

UNIVERSITY OF ADELAIDE - ELDER CONSERVATORIUM OF MUSIC  
FACULTY OF ARTS

# The Oboe Sings: Translating *bel canto* Song for the Oboe

**A Portfolio of Recorded Performances, Musical Scores, and  
Exegesis**

by

**Charles Klein**

B.Mus (Hons) University of Adelaide, 2015  
MA Arts visuels, ENSAV La Cambre, Brussels, Belgium, 2005

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## Abstract

This performance-based PhD project identifies a gap in available nineteenth-century repertoire for the solo oboe and aims to fill this gap, presenting for the first time new solo repertoire for the instruments of the modern oboe family. The new repertoire is generated through various processes of appropriation from works of the *bel canto* tradition in the vocal literature. In addition to some of the most powerful vocal repertoire, the study includes important vocal exercises by Giuseppe Concone, works which revolutionised the teaching and learning of singing, and it poses the question, “What can the oboe learn from them?”

Other members of the oboe family - the cor anglais, the oboe d’amore, and the bass oboe - are included as, to an even greater degree, these instruments will benefit significantly from an extension to their modest repertoire.

A three-pronged approach is used to address this problem:

1. One of the most important works for the learning of *bel canto* singing, Giuseppe Concone’s *50 Lessons for the Voice (50 leçons de chant pour le médium de la voix avec accompagnement de piano)* Op. 9, is adapted for and recorded on the oboe. This will be referred to as Concone’s *50 Lessons*.
2. Various forgotten/out-of-print nineteenth-century works for solo oboe were sought out in various archives and repositories, then prepared and recorded.
3. Vocal, or *bel canto* style works, were appropriated and made into new solo oboe repertoire.

The first two of these approaches are used to inform choices made in the preparation of the new scores.

This portfolio comprises five CDs of recorded performances, a collection of newly generated scores, and an exegesis. The exegesis discusses in detail the process of repertoire selection and transcription, along with the preparation and recording of the works.

## Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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I acknowledge the support I have received for my research through the provision of a University of Adelaide Divisional Scholarship.

Charles Klein

6 April 2020

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## Abbreviations

ABRSM	Associated Board of the Royal Schools of Music
accomp.	accompaniment
ADRS	Australasian Double Reed Society
altern.	alternative
AMEB	Australian Music Examinations Board
arr.	arranged
b., bb.	bar, bars
BBC	British Broadcasting Corporation
BNF	Bibliothèque nationale de France
chap.	chapter
diss.	dissertation
ed.	edited [by]
Eng. trans.	English translation
fig.	figure
IDRS	International Double Reed Society
IMSLP	International Music Score Library Project / Petrucci Music Library
LRB	The London Review of Books
m. mm.	measure, measures
n.d.	no date
No. or no.	number as in no.1
Op.	Opus
SAMBA	South Australian Music Branch “Accent” (A series of publications)
trans.	translated
transcr. or transc.	transcribed

## Libraries and Archives consulted (in alphabetical order)

The following list includes all libraries in which research has been conducted:

Bibliothèque nationale de France	Music Departement Richelieu-Louvois
Barr Smith Library	University of Adelaide
Elder Music Library	University of Adelaide

The following list includes all libraries from which at least one item has been ordered and consulted:

Art and Music Library	Australian National University
Bibliothek der Musik-Akademie	Basel
Chifley Library	Australian National University
Box Hill Institute and CAE Library	Box Hill Institute
Deakin University Library	
Edith Cowan University Library	
Griffith University Library	
Harold B. Lee Library	Brigham Young University
Sibley Music Library	University of Rochester
Southbank, Parkville and Baillieu Libraries	University of Melbourne
University of New England Library	
Fisher and Conservatorium Libraries	University of Sydney
Architecture and Music Library	University of Queensland



## Introduction

The oboe, from its beginnings, has played a prominent role in the orchestra. It is the oboe's rich and penetrating tone, combined with the fact that its tessitura is close to that of the human voice, that places it at the heart of virtually all orchestral writing. Whilst there is no shortage of orchestral music with significant material for the oboe, there is a shortage of repertoire for the solo oboe, particularly from the Classical and early Romantic periods. This gap in literature for the solo oboe is a problem for all oboists seeking to choose repertoire from those periods. During the twentieth century there was a re-emergence of the oboe soloist, which could not have come about without "remedying the dearth of solo oboe music from the immediate past".<sup>1</sup> However, the problem of a lack of solo oboe music of this period remains.

This doctoral submission has employed two co-dependent approaches to propose a solution to this problem.

1. A musicological approach

Nineteenth-century literature is thoroughly investigated and unpublished and out of print works are brought to light.

2. A performance-based approach

Nineteenth-century musical culture and performance practice are thoroughly investigated and applied to works of the period using the modern oboe.

When introducing the problem of gaps in the repertoire, in his seminal work *Oboe*, the revered twentieth-century oboist Léon Goossens adds emphasis, calling it "a badge of historical injustice that oboists must wear," and "an unforgivable oversight of fate!"<sup>2</sup> The strong language used to describe this problem by some of the most important oboists of the twentieth century gives the impression that solo oboe repertoire for most of the Romantic period was non-existent. The renowned Swiss oboist Heinz Holliger, who made a great contribution in seeking and uncovering abandoned works from the nineteenth century, states that "there was no tradition of oboe playing during the 19th century. There was very little solo playing and the instrument nearly disappeared."<sup>3</sup>

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<sup>1</sup> G Burgess & B Haynes, *The Oboe*, The Yale Musical Instrument Series, New Haven, Conn. ; London, Yale University Press, 2004, p. 207.

<sup>2</sup> Léon Goossens and Edwin Roxburgh, *Oboe* (London: Macdonald and Jane's, 1977), p. 158.

<sup>3</sup> Frederic Palmer, 'DR V6.1: A Conversation With Heinz Holliger', *Double Reed*, 6.1 (1983), 81–83.

Drawing a parallel with the situation for the clarinet in the nineteenth century, Holliger pointed out that unlike the clarinet the oboe did not have one common style throughout Europe and was faced with a lack of renowned players with a strong individual personality and style. This in turn meant that composers did not write works for specific oboists as they did for such clarinetists as Baermann, Hermstedt, and then Mühlfeld.<sup>4</sup>

Both the musicological approach and the performance-based approach can be explored simultaneously. I will argue that, in researching and applying the principles of *bel canto* (whether in the narrow Italian sense or in the broader sense), today's most proficient professional players can learn significantly from the greatest vocal exponents of *bel canto*. This work will significantly contribute towards the filling of the repertoire gap, presenting for the first time, new solo repertoire and world premier recordings of these works for the instruments of the modern oboe family.

Holliger identified the same gap in oboe repertoire, and went some way towards filling it with his Philips compact disc recording *Heinz Holliger at the Opera* (1990),<sup>5</sup> and also with some other recordings which are to be found on other discs amidst more standard repertoire.<sup>6</sup> These recordings are of particular interest as they provide an indication of the solutions that Holliger found in the translation/transcription process between the vocal texted medium and the untexted oboe medium. There are two examples of more recent recordings of works arranged for oboe: the 2014 Harmonia Mundi release of Céline Moinet's *Meditations, oboe and harp at the opera*,<sup>7</sup> a recording that undoubtedly builds upon the legacy of Heinz Holliger and his late wife, the harpist Ursula Holliger, and Clara Dent's 2015 disc *La primadonna*.<sup>8</sup> None of the scores for the works on these CDs has been published.

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<sup>4</sup> Op. cit.

<sup>5</sup> Heinz Holliger and Ursula Holliger, *Heinz Holliger at the opera*, 426 288-2 (New York: Philips, 1990).

<sup>6</sup> Heinz Holliger, Ursula Holliger, and Rama Jucker, *Rossini, Rust, Bochsá, C.Ph.E.Bach*, UCCP-3150 434 587-2 (Tokyo: Philips, 1969); Heinz Holliger, Wolfgang Amadeus Mozart, and Academy of St. Martin-in-the-Fields, *Oboe Concertos K. 313 & K. 314*, 432 043-2 (London: Philips Classics, 1990).

<sup>7</sup> Céline Moinet and Sarah Christ, *Meditations, oboe and harp at the opera*, HMC902175 (Paris: Harmonia Mundi, 2014).

<sup>8</sup> Clara Dent, *La primadonna: opera arias and songs arranged for oboe by Andreas N. Tarkmann*, COV 91505 (Coviello Classics, 2015).

This project aims to build and expand upon the work of these eminent artists. However, unlike their recordings, which mostly treat the scores in a literal, unadorned manner, this project has the following specific aims:

- To translate the performance practice of Italian *bel canto* from the texted vocal medium to an instrumental, untexted medium; and
- To adapt the *bel canto* tradition of florid melodic ornamentation to the characteristics and capabilities of the oboe, providing embellishments based on the performance practice of the period.

It is also in the application of these aims that this project displays its originality, bringing the transcribed or translated works as close as possible to their vocal roots.

Rather than seeking a strict application of the methods typically used in historically informed performance practice, this project is using the process of translation to find a successful contemporary application of *bel canto* works and principles, using the modern oboe. This will be achieved by identifying and exploring connections between vocal tutors and treatises and transcribed and arranged works, before then seeking to apply them to new works built upon the *bel canto* bases.

## **Aims**

This performance-based investigation has had the following aims:

- 1) To extend the oboe repertoire with a group of new musical works;
- 2) To translate the performance-practice of *bel canto* from the texted vocal medium to an instrumental, untexted medium;
- 3) To adapt the *bel canto* tradition of florid melodic ornamentation to the characteristics and capabilities of the oboe;
- 4) To document the new works as musical scores;
- 5) To document the performance outcomes through sound recordings; and
- 6) To transcribe music composed for other instruments that were inspired by *bel canto*.

## Research questions

In compiling the five CDs of recorded performances, along with the written works, the aim has been to investigate the following research questions relating to oboe performance:

1. What are the challenges in undertaking the process of translation of performance practice of *bel canto* song for the oboe?
  - a) How can vocal techniques such as *messa di voce* be expressed through the oboe line?
2. Which sources are most appropriate to indicate performance practice? Voice, oboe, or both?
3. How much liberty is the translator going to employ in the translation processes?
4. What can today's oboe bring to this repertoire, and inversely, what can this repertoire bring to today's oboe?
5. How will the parallel exploration and utilisation of the oboe d'amore, the cor anglais, and the bass oboe further enhance project aims?

## Methods

A three-pronged approach is used to address the gap in nineteenth-century repertoire for the solo oboe:

1. One of the most important works for the learning of *bel canto* singing, Giuseppe Concone's *50 Lessons for the Voice (50 leçons de chant pour le médium de la voix avec accompagnement de piano)*, Op. 9 (hereafter Concone's *50 Lessons*), is adapted for and recorded on the oboe;
2. A variety of forgotten/out of print nineteenth-century works for solo oboe were sought out in various libraries, archives and repositories, then prepared and recorded; and
3. Vocal, or *bel canto* style works, are appropriated and made into new solo oboe repertoire.

## Transcription method

Transcription will be achieved using the method outlined by Bodman Rae in his article *Une nouvelle version orchestrale du Prélude Op. 45* [de Chopin].<sup>9</sup> Bodman Rae describes and documents the process of creation of a new orchestral version of Chopin's Prelude Op. 45 from the original work for piano.

The following points are addressed touching upon the elements of transcription, orchestration, composition, and analysis:

1. Treatment of dissonances
2. Voice leading
3. The tonal journey of the work
4. Problems encountered and positions taken
  - 4.1 Editions
  - 4.2 Instrumentation
  - 4.3 Tonality
  - 4.4 Tempo
  - 4.5 Pedaling
  - 4.6 Voice leading
  - 4.7 Changes and adjustments

The transcription method for solo oboe and piano from orchestral works is also informed by existing arrangements for voice and piano. The existing studies and comparisons of instrumental transcriptions of vocal literature which are provided in Arrigo's *Transcription of Vocal Literature for Solo Instrument and Piano Accompaniment: A Unique Challenge for Accompanists*, are helpful with the addressing of issues of articulation, phrasing, transposition, registration, rhythm, tempo, timbre, dynamics, and text.<sup>10</sup>

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<sup>9</sup> Charles Bodman Rae, 'Une nouvelle version orchestrale du Prélude op.45 [de Chopin]: essai d'explication des richesses cachées de l'original pour piano', *Analyse musicale*, 62.Décembre (2010), 22–33.

<sup>10</sup> Robin Jean Arrigo, 'Transcription of Vocal Literature for Solo Instrument and Piano Accompaniment: A Unique Challenge for Accompanists' (unpublished diss., University of Miami, 1998).

Different transcription scenarios exist in this project, all raising slightly different questions about how to adapt the above process. The table below identifies the different types of works adapted, the transcription method used, and the problems encountered.

**Table 0.1 : Works and transcription methods**

Work	Type	Transcription process used	Problems encountered
<b>Concone, <i>50 Lessons for the Voice (50 leçons de chant pour le médium de la voix avec accompagnement de piano)</i>, Op. 9</b>	Short lessons for voice and piano	Transcription for oboe and piano	Editions, Tonality, Tempo, Articulations, Register
<b>Concone, <i>40 Lessons for Contralto</i> Op. 17</b>	Short lessons for voice and piano	Transcription for cor anglais and piano	Tempo, Articulations
<b>Concone, <i>Christine de Suède</i></b>	Air de Concert for soprano and piano	Transcription for oboe and piano	Register, Articulations, Ornamentation, Text
<b>Concone, <i>L'Hidalgo</i></b>	Melodie pour voix de basse	Transcription for bass oboe and piano	Register, Articulations, Text
<b>Rossini, <i>Il Barbiere di Siviglia, Ecco ridente in cielo</i></b>	Operatic recitative and aria	Transcription for oboe/oboe d'amore and piano	Editions, Tonality, Register, Articulations, Ornamentation, Text
<b>Mozart, <i>Concert Aria, Ah se in ciel, benigne stelle</i>, KV 538</b>	Concert aria	Transcription for oboe and piano	Editions, Articulations, Text

Table 0.1 : Works and transcription methods (continued)

Chopin, <i>Nocturne opus 32</i> <i>no. 1</i>	Nocturne for piano	Arrangement for oboe and string orchestra	Editions, Instrumentation, Tonality, Tempo, Pedalling, Voice leading, Articulations, Ornamentation
Chopin, <i>Nocturne opus 32</i> <i>no. 1</i>	Nocturne for piano	Arrangement for oboe and piano	Editions, Instrumentation, Tonality, Tempo, Pedalling, Voice leading, Articulations, Ornamentation
Ferling, <i>Study, no.1 from 48</i> <i>famous studies for</i> <i>solo oboe</i>	Short study for solo oboe	Extended Paraphrasing for oboe and piano	Editions, Instrumentation, Tempo, Pedalling, Voice leading
Rossini, <i>Andante con</i> <i>variazioni in F major</i> <i>for Violin and Harp</i>	Operatic recitative and aria	Extended paraphrasing, Fantasy, transcribed for oboe and piano	Instrumentation, Tempo, Pedalling, Voice leading, Register, Text
Bellini, <i>Norma</i> , <i>Casta Diva</i>	Operatic recitative and aria	Transcription for oboe and piano	Editions, Articulations, Ornamentation, Text
Beethoven, <i>Adeläide</i> Op. 46	Song, for low voice and piano	Transcription for oboe and piano	Editions, Tonality, Tempo, Text

Table 0.1 : Works and transcription methods (continued)

Wagner, <i>Tannhäuser</i> , <i>O Du, Mein Holder</i> <i>Abendstern</i>	Operatic recitative and aria	Transcription for bass oboe, cello, and harp	Editions, Instrumentation, Tempo
Williamson, <i>Thy Remembrance</i>	Song for voice and piano	Arrangement for oboe and string quartet	Editions, Instrumentation, Tonality, Tempo, Pedalling, Voice leading, Ornamentation, Articulations
Fauré / Messager, <i>Souvenirs de</i> <i>Bayreuth: Quadrille</i> <i>on themes from</i> <i>Wagner's Ring</i>	Paraphrase of main operatic themes for piano	Arrangement for wind quintet	Editions, Instrumentation, Tonality, Tempo, Pedalling, Voice leading
Mascagni, <i>Cavalleria Rusticana</i> , <i>Intermezzo</i>	Operatic intermezzo	Arrangement for wind quintet	Instrumentation, Tonality, Tempo, Voice Leading
Donizetti, <i>Don</i> <i>Pasquale, Overture</i>	Operatic overture	Arrangement for flute, oboe, clarinet, bassoon, trombone, guitar, and cello	Editions, Instrumentation, Tonality, Tempo, Pedalling, Voice leading, Ornamentation, Articulations



## Statement of Doctoral originality

For the contribution to the discipline it is necessary to recognize that there is more than one discipline in this case.

This project makes original contributions in the following areas:

- 1: To the discipline of musical performance (oboe) through the production of original sound recordings
- 2: To the musical performance through the creation of new musical scores, new works, and new arrangements for the oboe
- 3: To the disciplines of musicology and translation, through the questions examined in the exegesis.

At the date of writing there are no existing scores or studies available for the oboe which aim to achieve a genuine vocal quality in oboe performance through a practical exploration of material originating in the *bel canto* vocal traditions.

This project offers a new and innovative approach to *cantabile* oboe performance. The parts form a whole which will provide both studies and works, with the aim of anchoring the traditions of *bel canto* vocal style and practice in contemporary oboe performance practice. There are currently no scores or recordings which bring the vocal lessons of Concone to the oboe.

This project contributes to the discipline of musical performance by adding several pieces to the solo oboe repertoire drawn from a period where there is a lack of such works. Furthermore, the contribution goes a step further by including other instruments of the oboe family, for which there exists drastically less solo repertoire. These new pieces will be made available both in score form, and through recordings.

Having identified a lack of repertoire for the solo oboe, this project has hopefully made a significant and innovative contribution to the oboe repertoire. This aim was accomplished by focussing on material of the *bel canto* operatic style. A method of translation from the vocal texted medium to

the untexted line of the solo oboe has been developed and executed. The discovery and elaboration of this method has placed significant emphasis on the expressive capabilities of a singing, or *cantabile*, oboe technique.

Part A contains sound recordings of the performances which showcase the results, having taken existing material from vocal repertoire. These were informed by key primary sources, to produce new recordings which have adapted the *bel canto* performance practice traditions of *extreme legato*, and florid melodic ornamentation, to the characteristics and capabilities of the oboe. Part B contains more than 300 pages of new scores for almost all the instruments of the oboe family. All scores were developed and tested through the process of live and recorded performance afforded by undertaking this as a performance-based research project.

Translating *bel canto* song for the oboe presented an array of interesting challenges. Key questions concerning oboistic equivalencies for such *bel canto* vocal techniques as *mesa di voce* and *portamento*, led to an understanding that many of the key techniques find their origins in the notion of *extreme legato* which is omnipresent in the works examined and recorded. The importance of this was confirmed by its presence in key vocal pedagogical works of the nineteenth century.

A direct connection was established between *long tones*, a fundamental exercise in common use by oboists today, and the *mesa di voce* as taught by the *bel canto* masters. Differences in articulation and breathing between the oboist and the singer needed to be understood in order to prepare scores which could be of future use to performers and researchers alike.

The addition of study materials to the oboe repertoire, with the focus on expression rather than technique, is an important part of this project's contribution. Such material is relatively rare for the oboe, and the preparation of the materials has been made with reference to similar endeavours undertaken for flute, and other instruments.

Primary sources directly concerning the oboe were of great utility. In the early stages of this research they were most useful in determining what has already been achieved in this area,<sup>11</sup> and

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<sup>11</sup> The work of Heinz and Ursula Holliger was a wonderful example of the work that already been achieved in this area.

what the directions currently being explored are, and the methods being employed.<sup>12</sup> Secondary sources concerning the oboe such as those by Burgess and Haynes, and Hassiotis were useful throughout the project. At the heart of this project, however, were the vocal primary sources from which the process of translation was drawn. Vocal secondary sources - both from the same period as the primary source material, and from those published more recently - provided keys to understanding and decoding vocal performance practice. It was most useful placing vocal source material in parallel with similar material concerning the oboe, and other instruments. The exploration of all of these in parallel is fascinating and timely - as secondary sources concerning *bel canto* performance practice become more prevalent. In this way a rich variety of sources was employed in the determination of appropriate performance practice. It is hoped that this project itself may make a worthwhile contribution to this body of material.

In reviewing available pedagogical material of the period examined, the choice was made to dedicate a large space to the lessons of Giuseppe Concone. This provided the opportunity to recover the fine music of an unjustly neglected composer. Having started a process of rediscovery of Concone's works there is hope that further scholarly work may be undertaken in the future, and that the works presented in the scores included in this submission may be brought to the attention of contemporary audiences.

The translator exercises a great deal of liberty in the translation process, but as Theobald Boehm stated there are some "necessary qualifications...in emulating 'the good old Italian school of song' for the foundation of a *cantabile* style,...an intelligent comprehension of the composition, a deep feeling and a cultivated taste, correctly timed breathing, and a perfectly formed tone."<sup>13</sup> In taking the liberties inherent in the act of translation the intent was at all times to take as informed an approach as was possible. This meant not only an understanding of the exigencies and conventions of style, but also a deeper understanding of character and narrative. The availability of the recorded performances was key to obtaining insight into how the performer can transcend the limitations of the written work. The study of legendary incarnations of characters such as Dame Joan Sutherland as Lucia Ashton in Donizetti's *Lucia di Lammermoor*, meant that the performance of such works as

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<sup>12</sup> A variety of possible directions are apparent in the recent contributions of oboists Clara Dent, Eric Speller, and Paul Dombrecht.

<sup>13</sup> Theobald Boehm, *Die Flöte und das Flötenspiel in akustischer, technischer und artistischer Beziehung* (S.I., 1985), Eng. trans., ch. 16, pp. 148–49.

Brod's *Fantasy on the Mad scene from Donizetti's opera 'Lucia di Lammermoor'* could be inspired and enhanced by the use of some of the energy and ideas used by the Diva in her recorded performance.

The modern oboe brings a certain freedom and efficiency to this repertoire, but in exchange there is so much that this repertoire brings to today's oboe. The oboist is given a stronger relationship to human emotions through their connection to the human voice – a connection which has so often been recommended in centuries of music making, and above all in the era of *bel canto*. The efficiency and virtuosity of modern instruments can easily become an end in itself. The lesson here is that it should be a means to an end, the expression of the soul and its rainbow of emotions.

The parallel exploration and utilisation of the oboe d'amore, the cor anglais, and the bass oboe further enhance this project's aims by enlarging the expressive pallet, and therefore the range of possibilities for creating different characters. The translation for cor anglais of the first book of Concone's *40 nouvelles leçons de chant spécialement composées pour voix de basse ou baryton avec accompagnement de piano*, Op. 17 provides a rare and beautiful collection of powerful lessons specifically generated for this neglected instrument. It is hoped that future publication of scores and recordings will help disseminate and promote their use, possibly even leading to the translation of the remaining 15 lessons.

## Structure of the submission

The submission is presented in four parts. To emphasise the primary importance of the performative aspect of this investigation, the CDs containing the recorded performances have been placed at the start of the submission as **Part A**. A selection of works and lessons by Giuseppe Concone has been presented on CD 1. In listening to the 'Concone Showcase', listeners can hear the two newly generated Concone works alongside a curated selection from the Concone lessons without necessarily listening to all of the lessons which are presented in their original published order on CDs 2 and 3. CDs 4 and 5 contain recorded performances of the works written by other composers which were adapted and recorded as part of this investigation.

