

INFLUENCERS OF VIENNA

Reconstructing a bel canto scene

**Anna E Fraser - Curator
Sydney Conservatorium of Music
2025 Library Exhibition**

Bel canto

Bel canto means beautiful singing and commonly describes the admired vocal practices (originating in Italy) that were prevalent in Europe during the period 1700-1800.

It highly complex way of singing – in which the specific articulation of breathing, vocal production and articulation were given due to control over vowels of vocal form and timbre, and produced a soft, round intensity, a controlled vibrato of such an elegant, balanced, unforced quality. They form the basis for the use of various types of vocal ornaments, such as trills, mordents, grace notes, and ornaments, which are used to embellish the plain with delicate, tasteful and expressive, and even the expressive use of melisma, which is the prolonging of a note or syllable.

Anton von Haydn
1732-1809, Vienna, Austria



Portrait of Marianna Martini
c.1775
Diplomata of original, all on canvas.
Walt Museum, Vienna

Who was Marianna Martini?
Marianna Martini (1750-1812) became a famous singer in Vienna in 1768 and 1770.

pace
Library exhibitions
from CHS and
Conservatorium



William Collins
1761-1812, Glasgow, Scotland
Vienna
c.1810
Copyright © Prof. Alan Hayes & Co Ltd

Johann Anton Andre
1776-1842, Offenbach, Germany
Lieder und Gesänge mit Begleitung des Piano-forte
1817-22
First edition, collected and set for piano for two individual voices.
Nos. 22 and 23 No. 6 (p. 7)

Courtesy of Prof. Alan Hayes & Co Ltd
The international German publisher and composer Johann Anton Andre provides us with an incredibly rich source of performing practice evidence about song performance in the early 19th century. Andre's collection of master singer accompanies 48 works in total, published in four volumes with 72 works in each volume (Vol. 1, Op. 28 (1817), Vol. 2, Op. 29 (1817-18), Vol. 3, Op. 40 (1818), Vol. 4, Op. 42 (1822)).

The collection is an instructive edition that provides an extraordinary insight into all the types of performance practices that singers and pianists were required to employ. Andre also provided supplementary remarks for the various songs and especially to assist the collection. Of particular interest is Andre's obvious regard for disciplinary principles of foreign modification. Such a level of interpretative detail was considered only a starting point in building an appropriate *stylus interpretatorius*.

Giuseppe Rossini
1774-1868, Pesaro, Italy
Il barbiere di Siviglia
1816
First edition, collected and set for piano for two individual voices.
Nos. 22 and 23 No. 6 (p. 7)



The composer Giuseppe Rossini
The composer Giuseppe Rossini (1774-1868) was an Italian composer, pianist, and conductor. He is best known for his operas, including *The Barber of Seville* and *The Italian Girl*. Rossini's music is characterized by its melodic beauty and rhythmic vitality. He was a prolific composer, writing over 40 operas and numerous other works. His influence on the development of the Italian opera tradition is significant.

Embed
What do we apply
"The conc breath body in the
Niva Piv Bod
Embed

Manuel Rodríguez García
1805-1896, Madrid, Spain

Hints on singing
Book (reprinted 1970)
Summit Publishing Co. USA
p.11, Tables Fig. 12 & Fig. 13

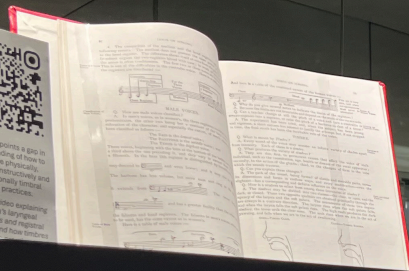
Courtesy of Prof. Neal Pires De Costa

"The study of the physiology of the voice has been greatly facilitated by the use of the laryngoscope. This instrument, by showing how... the ringing and wailing qualities are communicated to the voice. These qualities... are distinct called timbres... are exterior to the vibratory organ and are originated in the pharynx by quite another mechanism."



García proposes a gap in understanding of how to articulate phonetically and define timbral/vocal practices.

Watch a video explaining García's laryngeal positions and register (video not from exhibit)



MANUEL GARCÍA - A HUNDRED YEARS OLD TO-DAY.

The exhibit features a grid of nine portraits of Manuel García, showing him from childhood to old age. The portraits are arranged in three rows and three columns. The top row shows a young boy, a young man, and a young woman. The middle row shows a young man, an older man, and a young woman. The bottom row shows a young man, an older man, and a young woman. The text 'MANUEL GARCÍA - A HUNDRED YEARS OLD TO-DAY.' is printed at the top of the grid.

The Sphinx, An Illustrated Newspaper for the Home.
1870-84 published by London Illustrated Newspaper.

Manuel García - A Hundred Years Old Today
March 18, 1883-27th, the 100th year
Courtesy of Prof. Neal Pires De Costa

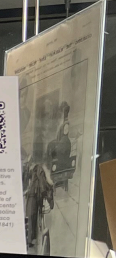


García was part of an extraordinary lineage of artistic practitioners to whom the pedagogical publications, including the Sphinx and other books were singers and actors and opera singer Carlo Marconi and Pauline.

