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THE TEMPER OF SINGERS.

Manager Says Musicians Are Hard to Get Along With—Cases in Point.
Every one knows a bass singer who wasn't satisfied with his own part, and willing to be replaced and approved. Next to the bass comes the alto. She is a little independent than the bass, a little touchy and indifferent, but still fault can be found with her. But the soprano and soprano are often terrors, soprano seeming to be the worse of the two. I guess it is natural, though, to find fault with her a little sharper than with the other.
Professional singers are almost invariably willful and stubborn. They want to have their own way, and they go into a passion if they can't get their part. This difference in the deportment of singers is due, I suppose, to the nature of their part. The bass and alto naturally subordinate to the tenor and soprano. It is the tenor and soprano who get the encores. They are petted and honored and in some cases almost worshipped. Naturally get conceited in respect to their ability. Any correction or warning on the part of the director is almost sure to be taken in the light of an impertinence. In looking to show one's appreciation of what is well done, but the flattery repeated encores pays the mischief to the tenor and soprano, and becomes a source of hate to directors.
In a case in point to illustrate the willfulness of singers is that of Parepa Rosa Farwell hall, just before the great "The Creation." As you know, the first chorus is quite moderate time, and was embellished passages. The particular part Parepa insisted on singing in a florid style about twice as fast as it was meant to be sung. In vain I pleaded and argued with her, assuring her that her way was not customary and the chorus could not possibly follow. No, she was master of that particular part, and she would sing it as she sang or not at all. Finding her obstinate, I later that I should not ask the chorus to sing a faster time, and that if she persisted in carrying out her whim I should have to give up her part and change the time to suit her. She was what I did. The solo parts were all she was specially interested in. I could manage the rest to suit myself. So break the time we did, making the chorus hither and thither, and a little further on, she essayed to strike high C and it wasn't written at all, and came dead standstill—utterly broke down. I thought it was a just retribution for her willfulness.
Another case when the prima donna sang the second best occurred when I was directing Hoffman's "Lay of the Melusina" in Lonsville in 1877. Mme. Pappenheim was the prima donna. The composition was entirely new, both to her and to me. At the last rehearsal I was very anxious to have the whole thing carried through with full voice, just as at the production. A large audience assembled. But Mme. Pappenheim, as an excuse the weariness produced by such rehearsals, I knew that she had been singing Wagnerian operas ten times a week and glorying in it, and she was tired. But no; she screened her eyes, and insisted on having her way. All others sang with full voice till it came her turn, but she would not move. I pursued a few words of remonstrance, and passed on. The next solo part was sung by Mr. Remmert, who came out singing and full and did his best. The audience was very demonstrative and warmly applauded him. This was too much for the prima donna. Jealousy overcame her, and, coming meekly forward, she asked if I would not repeat her part so that she could sing it as Mr. Remmert had his. Of course I complied with her request, and she sang everything else as she was expected. I had tamed the prima donna.—Chicago Times.
Germanization of Metz.
The Germanization of Metz, which commenced exactly fifteen years ago, has been crowned with success is evident from the relative numbers in the city of Metz. At the elections of last year the German electors were in a decisive majority. At the beginning of the theatrical season, three weeks ago, the director of the city stipulated that in proportion to the number of the French speaking in the season, or about one piece in French should be given. Now, after two German performances paid well and that the director had to be played to empty seats, the director declared that he is not to be relieved either of that condition. No doubt, therefore, Metz has become a German city by this time.

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