

**'Beautiful' Singing in Vienna  
Symposium and Workshop  
16–19 December, 2024  
University of Music and Performing Arts in Vienna, Austria**

Detailed Program of Events

**Monday 16 December: Symposium**

<b>Time</b>	<b>Presenter</b>	<b>Presentation</b>
9:30–10:15	Clive Brown, Anna Fraser, Claire Burrell-McDonald, Anthony Chmiel, Neal Peres Da Costa	<p><b>Vocalists and Wobblers</b></p> <p>In July 1890, the British periodical <i>The Magazine of Music: For the student and the Million</i> printed an article entitled “Vocalists and Wobblers” in which the anonymous author lamented the singing of the “new vocalist”, the soprano Luisa Tetrazzini (1871–1940) for “adopting a mannerism condemned alike by the artistic feelings of audiences and by common sense.” This mannerism was explained as a vibrato, which Tetrazzini “ceaselessly maintained on every note ... a mere wobble” adopted and cultivated “by the majority of Continental artists.” The author went on to praise such highly reputed singers as Adelina Patti, Nilsson, Albani, and Trebelli, and others who were “free from the defect.”</p> <p>While the review suggests that Tetrazzini’s vocal oscillations were more obtrusive than other singers of the era, it is impossible to assess the veracity of this without referring to sound recordings. In this presentation, we will compare Tetrazzini’s recordings with those of her older contemporaries Patti and Albani, using spectrographic analysis to measure vocal oscillation width and frequency in particular excerpts. Our aim is to understand changes in attitude to vocal oscillation in this late bel canto era, and to compare the results with current practices.</p>
10:15–10:45	Christina Wilson	<p><b>Belle Époque Vibrato</b></p> <p>In the Belle Époque, mezzosoprano Jane Bathori was celebrated for her stylistic performance of French art song. Bathori’s published pedagogy describes her techniques of singing and her sound recordings demonstrate the sound qualities she achieved. Bathori would have understood Garcia’s concept of the interplay of breath, glottis contraction and free movement of the pharynx as a means to generate ‘a sound free from every sort of quavering’. The challenge for today’s musician is to experiment with vocal technique and style to reimagine Belle Époque stylistic sound quality. The aim of this study is to investigate the taste and technique of Belle Époque vocal quality of Jane Bathori with a specific focus on her vibrato. Her pedagogy and recordings will be used to analyse, emulate and embody the sound of the Belle Époque. Bathori’s vocal technique will be explored, and the presenter will emulate her vocal practice, and consider the impact on vibrato. Future studies will consider how 21st century singers can adapt and reshape singing technique and sound to realise the sound world of the Belle Époque.</p>
10:45–11:30	Kai Köpp	<b>Beautiful Vibrato: Traces of Vocal Undulations in the 18th and 19th centuries</b>

