



INFLUENCERS OF VIENNA

RECONSTRUCTING A BEL CANTO SCENE

The three E's: processes of Emulation, Embodiment and Extrapolation

The Australian Research Council funded Discovery Project, *The shock of the old: Rediscovering the sounds of bel canto (1700–1900)* aims at:

- ❖ recovering knowledge of bel canto practices through practical experiments,
- ❖ developing a model that informs future advancements in vocal performance,
- ❖ investigating how these sound effects and colours were achieved in practical terms.

Specific investigations focus in on the varied notated and un-notated bel canto effects that can be achieved through practice-led methodologies and extensive mining of written sources to gather historical descriptions detailing 18th- and 19th-century practices.



Moritz Ludwig von Schwind (1804–1871)
Schubertiade (1868)



Pietro Antonio Lorenzoni
(1721–1782)

Portrait
of Marianna Martines at
the keyboard
(mid-late 18th century)

Dolmetsch clavichord (c.1920)

Dolmetsch (1858–1940) considered the grandfather of the
early music revival in the 20th century

What is bel canto?

A definition of bel canto (or beautiful singing):

“A highly complex way of singing ... in which the specific interaction of breathing, vocal fold oscillation and embouchure spaces gave rise to central vocal qualities such as register balance, suppleness of tone, sound intensity, a controlled vibrato or the play with timbres known as chiaroscuro. They form the basis for the use of means of shaping such as legato, portamento, crescendo and decrescendo, messa di voce and mezza voce, various forms of fluency and trills, and even the appropriate use of tempo rubato.”

James Stark, *Bel Canto: A History of Vocal Pedagogy* (1999)

Emulation: Historical Sound Evidence

Adelina Patti, Italian opera diva, London, 1882

The Theatre, A Monthly Review, Vol, V, Jan-Jun, 1882

Gramophone record: “The Last Rose of Summer” (1905)

From the opera *Martha* (1847) by Friedrich von Flotow (1812–1883)

Adelina Patti (1843-1919), soprano

Landon Roland (1873–1938), piano

Phonograph by Thomas Edison (1847–1931)

Edison Model A100 Diamond Disc Player from c.1920



What are we hearing?

Key to annotated markings identifying bel canto expressive practices heard in early recordings

Red	Cut offs, articulation, text separation, rhythmic alteration	√ • ≥ -
Orange	Text anticipations, asynchrony, tempo rubato	L ∫ λ → ←
Light blue	Sliding effects, scoops, tremolo	∪ ∩ ≡
Pink	Dynamics	<i>p mf f sf</i> < >
Yellow	Timbral effects, laryngeal positions	♥ ♦ ○ ☆ Δ
Dark blue	Natural oscillation of tone	〰

Symbols for the identification and classification of tonal colour and laryngeal adjustment

Symbol	Tone colour	Larynx position
♥	chest voice (<i>voix sombre</i>)	lowered
♦	mixed voice (<i>médiocrement</i>)	flexible
○	head voice (<i>voix rond</i>)	medium
☆	feined voice (<i>voix clair</i>)	very high
Δ	yodel (leap over a registral break)	flexible

"The Last Rose of Summer"

Friedrich von Flotow
(1812–1883)

Annotated score of expressive bel canto practices from the 1905 recording by Adelina Patti



"The Phonograph"
George du Maurier (1834–1896)
Punch, 1888

134

Ballad. „Letzte Rose, wie magst du“ *mp* *ho h2v*

Larghetto.

Ob. *mp* *ho h2v*

Harp

Letzte Ro-se, wie magst du so-vein-sam hier blühen? Deine freund-lichen Schwestern sind sum-mer, left bloom-ing a lone, All her love-ly com-pan-ions are

Kei-ne Blü-the haucht Balsam mit la-ben-dem, fad-ed and gone; No flow-er of her kind-red, no rose-bud is

Kei-ne Blü-the haucht Balsam mit la-ben-dem, fad-ed and gone; No flow-er of her kind-red, no rose-bud is

la-ben-dem Duf, kei-ne Blü-the ohn-mehr flü-tern in-stür-mi-scher nigh To re-lect back-her blush-es, or give sigh for

Luft-sigh. Wa-rum blü-hest du so I'll not leave thee, thou

18880

1218

soon may follow, When friend-ships de-cay, And from love's shining

circle The gems drop a-way; When true hearts lie

with-er'd, And fond ones are flown, Oh! who would in-

-hab-it This bleak world a lone! Oh who would inhabit this bleak world alone

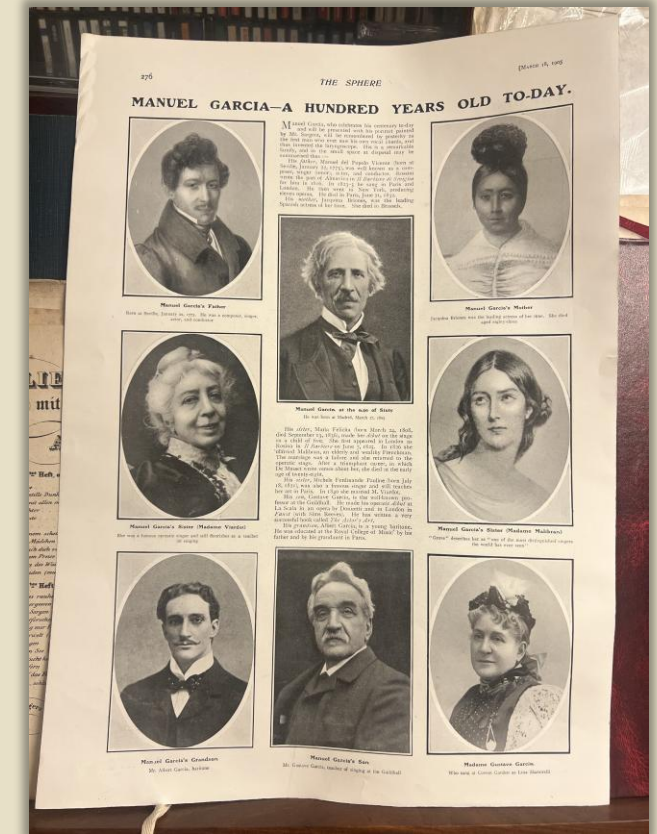
1218

Manuel García II (1805–1906)