**Part B** presents the written component of this submission in the form of an exegesis. Its three chapters - Beautiful singing, beautiful song; Finding Giuseppe Concone; and Intermodal Translation (as an intersemiotic notion), problems and processes - provide context and commentary around the performative aspects of the investigation, the generation of the new musical scores for the oboe which are presented in **Part C**, and the fascinating theoretical questions raised by the processes of translation explored herein.

**Part A**

**Recorded Performances**

## Contents of Recorded Performances

### CD 1 – Concone Showcase: New Works for the oboe, translated from works for voice and piano

01	<i>Christina of Sweden</i> for oboe and piano	08:40
02	<i>L'Hidalgo</i> for bass oboe and piano	05:39
03	<i>40 Lessons Opus 17, Lesson 5</i> for cor anglais and piano	01:21
04	<i>40 Lessons Opus 17 Lesson 6</i> for cor anglais and piano	01:52
05	<i>40 Lessons Opus 17 Lesson 7</i> for cor anglais and piano	02:27
06	<i>40 Lessons Opus 17 Lesson 10</i> for cor anglais and piano	02:04
07	<i>40 Lessons Opus 17 Lesson 11</i> for cor anglais and piano	02:07
08	<i>40 Lessons Opus 17 Lesson 12</i> for cor anglais and piano	01:33
09	<i>40 Lessons Opus 17 Lesson 13</i> for cor anglais and piano	02:10
10	<i>40 Lessons Opus 17 Lesson 16</i> for cor anglais and piano	01:59
11	<i>40 Lessons Opus 17 Lesson 18</i> for cor anglais and piano	01:32
12	<i>40 Lessons Opus 17 Lesson 21</i> for cor anglais and piano	03:14
13	<i>50 Lessons Opus 9 Lesson 11</i> for oboe and piano	01:57
14	<i>50 Lessons Opus 9 Lesson 18</i> for oboe and piano	01:31
15	<i>50 Lessons Opus 9 Lesson 23</i> for oboe and piano	02:19
16	<i>50 Lessons Opus 9 Lesson 29</i> for oboe and piano	01:35
17	<i>50 Lessons Opus 9 Lesson 36</i> for oboe and piano	02:05
18	<i>50 Lessons Opus 9 Lesson 40</i> for oboe and piano	02:45
19	<i>50 Lessons Opus 9 Lesson 41</i> for oboe and piano	02:10
20	<i>50 Lessons Opus 9 Lesson 44</i> for oboe and piano	03:22
21	<i>50 Lessons Opus 9 Lesson 45</i> for oboe and piano	02:02
22	<i>50 Lessons Opus 9 Lesson 47</i> for oboe and piano	02:21
23	<i>50 Lessons Opus 9 Lesson 48</i> for oboe and piano	02:49
24	<i>50 Lessons Opus 9 Lesson 50</i> for oboe and piano	02:09

Total playing time:

01:01:53

**CD 2.1 – Concone, *50 Leçons* Opus 9, for oboe and piano, originally for voice and piano**

01	<i>Lesson 1</i>	01:27
02	<i>Lesson 2</i>	01:21
03	<i>Lesson 3</i>	01:33
04	<i>Lesson 4</i>	01:04
05	<i>Lesson 5</i>	01:29
06	<i>Lesson 6</i>	01:29
07	<i>Lesson 7</i>	01:03
08	<i>Lesson 8</i>	01:18
09	<i>Lesson 9</i>	01:17
10	<i>Lesson 10</i>	01:05
11	<i>Lesson 11</i>	01:57
12	<i>Lesson 12</i>	01:40
13	<i>Lesson 13</i>	01:48
14	<i>Lesson 14</i>	01:20
15	<i>Lesson 15</i>	01:36
16	<i>Lesson 16</i>	01:31
17	<i>Lesson 17</i>	01:15
18	<i>Lesson 18</i>	01:31
19	<i>Lesson 19</i>	01:03
20	<i>Lesson 20</i>	02:10
21	<i>Lesson 21</i>	01:47
22	<i>Lesson 22</i>	01:48
23	<i>Lesson 23</i>	02:19
24	<i>Lesson 24</i>	01:47
25	<i>Lesson 25</i>	02:29

Total playing time:

00:39:20



**CD 2.2 – Concone, *50 Leçons* Opus 9, for oboe and piano, originally for voice and piano**

01	<i>Lesson 26</i>	01:16
02	<i>Lesson 27</i>	01:45
03	<i>Lesson 28</i>	02:03
04	<i>Lesson 29</i>	01:35
05	<i>Lesson 30</i>	03:02
06	<i>Lesson 31</i>	03:53
07	<i>Lesson 32</i>	01:10
08	<i>Lesson 33</i>	01:44
09	<i>Lesson 34</i>	01:15
10	<i>Lesson 35</i>	02:00
11	<i>Lesson 36</i>	02:05
12	<i>Lesson 37</i>	01:35
13	<i>Lesson 38</i>	02:44
14	<i>Lesson 39</i>	01:55
15	<i>Lesson 40</i>	02:45
16	<i>Lesson 41</i>	02:10
17	<i>Lesson 42</i>	03:16
18	<i>Lesson 43</i>	02:47
19	<i>Lesson 44</i>	03:22
20	<i>Lesson 45</i>	02:02
21	<i>Lesson 46</i>	02:37
22	<i>Lesson 47</i>	02:21
23	<i>Lesson 48</i>	02:49
24	<i>Lesson 49</i>	02:25
25	<i>Lesson 50</i>	02:09

Total playing time:

00:57:00

**CD 3 – Concone, *40 Leçons* Opus 17, for cor anglais and piano, originally for voice and piano**

01	<i>Lesson 1</i>	01:04
02	<i>Lesson 2</i>	02:08
03	<i>Lesson 3</i>	01:54
04	<i>Lesson 4</i>	01:03
05	<i>Lesson 5</i>	01:21
06	<i>Lesson 6</i>	01:52
07	<i>Lesson 7</i>	02:27
08	<i>Lesson 8</i>	01:55
09	<i>Lesson 9</i>	02:12
10	<i>Lesson 10</i>	02:04
11	<i>Lesson 11</i>	02:07
12	<i>Lesson 12</i>	01:33
13	<i>Lesson 13</i>	02:10
14	<i>Lesson 14</i>	01:51
15	<i>Lesson 15</i>	01:55
16	<i>Lesson 16</i>	01:59
17	<i>Lesson 17</i>	01:47
18	<i>Lesson 18</i>	01:32
19	<i>Lesson 19</i>	02:00
20	<i>Lesson 20</i>	01:55
21	<i>Lesson 21</i>	03:14
22	<i>Lesson 22</i>	02:23
23	<i>Lesson 23</i>	01:46
24	<i>Lesson 24</i>	02:06
25	<i>Lesson 25</i>	02:33

Total playing time:

00:48:49

CD 4 – *Le Roseau Chantant*, scènes, nocturnes, et souvenirs

01	Bizet, Introduction from <i>Carmen Suite for wind quintet</i>	trans. David Walter for wind quintet	02:23
02	Wagner, <i>Tanhäuser</i> , <i>O Du, Mein Holder Abendstern</i>	transcr. C. Klein for bass oboe, harp and cello	03:54
03	Chopin, <i>Nocturne</i> opus 32 no. 1	transcr. C. Klein for oboe and strings	06:14
04	Williamson, <i>Thy Remembrance</i>	arr. C. Klein for oboe and string quartet	02:27
05	Rossini, <i>Il Barbiere di Siviglia</i> , <i>Ecco ridente in cielo</i>	transcr(s). C. Klein for oboe d'amore and piano	04:41
06	Reicha, <i>Scene-I</i> . <i>Recitative</i> for cor anglais and piano	Completed by Heinz Holliger for cor anglais and piano	02:13
07	Reicha, <i>Scene-II</i> . <i>Rondo</i> for cor anglais and piano	Completed by Heinz Holliger for cor anglais and piano	06:17
08	Walmisley, <i>Sonatine</i> , <i>Andante mosso</i> for oboe and piano	edited by Christopher Hogwood	04:04
09	Walmisley, <i>Sonatine</i> , <i>Allegro moderato</i> for oboe and piano	edited by Christopher Hogwood	05:55
10	Fauré / Messager, <i>Souvenirs de Bayreuth</i> : <i>Quadrille on themes from Wagner's Ring</i>	arr. M. Holzinger for wind quintet	06:02
12	Donizetti, <i>Don Pasquale</i> , Overture	arr. Seaman for flute, oboe, clarinet, bassoon, trombone, guitar, and cello	06:34
13	Mascagni, <i>Cavalleria Rusticana</i> , Intermezzo	arr. R. Thompson for wind quintet	03:14

Total playing time:

00:53:58

## CD 5 – The Oboe Sings : *bel canto* recital for oboe and piano

01	Rossini, <i>Il Barbiere di Siviglia</i> , <i>Ecco ridente in cielo</i>	transcr(s). C. Klein for oboe and piano	04:47
02	Mozart, Concert aria, <i>Ah se in ciel, benigne stelle</i> KV 538	transcr. C. Klein for oboe and piano	07:32
03	Donizetti, Sonata for Oboe and Piano	oboe and piano	08:06
04	Chopin, <i>Nocturne</i> Op. 32 No. 1	arr. C. Klein for oboe and piano	05:45
05	Ferling, <i>Bel Canto Studies</i> , No. 1 from 48 famous studies for solo oboe	arr. C. Klein for oboe and piano	03:04
06	Rossini, <i>Andante con variazioni</i> in F major for Violin and Harp	transcr. C. Klein for oboe and piano	05:15
07	Bellini, <i>Norma, Casta Diva</i>	transcr. C. Klein for oboe and piano	06:40
08	Brod, Fantasy on the Mad scene from Donizetti's opera <i>Lucia di Lammermoor</i>	oboe and piano	09:20
09	Beethoven, <i>Adelaide</i> Op. 46	transcr. C. Klein for oboe and piano	07:52

Total playing time:

00:58:24

## **PART B**

### **Exegesis**

## Chapter one: Beautiful singing, beautiful song

### *bel canto*, a definition

For the purposes of this project, the term *bel canto* is used to refer to works displaying salient *bel canto* features.<sup>14</sup> *Bel canto* is therefore neither limited to a series of works from a specific period, nor to the operatic works of three Italian composers.<sup>15</sup> Instead, a series of interpretive and re-creative frameworks that were successively built upon key features announced in Giulio Caccini's *Le nuove musiche* (1602) are used.<sup>16</sup> These works are, for the most part, written in the nineteenth century, but the project's scope extends back into the eighteenth century through the examination of works which demonstrate, for example, a proto-romantic style<sup>17</sup> or a solid example of florid vocal ornamentation.<sup>18</sup>

Identifying *bel canto*, as opposed to “vocal works from the romantic period”, “romantic opera”, or simply “song”, provides a singularly compelling choice for solving the problem of the missing or non-existent oboe repertoire. This is because it places the documented “modern scientific approach”, pioneered by the pivotal figure of Manuel Garcia,<sup>19</sup> firmly alongside the musical texts which were made possible by these developments in the *bel canto* teaching tradition.

In her review of Stark's *Bel Canto: A History of Vocal Pedagogy*, Margaret Kennedy-Dygas compellingly makes the point that Stark's definition of the term is ... “one based on the

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<sup>14</sup> These include, but are not limited to: “accent, emphasis, tone of voice, register, phrasing, legato, staccato, portamento, messa di voce, tempo, vibrato, ornamentation, and gesture” Toft, *Bel Canto*, p. 4.

<sup>15</sup> In their article in *The New Grove Dictionary*, O. Jander and E. T. Harris state that generally the term *bel canto* has been used to describe a variety of styles including: 1) the Italian vocal style ranging from the seventeenth through nineteenth centuries, 2) more narrowly, it is *sometimes* applied exclusively to Italian opera of the time of Vincenzo Bellini (1801-1835), Gaetano Donizetti (1797-1848), and Gioacchino Rossini (1792-1868), and in both cases, 3) the general Italian operatic style in contrast to the heavier German style. O Jander & E.T. Harris, *The New Grove Dictionary of Music and Musicians*, S Sadie (ed.), (London, MacMillan, 2001), III, p. 161.

<sup>16</sup> James A. Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto ; Buffalo: University of Toronto Press, 1999), p. xix.

<sup>17</sup> “Beethoven, indeed, started as a true member of his generation, writing now in a proto-Romantic style and now in a late and somewhat attenuated version of the classical style, with an insistence on the kind of broad, square melodic structure that was to find its true justification later in the Romantic period of the 1830s. The early song ‘Adelaide’ is as much Italian Romantic opera as anything else: its long, winding melody, symmetrical and passionate, its colorful modulations and aggressively simple accompaniment could come easily from an early work of Bellini.” Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (London: W. W. Norton, 1998), p. 380.

<sup>18</sup> Wolfgang Amadeus Mozart, *Konzertarien für Sopran: - Concert arias for soprano*, ed. by Thomas Seedorf and Christian Beyer, Bärenreiter-Urtext (Kassel: Bärenreiter, 2013).

<sup>19</sup> Manuel García, *Nouveau Traité de l'art Du Chant*, Cinquième édition (Paris: Heugel, 1863).

representative vocal techniques involved and on style of composition developed for their expression.”<sup>20</sup> Dygas identifies Stark’s definition to be “more functional than historical,” making it possible to fill a need particularly understood by voice teachers.<sup>21</sup>

An extensive review of literature treating the subject confirms that there is hardly a more controversial term to attempt to define. Indeed, if there is consistently one thing that the various experts make clear, it is that it is necessary to place some arbitrary limitations on the use of the term *bel canto* in order to proceed in any discussion that involves it.<sup>22</sup> In his introduction to *Bel Canto: A History of Vocal Pedagogy*, James Stark describes it as “a term in search of a meaning, a label that is widely used but only vaguely understood.”<sup>23</sup>

Toft points out that “the term only began to represent a ‘style’ of singing in the 1860s, faced with what contemporary writers saw as the vocal decadence of their own time.”<sup>24</sup> In *The Queen’s Throat: (Homo)sexuality and the Art of Singing*, Wayne Koestenbaum states that the term, whilst having been used for centuries, only found its way into the dictionary as a “nostalgic retrospective discourse” whose meaning was “itself a product of nationalistic struggle between Italian and German styles of singing.”<sup>25</sup> However, as Duey points out, even this explanation is problematic when one refers to present German lexicons. These take a somewhat broader view, admitting that “its standards of tone quality and vocalization have been an integral part of the Italian methods of singing from the seventeenth century to date,” and that whilst “the German style of singing has placed more emphasis on dramatic and declamatory elements, [...] the German style of singing also calls for beautiful tone and virtuosity.”<sup>26</sup>

Taking perhaps a more nuanced approach, Gérard Courchelle and Piotr Kaminsky suggest that there are two distinct eras of *bel canto* – the first achieving its summit between 1710 and 1740 with *canto fiorito* as penned by Handel and Vivaldi, and the second *bel canto* “romantique” coming into being

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<sup>20</sup> Margaret Kennedy-Dygas, ‘Bel Canto (Book Review)’, *Notes*, 58.1 (2001), pp. 113–14.

<sup>21</sup> *Ibid.*, p. 114.

<sup>22</sup> P.A. Duey, *Bel Canto in Its Golden Age: A Study of Its Teaching Concepts*, New York, Columbia University, 1952, chap. II. Definition of terms.

<sup>23</sup> J.A. Stark, *Bel canto: a history of vocal pedagogy*, Toronto ; Buffalo, University of Toronto Press, 1999, Introduction The search for bel canto, p. xix.

<sup>24</sup> R. Toft, *Bel canto: a performer’s guide*, New York, Oxford University Press, 2013, pt. 1. ‘The principles of Bel Canto’, p. 3.

<sup>25</sup> D. Fuss, *Inside/out: lesbian theories, gay theories / edited by Diana Fuss*, New York, Routledge, 1991, p. 209.

<sup>26</sup> *Op. cit.*, chap. II. Definition of terms.

between 1810 and 1840 with the three composers: Gioacchino Rossini, Vincenzo Bellini and Gaetano Donizetti.<sup>27</sup> To link the two periods they identify a virtuosity born of a long period of learning. This leads, in the best of cases, to transcendence of the “étrange machine” which makes the human being a “machine chantant”, capable of “making their peers dissolve in tears through the use of a such a heteroclite mix of tools. (lips, mouth, soft palette, tongue, teeth – combined with larynx, sinuses, lungs, rib cage).”<sup>28</sup>

In summary, this submission identifies key pedagogical lessons used for the teaching of vocal techniques which are unarguably at the heart of what is most referred to as both *bel canto* style, and the *bel canto* period. It then goes on to create dialogues and experiments which extend beyond the narrowest of the widely accepted definitions of the term in its Romantic or Proto-Romantic iteration. For the purposes of this project the definition is not extended back to the earlier works of the seventeenth century, nor to the traditions of the castrati which are also labelled by some historians as proponents of the *bel canto* tradition.

## **Culture and Performance Practice: Translating from *bel canto* song**

Included in this submission are transcriptions and arrangements of Chopin’s piano works. It is difficult to find a better example of successful translation of *bel canto* style into an instrumental context. In her 2012 dissertation, ‘Chopin’s “Cantabile” in Context’, Stephanie Lynn Frakes concludes that “Chopin took the Italian vocal model around him and transformed it into unprecedented pianistic language.”<sup>29</sup> It was very fashionable in the nineteenth century to produce operatic transcriptions - Frakes even describes it as “mass-production of operatic transcriptions” - yet Chopin’s remarkable feat was that he was “able to preserve the vocal spirit while imprinting his piano music with an idiomatic as well as personal stamp.”<sup>30</sup> Most other attempts at translation

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<sup>27</sup> Piotr Kaminski, *Le bel canto: Rossini, Bellini, Donizetti ...* (Paris: LGF, 2010).

<sup>28</sup> Ibid., p. 12. "L'homme est, presque depuis ses origines, une machine chantante. Mais quelle étrange machine telle qu'elle est décrite par un célèbre spécialiste de la phonation! Avec quoi chantons-nous? Le Dr Alfred Tomatis répond 'qu'il n'existe aucun organe préconçu à cet effet : un agencement fait d'une partie de l'appareil digestif (lèvres, bouche, voile du palais, langue, dents) et un second se rattachant à l'appareil respiratoire (larynx, fosses nasales, poumons, cage thoracique) se sont rassemblés à des fins acoustiques.' Des êtres humains, dûment entraînés, sont donc capables de faire fondre en larmes leurs semblables en se servant d'un outillage aussi hétéroclite."

<sup>29</sup> Stephanie Lynne Frakes, ‘Chopin’s “Cantabile” in Context’ (unpublished diss., The Ohio State University, 2012), pp. 197–98.

<sup>30</sup> Ibid., p. 24.



simply pale in comparison with Chopin's achievements, appearing simply as "otherwise unsuccessful attempts at achieving a genuine vocality in original compositions."<sup>31</sup>

As Burkholder remarked in his research on the twentieth-century composer Charles Ives, nineteenth-century composers were already employing processes which equated to what he called musical borrowing.<sup>32</sup> Frédéric Chopin's Nocturnes, along with his two piano concertos, were influenced by Vincenzo Bellini's *bel canto* arias to the point where "Chopin and Bellini sometimes seem like distant composer cousins drawing from the same creative well."<sup>33</sup> Carl Czerny also composed brilliant concert pieces for the piano inspired by attractive lyrical themes from *bel canto* operas that were hugely popular in their time and are still performed today, as is evident in the recent Naxos CD recording of Czerny's *Bel canto concertante: virtuoso variations for piano and orchestra*.<sup>34</sup>

Translation is a key concept in this submission. Often limited to language transfer (interlingual translation), it here refers to the rendering from one language or medium into another (intersemiotic translation). As it is coming from a vocal texted medium into an instrumental non-texted medium, the process is intermodal. There is a transfer from one system (e.g., music) to another system (e.g., text), and, as Helen Julia Minors points out in her introduction to *Music, text and translation: Translation in music discourse*, this transference is omnidirectional.<sup>35</sup>

## Learning to sing, singing to learn

One of the most important works in flute pedagogy is largely composed of transcriptions of operatic airs and arias. Marcel Moyse's *Tone Development Through Interpretation*,<sup>36</sup> is written on the basis that a flautist's expression, technique, and tone can benefit from study of this type of literature. Moyse identified the potential for the flautist to benefit from the study of vocal literature. In the

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<sup>31</sup> Ibid., p. 24.

<sup>32</sup> Op. cit.

<sup>33</sup> Anthony Tommasini, 'Bel Canto: Audiences Love It, but What Is It?', *The New York Times*, 28 November 2008, New York edition edition, section Arts, p. 22.

<sup>34</sup> Rosemary Tuck and English Chamber Orchestra, *Bel canto concertante: virtuoso variations for piano and orchestra*, 8.573254 (Hong Kong: Naxos, 2015).

<sup>35</sup> H.J. Minors, *Music, text and translation*, London, Bloomsbury Academic, 2014, p. 1.

<sup>36</sup> Marcel Moyse, *Tone Development through Interpretation for the Flute (and Other Wind Instruments) the Study of Expression, Vibrato, Color, Suppleness and Their Application to Different Styles*, New corr. ed. (New York: McGinnis & Marx, 1962).

original publication he did not provide the practical performance information necessary to unlock the full expressive potential of the pieces, furthermore most works were sourced from instrumental parts as opposed to vocal scores. This changed with a later Japanese publication which only contained vocal works, along with accompaniments, and words in their original languages along with translations, and detailed performance guides.<sup>37</sup> Further performance insights can be obtained with the recent publication of scholarly guides which have the premise of providing singers “with the tools they need not only to complete the creative process that the composer began, but also to bring scores to life in an historically informed manner.”<sup>38</sup>

In 2013 Professor of Music at Western University in London, Canada, Robert Toft, published the world’s first guide to *bel canto* performance practice for singers. “Singers in the *bel canto* era realized that because composers did not write down their ideas exactly as they intended them to be expressed, songs could rarely be performed as they were notated.”<sup>39</sup> It is therefore imperative that Toft’s recently published research be used alongside the treatises and method books, recordings, scores, and other key secondary sources, to explore the full expressive potential of the chosen works.

To give a sense of how the objectives associated with *bel canto* vocal practice can connect with those of the oboist, it is worth looking at the “ideal performance concepts and objectives of *bel canto*” as derived by M.E. Beauchamp in his 1980 study *The Application of bel canto Concepts and Principles to Trumpet Pedagogy and Performance*.<sup>40</sup> Beauchamp contends that in order to satisfy these concepts and objectives performances on the trumpet should demonstrate:

1. Beautiful tone quality at all times
2. Agility and virtuosity in performance
3. Smooth, pure legato and sustained unbroken phrases
4. Perfect intonation as a result of proper tone production
5. Unhindered deliverance of musical expression

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<sup>37</sup> Marcel Moyse, *The Flute and Its Problems: Tone Development through Interpretation for the Flute. (The Study of Expression, Vibrato, Color and Suppleness and Their Application to Different Styles Using Melodies from Famous Works.)* (Tokyo: Muramatsu, 1973).

<sup>38</sup> Toft, *Bel canto*, p. 3.

<sup>39</sup> *Ibid.*, p. 4.

<sup>40</sup> Beauchamp, *The Application of bel canto Concepts and Principles to Trumpet Pedagogy and Performance*, p. 9.

This project combines Moyse’s approach with the five ideal performance concepts identified by Beauchamp, and then applies it to oboe performance practice. This vocal approach will expand the available repertoire for the oboe, whilst broadening the instrument’s expressive capabilities through the application of *bel canto* concepts and principles.

