



## Conference Programme and Abstracts

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## Provisional List of Presenters and Running Order

### **Tuesday 7<sup>th</sup> July. Early Music & History** (Music Department, University of York)

Afternoon: Jo Wainwright (chair)  
Bruce Haynes  
Anthony Rooley  
Bonnie Gordon  
Ed Breen  
John Potter  
Catherine Gordon-Seifert  
Evening: Dominique Visse workshop

### **Wednesday 8<sup>th</sup> July. Sound and Technique** (National Centre for Early Music)

Morning: John Potter (chair)  
Martha Feldman  
Andrew Parrott  
Laurie Stras/Deborah Roberts  
Graham O'Reilly/Hugh Keyte (1<sup>st</sup> Allegri workshop)  
Christine Pollerus  
Afternoon: John Eato (chair)  
Laura Moecklii  
Leila Heil  
Robert Toft  
Evening Evensong at Minster, followed by Graham Coatman workshop

### **Thursday 9<sup>th</sup> July. Science and perception** (Music Department, University of York)

Morning: David Howard (chair)  
Jude Brereton  
Helena Daffern  
Greta Haenen  
Fred Gable  
Martha Elliott  
Afternoon: Martha Elliott (chair)  
Graham O'Reilly/ Hugh Keyte (2<sup>nd</sup> Allegri workshop)  
Alex Constansis  
Hanae Ono  
Christopher Allan  
Evening Graham O'Reilly (Allegri performance), then Philip Thorby workshop

### **Friday 10<sup>th</sup> July. Embodied Voices** (Music Department, University of York)

Morning: Peter Seymour (chair)  
Rosemary Carlton-Willis  
Elizabeth Belgrano  
Katrina Mitchell  
Louise Stein  
Brooke Bryant  
Alan Maddox  
Afternoon: Clifford Bartlett (chair)  
Sally Bradshaw  
Sally Drage (workshop)  
Richard Bethell

## [Live Music and Participatory Events](#)

**Graham Coatman**, *Leeds College of Music, Chair North Eastern Early Music Forum*, ‘An evening with Thomas Ravenscroft’.

Ravenscroft’s compositions ranged across practically every form available to him. Besides breaking fresh ground as one of the first folk song collectors, he composed catches, rounds, part songs, metrical psalms, anthems, motets and viol fantasies.

By way of a prelude to the workshop, we will attend evensong at the Minster, followed by a brief visit to the pub. Dinner and the workshop at the Guildhall will follow. This workshop gives everyone the opportunity to join in. We will sample most of Ravenscroft’s output, either chorally or as soloist ensembles. A good lutenist plus a competent, pre-formed, 5 part viol consort would also be welcome.

**Sally Drage**, *University of Leeds*, ‘The Performance of Psalmody: 1700 to 1850’.

Provincial English parish and nonconformist church music, commonly known as psalmody, underwent considerable changes during the eighteenth and nineteenth centuries. In 1700, the music in Anglican parish churches was limited to a few unaccompanied metrical psalm tunes sung extremely slowly and unrhythmically by the congregation, and lined out by the parish clerk. Reform led to the introduction of choirs of charity children in towns, and to the growth of an increasingly florid and distinctive style of vernacular music in less affluent areas. This was performed by a mixed group of singers and flourished in country parishes until it was gradually ousted by the high church movement in the mid-nineteenth century, with the establishment of all-male surpliced choirs. Similar developments occurred later in nonconformity, and with more involvement of the congregation.

This presentation will discuss how the performance of psalmody changed as new musical styles were introduced. In Anglican churches the staple homophonic psalm and hymn tunes, sung unaccompanied with gaps after every one or two lines for the text to be read, sounded very different to the complex tenor-led fuguing tunes preferred by country choirs. In nonconformist chapels the psalmody included parody tunes based on popular airs, and three-part settings in the fashionable *galant* manner of the period, which despite their complexity were sung congregationally. Musical examples sung by delegates will be an integral part of this presentation and may include experiments with tempo, pitching, part allocation, ornamentation, dynamics and possibly seating arrangements.

**David M Howard & Jude Brereton** *Audio Lab, Department of Electronics, University of York* with **Helena Daffern**, *Trinity College of Music, London*. ‘An introduction to the science of singing’

This introduction to the science of the singing voice will begin with an overview of the physiology of the voice and go on to consider the acoustic output from the vocal tract during singing. The human voice can be regarded in scientific terms as being made up of three components, which are separate to a greater or lesser degree: (1) the power source (lung air), (2) the sound source (vocal folds during sung notes) and (3) the sound modifiers (vocal tract). We will look at the physiology of each of these component parts, and describe current techniques, such as endoscopy and electrolaryngography, for quantifying them, and more especially the combination that is the singing voice.

Endoscopy allows one to view the vocal folds in movement during singing or speaking, by inserting a small camera through the nose to the back of the throat and video endoscopic data will be shown. Electrolaryngography, on the other hand, is a non-invasive technique which monitors vocal fold vibration via small electrodes placed on the outside of the throat.

The effect of the sound modifiers, i.e. the vocal tract, is to shape the “raw” sound produced by the vocal folds into vowels and consonants and hence words and song. Acoustic analysis of the singing voice can also show us more about the timbre of the voice and how the singer might use different techniques to project the voice over an accompaniment.

Finally we will look at how voice analysis techniques and methods can be used to shed light on two current areas of interest: tuning when a group sings *a capella* ensemble music and vibrato.

**Graham O'Reilly** *Director: Ensemble européen William Byrd (Paris) & Hugh Keyte* *musicologist*, 'A unique singers' manuscript from the 19th century : Domenico Mustafa's version of the Miserere of Gregorio Allegri and Tommaso Bai'

This manuscript sought to preserve more than a century of tradition: the singing of an iconic work in its original setting - the Sistine Chapel during Holy Week - after the dissolution of the College of Papal singers at the Risorgimento of 1870. Everything that could be marked is marked - ornaments, phrasing, *portamenti*, dynamics, variations of speed, general mood - in such a way as to show any future singers how it should be done. Graham O'Reilly and Hugh Keyte will present a lecture and open rehearsal over two sessions, examining questions of pitch, ornamentation, tempo, articulation, and how to make sense of the markings in the score left for future generations of singers.

