science or art, and no interest in the study of other things. It is unjust to those who have spent all their lives in investigating and studying the sciences and laws of nature for the good and upliftment of all, not to be appreciative of their work. It is natural, helpful, inspiring and just, that we should take the same interest and give the same appreciation to the creative works of others, as we would like them to give to us. It is the utter lack of appreciation, and the indifference that people show in regard to genius, that discourages him, crushes his inspiration, and the natural sunshine that should flow from his being.

One great mistake that all institutions of learning make is that they teach their students that it is necessary to centralize on just one thing if they wish to become masters. No one can become a master of music by the mere practice of notes—

our hands and fingers can never execute what the brain does not understand, or what the soul is not conscious of. The only thing that can raise us to a higher state of consciousness or understanding, is experience and suffering. Wisdom, or consciousness, is the offspring of our suffering and experience, and the power of our interpretation depends solely upon the degree of consciousness that exists within us.

This does not mean that we must study the technical part of all things, but that we must learn the basic principles, so that we may understand them and be in sympathy with them, thereby drawing suggestions from all forms of education. If we have suffered, experienced and learned little, our interpretation will be shallow, cold, hard, metallic and meaningless in every way; if we have experienced, suffered and learned much, our interpretation will be full, mellow, sympathetic, full of energy and soul feeling. It is a great illusion to imagine that anyone can become great in any line by specializing on one subject only; thus those who have familiarized themselves with many forms of education and have suffered and experienced much, make the greatest specialists in existence.

Natural Use of the Pedal

THE natural use of the pedal, so essential to the art of interpretation of piano music, which is so often misunderstood and abused, yet is so simple that one's mere instinct, without reason at all, should be sufficient to point out the proper and natural way of applying it to any composition, is as follows:

Use the pedal in exactly the same way that you would use your breath in reading sentences in a story, or book of any kind. It would be, indeed, ridiculous beyond words to hear anybody read a sentence taking a breath between every word, or every other word. Take the following sentence, for example:

“Are you intensely interested in music?” Then read it this way: “Are - you - intensely - interested - in - music?”

Or: “Are you - intensely interested - in music?”

This is exactly the way the musical profession in general use the pedal. They break up the sentences completely instead of holding them with the pedal, the same as you hold your breath while uttering a sentence. It is natural to take breath at the end of one sentence before beginning a new one, likewise it is natural to take off and put on the pedal in the same way, instead of chopping it off anywhere and everywhere. This chopping and breaking up of sentences by the use (or abuse) of the pedal, destroys the natural singing tone of the piano and breaks up the melody, murders the volume, phrasing,

rythm, delicacy of shading, etc., which are the most important things to represent the meaning, and all that is natural and beautiful in music.

How to Practice Successfully

1. Relaxation and concentration must be practiced together.
2. Never suggest to yourself that you are too old to accomplish great things or that you cannot learn, have no talent, etc.
3. Never get discouraged because you see others can do more than you can. It is the interest that you take in things, and the understanding of them that makes you succeed.
4. Never pity yourself because you have not got the natural strength, or the material conditions, that you would like to have.
5. Make up your mind that you will arrange some time for practice regularly without interference.
6. Never suggest to yourself that you have not got the time, as that suggestion becomes the greatest thief of time.
7. Keep your mind free from prejudice, criticism, envy, etc. Begin with an active, healthy, earnest, vigorous ambition, and do not allow yourself to become indifferent or sluggish.
8. When practicing, regulate your seat at the piano so that your elbows will be on a level with the keys. Some

students have to sit very low and some very high; as some have short arms, some have long arms; some have short waists; some long waists; etc., so regulate the seat according to your size.

It is astonishing to see how many pianists imitate Paderewski and other artists, by trying to use a chair because those artists use one, and do not take into consideration in the least the fact that the chairs those artists use have been picked out to suit each one personally.

Keeping the arms on a level with the keyboard enables you to use the natural strength and weight from the hands and arms only, while if you are seated too high it gives an additional pressure from the arms, thus making the sound forced and metallic; and if too low, your playing will be slovenly, and you will lose technique.

9. While playing, or practicing on the piano, concentrate your mind and all your forces on the motion of your hands and fingers only—do not make unnecessary motions with your body and arms; keep your body as still as possible, yet relaxed—swaying in any direction uses up your strength, and thus robs your hands and fingers of the power that should be utilized by them for the mastery of velocity and technique. The secret of mastery lies in concentrated power and relaxation. Hold your hands inwards on the piano, in exactly the same way that you would drop them naturally on your lap.

These are a few of the rules necessary to be put into practice in connection with our attainments in the art of music.

Which is the Greatest Musical Instrument In the World?

IN answer to a question so often asked as to which is the greatest musical instrument in the world, the following explanation will, I hope, help to clear away the undecided opinion on that question.

The greatest instrument is one where an artist will have to depend upon his genius to bring forth all the different meanings that he wishes to produce; and there is no instrument in the world like the piano for this purpose, as it depends absolutely upon the individual's ability to bring forth from it all things that exist in the conservatory of nature's music. The piano has not got any attachments like the various pipes of a pipe organ, which give a different tone and represent different instruments; with a piano that is all left to the ability and genius of the pianist to produce. The pipe organ has all the different attachments that represent the various instruments of an orchestra, which leaves the performer nothing to do but draw out the stops, touch the right keys, put the foot on the right pedal, and the organ does the rest.

To prove this I will mention some of the attachments that the pipe organ has, so you can judge for yourself how thoroughly mechanical the performance is. It is like touching an electric button; if you touch one button you get electric light, another for messenger boy, another for a glass of water, and still another for burglar alarm, etc. Or, it can be compared

to a typewriter; if you want the letter G you touch G, if you want C you touch C, and likewise with all the rest.

MANUAL FLUE STOPS:

Open diapason—full, strong tone.

Closed diapason—flute in character.

Dulciana—smooth and soft.

Gamba—decided flute stop.

Trumpet—loud and strong.

Clarionet—thin but strong.

Hautboy—rather thin (used with other stops).

Cornocean

Tuba.

Musette, etc.

ORCHESTRALLY TREATED REEDS:

Orchestral Oboe, Clarinet, Trumpet, Horn.

PEDAL FLUE STOPS:

Open Bass, Bourdon, Violin, Violincello, Quint Bass.