**Table 1.1 : Vocal tutors used in the formation of bel canto technique**

Publication	Author	First Published	Pages	Number of Lessons/exercises	Beauchamp Criteria
<i>Nouveau traité sommaire de l'art du chant</i>	Manuel Garcia Jr.	1856	104	206	1,2,4
<i>50 Leçons de chant, Op. 9</i>	Giuseppe Concone	1879	93	50	1,2,3,4,5
<i>40 Nouvelles leçons de chant, Op. 17</i>	Giuseppe Concone	189?	85	40	1,2,3,4,5
<i>15 Vocalises, Op. 12</i>	Giuseppe Concone	1909	53	15	1,2,3,4,5
<i>Exercices pour la voix, faisant suite aux 50 leçons pour le médium de la voix</i>	Giuseppe Concone	1841	25	30	1,2,4
<i>Arte del canto</i>	Giovanni Battista Lamperti	1890	57	32 lessons, 4 Solfeggi vocalises	1,2,3,4 (lessons) 1,2,3,4,5 (Solfeggi)
<i>30 Preparatory Vocalises for Soprano</i>	Giovanni Battista Lamperti	1899	46	30	1,2,4
<i>24 Vocalises Op. 81</i>	Heinrich Panofka	1855	52	24	1,2,3,4
<i>12 Vocalises d'artiste, Op. 86, Book 1</i>	Heinrich Panofka	1855	21	6	1,2,3,4,5
<i>20 Elementary Vocalises Op. 15</i>	Salvatore Marchesi	1875	40	20 texted vocalises	1,2,3,4,5
<i>Art du Chant Op. 21</i>	Mathilde Marchesi	1890	77	214	1,2,3,4,5

Table 1.1 : Vocal tutors used in the formation of bel canto technique (continued)

<i>12 Vocalises élémentaires</i>	Mathilde Marchesi	1880	14	12	1,2,3,4,5
<i>24 Vocalises for Soprano, Op. 3</i>	Mathilde Marchesi	1886	58	24	1,2,3,4,5
<i>24 Vocalises for Soprano, Op. 5</i>	Mathilde Marchesi	1877	48	24	1,2,3,4,5
<i>30 Vocalises, Op. 32</i>	Mathilde Marchesi	1897	66	30	1,2,3,4,5
<i>24 Vocalises for Soprano, Op. 2</i>	Mathilde Marchesi	1800s	37	24	1,2,3,4,5
<i>Gorgheggi e Solfeggi</i>	Gioachino Rossini	1827	18	6 pages of exercises, 4 Solfeggi over 12 pages	1,2,3,4,5
<i>12 Lessons in Modern Singing</i>	Giovanni Battista Rubini	1800s	69	12	1,2,3,4,5
<i>Metodo pratico de canto</i>	Nicola Vaccai	1832	42	15 lessons, 22 Exercises	1,2,3,4,5

The table above outlines the vocal tutors which are available to be used in the formation of *bel canto* technique. When these tutors are evaluated using the five categories defined by M.E. Beauchamp it becomes clear that some are more appropriate than others to be chosen for use in this project. Concone's lessons were chosen because they consistently address all of the *bel canto* concepts and principles, and because of their sheer quantity. No other work in the literature has such a collection of lessons that are of such an impressive consistency both from a musical and pedagogical viewpoint. Also taken into account is the sophistication of the piano writing.

Moyse was not the only person to recognise the benefit of appropriating material from vocal literature. Nobuo Kitagawa is a Japanese oboist who teaches at Lafayette College in Easton, Philadelphia.<sup>41</sup> Kitagawa has used online platforms to publish a prolific quantity of warmups, scales, and exercises for most instruments of the oboe family, and has even gone on to adapt them for a wide variety of other instruments. Amongst these exercises one can find long tones with crescendos

<sup>41</sup> 'Applied Instructors · Music · Lafayette College' <<https://music.lafayette.edu/faculty-and-staff/instructors/>> [accessed 23 January 2020].

and decrescendos, scales, appoggiaturas, vocalises, and the first three of Concones *50 Lessons*.<sup>42</sup> Kitagawa demonstrates the idea that the oboist, and indeed many other instrumentalists, can learn from practising vocal techniques and applying the concepts of vocal lessons and exercises, in particular those of Concone. That Kitagawa has chosen not only to include the piano accompaniment, but to elevate it to the level of orchestral accompaniment is unique in all examples of adaptation of the lessons, and demonstrates that Kitagawa understands the importance of the piano part in achieving the pedagogical goals of the lessons. Kitagawa's YouTube videos constitute the only example of the use of Concone studies for oboists publicly available at this time.

Singing and learning have been closely linked in musical and general pedagogy in other ways in many other traditions too. The example of Solfège is one where practitioners will be heard to say "If you can't sing it, you can't play it".<sup>43</sup> There are many questions that are raised by the use of song, concerning, for example, memorization, aural comprehension, and phrasing. Throughout the course of this research a series of experiments have been undertaken which explore these questions. Solfège has been used consistently in the study and learning of all the recorded works, and experiments have been conducted in the memorization of songs and pieces both with and without words. This memorization has been used in the context of live performance – particularly in the case of Rossini's *Ecco Ridente in Cielo*.

When Marcel Moyse published *Tone development through interpretation*<sup>44</sup> he knew the performance conventions for the works from which he was extracting excerpts: he knew firsthand the unique characterisations that different singers brought to the works. Today's instrumentalist is ill-equipped to approach many of these works if they are simply placed on the music stand and read as they are written. An understanding and a subsequent embrace of at least some of the different performance prerogatives of the singer is necessary if the instrumentalist wishes to interpret them in performance.

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<sup>42</sup> Nobuo Kitagawa, 'Nobuo Kitagawa's YouTube Instrumental Exercise Playlists', *YouTube*, 2020 <<https://www.youtube.com/channel/UCdsz6EkjJTgJ6tWZd2xydiQ>> [accessed 23 January 2020].

<sup>43</sup> Jonathan David Harnum, 'The Practice of Practice: A Collective Case Study of How Music Practice is Conceived, Executed, and Learned by Professional Musicians in Four Genres of Music' (unpublished diss., Northwestern University, 2013), p. 251.

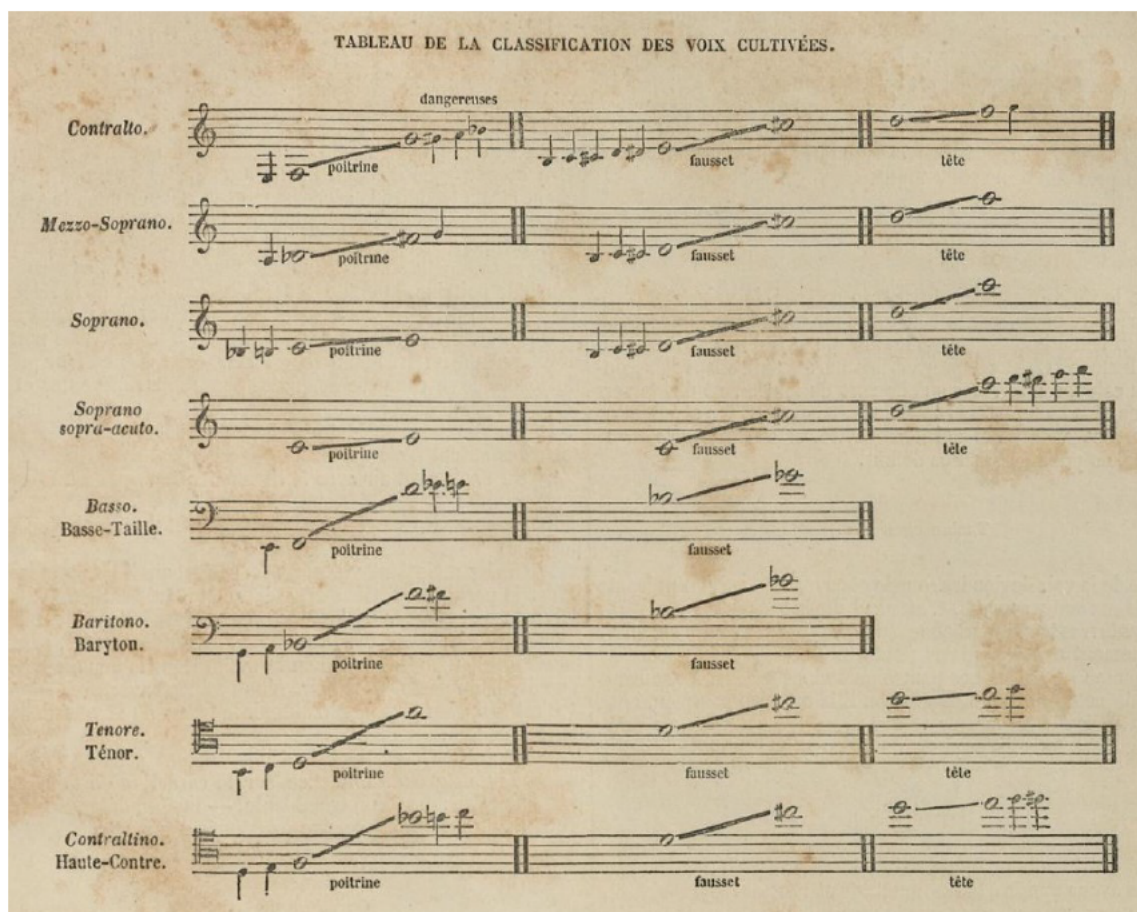
<sup>44</sup> Marcel Moyse played principal flute at the Opéra-Comique in Paris from 1913 to 1938. He got a very large percentage of his melodies for the book, *Tone Development Through Interpretation*, from the operas in which he played.

## A case study: Concone's 50 vocal lessons adapted for the oboe

Different editions of the lessons can be found with significant variance in tessitura. The lessons have been published for high, middle, and low voice, all in a variety of different keys and registers. This means that there is a certain fluidity in the keys in which the studies can be found. This is a common case in many vocal works and has been encountered in the research of a number of the arias and songs presented on CDs 4 and 5.

In the following two figures Garcia and Guearti provide tables classifying the different voices of trained singers into categories defined by range, and/or the types of roles that they are likely to sing:

**Figure 1.1 : Table of the classification of cultivated voices, Garcia (Bibliothek Der Musik-Akademie Basel)<sup>45</sup>**

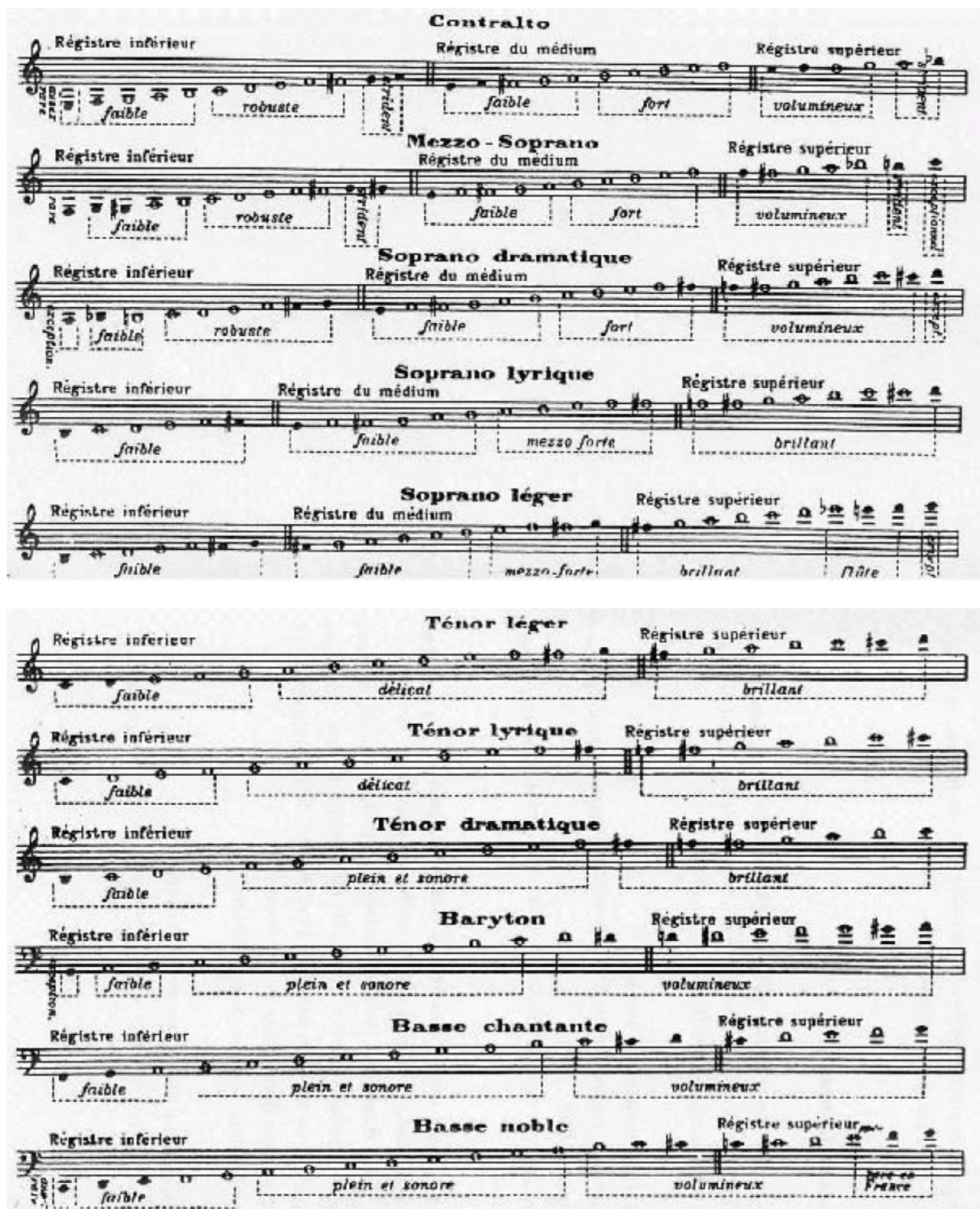


<sup>45</sup> García, *Nouveau traité de l'art du chant*, p. 9.



Figure 1.2 : Classification of voices using the Italian technique

(Famille Guearti, coll. Dr Roger Yaeche) <sup>46</sup>



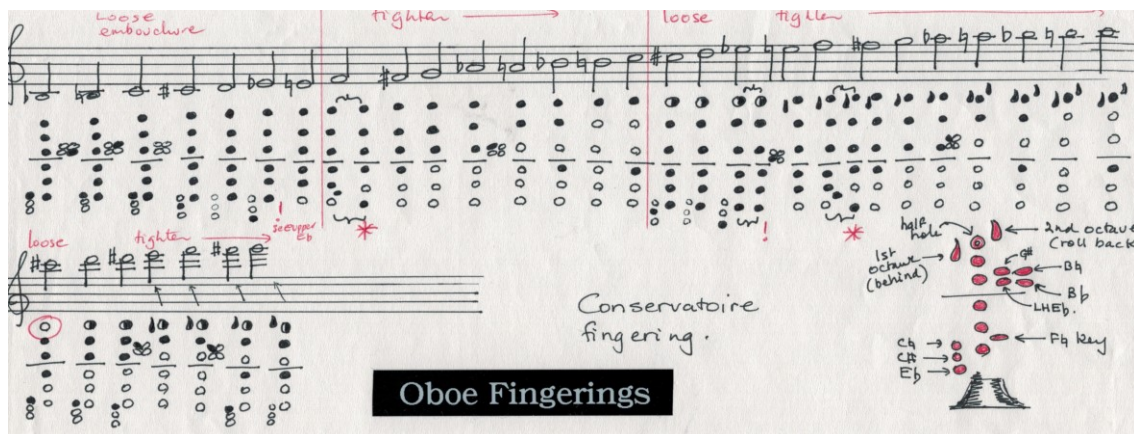
<sup>46</sup> Clemente Guearti, *Le Chant en Italie: l'émission italienne dévoilée par la méthode du Prof. C. Guearti. [Lettre-préface du Dr E. Pitalouga. Préface de René Rougerie.* (Bordeaux: Impr. de Samie, 1955).





Figure 1.4 shows how these three different registers correspond with fingering on the conservatoire system keywork of the modern oboe. In observing the change from the second to the third register (C5 to C#5), it becomes apparent that this can be regarded as the oboe version of the infamous passagio, or transitional point as observed and described by Garcia.<sup>50</sup> Woodwind players commonly refer to this point as the ‘break’.<sup>51</sup>

**Figure 1.5 : Oboe fingering chart with reference to three different registers each with different embouchure settings (Stimson Family)<sup>52</sup>**



For the purposes of this study the oboe ranges will be identified as low, middle, and high and will be based on the following:

**Figure 1.6 : Division of the oboe tessitura for the purposes of this study**



Extending beyond the range of the human voice (excepting some high sopranos), the prerogative in the adaptation of the lessons for the oboe becomes more about asking the question of which part of the range would be of most use to the oboe for a specific lesson, and then in which key. Some key signatures simply work better on the oboe than others. As this research project has chosen to

<sup>50</sup> Stark, *Bel Canto*, p. 83.

<sup>51</sup> Goossens and Roxburgh, *Oboe*, p. 63.

<sup>52</sup> R. Stimson, private teaching material, n.d.

translate all of Concone's *50 Lessons for the Voice*, the question of where to situate each lesson in the oboe register has been raised. These choices were made through a process of practical experimentation, the goal of which was to choose the registers which best represented the musical content of each lesson whilst balancing the pedagogical potentials of the perspectives of both the oboe and vocal techniques.

Two possibilities were identified:

- 1:- The entire lesson could be positioned at a specific place in the oboe register; or
- 2:- A move in register could be made within a lesson.

This second possibility is illustrated in the following musical example where the material from the lesson is repeated in the upper register from m. 29 to the end. This was found to be particularly effective in the case of a lesson in the form of a *da capo* aria, but needed to be applied with parsimony as it easily became a heavy effect.

Musical example 1.1 : G. Concone, Lesson 2, *50 Lessons*, Op. 9

Oboe

2.

Concone 50 Lessons, Op.9

**Moderato.** (♩=80)

9

18

26

34

42

The process of register allocation was executed for each individual lesson as it was approached with the goal of achieving a balanced representation across the whole range of the instrument, whilst positioning each lesson in a space which served the music in the best possible manner.

**Table 1.2 : Distribution of individual lessons to different parts of the oboe register, data from oboe version of Concone's *50 Lessons Op. 9***

Lesson Number	Low	Middle	High
1	primary	secondary	
2	primary	secondary	secondary
3	secondary	primary	
4	secondary	primary	secondary
5	secondary	primary	
6	primary	primary	
7		secondary	primary
8	secondary	primary	secondary
9		secondary	primary
10	secondary	primary	secondary
11		primary	secondary
12		secondary	primary
13	secondary	primary	
14		secondary	primary
15		primary	secondary
16		primary	primary
17		primary	secondary
18		secondary	primary
19		primary	primary
20		primary	secondary
21		secondary	primary
22	primary	secondary	
23		secondary	primary
24		secondary	primary
25		secondary	primary
26		primary	secondary
27		primary	secondary
28	secondary	primary	
29	secondary	primary	
30		primary	primary
31	secondary	primary	
32		primary	secondary
33	secondary	primary	
34		secondary	primary
35	primary	primary	
36	secondary	primary	
37	secondary	primary	
38	secondary	primary	
39	secondary	primary	
40	secondary	primary	
41	secondary	primary	
42	secondary	primary	
43		primary	
44		primary	
45	secondary	primary	
46		primary	secondary
47	secondary	primary	
48	secondary	primary	
49	secondary	primary	secondary
50	secondary	primary	

From the shading used in the table above it can be seen that most of the lessons have the middle register as their primary register. This is further clarified in table 1.3:

**Table 1.3 : Summary of total number of lessons per register, data from oboe version of Concone's 50 Lessons Op. 9**

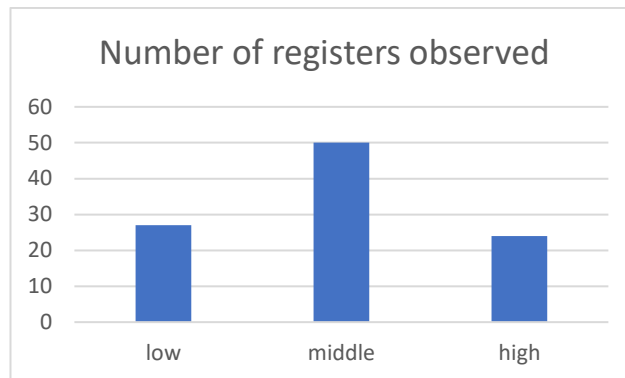
	Primary	Secondary	Total
Low register	5	22	27
Middle register	37	13	50
High register	11	13	24
Total	53	48	101

#### Observations

- 70% of the primary registers observed use the middle register of the oboe
- 45% of the secondary registers observed were in the low register of the oboe.
- The low register has the lowest percentage of use as a primary register at just 9%, but the highest use as second register.
- The high register is used 21% of use as a primary register and 27% as a secondary register.

When regarding the overall distribution of the registers, regardless of whether or not they were used as primary or secondary registers, it becomes clear that half of the registers observed were in the middle register, whilst the high and low registers were both used for roughly a quarter of the registers observed.

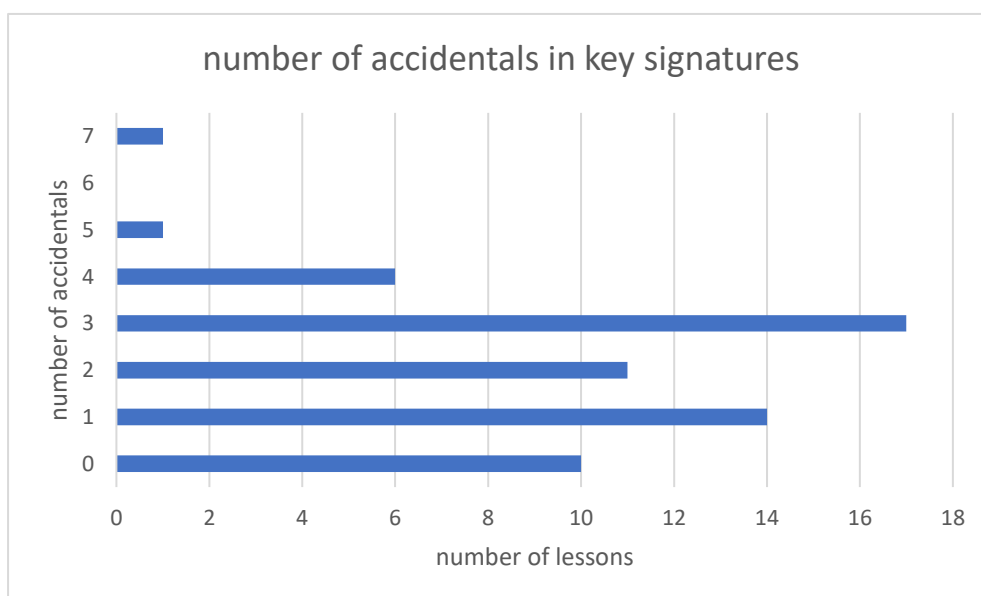
Figure 1.7 : Graph showing overall distribution of registers, data from oboe version of Concone's *50 Lessons Op. 9*



This data shows that the tessitura chosen throughout the 50 lessons covers the three different ranges as identified in figure 1.6. The distribution could be described by a bell curve, with the mean being situated in the middle register of the oboe. The evenness of this distribution means that the oboe translation of the lessons has the potential to satisfy oboists wishing to develop a singing *bel canto* technique over the whole range of their instrument.

