

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

NOVEMBER-DECEMBER 2007



IN THIS *Issue*:

Professional Development Program.....	Page 1
Message from Josephine Mongiardo.....	Page 2
Peggy Atkinson: IN MEMORIAM.....	Page 2
NYSTA Calendar 2007-08.....	Page 3
NYSTA Board of Directors	Page 3
Feature Article: MANUEL GARCIA'S PEDAGOGIC ADVICE TO PAULINE VIARDOT by James Radomski.....	Pages 4-7
Dodi Protero: IN MEMORIAM.....	Page 5
StudioNews.....	Back Cover

Featured Event:

VOICE SCIENCE MASTERCLASS

with Brian P. Gill and

ANNUAL *Holiday Party*

December 2, 2007

Sunday, 4:00 PM

Don't Let Technology Scare You!

Voce Vista, a user-friendly computer program created by Don Miller and Harm Schutte, provides the voice teacher and student with a visual spectrographic display of the voice in action. This program illustrates the acoustic information present (Harmonics, Formants, Overtones, etc) in the actual sound being emitted by the singer.

Although it would be impossible, and undesirable, to teach a student solely through the use of this feedback, the visual display provides yet another tool for the evaluation of sound output. While it will never replace the eyes and ears of a well-trained teacher, it can provide a quick, unbiased evaluation regarding the efficacy of a particular "resonance strategy." This immediate visual feedback for the student can help reinforce the verbal guidance of the voice teacher.

Come join us for an interactive look at the possibilities opened up to us by the Voce Vista program. There will be several singers used in the demonstration phase of the Masterclass, as well as some analysis of recordings of well-known heroes of the vocal world. Afterward, members and their guests ring in the holidays with a rousing, and catered, holiday extravaganza (and sing-along, of course).

Turtle Bay Music School 244 East 52nd Street, NYC

Masterclass: free to members; \$25 for non-members; \$10 for students.
Holiday Party: free to members and guests

2007-2008 OREN LATHROP BROWN

Professional Development Program

Presented by The New York Singing Teachers' Association, Inc. in co-operation with Westminster Choir College.

ACOUSTICS

January 15, 22, 29,

February 5, 12, 19, 26

March 4, 2008

Tuesday evenings from 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

COMPARATIVE PEDAGOGY

Friday, June 6 and Saturday, June 7, 2008

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

ALL COURSES:

Teachers College, Columbia University
120th Street between Broadway and Amsterdam Avenue, NYC

All PDP courses are \$220 and can be registered and paid for online at www.nyst.org. One graduate credit per course is available from Westminster Choir College, for an additional \$150. A form will be obtained at the class. The courses take place at Columbia University, Teachers College, 525 West 120th Street, between Broadway and Amsterdam Avenue. Check desk at entry for class location

For more information contact Janet Pranschke at jpranschke@si.rr.com or www.nyst.org.

MESSAGE *from the President*



Dear members,

As the presidential primaries are heating up, there is a lot of talk of Health Care, how important it is and how unaffordable it is for millions of Americans. For independent voice teachers, or even teachers with adjunct positions, the cost of health insurance has been an issue for decades. We have struggled with the expense of being individual subscribers and paying the highest premiums while those who work in conventional jobs have had the benefit of employer provided insurance. Even as the cost has increased for these employers, they continue to contribute in some measure to their employees' health care costs. We, on the other hand, have faced higher and higher premiums and all efforts to make health care available to the uninsured have ignored our plight. Individual subscribers pay higher premiums for less coverage and there is no relief in sight.

We regularly receive inquiries as to whether NYSTA can be helpful in finding health insurance and we are hoping to do just that in the near future. By the time our October Board meeting has

taken place, we will have had a presentation by a representative from **Atlantis Health Plan**, the fastest growing health plan in the metropolitan area, according to the August 27, 2007 issue of *Crain's Business Weekly*.

Atlantis claims to offer "sensible coverage at a sensible price" and we are hopeful that an arrangement can be made which will serve the needs of our un-insured and under-insured members. Their premiums and co-pays compare very favorably with other HMO and Point of Service providers in our area. One extremely attractive and cost effective feature is "The Atlantis Medical Group" centers. Services received at one of these centers require **no** co-payments. There is a center in each borough. The Manhattan center is located at 535 8th Avenue at 37th Street.

