

# CORRECT PRINCIPLES OF CLASSICAL SINGING

CONTAINING ESSAYS ON CHOOSING A TEACHER; THE  
ART OF SINGING, ET CETERA; TOGETHER WITH  
AN INTERPRETATIVE KEY TO HANDEL'S  
"MESSIAH," AND SCHUBERT'S "DIE  
SCHÖNE MÜLLERIN"

BY  
MAX HEINRICH  
/:



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CORRECT PRINCIPLES OF CLASSICAL SINGING

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TO

**Dr. D. Dolbrook Curtis**

IN RECOGNITION OF HIS EMINENCE IN CONNECTION WITH  
ALL MATTERS CONCERNING THE HUMAN VOICE,  
THIS WORK IS RESPECTFULLY DEDICATED.



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## INTRODUCTION

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To music-lovers of mature age Max Heinrich, "Rare Max," as James Huneker has so aptly called him, needs no introduction. To the rising generation of singers, teachers, and musicians we would say that for thirty years his name has been a household word whenever the subject of oratorio singing was broached, or the classic songs of the German or English composers were the subject of discussion. For fully twenty years Mr. Heinrich was the first and foremost figure of America's musical life in song and oratorio, and it would be difficult to name one city of musical pretensions in which he has not many times appeared and invariably aroused his audiences to the highest degree of enthusiasm by the forceful portrayal of the varied characters found in the old and the modern oratorios and music dramas, from the Passion music of Bach to the "Damnation of Faust" of Berlioz. His delivery of the words and the music of the Saviour in Bach's "Passion of St. Matthew," his unapproachable impersonation of the Prophet in Mendelssohn's "Elijah," his sinister delineation of the character

of Mephisto in Berlioz's masterpiece, will alike remain unforgettable to all those who had the privilege of hearing this great artist.

And who that has heard him can ever forget his singing of the songs of Schubert, Schumann, Franz, Brahms, or Strauss? Without one dissenting voice all the important music critics of America, England, and Germany have praised innumerable times his wonderful delivery of these songs, have unanimously tendered to him the palm in respect to reverential devotion to his art and to purity of musicianly truthfulness, to high conception and artistic interpretation. They have proclaimed his diction absolutely faultless. Song recitalists who now traverse our country season after season are one and all indebted to him, for he it was who first sowed the seed of classical song recitals, fully thirty years ago, when indeed at times it was a risky undertaking to sing German songs in the vernacular to English-speaking audiences who dearly loved to cling to the familiar ditties of olden times and more than once resented the innovation.

Max Heinrich's fame does not rest merely upon his greatness as a singer, for he likewise excels as a musician and accompanist. Many of his compositions have been and still are performed by artists of note, many singers sing his songs, and the performances of his "Sonnet" (Tennyson) and his

"Magdalena" by David Bispham are still young in the remembrance of music lovers.

It would be easy to multiply tributes to Mr. Heinrich's art from men of highest musical rank. James Huneker, already mentioned, says: "I prefer Max Heinrich's singing of Schubert, Schumann, Brahms, and Richard Strauss to the golden voice and melodious shouting of the best Italian tenor, because Heinrich is the greater artist, i.e., has more brains, heart, musical sensibility and poetic feeling, not to mention his artistry as a pianist."

Philip Hale wrote of the last Heinrich recital in Boston: "Mr. Heinrich is still more impressive as a singer than as a declaimer. There are many who can recite 'Magdalena,' or even 'The Raven.' There are few singers who, though their voices may be fresh and vigorous, can equal Mr. Heinrich or approach him in the interpretation of songs by Schubert and Schumann, or in expressing fully the sentiment of such songs as Gounod's 'It is not always May' and Mackenzie's 'Spring Song.' The moment he began to sing 'Gruppe aus dem Tartarus' he worked the old familiar spell by the majestic authority of his diction. The poet's vision of the ancient sufferers was made visible and real.

"Equally admirable in the interpretation of lighter sentiment was his performance of the songs by

Schumann, while his mastery of poetic sentiment in Gounod's song and of the contrasting emotions in Mackenzie's 'Spring' would have been an invaluable lesson to all singers who talk much about diction, but sing monotonously or as one seesawing between fortissimo and piano."

Of late years Mr. Heinrich has devoted considerable time to the rendering of Richard Strauss's setting of Tennyson's "Enoch Arden," which Mr. Heinrich gave with Dr. Strauss at the piano. Of a performance in the Auditorium Mr. James O'Donnell Bennett, of Chicago, wrote: "Mr. Heinrich's interpretation of this poem, which has been done to death by several generations of elocutionists, so called, is the finest of many fine things he has given the public in the way of dramatic expression in its purest, serenest, and most legitimate form. The achievement is familiar to Chicago, but it always deserves earnest and grateful consideration whenever it is repeated, because there is nobody now before the public who in any way approaches it. That it is an amazing revelation of the beauties of our English tongue has been the contention of this column for a long time, and we should take shame to ourselves that a German who has a burden of accent to contend with should be the one who makes us understand, better than those born to English speech can, how melodious and noble that

speech is. Last night Mr. Heinrich seemed to be more than ever incomparable.”

Mr. Heinrich has consented to tell how the possibilities of great music may be realized, and has condensed into the following pages the wisdom which years of success in a great and difficult art have wrought to one of exceptional natural endowments. We feel it a privilege to place this book before the public.

**THE PUBLISHERS.**



# Correct Principles of Classical Singing

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## GENERAL REMARKS

NOT all singing is "artistic singing," and, paradoxical as it may sound, not all the great artists of the operatic or concert stage, earning large salaries, are "artistic singers." To convince a general public, yes, thousands of men and women in the profession of music and singing, of the truth of this statement is often an extremely difficult and thankless task; with the singer himself, however, it becomes well-nigh an impossibility. The latter is either so strongly impressed with his own importance that he "seeth neither right nor left," or else he is lulling himself into the sweet self-satisfaction that what is acceptable to a well-paying public is surely quite as acceptable and satisfactory to himself. He is, in consequence of that established fact, more than ever willing to leave well enough alone, and if he have a lurking idea now and then that he might do very much better artistic work, he nevertheless accepts himself at full value for the reason

that he makes himself believe he cannot afford to place himself in the hands of a master because such a step might undermine and jeopardize his commercial value. In no other phase of musical art is this fear so overwhelmingly present as in the art of singing; the violinist, the pianist, or the cellist, if he be earnest in his art, will never forego an opportunity to study with a master coming to his town or city, be it even but for a day or two; and if a Kreisler, an Ysaye, a Rosenthal, a Godowsky, or a Gerardy should visit his place of abode and the resident player be of caliber large enough to approach him at all, approach him he will in all probability, so that he may enlarge his scope of knowledge for the benefit of himself or his pupils. Not so with the singer or teacher of singing. Time and time again have I been told that this or that teacher or singer would gladly embrace the opportunity of some study were it not that he fears it might injure him in the eyes of his townspeople and most of all in the estimation and standing as a teacher in the eyes of his pupils. And, indeed, this fear is not without reason. To the ordinary lover of music it appears quite easy to sing well; having a good voice, all the singer seems to have to do is to open his mouth, speak the words, sing the tune (as he calls the melodic progression), look pleasant, or fierce, as the text perchance demands. It is dif-

difficult to convince the ordinary concert-goer that great, artistic singing is quite as difficult and needs fully as much serious study as great and artistic violin or piano playing; the human voice having an attraction quite its own establishes the fact that the average concert-goer would rather prefer to hear an inferior singer than a great instrumentalist. . . . Being (generally) but slightly acquainted with the wealth of treasure contained in the song classics, having only vague and often erroneous conceptions concerning their interpretation (because of absence of a thorough musical education), it follows readily enough that the amount of distorted, misconceived conceptions and interpretations of classic songs foisted upon the public by many singers is well-nigh unbelievable; and while the performance of an orchestral composition, a violin, piano, or cello sonata or solo, or a string quartet, is given according to sharply defined and accepted standards of interpretation, the singer has not the slightest hesitation in imprinting upon a classic song his own false and feeble conception. For the edification of his admirers, he will make an almost comic song out of the priceless composition of a master mind that had not the slightest intention to create such an impression. How well I remember the performance of a celebrated singer, her two hundred and fifty pounds "avoirdu pois" enclosed in a

short-sleeved, fiery red gown, singing Schubert's immortal "Wohin" in an intentionally comic vein, in a tempo almost as fast again as intended, raising her cumbrous arms during the closing measures, as if some invisible spirit tickled her ribs — all to the rapturous delight of her audience, who proclaimed it a wonderfully beautiful and artistic performance and not for one moment saw an insult to the composer in it. And how well do I remember an incident in the German Athenæum of London in reference to the same song! Seated at luncheon were Dr. Hans Richter, Mr. Frantzen, and I, when a waiter presented to the Doctor the card of an opera singer from Frankfurt, asking for an audience with the master. Always easy of approach, the Doctor at once asked the gentleman to enter, and a fine-looking man appeared. After introduction and some remarks in general, the artist asked permission to sing for the Doctor; this being granted, Mr. M. opened the piano, saying that he would play his own accompaniment, and at once began, playing ordinary sixteenths instead of the characteristic sextoles Schubert has written. Only for a few measures, however, when the Doctor indignantly interrupted the performance with an angry, "Stop! You are playing the accompaniment entirely wrong, Mr. M.; let Mr. Heinrich play for you!" After I had seated myself at the piano,

Mr. M. sang acceptably, and all would have been well had he not somewhat resented the interruption by saying: "What great difference does it make whether one plays sixteenths or sextoles? The voice is the important thing." I will not repeat the Doctor's wrathful answer. Suffice it to say that Mr. M. never again had an opportunity to sing for the good Doctor.

In this volume I give a large number of examples culled from Handel's "The Messiah" and Schubert's "Die schöne Müllerin," to be followed later on by similar expositions of other Oratorios; also of the songs of Schumann, Franz, Brahms, and Strauss, showing errors of conception, phrasing, interpretation, diction; and by doing so remind the serious student and amateur (yes, even those who labor under the impression that they know it all) that there is in the singing of Oratorio and of classic songs a tradition based upon an artistic sense of propriety, developed out of an artistic comprehension of the poetry and the music, every whit as important as the accepted traditions in all other forms of composition worthy of the name.

I hope to present in a lucid and artistic manner the important points of interpretation in regard to phrasing, diction, tone color (which latter subtle art gives in reality the necessary character to all such artistic interpretation). I furthermore hope to in-

still in teacher and pupil, indeed in all who possess sufficient mental and artistic caliber to grasp the principle, a "method of correct principle" which in all mooted questions will enable them to solve these in an unfailingly artistic manner and forever make impossible innumerable inane, weak, and often foolish interpretations.

Likewise, it is my hope that in the pursuance of this aim a general, music-loving public may learn to form a higher standard of judgment of the "intellectual" art of the singer, irrespective of mere beauty of voice.

Musical notations will be found which are not given in any edition in print; notations which are absolutely essential to a correct and musicianly delivery of the Recitatives, Arias and Songs, the latter with careful attention to accompaniment, and which it will be of interest and value to the student as well as to the teacher to strictly observe.

## CHOOSING A TEACHER

AN old German proverb says: "Papier ist geduldig" (Paper is patient). Almost anything may be printed on paper and — so it be served palatably and in proper environment — it will find trusting readers. Most of all is this the case in branches of science and of art with which the general public is but slightly acquainted. A statement, be it ever so laughable and foolish, will be accepted if uttered by a personality that understands how to surround itself with an air of importance towards those who themselves know nothing about the subject. Some time ago there appeared in a magazine devoted solely to musical matters a statement as follows (I quote verbatim): *I can make any one sing. I don't care if the pupil is sixty years old, or sixty-five, it makes no difference, if he only has brains.* (Then, fearing that a person of sixty or sixty-five might have enough brains to refuse to swallow the bait, the article continues:) *No, he doesn't even have to have brains; if he'll only follow me like a parrot! if he'll only use my brains, I'll make him sing!* Does such arrant nonsense find believers? Most assuredly. Not, perhaps, in a man or woman of sixty or sixty-five,

but in a man or woman of between seventeen and thirty. And therein lies the danger and its aggravating humbug. The inexperienced young novice often— ah, how often! — does believe it; for, is it not printed on good paper and do you not see the wizard's name and picture beside the announcement? Another equally marvelous statement, on a par with the foregoing, is made by a western lady, who unblushingly tells an unsophisticated general public (nay, in a magazine devoted to music, she tells it to professional people, or such as would wish to be) that by singing, and playing a mandolin accompaniment for them, her Jersey cows are willing, eager, in fact, to give fully one-third more milk than before. Her cows are all pure bred, and each of them hears at least one tune at milking time! "In the Gloaming" is one of the very effective "milkers"; the young cows are said to show a liking for "Tell Me, Pretty Maiden"; all but one, however, are irritated by the "Toreador Song"! and so on *ad nauseam!* Remember, dear reader, this is not a flippant joke; it is presented as a fact; and the picture of the lady and one of her talented cows is in evidence. If this book were not a serious effort, one might dilate upon these two statements (out of many) at great length; one cannot resist, however, the tempting remark that now at least we know what to do with our "singing failures"; or,

if the method be perhaps somewhat improved, how easily wet nurses might become a superfluity!