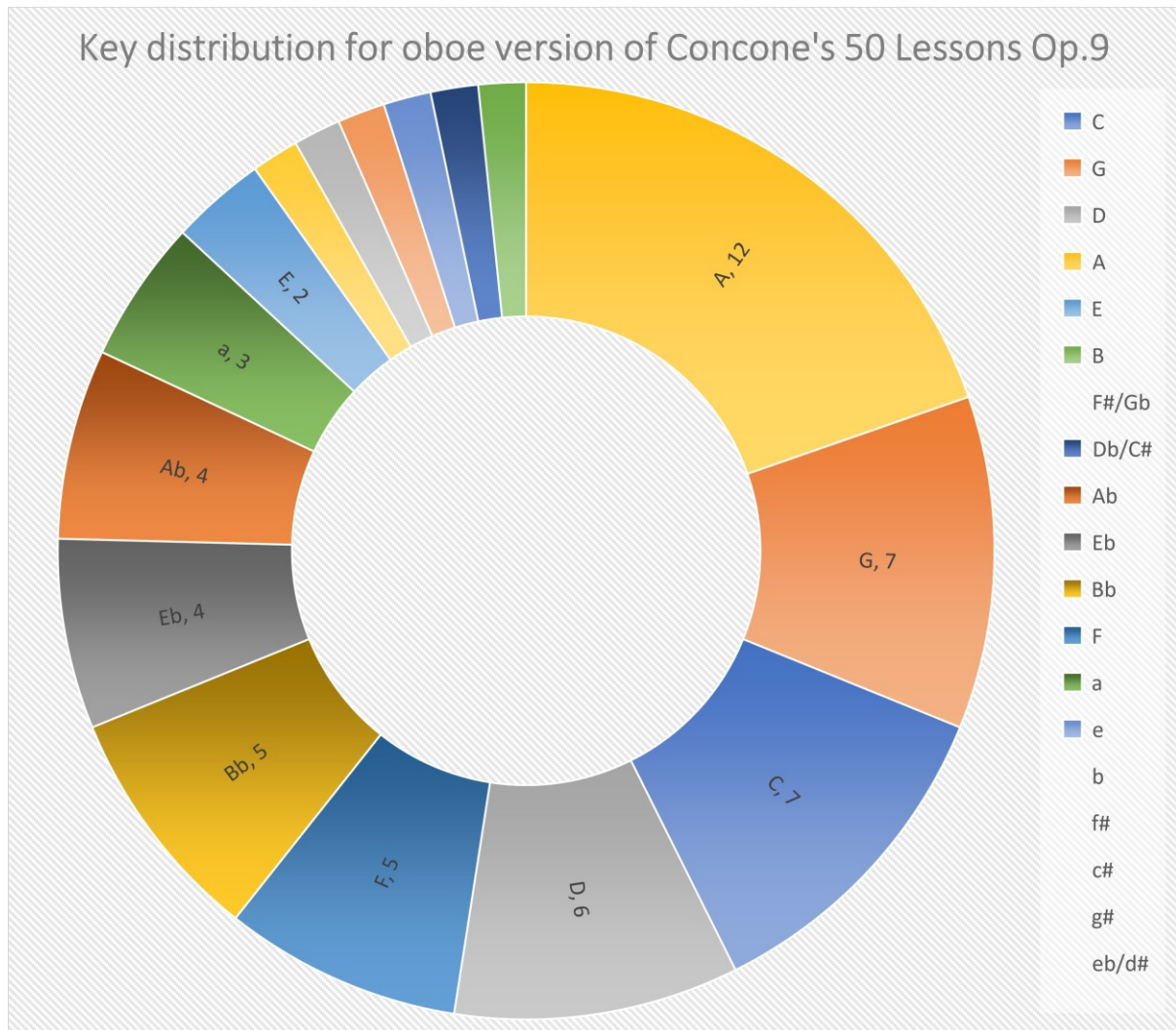
It is worthwhile examining which key signatures and tonalities are used in the lessons:

Figure 1.8 : Graph of number of accidentals used in key signatures in Concone's *50 Lessons Op. 9*



The number of accidentals in the translated version is subject to the choices of key and tessiture made in the translation process. In a similar manner to the choice of registers an attempt was made to achieve a distribution which offered a balanced variety of keys throughout the 50 lessons whilst maintaining the quality of the musical result as first priority.

Figure 1.9 : Key distribution from oboe version of Concone's *50 Lessons* Op. 9



The choice of major/minor modes and modulations remains unchanged from the original texts.

Figure 1.10 : Chart representing the use of major and minor modes in Concone's *50 Lessons* Op. 9

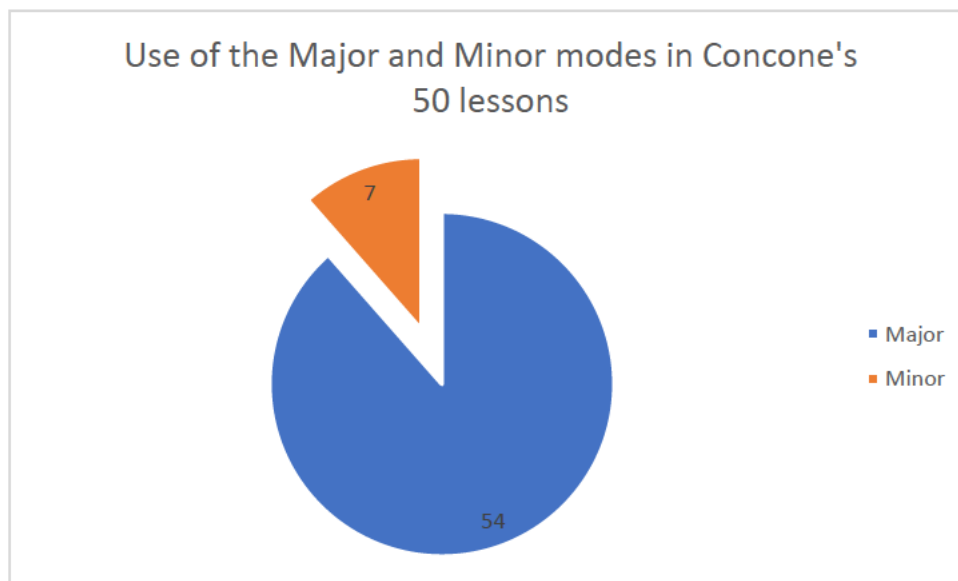
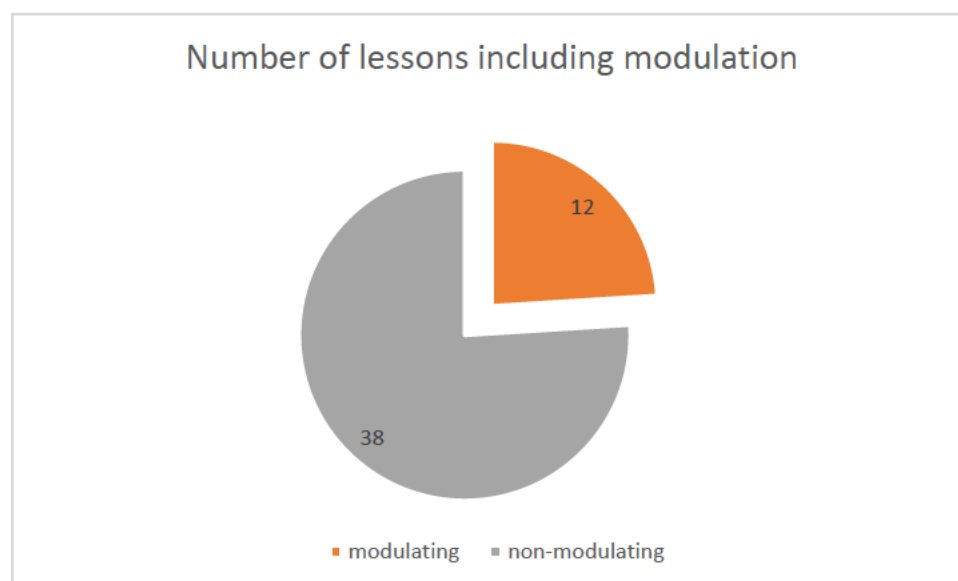


Figure 1.11 : Chart displaying use of modulation in Concone's *50 Lessons* Op. 9



Most of the 50 lessons are in major tonalities. Minor keys are even rarer than simply the use of modulation. Only 16 out of the potential 24 keys were used. The seven most used key signatures all have less than 4 flats or sharps in them.



## Phrasing and Articulation

When describing the performance practices of Romantic Style, Haynes places *extreme legato* at the top of his list of attributes, second only to portamento.<sup>53</sup> Quoting Garcia and Lamperti, Stark remarks that the two are closely related, serving the manner which *bel canto* teachers considered to be the “normal manner of delivering melodies”,<sup>54</sup>.

### Musical example 1.2 : G. Concone, Lesson 1, *50 Lessons* Op. 9, mm. 1-8

Oboe

1.

Concone 50 Lessons, Op.9

Moderato. (♩=66.)

*mp*

5

*dim.*

In lesson one Concone is asking for every note of the phrase to lead into the next with no break in sound. Nurturing this *extreme legato* is a big part of the Concone *Lessons*, and it is one of the features which makes them of considerable use to oboists. The low C with which the lesson begins immediately poses a major challenge to the oboist, that of articulating the notes so that they create and support the designated phrase shape. On the oboe, producing a quiet attack on the lower register is particularly difficult and an important skill to have.

<sup>53</sup> Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the 21st Century* (New York: Oxford University Press, 2007), p. 51.

<sup>54</sup> Stark, *Bel Canto*, p. 58.

The adaptation of the articulation markings of the vocal lessons for the oboe presented a number of challenges. The slur/phrase markings for oboists often needs to be different from those used by singers and pianists to achieve the desired effects. Using soft or legato tonguing within the long phrases sometimes heightens the expressivity of the phrase in the same way that consonants do for singers. The variety of articulation in singing depends on the consonants used, and oboists can copy the expressive effects using varieties of articulation.

Both musical examples 1.1 and 1.2 make frequent use of rhomboid markings.<sup>55</sup> These constitute one of the most important features of *bel canto* lessons, that of the incorporation of *messa di voce*.

The practical performance process of workshopping these lessons was undertaken through a series of collaborations with key people. Working with vocal coach, repetiteur and pianist Dr Penelope Cashman<sup>56</sup> meant that a thorough understanding of the singer's perspective could be attained. New scores were workshopped and articulations were checked and modified in private lessons with oboists Celia Craig<sup>57</sup> and David Cowley.<sup>58</sup>

Present throughout the preparation, recording, and post-production processes was Jonathan Daw, an oboist with a lifetime of experience in, and a deep love and respect for opera. A balance was sought between the long extended phrases (which are such an important part of the vocal lessons), and the way the oboist uses articulation, at times like an accent or a staccato, and at others like a vocal inflection. There was a clear necessity to find a middle ground which exploited the potential of the oboe in the best possible way, without compromising the fundamental vocal lines at the heart of each lesson.

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<sup>55</sup> Crescendo/decrescendo, or hairpin markings.

<sup>56</sup> Gordon Knight, 'Meet Pianist and Repetiteur Penelope Cashman', *The Advertiser* (Adelaide, 1 December 2017), section SA Weekend.

<sup>57</sup> Celia Craig, 'About — Celia Craig', 2015 <<http://www.celiacraig.com.au/about/>> [accessed 24 January 2020].

<sup>58</sup> David Cowley, 'David Cowley - Oboist', *David Cowley - Biography*, 2003 <<http://www.davidcowley.co.uk/biography.html>> [accessed 24 January 2020].

## Breathing and articulation – breath marks and commas

There is a great deal of variance between the different editions of Concone's *50 Lessons* in the indication of breath markings. Slurs indicating the longer overarching lines of musical phrases are often punctuated by small commas which suggest appropriate places for the singer to take a breath.

Musical example 1.3 : G. Concone, Lesson 28, *50 lessons* Op. 9, mm. 1-21

Oboe

28.

Concone 50 Lessons, Op.9

*Allegro giusto*

6

12 *rall.* *a tempo*  
*dolce*

17 *dolce*

In practice these commas, used as breath marks, proved to be mostly inappropriate for use in an oboe performance context. At worst they were a disruptive distraction, though they can, however, be seen as discrete musical inflections. In recording the *50 Lessons* with oboe and piano other problems became apparent, notably around the question of stamina. Whilst each lesson is of relatively short duration, they are invariably written with long overarching phrases with very few moments of rest for the oboist from start to finish. The result is that questions of breathing and stamina must be carefully and effectively managed in order not to compromise the sense or exigencies of the cantabile singing line. This presents one of the greatest opportunities for development of cantabile oboe technique.

There are no real stops or silences in the long-line phrase – indeed, players of the Conservatoire [modern] oboe with its relatively heavy reed tend to be reluctant to interrupt the air flow or disturb their embouchures by stopping, even when there are brief rests in the music...<sup>59</sup>

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<sup>59</sup> Burgess and Haynes, *The Oboe*, p. 117. Haynes goes on to suggest that the long-line phrase finds its apotheosis later on in the twentieth century, with the Strauss oboe concerto.

## Including the other members of the oboe family

In theory all of the instruments of the oboe family should be able to benefit from the oboe edition of Concone's *50 Lessons*. This theory was tested by simply transposing the piano part<sup>60</sup> and replacing the oboe part by either the cor anglais, the bass oboe, or the oboe d'amore. In practice it was found that this was not a satisfactory process as each instrument had its own unique specific qualities, particularly in regards to questions of range and tessature.

**Table 1.4 : Instruments of the oboe family and their equivalent vocal range**

Instrument names	Equivalent vocal range	Pitched in	Relative to standard oboe
piccolo oboe musette oboe musette sopranino oboe	above soprano	E $\flat$ or F	a minor third above a perfect fourth above
oboe treble oboe soprano oboe	soprano	C	
oboe d'amore	mezzo-soprano alto	A	a minor third below
cor anglais english horn	alto tenor	F	a perfect fifth below
bass oboe baritone oboe	baritone bass	C	a perfect octave below

Following on from this the lesser known first book of Concone's *40 nouvelles leçons de chant spécialement composées pour voix de basse ou baryton avec accompagnement de piano, 1er livre*, Op. 17<sup>61</sup> was trialled on the cor anglais. After transposing the vocal line to suit the instrument these were found to suit it particularly well. The following introduction, written by Concone himself, explains why these works were better suited to the lower voice of the cor anglais:

<sup>60</sup> See table 1.10

<sup>61</sup> Giuseppe Concone, *40 nouvelles leçons de chant spécialement composées pour voix de basse ou baryton avec accompagnement de piano, 1er livre* (Paris: S. Richault, 1843).

Figure 1.12 : Preface to Concone's 40 nouvelles leçons de chant spécialement composées pour voix de basse ou baryton avec accompagnement de piano, Op. 17 (Sibley Music Library)<sup>62</sup>

R-3.2

181093

**Vorwort.**

In der älteren Musik war dem Bass vorzugsweise die Aufgabe zugewiesen, in den Ensemble-Gesängen die Grundstimme zu vertreten. Feste Stimmen und musikalische Tüchtigkeit reichten im Allgemeinen dafür aus. Die Aufgabe war gewiss nicht bedeutungslos, aber es braucht nicht erst gesagt zu werden, eine wie starke Beschränkung sie mit sich brachte. In unsern Tagen erweitern sich nun glücklicherweise die dem Bass gestellten Grenzen um ein Beträchtliches. Die Erfahrung hat gezeigt, dass eine schöne, tiefe Männerstimme recht wohl im Stande ist, selbständig längere Melodien zu singen, und die Componisten haben daraufhin eine Reihe von Werken für Bass geschrieben, deren Reichthum und Schönheit die tiefen Stimmen auch in melodischer Beziehung den führenden hohen Stimmen gleichstellen.

Die wohlwollende Aufgabe, die meinen Elementarwerken für Gesang bereitet worden ist, hat mich veranlasst, nunmehr eine neue Reihe von vierzig Übungen speciell für Bass und Baryton zu componieren; ihr Zweck ist, durch das Studium von zugleich breiten und gefälligen, wohlrhythmisirten Melodien den Geschmack zu bilden und die Stimme zu festigen.

Die 25 Übungen des ersten Buchs sind zu solfeggieren, d. h. auf den italienischen Solmisationssyblen *do re mi fa* etc. zu singen. Hierbei möge man besonders darauf achten, dass jede Note in genauer Intonation, mit gleichmässiger Kraft und Reinheit angegeben wird.

Die 15 Übungen des zweiten Buchs sind zu vocalisiren, d. h. abwechselnd auf den Vocalen *A E I O U* zu singen. Alle diese Melodien bewegen sich in den dem Bass gestellten Grenzen; durchaus vermieden wurden jene gefälligen und leichten Fiorituren, die dem Adel und der breiten Fülle der tiefen Stimmen nicht angemessen sind.

**J. Concone.**

**Avertissement.**

*Dans la musique ancienne les voix de Basse jouaient le plus souvent un rôle peu important en apparence, mais très essentiel en réalité; c'était celui de chanter toujours la partie fondamentale dans les morceaux d'ensemble. Ce système demandait avant tout des voix bien posées, et de bons musiciens: aussi ces deux conditions doivent elles être indispensables.*

*Aujourd'hui les Compositeurs ayant compris qu'une belle voix de Basse peut être à son tour apte à chanter une partie mélodique, ont à cet effet doté les voix graves de compositions dont le développement et le charme donnent à ces voix une importance égale aux autres.*

*Les suffrages bienveillants qu'ont obtenus mes ouvrages élémentaires, m'ont décidé à composer une nouvelle série de 40 Leçons spécialement consacrées aux voix de Basse ou Baryton, dont le but est de poser la voix et de développer le goût par l'étude de mélodies à la fois larges, élégantes et bien rythmées.*

*Le 1<sup>er</sup> Livre contient 25 Leçons dont on commencera l'étude en solfiant la Note, et en faisant la plus grande attention, en émettant chaque son avec justesse d'intonation, égalité de force, pureté et intensité de voix.*

*Le 2<sup>e</sup> Livre renferme 15 Leçons propres à être vocalisées: elles sont conçues dans la limite qu'exige une voix de Basse, car les vocalisations gracieuses et légères des voix de femmes, ne conviennent pas à la noblesse, et à l'ampleur des voix graves.*

**J. Concone.**

**Preface.**

In old music the bass voice usually had assigned to it the task of executing the fundamental part in ensemble singing. In general strong voices and musical efficiency were sufficient for this. The task was not without importance, but it is hardly necessary to say how great was the limitation it imposed. In our days the boundaries set to the use of the bass voice have, fortunately, been considerably extended. Experience has proved that a fine, deep male voice is capable of independently singing long melodies, and composers have written for it a long series of works, whose richness and beauty place deep voices on a level with the high leading ones in regard to melody.

The kind reception which my elementary works on singing met with induced me to compose a series of 40 exercises for bass and baritone; their purpose is to educate the taste and strengthen the voice by the study of melodies that once broad, pleasing and rhythmical.

The first 25 exercises of the first book are to be sol-faed, that is, sung to the Italian syllables *do, re, mi, fa, sol, la, si*, and it is necessary to take the greatest care to produce every note with perfect intonation, equal strength and purity.

The 15 exercises of the second book are to be vocalised, i. e. sung to the vowels *A E I O U* alternately. All these exercises keep within the compass of the bass voice; all those light and graceful fioriture, which are unsuited to the nobility and fullness of deep voices, have been entirely avoided.

**J. Concone.**

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U. E. 448

Stich und Druck von Jos. Eberle & Co. Wien VII.

U. E. 448

<sup>62</sup> Giuseppe Concone, *40 Leçons de Chant. Pour Voix de Basse Ou Baryton*, ed. by Eduard Gärtner (Wien: Publisher No. U.E. 448 Universal-Edition, 1900).

Following the success of the trials on the cor anglais, the choice was made to record and generate new piano and cor anglais scores from book one, or lessons 1 to 25 of the *40 nouvelles leçons de chant spécialement composées pour voix de basse ou baryton avec accompagnement de piano, Op. 17*. Trials were equally undertaken using the oboe d'amore and the bass oboe for the 40 lessons, however they were found to be less suited for these other voices than they were for the cor anglais. Oboists today are expected to be able to perform on both the oboe and the cor anglais, and to a far lesser extent the oboe d'amore – this supports the choice to concentrate on generating new solo repertoire for the cor anglais as opposed to the bass oboe and oboe d'amore.

## Chapter two: Finding Giuseppe Concone

### Le Conservatoire de Paris, l'Académie française, *Graziella: an opera*, and a hasty retreat

Many singers have learnt to fear and/or love the name of Giuseppe Concone through working on his *50 Lessons* Op. 9 in one form or the other. Brass players have, since the 1950s, been using some of his lessons, albeit in a drastically reduced form, to help with the development of a *cantabile* playing style. Few of those using Concone's works have much idea about where they come from or who wrote them. It would therefore seem useful to elucidate his background, given his works are very much at the heart of this project.

Concone's *Lessons* were written in Paris of the mid-nineteenth century and were a part of a larger body of published lessons and works aimed at aiding the development of future musicians. This larger context was centred around the Paris Conservatorium (Le Conservatoire de Paris) which was establishing and building upon some radical new ideas in musical pedagogy.<sup>63</sup> Concone was born in Turin in 1810, where he had his musical education and lived until the failure of his first opera, *Un episodio del San Michele*,<sup>64</sup> in 1836. In 1837 he left Italy for Paris where he achieved fame as a teacher of the pianoforte, singing, the theory of music, and composition. He remained in Paris until 1848, when political developments and the fear of revolution compelled him to return to his native town. Concone had spent 11 prolific years in Paris and shortly after returning to Turin he was appointed Organist of the Royal Chapel in Turin, holding this position until his death in 1861. His published output shows that during his time in Paris he published a significant number of works, most often for singers with some sort of pedagogical objective. Works that have been found are for voices in various combinations, voice and piano, solo piano, one book of orchestral overtures and a manual for composers.

