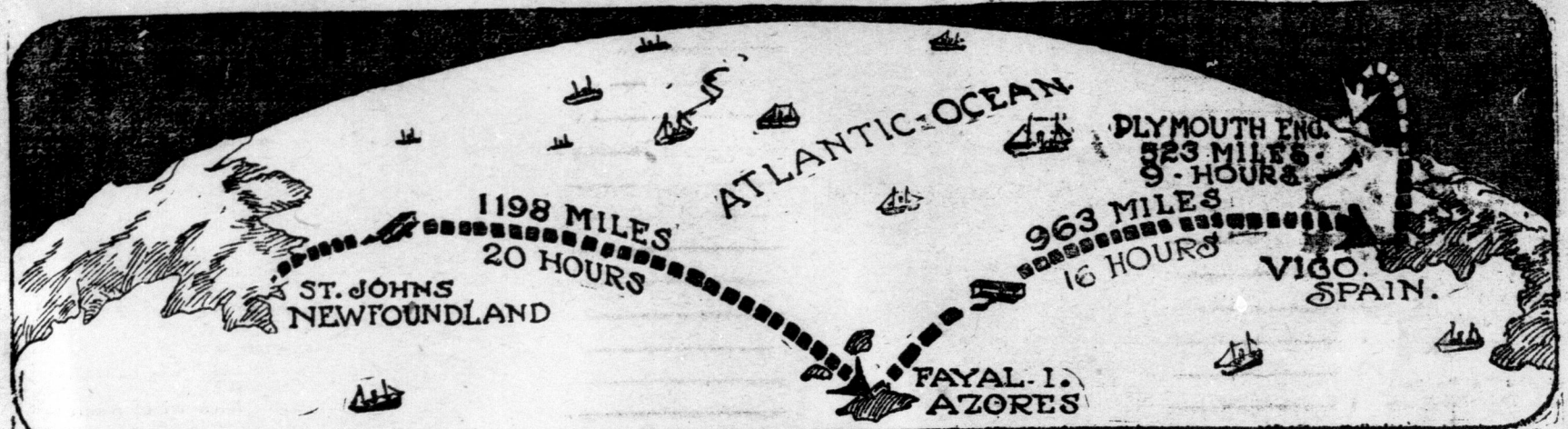


Flight Across Atlantic--Most Daring Air Voyage Ever Attempted By Man

ROUTE OF LIEUT. PORTE'S TRANSATLANTIC AERIAL VOYAGE



BRITISH ARMY OFFICER IN AMERICAN AIRSHIP TACKLES BIGGEST AERIAL PROBLEM--TRANS-ATLANTIC FLIGHT--EXPECTS TO FLY ACROSS IN LESS THAN TWO DAYS, THE OCEAN COLUMBUS FIRST SAILED IN THREE MONTHS--HOW HE'S GOING TO DO IT.

The Columbus of the Twentieth Century is ready to start on his overseas flight.

The feat of Lieut. John C. Porte, who expects soon to be skimming across the Atlantic at 60 miles an hour in the marvelous flying boat, America, will differ in many ways from that which was performed over four hundred years ago by the great discoverer of the new world.

Porte intends to be the first to reach the old world by the air route! If he succeeds, he will win a \$50,000 prize. The ultimate reward of Christopher Columbus was prison and chains.

It took Columbus close to three months for his epoch-making voyage. Porte will cross the same Atlantic in less than two days. Columbus voyaged in an ordinary sailing ship of the time. Porte's overseas aero is one of the most extraordinary flying ships ever built.

Columbus had to feel his way into the blank mystery of uncharted seas. Lieut. Porte will steer a mathematically definite air route with the aid of the most perfect compasses.

Yet, though the modern Columbus has, as guarantee of his success, science and wealth and a predetermined route over waters thick with craft, his deed will none the less be of more spectacular and imagination-defying daring than was that even of the first hero of the transatlantic passage, who had nothing but courage and faith.