		<p>Vocal vibrato is still a sometimes controversial topic, especially as the subject, which has also been referred to as tremolo or Bebung, defies a precise description in words. Historical sources from the first half of the 19th century describe vibrato as an old-fashioned manner and unanimously note that its use has declined compared to previous generations. This information, that less vibrato was used in the Romantic repertoire than in the Classical period, contradicts the widespread idea today and leads to the question of the nature of vocal vibrato in the 18th and 19th centuries and its concrete application in a musical context.</p> <p>This article approaches vibrato from the perspective of historical sound documents, using the Sonic Visualiser. First, sound recordings of various historical organs from the 18th century with the “Vox Humana” and “Tremulant” stops are analyzed to draw conclusions about the imitation of vocal vibrato in Classical music. Recordings of famous singers from the 19th century will then be analyzed, with a focus on the earliest possible year of birth: Peter Schram, bass (*1819, pupil of Manuel Garcia jun.), Charles Santley, baritone (*1834, also pupil of Manuel Garcia jun.) Marianne Brandt, alto (*1842, pupil of Pauline Viardot-Garcia) and Adelina Patti, soprano (*1843). The spectrogram allows a direct comparison of the amplitude and frequency of the undulating sounds of organ stops and human voices. It turns out that the differences between the examined sounds of the 18th and 19th centuries are much smaller than the differences to modern vibrato, which has a significantly greater amplitude at a slower frequency. Finally, the spectrograms are used to present a hypothesis on the dependence of the trill on the vibrato frequency and the question of the dosage of vibrato as a means of expression or sound production (continuous vibrato) is discussed.</p>
11:30–12:15	Christoph Ulrich Meier	<p><b>Chiaroscuro and vocal registration in historical recordings</b></p> <p>In 1811 Girolamo Crescentini, one of the last important castrati, emphasizes the importance of vowel colouring for musical expression in <i>Raccolto di esercizi</i>. In 1847 Manuel Garcia Jr. provides a detailed description of the expressive use of open and closed vowels (timbre clair, timbre sombre) in the second volume of his <i>Traité complet de l’art du chant</i>. In 1887, Mathilde Marchesi refers to the use of vowel modification in her <i>Traité du chant théorique et pratique</i>. Throughout the 19th century, it is evident that vowel colouring (chiaroscuro) plays a crucial role in musical expression within the operatic repertoire.</p> <p>Historical recordings demonstrate that this practice persisted into the first quarter of the 20th century. I will discuss the use of chiaroscuro and its close connection to vocal registration (head voice, falsettone, chest voice). We will listen to recordings by Alessandro Moreschi, Adelina Patti, Clara Butt, Francesco Marconi, Fernando de Lucia, Léon Escalais, Mattia Battistini, Ernestine Schumann-Heink, Marcella Sembrich, Selma Kurz, Antonio Pini-Corsi and Emma Galvany.</p>
13:00–14:30		Lunch
14:30–15:15	Laura Granero	<p><b>Bel canto pour Hortense – A practical experimentation</b></p> <p>Hortense de Beauharnais (1783-1837), Queen of Holland, daughter of Joséphine de Beauharnais and mother of Napoleon III, was not only a</p>

		<p>prominent figure in the political landscape of her time but also distinguished herself as a patron, singer, and composer, earning the epithet “la reine qui chante” (“the singing queen”) after her death. On the occasion of the Festival de Pentecôte organized in 2024 by the association La Nouvelle Athènes, we embarked on the project “Bel canto pour Hortense”, a musical journey that recreates some of the vocal and solo fortepiano repertoire around her time.</p> <p>At the heart of this project lies the integration of historical performing practices, such as the use of portamento, different vocal timbres (timbre clair, timbre sombre), deliberate asynchrony between voice and piano, tempo flexibility, and the embellishment of the musical discourse through melodic ornamentation, interludes, cadenzas, and postludes. Additionally, variations in accompaniment and pianistic texture, as well as different types of untogetherness and arpeggiation drawn from the study of written sources and early recordings, allow for greater expressive freedom.</p> <p>This project has been recorded and will be released as part of a CD in 2025, featuring a selection of arias and fortepiano solo pieces that exemplify these experimental approaches. The recording includes arias by Ferdinando Paër and Vincenzo Bellini, as well as solo piano works by Hélène de Montgeroult, George Onslow and Carl Czerny. In this lecture-recital, we will present the historical sources that inspired our interpretations and use these recordings to illustrate our experiments with these historical performance practices.</p>
15:15–16:00	Sebastian Bausch	<p><b>The Well-Tempered Accompanist – performance practice of German Lieder from the perspective of the accompanist Coenraad v. Bos</b></p> <p>By the late 19th century, some pianists began to focus their professional careers almost exclusively on accompanying singers. Among the most eminent of these was Coenraad V. Bos, a Dutch pianist who studied with Julius Röntgen in Amsterdam and premiered Brahms' <i>Vier ernste Gesänge</i> with Anton Sistermans at the age of 20. Despite belonging to a younger generation and later collaborating with distinctly more "modern" singers, Bos remains one of the most knowledgeable and informative figures in the tradition of German <i>Lied-Gesang</i>, particularly regarding Brahms, Schumann, and the tradition of Julius Stockhausen.</p> <p>Bos' work as an accompanist is well-documented on 78rpm records, including collaborations with Julia Culp and Elena Gerhardt. What has gone largely unnoticed, however, is that Bos also recorded a significant number of accompaniment rolls for the Duo-Art reproducing piano. These previously undigitized rolls have become available for scanning through the transfer of the IPAM's roll collection to the HKB this summer. Particularly when compared with his acoustic recordings of the same pieces, these piano rolls—which were undoubtedly created for pedagogical purposes—reveal intricate details of Bos' aesthetics and early 20th-century <i>Lied-Gesang</i> performance practice. The rolls are especially valuable when considered alongside the instructions Bos provides in his memoir <i>The Well-Tempered Accompanist</i>, in which he offers fascinating insights into his collaborations with singers and devotes an entire chapter to the role of the accompanist as a coach for singers.</p>