García's annotations of letters by Alessandro, Camarino, Constanza and others from García's 1847 'Códice de García' provide detailed instructions with the most indications for the interpretation of timbre and other aspects of vocal production.

Download the reproduction below on individual and massive quantities.

Look for a detailed article in the book 'Manuel García: A Hundred Years Old Today' (1984) by Francesco Rossini (1984-2011)



LD DOLMETSCH

Thomas Edison
1847-1931, Ohio, USA

Phonograph, Edison Model A100
The Gramophone & Typewriter Co. LTD
c. 1920

The Last rose of summer
c. 1905-12 (re-recorded in 1925)
Gramophone record G3062, tenore
Asolina Patti (1843-1936), tenore
London Records (1873-1936), piano

Courtesy of Prof. Neal Pires De Costa

Recording emulation

Recording emulation is a practice-led method of imitating records. The emulation process uses performance body skills to imitate the musical practices of past bel canto singers as closely as possible, in order to learn them.

Early sound recordings of late bel canto singers yielded in the second half of the 19th century. The emulation process uses performance body skills to imitate the musical practices of past bel canto singers as closely as possible, in order to learn them.

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Heistic Strassch
The Ten Commandments of Music for the Perfection of the Voice
1856

Strassch was Adina Patti's brother-in-law and managed her concerts. This page features a signed handwritten note from Patti underneath the photograph.

Watching you sincerely conducting and practicing, the two qualities indispensable to give an audience yours very sincerely
Adina Patti

...ical Music
...rised of two volumes,
...blished by Chappell & Co,
...London Bound facsimile

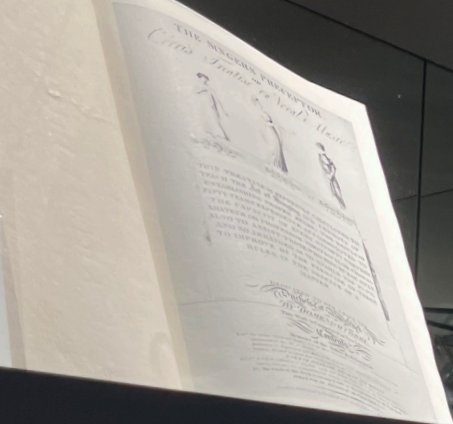
"The Promethean fire of eloquent expression, as the soul to the body intuitively guides and directs the whole, while the latter, the mere agent of its will, when thus inspired, conveys with grace and truth every sentiment and every passion."

Corri (1811),
"The Singers Preceptor"



Prof. Clive Brown
(Emeritus Professor of
Music, University of Leeds)
perusing his original Corri
editions at his home,
outside of Vienna,
December 2024.

To experience
extrapolated examples of
Corri's annotated songs
and arias, visit:
www.bbc.com



Bel canto

Bel canto means beautiful singing and commonly describes the admired vocal practices (originating in Italy) that were prevalent in Europe during the period 1700-1900.

"A highly complex way of singing... in which the specific interaction of breathing, vocal fold oscillation and embouchure sounds give rise to certain vocal qualities such as register balance, lightness of tone, vocal resonance, a controlled vibrato of the play with timbres known as *chiaroscuro*. They form the basis for the use of means of shading such as *legato*, *staccato*, *crescendo* and *decrescendo*, *mezza voce* and *mezza voce*, various forms of *flourish* and *trills*, and even the appropriate use of *tempo rubato*."

James Stark (1999), "Bel Canto: A History of Vocal Pedagogy"
How can singers today effectively tap into "pre-modern" bel canto with technical assurance and stylistic conviction?



Moritz Ludwig von Schwind
1804-1871, Vienna, Austria

Schubertiade
1868

Digital print of original drawing

Courtesy of Prof. Neal Peres Da Costa



"In 1868, the Austrian painter, draughtsman and print maker Moritz Ludwig von Schwind (1804-1871) — a close acquaintance of Franz Schubert's (1804-1871) — drew the well-known picture of the composer at the piano accompanying arguably his favourite singer, the Austrian baritone Johann Michael Vogl (1768-1840) in the informal setting of a Schubertiade.

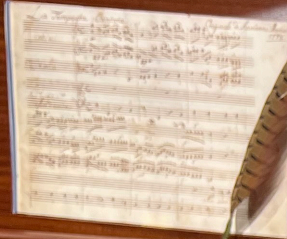
The picture is set in the drawing room of Schubert's lifelong friend Joseph von Spaun (1788-1865). The audience includes Joseph von Spaun, Franz Lachner, Moritz von Schwind, Wilhelm August Rieder, Leopold Kupelwieser, Eduard von Bauernfeld, Franz von Schöber, Franz Grillparzer, and on the wall a picture of the Comtesse Caroline Esterházy."