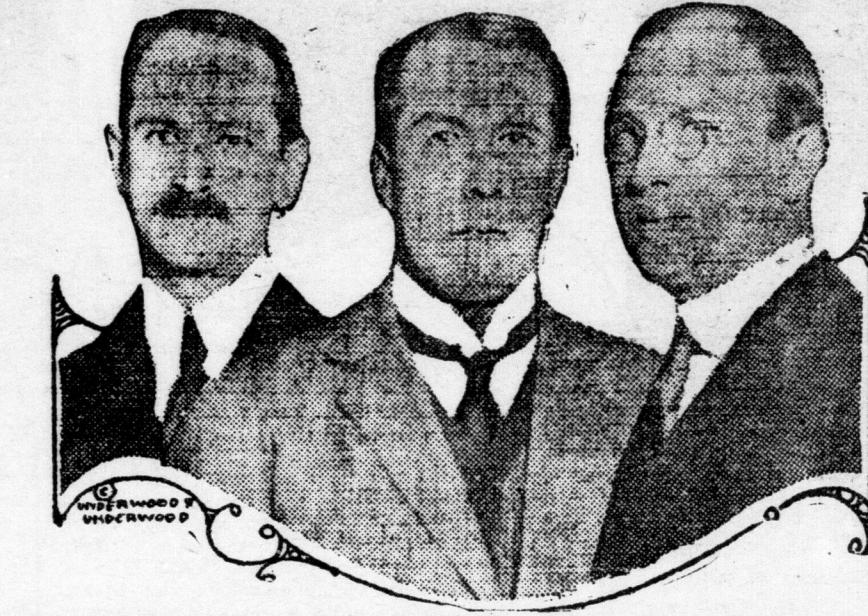
Over the ocean by aeroplane at terrific speed, from continent to continent!

The London Daily Mail offered the \$50,000 prize for the successful performance of the feat.

Rodman Wanamaker, son of John Wanamaker, the Philadelphia merchant prince, decided to finance it, out of pure sportsmanship. The total cost of con-



Rodman Wanamaker
THE MAN WHO FINANCES LIEUT. PORTE'S FLIGHT.



Principals in America-to-Europe aerial voyage (left to right), Glenn H. Curtiss, the builder of the transatlantic airship; Lieut. John C. Porte, the aviator who will

steer the aeroplane, and William O. Gash, the personal representative of Rodman Wanamaker, the money-money back of the flight.

Next to the iron nerve and tremendous will-power needed by the men to triumph over fatigue on their trying trip, the most marvelous thing about the undertaking will be the motor power of the ship.

There are two 8-cylinder, 100-horsepower engines, capable of running more than 40 hours without a stop.

They are placed amidships, in the curious, whale-like hull of the craft. Forward of them are the pilot's controls. Above the engines are the wings, stretching out 36 feet to each side--twice the length of the ordinary aeroplane wing.

The great spread of wing is necessary because of the heavy load which will be carried, a total of some 5,000 pounds--double the capacity of the average plane. It is to this wonderful air craft, which has just finished its successful trials, that Lieut. Porte will soon trust his life and the success of his daring feat.

Dipping to the surface of the Bay of Horta, Fayal, Porte will restock his craft with petrol. After a short rest he will take flight again toward the coast of Spain. Vigo, a port almost closed to the Portuguese border will be his next stop, after sixteen hours more of steady flying at the rate of 60 miles an hour.

There again supplies will be renewed, and the air heroes will rise on their final lap in the great race. They are confident that they will make Plymouth harbor, England, within nine hours, in spite of the deadly nervous strain of so long a trip at the wheel.

to him by the music? I can quite understand the desire to understand the words of a song by a second or third rate composer. Such a one has not the genius to do for the poem what the truly great man can do. His emotional faculties are not sufficiently developed to invest his words with new life in his music. The poem in his hands may still remain the greatest medium of expression, and as such must be delivered in a language that can be understood.

Musical Effects Lost.

The time-worn argument that translations are never so good as originals, is as true today as ever it was, but a most vital thing from the musician's point of view, is the fact that even though the translations were as perfect as the originals, the phraseology must of necessity be different. The composer has written his music to words phrased in a certain way, and it being impossible to change the music to suit the translation, it must be damaging in the extreme to have to adapt it to an entirely different phraseology. Many of the finest musical effects are lost in this way, and to hear a fine song robbed of many of its beauties, because listeners insist on hearing it in their own language is surely heartbreaking.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

RECENT WORLD RECORDS OF BIRDMEN

Duration record--16 hours, 23 minutes, made by Poulet, 1914.

Altitude record--20,664 feet, made by Linnekegal, 1914.

Passenger-carrying record--By Sikorsky, 16 passengers, 1914.

Days' journey--1,321 miles, by Schiegl, October 22, 1914.

QUAKERS AND WOMAN'S RIGHTS

At the annual meeting in England of the Society of Friends, the other day, it was decided to issue a statement on the historical position of women in the society.

This statement, which is the result of prolonged consideration by the standing committee of the society, expressly excludes any judgment on the question of the parliamentary franchise. Its object is to embody a testimony, based on the experience of two hundred and sixty years of Quakerism, of the essential spiritual equality of men and women.