**Philip Thorby**, *Trinity College of Music; director, Musica Antiqua of London*, 'The Speech of Gods and Shepherds'

Giulio Caccini's *Le nuove musiche* describes a new, almost naturalistic, relationship between words and music in solo song – music as speech. But can he help when the speech is choral and when the words are slowed to the speed of divine utterance?

The workshop will feature *Dixit Dominus primi toni à 16*, by Orazio Benevoli (1605 – 1672, so that we can explore in practical terms the ideas presented in the talk. This is a sumptuous and dramatic setting of the most elaborate set of Vespers psalms written for Rome where he worked. Conference participants will divide into solo and ripieno sections, giving the opportunity for all to sing.

**Dominique Visse**, *Director: Ensemble Clément Janequin*, 'French 16<sup>th</sup> Century Vocal Music, both Sacred and Secular: L'esprit français, la chanson parisienne, l'humanisme'

Dominique's presentation will roam through a variety of topics: How many, and what type, of singers are needed for chansons, masses and motets? Chanson types (contrafacta, descriptive, spiritual). Interpretation of the mass (liturgical or concert situation, placement and understanding of text, polyphonic expression). The impact of professional “one size fits all” singers on vocal sound. The conflict between singers and instrumentalists. Chiavette. How does the use of child trebles and falsettists (and castrati in Italy) impact pitch? The conflict between modal and diatonic tonalities. The role of the publisher; in particular, should we prefer facsimile to modern editions?

Dominique will then direct an open rehearsal of French renaissance music with the University of York Chamber Choir, featuring works by Janequin, Costeley, Compere, Lassus and Brumel, among others. The audience will be invited to take part in the Brumel mass, which will be sung chorally. We are also looking for a few skilled instrumentalists, viz. cornetts and sackbuts for the Brumel, and lute and viols for the other music.

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In addition to the above, several sessions for discussion and debate have been scheduled throughout the conference.

## [Conference Abstracts and Illustrated Presentations](#)

**Christopher Allan**, *University of Newcastle, New South Wales*, ‘Helping the young soprano bring emotional truth to 17<sup>th</sup> & 18<sup>th</sup> C recitative through the use of speech mode’.

Is there a synergy between contemporary voice science and early music? Can the developing soprano be brought to a more emotionally true performance of 18<sup>th</sup> century recitative by using some of the precepts of voice science, especially the use of the speech (modal) mode of the voice defined by researchers such as Jo Estill.

In conservatories today much of the music the commencing undergraduate soprano will perform was composed in the 17<sup>th</sup> and 18<sup>th</sup> centuries, therefore it has great relevance to the vocal pedagogue and student alike. Much of the recitative found in the 18<sup>th</sup> Century is within the range of C4 – E5. This falls directly in the speech mode range of the soprano voice. We also know that much of the dramatic and emotional content of a cantata or operatic work is contained in the recitative as the composer moves the singer toward the resulting aria.

The developing soprano will often have difficulty establishing control over that range of the voice, especially if they have used falsetto quality in the past and have not been able to access the lower fourth from C4 – F4. This can result in a colourless reading of recitative.

This paper will describe a range of exercises developed to facilitate access of the full range of voice across the range, giving much needed vibrancy and emotional response to the performance.

**Clifford Bartlett** *King’s Music, Editor Early Music Review, Chairman of NEMA*, ‘What Next?’

In the final session, Clifford Bartlett will chair a general discussion to highlight the key results of the conference. Your views on the conference events and outcomes are important in two respects. First, they will help us to conduct an “evaluation” of the event and report back to the NEMA council and our sponsors. Second, given that many of us in NEMA hold the view that current vocal performance practice for music composed before c.1850 leaves a lot to be desired, the feedback will give us some pointers on how to tackle the huge amount of “unfinished business” awaiting us.

In NEMA, we do not view the conference as an isolated or transitory event, however instructive and enjoyable it has been. Unresolved issues are likely to include: How can we learn from the debate? How do we put alternative vocal paradigms in place? What research gaps need to be plugged? What can institutions like NEMA do about the situation, if anything? What is our “agenda for change” and how should this translate into activities such as radio talks/discussions, lecture/recitals, workshops, publications, or perhaps even follow up conferences? It is quite possible that the presentations and informal conference networking will engender a strong consensus on things that need doing, in order to move the debate on singing productively forward. In which case, that’s fine. But, more likely, we may precipitate a noisy discussion with the need to reconcile passionately held but widely divergent views. If there are issues which need to be raised, or if important things have been left unsaid, this “brainstorming session” is your opportunity to air them.

**Elizabeth Belgrano**, *University of Gothenberg*, ‘*Lasciatemi morire*’ & ‘*Rochers, vous etes sourds*’

Interpreting Arianna’s tears, sighs and pain, by investigating Italian and French in the context of the Lamento di Arianna (1608; 1623) by Claudio Monteverdi and the ‘Plainte d’Ariadne’ by Michel Lambert, included in Jean-Baptiste Lully’s *Ballet Royale de la Naissance de Venus*, 1665.

In this presentation I show my perceptions of the voice of Arianna. My aim is to better understand the use of ornamentation in my performance of Italian and French 17th century vocal music, knowledge of which can be obtained by investigating in depth the singer’s process from the first encounter with the text and musical score, to the actual performance of stage. I shall explore the

vocal sounds of ‘trillo’, ‘esclamazione’ and ‘coup de gosier’ by merging these vocal ornaments and my experience of ‘Pure Voice’ and the theories of Nothingness, debated by Italian and French 17th century intellectuals in Venice and Paris; I shall then relate their thoughts and theories to contemporary philosophical theories of Nothing, referring to Jean-Paul Sartre and Marcia Ça Cavalcante Schuback. I shall analyse my personal experience of the lamenting sound alongside the description of Anna Renzi’s 17<sup>th</sup> century performances of the laments.

In my search for sources of vocal ornaments, I listen to voices and vocal music from the ‘east’, following the 16th and 17th century Venetian trading routes. Eastern throat–beating ornaments and vibrato appear similar to those described by 17<sup>th</sup> century composers and authors such as Giulio Caccini and Bénigne de Bacilly, and these inspire my research towards different possible ways of performing the sighs, tears and pains of Arianna.