I encourage all of you to visit their website, www.Atlantishp.com and see what the services are and how they might fill your needs. I would also welcome any feedback from any among you who have looked at the site and/or have had experience with Atlantis Health Plan.

Recently, an inquiry from a teacher in Singapore regarding the availability of our courses on the internet got us thinking and so we are undertaking an exciting innovation in the delivery of our PDP courses this year. We are using a technology which allows people who cannot attend the courses in person to attend via the internet and their telephone. By subscribing to take the courses via Webinar (web-seminar), the attendee can see the entire power-point presentation that the instructor is presenting in the classroom and hear the lecture. The attendee may transmit questions in real time to the lecturer as well. I attended a "dress rehearsal" for the Anatomy and Physiology course and am very optimistic about this new technology. We are hoping to archive these courses and offer them on demand in the future. Please check www.nysta.org for more details.

Josephine Mongiardo

PEGGY ATKINSON: *In Memoriam*

April 18, 2007. Peggy Atkinson had a successful career on Broadway and Off Broadway as a performer and director as well as being a respected and beloved teacher. She was on the faculty of CAP 21, where she taught musical scene study. She and her late husband, Don Atkinson, were in the cast of the original production of *Fiddler on the Roof*. She was a member of NYSTA's Music Theater committee.

David Sabella-Mills had this to say of her. "Those of us who were fortunate enough to know or work with Peggy will certainly miss her bright smile, eloquent pedagogy, and radiant energy."

Donations in her memory may be made to The Peggy Atkinson Scholarship Fund c/o CAP21, 18 W 18 St., 6th Floor, NY, NY 10011.

NYSTACalendar 2007-08

VOICE SCIENCE MASTERCLASS *with Brian P. Gill* Annual *Holiday Party*

December 2, 2007 Sunday, 4:00 PM

Don't Let Technology Scare You!

Voce Vista, a user-friendly computer program created by Don Miller and Harm Schutte, provides the voice teacher and student with a visual spectrographic display of the voice in action. This program illustrates the acoustic information present (Harmonics, Formants, Overtones, etc) in the actual sound being emitted by the singer. Although it would be impossible, and undesirable, to teach a student solely through the use of this feedback, the visual display provides yet another tool for the evaluation of sound output. While it will never replace the eyes and ears of a well-trained teacher, it can provide a quick, unbiased evaluation regarding the efficacy of a particular "resonance strategy." This immediate visual feedback for the student can help reinforce the verbal guidance of the voice teacher.

Come join us for an interactive look at the possibilities opened up to us by the Voce Vista program. There will be several singers used in the demonstration phase of the Masterclass, as well as some analysis of recordings of well-known heroes of the vocal world. Afterward, members and their guests ring in the holidays with a rousing, and catered, holiday extravaganza (and sing-a-long, of course).

Turtle Bay Music School 244 East 52nd Street, NYC Masterclass: free to members; \$25 for non-members; \$10 for students. Holiday Party: free to members and guests

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM*

ACOUSTICS

January 15, 22, 29, February 5, 12, 19, 26, March 4 Tuesdays, 7:30-9:30 PM

Instructor: Dr. Scott McCoy, Westminster Choir College

A MUSICAL THEATER MASTER CLASS *with Meg Bussert*

February 10, 2008 Sunday at 4:30 PM *Tools for Acting the Song!*

Black Box Theatre at NYU, 82 Washington Square East, NYC (entrance on Washington Place)

DAVID ADAMS ART SONG *Competition and Recital*

\$1,000 first prize, \$500 second prize and \$300 third prize, plus a New York recital. Applicants must be no younger than 23 years of age and may not have been reviewed in a major recital appearance in New York. They must submit a full recital program, twenty-five percent of which must be American song. No arias or popular songs are acceptable. Singers must send a letter of application postmarked no later than March 10th which must be accompanied by the following:

- A non-refundable application fee of \$30
- Proof of age, such as a copy of a birth certificate, passport, certified school record or driver's license
- Seven typed copies of the recital program, but not the music
- Statement agreeing to comply with the above mentioned requirements
- Name, address, phone and email address
- The applicant's handwritten signature and date.

Preliminary Auditions: Thursday, March 20 2008, 12:00 NOON - 6:00 PM **Final Auditions: Friday, March 21, 2008 12:00 NOON - 3:00 PM**

Columbia University, Teachers' College. **Winner's Recital: Friday April 11, 2008 8:00 PM** Location - TBA Cash prizes awarded at performance.