In 1854, the vocal pedagogist became the first individual to view the functions of the glottis and larynx in a living human.



García, aged 100 (1905)
John Singer Sargent (1856–1925)



Manuel García—*A Hundred Years Old Today*, March 18, 1905
p 276, the 'family tree'
The Sphere,
An Illustrated Newspaper for the Home

García's physiological diagrams: use of flexible laryngeal and pharyngeal positions

OPEN—TIMBRE CLAIR (Bright).



FIG. 12.

Vertical section from the front to the back of the head, showing depression of the soft palate and a high position of the larynx.

CLOSED—TIMBRE SOMBRE (Dark).

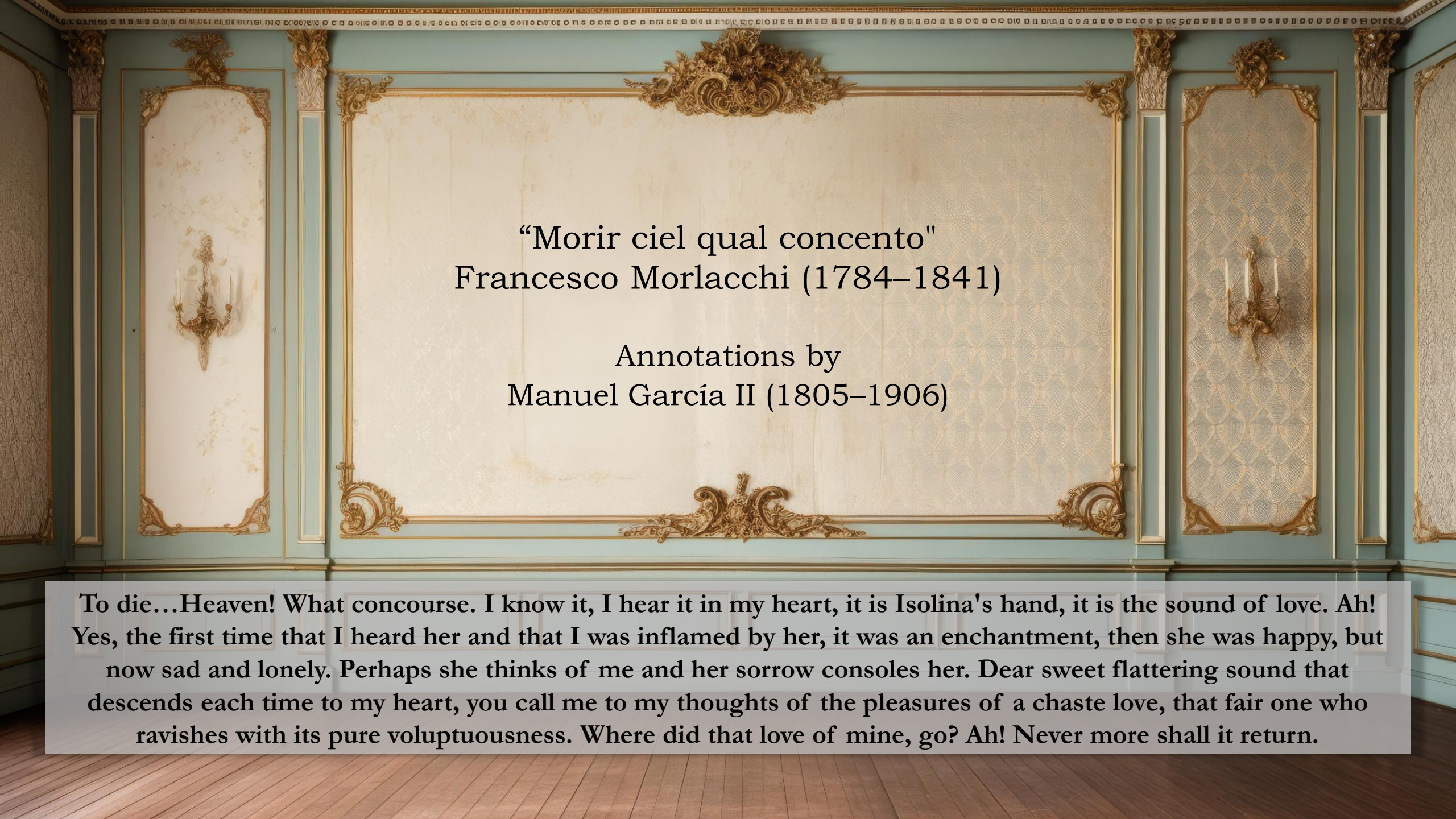


FIG. 13.

Diagram of the same parts, showing the soft palate raised and the larynx depressed.