The following two figures show the esteem in which Concone was held by the Institut de France de l'académie royale des beaux arts:

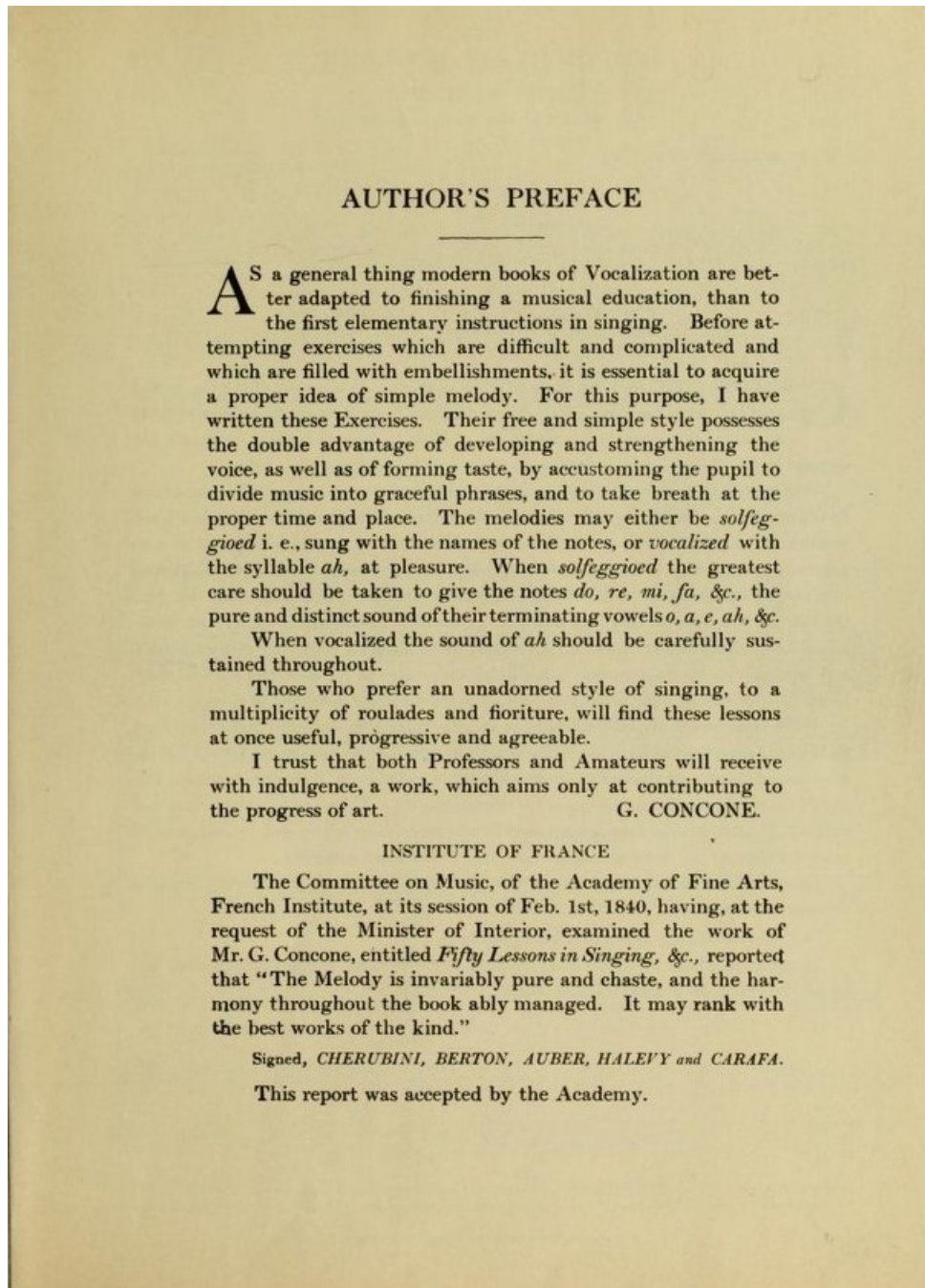
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<sup>63</sup> K. Hassiotis, 'A Critical Edition of the 48 Studies for Oboe, Op. 31 by Franz Wilhelm Ferling (1796-1874), Based on Original Historical Evidence and Viewed within the Context of the Evolution of Didactic Material for Oboe, with Particular Reference to Nineteenth-Century Performing Practices.' (unpublished doctoral thesis, City University London, 2010), p. 80.

<sup>64</sup> 'Un Episodio del San Michele : Melodramma Giocoso | Library of Congress' <<https://www.loc.gov/item/2010659333/>> [accessed 24 September 2019].

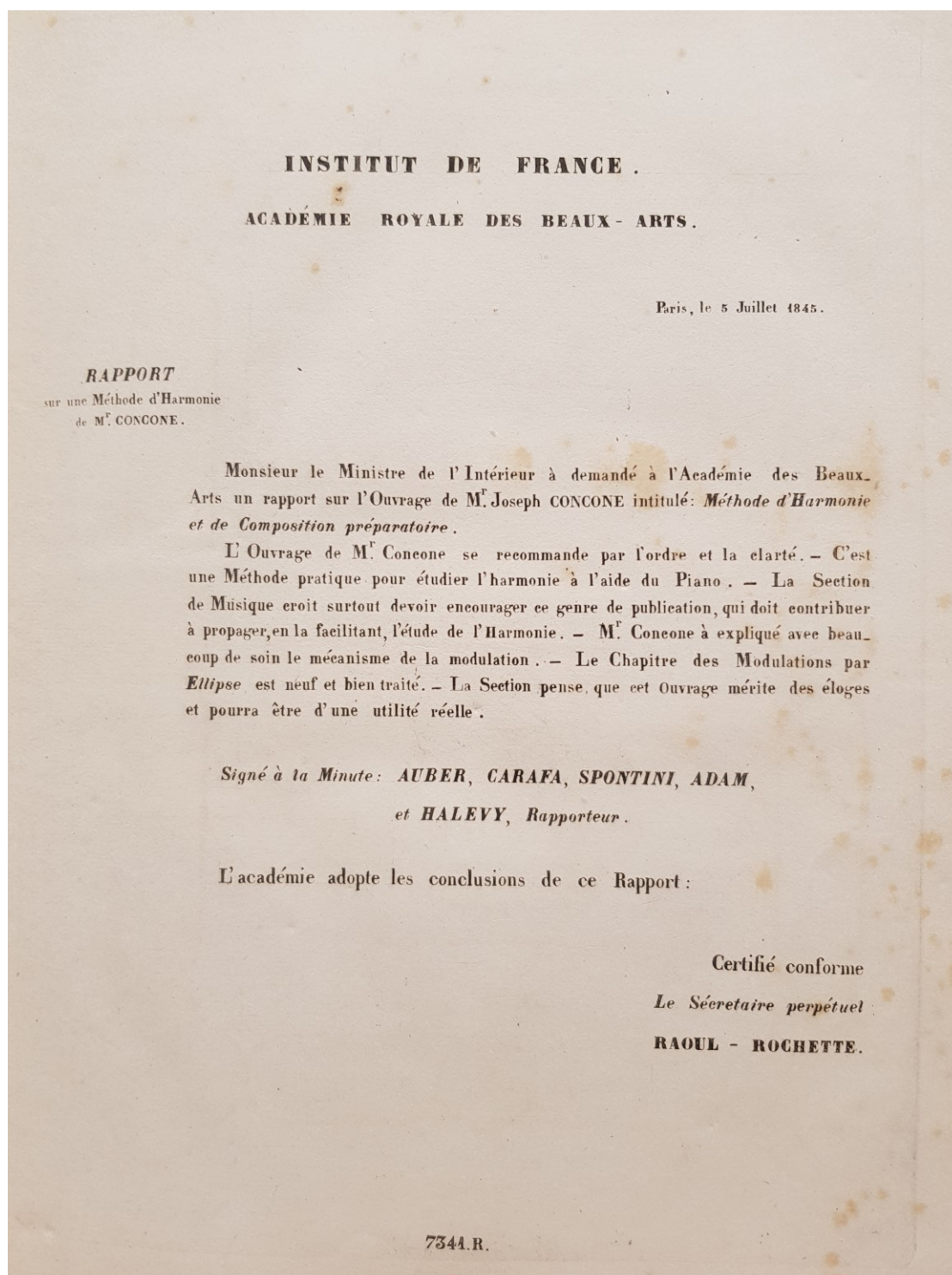


Figure 2.1 : Author's preface and dedication to the Ditson Edition of Concone's *Lessons in Singing* (*Leçons de chant pour voix élevées*) Op. 9, (Harold B. Lee Library, Provo)<sup>65</sup>



<sup>65</sup> Giuseppe Concone, *Lessons in Singing for High Voice = Leçons de Chant Pour Voix Élevées : Op. 9* (Philadelphia: Oliver Ditson, 1906).

Figure 2.2 : Preface to Concone's *Méthode d'Harmonie et de Composition préparatoire* (BNF, Richelieu)<sup>66</sup>



<sup>66</sup> Giuseppe Concone, *Méthode d'harmonie et de composition préparatoire renferment la théorie et l'art de moduler, complétée par 40 exercices pratiques et 58 exemples analysés* (Paris: S. Richault, 1845).

Opera was at the heart of cultural life in nineteenth-century Paris. This is evidenced by the significant place given to the opera within major literary works from the period such as– *Le comte de Monte Cristo*,<sup>67</sup> *The woman in white*,<sup>68</sup> *Graziella*,<sup>69</sup> *Le Château des Carpathes*.<sup>70</sup> There are some interesting cross-overs between Concone’s output and the authors of these books – for example Sir Walter Scott, whose works are given as the subject of Concone’s orchestral overtures, was also the originator of the tale of *Lucia di Lammermoor*, at the heart of Donizetti’s famous opera of the same name. Concone did write a second opera during his time in France, *Graziella*,<sup>71</sup> after the novel by the famed French poet and public figure Lamartine, and it is the discovery of this opera, along with a textbook on composition,<sup>72</sup> which may give some clues on top of the social unrest in Paris at the time, as to why Concone was drawn to Paris and why he left to return to Italy. There are certainly lessons to be learned from examining Concone’s opera, *Graziella*. One can only assume that the work was not appreciated – Figure 2.3 provides one of the rare sources which mentions Concone’s opera *Graziella*, stating that it was *never performed*.

In his method for composers<sup>73</sup> Concone uses many examples of Rossini’s writing – Rossini was immensely popular and important, an incredibly dynamic figure in the operatic scene at that time, and he remains to this day one of the most identifiable and revered composers not only of what many define as the *bel canto* canon (Bellini, Rossini, Donizetti), but also of opera more generally. There is a reverence in Concone’s treatment of the examples of Rossini’s writing in his method for composers.

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<sup>67</sup> Alexandre Dumas, *The Count of Monte Cristo*. (London: Penguin Books, 1996).

<sup>68</sup> Wilkie Collins, *The Woman in White* (London; New York: Penguin Books, 2003).

<sup>69</sup> Alphonse de Lamartine, *Graziella* (Paris: L. Hachette, 1862), Bibliothèque nationale de France, département Philosophie, histoire, sciences de l’homme, 8-LN27-11179 (L); Alphonse de Lamartine, *Graziella*, trans. by Raymond N MacKenzie (Minneapolis: University of Minnesota Press, 2018).

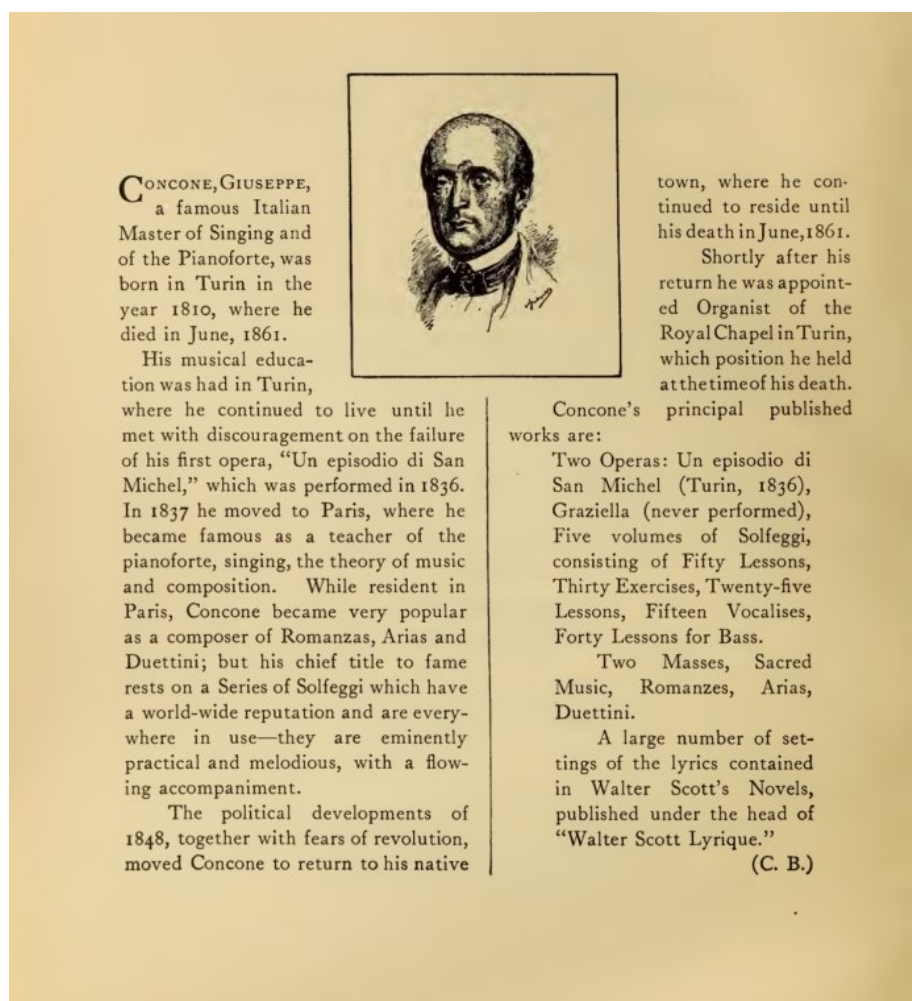
<sup>70</sup> Jules Verne, *Le château des Carpathes* (Paris: Presses Pocket, 1992).

<sup>71</sup> Giuseppe Concone, *Graziella: opera in 3 atti d’après A. de Lamartine* (Torino: G. Biancardi, 1856).

<sup>72</sup> Concone, *Méthode d’harmonie et de composition préparatoire renferment la théorie et l’art de moduler, complétée par 40 exercices pratiques et 58 exemples analysés*.

<sup>73</sup> Ibid.

Figure 2.3 : Frontispiece of G. Schirmer's 1908 edition of Concone's *Fifty Lessons For the Medium Part of the Voice Op. 9*, (Harold B. Lee Library, Provo)<sup>74</sup>



In the course of this research no other references to this work were found. This is in spite of the novel which formed the libretto having recently been re-translated into the English by Raymond N. Mackenzie, and published by the University of Minnesota Press.<sup>75</sup> The full orchestral score was not found during the period spent searching for new works by Concone in the Bibliothèque Nationale de France. This would benefit from further research. The opera is almost entirely forgotten today - it is as though it never existed.

<sup>74</sup> Giuseppe Concone, *Fifty Lessons for the Medium Part of the Voice: Op. 9. Transposed Also for Soprano or Tenor, for Contralto*, ed. by Alberto Randegger (New York: Schirmer, 1892).

<sup>75</sup> Alphonse de Lamartine, *Graziella*, trans. by Raymond N MacKenzie (Minneapolis, 2018).



Concone was a prolific composer. This is made clear by the indices of his output which were included on the back page of most of his published scores. Figure 2.4 shows the back cover from one of his later publications, published by S. Richault in 1853.<sup>76</sup> He was also a respected pedagogue as is evidenced by his position in the Conservatoire de Paris, and the acknowledgement that he received from the members of the Academy of Fine Arts.

Figure 2.4 : Back cover of Concone's *Bayard à Romagnano. Scène et Air pour voix de baryton*, (BNF, Richelieu)

**ŒUVRES DE J. CONCONE**  
*Maître de Chapelle honoraire de S. M. le Roi de Sardaigne.*  
 Publiés par S. RICHAUT, Éditeur et Marchand de Musique,  
 Boulevard Poissonnière, n° 26, au premier.

<p><b>MÉTHODES ET OUVRAGES ÉLÉMENTAIRES.</b>        Œuv. 8. Introduction à l'art de bien chanter, ou Méthode élémentaire de chant pour voix de femme. . . . . 18        Œuv. 9. 30 Leçons pour le médium des voix avec accompagnement de piano. En deux livres. Chaque. . . . . 15        Œuv. 10. 2<sup>e</sup> Livre de 25 leçons faisant suite aux précédentes, ou <i>Vocalises mélodiques de moyenne difficulté</i>. . . . . 9        Œuv. 11. <i>Exercices pour la voix, servant de transition du style large aux difficultés vocales</i>. . . . . 9        Œuv. 12. 15 <i>Vocalises pour soprano ou mezzo-soprano, servant d'étude de perfectionnement</i>. . . . . 15        Œuv. 12 bis. Les mêmes vocalises transportées pour contralto. . . . . 15        Œuv. 13. 25 Leçons pour deux voix de femme (style large). . . . . 15        Œuv. 14. <i>Exercices pour deux voix de femme, transition du style large aux difficultés de la vocalisation</i>. . . . . 9        Œuv. 15. 15 <i>vocalises élégantes à deux voix, soprano et mezzo-soprano, formant suite aux deux ouvrages précédents</i>. . . . . 15        Œuv. 16. Introduction à l'art de bien chanter, ou méthode élémentaire de chant pour voix de basse. . . . . 18        Œuv. 17. 40 Leçons de chant mélodiques et progressives, spécialement composées pour basse ou baryton. 2 livres. Chaque. . . . . 15        Œuv. 18. <i>Méthode d'harmonie et de composition préparatoire. Ouvrage renfermant la théorie de l'art de moduler; complété par 40 exercices pratiques et suivi de 25 exemples choisis, extraits des œuvres de M. J. Auber, Beethoven, Halévy, Meyerbeer, Rossini, Schubert, etc.</i>. . . . . 25</p> <p><b>BALLETES, MÉLODIES ET ROMANCES.</b>        Le Prisonnier. . . . . 3 75        Le Corsaire. . . . . 2 50        La Zingarella. . . . . 2 50        L'Étoile. . . . . 3 10        La dernière heure. . . . . 3 75        Irène. . . . . 2 50        L'Esquif du Péchur. . . . . 2 50        Régret fidèle. . . . . 2 50        Balthazar et ses enfants. . . . . 2 50        Première absence. . . . . 2 50        Dieu tulerai. . . . . 2 50        Nous n'étions pas au diable. . . . . 2 50        Les Chevières. . . . . 2 50        Bure béni. . . . . 2 50        Le Retour. . . . . 2 50        Sans espérance. . . . . 2 50        Bonheur et devoir. . . . . 2 50        Père et Sœur. . . . . 2 50        Mon Jésus. . . . . 2 50        Les Larmes des fleurs. . . . . 2 50        Prière du soir. . . . . 2 50        Madeleine. . . . . 2 50</p> <p><b>SCÈNES ET AIRS.</b>        Melanie. . . . . 4 50        Jeanne Maclette. . . . . 4 50        Bayou d'Amour. . . . . 5        varié. . . . . 5        La Comtesse. . . . . 3 75        L'Ange du Glavier. . . . . 5        Le Crapaculo. . . . . 3</p> <p><b>DUOS ET NOCTURNES pour 2 voix de femmes.</b>        Duo. . . . . 5        Les Trébuchets. . . . . 5        Les Fiancées de Péchours. . . . . 5        La Brise au perron. . . . . 5        Les petits Glaucous. . . . . 5        Les Filles du Proverit. . . . . 5        La Jeune fille et le Page. . . . . 5        Le Repas des Maladeurs (sop. et tén.). . . . . 5        Contesse et Bachel. . . . . 5        Jette. . . . . 5        Les Sœurs de lait. . . . . 5        Saint-Domange en 1804. . . . . 5        Juvet et Châtaigne. . . . . 5        Les Filles du Bracon. . . . . 5        L'Orage sur le ruis. . . . . 5        Les deux de la veuve. . . . . 5        Un Concert sous le ciel. . . . . 5        Les voix qui coulent. . . . . 5        Suzon et Suzette. . . . . 5        La Nuit de Noël. . . . . 5        Les Nymphes. . . . . 5        Les Secrets du loup. . . . . 5</p>	<p><b>MÉLODIES ET AIRS pour une voix.</b>        Le Tasse. . . . . 2        Vive la guerre. . . . . 2        Le Sacrifice d'Abra. . . . . 3 75        hém. . . . . 3 75        Plaintes de Saül. . . . . 3 75        Brutus. . . . . 2        Le Calvaire (air). . . . . 6        Bayard (scène et air).</p> <p><b>NORCEAUX AVEC PAROLES ITALIENNES.</b>        La Fiancée du Marinajo, scène et air p. sopr. . . . . 6        Le Spos dell' Ezzide, scène et air pour soprano. . . . . 6        id. id. du Veni Creator. . . . . 4 50        Première messe facilitée des voix de femmes, net. . . . . 3 75</p> <p><b>MÉLODIES ET AIRS pour une voix.</b>        Le Tasse. . . . . 2        Vive la guerre. . . . . 2        Le Sacrifice d'Abra. . . . . 3 75        hém. . . . . 3 75        Plaintes de Saül. . . . . 3 75        Brutus. . . . . 2        Le Calvaire (air). . . . . 6        Bayard (scène et air).</p> <p><b>NORCEAUX AVEC PAROLES ITALIENNES.</b>        La Fiancée du Marinajo, scène et air p. sopr. . . . . 6        Le Spos dell' Ezzide, scène et air pour soprano. . . . . 6        id. id. du Veni Creator. . . . . 4 50        Première messe facilitée des voix de femmes, net. . . . . 3 75</p> <p><b>LES HARMONISÉES</b>        50 Morceaux tirés d'Auteurs célèbres        Et arrangés à trois et quatre voix de Femmes  <b>PAR J. CONCONE.</b>        1<sup>re</sup> Collection. . . . . 25        2<sup>e</sup> Collection. . . . . 25</p>	<p><b>WALTER-SCOTT LYRIQUE</b>    COLLECTION DE MORCEAUX DRAMATIQUES    Sur des sujets tirés des principaux Romans de Walter-Scott.</p> <p><b>1<sup>re</sup> SÉRIE. — KENILWORTH.</b>    1. L'oncle et le neveu, duo, Baryton et Basse. . . . . 7 50    2. Bonheur et Repentir, air, Mezzo-Soprano. . . . . 3 75    3. Hésitation d'Amour, duo expr. Sop. et Bar. . . . . 3 75    4. La voix des arbres, scène et air, Baryton. . . . . 5    5. bis. Transposé pour Ténor. . . . . 5    6. Innocence et Trahison, Duo, Sop. et Basse. . . . . 6    7. La Falte, nocturne, Soprano et Mezzo-Sop. . . . . 4 50    8. L'Herbe, romance d'amour, Soprano. . . . . 3 75    9. Elisabeth et Amis-Isobart, Duo, S. et M.-S. . . . . 3 75    10. La Reine offensée, air, Duo, Sopr. et Baryt. . . . . 3 75    12. Triomphe de l'amour, Duo, Sop. et Baryt. . . . . 5</p> <p><b>2<sup>e</sup> SÉRIE. — IVANHOE.</b>    1. Le Pèlerin, air de Ténor. . . . . 4 50    2. La Châtelaine, air de Soprano. . . . . 4 50    3. Le Pèlerin et la Châtelaine, duo, S. et T. . . . . 6    4. Couplets du Tournai, pour voix de Soprano 4 50    5. Le Croisé et l'Érmié, duo, Bar. et B. . . . . 6    6. Le Temple et la Justice, duo, Sop. et Bar. . . . . 6    7. Romance de Rebecca, pour Soprano. . . . . 3 75    8. La Condamnation, air de Basse. . . . . 3    9. Résignation et Confiance, air p. Mezzo-Sop. . . . . 5    10. Brian de Boroi, Gullert et Rebecca, duo pour Mezzo-Soprano et Baryton. . . . . 6    11. Le Jugement de Dieu, duo p. Ten. et Basse. . . . . 5    12. Les Adieux, duo, p. Soprano et Mezzo-Sop. . . . . 5</p> <p><b>3<sup>e</sup> SÉRIE. — LA LIEUE FILLE DE PERTH.</b>    1. La Saint-Valentin, romance pour Soprano. . . . . 4 50    2. Le Baiser de la S.-Valentin, duo, S. et Bar. . . . . 6    3. La Leçon de galanterie, duo, Bar. et Basse. . . . . 6    4. Future Louise, ballade p. Mezzo-Soprano. . . . . 4 50    5. La Prince et la Chanteuse, duo, Sop. et T. . . . . 5    6. Les Menaces de Douglas, air pour Basse. . . . . 4 50    7. Le Désespoir, scène et air pour Soprano. . . . . 4 50    8. La Pezize, nocturne p. Sop. et Mezzo-Sop. . . . . 4 50    9. Prière du roi Robert III, pour Basse. . . . . 3 75    10. Le vœu de l'Hommeur, duo, p. Sop. et Ten. . . . . 6    11. Le Dévouement, duo p. Sop. et Mezzo-Sop. . . . . 3    12. Le Mariage, duo pour Soprano et Baryton. . . . . 5</p> <p><b>4<sup>e</sup> SÉRIE. — LES PUITAINS D'ECOSSE.</b>    1. Sir Ralfour et Morton, duo, Bar. et Basse. . . . . 4 50    2. Les plaintes de Max Edith, cavatine, M.-S. . . . . 4 50    3. Jenny et Holiday, duo p. Sop. et Baryton. . . . . 5    4. Amour et Dévouement, duo, Mezzo-Sop. et Baryton. . . . . 3    5. Espoir et confiance, cavatine S. et M.-S. . . . . 4 50    6. Honneur et Louguité, duo pour Ténor. . . . . 4 50    7. Jolie et Doulour, nocturne, 2 Mezi-Soprano. . . . . 4 50    8. Espoir et Vengeance, scène et air p. Basse. . . . . 4 50    9. Suprême Adieu, romance pour Baryton. . . . . 4 50    10. L'Espérance, scène et air p. Mezzo-Sop. . . . . 5    11. L'Entrevue dans la carrière, duo dramatique pour Baryton et Basse. . . . . 6    12. Le noble Sacrifice, duo, Sop. et Ten. . . . . 5</p> <p><b>5<sup>e</sup> SÉRIE. — LE PIRATE.</b>    1. L'Invocation magique, scène et air contr. 4 50    2. Jalouse et pardon, duo, M. et Ten. . . . . 5    3. Expérience, Nativité et Passion, trio pour 3 Femmes, Sop., Mezzo-Sop. et Contralto. . . . . 5    4. Dépit et Réconciliation, duo, Mezzo-Sop. . . . . 5    5. Record, romance pour Mezzo-Soprano. . . . . 4 50    6. Exaltation, scène et air pour Soprano. . . . . 3 75    7. Les Pêcheurs, barcarolle, S. et C. ou T. et B. . . . . 3 75    8. Le Mystère dévoilé, duo dram. S. et Bar. . . . . 3 75    9. bis. La même transportée p. Ténor ou Sop. . . . . 4 50    10. Hymne à la Vierge, nocturne pour 2 M.-S. . . . . 4 50    11. Retour à l'Hommeur, scène et air pour Bar. . . . . 5    12. Séparation suprême, duo, expr. S. et Bar. . . . . 5</p> <p><b>6<sup>e</sup> SÉRIE. — LE CONNETTABLE DE CHESTER.</b>    1. Le vœu solennel, scène et prière, M.-S. . . . . 4 50    2. L'Enthousiasme guerrier, cavat. milit. S. et M.-S. . . . . 5    3. Le Voleur et les romparis, duo, S. et M.-S. . . . . 4 50    4. Le doux Message, scène et air pour Ténor. . . . . 5    5. Dernier vœu d'un père, duo, sop. et Bar. . . . . 4 50    6. L'Herbe fatale, trio pour S., M.-S. et Contr. . . . . 4 50    7. Le Spectre de Vanda, air dramat. M.-S. . . . . 4 50    7 bis. Le même, pour Contralto et Bar. . . . . 5    8. Bonheur différé, duo, expr. Sop. et Bar. . . . . 5    9. Le Connettable et le Marchand, duo p. 2 B. . . . . 3 75    10. Le Départ du Croisé, romance p. Baryton. . . . . 5    10 bis. La même pour Ténor en ml. . . . . 3 75    11. Le Manoir paternel, nocturne S. et M.-S. . . . . 4 50    12. Louguité chevaleresque, duo, Ten. et Basse. . . . . 6</p>
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<sup>76</sup> Giuseppe Concone, *Bayard à Romagnano. Scène et Air pour voix de baryton. Paroles de Mr\*\*\** (Paris: S. Richault, 1853).