A large number of "methods on the art of singing" have been written, some of them imbued with high aims, many of them without any special value. Not one of them, however, is sufficiently clear and explicit to guide the student to a well-defined goal unless explained and exemplified anew by a competent teacher. We find in these "Methods" a large number of exercises, meagerly explained by a few sentences (often not at all), and ever failing in their object, unless, as already said, again explained by the teacher. Only too frequently this explanation fails to be supplied for the reason that many teachers of the art of singing are unable to give it, because they themselves do not grasp the principle, cannot find the kernel, or else cannot find words, ways, and means lucidly to illustrate it. Subtle, yet highly important points only too frequently escape the teacher's eye and ear, and thus failing to be clearly, concisely, and logically explained, it follows that the desired ultimate and hoped-for result is not realized. I aim in this book to illustrate comprehensively to the conscientious *teacher* such points as may have formerly escaped him; it is furthermore my aim to assist the *student* to observe such points for himself and thereby have a sure, or at least a surer, guidance in the pursu-

ance of his home studies than hitherto; and it is lastly my aim to make a *better artist* of the already *good artist*. I speak here of teachers of the art of singing who, in consequence of inborn, natural talent, proper study and education, really deserve the name; not of such as, weary of a position behind the dry-goods counter, possessing frequently a naturally good voice (always, however, a large amount of self-appreciation), take a course of twenty or forty lessons from some teacher, good, bad, or indifferent, imbibing during such course a smattering of knowledge and phrases of learned sound which shall be finally inflicted upon their prospective pupils on all possible occasions. Not yet having these, a so-called benefit concert is arranged, the receipts of which shall make a summer's trip to Europe feasible (generally to France or Italy, where again their inadequate acquaintance with the language precludes a thorough understanding of the subjects to be learned and digested), taking there perhaps ten or twenty lessons of one or two accredited masters. Finally, returning to the home shore and placing a well-made likeness in the musical papers, they impose themselves upon an unsophisticated public as teachers of the art of singing in a college, in a town, or in a richly appointed studio in the metropolis. And the absurdity thrives and gathers shekels galore! Neither do I mean by that im-

portant word, "teacher," the broken-down opera singer, generally a foreigner to our country and our language, incapable of expressing himself intelligently to explain his, at best, feeble meaning, instructing (?) the student in a mass of vocal and musical rubbish, the narrow extent of his own culture and repertoire. Let me here quote an interesting statement made by Victor Maurel, one of the greatest artists upon the operatic stage during the last fifty years. He attacks the policy of teaching the art of singing in the celebrated "Conservatoire de Paris" and he says: "I do not speak of the so-called teachers who have been at one time choristers in small opera houses or valets to singers *en vogue*, who for payment are willing to ruin any voice intrusted to them. I speak of the actual teaching at the Conservatoire. The instruction there is nothing. It is only harmful. Even though one may have sung all one's life, yet he may be incompetent as a teacher. The Conservatoire yearly receives about forty vocal pupils. In ten years that would mean four hundred. Now tell me, out of this number how many of them are before the public, deserving to be called artists; though surely out of all these there must have been a certain number with sufficient voice ability to rise to eminence. What has become of them? Where are they?" . . . Ah, yes, where are they? Sing-

ing here and there in small theaters, at inferior concerts, teaching something they never learned, swelling the list of incompetent teachers. Woe to the pupil who wastes his time and money on such Professor Impostor! He it is who never refuses a pupil, though a first examination will show the impossibility of that pupil's learning anything useful to him or delightful to others. He it is who, by well-turned phrases, inveigles the pupil into a chase after the unattainable, neither voice, intellect (musical or otherwise), nor personality warranting the slightest encouragement. Six months, a year, suffices to open the victim's eyes. He finally gives up his vain pursuit, and if honest and sincere decides to devote his energies to something more congenial — or else become a "Professor of the art of singing!" Then heaven help his pupils! For such teachers this book is not written, but rather for the many well-equipped men and women who, while they may never reach the uppermost rungs of that precarious ladder which we call Fame, nevertheless are possessors of pleasing and serviceable talent, capable of developing into pleasing and artistic singers, capable of becoming sound and serious teachers.

To whom, then, as a teacher, should the young beginner turn? For the first great principle involved in the art of singing, "Voice Production"

and "Voice Placing," we find masters among Americans, English, French, and Italians. Rarely among the Germans. Always making sure that the teacher of this particular branch of the art has won a well deserved reputation in it (either through recommendation by well-known artists or by hearing his pupils sing), the young beginner is not likely to go far astray in his choice. It is true there are teachers of Voice Production better than others, just as there are many degrees of talent in different pupils, but an intelligent student will soon be able to tell of the reasonableness of his progress and either be content or make a change. Two years of faithful, diligent study with a good master of Voice Production and Voice Placing should be sufficient to form forever the habit of correct use of the student's voice. Rossini's contention that three things only are absolutely necessary in order to become a great singer, namely, first, "voice," second, "voice," and third, "voice" — no longer being true (if it ever was), it now behooves the student to bestir himself and find a teacher of intellectually and musically higher aims and accomplishments (unless his voice teacher possess these also, which is but rarely the case). Therefore, if the student's aim be Italian, French, or German Opera, he should turn to teachers of those nationalities; if it be Oratorio, an accomplished English,

American, or German teacher, well versed in that style of singing, should be his choice; if the study of the German classics be his ambition, a German artist of accredited accomplishments in the most difficult of all arts, interpretation and style, should be the teacher. Not wishing to be misunderstood, I do not claim that there may not be an English, American, French, or Italian teacher now and then familiar with many of the compositions of the great German song writers, but a teacher of really profound knowledge among them has rarely come under my observation, a bowing acquaintance with a dozen or so of these classics being generally regarded by them as a wonderful accomplishment, amply sufficient to give the impression of superior learning. Yes, even among the German teachers and singers the want of a thorough knowledge of the songs of Schubert, Schumann, Franz, Brahms, Strauss, Wolf, and others is often woefully conspicuous, and it is astounding to observe to what degree of gross ignorance and deliberate changing of the original masterpiece the singers of that nationality sometimes consent to expose themselves.

To sum up, then, it is of the first importance that the student find a teacher who has a reputation to guard and to enhance; who by others (not by his own advertising on "patient paper") is known to be a successful instructor in his particular branches in

the art of singing; who numbers among his students at least a few artists or amateurs who stand high in the community; a teacher who, in the higher branches of his art, not only is a singer but a musician of genuine attainments, who can speak plain and comprehensive English to English-speaking pupils, and who does not believe that the only thing a student is good for is his money.

**THE ART OF SINGING****I. PRELIMINARY**

BOOK-LEARNING, studying the art of singing with the assistance of even the best books on the subject, a knowledge of the physiology and psychology of the voice, never yet made an artist; and though indeed such learning may be of value to the student, the life-giving fluid, the living proof of the value of all that is theoretically learned and digested by the help of valuable books, can only be verified by the guiding hand of a competent teacher and the gradually growing artistic intelligence of the pupil. And only he is such a teacher who not only has a goodly amount of book learning to his credit, but (and this is more important) is also able to supplement and fortify such learning in the mind of the pupil in consequence of large experience as an accredited artistic singer and cultured musician. Only to such a teacher should the gifted student turn, only in him should he have that confidence absolutely necessary to nurse the blossom into the full-blooming flower. Having this confidence, the student should never permit himself to be swayed by adverse criticism of that teacher by another, usually for no other cause than to secure

the pupil for himself. Doubts, pitfalls, and many questions of what were best to do under certain circumstances will arise no matter with whom the pupil may study. To decide these, solve them, needs not one book nor many; much more necessary is a teacher of experience, possessing a musically cultured ear, fine musicianship, and an authoritative personality, which latter will inspire the mind of the student with confidence. Not only should the student possess, however, a good natural voice, good health and physique, but he should also strive to educate his mind and his *fingers* (if he have not already done so during childhood days), *and two hours' study of the piano each and every day will mean seven hundred and thirty hours in the course of a year; thirty full days and ten hours!* And any student with sound fingers (even of the age of twenty or twenty-five years) may gather a considerable and valuable amount of practical knowledge of music if he can persuade himself to believe that he is not "too old" to do so. Comparatively few students approach the study of singing without a vestige of knowledge of music, without at least the knowledge of the notes of the staff, without a slight acquaintance with the piano keyboard. Have we not heard the remark untold times, "No, I cannot play the piano well, that is — only well enough to play my own accompaniment"?

And then mark how wretchedly he does play it! But take heed of the advice, my friend, take heed of the mathematical calculation, and let me see whether you will not give a more truthful answer to the question after the lapse of a year. The sacrifice it will take to keep the student from the temptation of the frivolities of society, or tea-table, to give up small-talk by the hour about nothing, will be a thousandfold repaid. It will make of the tyro at least a fairly good musician, capable of solving unassisted many, and often all of the problems presenting themselves in the musical part of the exercise, song, or aria, lifting the student over the cliffs of musical difficulties which a year previous would have been insurmountable. And remember, this musical knowledge opens the door to the understanding of the subtle art of "tone color," of "phrasing" — it will give you a "personality"; and so equipped, and possessing a good voice, you will at all events become a singer of more value than you dared to dream. And students of singing dare to dream a great deal! Devoid of this valuable adjunct of musical understanding, of the capability of playing a musicianly accompaniment to perhaps all but the technically too difficult songs in the still hours of the evening in the room, the student never can know how great a joy he misses. I, for one, would not exchange the happiness of those hours

for any amount of lucre. And now, having arrived at the conclusion of this preamble, which I earnestly advise every student to read again and again, let us look at *some of the difficulties in the art of singing*. The impossibility of enumerating all of them may at once be admitted; many aspects in the delivery of a song, opera or concert aria are so fleeting, so subtle, that difficulties present themselves at the moment only (and present themselves in a different aspect in each and every student), so that it is well-nigh impossible to describe or dissect them in writing; therefore, a good teacher becomes an absolute necessity. The main difficulties, however, I shall name as follows: *Voice Production* and *Voice Placing* (these two being so nearly akin that they should be studied together), *Breath Control*, *Phrasing*, *Diction*, *Tone Color*, and *Personality*. The first two, "Voice production" and "Voice placing," and "breath control" I shall call the mechanical difficulties, the remaining four the intellectual difficulties.

## THE ART OF SINGING

### II. VOICE PRODUCTION AND VOICE PLACING

**SHELVES** of books have been written upon the subject, yet the professors are no nearer an absolute solving of the vexed question. It matters not with whom a singer may have pursued his studies, how well he may sing, phrase, or how fine his diction may be, to the teacher of Voice Placing and Voice Production he represents a failure in these particular details of the art of singing because he has not studied them with him (or her), the only "genuine" Professor of the Art! Is the accomplishment dependent upon the individuality of each and every student, different in its natural aptitude and its natural shortcomings in each and every one of them? Is it perhaps an exact science, mathematical, to which every student must be fitted, like shoes over the same last? Will mechanical appliances, corks between the teeth, tongue depressors, and other paraphernalia, accomplish it? Is there one royal "method," unailing, that will do it? If so, what is *the* method? And, partly failing in conquering the difficulty, may that student never hope to sing, although well equipped in many other respects, be-

cause this or that stickler at voice placing and voice production thinks so? And, lastly, do the professors agree among themselves as to an unfailing method? Has not every one of them a secret foible of immense value, possessed only by him and regarded as the only sound and infallible *Gradus ad Parnassum*? Be of good cheer, young students; the matter is not so serious as you are made to imagine, nor is it equally serious in each one of you. *Correct voice placing gives the student the ability to sing the entire range of a given voice in such a manner that the passing from one register (so called) to another shall not be observable, shall take place without exposing the much and justly feared "break," so that the entire range of that voice is sung with the ease, resonance, and beauty of tone belonging to the natural, easy, resonant, and beautiful tones of that voice.* Voice production is closely akin to it, dealing, however, more with the "quality" of tone. To the student acquiring the ability, it is *science* (by no means mathematical, however); to the teacher imparting it, it is *art*, gained by experience, capability of judging tone color, and a musically trained ear. And since good voice placing and voice production *do* depend upon the individuality of each student's voice, it is the teacher's duty, his art, to train that voice according to its individuality, and by no

means according to the accepted, scientifically determined break in soprano, alto, or tenor voice because a book or a hundred books say so. Furthermore, the discovery of the precise spot where such break occurs being at first experimental, since it does not occur in all similar voices in the same place, the final determining of it and the elimination of the difficulty is again the art of the teacher, inasmuch as under certain circumstances, dependent for instance upon the progression of the melody, the character of the music and of the poetry, it may be found necessary to place the break tone neither as chest nor as medium tone, but rather as a compound of the two; in other words, a mixed tone. If, for example, the ending of a melodic progression, and more especially a descending progression, take place on the break, or even slightly above it, such tone no doubt will make its effect well enough if sung in medium voice in the studio or small hall, accompanied by the piano, but will lose its desired effect, be it dramatic or lyric, in a large hall, accompanied by the modern orchestra of sixty or more players.

And only a cultured ear, large experience of the teacher, and the artistic sense and feeling of the intelligent student when no longer with his teacher, can determine the best quality of tone to be used under such circumstances, whether it shall be

chest, medium, or mixed tone, with the latter generally to be preferred. All of which proves that voice placing and voice production are not exact, mathematical sciences. Again, a light, flexible voice generally overcomes the difficulty of the break with far greater ease than a heavy, powerful voice, which latter frequently succeeds in conquering the trouble but partly — and sometimes not at all. Do I hear the “Professor” deny the statement, saying that he wished he might have had the chance of applying his method? Method! Method! and again Method! Whence cometh his “Method”? How ludicrous it is to hear the young professor, at the very threshold of his career, prate about his method! *His* teacher arrived at a pliable judgment (which *is his method*, only that and nothing more) in the course of many years’ experience. Even his errors clarified his mind and made his judgment reliable. But the young teacher bought the method spick, span, and burnished, brought it away in his steamer trunk or dress-suit case, and, *presto!* a new and shining light of the art of voice placing and voice production — and ere long also of the higher, the intellectual branches of the art of singing — has arisen! *Method is the offspring of experiment and experience, grown into healthy judgment, nursed at the bosom of many years of intelligent observation of the manifold aspects which every in-*

*dividual voice presents, a capability of discerning the correct from the incorrect manner of the use of each individual voice, made keen by former errors and mistakes, and profiting even by them, leading the pupil to an ultimate success compatible with his more or less pronounced natural ability.*

To devote years of study to voice production and voice placing in the studio of a professor is fallacy, waste of time, money, and intellect far better applied in another direction; and the student who cannot grasp the theory of the alleged secret in a year or two, and thereafter continue to improve the use of his voice according to that theory by himself, either never will conquer the difficulty by reason of individual incapability, or else he is studying with a teacher who makes shoes over one, and only one, last. But, as already said, it matters not with whom you may have studied, it matters not how well you may sing, phrase, and impress your audience in general, some teacher of voice culture will find fault with you because you did not study with him, the only certified "Professor of Voice Placing and Voice Production." Therefore, young friend, contain yourself in peace — and sing well!