**Richard Bethell**, *NEMA*, ‘Preferred Vocal Emission for Handel’s Arias: a case study’

NEMA is currently surveying the views of early music fans/practitioners. Respondents were asked to select which of the following types of vocal emission they preferred for Handel’s arias:

A Operatic: Institutionally/ academically trained “singers’ formant” voice, with fairly wide continuous vibrato, lower larynx development (producing a rich and plummy sound) and capable of high volume.

B Early Music Mainstream. When compared to the operatic voice, higher larynx position (producing a sound midway between categories A and C), narrower amplitude (but more or less continuous) vibrato, and generally lower volume.

C Clear Smooth Sweet Chaste. Fairly soft, straight tone, without vibrato except as an ornament. Little or no lower larynx development, producing a sound close to the speaking voice.

This case study aims to take NEMA’s “customer satisfaction” research a step further. First, some YouTube renderings of Handel’s “pathetic” aria *Lascia Ch’io Pianga*, sung in various styles, will be compared. I will summarise the rationale, with key sources, for the Type C approach, which is hardly ever heard today in baroque vocal music. Recordings by Kelly Sweet and Betty Carter will illustrate how pop and jazz singers can sing expressively in this style. Finally, the aria will be played three times, as recorded by University of York students in “operatic”, “early music mainstream”, and “clear smooth sweet chaste” styles.

The conference participants will be issued with voting sheets and asked to select (anonymously) which style they prefer. The results will be displayed, and compared with the NEMA survey results, which will be announced for the first time.

The presenter will draw his own personal conclusions from the results. The Session Chairman will then invite contributions from the audience.

**Sally Bradshaw**, *Soprano*, ‘Taste and Common Sense in the Singing of Baroque Opera’

In this paper I will explore the influences that shape our perceptions about appropriate styles of singing, and will draw some personal conclusions about what this means in relation to baroque opera. This is a particular challenge because, while there is now broad consensus about, for example, lieder singing, we are still creating a sense for ourselves of what feels stylish in baroque opera.

I shall discuss, with recorded musical illustrations, an approach to baroque opera, and will look at the sources on which we can draw in determining the sound sought by the composer and his contemporaries. These include the buildings in which baroque operas were performed, the comments of theatregoers of the time, and the publications and technical singing books both of the period and later.

As a singer with extensive experience of the baroque repertoire I will draw on my own experience and insights as well as the source material to illuminate my own conclusions about how baroque music should be interpreted today."

**Ed Breen**, *King's College London*, 'David Munrow: thoughts on vibrato and a glimpse into his record collection'.

In drafts for an unpublished paper written in the late 1960s, Munrow stated that an exchange of letters in the *Musical Times* between Jerome Roche, Denis Stevens and Norman Suckling was 'the first really good argument in print about vibrato which I have come across'. Furthermore, in the accompanying draft pages, he revealed that he did not think the constant oscillation of the great opera singers was the ultimate goal for every voice. While it is well known that Munrow was an early advocate for the straighter-toned voice, and that the clarity of texture gained by use of less vibrato played a significant role in the interpretations of his choral performances in particular, there has been no detailed critical investigation of his attitude to vibrato and his rehearsal techniques during these recording sessions.

This paper explores Munrow's interest in and absorption of musics from a range of world traditions to unveil more of his thoughts on vibrato and, in particular, vocal vibrato. An examination of Munrow's own recorded legacy and interviews with his singers will reveal that his views on vibrato were quite strict and that he demanded a clarity of line influenced by instrumental playing. My paper examines the trajectory of Munrow's (unfinished) argument and reflects on how these ideas are made manifest in his recorded legacy.

Liberally illustrated with recordings and interviews this paper forms part of my current doctoral work at King's College London: *The performance practice of David Munrow and the Early Music Consort of London*.

**Brooke Bryant**, *City University of New York*, 'The 17<sup>th</sup> century singer as a locus of *ut pictura poesis*'.

In his *Ars poetica*, Horace makes the famous charge "ut pictura poesis," "as for painting, so poetry," a phrase that has sparked centuries of dialogue about the association between these pursuits. Indeed, *ut pictura poesis* has become a veritable anthem for thinkers interested in the relationship between the visual and verbal arts. Unfortunately, modern musicologists, voice teachers and performers tend to ignore or minimize the importance of sight in Early Modern singing, focusing instead on sound.

An artist who relied heavily on manipulating her voice *and* body to move audiences, the seventeenth-century singer was a unique nexus of song and gesture, arts that were, in the minds of her contemporaries, intimately related to poetry and painting. In this paper, I argue that the cultural framework in which the seventeenth-century singer operated makes it impossible to ignore the contributions of the visual elements of sung performances to musical form and meaning. First, I describe the function of sight in seventeenth-century Europe. I use contemporary singing, acting, rhetorical, scientific and visual arts treatises to illuminate sight's importance and role as the primary sense through which the world was experienced, processed and understood. After doing so, I explore the idea of the singer as a locus of *ut pictura poesis*, ultimately suggesting that she was the living embodiment of this idea; form and content in musical lines were mirrored and amplified by movements of the singer's body, which worked together with the music to shape the audience's understanding of and reaction to the works at hand.

**Rosemary Carlton-Willis**, *University of York*, 'Performing the Private Gesture: Interaction, Metaphor and Motif in the Secular Cantatas of Barbara Strozzi'.

Strozzi wrote from a domestic platform: her range of performance was circumscribed but she occupied a place of leadership within her elite and influential sphere. Fully inhabiting her milieu, by exploring operatic idioms outside the world of the operatic stage, she demonstrates a fluidity

between the public and the private spheres of musical influence. Since music was written and dedicated to her by others, and since she is known to have had connections with operatic librettists such as Beregan and Cicognini, and composers such as Cavalli, we may also say that her work informs simultaneous cultural developments as well as being informed by them.

Within the *Accademia degli Unisoni*, Strozzi was challenged to compose settings for difficult texts, by her fellow culture makers: the fact that a significant proportion of her music was written in direct response to these challenges places her compositions as questions and answers within a current and fluid dialogue, rather than within a performance tradition. Something of the expressive sense of her work is therefore lost when we perform it within the parameters of our modern concert traditions, in terms of locational context - the concert hall; social context - the formal barrier between audience and performer; and expressive context - the compositional techniques used as a direct response to the subject under discussion.