Bells: Glockenspiels, Carillons.

Drums are also found on some large instruments.

The various pipes of an organ that represent these different instruments, such as violins, clarionets, horns, flutes, etc., are only an imitation of those instruments, so it makes them more artificial. The amount of tone and volume produced on the organ depends upon the pressure of the wind caused by the power of electricity, gas, or water, and not upon the performer; his technique and strength are of no use whatever in this case, while to the pianist it all depends upon his strength,

the power and delicacy of his touch, etc. When many of the pipes of an organ are brought into play at the same time, the sound is particularly loud and forced, and altogether too instrumental. This becomes as deafening to the finer sense of hearing as harsh, coarse sounds from an automobile, and so all that represents nature in music is lost.

The only instrument that is adapted to genius for concert use is the piano; the pipe organ is far too mechanical and artificial. The violin and other instruments, including the human voice, are not complete in themselves for concert use, they need the accompaniment of the piano or other instruments. A concert given by any single instrument or a single human voice, outside of the piano, would indeed be lacking and incomplete. The piano does not need the accompaniment of an orchestra; its tone, volume and adaptability to execution make it complete in itself. The influence on a pianist of those playing in an orchestra diverts his natural originality and perverts all that is poetical in his nature, and it drowns or destroys all the exquisite expression that should flow from his genius. He cannot be his natural self if he has to lead or follow an orchestra; his inspiration would be lost, he would not be free to express himself as he feels in the least; therefore his playing would be entirely mechanical. Pianists who willingly subject themselves to an orchestral accompaniment must be totally lacking in their realization of the marvelous power, depth and effects that can be brought forth from the piano.

The only things a pianist should be accompanied with are the sounds that represent nature. It is said of Ole Bull, that

when he imitated the twittering of birds, the babbling brooks, or the sound of the wind among the forest leaves, the human voice, etc., that no one thought it was the violin, it sounded like the real thing itself, the instrumental part being lost in the genius of his touch, execution and expression.

If this be true of the violin, the probabilities are that the same thing could be accomplished by various other instruments, and so with the entire orchestra; and in that case if the performers in an orchestra could so produce the sounds that we hear in nature, the sound of the waves, the twittering birds, the rustling leaves, the storm, etc., then it would be an inspiring addition and would add much to enrich the harmonies and architecture of piano music. This would be especially true and noticeable in places where desperation and sorrow were expressed.

What a Piano is to a Genius

TO one who loves the piano it is the rarest of all instruments in the whole world, and yet it is the most common of all. We know how many people have a piano and how they abuse it, murdering all of the wonderful effects and tones that can be produced on it. To a genius it can express thousands of different meanings; it can express his sorrows, his joys, his triumphs, his strength, his courage, his sympathy and his love for all the world. His power of producing tone, with volume yet delicacy of touch, is equal to that of a hun-

dred performers on other instruments; and so, to a genius, the piano stands far above all other instruments and all other arts.

By his technique, his execution, his soul feeling, the genius can bring forth from the tones of the piano all the meanings he wishes to portray; he can make it trill and twitter like the birds; he can make it roar like a lion; he can represent thunder and lightening, and bring forth all the emotions and passions that humanity is subject to. His melodies and harmonies can soothe the savage heart and exalt it to a plane far beyond the power of language to express. Backed up with self-reliance, courage and soul character, he can throw the sunbeams to light up all the dark places of the human mind, and disperse gloom and oppression; his melodies and harmonies can raise the humble, strengthen the weak, shame the fool, and lower the vain and proud. Filled with love and inspiration for his art his soul becomes like a burning flame, whose power for good is truly great.

To a genius, music is the language of the soul, it begins where language ends. The individual soul's intuition can never soar quite so high in its conception of anything expressed by language as it can in that which appears to it to be the highest in music. When language speaks of things that are beyond the soul's state of development and consciousness, it is here where language ends and also here where music begins. No matter how low or common music may be, it can never reach the low, vulgar, degrading depths equal to the common, vulgar expressions that can be used in language. If this be true, we know that those whose highest conception

of music is but that of common ragtime, their highest conception of anything that can be expressed in language must be below that. The same can be said of all planes, that on each and all of these stages of development music begins where language ends. The same can be said of a genius, with this difference, that his music—referring to the most ordinary and common that he can possibly permit himself to make use of—is on a level with the highest expression that his language is capable of; therefore language ends where music begins.

To a genius music has no end, to him it is limitless, sublime, and an eternal progression, and an eternal refiner of all the qualities that exist in his nature, which go to make up a wonderful character and a beautiful living soul, whose highest ideals and aspirations cannot be bribed, crushed or sidetracked by any material means; his genius under every and all conditions, stands the test.

What Genius Must Expect and Prepare For

THERE are two very common ways in which humanity is ever ready to crush genius, especially in the beginning while it is in the bud and struggling to give form to its natural originality.

One way is by continual discouragement, lack of sympathy, abuse, insults, malicious misrepresentation, etc. The

Another way is by continually flattering and glorifying him—which is the most dangerous. Glory and flattery soon destroy all the sensitiveness or poetry in his nature; it makes him conceited, vain, affected, artificial, bigoted, etc. I know of nothing that can tear him down so low and so quickly as this continual boasting, praise and flattery—the abuse and insults of the public are far more constructive to him. Just to the extent that there is a spark of genius in him, to that extent will it arouse him to stand up in endless opposition to lies, hypocrisy, injustice, prejudice, etc., and as the knocking of two stones together brings out sparks of fire, likewise do the knocks that he receives from a malicious public bring out the inner fire of genius in him. So, while humanity thinks it is, by its praise and flattery, helping him to build, it is in every sense tearing him down. On the other hand, when humanity thinks it is tearing him down by its abuse, it is in every sense helping him to build. To the extent that genius meets with opposition just to that extent will it accomplish great things.

When true genius is developed it cannot be spoiled or ruined by any amount of flattery, nor can it be affected one way or the other by abuse and insults, knowing that if the public praises or glorifies him it knows nothing about it; and if it abuses, insults and criticises him, he knows that they do not understand him, nor his art; so he cannot feel elated when he hears himself continually praised, and he cannot feel wounded when he hears himself continually abused. A genius must pay no attention to what the outside world thinks about him, or says about him; he must live in the

highest ideals and give vent to the highest expression of his genius; his goal is eternal progression; he cannot afford to hesitate or stop to see how the public sees him from any point of view.