**THE ART OF SINGING****III. BREATH CONTROL**

THE second and only other mechanical difficulty which presents itself to the student of singing is a judicious management of breath. It likewise is largely individual in each student; and as many students have a naturally well-placed organ and find but little trouble in good voice production, so also do we find many students who seem to have little trouble in good control of their breathing apparatus. This being so, I have often been asked: "Is it really necessary that I study the art of breathing? Possessing good health, sound lungs, I believe I am able to sustain any reasonably lengthy phrase with comparative ease; in fact, I never give breathing a thought, and certain phrases which I am not able to sustain I have never heard sustained by any other singer." When I proved to him that I could sustain such phrases readily enough, the student argued that I merely possessed still greater natural breathing capacity, a still more robust physical capability than he himself possessed, until I convinced him against his own conviction that he, too, could accomplish the feat by observing certain principles which per-

haps did not so much increase his capability of "inhalation," but rather the judicious expenditure of breath during the act of "exhalation." And once for all, let it be stated that physical force has nothing to do with it! Let us suppose that the student take a long, deep inhalation with the view of sustaining a phrase of more than ordinary length. Ever and again failing in the attempt, he at last concludes that he has not sufficient lung power to accomplish his aim; he therefore feels compelled to break the phrase by taking another inhalation, glossing over the interruption by substituting a syllable, or a word, which will bring him to the end of the phrase to sustain which on one inhalation he finds at present a physical impossibility. And yet it can be done, he can do it, and with comparative ease. Let the student again inhale, long, deep breaths, and at the end of the inhalation close his glottis, which is nothing else than suddenly checking, stopping the breath. Without thus checking, bottling up as it were the air in the inflated lungs, his first attack on word and sound will waste a certain amount of breath, which of course will be found waning toward the middle or end of the long phrase, making it necessary to break it and inhale again. Let the student furthermore avoid, by sheer force of will, the gradual sinking of the chest bone, the gradual pressing of the ribs against the

slowly emptying lungs, and he will be surprised to find that he can accomplish and sustain after a time the phrase which heretofore had been an impossibility. Let him practice the exercise at slow intervals at first (say three or four measures of  $\frac{4}{4}$  *Adagio*), finally increase the tempo to *Allegro*, *Allegro vivace*, etc., and ere long he will find that his breathing capacity has remarkably increased. There is, of course, a vast difference in the art of breathing as applied to the singer, compared with athletes, be they runners, swimmers, boxers, or divers. Their manner of breathing would be but little helpful to the singer. To illustrate, however, to what an unusual degree of proficiency, for instance, a diver's breath control can be brought, I will here quote some remarks by Mr. D. F. Comstock on the effects of "forced breathing" which some time ago were published in "Science." It may be questioned whether the phenomena he describes are wholly unknown, but his excuse for calling attention to them is that he has "found in people at large, and even among scientific men, a surprising ignorance as to their existence." The effect on muscular fatigue is very striking. Thus in his own case he has found that an arm exercise with heavy weights was greatly lightened by preliminary breathing for the space of, say, four minutes. Under ordinary circumstances he could

not repeat the movements more than twenty times, but with this preparation he found he could reach twenty-seven, a gain of thirty per cent. The mental effect is equally striking, he says: "I have noticed in my own case that mental fatigue may be postponed far beyond the usual point by two minutes of rapid, deep breathing at half-hour intervals. A feeling of sluggishness or sleepiness may be almost completely dispelled. I have never noticed any reaction, as in the case of most stimulants, and altogether it seems very satisfactory." Another effect of forced breathing is to enable a man to endure prolonged apnoea (holding the breath). After a four-minute exercise Mr. Comstock found that he could hold his breath for three and a half minutes, whereas without preparation he could not exceed fifty-six seconds. "The time," he explained, "during which it is possible to do without respiration increases, of course, with the length of time given to preparatory breathing. The increase naturally does not go on indefinitely, but reaches a definite limit beyond which further length of time given to preparatory breathing does not increase the time during which the breath may be held." Mr. Comstock remarks with justice that "successful rescues from suffocation are common enough to make a knowledge of this possible endurance without air of no little value." It may

be noted, by the way, that his own "record" of three and one-half minutes has been far surpassed by others. Mr. W. Henry of the Royal Life Saving Society of England quotes the case of a young female who remained under water (by his stop-watch) for the space of four minutes forty-two seconds; but the most remarkable instance ever recorded is, I believe, that of Mr. H. M. Vernon, who did without breathing for no less than eight minutes thirteen seconds! He used forced breathing, much after the method recommended by Mr. Comstock, but in addition he took a few full inhalations of nearly pure oxygen just before holding his breath.

I now desire to touch upon some of the unpleasant mannerisms so frequently exhibited by otherwise excellent singers. Can anything be more objectionable, for instance, than *audible* inhalation, the singer with each breath making a wheezy, whistling noise, audible sometimes throughout the entire concert room, as though the wind were whistling through ill-fitting windows or blowing around the corner of the house on a stormy night? We have all observed such breathing, only the perpetrator of it seeming to be in blissful ignorance until his attention is again and again drawn to it. What is the cause of it? How can he cure it? Often it is nervousness, often a too

powerful and overstrained effort of inhalation, more often still it is merely an unfortunate habit. To cure the evil demands only a firm determination to overcome it, a careful watching of himself until the habit is broken and forgotten, and inaudible breathing will become as much a habit as was the former unfortunate audible practice. Another objectionable manner of breathing is the oft-observed "shoulder breathing." It will not be denied that raising the shoulders at every inhalation, half-way up to the ears (almost burying them within the high collar of man's modern dress), not only looks awkward and inartistic, but is absolutely disturbing, and often entirely destructive of the singer's otherwise fine qualities in phrasing, diction, and voice production. And what shall we say of this habit in woman? In her décolleté dress? Let us forego the attempt. . . . Determination to break the habit, studying for a time before a large mirror, will probably overcome the fault. Therefore take a look, young friend and student, see yourself as others see you! The one greatest enemy to well-controlled breathing, however, is nervousness. Who, indeed, has not suffered from its baneful influence? It is true that I have heard singers say that they are not in the least nervous or perturbed by a prospective appearance before a critical audience, but I do not believe their

statement. The finished, experienced artist's nervousness, furthermore, is not a fear of failure, — that much may be taken for granted; rather it is a nervous tension to do as well as he knows he is capable of doing, a nervousness begotten of the fact that he knows he is singing to a cultured audience, or perhaps only to a critical few in the audience who are intimately acquainted with the difficulties and details of the work to be performed. He who contends that, in spite of knowing of the presence of such in the audience, he is not in the least perturbed, is either boasting, telling a deliberate falsehood, or else he is a conceited specimen of mediocrity, irresponsible to his art, to his audience, and to himself. During many years, I met personally nearly all the celebrities of "the boards that signify the world," — singers, actors, instrumentalists, — and I know whereof I speak, and no artist who has a reputation to make, maintain, and enhance will dispute my statement. And the young beginner, the inexperienced singer? Ask him of the battles with his nerves. They assail him fully twenty-four hours before the actual moment of the ordeal! A beating heart, flushed cheek, spasmodic respiration, — relapsing for a time into normal condition, only soon to combat a renewed attack of the fever, sometimes literally to the extent of nausea; a silent self-assurance of

being sure of his ground, the quickly following doubt, the fear of the possibility of something which may happen; that he may fail, upset; the restless, perturbed sleep of that last night before the concert; the fear of the critic; the fast-approaching hour; at last the moment of actual appearance — heart in mouth — ah! who among you has not been condemned to live through this agony? At last, out upon the stage! A timorous beginning, then a feeling that all will go well, a recovering of breath equilibrium, here and there in the audience a kindly face, a reassuring smile, at last hearty, spontaneous applause — and the battle won!

## THE ART OF SINGING

## IV. PHRASING AND DICTION

THE first two intellectual difficulties which destroy artistic interpretation of a noble song are in-artistic phrasing and poor diction. In the repertoire of the average singer and artist there is scarcely one song, one aria, without its share of errors. And yet how strange it seems that so frequently this should be the case, when a little reflection, a little mental application in regard to the importance of the poem (from the view-point of the elocutionist), would readily give the key to the solution of the problem! Two important factors insuring artistic interpretation must first of all be considered, namely, the poetic and the melodic phrase. It were well, of course, if they might always coincide, go hand in hand; often indeed this is the case, and if so, the phrasing of the song presents no great difficulty. Often, however, it is not; still more often an unsatisfactory translation of a poem seriously interferes with it; sometimes, too, we must lay the blame at the door of the composer. Should one or another of these disturbing elements present itself, should one phrase or the other need to be disturbed, the *musical* phrase must be the

sufferer. To do this, and yet apparently not disturb the latter, is the singer's art. As you would phrase to declaim, so must you almost invariably phrase to sing: tearing the poetic phrase wantonly to tatters creates chaos and destroys the poet's meaning; destroying it for the sake of adhering strictly to the musical phrase will frequently produce the same result, and will prevent the vivid, "living" effect designed to imprint itself upon the mental faculties of the hearer. It is the *poetic phrase* which gives the key to the kernel of a song and, magician-like, imbues the spirit of the poem with a life-giving fluid, makes the subject in fact, for the time being, the living reality to the hearer's imagination. That reality again is made still more impressive, more real, by artistic diction,—but of that more anon. At present I shall hold myself bound only to the two "phrase forms"; I shall endeavor to bind, to unite them into a harmonious, congruous whole, irrespective of any lyric or dramatic impression and effect designed upon the mind of the hearer. A most serious obstacle toward the uniting of the two phrases is an inadequate translation, and the nobler the poem the more it suffers by it. Would that a translator of really great poetic power might arise and build for himself a monument better than of stone by giving us poetic translations of the songs

of Schubert, Schumann, Franz, Brahms, Strauss, and other masters! It seems passing strange that a serious attempt in that direction has never been made, and I verily believe that a general public, strangely apathetic to poetic values, perfectly willing apparently to accept the inane mouthings of — so-called — translators, is largely responsible for this state of affairs. Who, for example (without insulting his common sense), can possibly sing such rubbish as this (I give the original stanza by Klaus Groth and its translation):

“ Doch kommt des Wort und fasst es  
Und führt es vor das Aug;  
Wie Nebelgrau erblasst es,  
Und schwindet wie ein Hauch.”

“ But when a word would hold it  
And give it to the eye, (!)  
As cloudy mist 'twould fold it, (!)  
And vanish as a sigh.”

(Brahms, Op. 105, No. 1, sec. stanza.)

I ask again, who would willingly sing such rubbish? The publisher, either not knowing better or not caring much, presents this nonsense unblushingly, expects the intelligent English or American student to buy it, and sing it, especially the former, expects furthermore the intelligent teacher, the admirer of Brahms, — who gladly would make the

student acquainted with the master, — to induce an intelligent student to sing such nonsense . . . “and give it to the eye!!” One would imagine one were reading Prof. Fisticuff’s latest account of a boxing match. That a poetic translation can be made is proved by an American edition before me. It runs as follows:

“ But if a word be spoken . . . (Still better it were — But if *the*  
 Its beauty to convey, word be spoken)  
 The spell at once is broken,  
 ’Twill vanish quite away.”

*Mrs. Isabelle G. Parker.*

But what can we say of the translations of a certain Mr. ———, in a publication of Schubert’s songs, when we read the following:

NACHTSTÜCK (Nocturne). (Mayerhofer.)

Wenn über Berge sich der Nebel breitet  
 Und Luna mit Gewölken kämpft,  
 So nimmt der Alte seine Harfe  
 Und schreitet und singt waldein-wärts und gedämpft:  
 “ Du heil’ge Nacht,  
 Bald ist’s vollbracht,  
 Bald schlaf ich ihn, den langen Schlummer  
 Der mich erlöst von allem Kummer.”

“ Die grünen Bäume rauschen dann;  
 Schlaf süß du guter alter Mann ”  
 Die Gräser lispeln wankelnd fort:  
 “ Wir decken seinen Ruheort.”

Und mancher liebe Vogel ruft:  
 " O lasst ihn ruhn in Rasengruft."  
 Der Alte horcht, der Alte schweigt,  
 Der Tod hat sich zu ihm geneigt.

Translation:                   NIGHT PIECE (!)

When o'er the mountains had the white mist broadened  
 And Luna camped upon the cloud,  
 So forth the old man then his harp took (!)  
 And forest-ward sang, full feeble (!) and low bowed:  
 " Thou holy night,  
 Soon breaks full light,  
 Soon sleep I in the mighty slumber (!)  
 Whose power shall all my sorrows number."

Then rushed (!) the green trees: " Slumber sweet,  
 Now good old man, thy music meet.(!)  
 The grasses whispered softly wide:  
 " Thy life our mystery doth hide."  
 And cried the birds from nest and bough:  
 " O leave him to the meadows now."  
 The old man heard, the old man hushed:  
 Sweet death amid the tones had rushed.

I believe that for monumental ignorance this specimen cannot be surpassed. The edition contains many similar specimens, making it absolutely unfit for the English tongue.

Under such circumstances, one or the other of two choices only seems to be left to the student desirous of studying these songs: either find poetic translations (which will be a difficult matter), or

else study the German language and these wonderful songs under the guidance of an excellent German scholar and musician and sing them in the original. And why not study the German language as readily as French or Italian? The time and patience devoted to this purpose will be a thousand times repaid. It is this neglect and the poverty of poetic translations that retard the progress and intellectual advance of the English-speaking student in regard to these songs; and not until the day shall have arrived when we have translations that are poetic and appeal to the heart, soul, and sense shall we have students that will fully appreciate and revere the compositions of this and other masters.

It is not my intention, however, to enter more fully into detail concerning the ignorance of the average translator; I desire to confine myself to original texts only in the examples that follow (German and English). The musical illustrations in this book will give many examples of what may be done to give the necessary value with equal fairness to both poetic and melodic phrase, to bring them into harmony and by so doing conjure a perfect, vivid picture before the hearer's vision. Space of course would forbid the possibility of suggesting the best phrasing of each and every good song ever written; so complete a work would be stupendous enough to fill a library.

The creator of the form of modern song is Franz Schubert, and, though we find here and there a song of that form among the compositions of Mozart, Handel, Haydn, and Bach, Beethoven is the only one of the old masters who has dipped his pen with considerable frequency into the ink-well of the song-writer, bestrode Pegasus and ridden the noble steed into the until then but little explored wilderness of classic song form; often, indeed, with highly artistic results ("Adelaide," — "Der Kuss," — "Busslied," — "An die ferne Geliebte," and others); often also with less success, for which, no doubt, uninteresting poems are largely responsible. His predecessors, however, have but comparatively insignificant efforts to show us, and so the fact remains that in Franz Schubert we greet the first really great light as a writer of songs.