Concone knew how to compose – and did so with such apparent ease that his series of lessons seem to provide an inexhaustible source of great melodies. Concone’s publication for composers learning the art shows a deep respect for, and understanding of, the techniques employed by such revered composers as Gioachino Rossini. Written just before Concone’s return to Italy, *Graziella* is the largest and most serious work of Concone’s output to be found today. Further research may show that in addition to political instability the work’s failure was a factor that helped convince Concone that there was no point in remaining any longer in Paris.

## A *Bel canto* legacy

Giuseppe Concone left a tremendous *bel canto* legacy, this is evidenced in the ongoing usage of his vocal lessons today. Concone’s *50 Lessons* is a remarkable collection of works on several different levels. Firstly, it is remarkable for the carefully curated journey on which it guides the singer. Also noteworthy is the sheer volume of consistently beautiful lines and melodies. These give the distinct impression that, as a composer, the man had a remarkable facility and mastery of conjuring up melodic jewels. Finally the *50 Lessons* are remarkable for the economic manner in which the piano accompaniment is used to communicate the important material which is effectively guiding the pupil in questions of style, ornamentation, breathing, cadenzas, and, most importantly, *messa di voce* – all of the key elements of *bel canto* singing. All instrumental tutors, excepting the online tutors of Nabuo Kitagawa, have decided to ignore the piano accompaniment in their publications, meaning that a significant part of the lessons has been omitted. Perhaps these publications have turned Concone’s lessons into mere studies.

*The isolated melody, in spite of its inherent charm, loses without any doubt a part of its value if it isn’t supported by a correct harmony. The melody without its harmony, is a flower that has had its stem cut and leaves cut off where these were its pedestal and ornaments.*<sup>77</sup>

Concone’s lessons are economically delivered – very little extraneous text is provided, and there is no “how to” that accompanies the works. At one stage in the translation process it was planned to

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<sup>77</sup> Concone, *Méthode d’harmonie et de composition préparatoire renferment la théorie et l’art de moduler, complétée par 40 exercices pratiques et 58 exemples analysés.*

La mélodie isolée, malgré le charme qui lui appartient, perd incontestablement une partie de sa valeur, si elle n’est pas soutenue par une correcte harmonie. La mélodie sans l’harmonie, est une fleur à laquelle on a coupé la tige et le feuillage qui doivent lui servir d’appui et d’ornement.

include a few introductory words with each lesson to point out to the oboist where the focus should be placed in order to make full use of the lesson. Out of respect for the economical model of delivery shown by Concone the decision has been made not to do so.

## Forgotten works

Concone must have been tremendously busy during his short time in Paris: his output could easily be described as prolific. Many of the works published are quite simple, often written for performance in the courtyards of French schools, for example these pieces were intended to be performed by students as duos à *la remise des prix*, the awards ceremony at the end of the academic year.<sup>78</sup> There are a number of concert arias for different voices, many of which are quite repetitive. Concone's published works are difficult to find, with a number hidden in libraries in Paris, Brussels, and the United States. A number of the scores available in the music department of the Bibliothèque Nationale de France, (Richelieu Paris), were used to investigate the background for Concone's *50 Lessons*.

Of the works found in Paris, a selection of them was taken to be explored on the oboe. One of the main criteria for selection was based on the musical material and whether the work was in the form of a song with repeating verses or rather an aria which developed and evolved throughout the work. *Christine de Suède*,<sup>79</sup> translated and recorded for oboe and piano, had a 'recitative and air' structure, which translated well from voice to oboe, and *L'Hidalgo*,<sup>80</sup> whilst more repetitive than *Christine de Suède*, was a rare example of a bass aria which provided an opportunity to test the idea of translating it for the bass oboe and piano. As an experiment an attempt was made to record *L'Hidalgo* on the oboe, but this was quickly abandoned as the work was deemed unsuitable for a higher tessitura.

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<sup>78</sup> Giuseppe Concone, *La Semaine des prix, 7 choeurs brillants et faciles, à deux parties, avec solos et acc.t de piano..., paroles d' Edouard Plouvier, musique tirée d'auteurs célèbres et arrangée par J. Concone...* (Paris: S. Richault, 1851).

<sup>79</sup> Giuseppe Concone, *Christine de Suède. Air de concert pour voix de soprano* (Paris: S. Richault, 1849).

<sup>80</sup> Giuseppe Concone, *L'Hidalgo. Mélodie pour voix de basse. Paroles de Mr E. Plouvier* (Paris: S. Richault, n.d.).

## A case study: Looking at Concone's writing for oboe in his forgotten orchestral work *Ouverture de La Jolie Fille de Perth* (Walter Scott Lyrique).

The *Ouverture de La Jolie Fille de Perth* from *Walter Scott Lyrique* was chosen to be examined as the rare example of how Concone actually wrote for the oboe itself. A case study of the work undoubtedly helps to contextualise Concone's *50 Lessons* along with the other vocal works included in this project.

The *Ouverture de la Jolie Fille de Perth* was written as an orchestral overture. It is of interest because it gives a clear indication of how Concone wrote when writing directly for instruments. Of the six possible overtures this one was chosen because of the prominence given to the oboe from the very start, with the orchestra playing eight bars of tutti introduction which all leads to a four bar solo from the oboe at measure 9. This is nicely passed on to the clarinet at m. 13.

### Musical example 2.1 : G.Concone, *Ouverture de la Jolie Fille de Perth*, mm. 1-16

Ouverture  
De la Jolie Fille de Perth

J. Concone

The musical score is arranged in two systems. The first system includes Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in D, Trumpet in D, Trombone, and Timpani. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Allegro con brio'. The oboe part features a solo starting at measure 9, marked '1. Solo dolce'. The clarinet part features a solo starting at measure 13, marked '1. dolce'. The score includes dynamic markings such as 'f', 'dim.', and 'p'.

Marked *Allegro con brio*, this introduction has a similar function to the operatic chorus, bringing in, with great contrast, the expressive and characterful solo voices. In this way the drama of the first section serves to set the scene for the solo oboe *Andantino espressivo* oboe solo in measure 17, which follows immediately afterwards.



Musical example 2.2 : G. Concone, *Ouverture de la Jolie Fille de Perth*, Oboe part mm. 17-31

Oboe  
17 **Andantino espressivo**  
*con espress.*

22 **6**

That this line is intended to be played with a great deal of expression is underlined both by the tempo marking, and the inclusion of the indication *con espress.* in the part. The oboe is given the role of the storyteller, starting its tale with a musical statement not dissimilar from well known tropes of children's literature such as "Once upon a time ...", or "In a land far away ...".

During this time the strings provide a simple rhythmical and harmonic cushion upon which the solo line can repose. The 6/8 pulse here establishes a rhythm reminiscent of a barcarolle and of the stroke of a Venetian gondolier.

Musical example 2.3 : G.Concone, *Ouverture de la Jolie Fille de Perth*, mm. 17-26

The image shows a musical score for measures 17-26 of the Overture de la Jolie Fille de Perth by G. Concone. The score is in 6/8 time and marked 'Andantino espressivo'. It features a woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and a string section (Violin I, Violin II, Viola, Cello, Double Bass). The Oboe part has a 'cresc. espress.' marking and a '1. Solo' marking. The Cello part has a 'Solo' marking. The strings play a rhythmic accompaniment.

From measure 26 both the clarinet and the solo cello repeat the oboe’s introductory line. Texturally the effect is very similar to that of a dialogue between soloists and chorus in the operatic works of Rossini and Weber. The combination of the clarinet and the cello is an example of some of the effective instrumentation and voicing used by Concone in this work.

The phrase which follows sees the two oboes together engaging the clarinets, then all the strings and the rest of the woodwind, in what could be described as what appears to be one of Concone’s most recurrent styles (this is clear from the sheer number of barcarolles in the works surveyed as part of this project), the Barcarolle, a form which was immensely popular in nineteenth-century opera and which is characterised by a “rhythm reminiscent of the gondolier’s stroke, almost invariably in 6/8 meter at a moderate tempo.”<sup>81</sup>

In the remaining ten measures before the *Allegro* of the next section the solo oboe regains its place as the storyteller in chief, bringing the phrase begun at measure 18 to a deceptive cadence in measure 45, whence the solo oboe takes the line to its conclusion through a process of repetition,

<sup>81</sup> Don Michael Randel, ‘Barcarolle’, *The New Harvard Dictionary of Music* (Cambridge, Mass.: Belknap Press of Harvard Univ. Press, 2001).

accompanied with cadential ornamentation. It is this treatment of the oboe line which most solidly supports the thesis that Concone considered and treated the oboe line as that of a coloratura singer in the *bel canto* style.

Musical example 2.4 : G. Concone, *Ouverture de la Jolie Fille de Perth*, Oboe part mm. 41-57

The image displays a musical score for the Oboe part, measures 41-57. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro' starting at measure 52. The dynamics are marked 'f' (forte) at measure 41 and 'ff' (fortissimo) at measure 52. The score includes various musical notations such as slurs, accents, and triplets. Measure 41 begins with a 'Solo.' marking and a forte dynamic. The melody is characterized by flowing lines and cadential ornaments. Measures 47 and 51 feature triplet markings. Measure 52 is marked 'Allegro' and 'ff', showing a change in tempo and dynamics.

Concone's *Ouverture de la Jolie Fille de Perth* provides an exciting example of nineteenth-century *bel canto* operatic-style writing, which is typical of most of the works uncovered and explored as part of this project. It is the quality of this work that indicates that there is potential for future scholarship and performance of Concone's works. The existence of at least one forgotten opera, *Graziella*, provides a strong argument for more thorough research.

## Chapter three: Intermodal Translation (as an intersemiotic notion), problems and processes

In her 2019 publication, *Music and Translation: New Mediations in the Digital Age*, Lucile Desblache describes the landscape of a nascent field of research, making the point that “useful models of translation that can be applied to music have only been explored in depth since the beginning of the twenty-first century.”<sup>82</sup> That theories surrounding music translation are now beginning to be formulated, discussed, and published is exciting. This project engages with some of the ideas being explored in the intersection of translation and music. Desblache cites a number of existing works, published in the field of opera and song (Gorlée,<sup>83</sup> Low,<sup>84</sup> Mateo,<sup>85</sup> Susam-Sarajeva,<sup>86</sup>); all were published in the early twenty-first century.

Throughout this project, from its very title, the word “translation” is employed. Less problematic words such as: “transcription”, “arrangement”, or “adaptation”, could have been used, however “translation” underlines the ambition of this project to generate and present scores and recordings for the solo oboe which are effectively “music artifacts”,<sup>87</sup> containing as much as possible of the “slippery text-and-music artefact” from which they originate.<sup>88</sup> The use of the word “translation” assumes the validity of music as “language”. In 1985 Benventiste discussed the relationship of the “language” of music with “semiotics of the linguistic sign”, arguing that its syntax

[is] organized from an ensemble constituted by a scale that is in itself formed of notes. The notes have no differential value except within the scale; and the scale itself is a recurrent whole at several (different) pitches, specified by the tone which indicates the key. The basic unit will therefore be the note, a discrete and contrasting unit of sound; but it only assumes this value within the scale, which fixes this paradigm of notes. Is it

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<sup>82</sup> Lucile Desblache, *Music and Translation: New Mediations in the Digital Age* (London: Palgrave Macmillan UK, 2019), p. 219.

<sup>83</sup> Dinda L. Gorlee, *Song and Significance: Virtues and Vices of Vocal Translation* (Amsterdam: Editions Rodopi, 2005).

<sup>84</sup> Peter Low, ‘Singable Translations of Songs’, *Perspectives: Studies in Translatology*, 11.2 (2003), 87–103 <<https://doi.org/10.1080/0907676X.2003.9961466>>; Peter Low, ‘When Songs Cross Language Borders’, *The Translator*, 19.2 (2013), 229–44 <<https://doi.org/10.1080/13556509.2013.10799543>>; Peter Low, *Translating Song Lyrics and Texts* (London: Routledge, Taylor & Francis Group, 2017).

<sup>85</sup> Mateo, M. Music and translation. In Yves Gambier and Luc van Doorslaer, *Handbook of Translation Studies: Volume 3* (Amsterdam, 2012), 115–21 <<http://ebookcentral.proquest.com/lib/adelaide/detail.action?docID=1108437>> [accessed 8 January 2020].

<sup>86</sup> Şebnem Susam-Sarajeva, ‘Translation and Music: Changing Perspectives, Frameworks and Significance’, *The Translator*, 14.2 (2008), 187–200 <<https://doi.org/10.1080/13556509.2008.10799255>>.

<sup>87</sup> Gorlee, *Song and Significance*, p. 11.

<sup>88</sup> *Ibid.*, p. 11.

a semiotic unit? We can discern that it is in its own order, since it determines the oppositions. But then it has no relationships with the semiotics of the linguistic sign, and, in fact, it is not convertible into units of language, at whatever level this may occur.<sup>89</sup>

In response to this, Gorlée argues that:

[the] language used in the hybrid arts of opera, folksong and art song, as well as in operetta, musical song and popular song, is of a special kind not addressed by Benveniste, whose concern is with everyday verbal language, but addressed by the authors of the articles in this book, who deal with verbal art with distinctive features and shapes which approach and distinguish the text to their music, thereby resolving the differences emphasized by Benveniste.<sup>90</sup>

Evidenced here is the presence of two tendencies in analyses of vocal translations: logocentrism on the one hand and musicocentrism on the other.<sup>91</sup> These recent publications show how music translation is now in a process of being defined and mapped out as part of a concept of translation which exists beyond semantic language. Setting out to interrogate and test the connections between music and text translation, Minors states that “there is an intermodal transference of ideas from one system (e.g. music) to another system (e.g. text). The transference is omnidirectional”.<sup>92</sup> The following music translation map was developed by Kaindl and Desblache in 2013 for the International Network Project ‘Translating Music’,<sup>93</sup> and was equally included in Desblache’s new publication.<sup>94</sup>

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<sup>89</sup> Benveniste, Émile. in Robert E Innis, *Semiotics: An Introductory Anthology* (Bloomington: Indiana Univ. Press, 1997), pp. 236–37.

<sup>90</sup> Gorlee, *Song and Significance*, p. 11.

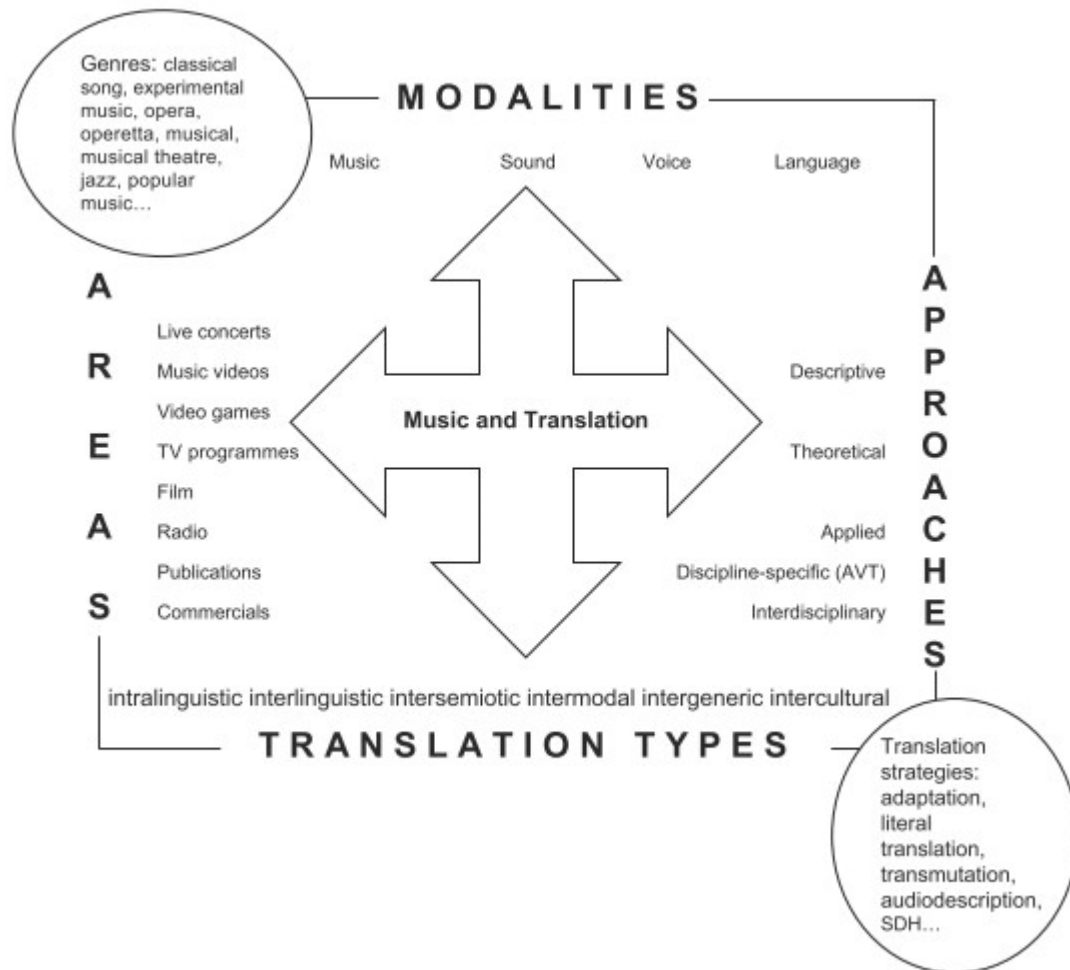
<sup>91</sup> Lucile Desblache, ‘Book Review : Gorlée, Dinda L. (2005). “Song and Significance. Virtues and Vices of Vocal Translation.”’, *The Journal of Specialised Translation*, 6, 2006, 215–16.

<sup>92</sup> Minors, *Music, Text and Translation*, sec. “Introduction: Translation in Music Discourse”.

<sup>93</sup> ‘Translating Music’ <<http://www.translatingmusic.com/index.html>> [accessed 29 June 2017].

<sup>94</sup> Desblache, *Music and Translation*, p. 220.

Figure 3.1 : Music translation map (Desblache & Kaindl 2013)



In the transference which is used in almost all the works which are included in this submission, the act of translation is of intersemiotic type – established in the interstices connecting different systems of expression of thoughts and ideas. Nicola Dusi points out that it is also possible to extend the notion of translation to

internal or *intrasemiotic* interpretations within non-verbal languages, for example in the musical semiotic system when a passage is transcribed in a different key.<sup>95</sup>

<sup>95</sup> Nicola Dusi, 'Intersemiotic Translation: Theories, Problems, Analysis', *Semiotica*, 2015.206 (2015), 181–205 <<https://doi.org/10.1515/sem-2015-0018>>.

Dusi goes on to point out that it is possible to go further still, into the field of *intersystemic interpretation*, which can include performances where the interpretation demonstrates “important variations in the substance of the expression”.<sup>96</sup>

The process of translation itself is highly subjective and is a creative process<sup>97</sup> which requires a series of decisions to be made by the translator. Theorists are increasingly widening the scope of their reflections upon translation to examine and include acts of translation not only between different spoken and written languages, but also between different media and disciplines. Engaging with a process of translation means widening the field of understanding well beyond the notes on the page and into larger questions of cultural context and performance practice and traditions. This is highly appropriate in approaching a subject as difficult to define as *bel canto*. Enacting a process of translation and publishing the results can be a political act,<sup>98</sup> one which can have consequences in subsequent perception and development of the ideas which are explored and presented. Recognizing this reinforces the importance of the creative act of translation.

