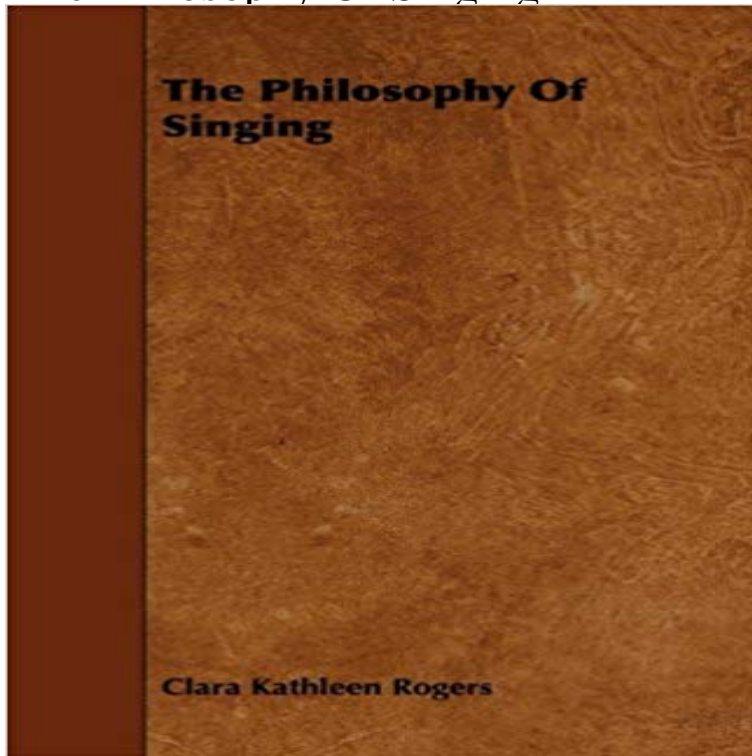


The Philosophy Of Singing



INTRODUCTION This little book contains the convictions which are the summing up of my whole artistic life. I have written it, first and foremost, for myself. I felt that the only way to recognize fully and clearly what my conclusions really are, was to formulate and express them. I take it for granted that there must be others who are beset by some of the same perplexities which have made my art-life a constant struggle to attain that security of expression which would enable me at all times to voice that something of beauty and perfection stirring and urging within me, to which I could seldom give adequate utterance. To such unsatisfied souls, the conclusions which I have reached in my struggles after the true laws of expression may be helpful, and therefore, in giving my book to the public, it is to these that it is especially addressed. Were I to cite one half of the tentative and speculative theories which have brought me directly or indirectly to my present conclusions, there would be material enough to fill several quarto volumes. But when all theories and ideas are sifted, and the solid, fundamental truths separated from the chaff of speculation, it is astonishing into how small a compass they may be compressed. This is, therefore, but a little book. But small as it is, it represents a quarter of a century of constant groping and reaching out for the true principles which govern the art of singing in its highest aspect, which is the most eloquent and direct expression not only of the individualized soul, but also of the great universal soul itself. This treatise might as properly be called 'The Philosophy of Life as The Philosophy of Singing'. Some of my readers who are looking for methods of singing will probably consider the former a more appropriate title than the latter. I will therefore state, as simply as possible, why I call it The Philosophy of Singing...

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