**THE ART OF SINGING**

## V. TONE COLOR

WHAT is Tone Color? And why should the singer and teacher pay far stricter attention to it than is generally the case? Its first, simple definition is "absolutely pure voweling." The artist painter puts upon his palette a more or less large variety of pure colors ranging from chremnitz white to vandyke brown and bone black. These he mixes according to certain well-defined principles either into complementary colors as his artistic eye seems to need them, or places them on the canvas in their absolute purity to achieve certain desired effects calculated to impress the beholder, and so places before us finally the finished picture of sky, ocean, green hills, shady pool; the noble oak, the tender flowers of a foreground, the mighty snow-capped mountain, seemingly miles away in the distance. Interchanging gradations of color, which the layman scarcely perceives, realize to the artist's eye the living likeness of a familiar face, an historic scene, the stormy or tranquil ocean, the silent valley, so vividly, so apparently real, that he sees the scene as if he were part of it. The greater the artist's imagination, the finer his "sense" of

color and composition, the defter his hand, the more soft or strong and the more intrinsically valuable will such a painting become. Stand but before a Velasquez, a Rembrandt, a Rubens, give your imagination sway and tell me whether you do not seem to see the figure stepping out of the frame. Look at a landscape by Rousseau, by Diaz, and hear the rustling of the leaves upon the trees, the mysterious voices of the forest; look at "The Bathers" by William Morris Hunt and feel the coolness of the shady stream; see again in a Hans Markart the colors fairly running riot in their kaleidoscopic variety and purity; observe the inimitable grays of a Martin; and know that it is the sense of color of these artists, graduated into a thousand scarcely observable tones, that gives to the finished pictures their indescribable charm. Feel the chill of the marble in the paintings of Alma Tadema!

As it is with the painter, so should it be with the singer and the actor. Untold varieties of meaning, inference, fact and fancy, may be put by these latter into the delivery of a sentence or even a word. It has been said of that militant Methodist of the eighteenth century, the Rev. George Whitefield, that he could put such feeling into the word, "Mesopotamia," as to make his hearers weep. To call the feat, "Recitation," or "Declamation," is but a poor word; its acme of perfection baffles descrip-

tion and leaves it nameless; its effect, however, is achieved by a finely cultivated sense of "Tone Color," and it can and does create and sustain illusions, enforce contrasts, and makes a potent dramatic element literally out of thin air. Possessed of the gift of judging and comprehending "Tone Color," it will supply a stage full of scenery, a cast of players, and a wardrobe of costumes. The secret of this power lies primarily in the management of the voice in respect to "color." How, then, may the student arrive at this high perfection? It is obvious that it cannot be acquired in a day or a month, even though the innate talent lie within him; it can be developed, however, by first of all paying strictest attention to ordinary speech in daily conversation. This appears to be a simple matter, and would be so were it not (to make a paradox) so difficult. Listen to the speech of your neighbor who no doubt would be grossly insulted were you to tell him that his speech is execrable. Not one vowel pure and clean; consonants (the cement of vowels) swallowed by the hundreds; a slovenly, careless construction of nearly each and every sentence, not because of ignorance, but because of this fateful "laissez aller" that makes many a student say "I ben" instead of "I have been"; "fother" instead of "father"; "gurrel" instead of "girl," and innumerable such errors.

The sister arts are Poetry, Music, Painting, Sculpture and Motion. To an imaginative mind one ever suggests another. Hear or read a poem, and involuntarily music will suggest itself; hear the great compositions of a master musician, and action or scene will enter the mind; gaze upon a great painting, and words or music will be suggested. So it should be with the art of the singer or actor. It is true that the sung or spoken word is frequently considered sufficient by the layman and inferior artist to create a desired "atmosphere," but that alone it does not create such atmosphere we may constantly observe in the singer or actor lacking the comprehension and "sense" of tone color which alone gives the final artistic touch to word or sentence.

Whoever has heard the great actress Madame Fanny Janauschek, in a little play called "Come Here," will understand my meaning. Her fine sense of tone color enabled her to pronounce these two simple words in a literally dazzling array of shading, meaning, inference, and potency. And as "voice placing" and "voice production" are merely the singer's tubes of colors until his sense of "tone color" enables him to apply these in endless variety under any given circumstances, so is diction the brush by means of which he creates the picture, and these single adjuncts, finely developed

and thrown (as it were) upon the canvas which I shall call "Personality," enable us to realize through mind, eye, and ear the poetic and the musical importance of a composition, the poet's and the composer's vision.

## THE ART OF SINGING

## VI. PERSONALITY

THE word, "Personality," is derived from the Latin *persona*, signifying "a mask" such as was worn by ancient actors while on the stage, — that through which and from behind which came sound. The particular part of our "ego" which we call "Personality" we may classify as "mental," "physical," "attractive," "unattractive," and "nondescript" Personality. Its outward, visible characteristics are manifold, and, though the unkempt long hair and the untrimmed hirsute appendage of the artist (!), painter or musician, the queer, quaint, and outlandish-looking frock of the poetess or literary woman, the stern and forbidding-looking bespectacled eyes of the schoolma'am, the light pantaloons, nankeen vest, blue frock coat, red tie, and highly polished "topper" of the acrobat are no longer the unfailing earmarks of their calling, yet are they still often enough to be observed in a day's walk; when observed, we at once recognize a characteristic "personality" which indeed we are frequently able at first glance to classify quite correctly as musician, painter, poet,

actor, professor, or politician. Of course, these outward, visible characteristics do not necessarily proclaim a strong, "artistic" personality; *au contraire*, such personalities generally have "run to seed," so to speak; their accomplishments are generally mediocre, and end in just those indispensable outward signs, foibles, and eccentricities which are the advertising label of their "calling" which they prefer to call "genius."

True, the real, artistic Personality also manifests itself in many instances by and through such outward signs of speech, manner, or dress; then, however, they bear an entirely different general character in all their aspects; and only of the really artistic personality shall I speak. With the latter all such outward signs have become an unstudied, subconscious necessity, and indeed constitute an important factor, a genuine signature, as it were, of their genius. The purely physical personality or the nondescript personality is of course ever ready to designate the strongly artistic personality as "eccentric," "queer," and takes great pride in its acumen, its keen penetration of the really great mind after a merely superficial contact and observation. Generally speaking, strong and artistic personalities possess but few real, intimate friends, and, while they are blessed with a host of admirers over the footlights, they also may count

on many envious enemies, since envy and enmity ever seem to be the prerogative of the weak and small-minded. Generally the true, genuine friend of the "artistic personality" is just such another personality in the same or some other field of art; or else he is the educated amateur and personal admirer of the man and artist who has no "ax to grind." Artistic friendships are formed by men and women who feel secure in the supreme knowledge of their art, and admire, respect, and, I might say, revere each other in consequence of this knowledge, this bond of art fraternity which binds them close and closer. The ordinary man of daily life, the mediocre artist, is generally denied the observation of this bond of true friendship; in the presence of such, the "great" Personality becomes reserved, austere, cynical, or bitinglly witty, thus creating at first fear, and finally enmity.

It is also true that we often find equally strong artistic personalities antagonistic, and, while perfectly willing to admit high artistic accomplishments in each other, they are unable to become friends; the cause of this is then to be found in a purely personal, unconquerable dislike, man to man.

Woe to the man who exposes himself to the shafts of keen wit and biting sarcasm of a Rosenthal! He once visited a young lady pianist who at the very outset of her now great career played,

as is at first always the case, more or less to empty benches, losing considerable money at each and every concert. Misfortune would have it that the lady also lost one day a valuable jewel and, unhappy over the loss, spoke of it to Rosenthal. Smilingly he told her that the loss might easily be made good by giving one or two concerts less than arranged. Fine wit, but bitter! And who that knew him can ever forget the biting wit and sarcasm of Hans von Bülow? His epigrams are literally numberless and some of them will never be forgotten. Could anything be more bitter than his remark to a well-known tenor of that time, singing the rôle of Lohengrin very much out of tune at a rehearsal of that opera: "Ein Schwanritter wollen Sie sein? Ein Schweinritter sind Sie." ("A Knight of the Swan you would like to be; a Knight of the Swine you are!")

That he could also be kind and considerate, in his own way, the following little anecdote may attest, and, although its telling will place me for a moment in the limelight which I am by no means seeking, the story is too keenly suggestive of his manner to be forgotten. In the year 1888-89 I concertized in London, where Bülow also was then giving recitals. Possessing an introductory letter from Mr. Walter Damrosch to Bülow, I called on a certain afternoon at the hotel and presented the letter.

Being requested to ascend, I found Bülow walking nervously up and down the room (perhaps annoyed at the unwelcome intrusion). Finally he said: "Well, you wish to sing for me, but you have not brought any music." I asked permission to play my own accompaniment, to which, after a moment or two, he gave assent. Seating myself at the piano, I asked what he would prefer to hear, Schubert, Schumann, Franz, or Brahms. Selecting Schubert, I began to sing "Die Taubenpost." After its close, he merely requested me to sing another Schubert song, to which I responded with "Gruppe aus dem Tartarus." Still perfectly silent as to comment, he asked me to sing something from Schumann, and I chose "Der Knabe mit dem Wunderhorn." Meanwhile Bülow had come closer to the piano and finally asked for a song of Brahms, seating himself beside me on the piano bench. I sang "Wie bist Du, meine Königin," when in the midst of the song he suddenly hit me forcibly on the back, exclaiming, "Sie sind ein Lügner!" ("You are a Liar"). Imagine my surprise! But before I could utter a word he continued, "You said you were a singer! You are not a singer, you are an artist!" The reader may readily imagine my joy. I merely mention this incident to show that he who was supposed to be continually at swords' points with others could be kind and appreciative;

and, say what you will, "praise from Sir Hubert is praise indeed."

How, then, does the "artistic personality" of an artist manifest itself? And wherein lies the decided difference between merely a good singer, one who uses his voice well according to the principles of the art of singing, enunciates well, phrases correctly, and yet does not touch the heart, and the really great artist singer, who, often the possessor of a voice not to be compared intrinsically in beauty with the former, nevertheless arouses the senses of the auditor to the highest pitch of enthusiasm, wonder and admiration, while the other leaves him cold and indifferent? The solution of this question rests in the different "personalities" of the two singers, and in nothing else!

In the chapter on Tone Color I compared the personality of the singer to the painter's canvas on which he conjures before our eyes the reality of that which he literally sees, or which his vivid, forceful imagination makes him see. So does the artist singer's compelling personality conjure before our mental eye the joy or sadness of a poem, give, as it were, life to the word; draw tears of sorrow or of laughter; make us feel the noonday sun, the chilly dawn of a November morning; bring before us the storm-tossed ocean, the silent forest and the desert waste. We see through his personality the

young lover or the whitened sage, the noble man or the scheming scoundrel. True it is that all these effects are intensified by fine enunciation, diction, and the highly developed sense of the values of Tone Color, yet the merely fine natural voice (even though it possess these artistic adjuncts) will never accomplish all this if "personality" be wanting. Furthermore, a great, artistic personality does not need even the word; the personality in the artist may do wondrous things with our imagination by merely facial or bodily expression and movement. In this direction, of course, it is generally most highly developed in the actor or actor-singer, and will make us at times forget natural hindrances and impediments. It was said, for example, that the great German actor, Schleiermann, could make his audience forget his bowlegs (certainly a most dangerous impediment in an actor) and lift his hearers, even in spite of this most serious drawback, to sublime heights. And what great artistic results did not Sir Henry Irving achieve despite his many mannerisms of speech, walk, and gesture! Within the last two seasons we have had occasion to admire the art of Dr. Ludwig Wüllner, an artist without a vestige of beauty in his voice save that of intellectuality, who by sheer force of his personality, his diction, and his fine sense of Tone Color achieved wondrous effects in the delivery of

the songs especially of the modern composers, Strauss, Wolff, Sinding, and the more dramatic songs of Schubert, Schumann, and Brahms. It is not given to the ordinary singer of mere words and music to achieve a strong, artistic, overwhelming effect with songs such as Brahms' "Four Serious Songs" ("Vier ernste Lieder"); but hear them from the lips of such an artist and see and feel to what great heights his art — through his personality — is capable of lifting you. I might speak at great length of the remarkable personality of this man, but space forbids, and this book does not presume to be the vehicle of a lengthy, critical review.

Is it, then, within the realm of possibility to "create" a personality worthy the name? Not such a one as is the divine gift of the great artist, for which in many instances he is not responsible, or of which he is aware, but a personality evolved by study and application into a stronger out of the weaker. In some instances, yes. And although we may be tempted to call such a man a "*poseur*" (and to the critical observer's eye he may be readily distinguished from the really genuine artist), nevertheless to himself and to his hearers in general it undoubtedly will be a gain well worthy every effort. In many a student, in many an otherwise finished artist, this power lies dormant to a con-

siderable degree, and, like a flower nursed by care, may be brought into bloom and beauty. Study and association with a man or a woman of great "personality" will most surely enliven the hidden force and develop in the student a personality of strength, if by nothing else, perhaps then by imitation. The soft-headed male singer (if he be not too far gone) will in a measure succeed in infusing some life, some character, into his singing; the mature woman may, perhaps, lay aside her "ladylike" warbling and become again, in a measure at least, a singer through whose veins course corpuscles of real red blood. *Enfin*, they may at least attempt and in a measure succeed in wearing the mask, the *persona*; they may assume the virtue, "artistic personality," even if they have it not by the grace of God, and there is every reason to believe that a persistent effort in that direction must and will be rewarded by some degree of success.

