

prano with a colorature education to sing that properly.

At Baireuth the eminent Cosima and her "Wonniges Kind" are teaching that the whole music of Wagner—cantilena and all—should be sung in the brittle staccato. These distinguished reformers of the reformer of the musical drama are asking tenors to sing "Am stillen Heerd" and "Morgenlich leuchtend" in "Die Meistersinger" in the same style as M. van Dyck sings the prattle of Loge. No wonder that the opponents of Wagner say that his works are ruinous to the voice, and that they can not be sung with the old method. There is only one way to sing, so far as the production of the tones is concerned; and that is as the old masters sang and taught. The laws which they laid down, though couched in a poor terminology, were the fundamental laws of song. The same laws are to be observed to-day. The same laws are observed by the best singers. We can not improve on the method of such a singer as Marcella Sembrich. Whenever she appears on the stage she preaches an eloquent sermon on the art of singing.

MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

The Missouri State Music Teachers' Association will hold its 5th annual Convention at Columbia, Mo., June 12th, 13th, 14th and 15th, 1900. This year's Convention promises to surpass all former efforts of the Association in the number of delegates and in talent. There are several large delegations of musicians from other cities in Missouri, as well as from St. Louis and Kansas City. There will be several artists from other States, one of the principal being August Hyllested, the celebrated pianist. Many artists of consequence in Missouri will be there, such as E. R. Kroeger, Piano, Edwin McIntire, Organ, Chas. Galloway, Organ, Alexander Henneman, Tenor and Director, Ottmar Moll, Piano, Lucien Becker, Piano, Horace Dibble, Tenor, Eleanor Stark, Piano, Mrs. Nellie Allen-Hessenbruch, Piano, Miss Ada Black, Soprano, Homer Moore, Baritone, Harry Fellows, Tenor, Mrs. Mabel Haas-Speyer, Soprano, Victor Lichtenstein, Violin, J. C. Eisenberg, Piano, Frederick Lillebridge, Piano, Carl Busch, Violin and Conductor, Rosina Morris, Piano, W. L. Calhoun, Piano, Geo. Venable, Violin, R. E. Wadell, Piano, Mrs. W. D. Steele, Soprano, Mrs. Carrie Farwell-Voorhees, Contralto, I. L. Schoen, Violin, W. H. Pommer, Composer and Director, Madame DeAlbert, Soprano, William Weil, Violinist and Director, Madame Runge Janke, Vocal, Geo. C. Veih, and a large number of others who, at this writing, are yet to be heard from; also a number of others from St. Louis, Kansas City, and other places.

This Convention is especially important to the Music Teachers of the State, as there are

several subjects for the good of music that will be discussed.

The Association is trying to establish a chair of music in the State University, and, with the help of President Jesse of the University, who is very enthusiastic, the chances are that success will be attained.

Another subject will be a law the Association is trying to have passed, to compel all towns of over 2000 inhabitants to teach music in their schools, the teachers to pass an examination as public school music teachers. Another important subject which will come before the Convention will be a law requiring all teachers of music to pass a State examination, the same as is required of school teachers or doctors.

The railroads have given a half-fare rate all over the State; the hotel rates are reduced, and the accommodations in Columbia are as good as in any city in the State. Other things of interest are the beautiful buildings of the University of Missouri, its Art Department, its Library, its Grand Recital Hall or Theatre, and the beautiful city of Columbia.

It is not necessary for people to be music teachers to attend the concerts at Columbia. Lovers of music are invited, as their help is needed. The Association is trying to improve the class of music taught and played by teachers. All members of the profession are eligible to membership. Associate membership is granted to all music lovers. No examinations are required of either class.

The officers of the Missouri State Music Teachers' Association are: H. E. Schultze, President, Kansas City; H. E. Rice, Secretary and Treasurer, 1010 Olive Street, St. Louis; W. H. Pommer, Chairman Composition Com., 777 Euclid Avenue, St. Louis; E. R. Kroeger, Chairman Programme Com., The Odeon, St. Louis; Mrs. J. C. Jones, Chairman Executive Com., Columbia.

GRAU AND SAVAGE.

Much speculation is being indulged in regarding the outcome of the union of the Savage and Grau forces for the purpose of giving opera in English at the Metropolitan next season. Performances of opera in the vernacular, says *Music Trade Review*, always seem an approach to a national institution whether they are or not. Opera has been sung in English repeatedly since the experiment of the American Opera Co. in its splendid attempt, but it cannot be said that any of its efforts had that essential quality that must necessarily attach to an institution of national character. Merely opera in English is not sufficient to claim the attention of the public on that ground alone. The new organization must plan out things on a different scale, and it doubtless will.

Mr. Grau has long given this matter of English opera earnest consideration, and he realizes that if presented properly—and that

means a good orchestra under able leadership, a large and competent chorus and a roster of artists who can sing, and sing well, in English—it will prove an investment of profit as well as an important factor from an educational as well as a musical viewpoint. Moreover, it should in time lead to the establishment of a permanent opera here. As Mr. Henderson well says: The present opera is exotic. The singers are mostly foreigners, and the company is only brought together temporarily. But a permanent opera would be one in which the growth was from within. We should develop our own chorus and ballet, and the singers would for the most part be the outcome of a system of development extending throughout the whole institution. Instead of "barnstorming," as the actors call it, this company would be able to command the patronage of our public for seven or eight months each year. It would be independent of the capricious support of fashion, and would rest firmly on the interest of the musical public. The opera might, and in these circumstances undoubtedly would, cease to be the idle amusement of the society world, and would become a regular part of the pleasure of the great general public. Thus, in the course of time, we would develop a state of affairs operative which would place us on ground similar to that occupied by cities like Munich and Dresden. But we shall never reach that ground while the opera is the mere fad of the society people and those who hope to be of their set, and while most of the other patrons of the entertainment neither understand nor care what is going on upon the stage as long as they can see and hear the world-famous singers who constitute the company. Opera will always have to be sung well in this town. For that we have to thank the educational influence which has proceeded from the Metropolitan since Mr. Grau and his late partners superseded the former régime. But the employment of the vernacular will make the test of good performance very different from that of the present time, and will slowly but surely bring about a revolution in things operative. This mild piece of prophecy is, of course, based on the assumption that the new plan is to be carried out with wisdom and liberality.

It is well to emphasize that the co-partnership between Messrs. Grau and Savage bears no relation to the performances of grand opera as given at the Metropolitan Opera House by the Maurice Grau Opera Co. There has been no combination of interests, no pooling of issues, no merging of companies. There will remain two distinct organizations—the grand opera company organized as at present, and the new company having for its special mission the performance of opera in English, with moderate rates of admission. As the composition of the two companies, their respective spheres of activity, their dates, etc., will be different, each will have its own constituency. The one will remain an element in the high social life of the community; the other will draw upon music lovers purely.