The Competition Auditions are not open to the public. Winner's Recital is Free to Members / \$25.00 Non-Members / \$10.00 Students
Letters of application should be sent to Nancy Adams, 251 West 98th Street, #9-B, New York, NY 10025. PHONE: 212-749-6228.

OREN LATHROP BROWN PROFESSIONAL DEVELOPMENT PROGRAM*

COMPARATIVE *Pedagogy*

June 6 and 7, 2008 Friday and Saturday

During this course, six master teachers (TBA) will present teaching demonstrations after case histories of students have been discussed.

NYSTA

NEW YORK SINGING TEACHERS ASSOCIATION

PRESIDENT

Josephine Mongiardo

VICE PRESIDENT

Nancy Adams

TREASURER

Peter Ludwig

RECORDING

SECRETARY

Katherine Hoffman

REGISTRAR

Maria Argyros

BOARD OF DIRECTORS

Cari Cole

Barbara Eubanks

Brian P. Gill

Garyallen Glass

Lisa Hogan

Marjorie Kahn

Paula Liscio

Lori McCann

Dora Ohrenstein

Janet Pranschke

David Sabella-Mills

Daniel James Shigo

(Editor, VOICEPrints)

Patrick Michael Wickham



MANUEL GARCIA'S PEDAGOGICAL ADVICE to *Pauline Viardot*

By James Radomski

In the Maupoil collection of Pauline Viardot's correspondence,¹ there are a significant number of letters sent from her brother, Manuel Garcia (1805-1906), renowned singing teacher, acclaimed as the inventor of the laryngoscope. The letters, written in a charming mixture of French and Spanish (with a smattering of English, Italian and Latin thrown in for good measure), are valuable for their portrayal of the affectionate relationship that existed between these two amazing personalities. Furthermore, in the four letters given here in translation, we are offered a glimpse of the sorts of informal pedagogical discussions that took place between the two, as Pauline sought advice from her more-experienced elder brother in dealing with problems of registration and *passaggio* in both male and female voices.

In the first letter Garcia discusses, in some detail, how to resolve problems related to breaks between registers. Here he also presents his humorous "quack therapy" for "veiled" voices. "Veiled" (Fr. *voilé*) was the term Garcia used for voices lacking efficient adduction of the vocal cords: when the cords are not "pinched" (i.e. closed sufficiently by the action of the arytenoid cartilages),² the sound is muffled, perhaps breathy, lacking clarity—or, to use modern colloquial terminology, lacking "ping." Sometimes "veiled" seems to suggest "dark," but generally Garcia used the terms *timbre clair* and *timbre sombre* to delineate bright and dark vocal quality.

Letter #1 (late 1880s?)

My lovely Paula,
Where you lose your Latin, it's hard for me not to lose my Latin and my Greek. Well here are a couple of *hints*, for whatever they may be worth.

Veiled voices that have a big break between the falsetto and head registers are not uncommon, especially in contraltos, and it is a problem that always demands a lot of work from both students and their teachers.

Assuming that there is no malady of the vocal organs (lungs, bronchial tubes, glottis, pharynx, etc.) nor general physical

weakness, in which case a good doctor would be more appropriate than a voice instructor, the veiling of the voice and the break between the registers (falsetto and head) can depend on some irregularity of conformation or the lack of attention on the part of the student.

The first case resides, in a way, within the domain of medicine and a good laryngoscopist (what a name!) should be able to diagnose the problem then and there. The second case is the concern of the voice instructor.

Not having this case before my donkey ears, I'm going to embark upon an endless list of generalizations, which you can tear up into *candy wrappers*.

We have two different things to consider: the veiling of the voice and the BREAK between the falsetto and head registers; and although often the two defects appear together in the same voice, we will examine them separately. If the vocal organ is HEALTHY, the veiling and the lack of bite in the voice, in whatever register it might be, indicate that the folds of the glottis are not pressing sufficiently one against the other. There escapes, therefore, a great quantity of insonorous air which stops the vibrations as the smoke of a smoking lamp darkens the flame. This lack of energy of the folds is striking above all in the falsetto; it is also always in this register that one must begin to revive the vibrating organs. And, for starters, I have never found anything better than to imitate enthusiastically the sound of a duck: quack, quack, quack.

Don't laugh: ducks and mallards are great voice teachers!

