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**MUSIC NOTES.**

Permit me to be "gossippy." I am in that state of mind. I am thinking of "stars" at "close range" as it were. Of Sembrich, and Eames, and Gadski, and Homer—not before the footlights, but behind the scenes.

Madame Marcella Sembrich is an artist to her finger-tips. There is no more perfect legato singer in the world. One prominent singing teacher goes so far as to object to Sembrich's singing because it is too perfect and sounds no longer like a human voice. People shake their heads and say her voice is gone; but they forget that her voice, from one standpoint has always been small. It is of that peculiar and wonderful quality that has little body to it—it is more like a violin in character—filling and thrilling, but never large nor exactly loud. Without doubt she sang with greater spontaneity when younger; she is now said to be sixty, and should she be ten years younger I would like to hear any other singer of that age sing with such beauty of tone and act with such naive charm. Calve and even Schuman-Heink, who must be much younger, have not held their own with the public like Sembrich has. She is very highly thought of, not only as a singer but as a woman and her faithful assistant and watchdog is her husband. He haunts the opera when she sings and is one of her most faithful listeners.

The flower of the New York Opera (Metropolitan) is Madame Emma Eames, at least if she does not now hold the palm for beauty she did, and the public still holds the idea, and Emma cannot get out of the idea of holding it too, and why should she? In *La Tosca* Madame Eames acts and sings with surprising histrionic force. It has been her greatest role for a number of seasons; anyway, she has the field unmolested. Now there is some talk of Geraldine Farrar getting a chance, and I am afraid Emma will "have a mad on" (somewhere I have that expression). And well she may be angry, for if Miss Farrar does get a chance, she won't waste it; she will stab Scotti fiercely, brutally, and in the last act she will kill herself with far more gusto than Emma does. Probably if she gets her own way the scenery will be changed, so that the audience can see her falling to her doom—then what will become of Emma, for the public is fickle and loves the sensational!

Madam Gadski is one of the Wagnerian standbys. She always takes her daughter with her, and her husband too, a good looking German, who bustles around and seems more important than the Madam herself. I have heard that daughter and husband stand

in the wings, listening to "Mamma" sing till all hours of the night. It is considered the correct thing for singers to "take some one." Emma Eames takes a friend and a maid. Geraldine Farrar, her mother; and the possessors of husbands take them.

A Brunnhilde, I like to think of Gadski best, she sings the part with great beauty, and her interpretation is both noble and poetic. No one who has ever heard her famous battle cry of "Ho-yo-to-ho" will forget it or her—a marvelous exhibition of both singing and of voice. Madame Homer is an American contralto who increases steadily in public favor. She is a fine actress, too. In "Haensel" and Gretel she takes the part of the witch, and it would be hard to find her equal. Schuman-Heink took the part once but she was not nearly so good. It was said that Schuman-Heink murmured "sehr schlecht" (very bad) as she went off the stage and she told the truth.

*The lights have winked. Good night.* J. L. R.

**Y. M. C. A.**

The last Thursday evening meeting, the first since Christmas, was conducted by Prof. White. He began the meeting by reading from the 14th chapter of John, 23d-31st verses inclusive. In the course of his remarks he brought out the thought, among others, that if we are fundamentally right with God we will then be at peace with ourselves and with the world. That it makes no difference as to the temptations we are facing or as to sorrows we are enduring, or the troubles which come upon us, we can live through them calmly and peacefully if we are right with God. He said that the Great Prince of Peace, Jesus, although he was born and lived in the great war zone of his time, surrounded by all kinds of temptations and weighed down by numerous sorrows, yet was able to live at peace with himself and the world.

All things in nature, all things in the universe, if looked at as God intended they should be, tend to bring peace to us. It matters not how dire the temptations, how heavy the burdens or how discouraging are our surroundings, peace comes and abides with us if we try to live the Christian life.

There were seventy-five boys to listen to this splendid talk. If you were not there you lost something which will be hard for you to recover.

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