

**CORRECT  
PRINCIPLES OF  
CLASSICAL SINGING**

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Correct Principles of Classical Singing by Max Heinrich

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**MAX HEINRICH**

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**CORRECT PRINCIPLES**  
OF  
**CLASSICAL SINGING**

CONTAINING ESSAYS ON CHOOSING A TEACHER; THE  
ART OF SINGING, ET CETERA; TOGETHER WITH  
AN INTERPRETATIVE KEY TO HANDEL'S  
"MESSIAH," AND SCHUBERT'S "DIE  
SCHÖNE MÜLLERIN"

BY  
**MAX HEINRICH**



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CORRECT PRINCIPLES OF CLASSICAL SINGING

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TO

**Dr. D. Holbrook Curtis**

IN RECOGNITION OF HIS EMINENCE IN CONNECTION WITH  
ALL MATTERS CONCERNING THE HUMAN VOICE,  
THIS WORK IS RESPECTFULLY DEDICATED.

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## INTRODUCTION

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To music-lovers of mature age Max Heinrich, "Rare Max," as James Huneker has so aptly called him, needs no introduction. To the rising generation of singers, teachers, and musicians we would say that for thirty years his name has been a household word whenever the subject of oratorio singing was broached, or the classic songs of the German or English composers were the subject of discussion. For fully twenty years Mr. Heinrich was the first and foremost figure of America's musical life in song and oratorio, and it would be difficult to name one city of musical pretensions in which he has not many times appeared and invariably aroused his audiences to the highest degree of enthusiasm by the forceful portrayal of the varied characters found in the old and the modern oratorios and music dramas, from the Passion music of Bach to the "Damnation of Faust" of Berlioz. His delivery of the words and the music of the Saviour in Bach's "Passion of St. Matthew," his unapproachable impersonation of the Prophet in Mendelssohn's "Elijah," his sinister delineation of the character

of Mephisto in Berlioz's masterpiece, will alike remain unforgettable to all those who had the privilege of hearing this great artist.

And who that has heard him can ever forget his singing of the songs of Schubert, Schumann, Franz, Brahms, or Strauss? Without one dissenting voice all the important music critics of America, England, and Germany have praised innumerable times his wonderful delivery of these songs, have unanimously tendered to him the palm in respect to reverential devotion to his art and to purity of musicianly truthfulness, to high conception and artistic interpretation. They have proclaimed his diction absolutely faultless. Song recitalists who now traverse our country season after season are one and all indebted to him, for he it was who first sowed the seed of classical song recitals, fully thirty years ago, when indeed at times it was a risky undertaking to sing German songs in the vernacular to English-speaking audiences who dearly loved to cling to the familiar ditties of olden times and more than once resented the innovation.

Max Heinrich's fame does not rest merely upon his greatness as a singer, for he likewise excels as a musician and accompanist. Many of his compositions have been and still are performed by artists of note, many singers sing his songs, and the performances of his "Sonnet" (Tennyson) and his

"Magdalena" by David Bispham are still young in the remembrance of music lovers.

It would be easy to multiply tributes to Mr. Heinrich's art from men of highest musical rank. James Huneker, already mentioned, says: "I prefer Max Heinrich's singing of Schubert, Schumann, Brahms, and Richard Strauss to the golden voice and melodious shouting of the best Italian tenor, because Heinrich is the greater artist, i.e., has more brains, heart, musical sensibility and poetic feeling, not to mention his artistry as a pianist."

Philip Hale wrote of the last Heinrich recital in Boston: "Mr. Heinrich is still more impressive as a singer than as a declaimer. There are many who can recite 'Magdalena,' or even 'The Raven.' There are few singers who, though their voices may be fresh and vigorous, can equal Mr. Heinrich or approach him in the interpretation of songs by Schubert and Schumann, or in expressing fully the sentiment of such songs as Gounod's 'It is not always May' and Mackenzie's 'Spring Song.' The moment he began to sing 'Gruppe aus dem Tartarus' he worked the old familiar spell by the majestic authority of his diction. The poet's vision of the ancient sufferers was made visible and real.

"Equally admirable in the interpretation of lighter sentiment was his performance of the songs by