“Morir ciel qual concerto”
 from *Teobaldo ed Isolina* (1834)
 Francesco Morlacchi (1784–1841)

Annotated score by Manuel García II (1805–1906)
Ecole de Garcia, Traité complet de l'art du chant, 2 vols
 (Paris: L'auteur, 1847), vol. 2, p. 100, extracted excerpt b. 18–20 (above)
 English translation: Donald Paschke (New York: Da Capo Press, 1975)

The background is a photograph of a highly decorative wall. It features a large central rectangular panel with a gold leaf border and ornate corner and top-center decorations. The wall is painted a light blue color. On either side of the central panel are smaller vertical panels with gold leaf borders and decorative elements, including a sconce on the left and a decorative element on the right. The floor is made of light-colored wood planks.

“Morir ciel qual concerto”
Francesco Morlacchi (1784–1841)

Annotations by
Manuel García II (1805–1906)

To die...Heaven! What concourse. I know it, I hear it in my heart, it is Isolina's hand, it is the sound of love. Ah! Yes, the first time that I heard her and that I was inflamed by her, it was an enchantment, then she was happy, but now sad and lonely. Perhaps she thinks of me and her sorrow consoles her. Dear sweet flattering sound that descends each time to my heart, you call me to my thoughts of the pleasures of a chaste love, that fair one who ravishes with its pure voluptuousness. Where did that love of mine, go? Ah! Never more shall it return.

2

'TIS THE LAST ROSE OF SUMMER.

Sung in G Flat. _____ by Miss Lind.

ANDANTE.

VOICE. *mp* *ho ho*

PIANO. *dolce* *pp*

'Tis the last rose of.....

summer, Left bloom.....ing a lone, All her lovely com.....panions are....

fa.....ded and gone, No...flow'r of... her... kindred No... rose-bud / is....

447

nigh,..... To re.....flect back.... her.... blushes, Or.... give..... sigh for

pp

sigh!


With Expression.

“Tis the last rose of Summer”
 Ornamentation by Jenny Lind (1820–1887),
 the Swedish mid-19th-century soprano
 Arranged by Jules Benedict
 (Cleveland: S. Brainard’s Sons c.1849)



Johanna Maria Lind (1847), known as the Swedish Nightingale: a sensation throughout Europe and the United States

García's Lineage

The background is a photograph of a highly decorative wall. The wall is painted a light teal or seafoam green. It features a large central rectangular panel with a gold-colored border and ornate, scrolled corner decorations. Inside this panel, the text is centered. To the left and right of the central panel are smaller, vertical rectangular panels, also with gold borders and corner decorations. These side panels contain faint, ghostly images of ornate wall sconces. The wall is further embellished with gold-colored decorative elements at the top and bottom edges of the central panel. The floor is made of light-colored wood with a vertical grain.

“’Tis the last rose of Summer” (c.1849)
original melody by
Friedrich von Flotow (1812–1883)

Ornamentation by
Jenny Lind (1820–1887)

Embodied reimagining of an edition with Jenny Lind’s ornaments overlaid with bel-canto practices from Adelina Patti’s 1905 recording to inform approach to un-notated practices e.g. tone colour, language, articulation, tempo rubato and dynamics

Historical performance editions: embodying expressive decorations and effects

2

ROSINA

Una vo - ce po - co fa qua nel cor mi ri - suo - no il mio
cor fe - ri - to è già e Lin - do - ro fù che il pia - gò si Lin -
do - ro mio sa - rà lo giu - ra - i la vin - ce - rò si Lin -
do - ro mio sa - rà lo giu - ra - i la vin - ce - rò

Handwritten musical score for page 2 of 'Una voce poco fa'. The page is numbered '2' in the top left. It features a vocal line for Rosina and piano accompaniment. The lyrics are: 'Una voce poco fa qua nel cor mi ri - suo - no il mio cor fe - ri - to è già e Lin - do - ro fù che il pia - gò si Lin - do - ro mio sa - rà lo giu - ra - i la vin - ce - rò si Lin - do - ro mio sa - rà lo giu - ra - i la vin - ce - rò'. There are various musical notations including triplets, slurs, and dynamic markings like 'p'.