Plain Facts Concerning Pianos

THE pianos that are universally used all over the world in the leading auditoriums, opera houses, halls, theaters, etc., are, for the most part, just suitable for accompaniments, ragtime, and ordinary chamber music, and not at all for the more colossal and classical selections.

The tone of these pianos is hard and shallow, the upper register is usually too shrill, tinny and metallic; the middle register is often coarse and unsympathetic, and the bass has too much or too little volume. If there is a piano in any of these places suitable for classical music and artistic playing, it is useless for that purpose until the artist has had considerable time to perform upon it, so that the vibrations of his touch may dispell the cold, hard and metallic vibrations of those who have previously played upon it.

The principal idea in manufacturing pianos seems to be for profit and not for quality, and a knowledge of these facts should be sufficient to inspire the musical world, especially pianists, with the greatest interest, that they may continuously work and experiment in various ways to perfect the tone, power, action, etc., of the piano; as this is the only

instrument where genius can be expressed to the full limit of its capacity.

Ole Bull, one of the world's greatest violinists, as far back as 1867-69 worked to improve the piano by having strings secured to a separate frame composed of metal, so formed that it might be attached to any wooden stand. He would not permit the use of any of the old means of strengthening and sustaining the sounding board, which in time destroys the quality of tone, and power. His main effort was to sustain the sounding board at the ends, leaving the sides free. The board, he said, should not be pierced for the insertion of screws to unite the upper and lower frame work. The strip made to strengthen the great surface of the board should, he thought, be made to help the tone itself, on the principle of the bar in the violin; the whole to be so adjusted that the wood might grow better with age. This would naturally reverse the present mechanism of piano manufacture. As we have them now, even the best pianos give for a short time only the musical quality of tone and volume that is acceptable to professional players. They deteriorate with age, and the wear of the action, the breaking down of the strength and vitality of the sounding board, etc., render them incapable of producing pure tone; thus they become useless for concert use in three or four years.

Ole Bull must have recognized the wonderful possibilities of the piano to be far beyond the possibilities of the violin. Had he been satisfied with his violin he would not have spent so much time, labor and fifteen thousand dollars, in trying

to perfect one piano, which, after all, was a failure. However, by the aid of his friend, John Ericsson, a second one was satisfactorily made and its invention proved to be practicable; but he was unable, for lack of opportunity, to get it before the public.

In connection with Ole Bull's improvement of a piano, special attention should be given to the invention of tone, or tones, that are suitable to certain composers' music. Pianos, like the human voice, are different, and as no two human voices are suitable or adaptable to all kinds of songs, likewise the voice or tone of a single piano cannot be suitable for all music.

An addition to Ole Bull's invention, would be to have different detachable sounding boards, that could be attached or detached at will, of different shapes and different materials. This would change the quality of tone, and experimenting should be continued until a suitable quality or tone is found which would be in sympathy and in harmony with the music of whatever composer is desired.

Particular attention should also be paid to the action of a piano. The keys should be able to respond to at least $1/8$ if not $1/16$ part of an inch without losing their volume, instead of having to go down a whole $1/4$ inch, as is always the case now. It would take much less time to go down $1/8$ or $1/16$ part of an inch than $1/4$ of an inch, and this would add greatly to the velocity and the delicacy of execution, shading, phrasing, etc.

The Prostitution of Popularity

THE thing that corrupts the finer ideals and talents of the people is the universal craze that different classes of society have for common ragtime, and the popular music that is heard in music halls and vaudeville in general; also the deplorable, dissipated characters that are usually taken off by popular performers, such as drunkards, and the disgusting Bowery toughs of New York, the lowest types of negroes, Jews, Irish, Chinese, etc.—the higher types of these nationalities are never shown.

The most astonishing thing of all is to know that these popular things are brought into schools, clubs, societies, and other well known places. Schools, at any rate, are supposed to stand for education, and should, therefore, have a refining influence upon the minds and talents of humanity; but when ragtime music and tough characters are continually being shown, the schools fail utterly in their efforts to be a refining influence upon the talents of the people—yet they have the audacity to call this art. It seems as though it would be better for the people who love to see these tough performers, have someone in their own family, and in their own home, who is the kind of degenerate that they love to see imitated; then, perhaps, they would not consider it quite such fine art, nor so amusing. Those who really enjoy seeing such tough things taken off must in their own heart be of the same character. If the pressure of adverse circumstances should fall to their lot, and they should be stripped of all material

wealth and have nothing to rely or depend upon but their own strength and ability, you would then see how quickly they would become the low, tough characters they now love to see taken off by some popular performer—whatever humanity loves to see and hear, that is their level, or their plane of existence.

It is astonishing to see these popular performers, many of whom are even below the standard idea of the ordinary amateur in their so-called profession, assuming an attitude of extreme importance, and how they are pushed ahead of a genius and everything that is artistic, and the genius often is scoffed at.

Another strange thing is that we hear and see so much of those who call themselves professors and doctors of art, who are supposed to stand for the more classical or higher music, teaching or lining up with this common so-called art. You can imagine how anyone with a ragtime nature, or one who is cold and unsympathetic, can interpret anything classical; yet they charge as high as \$5.00 or \$10.00 a lesson, when in reality it is not worth ten cents—it must be the price that makes them popular. You so often hear them spoken of as Professors or Doctors, while the real artist, or genius, goes by his name only. You never hear of Professor or Doctor Chopin, Prof. or Dr. Liszt, Prof. or Dr. Beethoven, Prof. or Dr. Shakespeare, etc. A genius never uses a title, and never considers the price he receives for his lessons; it is the talent his pupils have that he values.

It is also astonishing that the musical profession, and people in general, allow themselves to be fooled by the frightful

illusion that it is wonderful to meet celebrated and popular people. You should know for once and all that there is absolutely nothing in it; it is the most disgraceful, shameful, and the most unprofitable thing that you can possibly do—surely you ought to let your natural pride be strong enough to prevent you from running after any of them.

These celebrities that you imagine are so wonderful, and that you are so anxious to meet, may say some flattering things to you in regard to your talents, because they know positively that you have gone their way in the most reverent and meek spirit to accept everything they say, without considering in the very least the right or wrong of it, so it naturally brings out their best (so-called) will towards you. On the other hand, if you were to appear in a concert with some of these celebrated people who had been extensively advertised and you had not been advertised at all, and if you should then receive more applause from the public than they did, you would find out that their opinion was not worth a rusty pin, and their jealousy and prejudice regarding your natural individuality would be everlasting, if they could make it so.