Prof. Neal Peres Da Costa, Sydney Conservatorium of Music Associate Dean (Research), Chief Investigator for ARC Discovery Project *The shock of the old: Rediscovering the sounds of bel canto 1700-1900*





Arnold Dolmetsch
1858-1930, London, France
Embouchure Charting
This charting and other technical
documents were used by Dolmetsch
to create his 'New Violin' in 1910.
The 'New Violin' was a violin with
a shorter body and a higher bridge.
It was designed to play the music
of the 17th and 18th centuries.



Melba Martin
1866-1922, Mexico, Austria
La Sanguine
1878
This is a copy of the original score
for the opera 'La Sanguine' by
Melba Martin. The score is written
for voice and piano. It is a
copy of the original score and
is not a performance score.



Thomas Edison
1847-1931, Ohio, USA
**Phonograph, Edison Model A100
Diamond Disc Player**
c.1920
The Gramophone & Typewriter Co, LTD
1898; Founded in London, UK



'The Last rose of summer'
c.1905-12 (Recorded in 1905)
Gramophone record: 03062, Matrix 546f
Adelina Patti (1843-1919), soprano
Landon Roland (1873-1938), piano
Courtesy of Prof. Neal Peres Da Costa

'The shock of the old:
Rediscovering the sound
of Bel Canto 1700-1900'
aims at recovering
knowledge of bel canto
practices through
practical experiments

Watch a step-by-step
guide to the emulation as
an embodiment of Patti's
1905 recording of 'The
Last Rose of Summer'.

My research focuses on the varied
notated and un-notated bel canto
effects heard on early recordings.



...n to emulations
...imagined works,
...ed onto wax disc
...the University of
...y (UK) in December
...utilising embodied
...pressive effects.

...
Mr. L. P. ...
My dear Sir,
I am pleased to testify that
... your commandments of the
... and which by your own
... as being the identical

Recording emulation

Recording emulation is a practice-led method of imitating recordings. The emulation process uses performance body skills to imitate the musical practices of past (bel canto) singers as closely as possible, in order to learn them.

Early sound recordings of late-bel canto singers (trained in the second half of the 19th century) reveal bel canto practices used in abundance before the rise of modern style in the early 20th century. These musicians' expressive traits were part of a continuum of practice going back several centuries.

The emulation exercise helps modern singers to embody a pre-modern aesthetic, which underpins the re-imagining of earlier styles. Vocalists undertake close (repeated) listening (bar by bar analysis) and make detailed annotations in scores of the practices. Part of the annotative process is determining timbres and elements of musical expressivity such as: portamento, legato, messa di voce, rhythm and tempo alterations (including agogic accents), ornamentation, improvisational aspects, dynamics, accents, timbral qualities, registers, laryngeal and pharyngeal positions and shapes, enunciation and vowel modification, and oscillation of tone.

A crucial part of the process is evaluating one's own recording like one does the original recording. Honing the emulation over a period of time and making multiple recordings allows the singer to get as close as possible to the vocal styles heard on the recordings.

Thomas Edison
1847–1931, Ohio, USA

**Phonograph, Edison Model A100
Diamond Disc Player**

c.1920

The Gramophone & Typewriter Co, LTD
1898; Founded in London, UK

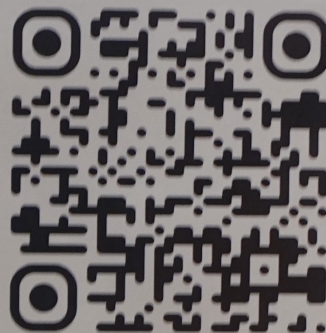
'The Last rose of summer'

c.1905–12 (Recorded in 1905)

Gramophone record: 03062, Matrix 546f
Adelina Patti (1843–1919), soprano
Landon Roland (1873–1938), piano

Courtesy of Prof. Neal Peres Da Costa

My research focuses on the varied
notated and un-notated bel canto
effects heard on early recordings.



'The shock of the old:
Rediscovering the Sounds
of Bel Canto 1700–190'
aims at recovering
knowledge of bel canto
practices through
practical experiments.

*Watch a step-by-step
guide to the emulation*

embodiment

1905 recording

1905



Edison
31, Ohio, USA
graph, Edison Model A100
and Disc Player

Gramophone & Typewriter Co, LTD
Founded in London, UK
The Last rose of summer
1905-12 (Recorded in 1905)
Gramophone record: 53062, soprano
Azeolina Roland (1843-1913), piano
London Roland (1873-1938), piano
Courtesy of Prof. Neal Peres Da Costa