3

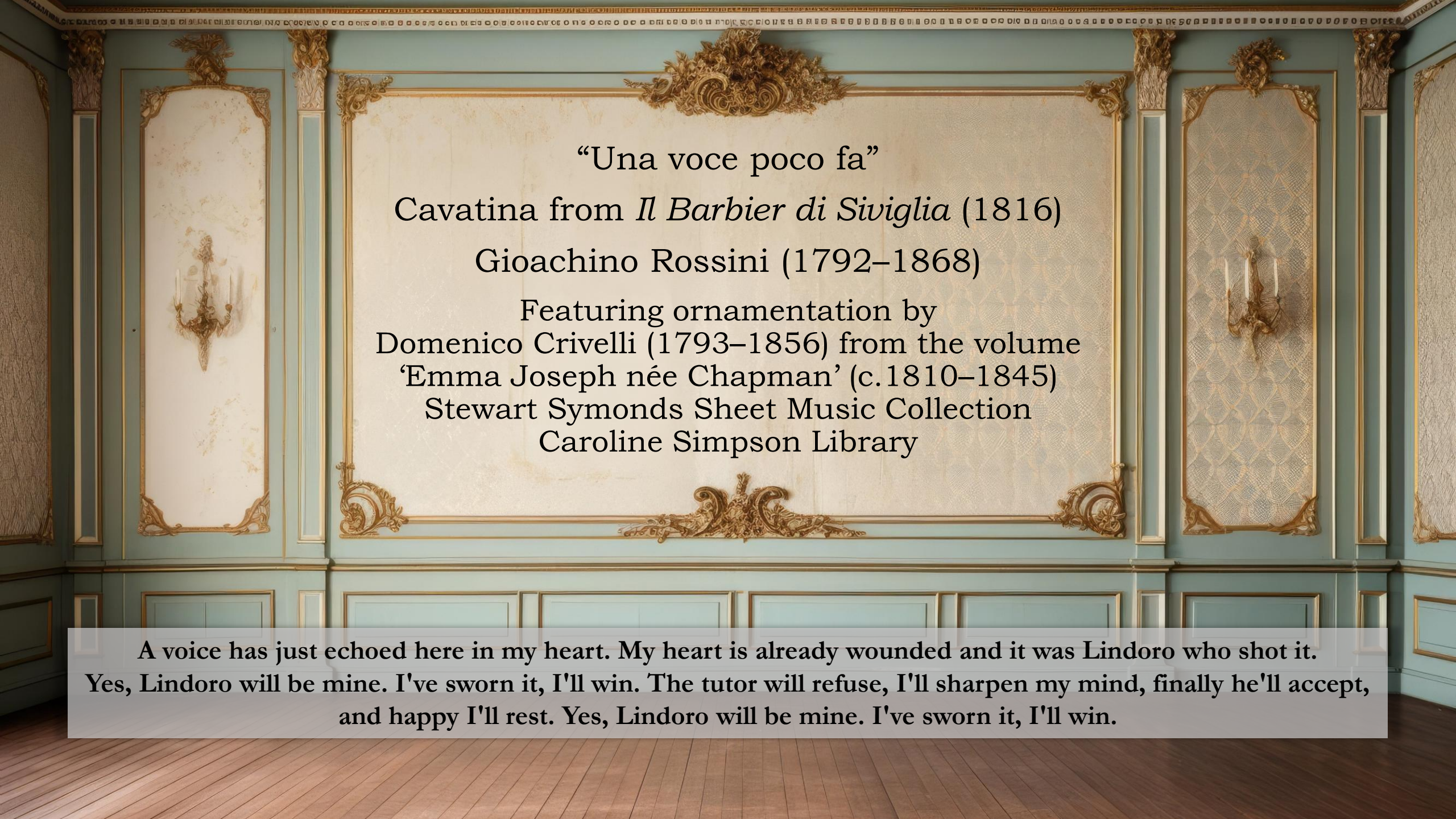
Il Tutor ri - cu - se - rà io l'ingegno a - guzze -
rò al - la fin sac - che - te - rà e co - stenta io res - te -
rò si Lin - do - ro mio sa - rà lo giu - ra - i la vin - ce - rò si Lin -
do - ro mio sa - rà lo giu - ra - i la vin - ce - rò

Handwritten musical score for page 3 of 'Una voce poco fa'. The page is numbered '3' in the top right. It continues the vocal line and piano accompaniment. The lyrics are: 'Il Tutor ri - cu - se - rà io l'ingegno a - guzze - rò al - la fin sac - che - te - rà e co - stenta io res - te - rò si Lin - do - ro mio sa - rà lo giu - ra - i la vin - ce - rò si Lin - do - ro mio sa - rà lo giu - ra - i la vin - ce - rò'. There are various musical notations including triplets, slurs, and dynamic markings like 'p'.

“Una voce poco fa”, Cavatina from the opera *Il Barbier di Siviglia* (1816), by Gioachino Rossini (1792–1868)

A hand annotated section of the score from the volume ‘Emma Joseph née Chapman, volume of songs and music no. 5, circa 1810–1845’

Stewart Symonds Sheet Music Collection, Caroline Simpson Library. MUS/SS/19. First public Sydney performance of this aria, 1836

The image shows a highly decorative wall panel, likely from a 19th-century interior. The panel is light blue with gold leaf accents. It features a central rectangular area with a gold border and ornate corner and top-center decorations. The text is centered within this area. On either side of the central panel are vertical panels with gold leaf wall sconces. The floor is made of light-colored wood.