One of the most despicable things imaginable is the value that the musical profession attach to the presence or word of some monarch. Nothing could be more opposite or remote from each other than a monarch and a genius. The monarch, full of arrogance and self-importance, whose word is law, demands instant obedience from the nobles who are his personal attendants; these nobles, in turn, demand the same

obedience from those who serve them, and so on all the way down to the ordinary worker.

In addition to this there are always spies in attendance to watch those who serve. Fear, envy, jealousy, hardness of heart, etc., is the predominating spirit of a royal palace, and sympathy, love and friendliness are things entirely unknown. A royal palace is the home of fear, suspicion, cruelty, hatred, treachery, etc. The life and character of a genius is the exact opposite to this; he lives in his ideas, and the ideals that he draws from his own inspiration of all that is beautiful in nature; he responds to all that is good, true and decent in everything that he comes in contact with. No one can know or understand the life, the work, or the character of another individual unless he goes through the same trials and experiences. The trials and experiences of a monarch are as distinctly different to those of a genius as fire is distinctly different from icy cold; therefore a monarch's word or opinion regarding the work of a genius is absolutely worthless. The same thing can be said of the entire royal family and aristocracy in general, so for the sake of justice, don't prostitute yourself and your art for the sake of popularity.

In speaking of "popular musicians" the term is used in the sense in which it is used in Webster's Unabridged Dictionary, viz.:

"Popular, 2. Suitable to common people, easy to be comprehended, familiar, plain. Hence, sometimes common, inferior, vulgar.

“The smallest figs, called popular figs. . . . are, of all others, the basest and of least account. Holland.”

“A popular man is, in truth, no better than a prostitute to common fame and to the people. Dryden.”

Popularity, (b) The state of being adapted, of pleasing, to common or vulgar people; hence the condition of being common or inferior. Vulgarity.”

How the World Recognizes a Genius

THE only way that people recognize a genius when they see him is by abuse and misrepresentation, doing all in their power to make him despised and feared, and to make conditions so that it is impossible for him to make a living—like Schubert, who died from starvation in a garret in Vienna, so many die from starvation now. Humanity never tries to lift up, but is ever ready to drag down to the lowest depths possible.

When Ibsen wrote his “Doll’s House,” showing the equality of woman with man, the aristocracy of Europe declared he was immoral and slammed the door in his face.

I have known other great artists, in painting as well as in music, who could not get ten cents for their paintings, their great works, while they were alive, so they were forced to beg for bread among their friends, and all they got was a bored, disgusted look and a slamming of the door. However, when these artists were dead their friends had a sudden

change of heart; they then recognized what geniuses they had been, and could afford to buy a stone for their graves, inscribing it with endearing words of respect and honor—when it could be of absolutely no good to them.

To prove this further, will call your attention to what was said by those who were considered the great musical critics of Europe with regard to Wagner. Here are a few of their names:

Hullah, Schluter, Fetis, Hanslick, McFarren, Chorley, Hauptman, Gumprecht, Kassmaly, Scudo, Gustav Engel, Otto Jahn, Joseph Bennett, etc. According to them the Tannhauser Overture was “only a commonplace display of noise and extravagance,” “The Pilgrim’s Chorus” was a “poor choral badly harmonized,” the opera as a whole distinguished by “an absence of musical construction and coherence.”

Lohengrin was described as “a frosty sense-and-soul congealing tone-whining,” the prelude being “strange sounds, curious harmonies without coherence and leading to no definite idea, from beginning to end not a dozen bars of melody.”

The Meistersinger overture was “an ugly rioting of dissonances,” the score “a boneless mollusc” and the effects produced “horrible caterwauling.”

The Ring was “formless, wearying and painful” and Wagner “the most remarkable charlatan who has ever appeared in art.”

Parsifal was “an endless desert of discouraging psalmodic recitatives” and this reminded one critic of “piano tuning

with impediments” and another of “the howls of a dog undergoing vivisection.”

These were not newspaper critics, but historians and critics of European reputation that all the world looked up to as the greatest authorities in the world of art and music.

Of the critics just mentioned I shall here refer to only one, Miss Hullah, and her inconsistency; she being one of those mentioned above who abused Wagner, while she speaks of Leschetizky as being wonderful—probably because she was a pupil of his, and also because he had made a name by being one of the teachers of Paderewski, Hambourg, Gabrilowich, Helen Hopekind and Fannie Bloomfield-Ziesler, and in this way becoming popular.

The way in which Miss Hullah speaks of Leschetizky as being a wonderful teacher, and the high esteem in which she holds his method, leads one to believe that they encouraged genius, and that they knew a genius when they saw one—yet here are a few of her contradictions which prove the unreliability of her judgment as a critic:

Of Letchetizky's method she declares that it is a psychological method and not a technical one as many suppose it to be. In regard to technical ability she says, “He looks upon the period of apprenticeship to its attainment simply as a work done to perfect the necessary medium for adequate interpretation” and enumerates the essential qualities of good work as follows: “First, an absolutely clear comprehension of the principal points to be studied in the music on hand; a clear perception of where the difficulties lie and of the way

in which to conquer them; and the mental realization of these three facts before they are carried out by the hand." "Concentrated thought," she says, "is the basis of Leschetizky's principles, the cornerstone of his method. Without it nothing of any permanent value can be obtained, either in art or anything else. No amount of mechanical finger work can take its place," yet in explaining his way of teaching she says: "He considers his duty better done through the aid of discipline than of sympathy, believing the scourge to be of greater profit to their musical souls than the prop" and that "It leads also to the sudden exit of the pupil; to the slamming of doors; to the crushing of music on the floor; to grim remarks about a future better spent in potato planting." This is the way in which Miss Hullah says Leschetizky teaches his "psychological" method, and also how he demonstrates "concentrated thought." You can see from the way he teaches what sort of a *psychological* method he has, and also what sort of *concentrated thought* he uses to demonstrate the cornerstone of that method. Psychological methods and concentrated thought of this sort can easily be seen in any tough, common place.