		<p>A curiosity among Bos' rolls are two that contain the accompaniment to vocal exercises from the treatises of Mathilde Marchesi, highlighting his awareness of the roots that German <i>Lied-Gesang</i>, particularly in the Stockhausen tradition, had in 19th-century <i>Bel Canto</i> aesthetics.</p> <p>In this presentation, I will first analyze Bos' recordings with a special focus on Brahms' <i>Sapphische Ode</i>, for which we have both his roll and disc recordings, as well as a significant recording by Anton Sistermans. I will then, in collaboration with Kai Köpp and singing students from the HKB, demonstrate how these accompaniment rolls can be used today to practically explore 19th-century performance practice through methods of reenactment and embodiment.</p>
16:00–16:30		Afternoon Refreshment
16:30–17:15	Sophie Gallagher	<b>Workshop: Haydn songs</b>
17:15–18:00	Mhairi Lawson and Elizabeth McCormack	<p><b>The Songs and Style of Auld Lang Syne: the shock of an older style of singing in the editions of Domenico Corri (1746-1825)</b></p> <p><i>There are no good reasons why the artistic refinements associated with bel canto cannot be introduced today</i> (Project Description - The Shock of the Old: Significant problems)</p> <p>Domenico Corri was one of the many Italian musicians who worked in Britain in the late 18<sup>th</sup> Century. As Nicola Porpora's last student, he brought with him, to the singers of Edinburgh in 1771, knowledge of the vocal pedagogy of the Neapolitan school of singing which produced artists such as the great castrato Farinelli.</p> <p>Corri's publications, <i>A select collection of the most admired Songs, Duets Etc</i> (1782) and <i>The Singers Preceptor</i> (1810) provide musicians with detailed information about classical era performance styles and my current Ph.D. research project is designed to illustrate how Corri's ideas can be used by singers today, and to show how these ideas influence my own practice.</p> <p><i>Indeed, either an air, or recitative, sung exactly as it is commonly notated, would be a very inexpressive, nay, a very uncouth performance;</i> (Corri, 1782)</p> <p>I will present a choice of repertoire from Corri's publications in an open-rehearsal format which includes discussion with the keyboard player and observers on significant musical and vocal directions in the editions, including the use of <i>messa di voce</i>, <i>leaping appoggiatura</i>, <i>the turn grace</i>, <i>cadenzas</i>, observation of Corri's breathing indicators and implied tempo modification. We will also examine the problems of using the materials in their current available formats.</p>
18:00–18:45	Claire Burrell-McDonald, Anna Fraser and Neal Peres Da Costa	<p><b>Reimagining the sound world of 18th-century singers using practice-led and extrapolative methods</b></p> <p>Is it possible to re-imagine sonically how late 18th-century singers sounded? Currently, classical singing displays little understanding of the continuum of creative practices that existed in the 18th and 19th</p>

