

# **THE SINGER AND HIS ART**

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The singer and his art by Thaddeus Wronski & John F. Levbarg

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**THADDEUS WRONSKI & JOHN F. LEVBARG**

**THE SINGER  
AND HIS ART**



*The*  
SINGER AND HIS ART

*By*  
THADDEUS WRONSKI

*Including*  
ARTICLES ON ANATOMY AND VOCAL HYGIENE

*By*  
JOHN F. LEVBARG, M.D.



D. APPLETON AND COMPANY  
NEW YORK : LONDON : MCMXXI

TO  
COMMENDATORE GIULIO GATTI CASAZZA  
I RESPECTFULLY DEDICATE THIS BOOK

The undersigned singers of the Metropolitan Opera Company have examined and analyzed the Italian edition of Thaddeus Wronski's book, *The Singer and His Art*, and unanimously declare:

1. The first part of the book, namely, "The Voice," contains most logical ideas and practical professional theories for the singer. Its clear explanation will be of great assistance not only to the singer-student but also to vocal teachers, for it describes as nearly as possible the good and bad in tone production and helps to discard the bad and apply the good.

2. The parts on mimicry and the art of make-up represent a most serious work in this line and their value to the professional world is beyond estimation.

Giuseppe De Luca, Raffaele Aquati  
Vincenzo Reschiglian  
G. D'Amico  
Angelo Malatesta, Adam Wilton  
Gloria Villi, Guido Bado  
Giuseppe Cambontini, Enrico Meranini  
Paolo Mariani, Raymond S. Stewart

## PREFACE

This book has been written to assist the vocalist in his studies and to help the vocal teacher in solving problems that are confronting him every day.

The three parts of the book—voice, mimicry (art of acting), and art of make-up—form a unit of great interest to the singer. On the professional stage they constitute the “Singer’s Art,” and no one of the three should be neglected or sacrificed for the sake of the others.

Although there are many books published on vocal matters and voice culture, there still exists a need for a popular and practical guide for the singer and the vocal student.

So far as the art of acting or mimicry is concerned, English literature is lacking in any important work on the subject. And mimicry is of the utmost importance to the singer and has been the cause of 75 per cent of many a singer’s success.

The art of make-up, especially in modern times, is a necessary adjunct to the art of acting.



## PREFACE

No works of any importance have been written on this art.

By giving the public interested in vocal matters a book covering the three principal assets of a singer's success, I am hopeful of adding to the advancement and future of our glorious art of singing.

My book is based on practical experience in, and theoretical analysis of, the singer's problems.

I feel it my pleasant duty to express my gratitude to many of my artist friends whose advice was of enormous value to me in writing this book. Maestro Vittorio Vitone was my most valued collaborator in preparing the Italian edition of *The Singer and his Art*, and Miss Laura Nemeth aided me greatly in adapting my work to the requirements of the American public.

T. WRONSKI

NEW YORK

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