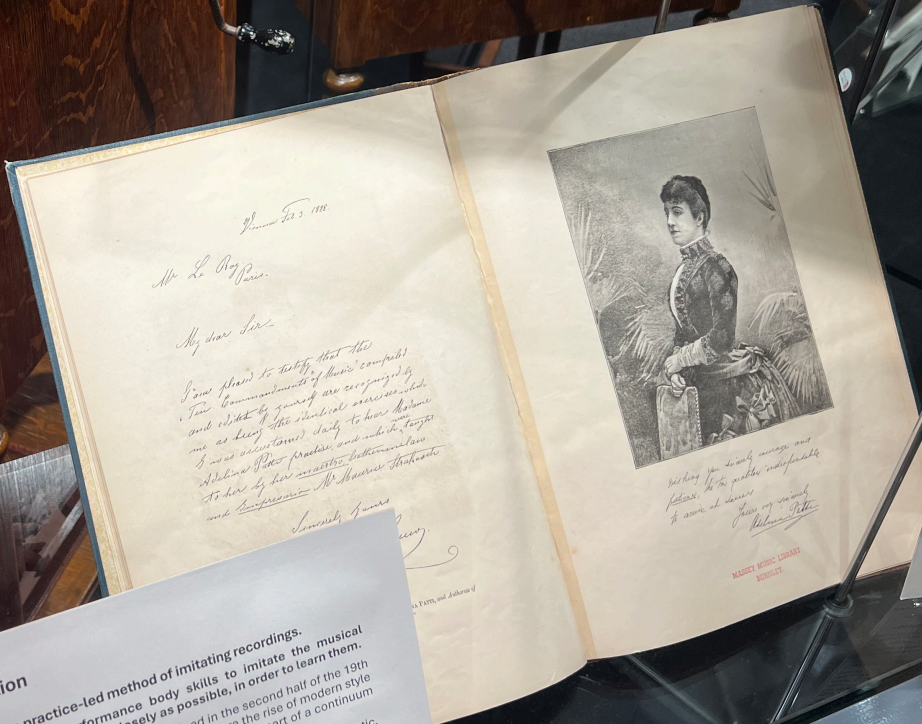


The shock of the old:
Rediscovering the sounds
of Bel Canto 1700-1800
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Watch a step-by-step
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ational positions



Maurice
1825-1888
The Ten C
for the Pen
1236
Book, posthu
M. Le Roy, pub
Music's London
Courtesy of Prof

Strakosch was
in-law and manag
This page featu
written note from
photograph:
"Wishing you sincer
patience, the
indifference to the
yours very
A.

MUSICAL MANUSCRIPT LIBRARY
MUSICAL

London Dec 9, 1888

Mr Le Roy
Paris.

My dear Sir,

I am pleased to testify that the
"Ten Commandments of Music" compiled
and edited by yourself are recognized by
me as being the ideal exercises which
I was accustomed daily to hear Madame
Adelina Patti practice, and which she taught
to her by her maestro, ^{my} brother-in-law
& composer, M. Maurice Strakosch

Sincerely yours
Louisa Lacy

By LOUISA LACY, Travelling Companion to ADELINA PATTI, and Author of
"Fourteen Years with Adelina Patti."



Wishing you sincerely courage and
patience, the two qualities indispensable
to arrive at success

Yours very sincerely
Adelina Patti

MASSEY MUSIC LIBRARY
BURNLEY.

Maurice Strakosch
1825-1887; Gross-Seelowitz, Moravia
The Ten Commandments of Music
1896
Book, posthumously compiled & edited by
M. Le Roy, published by 'The Magazine of
Music', London

Courtesy of Prof. Neal Peres Da Costa

Strakosch was Adelina Patti's brother-in-law and managed her concerts. This page features a signed handwritten note from Patti underneath her photograph:

"Wishing you sincerely courage and patience, the two qualities indispensable to arrive at success
Yours very sincerely
Adelina Patti"

PLEASE DO NOT SOIL, MARK, OR OTHERWISE INJURE THIS BOOK.

C. 226
P. 64

MAURICE STRAKOSCH'S



Adelina Patti.
Minnie Hauck.
Belocca. Sessi.
Nikita.

Christine Nilsson.
Emma Thursby.
Donadio. Kellogg.
Sigrid Arnoldson.

RAWLINS
20 FEB 1896
LIBRARY

TEN COMMANDMENTS OF MUSIC

FOR THE DEVELOPMENT PERFECTION AND PRESERVATION OF THE
VOICE

To which can be ascribed the Brilliant Careers of his famous Artist Pupils.

COMPILED AND EDITED BY M. LE ROY.

Published at the office of
"THE MAGAZINE OF MUSIC,"
ST. MARTIN'S HOUSE, LUDGATE HILL, LONDON. all Countries.
TO BE OBTAINED OF ALL MUSICSELLERS.



Wishing you sincerely courage and
patience, the two qualities indispensable
to arrive at success

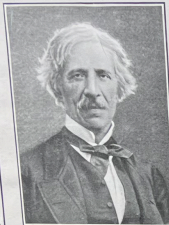
Yours very sincerely
Adelina Patti

MANUEL GARCIA—A HUNDRED YEARS OLD TO-DAY.



Manuel Garcia's Father

From the Sphere, London, 1847. He was a soprano singer, and an actor.



Manuel Garcia at the age of three

He was born in Madrid, Spain, in 1806.