		<p>centuries. Documentary evidence describes how singers actively engaged with expressive techniques in improvised ways, including tempo rubato, rhythmic alteration and agogic accentuation, ornamentation, varied registral colours, sliding and trembling effects and flexible laryngeal positions in order to “[demonstrate] the performer’s unique talents as a creative artist” (John Potter, 2012, p.93). The celebrated pedagogue and inventor of the laryngoscope Manuel García II (1805–1906) was the first to describe these practices in physiological detail, but how can researchers today reconstruct such practices without being able to reference sounded evidence of historical voices? Our recent work in embodiment—a relatively new practice-led method in music research—has paved the way to build new knowledge of pre-recording era bel canto.</p> <p>This is a systematic process involving i) emulation (imitation) of bel canto singers’ creative practices as preserved on early recordings. This provides an historically appropriate basis for ii) sonifying documentary evidence through practical experiments, to reimagine earlier sonic atmospheres and styles. This has afforded us, as modern trained singers, rich opportunities to expand the palette of expressive devices available to us, and to explore what these earlier practices feel like in our bodies. In this presentation we will cross-reference the recordings of star bel canto singers, including those from the García lineage—Emma Eames, Nellie Melba, and Emma Calvé, as well as Adelina Patti and Marcella Sembrich—with codified performance instructions given by García and a significant earlier vocal pedagogue Domenico Corri (1746–1825). These inspire artistic creativity in our novel interpretations of music by Handel, Mozart, Haydn, and J.C. Bach.</p>
18:45-19:15		Break
19:15	Mhairi Lawson, Elizabeth McCormack, collaborative artist Neal Peres Da Costa and Benedikt Holter	<b>Concert: Songs of Auld Lang Syne</b>

## Tuesday 17 December: Symposium and Workshop

Time	Presenter	Presentation
9:30–10:15	Jocelyn Ho and Anna Fraser	<p><b>Embodying Moreschi's 'Contemplaif': A Kinaesthetic, Performer-Analyst Collaborative Approach to Early Recording Analysis</b></p> <p>Performance and listening are inherently bodily acts (Cox 2016). However, dominant analytical approaches to early recordings—such as empirical analysis, close listening analysis, and comparative studies with textual sources—often remain within a rational, disembodied epistemological framework. In this presentation, Ho (as analyst) collaborate with Fraser (as performer) to apply a kinesthetic, performer-analyst approach (Ho 2019) to analyzing early recordings, interrogating how early recordings <i>feel</i>.</p> <p>The methodology repurposes the practice of “emulation” (where historically informed performers imitate early recordings to rediscover lost performing practices) as a foundation for analytical, hermeneutical inquiry into the kinaesthesia of early performance. The process consists of four stages: (1) emulation of the recording, (2) phenomenological account of emulation, (3) metaphorical association with lived experiences, and (4) embodied, hermeneutical reading through a macroperceptual (Lochhead 2015) lens. Each stage draws on the distinct skillsets of the collaborative team: the performer undertakes the first two stages, both collaborate on the third, and the analyst undertakes the fourth.</p> <p>We will apply this methodology to Alessandro Moreschi's 1904 recording of <i>Ave Maria</i> by Bach-Gounod) as a case study. Ho interprets Frasers detailed accounts of her vocal, head, and arms (Stage 2) and spatial emotive metaphors (Stage 3) through bodily, contemporaneous understandings of Christian contemplation in the works of St John of the Cross and St Teresa of Avila, to reveal a sounding, corporeal practice of contemplation. By situating early recordings within culturally embodied contexts, this methodology offers understandings of past cultural practices through the sounding bodies of early recording performers. It also highlights the potential of collaborative approaches in music research, demonstrating how overlooked perspectives—particularly those of performers—can enrich analytical practices.</p>
10:15–11:00	Premanjali Kirchner	<p><b>“Voi che sapete”: Adelina Patti's recording in the context of Mozart's use of schemata in Cherubino's aria</b></p> <p>Over the last two decades the historical study of 18<sup>th</sup>-century music by scholars like Gjerdingen, Sanguinetti and Baragwanath uncovered a common language code, the ‘lingua franca’ of 18<sup>th</sup>-century music.</p> <p>Mozart operas reveal how intensely he interacted with these conventional patterns and draws analogies between musical schemata, character and text. A closer analysis of the musical structure of the aria <i>Voi che sapete</i> from the opera <i>Le nozze de Figaro</i> shows the extent to which Mozart uses Galant schemata to portray Cherubino's character and his insistent, languishing desires.</p>