**ORATORIO SINGING**  
**AND**  
**THE ART OF SINGING "RECITATIVE"**

It seems a strange and grievous pity that the art of singing "recitative" should have been lost almost entirely, or at least lost sight of. Tradition, which is a "fine sense of the appropriate" established by this or that first singer of a work, or by the composer of that work himself, is often entirely forgotten by later generations, the word "tradition" and its significance but rarely even heard of by the young student, and for this reason "recitative" is sung in a go-as-you-please manner far removed from the true principles of the art of recitative singing. Sometimes the tradition itself is faulty, for, then as now, not all singers were artists of commanding caliber, and so it has come to pass that the oratorio singer has become his own judge and jury of a phase of art upon which in olden times great stress was laid. The old masters, Handel, Haydn, Mozart, Beethoven, composed "recitative" in a form and manner which left considerable freedom of delivery to the intelligent singer by whom the tradition was then established (and fine artists make tradition to-day). The composer omitted almost

invariably all suspensions (Vorhalte), relying on the sense of the appropriate and the sense of diction and of musical understanding of the singer. As in those days singers were men and women whose judgment, in consequence of large experience, could generally readily be trusted and accepted it made matters move along artistically enough. Now and then some singer would venture to offer an innovation contrary to an already established tradition (and it must be admitted that almost invariably such innovation was the product of an inferior musical mind over-anxious to prove superior musicianship or shout a high note); but such attempts were invariably derided and cried down and the singer was not deemed worthy to be called "oratorio singer," which honorable title in olden days actually belonged to a fraternity of artist singers in a class by themselves. Especially was this the case (and still is) in England and Germany where the performances of oratorio are to this day regarded as almost sacred. Quite different we find it in our own land. Here, in the land of the "star" system, any singer with a name in concert or in opera is suddenly evolved into an oratorio singer, though he may not have the slightest conception of that particular and peculiar art form, and hardly more than the rudiments of the English or the German language at his

command, and the sad (albeit often ludicrous) stories I might tell of the efforts of many opera singers with whom I have appeared in oratorio would fill a book. Could there be anything sadder than a German with but a vestige of knowledge of the English language singing the part of Jesus in Bach's "St. Matthew Passion"? Yet have I heard it! It is my hope to call a halt to such further desecrations of a noble art, to give to student, teacher, and *bona fide* singer a helping hand to enable them to deliver the oratorio arias and recitatives musicianly, artistically, and at all times according to tradition. It is furthermore my intent to endeavor to induce those in high places to refrain from offering oratorio engagements to singers absolutely ignorant of the art and beauty of oratorio singing, absolutely ignorant, furthermore, of our language and its deeper meaning and import; and it is lastly my aim to educate and lift our many excellent young American and English singers to a thoroughly acceptable and high plane in the art of oratorio singing. Mention the word, "oratorio," and nine-tenths of the lovers of that form of composition will at once think of Handel's "The Messiah." The final aim of every choral or oratorio society in all the world, and for very obvious reasons, is the performance of that work. The sacred subject of its text, the grandeur of its choruses, the beautiful

recitatives and arias (especially those for the bass voice), have gained for it a place in the heart and mind of the general public second to no other composition of that form; and if there be one such other, that palm must undoubtedly be given to the "Elijah" of Mendelssohn. "The Messiah" was composed in the year 1741, and is divided into three parts. Its contents are an overture, a pastoral symphony, sixteen recitatives, seventeen arias, one duet, and twenty choruses. The solo voices are soprano, contralto, tenor, and bass.

It is assumed that the student has a copy of the work at hand (as of course illustrations are given only of the measures where they are deemed necessary). Throughout the book, the sign ' means to breathe, while the sign O means not to breathe.

## ILLUSTRATIONS FROM THE MESSIAH

GEORG FRIEDRICH HANDEL

### 2. RECITATIVE

COMFORT YE, MY PEOPLE

*Larghetto* (♩ = 80)  
*p ad lib.*

Com-fort ye, com

*p ad lib. a tempo*

fort ye, my peo-ple, com-fort ye,

*ad lib.*

*fp*

Measures 12 and 13:

*slightly accel.*

saith your God, saith your God;

*p*

Measures 15 to 27:

*p* *slightly crescendo.*

speak ye com - for - ta - bly to Je -

*p*

## CORRECT PRINCIPLES

*cres. and accel.*

ru - sa-lem, speak ye com - for-ta - bly to Je -

*cres.*

*tempo f*

ra - sa-lem And cry un - to her, that her

*mf*

war - fare, her war - fare is ac -

*p*

This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a half note 'war' followed by a quarter note 'fare', then a half note 'her', and another half note 'war' followed by a quarter note 'fare'. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. A piano dynamic marking (*p*) is placed below the piano part.

com-plished, that her in - i - qui-ty be

*f* *dim.* *f*

This system contains the next two lines of music. The vocal line continues with a quarter note 'com-plished,' followed by a quarter rest, then a half note 'that', a quarter note 'her', a quarter note 'in', a quarter note 'i', a quarter note 'qui-ty', and a quarter note 'be'. The piano accompaniment continues with chords and moving lines. Dynamic markings include a forte (*f*) marking above the vocal line, a *dim.* (diminuendo) marking below the piano part, and another *f* marking below the piano part.

## CORRECT PRINCIPLES

*mf*

pardoned that her in - i - qui - ty be par - do -

*p*

The original reads

ned,

The voice of

*f*

*2*

him that cri - eth in the wil - der - ness Pre -

*f*

*f*

Better: (Observe the F# on "wilderness").

The voice of him that cri - eth in the

wil - der - ness: "Pre - pare ye the way of the Lord, Make

straight in the des - ert a high - way for our God."



Measure 27:

Musical notation for Measure 27, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. Above the staff, there are two accent marks (^) positioned over the G4 and F#4 notes. The lyrics "the crook - ed straight" are written below the staff.

Measures 29-41:

Musical notation for Measures 29-41, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody begins with a quarter rest, followed by quarter notes G4, F#4, E4, and D4. A slur covers the next four notes: G4, F#4, E4, and D4. Above the staff, there is an accent mark (^) over the first note of the slur. The lyrics "and the rough pla - ces plain, . . . . ." are written below the staff.

Musical notation for Measures 29-41 (continued), featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody continues with quarter notes C4, B3, and A3, followed by a quarter rest. A slur covers the next four notes: G3, F#3, E3, and D3. The lyrics "the crook - ed straight, the crook - ed" are written below the staff.

Musical notation for Measures 29-41 (continued), featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody continues with quarter notes C4, B3, and A3, followed by a quarter rest. A slur covers the next four notes: G3, F#3, E3, and D3. The lyrics "straight, and the rough pla - ces plain . . . . ." are written below the staff.

## Measure 40, strictly a tempo:

and the rough pla - ces plain.

*p* *tempo* *trill*

## Measures 46-51 (difficult):

Ev - 'ry val - ley . . shall be ex - alt ed,

Measures 55-58:

Ev - 'ry val - ley . . shall be ex - alt - -  
 . . . . . ed.

Measure 62:

the crook - ed straight,

Measures 65-67:

etc.  
 the crook-ed straight, And the rough pla - ces plain,

Measures 69-71:

plain, and the rough pla - ces plain, . .

Measures 73-76:

the crook-ed straight, and the rough pla - ces plain.

## 27. RECITATIVE

ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN

The accompaniment weighty and strictly rhythmic. The tempo very slow: *Larghetto* ( $\text{♩} = 80$ ).

*Larghetto.*

all they that

see Him, laugh Him to scorn etc.

29. RECITATIVE. (Tenor)

THY REBUKE HATH BROKEN HIS HEART

A beautiful example of recitative singing. The tempo is Largo (Slow). Observe in the voice part the  $\frown \frown \frown \frown$ . Rather sacrifice judiciously the musical phrase for the sake of diction.

*ad lib.*  $\frown$   $\circ$  *Largo.*

Thy re - buke hath bro - ken His heart,

$\circ$

He is full of heav - i - ness, He is

## CORRECT PRINCIPLES

full of heav-i-ness, Thy re-buke hath brok-en His heart ;

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a fermata over the first measure and a circled note in the second measure. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It includes chords and moving lines in both hands.

He look - ed for some to have pit - y on

The second system of music continues the vocal line and piano accompaniment. The vocal line has a circled note in the second measure and an accent (^) over the final note. The piano accompaniment continues with chords and moving lines in both hands.

Him, but there was no man, neith-er found He an - y to

The third system of music concludes the vocal line and piano accompaniment. The vocal line has accents (^) over several notes and circled notes at the end. The piano accompaniment continues with chords and moving lines in both hands.

com - fort Him, He look - ed for some to have

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

pit - y on Him, but there was no man;

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The piano accompaniment continues with similar rhythmic patterns.

neith - er found He an - y to com - fort Him.

The third system of music concludes the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a fermata over the C5 note. The piano accompaniment provides harmonic support throughout.

## CORRECT PRINCIPLES

## ARIOSO. (Tenor)

BEHOLD, AND SEE IF THERE BE ANY SORROW

This wonderful Aria must affect the hearer because of its sublime simplicity. The singer must not strive after effect as that term is generally understood. The tempo is Largo. No special remarks are necessary in regard to its delivery with the one exception of measure eleven. Thus:

*mf* etc.  
be - hold and see, if there etc.

## RECITATIVE

UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME?

Slow. Measure four and five. Thus:

Son, This day have I be - got - ten Thee?

RECITATIVE. (Tenor)

HE THAT DWELLETH IN HEAVEN

No comment is necessary in regard to these four measures except that the tempo be "moderato."

ARIA

THOU SHALT BREAK THEM

A difficult air, exceedingly effective if sung with power and authority. The tempo, Andante ( $\text{♩} = 92$ ) is in reality a moderate Allegro. All the passages of eighth and sixteenth notes must be sung strictly rhythmical.

Measures 12-15:

The musical score consists of two systems. The first system shows measures 12-14. The vocal line begins with a forte (*f*) dynamic and an accent (^) over the first note. The lyrics are "Thou shalt break them with a". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The second system shows measures 14-15. The vocal line continues with "rod . . . . . of iron etc." and includes slurs and accents. The piano accompaniment includes a forte (*f*) dynamic and "etc." markings. The key signature has one sharp (F#) and the time signature is 4/4.

Measures 17-21: Observe measures 17-19, whereas

Thou shalt dash them in pie - ces like a  
 pot - - ter's ves - sel.

Measures 22-25: Observe breathing marks!

Thou shalt dash them in pie - ces, in etc.

Measures 25-30: Accentuate well each beat in meas. 26 and 27, also the grace note in measure 29, where slight rit. is advisable.

like a pot . . . . .

etc.

ter's ves - sel.

etc.

etc.

Measures 38 and 39:

etc.

Thou shalt break them with a

Measures 44 to 46:

etc.

Thou shalt dash them in pie - ces like a

Measures 50 to 52: observe measures 59 to 61, similar.

etc.

Thou shalt dash them in pie - ces, like a

## DUET. (The tenor part)

O DEATH, WHERE IS THY STING? (TENOR AND CONTRALTO)

A beautiful duet of great simplicity. The tempo, Andante ( $\text{♩} = 66$ ) in the tempo of a moderate Allegro. (The contralto part will be found in its proper place.) Observe strictly all breathing marks!

Measures 3 and 4:

*Andante*  $\text{♩} = 66$ .

O grave, O grave, where, where is thy

Measures 8 to 10:

sting, where, where is thy sting! O grave, where is thy

vic - to - ry! O grave, O

Measure 14:

is thy vic - to - ry! O

Measures 17 and 18:

The sting of death is sin, and the strength

Measure 20:



is . . . the law, the sting . etc.

Detailed description: A single staff of music in G minor (one flat) and 4/4 time. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. There are accents (^) over G4, A4, and Bb4. A fermata is placed over the final G5. The lyrics 'is . . . the law, the sting . etc.' are written below the staff.

Measures 22 to 24:



sting of death is sin, and . . . the strength of sin is . . .

Detailed description: A single staff of music in G minor and 4/4 time. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. There are accents (^) over G4, A4, and Bb4. A fermata is placed over the final G5. The lyrics 'sting of death is sin, and . . . the strength of sin is . . .' are written below the staff.

*Adagio*



. . . the law.

Detailed description: A single staff of music in G minor and 4/4 time, marked 'Adagio'. The melody consists of quarter notes: G4, A4, Bb4, C5. The lyrics '. . . the law.' are written below the staff.

RECITATIVES AND ARIAS FOR BASS

The recitatives and arias for the bass voice are the most important in the Messiah. They are at all times of sublime grandeur, and, if sung artistically, very difficult. Long phrases, fioritura, of considerable technical difficulty, confront the singer on many pages. If sung with due regard to diction, they undoubtedly create sublime effects, whereas, if torn to tatters by wrong phrasing, they lose much of their strength, and appear as nothing better than the delivery of a tyro, a beginner, an artist in embryo only. It is in such passages that it will be apparent how conscientiously the singer has studied the advice given in the chapter on "Breathing." That these passages can be sung as here

phrased, the writer and his pupils have often proven, and the excuse of want of sustaining power is (with only now and then a genuine reason) merely the want of proper study and preparation, or, more often, the pitiful argument of "good enough." This latter argument has long since become an almost uneradicable evil, and will result in the fact that eventually we will have truly admirable oratorio singers in name only.

**RECITATIVE. (Bass)**

**THUS SAITH THE LORD**

The very beginning of this wonderful recitative will make us comprehend the value of "Tone Color," that is, the differentiation in the delivery of the text in the "third" and in the "first" person. The delivery of all such subsequent lines as (the narrator): "Thus saith the Lord, the Lord of Hosts," . . . (He:) "Yet once a little while, and I will shake the heavens and the earth," etc., etc., must be emphasized by a distinct difference of "color," and, in the first person, must be sung with majestic authority. The hearer, in other words, must be impressed with the thought that "He" speaketh; at once the delivery of this recitative will become a vehicle of tremendous power and sublime effect.

The tempo, *Allegro maestoso* ( $\text{♩} = 72$ ), Common time.

*Allegro maestoso. ♩ = 72* *f*

Thus saith the Lord,

*strictly tempo* *with majestic authority* *f*

the Lord of Hosts: Yet once a lit - tle

while and I will shake . . . . etc.

*f* etc.

Measures 12 to 15:

and I will sha . . . . .

. . . . . ke all na - tions; I'll

etc.

shake the heav'ns, the

Measures 18 to 27:

shake And the de - si . . . . .

. . . . . re of all

Pause

na - tions shall come, The Lord whom ye

seek shall sud-den - ly come to His tem - ple, e'en the

mes - sen-ger of his cov - e-nant whom ye delight in etc.

## AIR. (Bass)

BUT WHO MAY ABIDE THE DAY OF HIS COMING

An aria of extreme difficulty in its second part (Prestissimo ♩ = 144), where in two distinct instances it is indeed advisable and just to repeat the text, as will be shown in its proper place.

The first part is to be sung very slow (Larghetto ♩ = 84) and throughout legato, with great warmth of tone and deep devotional expression. The melodic and the poetic phrase go here in many instances hand in hand; where it is not the case the illustration of the phrase is given.

Measures 31 to 37:



But who may a - bide, but who may a -

Measures 44 to 55:



bide the day of His coming, And who shall stand when He ap -



pear - - - - - eth?