I would argue therefore that stylistically informed 'performance practice' does not by itself provide the singer with sufficient tools to interpret Strozzi's text-setting effectively. Light can also be shed on specific interpretative problems by relocating the work within the context of a vibrant and challenging dialogue about the tension between music and text, explored in an environment which clouds and transgresses the boundaries between the public and private spheres, the prescribed gender roles and the hidden compromises and power exchanges with which people negotiated their boundaries.

Through an examination of the compositional motifs Strozzi employs in her cantatas, the singer may be able to infer musical gestures in the work which illuminate the relationship between text and setting, and between performer and audience, in a fresh and challenging light. Without attempting, by archaeological sleight of hand, to determine how the music was 'originally' performed or prescribing how we 'should' perform it now, I argue that aspects of Strozzi's text-setting can be more effectively interpreted by the modern singer, through exploring the relationship between words and music in terms of fluid patterns of response, interaction and gesture. I invite the other conference guests to join me in this exploration, with live and recorded extracts of Strozzi's cantatas.

**Alex Constansis**, *University of York*, 'The Castrato's Perspective'.

The Castrati singers inspired their contemporary composers and writers with their abilities and helped create Opera as a genre. However, our subject knowledge has been mostly based on intermediate records such as those of Charles Burney or Franz Haböck and rarely on the limited immediate accounts. This has resulted to the singers' artistic and personal lives being generally viewed under a 'foreign' perspective. Questions and rumours about this restricted availability of immediate records, given their level of literacy, have not produced satisfactory answers. For the most iconic voices in western vocal history, we ironically lack their actual voices; not only singing but also written views by the singers themselves.

This paper will attempt to reconstruct their perspective by putting correspondence, an autobiography as well as immediate musical accounts against contemporary evidence. The main original sources included are aspects from the Farinelli correspondence as well as singing treatises, cadenze and compositions by Farinelli and Tenducci. Extracts from the sole autobiography of a castrato by Filippo Balatri will also be discussed.

**Helena Daffern**, *University of York*, 'Vibrato production and its impact on spectral energy in the performance of early music'.

Vibrato is frequently highlighted in discussions of singing early music and is often considered in comparison to modern operatic conventions. Vibrato and spectral energy have been isolated as important features in opera singing, and specific parameters of both these factors have been identified as constituting successful singing in the genre. Combining current theories of the

treatment of early music with modern understanding of the voice can provide a further insight into modern conventions of singing early music. This paper uses the technology now available to musicians and singers to analyse the application of vibrato and spectral energy in the modern performance of early music. Eight singers with careers specialising in the performance of early music were recorded singing a variety of exercises. The use of vibrato and spectral energy was analysed for each singer and the results compared to those of eight opera singers performing the same tasks. The results show differences between the two performing groups in both factors. As expected the early music singers used vibrato in fewer tones and less consistently than the opera singers, although the rate of vibrato was found to be the same in both groups. The opera singers produced consistent spectral energy characteristic of opera singing within the tasks. Similar trends of spectral energy were observed for the early music singers though to a lesser extent implying a technique similar to opera singing being employed by these singers. In addition to the differences observed between the two performance genres in these two isolated features, when considered together there are clear connections between the use of spectral energy and the production of vibrato. This connection is explored in detail alongside the implications of the results on current performance conventions.

**Martha Elliott**, *Princeton University*, ‘Vibrato Management and Ornamentation Differentiation in Rossini’.

In this talk, I will briefly review the references on vibrato and ornamentation from 18<sup>th</sup> century sources: CPE Bach, Leopold Mozart, Agricola, Corri, and others, and then add the early 19<sup>th</sup> century take on the issues from Garcia and others. I will also talk about the changing attitude towards articulation and legato and how that impacts the use of vibrato and the performance of ornaments in early 19<sup>th</sup> century repertoire. Using specific examples from Rossini arias such as "Sì, ritrovarla io giuro," "Sventurata! Mi credea," and others from *La Cenerentola*. (recorded audio examples or live singers) we will consider how the use of more or less vibrato can differentiate the ornamental gestures, including both small graces and longer passaggi. We will analyze the music to determine the plain melody in relation to the ornamented melody, and identify points of harmonic tension requiring special inflection. We will discuss how to manage both vibrato and articulation to make these different elements clear. I will also consider the differences between the stylistic ideal for early 19<sup>th</sup> century singers, and what is a realistic goal for modern opera singers today.

**Martha Feldman**, *University of Chicago*, ‘Hearing the Castrato Voice’.

This paper argues that the castrato’s voice is not as wholly unknowable as usually thought. The “voice” at issue here entails a set of hard acoustic facts—principally timbre, emission, and resonance--whose status is arguably both timeless and historically determined.

Working backwards from recent times, I utilize two principal bodies of evidence. The first is early recorded singing, to date largely unmined for castrato singing outside of a few recordings by the castrato Alessandro Moreschi. Moreschi’s recordings typically blurred or eliminated upper partials of chest voice singing that marked the castrato’s singing voice all the way up to c’, d’, or above, about a fifth or more higher than that of female sopranos and may therefore sound as if it has less ring and clarity than they. Yet juxtaposing his recordings with such contemporary female sopranos as Patti, Burzio, Melba, and Eames reveals that Moreschi resembles them in his use of greater amounts of chest, white sound, and portamento, and in his disinclination to smooth timbres and weight throughout his range (as singers do nowadays). His lighter phonation at the top of the voice finds a parallel in another evidentiary trail from proximate years. The autobiographies of soprano Emma Calvé explain that about 1890 she studied a very light “suprafalsetto” singing with papal castrato Domenico Mustafà. Tracing backwards, such light phonation recalls Metastasio’s charges that castrato voices of the mid-eighteenth century were becoming “sminuzzati” (threadbare). Was it the case then that castrato voices based in more chest-dominant sound before about 1730?

The second body of evidence involves medical findings on vocal physiology. In 2007 I made video strobes with two ENT voice specialists that compared the mechanical actions of vocal folds and cartilages in high falsetto and non-falsetto singing. Considering these alongside what we know about the hormonal effects of castration on both the larynx and (frequently) the thorax and jaw, a new picture of vocal emission emerges. Many castrati seemingly exerted great air pressure on the larynx, more than any other pre-romantic voice type, largely owing to the wide ratio in size between the large thorax and the small larynx. As a result of the differential between air collected and air emitted, the voice was highly resonant. And since the larynx retained its youthful plasticity, resonance generally combined with an unusual capacity for vocal nuance and control.