		<p>The renowned work of Brown and Peres Da Costa on historic performance practice reveal a musical culture that placed high value on artistic input, challenging many of our current interpretive norms and habits.</p> <p>In my presentation I will demonstrate that Patti's rendition of <i>Voi che sapete</i> (1905), her perception of vocal melody, sentiments, using expressive devices such as portamento, small graces, shortening notes and the rhythmic freedom in her delivery clearly aligns with the musical structure and schematic elements underlying this aria.</p> <p>Exploring schema theory, partimento and solfeggio coupled with the treasure trove of historical performance practices expands our knowledge of the repertoire which has the potential to create autonomous artistic performances.</p>
11:00–11:30		Morning Refreshment
11:30–12:15	Marco Micheletti	<p><b>Prosodic anomalies in Italian recitatives: mistakes or conventions?</b></p> <p><i>Recitativi semplici</i> or <i>accompagnati</i> are a fundamental part of the entire vocal music repertoire until the first half of the 19th century. All the most important treatises emphasise that their notation was little more than shorthand, and instruct the singer on the performance practices necessary to move from the written text to a persuasive performance: the addition of dynamic, agogic, pauses, the colours relating to the different affects expressed by the text, etc. Some theorists also give indications on how the performer can or should intervene to improve prosodic imperfections that are sometimes encountered. Authors such as Hiller (1780), Rellstab (1786), Williams (1834), Nathan (1836), Crivelli (1841) García jr. (1847) provide general indications, mostly referring to arias. Maria Anfossi (ca. 1840), on the other hand, also refers to recitatives. In the wake of Robert Toft's studies (2013, 2021), I would like to propose here a closer look at the handling of prosodic anomalies in Italian recitatives. Some of them originate from the compromise between the prosodic requirements of the verse, and drafting criteria employed by the composers. The latter can be deduced from the treatises of Stölzel (1740 ca.) and Marpurg (1763), among others. Other prosodic imperfections can be attributed to insecurity in the management of prosody by non-Italian, especially German-speaking composers. In these cases, the editorial choices of the score editors, especially in critical editions, also play a decisive role. I will give examples of both types based on my activity as a Vocal Coach with non-Italian speaking singers, taken from operas written for Viennese theatres by Gluck and Mozart. In particular, I will show the differences between Mozart's recitatives and those written by his pupil and collaborator Süßmeyr for <i>La clemenza di Tito</i>.</p>
12:15–13:45		Lunch
13:45–14:30	Alexander Papandrea	<p><b>The Humming Exercise: introducing bel canto timbral aesthetics through simplicity</b></p> <p>Demonstrating <i>bel canto</i> timbral aesthetics is complex and problematic; where the characteristics of <i>bel canto</i> compositional works are easily distinguishable, determining what does/does not demonstrate a particular criterion of vocality can be subjective. Would establishing the <i>bel canto</i> timbral aesthetic centralize on recreating the virtuosic <i>fioritura</i></p>