Manuel Garcia's Sister, Madama Venturoli

She was a soprano singer, and an actress, and a teacher.



Manuel Garcia's Grandson

He was a soprano singer, and an actor.



Manuel Garcia's Son

He was a soprano singer, and an actor.



Manuel Garcia's Mother

She was a soprano singer, and an actress, and a teacher.



Manuel Garcia's Sister, Madama Venturoli

She was a soprano singer, and an actress, and a teacher.



Madama Venturoli

She was a soprano singer, and an actress, and a teacher.

Manuel Garcia, who celebrates his centenary to-day, and will be remembered by posterity as the first man who sang from his own vocal cords, and thus founded the art of singing. He is a remarkable instance, and an ever-remembered example of the power of the human voice.

The father, Manuel del Fuero Vicente (born in 1770, and died in 1847) was an actor, and a singer. He was a soprano singer, actor, and conductor. He was the first man who sang from his own vocal cords, and thus founded the art of singing. He was a remarkable instance, and an ever-remembered example of the power of the human voice.

The Sphere, An Illustrated Newspaper for the Home
1900-64, published by London Illustrated Newspapers

Manual García –
A Hundred Years Old Today
March 18, 1905 p.276, the 'family tree'

Courtesy of Prof. Neal Peres Da Costa

García was part of an extraordinary lineage of artistic practitioners to inform his pedagogical publications, including his mother and father (who were singers and actors) and opera singer sisters, Viardot and Malibran.

García's annotations of arias by Morlacchi, Cimarosa, Crescentini and Rossini (from García's 1847, 'École de García') provide detailed instructions and his own expectations for the implementation of timbre and other expressive effects that are extremely helpful in sonifying these arias in historically appropriate ways.



Extrapolation relies on individual and intuitive artistic responses.

Listen to a realised annotated example of 'Morr ciet qual concerto' from Tebaldo ed Isolina (1834) by Francesco Morlacchi (1784-1841)

Manuel Rodriguez García
1805-1906, Madrid, Spain

Hints on singing
1894 (reprinted 1970)
Book (introduction by Byron Cantrell),
Summit Publishing Co, USA
p.11, Timbre Fig.12 & Fig.13
Courtesy of Prof. Neal Peres Da Costa

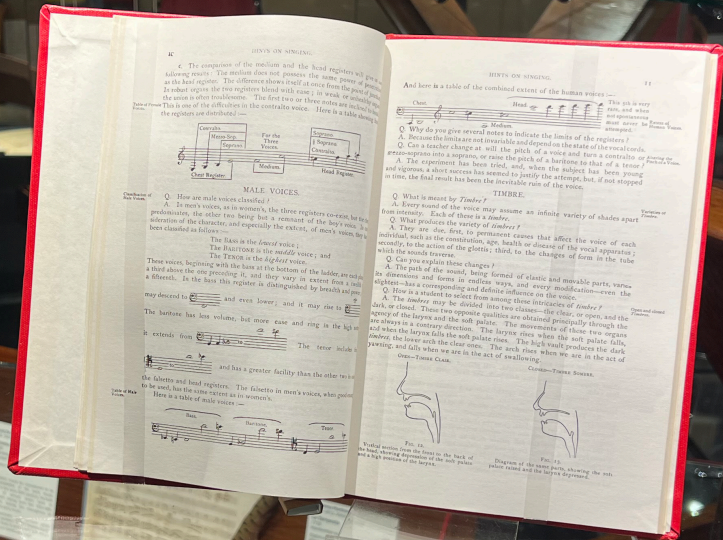
"The study of the physiology of the voice has been greatly facilitated by the use of the laryngoscope. This instrument, by laying bare the interior of the larynx, shows how... the ringing and veiled qualities are communicated to the voice. These qualities... are distinct from the characteristics of the voice called timbres, which are originated in the vibratory organ and are originated in the pharynx by quite another mechanism."

Preface, 'Hints on Singing'



García pinpoints a gap in understanding of how to describe physically, articulate instructively and define tonally timbral vocal practices.

Watch a video explaining García's laryngeal positions and registral colours and how timbres can be practically achieved.



HINTS ON SINGING.

4. The comparison of the medium and the head registers will give us following results: The medium does not possess the same power of extension as the head register. The difference shows itself at once from the position of the larynx. In other words the two registers blend with ease, in frank or unblended tones, the latter is often troublesome. The first two or three notes are included in the medium register. This is one of the objections in the contralto voice. Here is a table showing the registers are distributed —

Clear Register	Head Register	Chest Register
Contralto	Female Tenor	Male Tenor
Female Soprano	Female Alto	Male Alto
Female Tenor	Female Bass	Male Bass

MALE VOICES.