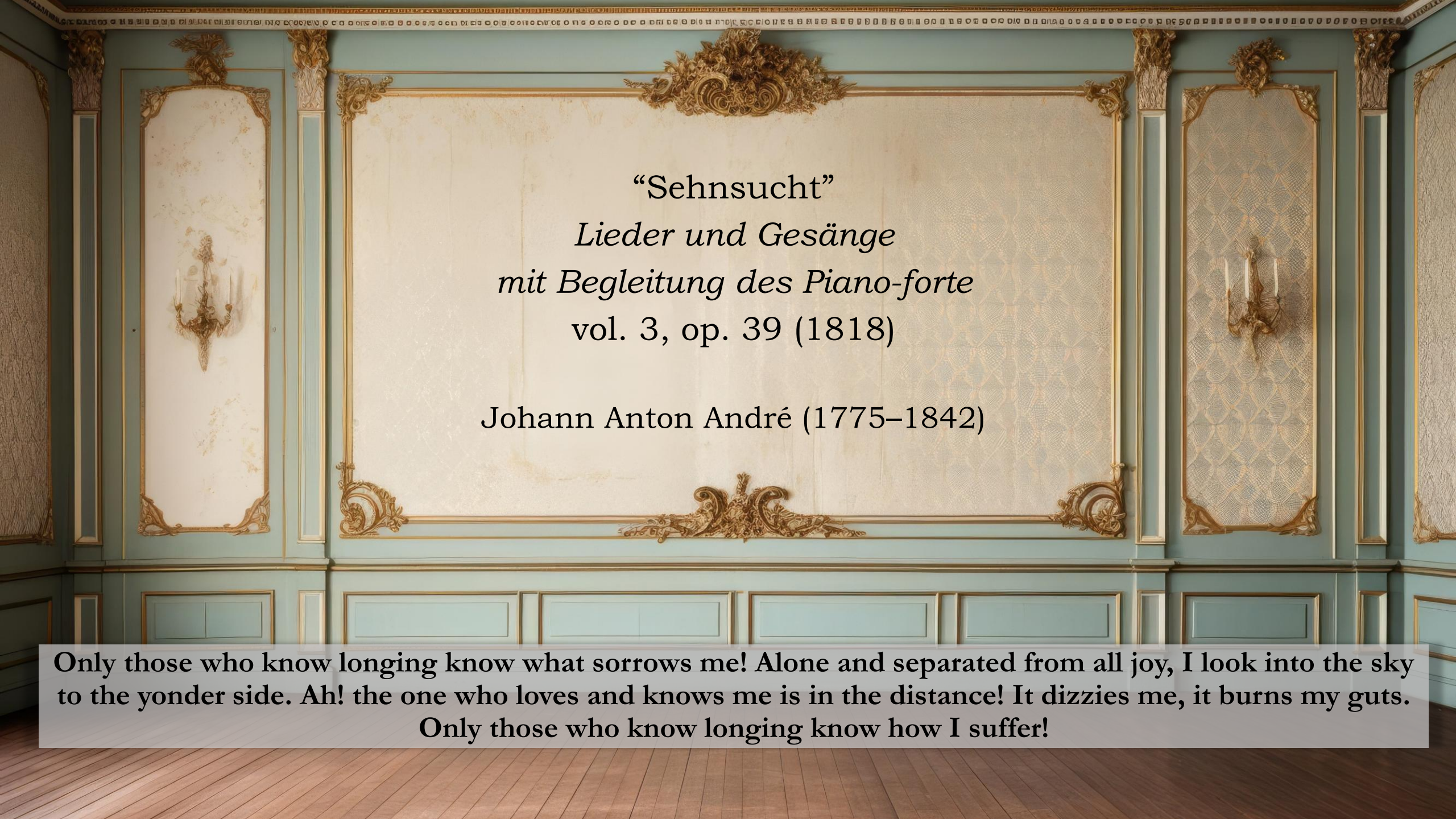
“Una voce poco fa”
Cavatina from *Il Barbier di Siviglia* (1816)
Gioachino Rossini (1792–1868)
Featuring ornamentation by
Domenico Crivelli (1793–1856) from the volume
‘Emma Joseph née Chapman’ (c.1810–1845)
Stewart Symonds Sheet Music Collection
Caroline Simpson Library

A voice has just echoed here in my heart. My heart is already wounded and it was Lindoro who shot it.
Yes, Lindoro will be mine. I've sworn it, I'll win. The tutor will refuse, I'll sharpen my mind, finally he'll accept,
and happy I'll rest. Yes, Lindoro will be mine. I've sworn it, I'll win.

Embodiment: utilising signs, symbols and sensations

“The concept of embodiment ... refers to the lived experience of engagement of the body in the world ... experiencing the world meaningfully ... through active engagement with the world, the body performs and enacts cultural norms and practices; in turn, the body can alter cultural practices. The embodiment term therefore refers concurrently to the breadth of lived experience as one engages with his/her body in the world, and to the shaping of these experiences by cultural forces.”

Niva Piran, ‘Journeys of Embodiment at the Intersection of Body and Culture: The Developmental Theory of Embodiment’, (2017)

