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# Some historical facts of the classical singing - part two

## Lecture No4

Thanks to the art school in Florence, the aesthetically criterion of singing are being developed: singing should be “beautiful, melodious, have wide cantilena, and clearly pronounced text. These requirements reached their peak with composers such as Alessandro Scarlatti (1660-1720), and Claudio Monteverdi (1567-1643). After then a headlong tendency appeared, in which the vocal virtuosity was more significant, and the text was not so important element in the song. As an example, in the Pergolesi (1710-1736) composer’s opera “La Serva Padrona”, in which the important vocal element is the coloratura.

Nicola Porpora (1686-1768) - composer and teacher of singing in Naples, whose most famous singing students were the castrate: Farinelli, Kaffarelli and Porporino.

Farinelli can be considered as a first singer “superstar”.

Other students of Porpora were composers Johann Adolf Hasse and Joseph Haydn. In Porpora’s school, apart of the coloraturas in the scores, pointed out by the composer, the singers have added more ornaments, passages, and improvisations in order to demonstrate a brilliant technique.

Bologna was the other famous school of singing in the 17-18th century in Italy. The most famous names are Ferri, Tosi, and Conti. Pier Francesco Tosi (1653-1732) is a remarkable singer, a castrate, and a famous vocal pedagogue, teaching both: castrates and non castrates. He created theoretical labor of correct and precise indications of the bel



The castrato Carlo Broschi, known as Farinelli, in a 1752 painting by Jacopo Amigoni

canto singers.

The Italian singing style of the bel canto gets enormous growth in the 17th and 18th century. It reached its peak in the castrato's technique. The bel canto style influenced on the whole Europe.

Throughout the 17th, 18th and 19th century, chronologically in Europe arose some important groundworks, prepared by important singing teachers:

- Jean-Baptist Berar (1710-1772). *L'art du chant*, Paris, publ. 1755.
- Bernardo Mengozzi (1758-1800). *Methode du chant du Conservatoire de Music*.

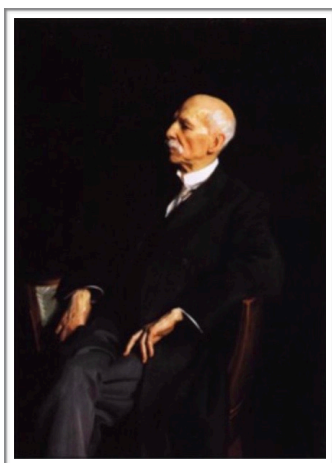
Paris, 1803.

- Alexis de Garaude (1779-1852). *Methode de chant*. Paris, 1809.
- Henric-Ferdinand Manschtein (1806-1872). *Sisteme de la grande Methode de chant de Bernacchi de Bologna*, 1835.
- Gilbert-Luis Dupre (1806-1896). *L'Arte del canto*. Paris, 1846.

• Manuel Garcia-father (1775-1832) "Exercises and Method of Singing with Accompaniment with the Piano Forte"

• Manuel Garcia-son (1805-1906) "Traits complet de l'art du chant. Paris", 1855.

• Francesco Lamperti (1813-1892). *L'Arte del canto*. Milano.



Garcia-son, aged 100 by John Singer Sargent



Garcia-father as Otello

The authors which best describe the style of bel canto singing are Manuel Garcia - father and son. Their works contain the best, most accurate, detailed and fulfilled description on the vocal techniques. They give the best base, upon which contemporary way of sing is build and refined.