The physiological fact of a voice under great air pressure articulates with another previously unnoted feature of castrato singing. Various historical sources describe castrato voices as “metallic,” “golden,” or “silvery” in timbre (sometimes with the sense of “una voce di metallo,” i.e. a voice of substance). They also tend to describe them as “round” or “full.” Both qualities suggest voices intrinsically capable of filling large spaces. This capability was further inculcated through intensive training that sought to make voices focused, controlling the stream of air flow, especially through intense study of the *messa di voce*.

In early modern sources (e.g. Liberati, Tosi, and Mancini), castrato voices are described (paradoxically for us) as “voci naturali” as opposed to “false voices” (or falsettists’ voices [“voci finte”]). Rather than stressing the alteration of the castrato’s voice via human intervention, “naturale” here celebrates the castrato’s voice as one that is unstrained and capable of full resonance.

**Frederick K. Gable**, *University of California, Riverside*, ‘The Proof is in the Hearing’: Expressive Vibratos.

Motivated by the convincing evidence presented in Greta Moens-Haenen's *Das Vibrato in der Musik des Barock* (1988), this presentation illustrates varieties of vibrato in Baroque music through a series of recorded examples contrasting modern-normal singing styles with period-Baroque styles. Hearing the same musical passages performed side-by-side empirically shows the validity and expressive power of the Baroque vibratos over modern continuous vibrato. Some examples compare types of instrumental vibrato with vocal vibrato; others show the differentiation of vibrato, trill and tremolo. The usual Baroque association of *messa da voce* and long notes with vibrato, as well as the fundamental role of vibrato as a rhetorically expressive device, are vividly contrasted with modern singing practices. Finally, the advantages of minimal vibrato in vocal ensemble music and in solo singing with instruments are also offered. Commentary on each illustrated practice provides clarification and justification for the Baroque singing styles.

**Bonnie Gordon**, *University of Virginia*, ‘Making Voices: Moulding the Castrato's Voice with Song’.

In his 1562 *Discorso della voce* the doctor, philosopher and amateur musician Camillo Maffei represented the voice as a malleable raw material that a singer could work on and mould. The master of the voice is the soul and the instrument is what we would now call the trachea. The materials are air or breath. A good singer could “gain the proper disposition of the throat, with industry, using the method I have described.” Maffei’s instrumental vocabulary would prevail well into the eighteenth century and should continue to inform the ways we think of singing early modern music. My paper focuses on the castrato voice and argues that the interest in constructing the voice that permeates singing methods from Maffei through the eighteenth century mirrors the artisan’s desire to mould his materials. Both processes reflect a larger cultural impulse to control the human body and its passions. The paper discusses the material and discursive means for disciplining and controlling the singing voice in seventeenth-century Italian vocal music. Vocal practices of all kinds carefully moulded the raw and natural sounds of talented singers, moulded by composers, singing teachers, and the singers themselves who had to manipulate their throats, breath,

and minds. Because of the physicality of singing, the transmission of musical knowledge necessarily involved manipulating the body. I read singing, medical treatises, mechanical writings and pieces of music against one another and argue that the training of and writing for the castrato voice enacted a powerful form of physical discipline. This places castrato formation as part of a broader ensemble of cultural interventions in human bodies and expression.

**Catherine Gordon-Seifert**, *Providence College, Rhode Island*, 'Rhetoric and Expression in the Mid-Seventeenth-Century French Air: A Rationale for Compositional Style and Performance'.

Although scholars have generally recognized that the union of music and rhetoric is a distinct feature of seventeenth-century music, little attention has been given to how rhetorical principles influenced compositional procedures and performance issues related to French vocal music. In this presentation, I apply a rhetorical analysis to the most abundantly cultivated genre of vocal music before Lully's *tragédies en musique*, the solo song or air (1650-1670), with special emphasis on works by Michel Lambert and Bénigne de Bacilly. The presentation demonstrates how, *in practice*, lyric poetry and the rhetorical devices used therein provided a basis for the expression of passions which served as a rationale for the creation and performance of this repertory. The presentation draws upon Descartes' *The Passions of the Soul* (1649), treatises on rhetoric by Bary, Bretteville, Lamy, Le Faucheur, and Grimarest, and from Bacilly's treatise on singing, *Remarques curieuses* (1668), among others, to show the correspondence between descriptions of passions found in these treatises (particularly their manifestation in recitation) and their musical representation in the airs.

The analysis applies the three components of rhetoric most relevant to the air: 1) *Inventio* (the identification and portrayal of topics) which concerns how composers represented the affects most commonly named or implied in the song texts and their correspondence with descriptions of passions given by Descartes and rhetoricians; 2) *Dispositio* (the organization of expressions) which regards how composers conceived their musical settings as imitations of impassioned discourse. Particular attention is given to the function of the *doubles* or ornamented second verses; and 3) *Actio* which considers important parameters related to singing airs. The presentation shows that the most difficult issues pertaining to the performance of this repertory – syllabic quantity or the assessment of syllable length, the application of various kinds of ornaments, pronunciation (particularly regarding final consonances), as well as accompanying procedures, specifically the interpretation, based on the figures given in the score, of what chords to play and how – all rely on the passions revealed in a song text and represented in the musical setting. Thus, while song texts defined the air's structure, rhetorical principles imparted to composers and singers a means of realizing the dominant aesthetic of the period in setting the texts and in performance: to captivate the auditor by moving the passions.

**Bruce Haynes**, *University of Montreal*, 'Reconstructing the authentic Baroque Voice'.

We instrumentalists dream of a time when singing once again "sits enthroned like a king, and all round bow the instruments like his vassals" (Schubart, 1780s). Right now, the world seems upside-down; Romanticism's invention of Absolute Music, and the consequent rejection of text as "impure," has traumatized singers into thinking of themselves as inferior instruments. We need singers who "value Sense above an empty Sound," as Shakespeare put it -- singers who see beyond the romantic obsession with Beauty, who can "seize hearts," in the words of Quantz, and can "excite or calm the movements of the soul, transporting the listener from one Passion to another."