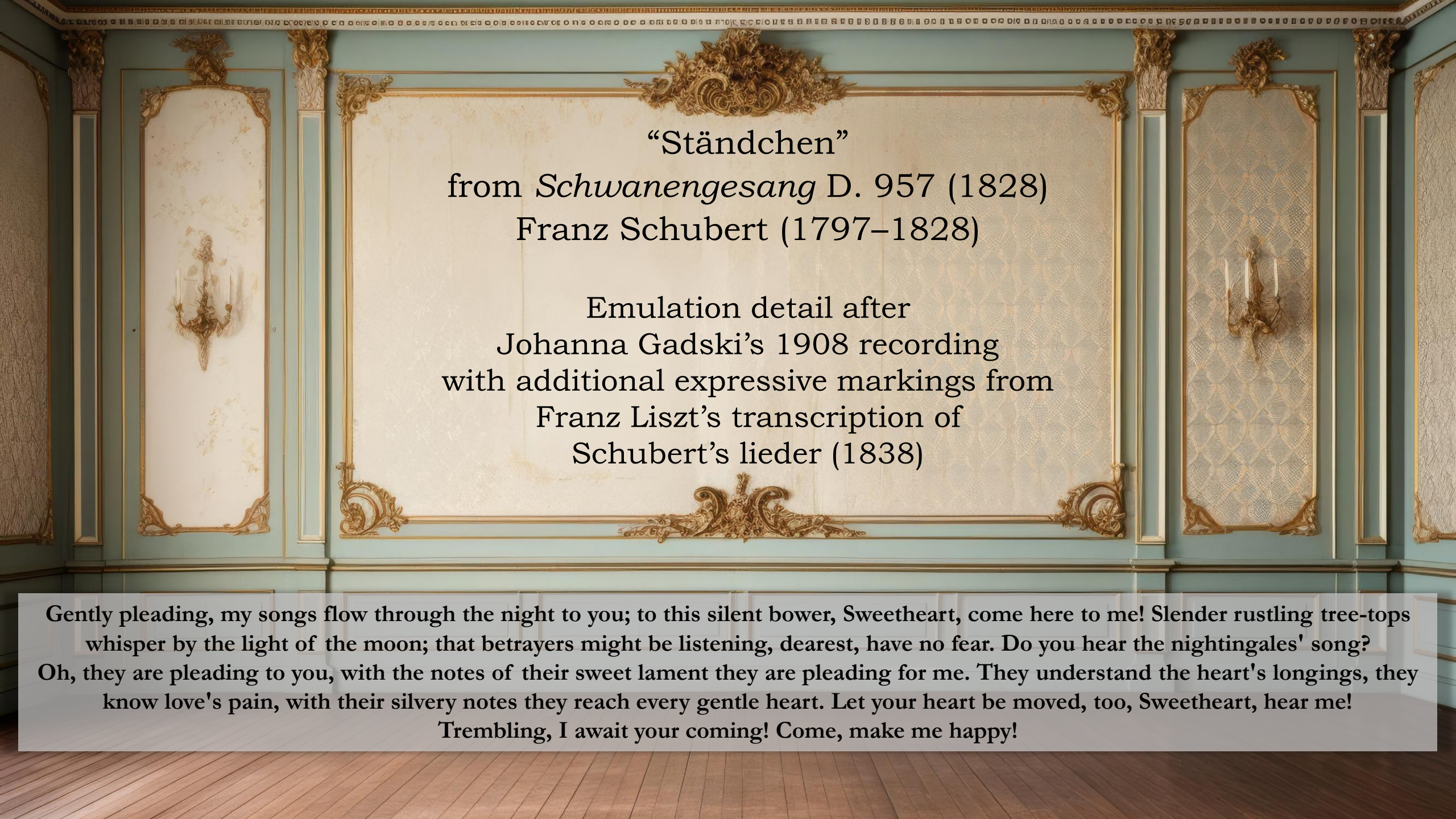
The background is a highly decorative wall panel. It features a central rectangular area with a light-colored, textured surface, possibly silk or paper, framed by a gold leaf border. The corners of this central panel are adorned with intricate, symmetrical gold leaf scrollwork. Above and below the central panel are horizontal gold leaf scrolls. To the left and right of the central panel are vertical panels with a similar textured surface, each featuring a gold leaf sconce with two candles. The entire wall panel is set against a light blue background with gold leaf trim. The floor is made of light-colored wood with a vertical grain.

“Sehnsucht”
Lieder und Gesänge
mit Begleitung des Piano-forte
vol. 3, op. 39 (1818)

Johann Anton André (1775–1842)

Only those who know longing know what sorrows me! Alone and separated from all joy, I look into the sky to the yonder side. Ah! the one who loves and knows me is in the distance! It dizzies me, it burns my guts.

Only those who know longing know how I suffer!

The background is a photograph of an ornate wall panel. The panel is light blue with gold leaf accents. It features a central rectangular area with a gold border and decorative corner pieces. On either side of the central area are vertical panels with gold leaf patterns and decorative sconces. The floor is made of light-colored wood.

“Ständchen”
from *Schwanengesang* D. 957 (1828)
Franz Schubert (1797–1828)

Emulation detail after
Johanna Gadski’s 1908 recording
with additional expressive markings from
Franz Liszt’s transcription of
Schubert’s lieder (1838)

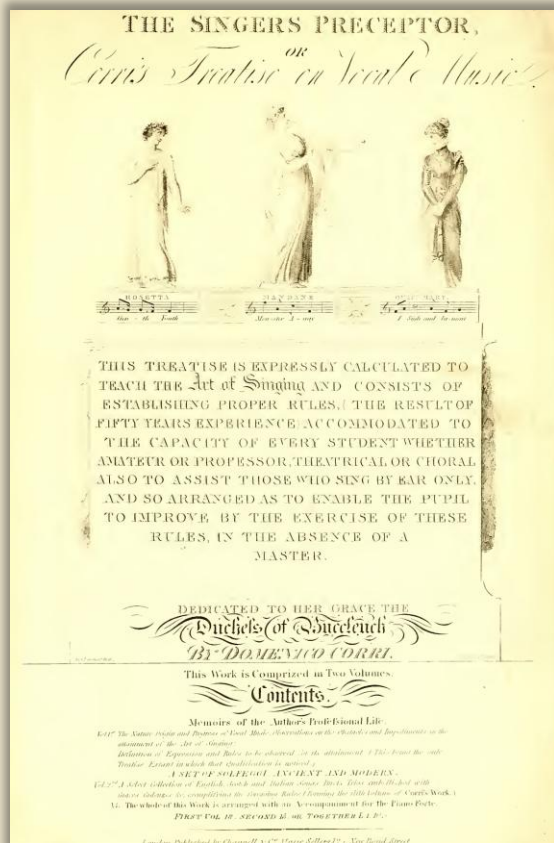
Gently pleading, my songs flow through the night to you; to this silent bower, Sweetheart, come here to me! Slender rustling tree-tops whisper by the light of the moon; that betrayers might be listening, dearest, have no fear. Do you hear the nightingales' song? Oh, they are pleading to you, with the notes of their sweet lament they are pleading for me. They understand the heart's longings, they know love's pain, with their silvery notes they reach every gentle heart. Let your heart be moved, too, Sweetheart, hear me!
Trembling, I await your coming! Come, make me happy!