It is timely that, as this project was being researched, a new translation of Lamartine’s 1852 Novel *Graziella* was published.<sup>99</sup> Included in the publication were extensive notes from the translator and an essay. In his LRB review of the publication, Tim Parks asks why we should choose to republish the almost forgotten novel now.<sup>100</sup> This same question can be repeated for some of the other works which have been translated as part of this project, for example *Christine de Suède. Air de concert pour voix de soprano*,<sup>101</sup> and *L’Hidalgo. Mélodie pour voix de basse*.<sup>102</sup> The question is worth asking, as the use of an intermodal translation process removes the text from the musical lines of the works, potentially isolating the music from the narrative which inspired it. To determine what the effect of this removal could be it is worth examining some existing works which have already been subjected to an intermodal translation process. Rossini’s *Andante con Variazioni, sobre el Aria "Di*

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<sup>96</sup> Umberto Eco, *Experiences in Translation*, Toronto Italian Studies. Goggio Publication Series (Toronto ; Buffalo: University of Toronto Press, 2001), p. 106.

<sup>97</sup> Adonis, ‘2018 Saif Ghobash Banipal Prize Lecture: Translation, a Second Act of Creation?’ (presented at the 2018 Saif Ghobash Banipal Prize Lecture, British Library; London, 2018).

<sup>98</sup> Marina Warner, ‘The Politics of Translation’, *London Review of Books*, 11 (2018), 21–24.

<sup>99</sup> Lamartine, *Graziella*; Tim Parks, ‘Fresh, Generous, Colourful, Idyllic · LRB 21 February 2019’, *London Review of Books*, 2019.

<sup>100</sup> Kirkus, ‘Kirkus Reviews “Graziella” by Alphonse de Lamartine , Raymond N. MacKenzie’, *Kirkus Review*, 2018 <<https://www.kirkusreviews.com/book-reviews/alphonse-de-lamartine/graziella/>> [accessed 9 January 2020].

<sup>101</sup> Concone, *Christine de Suède. Air de concert pour voix de soprano*.

<sup>102</sup> Concone, *L’Hidalgo. Mélodie pour voix de basse. Paroles de Mr E. Plouvier*.

*tanti palpiti” de Tancredi*,<sup>103 104</sup> provides one such example. Recorded for oboe and harp by Heinz and Ursula Holliger<sup>105</sup> the airs are performed in isolation from their narrative. The score, originally for violin and piano, gives no indication of the story that the notes are meant to tell, or even the operatic work in which it finds its origin. As such it is difficult to perform the work as something more than a kind of party piece, an *amuse-bouche* in the style of the multitude of nineteenth-century theme and variation works so often taken as yet another opportunity to demonstrate the virtuosity of those interpreting the works.

Recognising the significance of the act of intermodal translation opens a space for the text that inspired the music in the first place. The famous aria from Bellini’s opera *Norma*, *Casta Diva*,<sup>106</sup> can be performed without words on almost any musical instrument in total ignorance of the text; and so can Beethoven’s *Adelaide* Op. 46,<sup>107</sup> but to do so would be to miss the most important point entirely, in this case that of the narrative contained in the words of Friedrich von Matthisson’s poem of the same name, which the beautiful music was written to serve in the first place.

A possible validation of the choice of telling one story rather than another at a particular point in time could be evaluated by asking how it resonated or was received by its audience. In the case of this project all translations were well received in performances, in spite of the meaning of the texts having been presented through the voice of the oboe. Many performances were given in many different contexts throughout this project and the inclusion of program notes and/or short vocal presentations was found to enhance the audience’s connections with the narrative and understanding of the music.

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<sup>103</sup> Gioacchino Rossini, *Andante con variazioni per flauto e arpa* (New York: Lyra Music, 1971).

<sup>104</sup> Gioacchino Rossini, *Andante con variazioni for violin and harp*, ed. by Amedeo Cerasa (Miami Lakes: Masters Music Publications, 1988).

<sup>105</sup> Holliger, Holliger, and Jucker.

<sup>106</sup> Royal Opera House, *Norma – Casta Diva (Sonya Yoncheva, The Royal Opera)*, 2016  
<<https://www.youtube.com/watch?v=g-6JhBYZCrw&feature=youtu.be>> [accessed 25 February 2017].

<sup>107</sup> Ludwig van Beethoven, *Adelaide in F Major (for Low Voice)* (Philadelphia: F.A. North & Co., 1872).



## Found in translation: choosing the narrative

The impact of finding and including the text wherever possible in the works recorded and performed for this project was so great that it suggested a slightly different approach to some works which were not originally based on texts. One such example is that of the Mozart Oboe Concerto KV 314<sup>108</sup> which was prepared and performed whilst this project was being undertaken. A text was devised for the work that could almost be regarded as a libretto, the idea being to reinforce the sense of character and narrative present in the music.

### Musical example 3.1 : W.A. Mozart, Concerto in C major for oboe and orchestra; KV 314 (285d) with text, mm. 1-5

Konzert in C  
für Oboe und Orchester  
KV 314 (285d)

Entstanden wahrscheinlich Salzburg,  
Frühjahr oder Sommer 1777

Allegro aperto

The image shows a musical score for the first five measures of Mozart's Concerto in C major for oboe and orchestra, KV 314 (285d). The score is in C major and 2/4 time, marked 'Allegro aperto'. It features staves for Oboe I, II, Horn I, II in C, Solo oboe, Violin I, Violin II, Viola, and Violoncello and Double Bass. The text 'Come and I will tell you a story full of passion and glory!' is written below the Violin I part, with the words 'Come' and 'glory!' aligned with specific notes in the melody. The score includes various musical notations such as notes, rests, and dynamics like 'f' (forte).

This was most useful in the learning of the work. It helped greatly with determining the narrative shape, and most importantly, the addition of text helped to develop the voices of different characters within the text; these different characters could be masculine, feminine, or even a chorus. This process helped with developing a very personal and highly nuanced interpretation, and the existence of the text may be of use when preparing for future performances. There was no intention or ambition for the text to be further refined or adapted for any sort of vocal performance. Text often appears to be considered of little importance in the preparation of a non-texted instrumental performance, but the consequences of ignoring the text are of great significance. In addition to this, instrumental music will gain tremendously if one adds a convincing text to a melody :

<sup>108</sup> Wolfgang Amadeus Mozart, *Concerto in C Major for Oboe and Orchestra, KV 314 (285d)* (Kassel; London: Bärenreiter, 2003).

By carefully studying the dramatic situation, the character of the person being portrayed, the nature of the ideas expressed, and the force of the words that clothe those ideas, we can generate a framework into which *bel canto* principles of phrasing may be placed. In short, we will learn not only how to vary the pace of delivery according to the sense of the words, that is where to accelerate and relax the tempo or prolong and shorten notes, but also how to apply our knowledge of pausing, cadence, accent, emphasis, and management of the breath so that we too can free the music from its inexpressive notation.<sup>109</sup>

Interestingly one edition of Concone's *50 Lessons in singing for high voice - Leçons de chant pour voix élevées*: op. 9 was published with English text.<sup>110</sup> In his editorial note Dr. L. Benda explains that beautiful diction can be further cultivated by singing "in one's own tongue", and posits that the addition of lyrics which "catch the spirit of the music and at the same time fit the florid movement", will further the purpose of the work.

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<sup>109</sup> Toft, *Bel Canto*, p. 33.

<sup>110</sup> Concone, *Lessons in Singing for High Voice - Leçons de Chant Pour Voix Élevées*.

Musical example 3.2 : G. Concone, Lesson 1, *50 Lessons in singing for high voice - Leçons de chant pour voix élevées*, Op. 9, Oliver Ditson edition, (1906), (Harold B. Lee Library, Provo)

LESSONS IN SINGING  
FOR HIGH VOICE  
(Leçons de Chant pour voix élevée)

Edited by Dr. L. BENDA  
English text by THEO. T. BARKER

GIUSEPPE CONCONO, Op. 9, Book 1

Moderato

O - ver hill and dale Blows the balm - y gale, Her - ald  
of the sea - son ver - nal; Grass is spring - ing, Birds are  
sing - ing, Soon the bright flow'rs will un - fold: Na - ture's  
nymn should we Join in har - mon - y To the King - e - ter - nal.

Notes: The breathing marks (s) and phrasing slurs above the voice part are to be used when vocalizing.  
When the English text is sung be careful not to break the natural connection of the words by breathing.

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The oboe's role as an *obbligato* instrument in the music of the baroque, and particularly in the vocal works of J.S. Bach, provides a wonderful example of how the texted vocal line can translate into the non-texted oboe line. It is simply not possible to perform passages of Bach's music without being influenced by the inflections and distinct verbal patterns of the language.<sup>111</sup>

<sup>111</sup> Rachel Michelle Messing, 'J. S. Bach's Arias for Soprano and Oboe Obligato: The Oboe Family's Vital Role in the Expressive Dialogue' (unpublished diss., Arizona State University, 2017).

In his recent comprehensive volume on oboe reeds and performance: *Understanding the Oboe Reed*, Graham Salter points out that the imitation of the spoken word in musical expression is of significance, and suggests that a narrative can indeed be found in translation:

It is far from incidental that musical expression reflects the distinct verbal patterns of each language. Compare the characteristic first-syllable snap of Hungarian with the vowels and the stress placements in French, German or Italian. The player who knows the text is empowered to *mould each phrase* to stress, lighten, lengthen or speed the relevant syllables as sung:

“And the **glory**, the **glory** of the **Lord**”;  
“Sur le **pont** d’**Avignon**”;  
“Ich bin der **Welt** abhanden **gekommen**”;  
“I’ve grown **accustomed** to her face”;  
“There’s a **somebody** I’m **longin’** to see”.

Alternatively, with no more than a little imagination, every player is able to effect a complete transformation in performance with the liberating brea[d]th [sic] of a truthful rubato, by merely *imagining* that the musical line played is indeed *speaking words* to the audience, telling some ever-evolving story.<sup>112</sup>

## The uses of existing music: Musical borrowing as a field

Peter Burkholder developed a typology of the ways in which Charles Ives (1874–1954) used existing music<sup>113</sup> and noted that “many of his procedures resembled those of earlier nineteenth-century composers”.<sup>114</sup> Some of these tools and processes are easily confused or misused.<sup>115</sup> As such it is important to offer a brief definition of the main processes employed or discussed in this project.

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<sup>112</sup> Graham Salter, *Understanding the Oboe Reed* (Norfolk: Bearsden Music, 2018), pp. 1E – 43.

<sup>113</sup> J. Peter Burkholder, ‘The Uses of Existing Music: Musical Borrowings as a Field’, *Quarterly Journal of the Music Library Association*, Notes, 50.3 (1994), 851–70; J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale Univ. Press, 2010).

<sup>114</sup> The following works largely confirm the extent to which these procedures are used by other composers: Yoon Sun Song, ‘Liszt, Thalberg, Heller, and the Practice of Nineteenth-Century Song Arrangement’ (unpublished diss., University of Cincinnati, 2011); Sara-Anne Churchill, ‘The Tradition of Transcription: Handel Aria Arrangements in the Fifth Book of “The Ladys Banquet”’ (unpublished thesis, University of Toronto, 2011); Janet Kay Heukeshoven, ‘A Harmonie Arrangement of “Barber of Seville” by Wenzel Sedlak’ (unpublished diss., The University of Wisconsin, 1994); Carol J. Money, ‘The Musical Alternatives of Donizetti’s “Lucia Di Lammermoor”: An Analysis and Guide for Performance Practice’ (unpublished diss., University of Northern Colorado, 2016); Robin Jean Arrigo, ‘Transcription of Vocal Literature for Solo Instrument and Piano Accompaniment: A Unique Challenge for Accompanists’ (unpublished diss., University of Miami, 1998); Paul-Antoni Bonetti, ‘Sound and Style: A Compositional Exploration of Appropriated Source Material: Portfolio of Compositions and Exegesis’ (unpublished thesis, University of Adelaide, 2014).

<sup>115</sup> For example the terms “transcription” and “arrangement” are often confused, particularly in liner notes.

**Arrangement** refers to a piece of music that has been changed so that it can be performed by a specific instrument or instruments. An arrangement is distinct from a transcription in that it implies some changes to the musical material of significance, such as modifications to the structure or harmonies of the original.

**Transcription** refers to a piece of music which has been adapted so that it can be performed by a specific instrument or instruments. A transcription is distinct from an arrangement in that it aims to reproduce as accurately as possible a piece of music in a different medium.

**Paraphrasing** in this context refers to the act that takes place when a composer appropriates anything, from small elements of a musical work to an entire piece, for use in another work. The act of paraphrasing effectively introduces the original material into a new context and allows for a far greater freedom in its treatment than in the cases of arrangement or transcription. Burkholder also employs the term *Extended paraphrasing*, when the melody for an entire work or section is paraphrased from an existing tune.<sup>116</sup>

**Fantasy** introduces a notion of improvisation to the basic arrangement or transcription. An operatic fantasy generally approaches the translation of the original work as a transcription or an arrangement, with the addition of ornate improvisatory passages. These often introduce the work, link different sections of the work to each other, or conclude the transcribed/arranged work.

Burkholder's examination of musical borrowing as a field has been the subject of further discussion and debate, Desblache points out that such borrowing can be a model for translation.<sup>117</sup> As the theoretical frameworks for music and translation continue to be discussed and defined, it would undoubtedly be of use to revisit and extend such ideas and their frameworks.

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<sup>116</sup> Op. Cit., p. 854.

<sup>117</sup> Desblache, *Music and Translation*, p. 122.

## Text and Act

Richard Taruskin structured his book of essays on music and performance by dividing the essays into two main sections: *In Theory*, and *In Practice*.<sup>118</sup> Taruskin emphasises the importance of connecting theory with practice, saying that historical performers now are in the special position of being able to

point one possible way out of the desert of unspontaneous uncreativity in which classical music now languishes. They will only stand a chance of doing this, of course, if they aspire to say the next word, not have the last. They need to see themselves not as a substitute for the oral tradition, but as part of it.<sup>119</sup>

In the same essay on *Tradition and Authority*, Taruskin goes on to cite Alfred Brendel:

Principles, textbook rules and fixed ideas are [now] held in check by musicians for whom music is the sum of all its parts. Performances have become less dogmatic and more personal.<sup>120</sup>

As a performance-based research project, this project has engaged in scholarly dialogue on both a theoretical level and a practical level simultaneously. Desblache states that:

The quality of a voice itself and how it is replaced in the adaptation of media products is not only as important as the translation of its textual content, it is part of the translation.<sup>121</sup>

The inclusion of performance outcomes in this submission, in the form of audio recordings, provides the most complete result of the translation processes. The newly generated musical scores, which are published alongside the recordings, make it possible for other performers to create their own distinct and personal performance translations of the works.

Illustrating the significance of the impact of different qualities and choices of voice in the adaptation of media products, Desblache describes the case of the voice-overs used in the BBC's landmark 2006

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<sup>118</sup> Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995).

<sup>119</sup> *Ibid.*, p. 194.

<sup>120</sup> Alfred Brendel, *Music Sounded out: Essays, Lectures, Interviews, Afterthoughts* (London: Robson Books, 1990), p. 223.

<sup>121</sup> Desblache, *Music and Translation*, chap. 5.3.

BBC documentary series *Planet Earth*.<sup>122</sup> Released in the UK with the well-known and beloved voice of Sir David Attenborough, the choice was made to release the series in the USA with a voice more commonly celebrated by the American audience - that of Sigourney Weaver. Alas, the change in narrator led to a much less successful release than in the UK. Subsequently the choice was made to maintain the original narration in the USA release of the sequel *Planet Earth II*, and the series was immensely successful.

## The quality of the voice

It is primarily the perception of tonal quality of a sound, the *timbre*,<sup>123</sup> which allows the listener to distinguish between different voices or instruments. However, the individual qualities of a voice, which allow the listener to differentiate between one performer and another, extends beyond timbral differences. James Stark, in his *History of Vocal Pedagogy*, states that “the inherent ability of the singer to be expressive and to touch the soul of the listener lies at the heart of the vocal art. Yet, the analysis of expressivity in music is fraught with difficulties.”<sup>124</sup> As Stark discusses voice quality in his chapter on “Idiom and Expression”,<sup>125</sup> it becomes clear that one of the distinguishing features of *bel canto* singing is the duality between the rigidity of the idiom inherent in classical training, and the freedoms exposing that which Garcia named “the language of the soul”.<sup>126</sup>

In this project, it is the performance artifacts, together with the score artifacts, which demonstrate the qualities of the expressive contribution of the performer/translator’s voice to these works. The analysis of this expressivity, as Stark points out, is not a simple undertaking. To begin this, it is useful to examine the *bel canto* vocal devices which have been added in this project’s translation processes.

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<sup>122</sup> Desblache, *Music and Translation*, p. 197.

<sup>123</sup> Murray Campbell, ‘Timbre (i)’, *The New Grove Dictionary of Music and Musicians* (London, 2001), 478; John A. Emerson, ‘Timbre (ii)’, *The New Grove Dictionary of Music and Musicians* (London, 2001), 478–79.

<sup>124</sup> Stark, *Bel Canto*, p. 153.

<sup>125</sup> *Ibid.*, chap 6., Idiom and Expression : The Soul of Singing, p.153.

<sup>126</sup> Manuel García, *A Complete Treatise on the Art of Singing: Complete and Unabridged*, Da Capo Press Music Reprint Series (New York: Da Capo Press, 1975), pp. 138–65.

## Today's oboe: at the service of the musical message

Many recordings of W.A. Mozart's *Ave Verum Corpus* KV 618 are available, both as words sung by human voices, and as non-texted instrumental versions. Review and comparison of these recordings demonstrate that it is possible to sing without words, without detaching the music from its message, meaning, or deeper purpose. As pointed out by Christopher Alan Reynolds in *Motives for Allusion: Context and Content in Nineteenth-Century Music* there was already considerable experimentation going on in the nineteenth century about the possibility to perform songs without words.<sup>127</sup> The fact is that there may even be an additional freedom, or at least an additional dimension in doing so.<sup>128</sup> However, in order to do so one cannot abandon entirely the text and the story: in a text the words are only at the service of the story/narrative/message. This is not to neglect the fact that there is much an instrumentalist can learn from the inflections, colours, consonants, and vowels in vocal texts. The characters and their vitality depend on them not only being understood, but felt on a deeper level behind the strictures of the text.

It is possible to write a comprehensive guide explaining stylistic devices and rhetorical gestures and conventions. However, for any performance to have depth, the understanding must connect with the deeper meanings, feelings, and ideas, which lie behind the gestures. For example: one can learn to sigh, but unless that sigh is part of a larger network of characterisation and meaning it is not a sigh but a simulacra, a hollow gesture. In the same way *messa di voce*, which Burgess says is now simply called long tones and is only used as an exercise for the oboe,<sup>129</sup> came to be called *messa di voce* because it was a way of giving mass, or weight to the voice. This translates as depth or gravitas – sound becomes emotional weight - which is nothing short of miraculous! If the connection is not made (with character/narrative etc), then the *messa di voce* is simply an empty gesture, confined to the impoverished limitations of its own theoretical definition, or the dreaded bulge as feared by all sensitive musicians. If the connection is, however, made, then the phrase takes on its own sense of movement, line, and physics. This is what gives birth, and musical meaning, to such terms as *portamento* (to be carried), *glissando* (to slide), *rubato* (to rob), etcetera, and these are directly

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<sup>127</sup> Christopher A. Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Mass.: Harvard University Press, 2003), p. 89.

<sup>128</sup> Stark, *Bel Canto*, p. 182.

<sup>129</sup> Burgess and Haynes, *The Oboe*, p. 119.



connected to those essential (stylistic) questions of breathing, emphases, pauses, and delays, ornamentation and trills, interpretation of time signatures and more.

In contemporary performance practice this connection is sought by such people as the late Bud Beyer who, coming entirely from a background in mime, made a significant contribution to those interested in music performance today by suggesting that the musician practice forming connections between gestures and narrative.<sup>130</sup> This is perhaps the most important message that can be translated from the texts of the bel canto; text and character, drama and expressive licence, technique and theory, all at the service of the musical message.

Today's oboe can do this – its unique voice and expressive palette coupled with the infinite variety offered by different combinations of reeds and performers makes this possible. The inclusion of the larger oboe family (many of which were developed in the nineteenth century and promptly forgotten), allows for a wider variety of voices to be explored.

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<sup>130</sup> Bud Beyer, *Completing the Circle: Considerations for Change in the Performance of Music* (Chicago: GIA Publications, 2014).

## The Recitative - A case study: Adapting *Christine de Suède*, for oboe and piano

Figure 3.2 : Cover page of G. Concone's *Christine de Suède, Air de Concert pour Soprano* Editions S. Richault, (BNF, Richelieu)



The tale of Christina of Sweden is a story which has fascinated people ever since the seventeenth century when a young girl of six years of age ascended to the throne to become Queen until her

abdication at the age of 27 in 1654.<sup>131</sup> Many legends and much folklore surround her life-history, with a fascinating range of books,<sup>132</sup> plays,<sup>133</sup> films,<sup>134</sup> and even graphic novels,<sup>135</sup> generated on and around her story. Certain themes can be identified in Plouvier's text which are recurrent in the rediscovered works of Concone: the longing for, and idealisation of Italy, the desire to break free from the constraints of "society" to (re)discover a sense of the real, the authentic (in Italy), and the theme of youth and coming of age. As discussed in Chapter Two, these themes enjoyed a popularity in the nineteenth century,<sup>136</sup> that extended beyond the confines of Concone's works. As such it should be supposed that, rather than being uniquely the products of his own obsessions, his subject choices were the natural fruits of cultural tropes in place within the larger contexts of the period in which they were written.

*Christina of Sweden* was a fantastic choice for translation, a concert aria which sat beautifully in the oboe register. The text was very clear and the story compelling. The form was similar to that of the mad scene from *Lucia di Lammermore* by Donizetti, and adapted by Brod in his *Fantasy on the Mad Scene of Lucia di Lammermore*. The work begins with a recitative, followed by an aria, then another recitative, then another more upbeat aria.

Central to the translation process was understanding how to treat the recitatives. When a recitative is being sung the singer has freedom to use the text for structure and inflection and the actual written music can be of less importance – this is apparent in the way composers use simple rhythms and repeated notes so that the singer and the audience can focus on the text. This is evident from the first page of the work:

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<sup>131</sup> 'Christina of Sweden Facts' <<https://biography.yourdictionary.com/christina-of-sweden>> [accessed 20 January 2020].

<sup>132</sup> Christian Gottfried Franckenstein, *The History of the Intrigues & Gallantries of Christina, Queen of Sweden, and of Her Court Whilst She Was at Rome Faithfully Render'd into English from the French Original : Histoire Des Intrigues Galantes de La Reine Christine de Suède et de sa Cour, Pendant son séjour à Rome*. (London, England, 1697); Jonas Jonasson, *The Girl Who Saved the King of Sweden*, trans. by Rachel Willson-Broyles (Toronto: HarperCollins Publishers, 2017).

<sup>133</sup> Louis Brault, *Christine de Suède: drame historique en cinq actes et en vers: par M. L. Brault*, 2nd ed. (Paris: Levasseur, libraire au Palais-Royal, 1829).

<sup>134</sup> Rouben Mamoulian, *Queen Christina* (Metro-Goldwyn-Mayer, 1934); Mika Kaurismäki, *The Girl King* (Marianna Films, Triptych Media, Starhaus Filmproduktion, 2015).

<sup>135</sup> Liv Strömquist, *Fruit of Knowledge: The Vulva vs. the Patriarchy; Trans. by Melissa Bowers*. (Seattle: Fantagraphics Books, 2018).

<sup>136</sup> See chapter two: Finding Giuseppe Concone.