As soon as one has gotten hold of one's duck, one goes on to other exercises, all just as much fun. They consist of attacking the falsetto notes on each of the five vowels—a, e, i, o, u—with a dry and vigorous stroke of the glottis, on:



As long as the falsetto has not gained energy, it is necessary to abstain completely from using the chest and head registers. When the above detached notes are produced with sufficient firmness, it is necessary to unite them in some exercises of 2, 3, and 4 notes. All of this work, which has as its objective to teach the student to PINCH the glottis well and to give some brilliance to the veiled notes, should never be prolonged more than 2 or 3 minutes at a time. Too much zeal would produce some hoarseness, some fatigue, very difficult to cure.

Let's go on to the break: the improvement that we expect in the falsetto tones is an important step towards the union of the two registers. If the head voice is veiled, it is necessary to try and give it strength and BRILLIANCE. The thin vowels (a, e, i) are useful in this case and raise it to the same level as the adjacent tones of the falsetto. If, however, the tones* [of the falsetto were still too shrill, it would be necessary to veil them sufficiently in order to unite the two registers]. It can happen that in leaving the last tone of the falsetto, the following tone of the head voice comes out violently as if something were ripping it out; this is the most troublesome case. It is then necessary to round the vowels, but without diminishing their sound. The nuance of the vowel is, in all of these cases, of the utmost importance and one obtains it after some trial and error.

This last task, which comprises the notes



forces the glottis to surrender itself to the vibrations and in that same way should be done by LITTLE TRIALS and VERY FEW times a day—

[*] The complete correction of the break is a matter of two or three years. If, however, the vocal organ is notably unresponsive it is not worth the effort.

My dear, if you can draw something out of all this mud, you'll be a famous chemist.

A thousand kisses,
MANUEL

In the next letter, after some introductory remarks about family and health, Manuel gives some practical advice for Pauline's granddaughter, Marcelle,³ who apparently is carrying her chest voice too high. He is very specific about the placement of the *passaggio* (between e' and f') in the female voice. Chest voice should be carried no higher than e'; head voice begins at d". The middle range (notes that can also be sung in chest) he terms "falsetto."

Letter #2 (1890s)

My dear Paula,

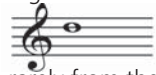
I am very happy that you are better and to hell with the doctors who don't believe in homeopathy. When a homeopath is skillful, he accomplishes with simple remedies that which the others can only accomplish with complicated drugs and always by trial and error. Don't tire yourself out reading and writing; your sight is too precious not to sacrifice many other things for it.

I already know that Louisa is free of her detestable husband and I also know that he's left her very little of the dowry. The poor woman has suffered atrociously because of that devil. What she should do is to go live with you. In her you

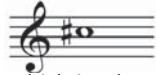
would have a daughter who adores you, since with us she has always spoken admiringly about you. Furthermore, she would be a companion for you that the girls' old governess could never be.

That which I'm going to tell you, regarding Marcelle's voice, I will put down in French, since I don't know the technical terms in Spanish.

In the woman's voice, the head register starts only from the D



rarely from the C sharp



which is why the QUACKS that occur in Marcelle's voice between the *sol* and the *re*, must be due to the fact that the child carries the chest sounds too high. (These must never go beyond the *mi*.)

As the two registers (chest and falsetto) can have in common the range of B below treble staff to C



unless they have established the point of the *passaggio* beforehand, energetic girls do what Marcelle does. Without being aware of the registers that they are crossing, they embark and pass from one

to the other wherever that might be.

But any Phonastus (the name that the Greeks gave to masters of singing) knows that the sounds included in the fourth f of the treble staff to b



are prohibited in chest voice, precisely because the higher the *passaggio* is placed, the more it becomes harsh, difficult and even dangerous.

It is thus necessary that the pupil have the clear and distinct sensation that each register produces in the larynx. When I have in front of me a case of this kind, I go about it as follows. I explain that the glottis is the passageway where the two registers are generated; that they are born from the different states (of pinching and of relaxation) of this passageway.⁴ When the two sides of the glottis press closely and deeply against one another, one obtains the chest tones; if their contact is loose, it is the falsetto tones that one hears. Since the pupil cannot see these actions, it is by sensation that she must learn to distinguish them—which is not easy. Here is how I proceed: it is tedious, but it is sure.