Again, measures 26 to 35, phrase  
thus:

For He is like a re - fi - - - - ner's

*tr* fire. . . . . *maestoso.* And

*slight rit.* *f* who shall stand when He ap - pear - eth? etc.

The closing measures of the second Larghetto,  
thus:

when He ap - pear - eth? etc.

In the second time, "Prestissimo," the musical and  
poetic phrase again go hand in hand (measures 10  
to 14, and 18 to 22),  
thus:

and who shall stand when He ap - pear - eth? etc.

Again, in measures 20 to 33, as in measures 17 to 26 in the first Prestissimo thus:

For He is like a re-fi - - - - -  
 . . . . . ner's . . . fire, like a re-fi - -  
 . . . . . rit. *Adagio.* *f* ner's fire, for He is  
*ad lib.* *tempo.*  
 like a re-fi - - - - - ner's fire.

**RECITATIVE. (Bass)**

FOR BEHOLD, DARKNESS SHALL COVER THE EARTH

A recitative of great breadth and beauty, the tempo is very slow, Andante Larghetto ( $\text{♩} = 69$ ). To be sung with great warmth of tone and deep devotion.

Measures 11 to 19:

*And. Larghetto*

But the Lord shall a-ri - - - - -

se up - on thee, and His  
glo - - - - ry shall be seen up -  
on thee; and His glo - - - - ry shall be  
seen up - on thee.

**AIR. (Bass)**

**THE PEOPLE THAT WALKED IN DARKNESS**

An air of considerable difficulty in regard to intonation as well as phrasing. The tempo must not be too slow, regardless of its being marked *Larghetto*  $\text{♩} = 76$ .

Measures 5 to 9; the writer prefers the more melodious progression in measure 9, although the choice is left to the singer.

Thus:

The peo-ple that walk-ed in dark - - ness,that

*(upper notes preferable)*



walk - ed in dark - - - - ness.

Measures 10 to 15, and all similar phrases, thus:

*slight accel.*                      *slight rit.*                      *tempo*



The peo-ple that walk-ed, that walk-ed in dark-ness have



seen a great light, have seen a great light, . .

Measure 18:



seen a great light,

Measures 30 to 32:

*ecstatic*



a great light, . . . . . have seen a great light;

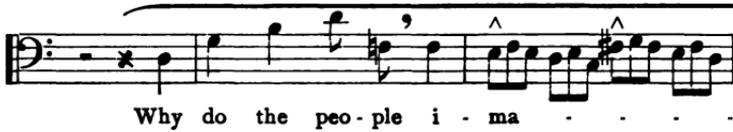
The air, "Thou art gone up on high," almost invariably being omitted, we come to





etc.  
ge

Measures 29 to 34:



Why do the peo-ple i - ma . . . . .



etc.  
gine a vain thing? im -

Measures 48 to 54:



why do the na-tions ra . . . . .



etc.  
ge

Measures 78 to 82:



take coun . . . . .

etc.

sel take

Measures 85 to end of Aria (Da Capo):

and a - gainst His a - noin

ted, a - gainst the

Lord and His a - noin - ted, His a - noin - ted.

### RECITATIVE.

BEHOLD, I TELL YOU A MYSTERY

The first part of this important recitative must be sung with great devotional expression, legato, the last three measures with dramatic force and expression (in a moment, etc., etc.).

AIR

THE TRUMPET SHALL SOUND

A difficult aria, on account of its high "tessitura" as well as the difficulty of several long phrases. The tempo is majestic, not fast; it is marked: Pomposo, ma non Allegro  $\text{♩} = 100$ .

Measures (from "dal Segno") 31 to 39:

*f* *cres*  
and weshall be chang'd . . . . .

*cen* - - - - - *do* etc.  
. . . . . and

Measures 74 to 79:

*strictly rhythmic*  
chang'd, be chan . . . . .

. . . . . g'd, and we shall be chang'd,

Measures 94 to 101:

and we shall be chan . . . . .

. . . . . g'd and etc.

**RECITATIVE.** (Contralto)

BEHOLD, A VIRGIN SHALL CONCEIVE

This recitative presents no difficulties. The tempo to be taken "moderately slow." Measure 5: thus:

Em - man - u - el.

**AIR.** (Contralto)

O THOU THAT TELLEST GOOD TIDINGS TO ZION

The tempo, *Andante* ♩ = 54,  $\frac{6}{8}$ , rather a moderate *Allegro*. The air presents no great difficulties. The musical and the poetic phrase invariably coincide, except perhaps in measures 30, 31, where it may be advisable to phrase thus:

*Andante* ♩ = 54 ,

Get thee up in - to the high etc.

Measures 93 to 97:

is ris - - en, is ris - - en up -  
 pon . . . thee, is ris - en, is etc.

**RECITATIVE. (Contralto)**

THEN SHALL THE EYES OF THE BLIND BE OPENED

To be sung as written, with expression of prophetic eloquence.

**AIR**

HE SHALL FEED HIS FLOCK LIKE A SHEPHERD

An air of charming pastoral simplicity. Two versions exist of the opening measures of this beautiful aria. I prefer the first (original) version as given below. The tempo is slow, *Larghetto* ♩ = 116.  $\frac{12}{8}$ .

Frequently sung thus:

He shall feed His flock etc.

Preferable:

He shall feed His flock like a etc.

## Measures 14 to 16:

and He shall gather the lambs with His arm  
with . . . . His arm

## Measures 22 to 24:

and gently lead, and gently lead those that  
are . . with young

**AIR. (Contralto)****HE WAS DESPISED AND REJECTED**

A beautiful aria, to be sung with devotional expression. The tempo is very slow, Largo ♩ = 76, common time. The musical and the poetic phrase frequently go hand in hand.

## Measures 16 to 18:

A man of sorrows, and ac-  
quaint-ed with grief . . . . etc.

Let the singer beware of an error often committed in measure 20: the second note is a  $\flat$ , never a  $\natural$ .

Measures 30 to 33:

sor-rows and ac - quaint-ed with grief, . . . A

man of sor-rows, and ac - quaint - ed with grief

Although the second part of this air is frequently omitted, the writer holds it a pity that it be so, inasmuch as this second part is virile to a degree and in admirable contrast to the first part. The tempo should be taken a trifle faster than part first. Measures 1 and 2 (and all similar measures), although observing the  $\frac{1}{8}$  rest, should be sung as one phrase and not be broken by an inhalation.

Thus:

He gave His back to the smi - ters etc.

Measures 6 and 7 (and all similar measures):  
thus:

hair and His cheeks to them that plucked off the hair etc.

## RECITATIVE. (Contralto)

THEN SHALL BE BROUGHT TO PASS

No difficulty whatever presents itself in this recitative of five measures.

## DUET. (Contralto part)

O DEATH, WHERE IS THY STING? (SEE TENOR PART)

Measures I to 4:

thus:

*Andante.* ♩ = 66.

O death, O death, where, where is thy  
sting! O death, where is thy sting!

Measures 5 to 7:

O grave, where is thy vic - to - ry! O grave, O  
death, O death, where  
etc.

Measure 18:

the sting of death is sin, and  
etc.



Measure 8:



AIR. (Soprano)

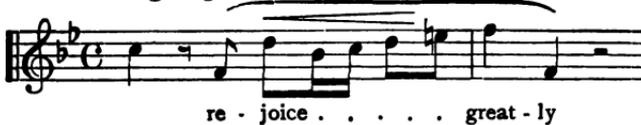
REJOICE GREATLY, O DAUGHTER OF ZION!

An exceedingly difficult aria, demanding serious and careful study. On account of its difficulties the expression of great rejoicing which the aria necessarily demands is frequently lost and wanting. I would advise the singer and the student to conquer the difficulty of each coloratura passage separately, giving careful attention to breathing and expression. If so studied, and the difficulties having been conquered, the aria is of supreme effect upon the hearer.

The tempo is rather fast, Allegro ♩ = 96.

Measures 10 and 11:

*Allegro.* ♩ = 96.



Measures 12 to 14: practice to sing the phrase legato in one breath!



Measures 18 to 23: practice each phrase many times separately. Progressions marked "difficult" and measures 20, 21, 22, 23, the singer must practice carefully in regard to intonation!

*strictly rhythmic*

re - joice, . . . . .

*difficult.*

re - joice . . . . .

*difficult.*

etc.

Measure 31:

Be - hold, thy King com - eth etc.

From measure 44 to 65 very much slower tempo, during which the musical and the poetic phrase invariably coincide. Measures 71 to 75 in one phrase!

Measure 76:

*difficult. (strict rhythm.)*

O daugh - - ter of etc.

Measures 86 and 87:

and shout, shout, shout, shout etc.

Measures 92 to 94:

Re-joice great-ly, O daughter of Zi-on, shout

Measures 95 to end of Aria.

O daugh-ter of Je-ru-sa-lem! Be-hold, thy

King com-eth un-to thee, be-hold, thy

King com-eth un-to thee.

**AIR.** (Soprano)

Second Part. HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.  
(See Contralto)

Measures 1 to 5:

*Larghetto.*  
Come un-to Him, all

ye that la - bour, come un - to Him, ye that

are heav - y la - den, and etc.

Measure 14:

Take His yoke up - on you and etc.

Measure 27:

ye shall find rest un - etc.

**RECITATIVE. (Soprano)**

HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

To be sung as written; it presents no difficulties to an intelligent singer or student.

**AIR. (Soprano)**

BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

This air presents no great difficulties. It should be sung in a contemplative mood. The tempo is moderately slow, *Andante Larghetto* ♩ = 60, common time. The first two phrases, musical and poetic, should coincide, that is, be sung in one breath each.

## Measures 12 to 15:

nor didst Thou suf - fer, nor didst Thou suf - fer, Thy

Ho - ly One, to see cor - rup - tion etc.

## Measures 33 to 36:

nor didst Thou suf - fer, nor didst Thou suf - fer Thy

Ho - ly One Thy etc.

## AIR. (Soprano)

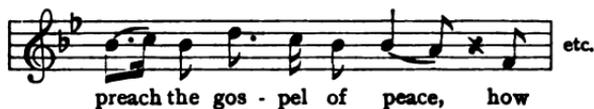
## HOW BEAUTIFUL ARE THE FEET

An interesting aria, frequently omitted, which is much to be regretted. The air presents no difficulties; it should be sung in devotional spirit. The tempo is slow (Larghetto ♩ = 108,  $\frac{12}{8}$  time).

## Measures 5 to 7:

*Larghetto.* ♩ = 108.

How beau - ti - ful are the feet of them that



## AIR. (Soprano)

## I KNOW THAT MY REDEEMER LIVETH

I doubt whether we find in the entire oratorio literature one aria against which greater sins of commission and omission are committed. Grievous and at times unaccountable errors of diction and phrasing continually assail our ear, errors which in at least many instances might be readily enough avoided by a thinking mind. And since nearly all the celebrated singers are culpable in the commission of these sins, it only all the more testifies to the innate strength, fervor, and beauty of the air itself. A great danger lies in the often misjudged tempo, which, although marked *Larghetto*  $\text{♩} = 69$ , must not be taken too slowly; an excellent guidance to its determination will be to sing the first phrase, "I know that my Redeemer liveth," sufficiently broad to sustain it comfortably in one breath, and adhere to this tempo throughout.

Measures 18 to 22:

*Larghetto*  $\text{♩} = 69$

I know that my Re - deem - er liv - eth



lat - ter day up - on the earth, . . . . .

. . . . up - on . . the earth.

Measures 75 to 88; the musical and poetic phrase go hand in hand.

Measures 92 to 115:

I know that my Re - deem - er liv - eth:

and though worms de - stroy this bo - dy, yet

in my flesh . shall I see God,

yet in my flesh shall I see God, shall I see

God, I know that my Re - deem - er liv - eth. etc.

## Measures 126 to 138:



The first - fruits of them that sleep, . . . of



them that sleep, the first - fruits of them that sleep.

## Measures 142 to 148:



For now is Christ ri - sen, for now is Christ



ri - sen from the dead.

## Measures 150 to 154:



the first . . . fruits of them that sleep.

## AIR. (Soprano)

IF GOD BE FOR US, WHO CAN BE AGAINST US?

This aria is generally omitted.

## FRANZ SCHUBERT AND HIS SONGS

ASSUMING that a student has the desire to study the songs of this great master and is sufficiently advanced either to do so by himself or with the assistance of a good accompanist, or better still, with the advice and under the guiding hand of a capable teacher, I propose to illustrate by word and musical notation the points which absolutely demand his careful attention. Far be it from me to place myself on a high pedestal to which all others must look up. I undertake this work because of a great love and admiration for these compositions, because I have made a serious study of them for many years, and because as an interpreter of them I have enjoyed high praise from the public, a nearly worldwide favorable opinion of the press, and the highest encomiums of musicians, singers, and amateurs. My aim is to establish a tradition, a reverential observation of the art of this master, and to give intelligible advice in regard to singing and interpreting his songs. I have chosen the songs as found in the Peters Edition, revised by Max Friedländer, with an introduction by Prof. Max Müller of Oxford, England, the son of the illustrious author of "Die schöne Müllerin" and "Die Winterreise."

“In olden times poetry and music were inseparable. The poet had to be a singer (minstrel), and there were no songs without words, or words without song.

“These days have long since passed, but the remembrance of them still remains, and poesy, in the highest moments of inspiration, longs for the wings of song, as music longs for the word to set it really free. In Wilhelm Müller and Franz Schubert we find ‘two souls in one’ that found and understood each other, and to-day it would be almost as difficult to know and understand Müller’s poems of ‘Die schöne Müllerin’ and ‘Winterreise’ without Schubert’s immortal melodies, as to know and understand these melodies without Müller’s words. They, like all true folk songs, demanded a musical setting, and all that still was missing in them Schubert supplied in the highest artistic measure.