Q. How are male voices classified?
A. In men's voices, as in women's, the three registers exist, but in a graduated manner, the other two being but a extension of the first. The subdivisions of the contralto, and especially the extent, of men's voices have been classified as follows —

The *tenor* is the *lowest* voice;
The *baritone* is the *middle* voice; and
The *alto* is the *highest* voice;
These voices, beginning with the base of the larynx are in a natural position, and they vary in extent from a half to a full octave. In the first this register is distinguished by breaks and jumps, and is extended from to . The tenor includes and even lower, and it may be extended to . The baritone includes and has a greater facility than the other two to be used, but the same extent as in women's.

The *alto* includes and has a greater facility than the other two to be used, but the same extent as in women's.

The *alto* includes and has a greater facility than the other two to be used, but the same extent as in women's.

HINTS ON SINGING.

And here is a table of the combined extent of the human voice —

Head	Chest	Clear
Female Soprano	Female Alto	Female Tenor
Female Tenor	Female Bass	Male Tenor
Female Bass	Male Alto	Male Tenor
Male Alto	Male Bass	Male Bass

Q. Why do you give several notes to indicate the limits of the registers?
A. Because the limit is not inevitable and depends on the state of the vocal cords, the position of the larynx, or even the pitch of a voice and how a contralto or soprano sings into a soprano, or even the pitch of a baritone to that of a tenor.

A. The experiment has been tried, and, when the subject has been young in time, the final result has been the inevitable rise of the voice.

Q. What is meant by *Timbre*?
A. Every sound of the voice may assume an infinite variety of shades apart from intensity. Each of these is a *timbre*.

Q. What produces the variety of *timbre*?
A. They are due, first, to permanent causes that affect the voice of each individual, such as the constitution, age, health or disease of the vocal apparatus; secondly, to the action of the glottis, thirdly, to the changes of form in the tube which the sound traverses.

Q. Can you explain these changes?
A. The pitch of the sound, being formed of elastic and malleable parts, varies slightly with a corresponding and definite influence on the voice.

Q. How is a student to select from among these influences of *timbre*?
A. The *timbre* may be divided into two classes—the clear, or open, and the dark, or closed. These two opposite qualities are obtained principally through the position of the larynx and the soft palate. The movements of these two organs always in a contrary direction. The larynx rises when the soft palate falls, and when the larynx falls the soft palate rises. The high voice produces the clear, ringing, and falls when we are in the act of swallowing.

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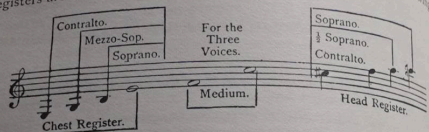
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10

c. The comparison of the medium and the head registers will give the following results: The medium does not possess the same power of penetration as the head register. The difference shows itself at once from the point of penetration. In robust organs the two registers blend with ease; in weak or unhealthy organs the union is often troublesome. The first two or three notes are inclined to fall. This is one of the difficulties in the contralto voice. Here is a table showing the registers are distributed:—

Table of Female Voices.



MALE VOICES.

Classification of Male Voices.

Q. How are male voices classified?
 A. In men's voices, as in women's, the three registers co-exist, but the chest predominates, the other two being but a remnant of the boy's voice. In consideration of the character, and especially the extent, of men's voices, they have been classified as follows:—

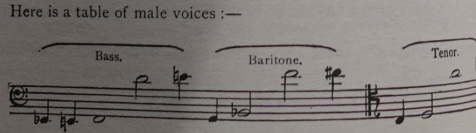
- The BASS is the *lowest* voice;
- The BARITONE is the *middle* voice; and
- The TENOR is the *highest* voice.

These voices, beginning with the bass at the bottom of the ladder, are each a third above the one preceding it, and they vary in extent from a twelfth to a fifteenth. In the bass this register is distinguished by breadth and power. It may descend to and even lower; and it may rise to and

The baritone has less volume, but more ease and ring in the high notes. It extends from to The tenor includes and has a greater facility than the other two in

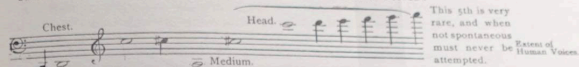
the falsetto and head registers. The falsetto in men's voices, when good, is to be used, has the same extent as in women's.

Table of Male Voices.



11

And here is a table of the combined extent of the human voices:—



This is very rare, and when not spontaneous must never be attempted.

- Q. Why do you give several notes to indicate the limits of the registers?
 A. Because the limits are not invariable and depend on the state of the vocal cords.
- Q. Can a teacher change at will the pitch of a voice and turn a contralto or mezzo-soprano into a soprano, or raise the pitch of a baritone to that of a tenor?
 A. The experiment has been tried, and, when the subject has been young and vigorous, a short success has seemed to justify the attempt, but, if not stopped in time, the final result has been the inevitable ruin of the voice.

TIMBRE.

Q. What is meant by *Timbre*?
 A. Every sound of the voice may assume an infinite variety of shades apart from intensity. Each of these is a *timbre*.

Varieties of Timbre.