		<p>of the unheard late eighteenth/early nineteenth century, or rediscovering the exquisite vocal quality of Adelina Patti or Enrico Caruso? <i>Bel Canto</i> treatises emphasize the significance of natural and healthy vocal production while focusing on the balance between technical precision and artistic expression; however, undeniable stylistic differences between composers like Rossini and Puccini have cultivated dissimilar vocal quality in response to the repertoire selected. Individuals such as Manuel García II and Giovanni Battista Lamperti developed specific terms, expressions, and exercises which synthesize the anatomical and the sensational to describe the necessary function for the instrument to prosper; however, a vocalist must dedicate themselves to not only masterfully execute these exercises, but also mindfully comprehend their value.</p> <p>In this lecture, I will address the inconsistencies in evaluating <i>bel canto</i> timbre through the “Humming Exercise.” This simple exercise consists of humming at a comfortable tone, which inherently involves the principal parts of the vocal apparatus while activating sensations of vibration around the nasal passage. Expanding upon this exercise, we can create different yet similar exercises which start to create habits regarding the <i>form</i> of the voice. While many voice teachers utilize humming for various reasons, it is seldom employed as a tool for interpreting <i>chiaroscuro</i>. Through the “Humming Exercise,” we will explore the “consistent concepts,” as it relates to timbre, in <i>bel canto</i> methodology, discuss the “underappreciated hero” of the cavity of articulation, as well as complexities, yet necessities of resonance imagery.</p>
14:30–15:15	Anna Fraser, Claire Burrell-McDonald, Neal Peres Da Costa, Clive Brown	<p><b><i>Johann Anton André's Lieder und Gesänge: A Didactic Source for Singers and Accompanists</i></b></p> <p>How can 19th-century expressive score markings inform emotional delivery in classical singing? And to what extent can such knowledge expand vocal artistry in the present time? These questions have been the focus of practice-led research undertaken in the Australian Research Council funded Discovery Project—The shock of the old: Rediscovering the sounds of bel canto 1700–1900. In this project, we have systematically extrapolated historical singing styles in a two-step methodological process: i) emulating (imitating) early vocal recordings to embody late bel canto aesthetic practices as an imperative precursor to, ii) undertaking iterative (cyclical) processes of experimentation and reflection, trialling sound effects against documentary sources on singing. Such experimentation relies to a great extent on individual (intuitive) artistic responses.</p> <p>It has been illuminating to sonify scores annotated with expressive verbal instructions by the celebrated nineteenth-century singing teacher Manuel García (1805–1906) - taking into account his detailed advice on vocal production and expressive performing practices. Such engagement has also facilitated extrapolation back to earlier eras through, for example, sonifying annotated scores by the vocal pedagogue Domenico Corri (1746–1825) who studied with the famous eighteenth-century pedagogue Nicola Porpora (1686–1768). Of particular significance has been the discovery of four volumes entitled <i>Lieder und Gesänge mit Begleitung des Piano-Forté</i> (published between 1818 and 1822) by the little-known German publisher and composer Johann Anton André (1775–1842). André's compositions and his remarks of performance are a veritable</p>



		treasure trove of evidence about song delivery in the early nineteenth century. Of particular interest is André's obvious regard for principles of declamation encapsulated in his instructions for frequent modification of tempo, dynamic shading, and accents. These instructions (seemingly didactic in nature) underscore the emotions of the text. These and other practices were part of a continuum of musical declamation practice that already existed in the eighteenth century and continued into the era of recording. In our presentation we will demonstrate how our extrapolative processes have led to novel artistic results, re-engaging with forgotten bel canto practices to expand the boundaries of classical singing.
15:15–15:45		Afternoon Refreshment
15:45–17:15	Chair: Ingo Müller  Anna Fraser, Claire Burrell-McDonald, Neal Peres Da Costa	<b>Workshop Session: Selected settings of Heinrich Heine's <i>Heimkehr</i> cycle by Johann Vesque von Püttlingen (1851)</b>  This workshop deals with the question of what influence the detailed analysis of a lyrical text can have on the performance of its setting. Using selected songs by the Austrian jurist and composer Johann Vesque von Püttlingen as examples, aspects such as irony, theatricality, sentimentality and pathos as well as their realisation in performance practice will be explored, discussed and tested. In addition to aspects of specific vocal and declamatory interpretation, questions relating to the performers' gestural and mimic expression will also be addressed. The workshop will focus on Püttlingen's settings of poems by Heinrich Heine, some of which are also included in Franz Schubert's "Schwanengesang". A comparison between Püttlingen's and Schubert's songs can provide an indication of the two composers' individual approaches to Heine's poetry. At the same time, it will be investigated to what extent the exploration of similarities and differences between settings of the same text could potentially inform a historically informed performance of these songs.
17:15		Break
19:00	All Symposium participants are welcome to attend	MDW Klassenabend für Gesang (Semenzato/Schade) in the Festsaal MDW