After dwelling on the historical evidences of the equality of man and woman throughout the history of the Society of Friends, the declaration is made that "in the home, in the church, in the wider sphere of public life, the service rendered by women is recognized as having been of priceless worth; it is universally felt among us that, had their activities been fettered by artificial limitations, the loss to themselves and to the community would have been incalculable."

"Our experience," it is added, "leads us to believe that the place of women in the life of the world is a larger one than has generally been allowed. Women are seeking in various ways to find their true sphere, and to make their distinctive contribution to the world."

Monument Recalls Great Marine Disaster.



Hardly had the Titanic catastrophe become a matter of history till the terrible loss of life was almost duplicated when the Empress of Ireland went down with her cargo of human lives near Father Point. The picture shows the model for a memorial which is to be erected at the pier head at Liverpool to the engineers of the Titanic.

Historic Feats of Great Hero Adventurers

Discovery of America--Christopher Columbus	1492
Discovery of Pacific--Vasco Nunez de Balboa	1513
First voyage around world--Ferdinand Magellan	1520
Lifting of veil from darkest Africa--Livingstone and Stanley	1876
Discovery of North Pole--Robert F. Peary	1909
Discovery of South Pole--Raald Amundsen	1911
Transatlantic flight--John C. Porte (?)	1914

SHOULD WE SING IN THE ORIGINAL?

By F. Linforth Willgoose (Mus. Bac., Dunelm.)

When that excellent artist, David Bispham, last visited London, he made a very strong plea in favor of singing all vocal works in the vernacular, regardless of the language in which the words of the song were originally written.

The words of a man and woman carry a great deal of weight, and if my memory does not serve me badly, his arguments were along these lines:

Mr. Bispham's Contentions.

"The voice is an instrument differing in one important particular from all others, in that it possesses, in addition to its power of producing musical sounds, the function of speech. This ability to clearly articulate the words of a language contributes as much to the enjoyment of the listener as its ability to produce musical sounds. Why then should one's audience be deprived of half the pleasure of a vocal entertainment just because the performer elects to sing in a language that is not understood by them? The voice is thus brought down to the level of any other musical instrument, for a non-understanding ear, the words of a foreign tongue are merely sounds, and nothing more, and these are instruments can make."

Such were Mr. Bispham's arguments, and well worthy of earnest consideration they are. They do not, however, go quite far enough. There are several very important reasons for advancing the other side of the case, which, in the opinion of most of our successful singers, completely overbalance the contentions set forth by Mr. Bispham.

Understanding of Words Not Necessary.

The words of a song are not merely for the purpose of adding to the enjoyment of the listener, by combining the art

of poetry with that of tone-art. They have a deeper function. They altogether determine the character of the music. In it they find a new interpretation, a more intense and a more idealized form of expression. More important than the music in the beginning, the words become secondary after the composer has used them in the production of his art work. He has given them a new existence. Their meaning now finds far more adequate expression in the music. They have lost their individuality, the music is absorbed it. What reason then has one to want to understand the words when their meaning is made entirely clear

to him by the music? I can quite understand the desire to understand the words of a song by a second or third rate composer. Such a one has not the genius to do for the poem what the truly great man can do. His emotional faculties are not sufficiently developed to invest his words with new life in his music. The poem in his hands may still remain the greatest medium of expression, and as such must be delivered in a language that can be understood.

Musical Effects Lost.

The time-worn argument that translations are never so good as originals, is as true today as ever it was, but a most vital thing from the musician's point of view, is the fact that even though the translations were as perfect as the originals, the phraseology must of necessity be different. The composer has written his music to words phrased in a certain way, and it being impossible to change the music to suit the translation, it must be damaging in the extreme to have to adapt it to an entirely different phraseology. Many of the finest musical effects are lost in this way, and to hear a fine song robbed of many of its beauties, because listeners insist on hearing it in their own language is surely heartbreaking.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.

A composer who is worthy of the name, in writing a melody to words, is always influenced by the position of the vowel sounds in forming his musical sentence. He realizes that certain effects of color can be produced in this way. He also knows that he must avoid using certain words on extreme high notes or extreme low notes. He calculates the effect of his musical climax with the utmost care, knowing that a strong emotional passage can be rendered utterly feeble by the injudicious use of a vowel. All these points are completely lost when a translation, no matter how good, is used by the singer in preference to the language in which the song was originally composed.

There are many other reasons in favor of singing in the original, but these will prove that there are considerations of a musical nature not touched upon by Mr. Bispham. A song, although an art production in which words are used, in first and foremost a musical composition, and the re-creative artist must always give first place to considerations of a musical nature. A fact which had for its object the signing of all vocal works in the vernacular, would be greatly to be deplored, and would only result in the destruction of musical beauties, numbers of which all great art-songs contain.

Vowels Changed.