The following will show the inconsistency of Leschetizky's method and how little or no faith he himself had in it, and will prove how he relies upon the national traits of the individuals to make the pupils masters in piano playing. Miss Hullah also admits the truth of this and says:

"The Russians stand first in Leschetizky's opinion. United to a prodigious technique they have passion, dramatic power,

elemental force, and extraordinary vitality. Turbulent natures, difficult to keep within bounds, but making wonderful players when they have the patience to endure to the end."

"The Pole, less strong and rugged than the Russian, leans more to the poetical side of music. Originality is to be found in all he does; refinement, an exquisite tenderness and instinctive rhythm."

"The French he compares to birds of passage, flying lightly up in the clouds, unconscious of what lies below. They are dainty, crisp and clear-cut in their playing, and they phrase well."

"The Germans he respects for their earnestness, their patient devotion to detail, their orderliness, and intense and humble love of their art, but their outlook is a little gray."

"The gentle Swedes, in whom he finds much talent, are more sympathetic to him."

The Italians he loves because the Italian is an Italian, though he cannot, as a rule, play the piano in the very least."

"From the English he expects good musicians, good workers but bad executants; doing by work what the Slav does by instinct; their heads serving them better than their hearts."

"The Americans he finds more spontaneous. Accustomed to keep all their faculties in readiness for the unexpected, their perceptions are quick, and they possess considerable technical facility. They study perhaps more for the sake of being up to date than for the love of music."

You would think from this that Leschetizky and Miss Hullah stand for genius and that they would recognize one when they saw one, as Miss Hullah explains the "cornerstone" of his method so wonderfully; but after reading the criticisms of Wagner previously mentioned, you will see how they knew genius when they came in contact with it.

This also answers the constant question of the public: "Why does he not come to the front if he is a genius. Why isn't he known?" It is very plainly shown why a genius does not become known and is never heard of while he is living. It is the destructive influence that the celebrated musicians and critics have upon the minds of the musical public and upon the world in general, and the absolute unreliability of their judgment regarding a genius and the art of music, that prevents him from coming before the public.

The most common, disgusting and universal habit of the public is that they line up with everything that becomes universally famous, without using their own judgment in the least regarding these famous people's professional knowledge and skill. It matters not how inferior, prejudiced and totally lacking a critic may be in all the finer ideas regarding a genius and the art of music; the masses, or the public in general, are still influenced and swayed by what he says.

The following is what Wagner himself said of his critics: "Because I made no effort to win their favor they were not ill pleased to find an opportunity of pouring out the vitriol of their hatred over the universally popular musician who

had won the sympathy of the kindly people, partly on account of the poverty and ill luck which had hitherto been his lot."

"My old friend, Laube, publisher of the *Zeitung fur die Elegante Welt*, tried to undertake my defense, but after a time even he became anxious and confused in his judgment of my works, when he saw the systematic and increasingly virulent detraction, depreciation and scorn to which they had been subjected. He confessed to me later that he had never imagined such a desperate position as mine against the united forces of journalism could possibly exist, and when he heard my view of the question, he smiled and gave me his blessing. He thought I was a lost soul." *My Life*, by Richard Wagner, pp. 302-3.

Another cause for the criticism of Wagner lay in the fact that he demanded the abolition of the standing army, and also of the aristocracy; general suffrage, and for Saxony (his country) to become a republic (for which views he had to flee from his home).

A little later, Prince Ludwig of Bavaria, then 16 years of age, became infatuated with the story of Lohengrin, and when he became King of Bavaria at the age of 19, one of his first acts was to send to Saxony for Wagner to stay at the court, and he gave him a pension. The King had his residence decorated with statues representing the different episodes of the drama; he sailed on the lake dressed in the Swan Knight's costume, in a boat drawn by two mechanical swans, and he named two castles for the swans, Hohenchwangan and Neuschwanstein.

After this Wagner was universally acknowledged as a great genius, by the same people who had previously criticised him so maliciously, which shows how unreliable and totally lacking they were in their judgment of music, for it was the same music they now praised that they had previously criticised.

Now the real lesson that the genius and spirituality of Wagner gives in the art of music is this: He, unlike most of the old masters, stood out strong in many points instead of only in one or two. For instance: Beethoven was intense in his feelings, so naturally everything that he wrote would be written according to the dictates of his feelings instead of his reason, or science.

Liszt, on the contrary, viewed the highest in music from a standpoint of science, technique and execution.

Grieg, from the point of form, spirit, style and color.

Rubenstein, more from touch, phrasing, and the general effects that can be produced on the piano.

And so on and on, each one can be classified as standing out strongly on some particular point or points in their own way. Likewise with Wagner, with this difference: He really, *now* and *then*, throughout his music, touched on all these points, and to some extent brought them out clearly, combining them all in one; so, when Wagner was in his highest inspiration, he really covered or embraced everything that all the rest together embraced, and from that point of view he was, in those inspirational periods, the greatest of the musicians. Where he failed was in his choosing of the

legends which he adapted to his music. Take the Flying Hollander: There his story is unbalanced, laden with superstition, but the point is this: that where he is unbalanced and superstitious the critics have never referred to it in any way at any time. For instance, the Flying Hollander is doomed by the devil to sail the seas forever (landing only once in seven years), unless he can find his twin soul who must be "faithful unto death" and this was his only hope of release. His last landing was on the shores of Norway, at which place he found his twin soul, Senta. In her he recognized something unusual and her influence changed his attitude to all things in life; the obstacles and struggles that his life had been laden with were dispersed, and he felt exalted and inspired to do the greatest and noblest things, yet when he saw Senta playing with a young man she had been brought up with, he imagined she was false to him. He immediately rushed to the sea, called his crew and started on another seven years' cruise; but a hurricane came up, capsized his ship and he and his crew were drowned. Senta rushed after him, jumped on a rock and threw herself into the sea, where she also was drowned. A few minutes after this the spirits of the Flying Hollander and Senta were seen rising heavenwards locked in each others arms. The crew Wagner leaves at the bottom of the sea; no consideration or sympathy is extended to them; they are completely forgotten. It is in this absolute lack of consideration for the crew that he shows himself lacking in his description of characters. A great writer would show the purpose of the life of all his characters, no matter how unimportant the part they had taken or how primitive

they may have been. It would be shown that they served for a greater cause, and that the end of them was not the bottom of the sea, or the grave, or hell, any more than it was of the leading characters.