### Wednesday 18 December: Workshops

Time	Presenter	Presentation
9:00–10:30	Hazal Akyaz Julia Fellner	<p><b>Session 1: Donizetti and Schubert</b></p> <p><b>Reimagining ‘Known and’ ‘Unknown’ in Early German and Italian Romanticism: Interpretation Possibilities for two Cases by Franz Schubert and Gaetano Donizetti by Hazal Akyaz</b></p> <p>Being an essential part of salon concerts and theaters, Franz Schubert’s “Der Tod und das Mädchen” and „O mio Fernando“ from Gaetano Donizetti’s <i>La Favorita</i> are two significant examples of the early romantic repertoire,. Like most of Schubert’s <i>Lieder</i>, “Der Tod und das Mädchen” was frequently sung in salon concerts until the 20th century. However, despite this reception, from the early 20th century, merely two recordings by contralto Ernestine Schumann Heink and mezzo-soprano Julia Culp seem available. Not being an opera aria, vocal treatises also did not mention interpretation possibilities for Schubert’s <i>Lieder</i>.</p> <p>Donizetti, instead, belonging to a canonized Italian <i>bel canto</i> repertoire appeared in several 19th-century vocal treatises, including the ones by Jr. Garcia, Ferdinand Sieber, and Enrico delle Sedie. Furthermore, <i>La Favorita</i> enjoyed international success until the end of the 19th century. In fact, until the 1930s, the opera's protagonist, Leonora’s aria, “O mio Fernando,” also described as Leonora’s romance, frequently appeared in singing recitals. However, the first recordings from the beginning of the 20th century included only the central part of the aria interpreted by mezzo-soprano and contraltos such as Eugenia Mantelli, Francesca Cucini, and Florica Cristoforeanu. The first complete recordings of this aria are available from the 1950s, including Ebe Stignani and Oralia Dominguez, whose interpretations are expected to be different from the ‘authentic’ versions. Therefore, through this workshop, I aim to explore historical interpretation possibilities for these two pieces by emulating the available recordings and comparing them with the interpretative aspects emphasized by 19th-century vocal treaties and editions.</p>
10:30–11:30	Chair: Clive Brown  Anna Fraser, Claire Burrell-McDonald, David Greco, Christina Wilson,	<b>Session 2: Corri Session</b>
11:30–12:00		Morning Refreshment
12:00–13:30	Chair: Clive Brown  Hilary Metzger, Anna Fraser, Christina Wilson, Mhairi Lawson, Neal Peres Da Costa, Benedikt Holter	<p><b>Session 2 (cont.): Corri Session</b></p> <p>Much research over the past twenty-five years (Walden, 1998; Bacciagaluppi, 2006; Whittaker, 2012; Toft, 2013; Suckling, 2015; Metzger, 2024) has shown that in earlier times cellists were expected to harmonize and improvise accompaniments in secco recitative performances just as their keyboard colleagues did. In fact, by the early 19<sup>th</sup> century, when keyboard instruments were often absent from the</p>