Marcelle seems to be comfortable with chest voice; so it is with the falsetto voice,

DODI PROTERO: *In Memoriam*

April 22, 2007. Dodi Protero was born in Toronto, Canada and began her early studies there. At seventeen she went to Italy, where she studied with Toti Dal Monte, the Italian coloratura. She made her European debut in Naples as Papagena in *Die Zauberflöte* in 1956. Engagements throughout Europe followed, keeping her there until 1960 when she returned to Canada and performed with the Canadian Opera Company. Other performances included a stint on Broadway as Mrs. Bedwin in *Oliver!* (1966). It may have been her work with Oren Brown (1975-76) that stimulated her interest in voice science. She became a member of the Voice Foundation and undertook research on the effects of the pelvic tilt on the support mechanism with dancer and choreographer Norman Thompson, and a study of the influence of Garcia, Marchesi, and Lamperti on modern vocal quality. In addition to a private studio in New York she served on the faculties of the School of Fine Arts in Banff, Canada, The University of Illinois in Champagne-Urbana, The Academy of Vocal Arts in Philadelphia, The Juilliard School, Evening Division, and the Opera Music Theater Institute (OMTI) of Newark, NJ.

Donations in her name may be made to The American Heart Association, 122 East 42nd Street, NY, NY 10017.

DISCOGRAPHY

D'Albert *Tiefland*. Protero as Nuri. Vienna Symphony, cond. Moralt, 2-Epic SC-6025 (1957).

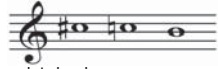
Haydn *Die Welt auf dem Monde*. Vienna Philharmonic, cond. Conz, 3-Melodram MEL-707 (1959).

Mozart *La finta giardiniera* (excerpts). Protero as Sandrina. Camerata Academia des Salzburger Mozarteums, cond. Paumgartner, Epic LC-3543 (1957).

Pergolesi *La serva padrona* (excerpts). Protero as Serpina. Camerata Academia des Salzburger Mozarteums, cond. Hager. Philips A-00494L (1958).

Thanks to Archivist Katherine Hoffman for her assistance in assembling this information.

therefore, that I should concern myself. I make such a student sing the sounds c#, c-natural, b



which do not present any difficulty; I make her repeat them with the five vowels. When these notes are well secured, the student passes to the B-flat to the A natural, and to the A-flat which she joins to the other notes, forming small groups of two and three sounds



which all must be emitted in the same manner, neither forcing the air nor squeezing the glottis.⁵

Here ends the first lesson. Until the second one, the student must not sing—not even A SINGLE NOTE—on pain of bringing upon herself my devastating cunolibricalification!

At the second lesson, the student repeats the first and if the notes are well established—not before—she goes on to G and does with 4 notes that which she did with 3; that is to say that she combines them in various ways using the five vowels. The preceding system is continued with the pitches F#, F natural, E natural, E-flat, D natural and even lower if possible, and it will be possible if the student lightens the breath. As soon as Marcelle is able to distinguish the sensation that each register produces, she will easily be able to pass from one to the other; but she must take care never go beyond E natural in the chest register.

My dear, if you thought your letter was long, what will you think of mine, of all this GIBBERISH! But you wanted it—so much the worse for reading.

We're all fine here— A thousand hugs from the womenfolk and a thousand kisses from YOUR YOUNG BROTHER. MANUEL

Garcia's following comments about Pauline's student, Oscar Toutelle, simply involve relaxation. The advice to focus more on the music than on how one is singing concurs with the experience of many a voice teacher throughout history. It also emphasizes the fact that, although Garcia studied the voice scientifically, his

teaching was that of an artist. His famous pupil, Sir Charles Santley (1834-1922), affirmed this: *Manuel Garcia is held up as the pioneer of scientific teachers of singing. He was—but he taught singing, not surgery! I was a pupil of his in 1858 and a friend of his while he lived, and in all the conversations I had with him, I never heard him say a word about larynx, or pharynx, glottis or any other organ used in the production and emission of the voice.*⁶

Letter #3 (May, 1901)

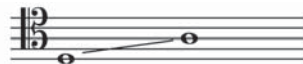
Dear Paula,

The young Oscar Toutelle gave me your sketch, sang for me *Un'aura amorosa*, and told me about his difficulties. The fellow has talent, a good voice, and very little to correct. In case you are interested, here is what I told him:

His principal error consists in the violence (German) with which he produces the tones E, F, G, A above middle C.



While the notes D—A below middle C are neither sufficiently full nor round.



He should relax his jaw, which he holds rigidly, as much as possible; and consequently all the organs that it [the jaw] supports, will become more flexible, with great profit for the voice.