- Q. What produces the variety of *timbres*?
 A. They are due, first, to permanent causes that affect the voice of each individual, such as the constitution, age, health or disease of the vocal apparatus; secondly, to the action of the glottis; third, to the changes of form in the tube which the sounds traverse.
- Q. Can you explain these changes?
 A. The path of the sound, being formed of elastic and movable parts, varies its dimensions and forms in endless ways, and every modification—even the slightest—has a corresponding and definite influence on the voice.
- Q. How is a student to select from among these intricacies of *timbre*?
 A. The *timbres* may be divided into two classes—the clear, or open, and the dark, or closed. These two opposite qualities are obtained principally through the agency of the larynx and the soft palate. The movements of these two organs are always in a contrary direction. The larynx rises when the soft palate falls, and when the larynx falls the soft palate rises. The high vault produces the dark *timbres*, the lower arch the clear ones. The arch rises when we are in the act of yawning, and falls when we are in the act of swallowing.

Open and closed Timbres.

OPEN—TIMBRE CLAIR.

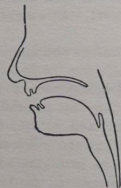


FIG. 12.

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.

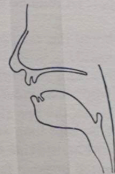


FIG. 13.

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

Giachino Rossini

1792–1868, Pesaro, Italy

Una voce poco fa

Cavatina from 'Barbier di Siviglia'
1816

A hand annotated section of the score from the volume 'Emma Joseph née Chapman, volume of songs and music no. 5, ca.1810-1845': MUS/SS/19

Courtesy of Caroline Simpson Library,
Museums of History NSW

The score includes extensive annotated melismatic runs throughout, likely added by Chapman's singing teacher Domenico Crivelli (1793–1856) who was principal professor of singing at the Royal Academy of Music, London following its foundation in 1823.

This is evidence of the types of individualistic bravura singing that singers were expected to deliver at that time. The first public Sydney performance of this aria was in 1836.



Anna Fraser at Vacluse House in May 2024 prior to a concert with Neal Peres Da Costa, hosted by the Museums of History NSW.

The program was entitled 'The Syrens of Sydney' and included musical rarities from the collections of MH NSW including Rossini's aria.



Domenico Corri
1746–1825, Rome, Italy

**The Singers Preceptor or
Corri's Treatise on Vocal Music**
1811

Book, comprised of two volumes,
published by Chappell & Co,
London Bound facsimile

Courtesy of Prof. Neal Peres Da Costa

*“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.”*

Corri (1811),
'The Singers Preceptor'



Prof. Clive Brown
(Emeritus Professor of
Music, University of Leeds)
perusing his original Corri
editions at his home,
outside of Vienna,
December 2024.

To experience
extrapolated examples of
Corri's annotated songs
and arias, visit:
www.belcantorediscovered.org/creative-research/

THE SINGERS PRECEPTOR
Corri's Treatise on Vocal Music

THIS TREATISE IS DESIGNED
TO TEACH THE ART & MYSTERY OF
ESTABLISHING PROPER VOICES
FIFTY YEARS EXPERIENCE
THE CAPACITY OF VOICES
ANALYSE IN PROFESSION
ALSO TO ASSIST TEACHERS
AND SO ARRIVED AT THE
TO IMPROVE BY THE
RULES OF THE

BEING A
MUSIC
This is
The whole of the
The whole of the
The whole of the



William Collins
1789-1853, Glasgow, Scotland

Vienna
c.1878
Original lithograph
Courtesy of Prof. Neal Peres Da Costa

LIEDER UND GESÄNGE
mit

Begleitung des Piano-Forte

JOHANN ANTON ANDRÉ.

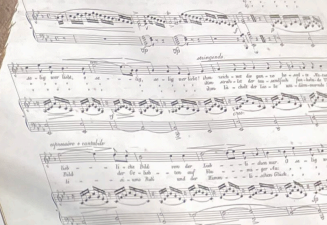
Der Lesende
sich selbst begleitet

N. 23 Die weltl.
Lied- und Gesangs-Collection

Offenbach bei Johann André

Paris 18 1/2

Lied von Allen



Johann Anton André
1775-1842, Offenbach, Germany

Lieder und Gesänger mit Begleitung des Piano-forte

1817-22

Four volume collection and title page for two individual lieder sets:
No.s 22 and 23 No.6 (Heft 1)

Courtesy of Prof. Neal Peres Da Costa

The little-known German publisher and composer Johann Anton André provides us with an incredibly vital source of performing practice evidence about song performance in the early 19th century. André's collection of lieder (songs) encompasses 48 works in total, published in four volumes with 12 works in each volume (Vol. 1: Op. 38 (1817); Vol. 2: Op. 39 (1817-18?); Vol. 3: Op. 40 (1818); Vol. 4: Op. 62 (1822)).

The collection is an instructive edition that provides an extraordinary level of detail of the types of expressive practices that singers and pianists were required to employ. André also provided explanatory remarks for the various signs and symbols he used in the collection. Of particular interest is André's obvious regard for declamatory principles of tempo modification. Such a level of interpretative detail was considered only a starting point in building an appropriately stylish interpretation.