Plain Facts That Genius Should Know

THE soul of a genius intuitively recognizes genius in others when he meets them, when he hears them touch the notes of any instrument, or by the tone of their voice. It is the touch that reveals their character and the poetry that is in their nature.

A performer, without character or soul development to strengthen his touch, is indeed empty and totally lacking in meaning. The volume of tone derived from the muscular technique and execution of a performer whose nature is lacking in genius, may be equally loud and equally soft, and the velocity may be the same as that derived from the technique and execution of the soul of genius, but it is completely without meaning, without power to bring forth the richness, the mellowness, the grandeur, and the hidden meaning that lie at the back of any great composition.

Now what I have to say is this: There is no one in the world that is boomed and advertised to the greatest extent, such as Paderewski, Hoffman, Caruso, etc., who know what really the soul of genius is or means. The sad part of it is that the soul of genius should permit itself to labor under

the illusion that such celebrated persons as those mentioned above, really have genius in their being, and so try to readjust their own natures and imitate those celebrities, instead of being their own natural selves, and this brings the genius in them to utter stagnation. Even the genius of Ole Bull was deluded for a time, as you will see by the paragraph quoted below:

“Ole Bull listened to a quartette played by four masters, namely, Maurer, Spohr, Wiele and Muller. He was so overwhelmed with disappointment at the manner in which the concert was played by these four masters—a manner which differed so utterly from his own conception—that he left the concert with the crushing conviction that he was deceived in his aspirations, and had no true call for music. He determined at once to give up art and return to his academic studies.” Ole Bull Memoirs, p. 38.

Celebrated persons, and many others that we hear of, are ruined by the exaggerated flattery and applause they receive; the soul of genius within them—if they ever possessed one—is crushed. It is through this flattery that they become crystallized in their own conceit and importance until they are nothing more or less than mere executants of notes, playing loud and soft, in a slow or lively tempo, but with the power of interpretation completely lost. Their intense craving and lust for notoriety and for money makes them sacrifice all the finer feelings which go to create the character of a genius, for the sake of gaining technique and execution; as it is the technique and execution that dazzle the eyes of the people—

especially of those who call themselves critics and masters of music.

To those who have the spark of genius I will give a suggestion, which will have reference to the education received in any of the so-called great musical conservatories of Europe. Before entering any of these popular conservatories, or even before studying music at all, a genius will instinctively respond to and know what the soul of music really is; but after he has studied in any of these conservatories for two, three or four years from the cold, stiff, dry and mechanical standpoint which is taught there, he becomes a mere machine in all his performances. In other words, he becomes a murderer of music instead of a creator, and when he has finished his education there he is bigoted, conceited and prejudiced against the natural originality of genius, and is, therefore, a thousand times less capable of knowing what the soul of music is than before he ever entered there.

The world knows all this, and yet there is no one among the musical profession or musical critics, who have ever given it the slightest thought. To the contrary, the world has been a willing victim to this illusion regarding the so-called wonderful methods of these centers of musical education.

Another suggestion is this: When you hear of some of these celebrities criticising you for your originality, or the way in which you play, take no heed whatever of their criticism, but remember that they look at music entirely from their point of view of technique and execution.

As an illustration I will mention our old master, Rubenstein. You all know, or you all think and hear how wonderful he was. Yet when it came to his judgment of those he was jealous of, like he was of Richard Wagner, you can see that his criticism of him was not worth the paper that he wrote it on. Rubenstein was not a man who talked much, but if Wagner's name was mentioned he became so excited that he was not able to say things fast enough or mean enough against him to gratify the hatred and jealousy he had for him.

Our much beloved Chopin, considered as a king of piano music, wonderful as he was, he yet hated Beethoven's music. He would run when he heard it played, saying he did not want to hear that sour old Dutchman—so his judgment was not worth two pins when it came to criticising Beethoven, or, perhaps, anyone else.

Liszt despised Czerny, and would never acknowledge that he learned anything from him, although he was at one time his pupil.

The truth of it is this: Each one may stand out strong from his own point of view and he will look at everyone and everything from that standpoint.

From this you will see that even the so-called greatest of musicians' criticism and judgment regarding the individual nature of another genius is absolutely worthless. You can then imagine for yourself how much less the criticism is worth of the critics of our daily newspapers and magazines, who really have no originality whatever, and therefore no point of view at all to see anything that a genius has. It is enough

to sicken one's soul through and through to read how they misjudge and misplace everything they write and say, and how they line up with everything that is celebrated, and ridicule and abuse that which is genius and not celebrated. How disgusting it is to hear them continually try to let people know how popular they are with these crystallized, world known, hard headed nuts; in other words, how hard they try to exalt themselves by associating their names with the names of those who are celebrated. How they strain to find some wonderful word to express the so-called marvellous qualifications and talents of those who are already popular, and how utterly impossible it is for them to line up with the genius, or find anything good to say about him, when he has not been boomed and become celebrated.

I must not omit, however, to say that the critics are entitled to a certain amount of sympathy, on account of the difficulties under which they labor. They are absolutely dependent upon big companies who control such a large number of theaters and opera houses in America, and who also have sufficient influence with all the great magazines and newspapers in the world, to boom anything they wish put before the public—and so are compelled to boost anything the big trust wishes boosted, and to ridicule anyone who works independently of them.

You can imagine how a big trust, that sees nothing but the dollar in genius as in everything else, can respond to the real individuality or genius in anyone. You can readily see there is not a creeping thing on earth that would respond less,

or would know less about music, than the big trusts who control everything. So, don't be discouraged if you are ridiculed, and don't be elated if you are flattered by such people. In either case they know nothing of what they are talking about when it comes to genius.

Another thing, it is to the trust's interest to boom just a few artists at a time; and to make it pay in dollars, everything that is said or done to advertise them is concentrated on a limited number—to boom many at the same time would break up and scatter the influence of concentrated power, which is necessary for a financial success. So while the trust or money power controls everything, make up your mind that the world will not hear to any great extent of more than three to six celebrities of any one kind, in any of the professions. But as these die, or can no longer retain their youthful appearance, a few younger ones must be prepared by booming, advertising, etc., to take their place. But make up your mind, you who are so anxious to be starred, that a price will have to be paid (this is generally known among the professionals of dramatic art). It is nothing unusual to hear of poor artists who have paid thousands of dollars—every cent they had or could borrow from their friends—under flattering promises of successful appearance before the public. Then, after a few performances, the big company decides they are failures, leaves them stranded, and they often have to beg their way back home.