“Poems that inspired the soul of a Schubert may surely move our hearts also. And why should the poet have less freedom of choice to look for the beautiful in nature and artistically re-create it than the painter? No one will cavil at the painter if, instead of high mountains or the wide ocean, he places before our eyes on the canvas the silent valley, the greenward, the old mill with its brown mill wheel, its vapory spray that vanishes into the sunshine! If this be a welcome subject to the painter, why not also to

the poet? Is an idyl like 'Die schöne Müllerin,' thought in the truest, warmest, and softest colors in the mind of the poet, less beautiful than a landscape by a Diaz? Nowhere in these poems do we find a halting thought or word. As is the world in spring, or in cold winter, so are these moods brought before our eyes, everywhere enlivened and inspired by the poetic mind and eye that feel and see and express in words what others cannot see and feel and what silent nature cannot say. The charm of Wilhelm Müller's poems has its being in the recognizing of the beautiful in trifling things, of the 'greatest' in the 'smallest,' the wonderful in the everyday affairs: yes, it is this premonition of the Godlike in all earthly happiness that gives to these poems their peculiar charm to all those who have not yet lost the joy in surrendering to nature, who still believe in the mysteries of a God-presence in all that is beautiful, good, and true. By lifting these poems into the realm of tone, Schubert has undoubtedly given us the highest that this master ever created. The melodies literally ooze from his soul in never-ending fullness; the harmonies change from sweetest simplicity to highest symphonic power, and never perhaps has so full a dramatic effect been achieved by so simple means as we observe in 'Die Schöne Müllerin' and 'Winterreise.' What the master calls 'Liederkreis' (Cycle of Songs) rises to the height

of a tragic opera; and as an etching is often more impressive than a painting, so any one fortunate enough to hear these songs interpreted by a great artist, will be more deeply impressed than by a dazzling and noisy operatic performance. As long as German poetry and music shall live, these songs, like purest gems set in doubly refined gold, will be a precious jewel in her crown." (Translation.)

F. MAX MÜLLER.

OXFORD.

The edition before me is an excellent one in all the points which it covers. The suggestions I have added will still further assist the teacher, student, and accompanist in an artistic rendering of these songs.

ILLUSTRATIONS FROM  
DIE SCHÖNE MÜLLERIN

FRANZ SCHUBERT. Opus 25

(In the original key)

DAS WANDERN. (TO WANDER)

From time immemorial it ever has been the same old story, and yet it is ever new; the story of unhappy, disappointed love! As was the custom till within twenty-five years and more, the young man, after apprenticeship, had to go "a-wandering." With knapsack on his back, a stout cane in his hand, a farewell kiss to father and mother, he set his feet toward a distant goal, hardly knowing whither, to seek work in his profession, to meet strangers, see strange places, to learn new customs both of manner and of work, so to enlarge his sphere of knowledge and experience, and finally return—after several years of absence—to his own people and pursue his calling among them. And so we here see our young miller boy setting his face toward the east to "wander." In joyous strains he sings his farewell to the old master miller, to the maidens he has known, a last waving of fluttering kerchiefs, a turn in the distant road, — and the figure has vanished.

The accompaniment should be played semi-staccato throughout without pedal, rhythmical, the progressions marked  $\wedge \wedge \wedge \wedge$  in imitation of the clapping of the stampers of the mill.

*Mässig geschwind  
Mod. fast)*

*mf Without pedal*

etc.

etc.

The phrasing of the song presents no difficulties, note the  $\leftarrow$  and  $\rightarrow$  in voice part and accompaniment.

Das Wan - dern ist des Müll - lers Lust das

*p no pedal*

Wan - dern

Repetition simile.

*mf Ped.\* Ped.\**

Das müsst ein schlech-ter Mül - ler sein, dem

*no pedal p*

*Slightly accen-  
tuated*

nie - mals fiel das Wandern ein, das Wan - dern das

*f*

*mf*

## CORRECT PRINCIPLES

Wan - dern, das Wan - dern, das Wan - dern etc.

etc.

etc.

## WOHIN? (WHITHER?)

Here we find our young friend, care free, wandering along the shores of a brook, wondering whither it will lead him, innocently attempting to interpret its babbling noises. We hear him express the resolution to follow it, whether for weal or for woe.

The delicate accompaniment is by no means easy. The continuous sextoles of the right hand must be played very evenly, the bass throughout well sustained. The pianissimo should be shaded by a slight crescendo and decrescendo in each measure, thus:

*Mässig (Moderato)*

etc.

etc.

*Ped.*

Observe the Tempo: "Moderate." The generally too much accelerated tempo is its gravest danger.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the vocal line starting with a *mf* dynamic and the piano accompaniment starting with a *pp* dynamic. The lyrics are: "Ich hört' ein Bäch - lein". The second system continues the vocal line with a circled note and the lyrics: "rau - - schen wohl aus dem Fel - sen -". The third system shows the vocal line with "etc." and the piano accompaniment with "quell." and "etc.". The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Observe above phrase and its [ o ] in the voice part!  
 The next phrase is similiar. The breathing would

somewhat destroy diction; the combining of the two musical phrases is artistic and perfectly allowable.

In the following phrases observe the accentuation in voice and accompaniment, as also ritardando in the accompaniment at close of phrase. The expression is one of mild wonder and doubt, yet full of congeniality.

Ich weiss nicht, wie mir wurde nicht,

*mf*

Detailed description: This musical system shows a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and accents (^) over the notes. The piano accompaniment consists of two staves: a right-hand treble staff with a steady eighth-note accompaniment and a left-hand bass staff with a simple harmonic line. The dynamic marking *mf* is placed between the piano staves.

wer den Rath mir gab ich

*pp rit.*

etc. etc. etc.

Detailed description: This musical system continues the piece. The vocal line ends with a fermata and the word 'ich'. The piano accompaniment features a ritardando (*rit.*) and a piano (*pp*) dynamic marking towards the end of the phrase. The system concludes with 'etc.' on each staff.

Measure 19 as follows:

mus - te auch hin - etc.

Measure 23 and following measure with resolute expression, the basso accompaniment mezzo forte and strictly with the voice, thus:

Hin un - ter und im - mer wei - - ter und etc.

Several important points are to be heeded in the following eight measures, beginning with measure 33. The crescendo and diminuendo in measure 38, the forte and decrescendo in the 40th measure, thus:

im - mer hel - ler der Bach

## CORRECT PRINCIPLES

*pp*

Ist das denn mei - ne

*pp legato* *pp*

*accel.*

Stra - sse? O Bäch - lein, sprich, wo -

*accel.*

*f* *p*

hin? wo - hin? sprich, wo -

*tempo p* *mf* *p*

Nothing new presents itself until measures 50 to 53, where a large crescendo and ritardando leads us back to Tempo I.mo where,

*ri - - - tar - - dan -*

*do tempo*

Was sag' ich denn vom Rau - schen? das

*ri - - - tar - - dan -*

kann kein Rau - schen sein etc.

*do*

etc.

in measure 71, generally the most grievous error occurs, thus:

rä - der in

when it should be

*rit. tempo*

rä - der in etc.

The last (eight) closing measures should be sung in a continuous diminuendo, the last four measures (voice and accompaniment) with a slight ritardando.

HALT! (HALT!)

In this beautiful song we still seem to hear the melodious babbling of the brook, its song, however, overtone by the rhythmic clapping and knocking of the simple machinery of the busy mill, which the young wandering miller boy hears in the distance. Joyously he greets the monotonous sound, so familiar and welcome to him. A first critical look informs him that the tidy-looking house with well-polished window panes promises a comfortable asylum, and the genial warmth of the June sun prompts him to the poetic thought that the brook guided him hither for a well-defined purpose, — to meet the miller's charming maiden. The accompaniment should be played crisp and firm; the legato and staccato passages in the bass must be sharply differentiated. In measure 13 we find the two musical phrases divided by a one eighth rest, whereas the poetic phrase continues on without interruption. We find this particular form in a great many classic songs, and in order that the poetic phrase may not be destroyed, the one eighth rest must scarcely be observable in the singing of the song, and the phrase should be given:

blin - - ken aus den etc.

etc.

etc.

Measures 23 to 26, the first time, mezzo forte; the repetition, measures 27 to 30, piano. The grace note in measure 29 should be sung short, thus:

sü - sser Müh - len - ge - sang. etc.

While in measure 33, as in all others following the grace note

trau - lich!

invariably thus:

trau - lich!

DANKSAGUNG AN DEN BACH. (THANKS TO THE BROOK)

This charming song, in which our youthful wanderer expresses his thanks to the brook that led him hither, should be sung in a "rather slow"

tempo (*Etwas langsam*) in a contemplative mood. The singer and accompanist must not permit themselves to be lured into more than "rather slow" tempo, which, on account of the many sixteenth notes in voice and accompaniment, is frequently the case. The accompaniment throughout *legato*. In the third measure the figure moves thus:



AM FEIERABEND. (AFTER WORK)

In the entire literature of songs no more characteristically descriptive song than "Am Feierabend" can be found. How very clearly both poet and musician conjure up before our eyes the twilight hour in measures 37 to 58! The poet tells us that our miller boy has seen the maiden during his day's task, and inwardly reproaches himself (no doubt unjustly) for not having worked harder, so that he might have drawn the maid's attention unfailingly to himself and to no one else. How Schubert makes us feel his beating heart! The tempo, "Ziemlich geschwind" (Rather fast), will readily be determined if one bears in mind that particular sensation.

*Ziemlich geschwind*

*f*

*c.*

*etc.*

No pedal to measure 15, the accompaniment is crisp, the short eighth notes in the bass being sharply accentuated.



From measure 16 to 25 the accompaniment should be played legato, but each sixteenth well accentuated. And again, from measures 26 to 36, where our friend reproaches himself for the weakness of his arms, — and that the other miller boys can do quite as much as himself, — how magnificently Schubert characterizes his feelings:

*mf* *accel.* etc.

Ach, wie ist mein Arm so schwach! Was ich etc.

*mf* etc.

*mf* etc.

*No pedal*

and depicts the immediately following peace and rest during the twilight hour!

Meas. 26.

*somewhat slower*

Und da sitz' ich in der

*ri - tar - dan - do*

gros-sen Run - de

In der

stil - len küh-len

Fei - er - stun - de

## CORRECT PRINCIPLES

*p a triste slower* *expr. declamatory*

Und der Meis - ter spricht zu Al - len: Eu - er

Werk had mir ge - fal - len Eu - er etc.

etc.

etc.

Measure 59 returns to *Tempo primo* until the end, and must not be retarded during the closing measures.

*a tempo.*

*pp* *f*

## DER NEUGIERIGE. (THE INQUIRER)

A song rather more familiar to the general music lover, perhaps for the reason that there exists a good translation of it. We seem to see our friend, the miller boy, meandering along the banks of the brook on a pleasant Sunday morn, debating within himself whether the miller's maid loves him or not, perhaps pulling uncounted daisies to pieces in the vain attempt to hear the answer, and ever and again consulting the friendly brook for the same purpose, solemnly vowing that he will disclose the answer to no one. In the phrasing of the song adhere strictly to the musical phrase. A fault frequently heard in measures 7 to 8 must be



avoided; its occurrence denotes carelessness and a lack of musicianly talent. It reads:



The first movement of 22 measures is *Langsam*, (Slow). The last three of these should be played thus:

Musical score for piano, measures 1-10. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *rit.* (ritardando).

Then follows tempo *Sehr langsam* (*Very slow*) in  $\frac{3}{4}$  time for ten measures. From measure 11, however, although still the same  $\frac{3}{4}$  time, the phrase and diction are thus (*quasi Recitativo*):

Musical score for piano and voice, measures 11-20. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes a vocal line with lyrics and piano accompaniment. Dynamics include *mf* and *very evenly*. The lyrics are: "Ja, heisst das ei - ne Wörtchen, das and - re heisset" and "Nein, die bei - den Wörtchen schliessen die".

gan - ze Welt mir ein die

bei - den Wörtchen schliessen die gan - ze Welt mir

*rit.*

*rit.*

ein.

*Very slow*

etc.

*ritardanto*

*Very slow*

etc.

etc.

## UNGEDULD. (IMPATIENCE)

As the title of the poem already implies, we find here our young miller more than ever deeply in love, haunting the woods in his lonely wanderings; cutting her name, a heart, into the bark of trees after the manner of young ardent lovers, writing on every clean sheet of paper, almost involuntarily "My heart is thine!" He wishes he might train a starling to repeat the words, he hopes she may read them out of his eyes! Impatience, therefore, must be felt in the interpretation of the song, which Schubert expressed in *Etwas geschwind* (Somewhat hurried). The accompaniment must be played in strictest rhythm, accelerating now, retarding a trifle then, as is the manner and mood of impatient lovers. The figures in the bass portray an "urging on."

*Etwas geschwind*

Until the eighth measure, a large ritardando must take place. In measure 9 the first tempo, however, prevails again and continues until measure 19, when the tempo ritards considerably (though not too much) until the end. Bear carefully in mind that you must sing eighth notes against the triplets in the accompaniment.

*f*

Dein ist mein Herz

*f*

Observe strictly eighths

Dein ist mein Herz und soll es

## CORRECT PRINCIPLES

The musical score is for a piece titled "Morgengruss" (Morning Greeting). It is written in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system features a vocal line with the lyrics "e - - - wig e - - - wig" and a piano accompaniment consisting of chords and moving lines in both hands. The second system continues the piece with the lyrics "blei - - - ben." and includes dynamic markings such as *tempo* and *sf* (sforzando). The piano part in the second system shows a change in texture and dynamics, with a *sf* marking and an accent (^) over a chord.

## MORGENGRUSS. (MORNING GREETING)

This charming song, the declaration of an unspoken and innocent love, is undoubtedly one of the most precious jewels of "Die schöne Müllerin." Our friend's silent communion with himself, the unspoken morning greeting, the silent question and fear that it perhaps might come amiss,

the happiness it will give him if only from the distance he may watch her chamber window, his fervent admiration of her blond hair and blue eyes, the lark's jubilant morning song after the restful night, his awakening to the same hopes and fears, his wavering resolve to leave the place and wander on — open our hearts to him in sympathy and pity. The tempo is *Mässig* (*Moderato*). The song presents no difficulties if sung with great simplicity and with an expression of almost sacred love. In measure 15, after the fermata ♯, let the singer make a short pause. Attention should also be drawn to the charming reiteration of the theme in the voice part.

Measures 15 to 17:

*Mässig* *pp*

Blick so sehr? so muss ich wie - der

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef with the lyrics "ge - hen so" and "etc." below it. The middle staff is a piano accompaniment in treble clef, starting with the instruction "espres." and "etc." below it. The bottom staff is a piano accompaniment in bass clef, also with "etc." below it. The music features a mix of eighth and sixteenth notes with various phrasing slurs.