LIEDER UND GESÄNG
mit

Begleitung des Piano-Forte

von
ANTON ANDRÉ.

N. 22. In Liebende
Beglückt, beglückt.

N. 23. Lebe wohl!
Lebe wohl, vergiß

Offenbach Str., bey Johann André

Preis 18 kr.

Liebe in Allem.

Friederick Brun

(♩ = 160)

1) O se - lig wer liebt,
2) " " " "
3) " " " "

sf *sf* *f* *p*

stringendo.

se - lig wer liebt, o se - lig, se - lig wer liebt! ihm reich - net die gan - ze be - seel - te Na - tur das
" " " " ihm such - let der lau - send - fuch - sin - kehr - de Thau das
" " " " ihm lä - chelt der lie - be um - däm - mernde Blick! B -

cres.

assai vivo e cantabile

lieb - li - che Bild der Ge - lieb - ten auf
li - si - ums Kusi und der
Lieb - li - chen nur. O se - lig wer liebt, o se - lig wer
bla - mi - ger Au - ti - schen Glück. " " " "

portamento ten: ten:
ten: ten:

sf *sf*

Arnold Dolmetsch
1858–1940, Le Mans, France

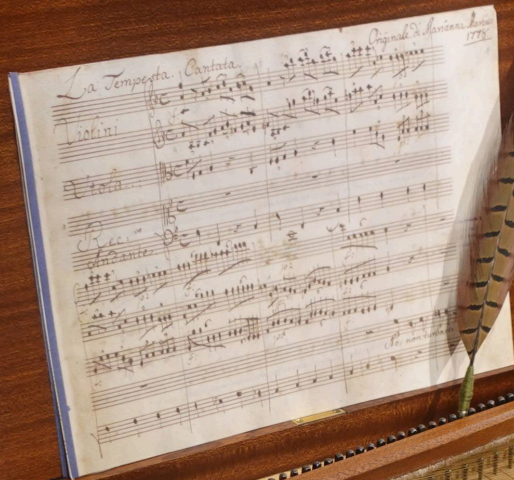
Dolmetsch Clavichord
c.1920

Metal stringed and timber keyboard
instrument

Courtesy of Prof. Neal Peres Da Costa

Dolmetsch could be considered to be the grandfather of the early music revival in the early 20th century. He built copies of almost every kind of instrument dating from the 15th–18th centuries, fueling the resurgence of interest in early music.

The clavichord can achieve great dynamic variation by the players touch alone; its tone is silvery and soft, and it can produce vibrato (*bebung*).



Marianna Martines
1744–1812, Vienna, Austria

La Tempesta

1775
Handwritten score: a chamber cantata

Digital image of the title page
Vienna, Österreichische Nationalbibliothek,
Musiksammlung

Martines, perhaps benefited from the importance, influence and expertise of the eminent 18th-century pedagogue, Nicola Porpora (1696–1768), could offer her as a singing teacher.

The compositional style and evident bravura in Martines' cantatas point to her having an impressive technique: the score showing a 'prediction' for coloratura passages, leaps that she herself must have been an excellent singer.

ARNOLD DOLMETSCH

Anton von Maron
1733–1808, Vienna, Austria

Portrait of Marianna Martines

c.1773
Digital image of original, oil on canvas
Wien Museum, Vienna



Who was Marianna Martines?

Marianna Martines (1744–1812) became a central mover and shaker in Vienna in the mid-late 18th Century. Taken under the wing of Pietro Metastasio (1698–1782), the famous imperial poet who became a mentor and supervisor of her education, Martines successfully carved out a life for herself as a single woman with an impressive career (yet never formally being employed at court), in composing, performing and teaching at her home.

Martines possessed a gift for melody: in her apartment, on the grounds of the Viennese court, filled with flourishing music making, she regularly hosted weekly Akademien events attended by performers and composers including Joseph Haydn (1732–1809) and W.A. Mozart (1756–1791). Marianna became a much-esteemed individual in Vienna and was credited with over two hundred works, with an international reputation as a composer, keyboardist and highly successful vocal artist.



Pietro Antonio Lorenzoni
1721–1782; Cles in Tyrol, Austria

Portrait of Marianna Martines at the keyboard

Mid-late 18th century
Digital image of original, oil on canvas

Lorenzoni is believed to have painted several portraits of Martines and his family between the 1740s and 1780s.

Evidence suggests Martines sang at occasions in Vienna accompanied by the young virtuoso when Mozart came to town.

Highly successful vocal artist with an international reputation as a composer and performer in Vienna and was credited with over two hundred works and W.A. Mozart (1756–1791). Martines became a much-esteemed individual in Vienna and was credited with over two hundred works, with an international reputation as a composer, keyboardist and highly successful vocal artist.

LEONEN - SINGEN
mit Begleitung des Piano-Forte
ANTON ANTONI

Portrait of a man in a dark coat and white cravat.

Document with text and a signature, possibly a letter or a certificate.



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