This will not happen regularly until singers accept that all performing styles (modern, Romantic, or Baroque) are consciously and deliberately learned, that Baroque style is no more automatic on instruments than it is in singing, and that the singers' real "original instrument" is knowledge -- knowledge of what their predecessors thought about singing. Singers have yet to discover the extensive and detailed documentation of Pre-Romantic vocal styles and techniques that are still virtually untapped, sources richer than those for any instrument. From them, they will be able to learn the conventions of Baroque performance that singers and instrumentalists shared, like gestural

phrasing, emphasising dissonance, note shaping and dynamic nuance, the *messa di voce*, selective and purposeful vibrato, subtler forms of intonation, and gracing and cadenzas. They will also be able to apply new ideas about voice production, register changes, making space between notes, breathing, clear diction, and dynamic nimbleness and flexibility. Historical sources will also show them how to rediscover the Eloquent Voice, and how to create a relationship to listeners through the use of acting and *Chironomia*, the art of expressive gesture.

**Greta Haenen**, *Hochschule für Künste Bremen*, ‘*Dolcezza e soavita*: vibrato as ornament in 16<sup>th</sup> century singing’.

While traditional ensemble singing was still held in high esteem, the second half of the 16<sup>th</sup> century was marked by the rapid ascent of solo singing.

The high demand for solo singing not only generated a new style of singing, but also a whole new idea of virtuosity (including the meaning virtue), which encompassed both technical virtuosity and virtuosity of expression. This involved new technical devices for which new kinds of exercises were designed (e.g. the use of diminutions not only to practice the aesthetic part of singing, but also to study technique and to enlarge the *tessitura*). These developments coincide with the new mannerist conceptions of sound and sound production. There are numerous reports dating from the 2<sup>nd</sup> half of the 16<sup>th</sup> century describing the remarkable effects of vocal music on the audience, particularly stressing the fact that the audience *wept*.

*Dolcezza* and *soavita* are key words to denote the new aesthetics of sound. Voice production is probably altered to meet these demands. One of the devices used to achieve these goals is vibrato. Vibrato is a technical device as well as an ornament. The use of some kind of continuous vibrato in ensemble singing during the 16<sup>th</sup> century can be deduced from various sources, but changes in the concept of sound itself also changed the attitude towards the use of vibrato, especially in affective solo and chamber music (e.g. The *concerto delle donne*). Together with the enlargement of the *tessitura* (see also the role of diminution), vocal experimentation included different ways of using vibrato to move the audience through meaningful singing. Interaction with instrumental music (experimentation with instrument building created many new possibilities of a more refined sound production) may have been a factor. Certainly the meaning of “piano” in a socio-historical context is extremely important, not just to understand the concept and use of vibrato.

**Leila Heil**, *Ohio State University*, ‘What Singers of Early Music Can Learn from Jazz Singing Techniques’.

Can the study of singing techniques associated with a specific vocal genre be used to inform artists who specialize in a different genre of music? More specifically, is it possible to apply techniques used in vocal jazz, a style generated in the 20<sup>th</sup> century, to earlier styles dating from the 16<sup>th</sup> century? This presentation is intended to identify similarities in the technical challenges faced by singers of jazz and singers of early Western European art music, with recommendations for the application of jazz singing techniques to the singing of early music. A review of primary and secondary sources from the 16<sup>th</sup> through mid-18<sup>th</sup> centuries reveals a composite of technical vocal demands that is very similar to those of modern jazz singers. Clues not only appear in textual format but are also implied in the demands asserted by the common use of ornamentation and improvisation. Through the use of spectrographic data obtained from the *VoceVista* software program, visual examples of recorded performances by well-known jazz artists will be used to identify specific vocal techniques employed in the performance of jazz music. The visual spectrograms will be correlated with listening examples and applied to challenges common to both jazz and early music singing.

**Alan Maddox**, *Sydney Conservatorium of Music, University of Sydney*, ‘The notes ... perfectly imitate a natural discourse’: Rhetorical principles for reading the rhythms in Italian recitative.’

Amongst all of the musical genres in the Western tradition, few are as sketchily captured in notation as Italian recitative of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Scores for *recitativo semplice* (simple, or ‘*secco*’ recitative) rarely contain much more than words, pitches, and a harmonic outline implied in the bass. While rhythms were notated, contemporary commentators are unanimous in saying that they were not to be taken literally. How, then, are we to read these ambiguous rhythms? This paper argues that principles for interpreting the notated rhythms of recitative in performance were well established in the rhetorical tradition of delivery. Sources on singing, acting and declamation throughout the early modern period closely mirror the classical treatises on rhetoric, providing both broad guidelines on the range of appropriate variation in pacing, and specific instruction on the management of rhythm in declamation, based on both the intrinsic rhythm of the words, and the demands of expression. Read together, these sources suggest an approach which goes beyond simply following either the notated rhythm on one hand, or conversational “speech rhythm” on the other, and offers a well-grounded way forward in making the leap from minimally encoded score to revived music drama.

**Katrina Mitchell**, *University of Kansas*, ‘Reading Between the Brides: Lucrezia Vizzana's *Componimenti musicali* in Textual and Musical Context’.

There had never been a Bolognese nun known to have published her music when Lucrezia Vizzana's *Componimenti musicali* was printed in 1623, nor has there been any since then. This set of twenty motets became a window into the musical world of cloistered nuns in the seventeenth century. Following the excellent research of Professor Craig Monson, this project identifies similarities and differences present in Vizzana's motets using a number of clarifying means not yet explored. Twelve of the twenty motets are not known to be transcribed and will be presented for the first time in modern notation. Another avenue is an expansion of the analysis Monson creates concerning the texts, and more specifically the contexts, of the motets. The texts can be examined and compared in light of Mary Magdalene's relevance in the convent, an aspect documented in the architecture as early as 1597, as well as the significance of the Santa Cristina convent.

The works are also explored with regards to some of her contemporaries. How could a cloistered nun, allegedly having no exposure to music outside the convent walls, write music very much in line with both sacred and secular monody of the time? In light of this, Vizzana's music will be viewed alongside works by Grandi and Monteverdi.