Achieving the 'Perfect Art'

“The Promethean fire of eloquent expression, as the soul to the body intuitively guides and directs the whole, while the latter, the mere agent of its will, when thus inspired, conveys with grace and truth every sentiment and every passion.”

–Domenico Corri, ‘The Singers Preceptor’ (1811)



THIS TREATISE IS EXPRESSLY CALCULATED TO TEACH THE Art of Singing AND CONSISTS OF ESTABLISHING PROPER RULES, (THE RESULT OF FIFTY YEARS EXPERIENCE) ACCOMMODATED TO THE CAPACITY OF EVERY STUDENT WHETHER AMATEUR OR PROFESSOR, THEATRICAL OR CHORAL ALSO TO ASSIST THOSE WHO SING BY EAR ONLY, AND SO ARRANGED AS TO ENABLE THE PUPIL TO IMPROVE BY THE EXERCISE OF THESE RULES, IN THE ABSENCE OF A MASTER.

Audio Example: “Voi che sapete” from *Le Nozze di Figaro* (1786), W.A. Mozart (1756-1791).

Adelina Patti (1843-1919), soprano. Landon Roland (1873-1938), piano. Recorded in 1905, Wales.



Layering emulation of Patti with Corri's ornaments

“Voi che sapete” from
Le Nozze di Figaro (1786)

W.A. Mozart (1756–1791)

Annotation of ornaments

by Domenico Corri

(1746–1825) overlaid with

emulation annotations from

Adelina Patti's (1843–1919)

1905 recording.

Sir Charles Mackerras (1925-2010)

acquired this copy of Corri's

ornamented version from

Austrian-English musician,

journalist, broadcaster, Fritz Spiegl

(1926–2003) in the 1950s

Charles Mackerras, edited by

Simeone and Tyrell

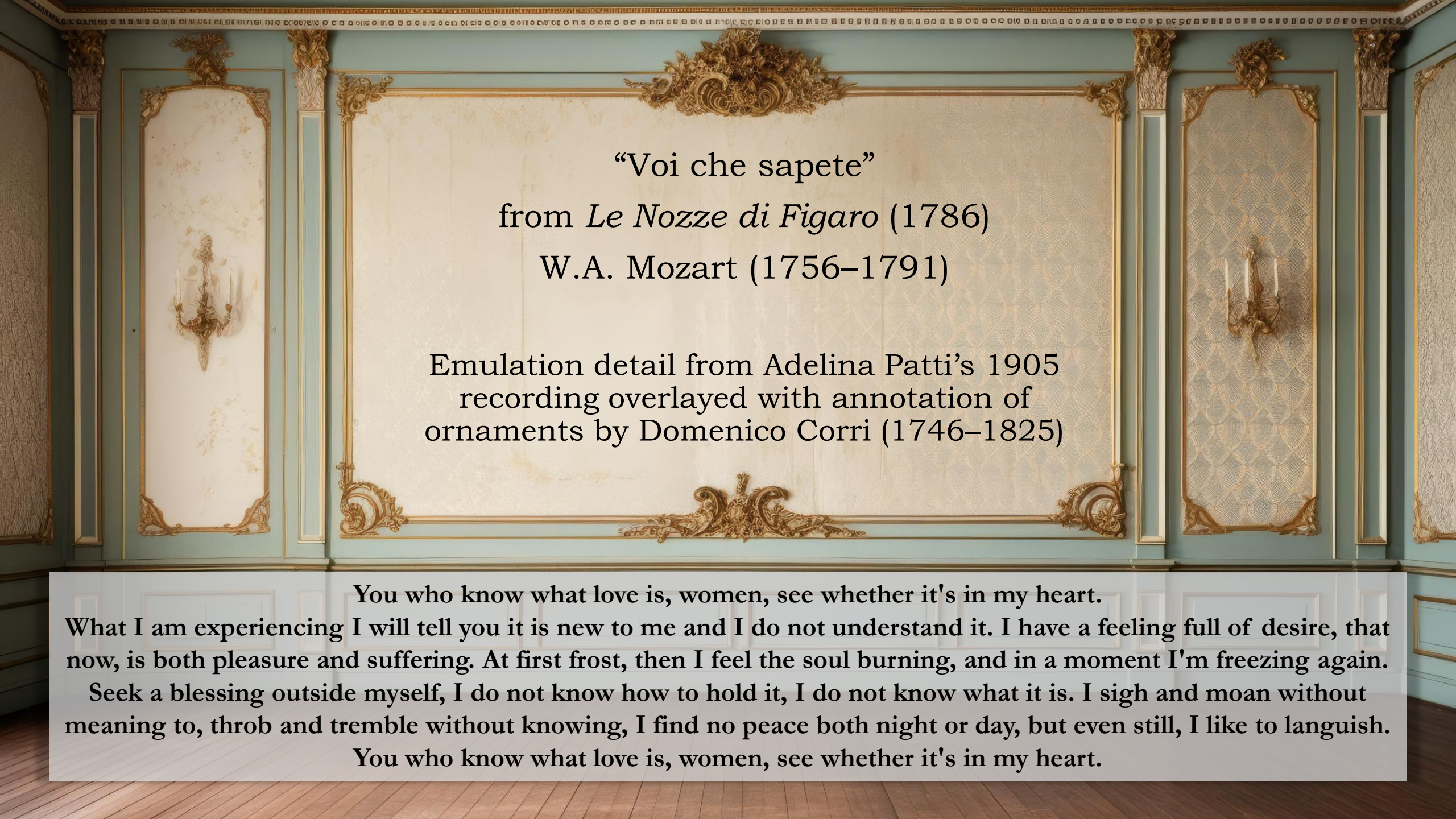
(The Boydell Press, 2015)

LE NOZZE D' FIGARO Mozart
Printed for Corri, Dopjak & Co. Music Sellers, to the Royal Family,
28, Haymarket.