DES MÜLLERS BLUMEN. (THE MILLER'S FLOWERS)

From time immemorial flowers have played an important and significant part in love's affairs. It is no wonder then that we surprise our friend planting forget-me-nots under her window in the still hours of the night. He gathered them on the banks of his friend, the brook, and, like the true lover, saw the color of her eyes reflected in them. The tempo again is *Mässig*  $\frac{6}{8}$ , yet be it understood that the  $\frac{6}{8}$  *Mässig* should be taken a trifle faster than the  $\frac{3}{4}$  in the previous song. The poetical and musical phrases go hand in hand. Measures 15 to 20 demand a slight *ritardando*.

THRÄNENREGEN. (TEAR DROPS)

One responsive chord in love! What may it not accomplish? The poet gives us tacitly to understand that our young friend has at last approached the maiden — for we see them together under the

trees, on the banks of the brook, their innocent faces reflected in the placid waters of the pool. And yet, in all his happiness, like a premonition, he seems to hear the brook's warning: "In vain, in vain, come follow me again!" And while a tear wells up in his eyes, a storm cloud darkens the sun, a gust of wind ripples the water, and the maid, more practical than poetic, exclaims: "It is going to rain; farewell, I'm going home!"

The tempo of the song is *Ziemlich langsam* (Rather slow),  $\frac{6}{8}$  time. It were better perhaps to say: Not too slow — not dragging. The musical and poetic phrase again coincide. A slight accent in measures like these is advisable:

*Ziemlich langsam*

The first system of the musical score is for piano accompaniment. It is in G major (one sharp) and 6/8 time. The tempo is marked *Ziemlich langsam*. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, including a dotted quarter note. The bass staff provides harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo) and various accents (^) and slurs.

The second system continues the piano accompaniment. It features the word "Wir" written above the treble staff. The notation continues with similar rhythmic patterns and dynamics as the first system. The system concludes with "etc." written at the end of both the treble and bass staves.

## MEIN! (MINE)

And now, as is the case in all long pent-up emotions, we behold our miller boy in the full ecstasy of the fervor of his love. "She is mine! Now, brooklet, cease thy rushing! Stop turning, oh, ye wheels! All ye birds of the woods, stop singing! Or, through wood and o'er field sing but *one* song: The beloved maid is mine! Spring, are these all the flowers you can offer? Sun, hast thou no brighter light? Ah, then must I be alone on earth with all my joy!"

Here the very words and their import give us the tempo, which I suggest be a trifle faster than Schubert's *Mässig geschwind* (Moderately fast). "In highest ecstasy" would perhaps point to the safest and best delivery. The poetic and musical phrase coincide, the introductory prelude of the accompaniment being *mezzo forte* — then *pianissimo*. The half and quarter notes well sustained.

*Mässig geschwind*

The musical score is written for piano accompaniment. It features a treble clef and a bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked *Mässig geschwind*. The dynamics are marked *mf*. The music consists of a series of quarter and half notes, with some slurs and accents.

etc.

etc.

Measure 22, and others following, must be sung with great care, the diction sharply defined, four measures being forte, the repetition pianissimo.

*f* *p*

Durch den Hain aus und ein

schal - le heut ein Reim al - lein

etc.

etc.

etc.

Measure 30 and following to be in strict tempo and forte.

Die ge - lieb - te Mül - le - rin ist

mein, . ist . . . mein die ge - lieb - te etc.

Measures 38 to 40, thus:

mein, . . . . mein!

by no means as often sung thus:



From measure 50

*Strictly a tempo*



Measure 58:



PAUSE. (PAUSE)

In this song we at last find our young lover in a contemplative mood, lulled into a happy confidence by his successful wooing. His lute, the confidant of many doubtful hours, is hung on the wall, beautified with a green ribbon, his heart being too full for singing. The song is one of extraordinary beauty throughout, but I wish to draw especial attention to measures 70 and 71, in

which Schubert achieves an effect as of a gentle zephyr playing over the strings of an Æolian Harp. The tempo is *Ziemlich geschwind* (Moderately fast), common time. The poetic and musical phrase coincide. The introductory measures (and all others like them) thus:

The first system of the musical score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment.

The second system of the musical score shows the vocal entry. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The key signature and time signature remain the same. The music begins with a mezzo-forte (*mf*) dynamic. The vocal line features a melodic phrase with accents (^) and slurs (s). The piano accompaniment includes the instruction *uno corda* in the bass line.

The second theme, beginning at the 20th measure, presents itself thus:

The third system of the musical score shows the second theme. It consists of three staves: a treble clef staff for the voice, a middle treble clef staff for the piano accompaniment, and a bass clef staff for the piano accompaniment. The key signature and time signature remain the same. The music begins with a mezzo-forte (*mf*) dynamic. The vocal line features a melodic phrase with accents (^) and slurs. The piano accompaniment includes the instruction *uno corda* in the bass line. The lyrics "Mei - ner Sehn - sucht" are written below the vocal line.

al - ler hei - sses - ten Schmerz? durft' ich aus - etc.

etc.

etc.

Measures 32 to 40, thus:

Klein. Ei, wie gross ist wohl meines Glückes

*rit.* *pp* *ff* *f* *f*

*mf* Last, dass kein Klang auf Er - den es

*pp* *accel. (slightly)*

in sich fasst, dass kein Klang auf

*ritard*

Er - den es in sich fasst? etc.

*rit.* etc.

*rit.* etc.

Measures 63 to 66, thus:

Ist es der Nach - klang

*ritar* . . .

*ritar* . . .

*dan - - do a tempo mf*  
 etc.  
 . . . . . mei - ner Lie - bes pei - n? Soll es das  
 etc.  
*dan - - do a tempo mf*  
 etc.

Measures 70 and 71 (of surprising beauty):

*mf pp*

MIT DEM GRÜNEN LAUTENBANDE. (THE GREEN RIBBON)

We now find our young lover in the full bloom and happiness of his first love. We hear the maiden express her regret that the green ribbon around his lute upon the wall should fade away, since she loves the color green, the emblem of hope and of their young love, and forthwith he presents the ribbon to her to grace her figure. Again the poetic and musical phrase go hand in hand in

this song, which presents no difficulties to the student. The tempo,  $\frac{2}{4}$ , is *Mässig* (Moderate), the entire song to be sung in a happy mood.

Measures 15 to 18, thus:

*Mässig*

Nun hab' das Grü - ne

gern, . . nun hab' das Grü - ne gern etc.

etc.

etc.

## DER JÄGER. (THE HUNTER)

Alas, the dream of happy love is o'er! Stern reality confronts our now more than ever unhappy lover in the person of the hunter! The attraction of gilt buttons on a green coat, a more pleasing face and handsomer personality, have lost the day for our poor miller boy, who, white with the dust of the mill, cannot compete in the unequal race for the maiden's love. His wounded heart is bleeding, and he gives vent to his feelings in words of disdain: "What seeketh the hunter along the brook? Remain on thine own grounds! Here is no game to hunt for thee! The innocent fawn is mine!" A highly interesting song; its tempo  $\frac{6}{8}$ , *Geschwind* (Fast), in expressions of jealousy and disdain. Poetic and musical phrase coincide. The accompaniment throughout, staccato. Measures 7 and 8, and all similar ones, thus:

The image shows a musical score for the accompaniment of 'Der Jäger'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 6/8. The music is written in a staccato style, with many notes marked with a small 'p' for piano and an accent (^) above them. The bass staff begins with a 'p' and an accent, and the instruction 'No pedal' is written below it. Both staves end with 'etc.' indicating the music continues.

## EIFERSUCHT UND STOLZ. (JEALOUSY AND PRIDE)

Jealousy and Pride! The natural consequences of a grieved heart, a disappointed, serious love. No one to comfort him save his old friend and guide,

the brook. How clearly the poet draws for us the deeply wounded lover! How simple, and yet how significant to his situation sounds every word. We seem to hear him speak, we seem to see him, dejected and alone, standing by the bank of the brook, to hear him ask: "Whither now doest thou flow? Pursuest thou the hunter in anger? No, rather stay and chide thy miller maiden for her inconstancy! Did you not see her yesternight, before her door, anxiously watching the road? Oh, tell her that no virtuous maid should await the hunter, tell her that! But tell her not, hear'st thou, tell her not one word of my sad face; rather tell her that I'm with thee, making a flute out of a reed, and playing songs and dances to the children, tell her that! Tell her that!" How characteristically expressive the immortal Schubert caught the spirit of the poem! How in every measure the spirit of the unhappy lover pulsates! How vividly he shows us his pride, his smile through moistened eyes, his beseeching the brook not to tell her how he really feels! The tempo is  $\frac{2}{4}$ , *Geschwind* (Fast, restless).

I give all phrases in which an erroneous interpretation or breathing might occur:

*Geschwind*

*mf*

etc.

etc.

Measures 6 and 7:

Kraus und wild, mein lie - - ber

Bach? etc.

etc.

etc.

Measures 26 to 35:

Sahst du sie ges - tern A - bend nicht am

*p*

*f*

Tho - - re stehn', mit lan - - gem

*f*

*f*

Hal - - se nach der gross - en

Stra - - sse seh'n? etc.

etc.

etc.

In the following phrases the diction is short and decisive to measure 51.

*mf*

Wenn von dem Fang der Jä - ger lus - tig Zieht nach

no Ped. *mf* *mf*

## CORRECT PRINCIPLES

etc. simili

Haus

etc. simili

Ped.

etc. simili

Ped.

Measures 50 to 51 and following, thus:

*stacca* - - - *to* , *legato*

etc.

kopf zum Fens-ter 'naus Geh''Bäch-lein

etc.

*p*

etc.

Measures 64 and 65 to end of song:

*p ritardando*

Sag ihr: er

*p rit - - ar - dan - do*

*Very slightly faster than Tempo I*

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics 'schnitt' and 'bei'. The middle staff is a piano accompaniment in G major, marked *pp*, featuring staccato chords. The bottom staff is a bass line in G major, also marked *pp*, with staccato notes. Each staff is followed by the text 'etc. to end'.

## DIE LIEBE FARBE. (THE FAVORITE COLOR)

Here we find our poor friend, apparently reconciled to his loss, soliloquizing anent her favorite color, green, endeavoring to still his beating heart. The poetic and musical phrase coincide. The tempo,  $\frac{2}{4}$ , *Etwas langsam* (Somewhat slow). Not much need be said in regard to the accompaniment. Note carefully staccatos, crescendos and decrescendos, fortes and pianissimos.

## DIE BÖSE FARBE. (THE ODIIOUS COLOR)

And now we hear our friend's resolve to leave the place in which he no longer can be happy. He expresses, for the time being, at least, even a dislike for her favorite color, from the sight of which he wishes he might escape forever or pale it with his hot tears. But away he must, and in spite of contradictory emotions he will say Adieu.

Observe all markings as given: poetic and musical phrase coincide. The tempo is  $\frac{2}{4}$ , Ziemlich geschwind (Rather fast). Here one passage only in the accompaniment needs attention, measures 41 to 47, thus:

TROCKNE BLUMEN. (WITHERED FLOWERS)

1

Ye flowers all to me she gave,  
 Ye shall be laid into my grave;  
 Why do ye look so pale, so drear,  
 As if ye knew my pain and fear?  
 Ye flowers all, how wet, how pale,  
 Ye flowers tell me my sad love tale.

2

Tears never will your bloom restore,  
 Never grant to dead love sweet life once more,  
 And spring will come and winter will go  
 And flowers in vales their faces show,  
 And flowers are lying in my grave,  
 The flowers all to me she gave.

3

Should on my tomb she shed a tear  
 And think, "My faithful love sleeps here,"  
 Then flowers all out to the sun  
 Sweet May is come! And Winter is gone!

His resolution becoming fact this day, he bids farewell to all the sweet remembrances of former days, among them the once fragrant but now withered flowers. We see him sadly giving them over to mother earth, so that they may be beheld by living eyes no more. The tempo,  $\frac{2}{4}$ , Ziemlich langsam (Rather slow). Poetic and musical phrase coincide. The accompaniment in the first part without pedal except in measures 11 to 16 and 25 to 29. From measures 30 to 38 a finely graduated crescendo to forte to be repeated similarly during the following phrases. The charming figure in the bass throughout is well accentuated, strictly rhythmical, the closing measures a well graded diminuendo to pianissimo.

DER MÜLLER UND DER BACH. (THE MILLER AND THE BROOK)

And now, his few humble belongings safely packed within his knapsack, ready within the hour to say farewell forever, he once again turns to his old friend of happy days, the brook, saying: Where'er in love a true heart perishes, there wither the lilies on every flowery bed; there shall the full moon hide behind the clouds, that no one may see the sufferer's tears; there will the angels cover their eyes and sigh and sing the poor soul to rest." Then answers the brook: "But when such love is freed of this pain, a new star in the heaven

shall arise; then shall on thorns three roses bloom, red and white, that never shall wither; then shall the angels discard their wings and descend every morn to earth." And again the lover, "O brooklet, dear brooklet, thou meanest well, but never canst thou know the pain of unhappy love; one thing only can still that grief,—embraced in thine arms I should find relief." The tempo,  $\frac{3}{8}$ , Mässig (Moderate); poetic and musical phrase coincide, the accompaniment well sustained. From the E-major part a very trifle faster, in a cheerier mood, voice and accompaniment absolutely legato. Tempo primo again when the lover speaks, until the end.

DES BACHES WIEGENLIED. (THE BROOK'S LULLABY)

And sinking down on the green sward near the brook, his eyes closed in gentle sleep, lulled into it by the murmuring of the brook. "Sleep sound, and close thine eyes, tired wanderer; this be thy home. Faithfulness is with me, then rest near me until the wide ocean shall be my bed. I will make a cool bed for thee! And come, all ye waves, and help me to lull him to sleep. When the hunter's horn I hear in the wood I will sing loud and louder, that thou mayst not hear it. And you, blue flowerets, gaze not on him and make his heart heavy! And thou, false maid, come not nigh him, your shadow might awaken him! Good night

until all things shall again arise, forget thy joys, forget thy sorrows. . . . The full moon rises, the mists vanish, the blue sky above now alone is his shield."

The tempo, *alla breve*, *Mässig* (Moderate). Poetical and musical phrase go hand in hand. The accompaniment *legato*, well sustained. Measures 20 to 24, thus: (a slight *ritard*, measure 24).

*Mässig*

etc.

bis das Meer - will trin - ken die

etc.

*p*

etc.

THE END