Contractions of the vocal organ should be limited to those of the glottis, whose object is the production of the sounds, communicating to them both brilliant and a veiled qualities. He should give his attention to the low and high positions of the palate, from which come the bright or dark vowels.

I recommend that when he sings, he worry less about the mechanism of the voice and more about the variety of feelings which serve to express the passion contained in the words. These dispositions, of the [vocal] organ and of

[musical] understanding, will give more flexibility to his voice and more variety to his expression.

Here mother and daughters are well and I, not bad, although with some slight indispositions. Décugis, husband and wife, came to say goodbye yesterday. Both of them are very, very, nice. A thousand very tender hugs. [UNSIGNED]

Manuel's next letter is useful for insight into the use of head voice and chest voice—the latter both open (*voce aperta*) and closed (*voce chiusa*)—by French and Italian singers of the early nineteenth century. He suggests that the use of the head voice for the upper tenor range (including "high C" [c']) was a French tradition. Therefore, one can conjecture that Italian singers "of his youth" *did* sing high notes in chest voice—but only in *voce chiusa*. Garcia's clarification that the French *voix mixte* is same as the Italian *voce chiusa* is useful for modern students reading treatises from the period.

Garcia's delineation of French and Italian usage might suggest interesting possibilities for performance practice of the period: for Meyerbeer, Auber, Hérold, high notes in head voice; for Rossini, Bellini, Donizetti, high notes in *voce chiusa*—except in dramatic passages as discussed below, in which *voce aperta* might be carried as far up as B-flat, according to Garcia.

It is well known that Gilbert Duprez (1806-1896) overwhelmed the opera world with his innovation of singing the high C in *Guillaume Tell* in chest voice: "Rossini, Meyerbeer and the contemporary composers and, especially, the singing-teachers were shocked." In light of Garcia's comments in this letter, such an alleged reaction from Meyerbeer and Rossini is interesting. If, as Garcia claims,



Tenors Manuel Garcia I and Gilbert Duprez

head voice was favored by French singers, then, understandably, French singing teachers *would* be shocked. But if, as Garcia suggests, chest voice *chiusa* was used by Italian singers of the time, then the use of chest voice *per se* was not what was shocking to Rossini and Meyerbeer, but rather the use of chest voice *aperta*.

Letter # 4 (June 4, 1901)

Mon Abri, Cricklewood)

Dear Paula,

Here are a few lines in response to your last note. The explanations that I sent you are general and hold for both baritones and tenors. I just have to add, in regard to the latter, that the falsetto and head tones are more useful and even more necessary for them than for baritones. The French singers of my youth frequently used these registers. In the aria "*Plus blanche que la blanche hermine*" the high C was always sung in head voice. Many examples are found in the operas of Auber, Hérold, etc. The Italians abandoned these two registers. The open chest tones (E, F, F#),



used with discernment, are of great effect. Our father used them, to great applause, in the *Barber of Seville* and in *Don Giovanni*. Rubini made frequent use of head tones and open chest tones. For example, he began the F in the aria "*Il mio tesoro*" *piano* and somewhat covered and continued opening and strengthening (crescendo) until he reached full force at the orchestra's trill.



The G, A-flat, A, B-flat, B natural, and C in chest voice should not be used except in the manner that the French call *voix mixte* (*id est*, covered chest voice). In the clear voice⁷ they are very shrieky.

Nonetheless, in cases of violent passion they're the only right ones to use. For example, in the finale of *Lucia*, when the enraged Edgardo condemns them:

Maledetto sia l'istante

Che di te mi rese amante,

Stirpe iniqua abominata

lo dovea da te fuggir...

The mad, shrill voice (of the notes E, F, G, A, and even Bb) is the only one that conveys the expression, and Rubini did not refrain from using it.

The wedding will take place the 20th of this month— Mother and daughters send you a tender hug, And I... *pas du tout!* My dear, forgive my botched-up writing full of *petits p,tés pas biens ≠ manger* but my hand is shaky and if I tried to rewrite the letter it might be worse.

I repent and give you a hug with infinite tenderness.

MANUEL

Without a doubt, Garcia remains one of history's great singing teachers. He did not hesitate to delve into the realm of vocal science in order to further his understanding of the voice—but he never did so as an end in itself. He possessed the wisdom to translate his vast experience into precise counsels tailored to the particular needs of each student. This is the *sine qua non* for a great teacher in any discipline, in any age.