Thousands of artists are preyed upon in this way, and because of the exaggerated boosting and advertising by the

trust of some individual, said to be the most exalted and marvellous genius that ever lived, they believe the trust really loves genius and promotes it. This serves two purposes: One is, that it draws the crowd to hear the individual boomed, which means money; and the other, that it draws the surplus of artists to them in the expectation of getting sympathetic and successful appreciation and recognition from the public through the trusts.

As another illustration will say that the big managers of the money powers have an eye to business in doing this, which is to attract attention to their business. To attract the attention of the people it is necessary to harp on one thing, or on one individual, in the newspapers and magazines continuously. Steinway harped on one man, viz., Paderewski, for months before he came to America, continually describing his so-called marvelous qualifications and genius. Then, occasionally, to break the monotony of the much over-rated description of his genius, Steinway turned his subject by talking much about Paderewski's personality, particularly his hair; and to wind up, stated that Paderewski used *Steinway pianos only*.

You can see what an excellent way this was of boosting the Steinway pianos so as to increase both the price and the sales; so it is plain to be seen that Steinway's foremost idea in boosting Paderewski was to increase his own business instead of Paderewski's genius.

It pays the big companies better to keep real genius out of public life, knowing they can get every cent they have by

the mere pretense to star them (thousands of people fall victims to this scheme of robbery), and it gives the trusts more money from the number of artists who want to be starred than it does from the few they really do star.

You can imagine how impossible it is for a genius to get worldwide recognition after the trust has got his money and left him stranded, especially when it has the control of everything.

The real genius shrinks from pushing himself forward and cannot stoop to the common, universal habit of flattering, bowing and scraping, before those who are in a position to place him at the feet of the powers that be (The Trusts). Hardness of heart, conceit and boldness are not in his nature, and so he cannot fall in line with those the trust considers fit subjects for their profit.

These are a few of the things that one with a heart and soul of music has to continually bump up against, and are the things which seem so impossible for him to understand, and hundreds die in the effort to understand. Only a very few have the fire of genius that burns sufficiently high to rise above it and survive to see the light of truth that lies beyond and above it all.

A genius must not allow himself to make concessions to feelings of disgust and hatred, for all the ills and struggles that have been piled up by a prejudiced and critical public—concessions along this line will make him coarse, common and obnoxious, and would soon rob him of the finer qualities that go to make up a genius.

Above all, study your art, or your music, because you love it. Remember this, your genius depends on the quantity and quality of the love you have for it, and if your love is strong enough to grasp the ideal in music it is a sufficient prop to hold you up under any and all adverse conditions that may be forced upon you. There is no virtue in being strong and full of courage to go on when you have the gigantic prop of the applause and flattery of all the people, like Paderewski, etc.—even the weakest parasite could be brave and full of courage under such conditions. Genius must see clearly and know and feel exactly all the obstacles that lie in the way, so as to be fortified against any malicious abuse or personal injury that may be brought upon him. He must never allow himself to become pessimistic or gloomy with self pity. On the contrary, his heart, soul and mind must be full of cheer and sunshine, and must know instinctively that when he has endured all the hardships to the end, the final purpose of all struggles and ills is to be crowned with spiritual victory and creative genius. The living flame of genius must never be crushed or hardened, nor made coarse and common, by making concessions to the baser emotions of disgust, depression and hatred.

Above all, guard yourself from the feeling of criticism. It is this that is unfair, full of prejudice, and therefore liable to leave the power of genius handicapped or crippled.

A genius has a natural tendency to draw conclusions from everything he sees and hears, which give him suggestions

that he needs for progress, no matter how far below or beyond his state of development it may be.

The only thing that goes on with our soul without end is character, and boom, glory, human flattery and money murder it. To study music, or art, or science of any kind develops nobility of character and creative genius, which will enrich our nature and go with us into endless time and endless universes, giving us power to soar from heights to greater heights of perfection. Notoriety, money, and everything else that the world loves and respects is artificial and serves only to sidetrack us, or leave us in stagnation and a prey to the forces that play havoc with our happiness and creative genius.

Self-Importance and Conceit

SELF-IMPORTANCE, conceit and malicious criticism is the greatest curse of the human race, and is unjust, jealous, cruel, unscrupulous and prejudiced; it crushes everything that goes to make up the character of a genius—it is the self-important people who are the most critical of others. This is especially true of the musical profession, as they are always ready and eager to tear down a genius to the lowest depths possible. Criticism and self-importance is, indeed, disgustingly common everywhere; it seems as though nearly everyone considers himself capable of being a critic, and yet we find such people have never accomplished anything worth while. The only way we can know things is through experience; the things we have lived and gone through we

are familiar with; the things we have not gone through nor experienced we know nothing about.

For anyone to consider himself a critic of a genius in the field of music and art, is conceit itself, and ought to be eliminated. Anyone who has individuality is original, and no one else can enter into that individuality; it would be unnatural. If I have individuality, no one else can be me, and no one should want to be; if you have individuality, no one else can be you, and no one should want to be. We are just ourselves, which is natural, therefore it would be unjust for anyone else to criticise us except we ourselves. Genius resents, with all its heart and soul, the dark forces that try to tear down the creative works of others, and is decidedly opposed to all things that are unfair; genius considers that maliciousness should not be permitted to go unchallenged—this is justice and not criticism.

Genius and Labor Do Not Conflict

HGENIUS should not shrink from doing any kind of manual labor if it is necessary, no matter how low or common it may seem. If there was no one to clear away the dirt and rubbish, our homes and the cities that we live in would become pregnant with disease germs, and we could not live in them. Labor that is necessary to preserve the life, health and strength of humanity, no matter how loathsome it may be, is good; therefore genius should not shrink from work; the ideal character can at all times adapt himself to all things and meet every condition cheerfully. If we had no stokers or cleaners on board our ships or trains, there would be no transportation, no imports or exports; their work is just as important as that of our highest officials, for they could not do anything without the aid of the cleaners and stokers.

