

Madam Nordica on a Singer's life.

A paper by Madam Nordica was recently read before the Women's Congress of Music at Chicago. Madam Nordica herself was, of course, in Europe, so the actual reading was undertaken by another lady. Nevertheless, there were a good many points of interest in it. Madam Nordica started by regretting that, unlike the painter, architect, and sculptor, the singer's work lasts only for the moment, and may be almost forgotten after her disappearance from the stage. This is absolutely true. Who now, except a few old opera-goers, ever thinks of Titians? Madam Nordica likewise spoke strongly upon the charge so frequently brought against her profession of artistic jealousy. She admits that the singer who tries to make her influence felt is apt to misjudge her own greatness, and, in doing so, to bring herself, wittingly or otherwise, in comparison with her sister artists. Hence the jealousy of which the artist is so often accused. "It is," Madam Nordica truly declares, "a jealousy which disappears as soon as misfortune or failure falls upon a comrade in art."

One of the most comical passages of Madam Nordica's paper refers to the fact that little things disturb great operatic singers. Many women on the lyric stage are hampered seriously by long hair. This hair, we know, is a woman's glory, but women who wear waving tresses (and indeed, men who wear beards) are constantly annoyed by finding that when they take breath in singing, the hair is drawn into the mouth by the force of the breath. Madam Nordica strongly urges those of her lady compatriots who wish to study singing to do so at home, the only necessity for travel being to study languages. No doubt a great deal of operatic experience can be gained in Italy, for every town in Italy has an opera-house, even if it be only a town of 20,000 inhabitants. But Madam Nordica strongly, and "with every fibre of my being," advises that no young girl shall be allowed to go abroad to study without a proper companion and protector. Madam Nordica chats pleasantly about woman as composers, and particularly as composers of works of importance, although she gives a list of many lady composers of songs and smaller works. She says, however, that woman, particularly in the higher branch of composition, is never given an opportunity to perfect herself.

"There are few great woman journalists, female attorneys, and woman doctors, and it is the same thing in science, mathematics, astronomy, and most of the arts." But as singers and pianists woman have triumphed, and Madam Nordica gives a very long list of her fellow country-women who have gained distinction in one or other capacity. *London Music Trade Review.*

THE following was recently posted in the lobby of a church: "Notice.—The person who stole 'Songs of the Sanctuary' from seat No. 32 should improve the opportunity of using them here, as he will have no occasion of using them hereafter."—*Musical Herald.*

HIS CHOICE.—"Oh, Mr. Hucker!" exclaimed Miss Dorothy, who is an enthusiastic ornithologist, "which of the American song birds are you fondest of?" "I prefer the hen, Miss Dorothy." "But the hen isn't a song bird." "Well, it's the only hen whose lay I care for."

"JUDGE," said a portly man in the police court, "I wish you would send dat poy of mine to der reform school. Id vill be a great favor to me." "What has he done?" "Chust ven I vas ready to blay my new symphony he slipped 'Tara-ra, boom-de-ay' between der pages of der moosic."

MISTRESS (finding the housemaid for third time hanging about the drawing-room door): "Mary, what are you here listening at the door for? Haven't you any work?" Mary: "Oh, if you pleas'm, I don't mean no 'arm—it's that 'evingly music!" (N. B. The man was tuning the piano.)

THE Wagner cycle at Dresden lasted from the 29th of August to the 24th of September.



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