James Radomski is professor of Music and Humanities at California State University in San Bernardino. He holds degrees in Music from Oberlin Conservatory, University of California, Berkeley, and University of California, Los Angeles.

He has done extensive research on the tenor, Manuel García, in Spain, Italy, France and England on grants from the Del Amo and Fulbright Foundations. He has published numerous articles on Spanish music for the *Inter-American Music Review*, *The New Grove Dictionary of Opera* and the *Diccionario de la Musica Española e Hispanoamericana*. His book, *Manuel García (1775-1832)*, was published by Oxford University Press in 2000. Together with his sister, Teresa Radomski (Wake Forest University), he published a scholarly edition of Manuel García's salon opera, *L'isola disabitata*, for A-R Editions in 2006.



FOOTNOTES

1 Bibliothèque Nationale, "Papiers Viardot" (n.a.fr. 16272-16278). I am grateful to Molly Nelson-Haber for making me aware of this collection.

2 This refers to the famous *coup de la glotte*, the foundation for Garcia's teaching of vocal technique.

3 Marcelle (1879-19??) was the daughter of Pauline's daughter, Claudie (1852-1914). Marcelle married Pierre Maupoil (1878-1961) in 1908 [André Le Cesne, *Tableau généalogique*. Le Cesne, husband of Martine Lucienne Dumas, great-great granddaughter

of Pauline Viardot, compiled an extensive family tree of the Garcia and Viardot families; I am grateful to Diana Garcia, great-granddaughter of Manuel Garcia, for the use of this valuable document].

4 Garcia uses throughout this letter the French "*passage*" where I have given *passaggio*. In modern pedagogical usage the English "*passage*" has different connotations (esp. *passaggio*, the place of the break). Here Garcia seems to use the term to refer to a physical location (passageway/portal).

5 This suggests that Garcia's teaching of the

coup de la glotte was much more subtle than Garcia's detractors have imagined.

6 Sir Charles Santley, *The Art of Singing* (London: Macmillan, 1908), 24. Quoted in Craig Timberlake, "The Past as Prologue," *The NATS Journal*, 46/1 (1989), 21. For a useful analysis of Garcia's teaching as well as of the criticism of it by singers and scholars, see Teresa Radomski, "Manuel García (1805-1906): A Bicentenary Reflection," *Australian Voice*, Vol. 11, 2005, pp. 25-41.

7 Sp. *Voz clara*. "Clear voice" (Fr. *timbre clair*) is the term Garcia used for *voce aperta*.

VOICE*Prints*

BULLETIN OF THE NEW YORK SINGING TEACHERS ASSOCIATION

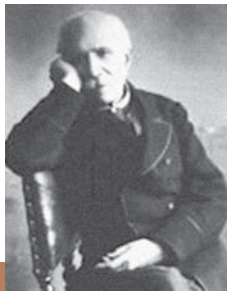
NOVEMBER-DECEMBER 2007

NYSTA, c/o Mr. David Sabella-Mills
360 West 34th Street, Townhouse #3
New York, NY 10001

www.NYST.org



Pauline Viardot-Garcia
(1821-1910)



Manuel Garcia II
(1805-1906)

STUDIO*News*



Composer **Gerald Ginsburg** is now a published poet. Last year his poem "The Key" was published by the International Library of Poetry, and his poem "Songs at Twilight," about his mother's lullaby singing that is the basis for his song composing, has just been published by Noble House Publishers. Both poems were printed as the first poem in their respective books.



Valerie Coates is conducting a nationwide anonymous online survey for voice teachers who have encountered students with voice pathologies (i.e. nodules, complications due to LPR/GERD, thyroid conditions) in their studio. The results will be used in an article with the goal of informing teachers who are less experienced with voice disorders when they should prompt a student to seek medical attention. For more information and to view or take the survey click on: <http://www.freewebs.com/vcoates/voiceteachersurvey.htm>



New NYSTA member **Matthew Hoch** is Assistant Professor of Voice at Shorter College in Rome, Georgia, where he teaches a full studio of vocal performance, musical theatre, and music education majors. He holds a BM from Ithaca College, an MM from the Hartt School, and a DMA from the New England Conservatory. An active member of NATS, Dr. Hoch is an alumnus of the 2006 NATS Intern Program and the recipient of the 2007 NATS Vocal Pedagogy Award.