The idea of looking down on some labor and looking up to another kind of labor, is exceedingly unbalanced, and shows absolute lack of equilibrium; so do not be afraid to do anything—the kind of work matters not. Genius and labor do not conflict; labor helps to strengthen character. Also, do not be afraid to be a friend to the friendless, the outcast, etc.; sometimes you will hear more good commonsense in ten minutes' conversation with them than you would hear from some popular person in all his life. A genius must be the first and last one, if need be, to be willing and ready to do all the things necessary, even to do the things necessary for

war. When the war hounds are at our very door, ready to destroy both lives and everything that has been created, then it is the duty of genius (as of everyone else) to fight, and to use all the devices that militarism can produce, to crush the tyrant and to save the lives of helpless people and the things that are necessary for the maintenance of their lives and comfort. For a genius to shrink from his duty in that case would make him a coward and thereby he would lose his genius.

The Influence of Exaggerated Boom

THE real genius knows that just so far as an individual musical artist or performer has been boosted, praised and glorified by the press and the public in general, just so far is the illusion and imagination of the masses aroused to think and to feel that they really understand and appreciate the performance of the individual boosted.

With the exception of a very few, the people of all the world have no soul conviction and understanding of their own; they always line up with anyone or anything according to the popularity it has, no matter how inferior it may be. To them there is in reality no right or wrong; the last thing that they see or hear that has been boosted, is the right one for them.

You can imagine how these people when gathering together in thousands in some theater, opera house or auditorium, will unconsciously influence each other to enjoy the

program on hand; thus their sense of respect and appreciation is greatly magnified. This influence is not confined to them alone, but it expands and penetrates into the mind and heart of the musical profession—to stay free from this tremendous influence seems an impossibility to everyone, therefore instead of seeing and hearing the real worth of the performer they see and hear an ideal of their own imagination and illusion; thus it is the image of their own illusion that they worship and not the performer. On the other hand, if the same performer to whom the masses gave such tremendous respect and ovation should appear as another individual known to be much criticised and ridiculed, and should then play the same composition in just as good a spirit as before, he would then be disparaged and hissed off the stage long before he could get half through with his program. The influence of this disparagement and disrespect is tremendous and is sufficiently powerful to penetrate the hearts of those who are supposed to have musical genius. To those who have the spark of genius sufficient to stand the test I will say this: Stand alone; do not allow anyone or anything to influence you; because just as sure as someone can influence you in one way just so surely can someone influence you in the opposite direction; genius must go according to its own soul understanding and conviction, so as to bring forth the hidden treasures that lie dormant within himself. The influence of the imagination and illusion of others can never, in all eternity, accomplish this for you.

The Whole World a Stage

IT IS true that the whole world is a stage and all the people that are in it are actors. The drama, and all other things that are being acted continually are realistic to every day life. The predominating spirit of the actor is the effort to portray the emotions, passions and lusts that live within humanity.

The most realistic thing that is being acted every day is the lust for position and wealth in order to gain the power to control, to dominate and to exercise authority over others; to enslave the liberty and crush the success of everyone else, that they may individually come into possession of all the things that should belong to the other actors, and when by the exercise of authority gained through the power of wealth and position, they become what the world calls great stars, they are then exceedingly popular.

The lust of these star actors does not die after they have reached the highest pinnacle of material wealth and glory; it lives on and on, and the influence it has upon all other actors is indeed great; it plays the greatest havoc with the ideals that should belong to human nature.

No matter where we go we see nothing portrayed by any of these actors (especially the stars) except vanity, self-importance, pride, conceit, greed, jealousy, trickery, unfriendliness, deception, flattery, avarice, dishonesty, prejudice, envy, intolerance, cruelty, misrepresentation, dissipation, malicious criticism, lack of interest and appreciation of what is worthy,

drunkenness, murder, superstition, fear, cowardice, cunning, treachery, revenge, etc., and each one of the actors on the world's stage plays his part along the lines mentioned to the extent that it lies in his power, or to the extent that he dare do it.

Many of these actors imagine themselves to possess genius, and yet they never value the creative works of genius, nor genius itself, except from a monetary standpoint and the popularity it may bring, or as a target for abuse.

Genius is aroused and developed according to the opposition or darkness that it meets with; thus the greater the forces of darkness that rise up in opposition to him, the greater will be the forces of light which will rise up in him. Genius knows the true worth of spiritual development, therefore he cannot condemn or look down upon anything that serves to unfold the powers and understanding of his own soul. He is the one true friend who is in sympathy with the hardships and woes of those who live in darkness, and he is the one being in all creation who can disperse the darkness that surrounds the individual soul that may be in search for light.

From the plane of justice genius never allows malicious acts or statements to go unchallenged, as that would put a great value on crime, and yet genius is never critical, never condemns, never looks down on a single thing, and is a true friend to those who know no friendship in their own hearts. So no matter how the forces of darkness try to tear genius down to the lowest level possible, it only serves to

lighten up to a much greater brilliancy the torch of genius that lies within him; so to genius the world is not a stage but a school.

A genius never rushes around the various places in the world in search of those who are supposed to be great teachers or masters on earth; to a genius the great master teacher is nature, and all the things that exist within it; thus a genius finds the wisdom of everything needed for its own development right here and right now. This waiting for the far off and the by-and-by before the final goal can be reached, is the greatest illusion and the greatest thief that robs us of the understanding and development that is natural to our soul.

No one can be a genius and play a part among the actors in the world's stage; if they do their genius will surely die. To a genius the world is not a stage or performance; to him the whole world is a school or college in which he receives his experience, his trials and his education. To the world's performers this world is not a school, because they grow more and more bitter and intolerant with every experience that meets with disappointment and unsuccess; the bitter experiences of a genius makes him more charitable and considerate; he always tempers everything with the radiance of the sympathy and good will that flows from his living soul.

The birds learn to sing and build their nests, right here and now; the flowers of the fields and meadows find their perfume and colors right here and now; they instinctively respond to all the forces in nature; they partake now and

here of the sunshine and the shadows, of the air, the rain and the dewdrops; to the flowers, and everything else in nature, a portion of all that exists in the universe is *here*. When we become natural like the birds and the flowers, then shall we also attract from the endless storehouse of the universe the life, the power, the wisdom and the inspiration necessary to bring forth into form the highest ideals and aspirations of the living soul. To love and to have faith in the good, the true and the beautiful, that live within and without ourselves, is in reality the most natural thing to do, it is the ideal character, the real self, the real genius, the real soul, it is God.