Corri's
Decorations

Voi che sa-pe-te
che co-sa è a-mor, don-ne ve-de-te
s'io l'ho nel cor. Don-ne ve-de-te
s'io l'ho nel cor. Quel-lo ch'io pro-vo
vi-ri-di-rò, è per me nuo-vo,
ca-pir non so. Sen-toun af-fet-to
pian di de-sir, ch'io-re è di-let-to,
ch'io-re è mar-tir; ge-loe-poi-sen-

l'al-mar-van-par, e in un mo-men-to
tor-na ge-lar. Ri-cerco un ba-ne
fu-o-ri di me: non so ch'il tie-ne,
non so cos'è; sospiro e ge-mo senza vo-
ler, pal-pi-ta-ze be-mo senza sa-per; non tro-vo
pa-ce not-te nè di ma pur mi pia-ce
lan-guir co-si. Voi che sa-pe-te
che co-sa è a-mor don-ne ve-de-te s'io l'ho nel
cor don-ne, ve-de-te s'io l'ho nel cor
don-ne ve-de-te s'io l'ho nel cor!

The image shows a highly decorative wall, likely from a 19th-century opera house. The wall is painted a light teal color and features a large central rectangular panel with a gold border. This panel contains text. On either side of the central panel are smaller, vertically oriented panels with gold borders and decorative elements, including what appear to be sconces or light fixtures. The wall is further embellished with intricate gold-colored carvings and moldings, particularly at the top and bottom center of the main panel and at the corners. The overall style is characteristic of the Grand Opéra de Paris.

“Voi che sapete”
from *Le Nozze di Figaro* (1786)
W.A. Mozart (1756–1791)

Emulation detail from Adelina Patti’s 1905
recording overlaid with annotation of
ornaments by Domenico Corri (1746–1825)

**You who know what love is, women, see whether it's in my heart.
What I am experiencing I will tell you it is new to me and I do not understand it. I have a feeling full of desire, that now, is both pleasure and suffering. At first frost, then I feel the soul burning, and in a moment I'm freezing again.
Seek a blessing outside myself, I do not know how to hold it, I do not know what it is. I sigh and moan without meaning to, throb and tremble without knowing, I find no peace both night or day, but even still, I like to languish.
You who know what love is, women, see whether it's in my heart.**

Rhetoric: declamatory annotations by Corri

CANZONETTA,
Sympathy,
Composed by
D^o: HAYDN.

29

ANDANTE

In thee I bear so dear a part, By love so firm so firm am thine;
That each af-fec-tion of thy heart. By

30


sym-pa-thy is mine, That each af-fec-tion, That each af-fec-tion of thy
heart. By sym-pa-thy is mine, is mine, is mine.
When thou art griev'd, I grieve no less.
My joys, my joys, by thine are known, And ev-ry

Sympathy, Haydn.

31

good, thou wouldst pos-sess, Becomes in wish my own;
And ev-ry good thou
wouldst pos-sess, Becomes be-comes in wish my own, Becomes in
wish my own, becomes in wish my own.

Sympathy, Haydn.

The image shows a room with light blue walls and a wooden floor. A large, ornate gold frame surrounds a central panel. The frame features intricate scrollwork and floral designs at the top and bottom. On either side of the central panel, there are smaller, vertically oriented panels with gold frames and decorative elements, including a chandelier-like fixture. The floor is made of dark wood planks.

“Sympathy”

English Canzonetta (1794/5)

Joseph Haydn (1732–1809)

Annotations by Domenico Corri (1746–1825)
from *The Singers Preceptor*, vol. 2 (1810)

Perché, se tanti siete

from *Cantata Scelta d'Arie composte per suo diletto* (ca.1767)

Marianne Martinez
(1744 - 1812)

[Allegro assai]

Soprano

Piano

6

Per-ché, se tan-ti- sie-te che

12

de - li - rar - mi fa - te che de - li - rar mi - fa - te per - ché non m'uc - ci -

17

de - te af - fan - ni del mio cor - del mio cor af - fan -

Continuum of practice: process of extrapolation

No sound evidence → Applied and embodied timbral opportunities
Instructive material from primary pedagogical sources → Layers of expressivity

Two excerpts demonstrating the application of informed expressive practices:

sie - te che de - li - rar - mi fa - te che de - li - rar - mi - fa - te per -

-ché non m'uc - ci - de - te af - fan - ni del mio cor - del mio cor af - fan -

This work is from a collection of 24 arias ca.1767 with libretti by Pietro Metastasio (1698–1782), one of Martines' mentors and supervisors of her education. The manuscript was written in Vienna (1767), carried to Naples by Maria Carolina of Austria (1752–1814) when she got married to Ferdinand IV of Naples and now kept in the Library of the S. Pietro a Majella Conservatory.

“Perché, se tanti siete”
from the secular cantata
*Scelta d’Arie composte
per suo diletto* (c.1767)

Marianna Martines
(1744–1812)

Anton von Maron (1733–1808)
Portrait of Marianna Martines (c.1773)



Why, if you who overwhelm me are so numerous, do you not just kill me, worries of my heart?

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Sally Chik: Academic Services Manager for HASS

Christine Tennant: Academic Engagement Librarian

Francesca Branagan: Peer Learning Advisor

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European Catering