The roles of Santa Cristina and Mary Magdalene, along with the musical comparisons of Vizzana's contemporaries, are filters through which her works can pass and will hopefully provide us with new insight into these works.

**Laura Moeckli**, *University of Fribourg*, ‘Essential Frivolities: The importance of Vocal Ornamentation in 19<sup>th</sup> Century Italian Opera’.

The first half of the 19<sup>th</sup> century produced a rich selection of documents - written by composers, theorists and singers of the time - describing vocal technique, interpretation and ornamentation of Italian opera. Although some musicians and scholars have taken an interest in these sources in recent years, many universities, music schools and theatres continue to ignore this evidence of improvisational freedom and expect singer's performances to stick to the scores or to some famous versions given by musicians of the past. Vocal ornamentation in Italian opera of this time is more than a simple option for performance practice: it is an essential structural element of the works themselves.

This paper presents a previously unknown source, written by a soprano around 1840, and containing examples of ornamentation for over 50 different arias and duets. The quantity and variety of the examples offers new insight into 19<sup>th</sup> century aesthetics by opening new perspectives and showing

original ways of creating individual ornaments. My transcriptions of some of these ornamented arias - taken from operas by Rossini, Pacini, Bellini, and Mozart - will allow us to reconsider some of the 'rules' underlying different ornamentation styles, but also explore the vocal freedom required for their performance, and observe how the fine structure of these works is completed and enhanced by the essential frivolities they presuppose.

**Hanae Ono**, *University of Tokyo*, 'Images of "baroque singing", a questionnaire study of baroque singers and opera singers'

Since the 1960s, historically informed performances have been organized and have increased in popularity. In this context, the term 'baroque singing' is widely used by critics and journals. Moreover, competitions and specialized classes on 'baroque singing' as well as departments of baroque music in music schools have been increasing every year. Therefore, singers who have acquired a specialization in 'baroque singing' are regarded as 'baroque singers', since 'baroque singing' is considered to require expertise and a high level of professionalism. Nowadays, the term 'baroque singing' is quite commonly known; however, this term appeared for first time in the *Washington Post* as recently as 1985.

The purpose of this study is to present the status of 'baroque singing' in the modern context and how singers think about 'baroque singing'. In this study, both baroque and opera singers are administered questionnaires to examine what is the 'ideal' voice for 'baroque singing' and how they recognize and perceive 'baroque singing' in comparison with 'Bel canto/opera singing'. Moreover singers describe how they control their bodies as instruments to realize 'baroque singing' in terms of the following parameters: breath, vibrato, register, diction, body movements, voice colour, volume, dynamics, and others. Through such analyses, the different/similar images of 'baroque singing' between baroque and opera singers are identified. Baroque singers tend to recognize the physical characteristics of 'baroque singing' mainly in terms of the variety of vibrato and the importance of diction, whereas opera singers tend to interpret it in terms of the reduced vibrato, considerable dynamics and decreased volume. Further, common images of the 'ideal' voice for 'baroque singing' are observed in baroque singers on the basis of technical aspects and in opera singers, on the basis of voice colour. The result highlights baroque singers' own interpretations and physical perceptions of 'baroque singing'.

**Andrew Parrott**, *author and Music Director New York Collegium*,...will present an update on his research into the historical (non)existence of the counter-tenor.

**Christine Pollerus**, *University of Graz*, 'Singing Coloratura in the 1750s' .

My case in point will be Regina Mingotti (1722-1808), who was one of the best known opera singers of her time. She was "prima donna" in Dresden, Naples, Madrid and last but not least in London (where she has also been manager of the King's Theatre for one season). My dissertation on this lady will be printed in 2009. One is inclined to suppose that her singing was quite perfect – because coloraturas are a predominant part of arias in this time this should include her singing of coloraturas. But wide of the mark! I scrutinized about 60 arias written expressly for her or taken into her "suitcase" and combined the results with verbal descriptions of her singing and general instructions in singing treatises of the time. Even if there are a lot of imponderables – e.g. unclear formulations, amount of embellishments and improvised coloraturas – this leads to a surprisingly concise knowledge about Mingotti's coloratura-singing, technically and aesthetically. But this way we do not only learn more about a great singer's personal style and technique but also about what people in the 1750s liked to hear listening to coloraturas – and what they didn't like. I hope that some singing will clarify my verbal explanations further.

**John Potter**, *University of York*, 'Historically Informed Hyper-reality'.

In this paper I'd like to make a distinction between the past, which is a previous reality - what actually happened - and history, which is the story of what happened - something we construct - and which like any story may contain elements of fiction. The early music movement has sometimes sat rather uneasily between these two states and has often appeared to improve the past rather than represent it, by ignoring aspects of performance practice that do not correspond to a modern aesthetic. This has led to very selective interpretation of much performance literature, often focusing on the relatively modern concept of composerly intent, for example, rather than actual or likely performance in an age when the task of the composer was to support the creative talents of the performer. My presentation will look at the performance history of a Schubert song, tracing its (d)evolution backwards to the recording watershed and into the (silent) 19<sup>th</sup> century literature. I shall also contrast live 'historically informed' performances with a view to demonstrating that current performance practice may owe more to the history of the early music movement than to history itself.

**Anthony Rooley**, *Director The Consort of Musick, Schola Cantorum Basiliensis*, 'A case for the pickled larynx?'

If a lutenist covers the years 1500-1750 in his repertoire today he needs to have at hand at least 7 quite different instruments. Should a violinist wish to cover the repertoire from the earliest violin band (early 16<sup>th</sup>C) to the late 19<sup>th</sup>C, then perhaps at a pinch 4 different instruments would suffice, although the playing techniques would cover an amazing variety, each differently demanding, and requiring close study and practice today. These are practical matters, enforced by changes of styles of composing and performing, and much effort over the last 40 years has been expended on developing the niceties and subtleties of these organological matters.

Singing is different (or is it, really?) for the instrument has not changed (or has it, beyond all recognition?). The larynx remains essentially the same (though un-pickled gives a more realistic presentation - if only it could be seen). But as with the seven different lutes, each demanding a different kind of touch, and exploring variant physical possibilities, and as with the violin needing radically different skills and attitudes, so the voice demands urgent re-appraisal for each and every era. The problem is, the mechanism is embedded, and embedded in what seems to be familiar surroundings and context.