		<p>opera pit, the cello + double bass duo was one of the most common recitative accompaniment options in Europe.</p> <p>In this workshop I will collaborate with Anna Fraser, Claire Burrell-McDonald, Christina Wilson and Mhairi Lawson to present different versions of Purcell's <i>Bess of Bedlam</i> with the performance indications given by Domenico Corri in his second volume of his <i>Airs and Duets</i>. We seek to discover how a historically informed approach to declamatory recitative delivery can influence the choices made by recitative accompaniment improvisations on the cello. Inversely, we will explore how a historically informed recitative accompaniment by a cellist might encourage the singer to gain new insights into her understanding and execution of these instructions on declamatory vocal execution.</p>
13:30–15:00		Lunch
15:00–16:30	<p>Chair: Christoph Ulrich Meier</p> <p>Tutti Singers</p>	<p><b>Session 3: Musical expression according to García's „De l'art de phraser“</b></p> <p>In the second volume of his <i>Traité complet de l'art du chant</i> Manuel Garcia Jr. provides detailed examples of using <i>timbre clair</i> and <i>timbre sombre</i> for musical expression. The use of open vowels emphasizes emotions such as joy, anger, and desperation while closed vowels underline sadness, tenderness or deep pain.</p> <p>In this workshop, we will identify the appropriate colouring of recitatives and arias by analysing the meaning of the text. According to „<i>L'art de phraser</i>“, we will also address the use of portamento, articulation, vibrato, rubato and ornamentation. The participants will learn, that the singer has the primary responsibility to transform the sketch drafted by the composer's notation, into a complete „painting“. By using their own creativity, taste, and knowledge, the singers will learn to bring the chosen repertoire to life for a highly individual, expressive and colourful interpretation.</p>
16:30–17:00		Afternoon Refreshment
17:00–18:30	<p>Chair: Christoph Ulrich Meier</p> <p>Tutti Singers</p>	<p><b>Session 4: García Annotated Arias</b></p> <p>Based on García's distinction between „timbre clair“ and „timbre sombre“ I would like to demonstrate the use of open and closed vowels for achieving refined interpretations of operatic repertoire as described in García's „De l'art de phraser“. Vowel colouring will reinforce the expression of different feelings and „affetti“, which are so important in the repertoire of the 18th and 19th century.</p> <p>Timbre clair: joy, anger, desperation etc. Timbre sombre: sadness, tenderness, deep pain etc.</p> <p>We could work on García's examples at the end of „De l'art de phraser“ (airs by Cimarosa, Crescentini, Morlacchi, Rossini) or on other repertoire of the late 18th and 19th century. The workshop will also address the use of portamento, vibrato, dynamics, articulation and ornamentation.</p>

19:00	Anna Fraser and Neal Peres Da Costa	<b>Concert: Schubert <i>Schwanengesang</i></b>
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## Thursday 19 December

Time	Presenter	Presentation
9:00–10:30		<b>Session 1: Round Table</b>
10:30–11:00		Morning Refreshment
11:00–12:30	Anneke Scott, Anna Fraser, Neal Peres Da Costa	<p><b>Session 2: Schubert “Auf dem Strom” D943.</b></p> <p>Given the location of this conference I would be very keen to workshop Schubert’s “Auf dem Strom”. A late work (premiered 26 March 1828) this composition begs a number of questions regarding equipment and performance practice. Schubert wrote this song for the horn player Joseph Rudolph Lewy who, along with his brother Eduard Constantin, was promoting the early valve horn. Schubert’s composition appears to have been written in order to exploit this new instrument but in such a fashion that the horn line could be performed on the established natural horn of this period. Either approach begs interpretive questions regarding the incorporation of right hand “stopping” technique, a technique intrinsic to the older natural horn but adapted to the early valve horn by practitioners such as the Lewys. By exploring this “mixed” approach using both valves and hand technique a wider array of timbres and portamenti become available to the performer.</p>
12:30–14:00		Lunch
14:00–15:30	Gerwin Reder and Anastasia Njoya;  Gaja Pellizzari; Iulia Cusnir, Benedickt Holter	<p><b>Session 3: Beethoven (Reder)</b></p> <p><b>Beethoven (Gerwin Reder)</b> As this will be my first workshop on historically performance practice for solo works of the 18-19th century, I am particularly interested in learning and trying different timbres and finding a good balance with the Hammerklavier. Listening to early recordings I get inspired to add new expressive details in my prepared songs of Beethoven (An die Ferne Geliebte) und Schubert (Das Fischermädchen). For the workshop I am looking forward to get constructive feedback weather these are fitting. As a student of singing education, I am also looking forward to learn more detailed about the use and understanding of different registers of the voice in the 18-19th century. Besides the different musical layers, I would be keen to learn more about the historical approach of the visual side (gestures, bodylanguage...) of the performance.</p> <p>Participating and experiencing research on historical performance practice will hopefully broaden and enrich my artistic and educational horizon.</p> <p><b>Mozart “Batti Batti” from <i>Le Nozze di Figaro</i> and Rossini “Nacqui al l’affanno” from <i>Cenerentola</i> (Gaja Pellizzari)</b></p>
15:30–16:00		Afternoon Refreshment
16:00–17:30		<b>Closing Thoughts</b>