In this paper I aim to state the case that: no singer can expect to approach any repertoire with familiarity; there is no such construct as 'the voice' that is healthy, correct and valid for the entirety of the vocal repertoire available (1000 years and more!); there may be 'sound' vocal techniques good for a healthy voice - but that is only a beginning. The other apparatus: discrimination, judgement, taste, historical awareness, stylistic attunement, intelligence, responsiveness, and an ever-developing sense of performance awareness are absolutely vital for engaging, convincing singing?- whether it be Hildegard, Dowland, Verdi or Elgar - are absolutely vital to develop for anything requiring real integrity.

I challenge the 'singing profession', and its honoured 'received tradition' of care for the voice to radically think again, for what is presented today in most institutions where vocal study is taken seriously is a sad depleted version of a lively history of excellent animated singing covering a vast array of styles. Much of the effort is misguided, and some of it is down-right damaging. We must think again, and review the real parameters of our vocal traditions.

**Louise K. Stein**, *University of Michigan*, 'Vocal diversity and the profession of the theatrical singer in Spain and its territories c1550-1710'.

Thanks to the work of a number of excellent scholars and practitioners of the vocal art, it is now clear that singing in the early modern period probably did not require anything resembling the unified sound ideal and technique for vocal production that singers are taught to aspire to today.

My paper will engage the notion of vocal diversity and consider the profession of the theatrical singer and the act of singing onstage in Spain and its territories in the early modern period (roughly 1550-1710).

As I have pointed out in other papers and publications, the performance conventions of the Spanish stage meant that only women were assigned to solo roles in theatrical music, so that they played and sang both female and male characters in musical plays (operas, semi-operas, and zarzuelas). The fact that the principal sung roles were only assigned to women with high voices most likely had something to do with the well-known Spanish sense of masculine dignity and reserve, as well as the degree to which musical plays were designed to provide useful erotic stimulation for a predominantly male aristocratic audience.

But beyond social and theatrical conventions, various kinds of evidence (musical and documentary) suggest that Hispanic singers sang in a manner that was very different from what we know (or assume) to have been the case in northern Italy (for example). Spanish singers used their voices differently and produced a distinct vocal quality. The desired sound and effect of singing on the Spanish stage was perhaps unique among European traditions, but the travels of Spanish singers and patrons meant that this Hispanic sound was heard beyond Spain and the Iberian peninsula as well.

My case studies are focused particularly on Madrid, Naples, and Lima in the late seventeenth century, and they underline the importance of non-courtly, improvisatory traditions and practices in early modern singing, while attempting to understand how vocal technique was also crucial in creating a professional trademark and in marking social status. The evidence suggests, quite obviously, that singers sang differently in different places and for different audiences. But it also takes into account the extent to which patrons and audiences recognized the distinctions and quite deliberately knew which vocal style was appropriate for each kind of music.

**Laurie Stras and Deborah Roberts**, *University of Southampton*, 'Dawn of the Diva'.

The role of the Ferrarese *concerto di dame* of the 1580s in the development and recognition of the female voice as a distinct "instrument" in Western art music is well-known and undisputed. Equally well-known is the *Madrigali a uno, doi e tre soprani* (1607) of Luzzasco Luzzaschi, the *concerto's* *maestro*, as the only document that purports to record the unique performance practice of the singers, if at a remove of over twenty years. The madrigals require considerable agility across a wide vocal range, and are ostensibly fixed in pitch by that compass, as well as the keyboard tablature that accompanies the voice(s).

Female singers wishing to engage with Renaissance music are understandably challenged, and even baffled, by how to approach these works. Although clearly closely related, they do not use the same musical language as works published contemporaneously with them, the more comfortable – or at least slightly less alien – arias, songs and solo madrigals of, for instance, Caccini, Monteverdi and d'India. Technically, even in ensemble, they require something other than the light "blending" sound of the modern madrigal singer, but equally they are not easily realized with "standard" bel canto technique. Modern technology and singing method gives us a way of understanding how the body and the voice can accommodate the exacting demands of these works, but they do not necessarily point to a homogenous voice quality across the entire range – in fact quite the opposite.

Historically, what can these pieces tell us about the Renaissance female voice? These pieces clearly did not exist in a vacuum as they share characteristics with the polyphonic madrigal repertoire written by Giaches de Wert for the ensemble, but they also could reveal more about seemingly unrelated practices – the male *basso alla bastarda* and the female convent ensemble – than might at first be suspected. Reading them together with contemporary descriptions of the singers sheds more light on how the women might have used register, timbre and passaggio. Performing them with a split-key instrument – such as was available to the *concerto* – tests the possibilities, and limitations, of *chiavette* transposition in this repertoire, and ultimately suggests what constituted the "new" virtuoso female range. This paper will use both practical and musicological approaches to examine

the book and its context, with the aim of stimulating further debate about its status as a performance practice paradigm.

**Robert Toft**, *University of Western Ontario*, 'Bel canto: The Unbroken Tradition'.

Many of the techniques of late eighteenth- and early nineteenth-century *bel canto* are far more evident in the work of pop, rock, and jazz artists than in the approach commonly taken by today's 'classically' trained singers. My presentation explores this notion and discusses the expressive style of singing adopted by popular artists as a continuation of the *bel canto* tradition in vogue between c.1780 and c.1830. Specifically, I focus on the manner in which pop singers treat phrasing (particularly the tapering of notes and phrases), register and tone colour, *messa di voce* and vibrato, *portamento*, smooth & detached delivery, and ornamental figures (especially imperceptible appoggiaturas).

The presentation will place excerpts from pop recordings (by performers as diverse as Bob Dylan, Trisha Yearwood, Backstreet Boys, Savage Garden, Dionne Warwick, Karen Carpenter, Amy Sky, Lyle Lovett, and The Beach Boys) in the context of late eighteenth and early nineteenth-century treatises. Indeed, the practices exhibited on these recordings comfortably map on to the verbal depictions and notated examples that survive from the earlier period and provide a fascinating model for performing late eighteenth- and early nineteenth-century 'art' music in a manner that seems to correspond closely with historical documents. The presentation uses my book on *bel canto*, *Heart to Heart: Expressive Singing in England 1780-1830* (OUP, 2000), as its foundation.