Musical example 3.3 : G. Concone, page 1, *Christine de Suède, Air de Concert pour Soprano*, Editions S. Richault (1849), (BNF, Richelieu)

**CHRISTINE DE SUÈDE .**  
**AIR de CONCERT pour Voix de SOPRANO .**  
**SUJET .**  
Christine de Suède après 7 ans de règne abdique en faveur de Charles Gustave le trône où elle est montée à 16 ans .  
Upsal 16 Juin 1654 .  
**Paroles de E. PLOUVIER .** **Musique de J. CONCONE .**  
All. risoluto . (♩ = 120)  
**PIANO .** *f* *ff*  
**CHRISTINE .** *Recit.*  
Il le faut ! il le  
*Recit.*  
faut ! c'est as\_ssez de brillant escla\_vage, C'est assez de lou\_an\_ge et dementesuses  
*Tremolo* *p*  
voix Pour sou\_la\_ger mon front faut il tant de cou\_  
*Risoluto.*  
10, 155 . R .

This is perhaps one of the greatest challenges for translation from the texted medium of the voice to the untexted medium of the solo oboe. This is because the text plays such an important role in

the recitative, to the point where “the text is the master and not the servant of the music”.<sup>137</sup> Sometimes described as a soliloquy, (and thus acknowledging the dramatic aspects of the recitative), the recitative sets the scene through the telling of an introductory story to a song, aria, or chorus.<sup>138</sup> The recitative provides an excellent opportunity to observe how performers transform “the inexpressive notation of recitative into passionate musical declamation.”<sup>139</sup>

Many of the clues as to possible characterization are included in the text:

CHRISTINE:

Il le faut ! Il le faut !  
C'est assez de brillant esclavage,  
C'est assez de louange  
et de menteuses voix

Pour soulager mon front  
Faut il tant de courage ?

Non! Je sens qu'au repos  
Dieu lui-même  
Dieu lui-même m'engage

C'est trop d'ennuis cachés  
c'est trop d'ennuis cachés sous la  
pourpre des Rois !

Sombre palais, splendeur du trône,  
Qu'avez-vous fait  
qu'avez-vous fait de mes seize ans ?

Adieu vous dis,  
adieu vous dis, sceptre et couronne  
Pour rappeler  
Pour rappeler mon doux printemps

J'avais rêvé  
toutes les gloires pour ce pays  
dans l'avenir

Mais il ne veut  
mais il ne veut que des victoires

CHRISTINA:<sup>140</sup>

It must be so! It must be so!  
That's enough of this brilliant slavery,  
that's enough of this praise  
and these lying voices.

To relieve my forehead  
does it take so much courage?

No! I feel that at rest  
God himself,  
God himself urges me to do this!

There's too much trouble hidden,  
too much trouble hidden under the purple  
gowns of Kings!

Dark palace, splendour of the throne,  
What have you done?  
What have you done with my sixteen years?

Goodbye I say.  
Farewell I say, sceptre and crown,  
so that I can remember,  
remember my sweet spring.

I had dreamed, all of the glories  
for this country's future,

but she doesn't want,  
doesn't want anything other than victories.

<sup>137</sup> Claudio Monteverdi, *Canzonette e scherzi musicali*, ed. by Gian Francesco Malipiero (Wien: Universal-Edition, 1966), p. 70.

<sup>138</sup> Margaret Murata, 'The Recitative Soliloquy', *Journal of the American Musicological Society*, 32.1 (1979), 45–73 <<https://doi.org/10.2307/831268>>.

<sup>139</sup> Stark, *Bel Canto*, p. 13.

<sup>140</sup> Author's translation.

Chez lui la paix  
la paix ne peut fleurir  
Chez lui la paix la paix  
la paix ne peut fleurir

Adieu vous dis !  
adieu !  
Adieu !

Tout est prêt, l'on m'attend.  
Déjà Charles Gustave  
Veut voir son jeune front ceint du  
royal bandeau

Hé bien qu'on le couronne !  
et pour moi plus d'entrave  
A cet liberté m'élève  
qui m'élève plus haut

Liberté si féconde  
Ton ivresse ton ivresse est profonde  
A moi donc large monde  
Je veux voir tes grandeurs

A moi donc l'Italie  
des beaux arts la patrie  
Poésie, harmonie  
seuls bonheurs  
seuls bonheurs des grands cœurs

Adieu...adieu donc, ma puissance  
Mon cœur bat d'espérance  
Loin du trône il s'elance  
Sans regrets  
sans regrets sans fardeau

Liberté si féconde  
Ton ivresse ton ivresse est profonde  
A moi donc large monde  
Je veux voir tes grandeurs

A moi donc l'Italie,  
des beaux arts la patrie,  
Poésie, harmonie,  
seuls bonheurs  
seuls bonheurs des grands cœurs !

Adieu...adieu donc, ma puissance  
Mon cœur bat d'espérance  
Loin du trône il s'elance  
Sans regrets  
sans regrets sans fardeau

In her lands  
peace cannot flourish,  
in her lands  
peace, peace,  
peace cannot flourish.

Farewell I say-  
Farewell,  
farewell!

Everything is ready,  
the people are waiting for me.  
Already Charles Gustave wants to see his young  
forehead girded with the royal headband

Well, let's crown him!  
And I'll be held back no more  
from the freedom which lifts me up,  
which lifts me up higher.

Liberty, so full of promises-  
your depth, your depth is intoxicating.  
Give me the whole wide world,  
I want to see your wonders.

Italy, here I come!  
Homeland of fine arts,  
poetry, harmony -  
the only happiness,  
the only happiness of brave hearts!

Adieu... goodbye then, my power.  
My heart beats with hope.  
Far from the throne it beats stronger,  
without regrets,  
without regrets, without burden.

Liberty, so full of promises-  
your depth, your depth is intoxicating.  
Give to me the whole wide world -  
I want to see your wonders!

Italy, here I come!  
Homeland of fine arts,  
poetry, harmony -  
the only happiness,  
the only happiness of brave hearts!

Adieu... goodbye then, my power.  
My heart beats with hope.  
Far from the throne it beats stronger,  
without regrets,  
without regrets, without burden.

Ciel plus pur viens sourire  
A mon âme en délire  
D'aujourd'hui je respire  
Dans un monde plus beau  
Dans un monde plus beau  
Dans un monde plus beau

Pure sky come and smile  
upon my delirious soul!  
Today I'm breathing  
in a more beautiful world  
in a more beautiful world  
in a more beautiful world

Ciel plus pur viens sourire  
A mon âme en délire  
D'aujourd'hui je respire  
Dans un monde plus beau  
Dans un monde plus beau  
Dans un monde plus beau  
D'aujourd'hui je respire  
Dans un monde plus beau

pure sky come and smile  
upon my delirious soul!  
Today I'm breathing  
in a more beautiful world  
in a more beautiful world  
in a more beautiful world  
Today I'm breathing,  
in a more beautiful world!

The very start of the text is declamatory: *Il le faut ! Il le faut !* And the accompanying piano chords underline Christina's decisive opening. What follows in the original vocal score are a lot of repeated notes which allow great liberty to the singer to continue developing the character of Christina through the inherent rhetorical gestures, stresses, rhythms and articulations, which are suggested by the words. Wanting to exploit the full expressive potential of the oboe, and to maximise the benefit of the expressive potential of the original text, significant changes were made in the oboe version. These allow the performer to project more clearly Christina's powerful character and her story. The following two musical examples show the modifications clearly:



Musical example 3.4 : G. Concone, Christine de Suède, Air de Concert pour Soprano, mm. 12-18, Editions S. Richault (1849)

fait! e'est as - sez de brillant es - cla - va - ge, C'est assez de lou - an - ge et dementees

voix Pour sou - la - ger mon front fait il tant de cou -

*Tremolo*  
*p*

*Risolato.*



Musical example 3.5 : G. Concone, *Christine de Suède, Air de Concert pour Soprano*, mm. 9-21,  
 (Author's edition)

9 **CHRISTINE** *Recit.*  
 Il le faut! il le faut! c'est

13 assez de brillant esclava - ge, C'est assez de lou-an-ge et de menteuses *f risoluto*

16 voix Pour sou-la ger monfront faut il tant de cou *dolce*

19 **Andante cantabile** (♩=84)  
 ra - ge Non! je sens qu'au re - pos Dieu lui *mp*

**Andante cantabile** (♩=84)  
*p*

These two examples highlight the fact that this process is subjective and that it is contingent on the translator's interpretation of the text and feeling for the character. It is helpful to have an example of Concone's writing for the solo oboe in his *Ouverture de la Jolie Fille de Perth*.<sup>141</sup> In spite of the restrictions in the translation process there is still considerable scope for individual liberty in interpretation and for showcasing the different individual qualities of voice in the interpretation of the work.

Different treatments are given to the recitative in solo oboe performance. There are a number of effective twentieth-century examples of declamation and characterisation in solo oboe narration. Through the study and performance of seminal works for solo oboe such as Benjamin Britten's *Six Metamorphoses after Ovid* (1952),<sup>142</sup> today's oboists are likely to be familiar with the oboe's capacity for narration. Burgess identifies the six miniatures as "perhaps the best-known and most influential pieces for unaccompanied oboe".<sup>143</sup> This work is acknowledged as serving as the "foundation of unaccompanied oboe music".<sup>144</sup> It inspired numerous composers to compose works destined to be narrated by the voice of the solo oboe. Britten had already assigned the solo oboe a declamatory role in the 'Lento quasi recitativo' "Oration" of his *Temporal Variations* (1932).<sup>145</sup> It is of great significance that opera played such a prominent part in Britten's compositional output, and this undoubtedly fed into his ability to produce such characterful writing for the solo oboe: in fact Britten wrote *Six Metamorphoses after Ovid* for oboist Joy Boughton to provide a means of relaxing while she was working on his opera *Billy Budd*.<sup>146</sup> Britten identified the expressive potential of the modern oboe, and he used it in a declamatory role similar to that of the voice in recitative. His compositions paved the way for such works as Antal Doráti's *Cinq Pièces pour le Hautbois* (1981),<sup>147</sup> and Ross Edwards' *Two Pieces for Solo Oboe* (2000).<sup>148</sup>

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<sup>141</sup> See case study in Ch.2.

<sup>142</sup> Benjamin Britten, *Six metamorphoses after Ovid: op.49: for oboe solo* (London: Boosey & Hawkes, 2007).

<sup>143</sup> Burgess and Haynes, *The Oboe*, p. 213.

<sup>144</sup> Jennifer Lynn Gookin, 'The Development of the Solo Oboe Genre: A Study of Five Works from the Second Half of the Twentieth Century' (unpublished diss., University of Washington, 2002), p. 1.

<sup>145</sup> Benjamin Britten, *Temporal variations: 1936, for oboe and piano* (London: Faber Music Limited, 1980); Sotos G. Djiovanis, 'The Oboe Works of Benjamin Britten' (unpublished diss., The Florida State University, 2005), p.31.

<sup>146</sup> Sheri Lee Mattson, 'An Analysis of Benjamin Britten's "Six Metamorphoses After Ovid", Opus 49, for Solo Oboe' (unpublished diss., The Florida State University, 2000), p. 19.

<sup>147</sup> Antal Dorati, *Cinq pièces pour le hautbois* (London; New York: Boosey & Hawkes, 1981).

<sup>148</sup> Ross Edwards, *Two Pieces: For Solo Oboe* (Sydney: Australian Music Centre, 2000).

Nineteenth-century orchestral repertoire provides some insight into how the solo oboe can be used in instrumental recitative, two of the most interesting and enduring examples being the *Symphonie Fantastique* of Hector Berlioz, and the opening measures of Wagner's *Prelude to Tristan and Isolde*.<sup>149</sup> As a compositional technique, however, these examples are more easily associated with the programmatic aspects of Romantic style.<sup>150</sup> Because of the scarcity of works available for the solo oboe from the period, it is more difficult to find examples of recitatives which can help to indicate how the recitative can be treated in the translation process.

Two examples of how recitatives can translate into music for the oboe are to be found in Walmisley's little known Sonatina #1 from *Two sonatinas, for oboe (flute/clarinet), pianoforte*,<sup>151</sup> and Reicha's *Recitative and rondo: (Scène pour le cor anglais): for English horn and piano*.<sup>152</sup> Both works are wonderful examples of recent attempts by musicians to fill the gap in nineteenth-century works for the solo oboe.<sup>153</sup> Their inclusion in this project will help not only to inform the choices made in the process of translation, but also to promote the inclusion of these works in future performance programs.

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<sup>149</sup> Roman U. Lavore, 'Instrumental Recitative in Classic, Romantic, and Twentieth-Century Music' (unpublished diss., The Florida State University, 1973), p. 38.

<sup>150</sup> Ibid., p. 43.

<sup>151</sup> Thomas Attwood Walmisley, *Sonatine: for oboe and piano*, ed. by Rolf Julius Koch (Mainz: Schott, 2003); Thomas Attwood Walmisley, *Two sonatinas, for oboe (flute/clarinet), pianoforte*, ed. by Christopher Hogwood (Launton: Edition HH, 2011).

<sup>152</sup> Anton Reicha, *Recitative and rondo: (Scène pour le cor anglais) : for English horn and piano*, ed. by James Brown (New York: McGinnis and Marx Music Publishers, 1976); Anton Reicha, *Scène: für Englischhorn und Orchester - Scene : for cor anglais and orchestra*, ed. by Heinz Holliger and Kurt Meier (Winterthur, Schweiz: Amadeus, 2000).

<sup>153</sup>In these cases the musicians are Christopher Hogwood, James Brown, Rolf Julius Koch, and Heinz Holliger.

**Table 3.1 : Recitative types and their treatments**

Work	Composer	Date	Treatment
<i>Recitative and rondo: (Scène pour le cor anglais) : for English horn and piano</i>	Reicha	1811	Florid/cadenza
<i>Two sonatinas, for oboe (flute/clarinet), and pianoforte</i>	Walmisley	1847	Expressive/lyrical

Walmisley gives the oboe a very lyrical and expressive role in its recitative at the start of the Sonatine, so much so, in fact, that the lines seem to suggest their own texts.<sup>154</sup>

Reicha, however, has the cor anglais flicking off displays of virtuosity which are announcing the style of the rondo to come. This style is very similar to the theme and variations which abound in the popular works of the period, and which are much closer to the works proposed by the one nineteenth-century oboist who was renowned for his solo oboe works and performances, Pasculli.<sup>155</sup>

Both of these works informed the choices that were made in the recitatives of *Christina of Sweden*. Indeed the works structure provided two similar recitatives, and where the first exclaimed: *Il le faut ! Il le faut !*, the second starts with the direct statement: *Tout est prêt, l'on m'attend*. [The people are now ready, Charles Gustave's head eagerly awaits the Royal Crown]. The agonizing decision has moved from a personal realisation to a dramatic event of immense significance, the repercussions of which are still being discussed today.

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<sup>154</sup> See Ch. 3: *Found in Translation: Choosing the Narrative*;  
Author's text for the start of Walmisley's first *Sonatine*: *There was a time, when I was young, there was a time when I was perfect.*

*But now, I stand here, I'm but a shadow of myself...*

<sup>155</sup> Burgess and Haynes, *The Oboe*, p. 155.

Musical example 3.6 : G. Concone, page 4, *Christine de Suède, Air de Concert pour Soprano*, Editions S. Richault (1849), (BNF, Richelieu)

The image shows a page of a musical score for a soprano and piano. The score is in C major and 4/4 time. It features a soprano line and a piano accompaniment. The tempo is marked 'All. risoluto.' and the performance style is 'Recit.'. The lyrics are in French: 'Tout est prêt, l'on m'attend. Déjà Charles-Gustave veut voir son jeune front ceint du royal bandeau. Hé bien qu'on le couronne! et pour moi plus d'en traive à cette liberté qui m'élève qui m'élève plus haut.' The score includes dynamic markings such as 'f' and 'Brillante.' and a tempo change to 'All. giusto. (♩ = 108)'. The page number '10, 135. R.' is visible at the bottom.

Having chosen a more lyrical approach for the translation of the first recitative, the choice was here made to move towards a more spectacular style as suggested in the Reicha *Recitative and rondo: (Scène pour le cor anglais) : for English horn and piano*, Further to this, the choice was made to move into the oboe's upper register:

Musical example 3.7 : G. Concone, *Christine de Suède, Air de Concert pour Soprano*, mm. 51-66,

Author's edition

51 **Allegro risoluto** *Recit.*  
Tout est prêt, l'on m'at-tend. Dé-jà Char-les Gus

55 **Allegro** *Recit.*  
ta-ve Veut voir son jeu-ne front ceint du royal ban deau Hé bien qu'on le cou

59 *f*  
ron-ne! et pour moi plus d'en-trâ - - - ve A cet-te li-ber-té qui m'é-

63 **Allegro giusto (♩=108)**  
-lè-ve qui m'é-lè - ve plushaut

**Allegro giusto (♩=108)**

As in other new editions included in this submission, the choice was made to include the text in the new edition, the hope being that it may contribute to the dramatic approach of future performances.

## Conclusion

Appendix B indicates that there are still many works by Concone which could be approached in a similar way to *L'Hidalgo* and *Christine de Suède*. Further research in archives and libraries would undoubtedly uncover additional works which, with the application of the translation methods developed in the course of this project, could provide even more of the solo repertoire that is missing from collections for the instrument. The *Ouverture de la Jolie Fille de Perth* which was examined in the course of this project was so promising that it begs for the five others in the *Walter Scott Lyrique* series to be looked at as well. It would be compelling then to examine these alongside Concone's two operas: *Un episodio del San Michele*, and *Graziella*. Raymond N. Mackenzie's recent translation of Lamartine's *Graziella* could provide the impetus and the context from which to gain familiarity with Concone's opera with the aim of linking it with the flurry of interest and scholarship which has surrounded the new translation of the novel.

Concone's *50 lessons for the oboe* could now be prepared for publication, as could his *40 lessons for the cor anglais*. The first book of the *40 lessons for cor anglais* is so compelling that the next step must be to continue this work and to finish the second book. Concone did write other similar works too, and it could be worthwhile for the exploration of these lessons through the oboe's voice to be extended, perhaps with the aim of producing a single body of carefully curated exemplary lessons for the oboe.

The success of the translation of Concone's work *L'Hidalgo* to the bass oboe shows that there are works which suit the rare instrument particularly well. This direction could be further pursued with the specific aim of finding other suitable works for this wonderful, and little-known instrument. The oboe d'amore did not find a work as clearly suited to its particular voice and tessitura in the course of this project, however, this should not preclude further exploration in this direction.

The works which are presented on CDs four and five within this submission demonstrate that the translation method developed in the course of this research can be applied to works beyond Concone. A variety of exciting different approaches are being taken in order to give the oboe a greater range of wonderful solo works from the nineteenth century. The rarity of works for the

solo oboe from this era provides an exciting opportunity for the development of creative approaches, using various forms of translation to fill the gap. In doing so the oboist not only contributes to the repertoire available for musicians using today's (and tomorrow's) instrument, but also breathes new life into historical works. In this project I have examined vocal performance practice from the *bel canto* traditions, the results show that 'borrowing' from vocal traditions can make an immense contribution to the further development of oboe performance techniques and practices. These can in turn be applied to future interpretations of existing works, meaning that there is even greater creative space available for new and innovative performances.

In addition to this, it has become evident in the preparation of this submission that there is a need for a practical guide for oboe performance - one which connects such notions as *messa di voce* and *portamento* with real musical examples and clear explanations, in the same way as the exemplary 2002 publication by Rachel Brown has done for the flute.<sup>156</sup> The promoting and nurturing of connection between voice and message, which has played such a fundamental role in this project, could play just as vital a role in the future development of such a guide.

A performance-based approach shows clearly that there is a co-dependency between practical musical examples and theoretical explanations, if either of these is given in isolation it equates to an incomplete example. Taruskin clearly demonstrates that the publication of an incomplete example inevitably leads to the kinds of musicological speculation, and stunted performances bound by contrived stylistic imitations, and to editions where the notes have lost contact with their meaning, the very characters and narratives, which were their *raison d'être*.<sup>157</sup> Continued performance-based exploration can make unique meaningful contributions to both of the exciting disciplines of translation and musicology.

The canons of the *bel canto* repertoire provide a seemingly inexhaustible source of rich stories and powerful scenes. With these new scores and recordings, today's oboe has the opportunity to bring this repertoire to light again in a new and exciting manner, using its unique voice, and powerful expressive pallet.

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<sup>156</sup> Rachel Brown, *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2006).

<sup>157</sup> Taruskin, *Text and Act*, p. 177.



## **Part C**

### **New Musical Scores for the oboe**

Part C is included as a separate volume if being viewed as hardcopy, or file if being viewed electronically. The following page is simply a copy of the contents page at the start of Part C.

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## Appendices

## Appendix A: Table detailing rediscovered works by Giuseppe Concone

Date:	n.d.
Publisher:	S. Richault
Album title:	Album Dramatique
Number of works:	9
Song title	Frère et Sœur
Subtitle	Romance
Words by	Edouard Plouvier
Form/Style	Strophic
Number of pages	2 pages
Instrumentation	Voice and piano
Comments	
Song title	Bonheur et Devoir
Subtitle	Mélodie
Words by	M. Bélanger
Form/Style	Strophic
Number of pages	2 pages
Instrumentation	Voice and piano
Comments	
Song title	Le Retour
Subtitle	Barcarolle
Words by	M. Bélanger
Form/Style	Strophic
Number of pages	2 pages
Instrumentation	Voice and piano
Comments	
Song title	Sans Espérance!
Subtitle	Mélodie
Words by	M. Bélanger
Form/Style	Strophic
Number of pages	2 pages
Instrumentation	Voice and piano
Comments	
Song title	Les Faneuses
Subtitle	Nocturne à deux voix égales
Words by	M. Eugène de Richement
Form/Style	Ternary ABA
Number of pages	6 pages
Instrumentation	2 voices and piano
Comments	Worth a read through - not all in thirds - lots of imitation
Song title	La jeune fille et le page
Subtitle	Duettino à deux voix égales
Words by	M. Bélanger
Form/Style	Chain/Medley, air and recitative
Number of pages	9 pages
Instrumentation	2 voices and piano
Comments	Excellent characters
Song title	Elisabeth et Amy Robsart
Subtitle	Duo
Words by	M. Bélanger
Form/Style	Chain/Medley, air and recitative
Number of pages	10 pages
Instrumentation	2 voices and piano
Comments	Contains some exciting <i>bel canto</i> moments, cadenza a deux, fioratura
Song title	Les filles du proscrit
Subtitle	Duo
Words by	M. Eugène de Richement
Form/Style	Chain/Medley
Number of pages	9 pages
Instrumentation	2 voices and piano
Comments	

Song title Beatrix  
 Subtitle Scène et air  
 Words by M. Bélanger  
 Form/Style Rondo  
 Number of pages 7 pages  
 Instrumentation Voices and piano  
 Comments Recitatives and rondo don't offer a huge amount of material, similar theme to *Christine de Suède*

Date:	n.d.
Publisher:	S. Richault
Album title:	Gilbert à l'Hotel Dieu
Number of works:	1

Song title Gilbert à l'Hotel Dieu  
 Subtitle Mélodie pour voix de basse (ou tenor)  
 Words by Edouard Plouvier  
 Form/Style  
 Number of pages 5 pages  
 Instrumentation Voice and piano  
 Comments looks like just one melody

Date:	n.d.
Publisher:	Alex. Grus
Album title:	Le Ciel de la patrie
Number of works:	1

Song title Le Ciel de la patrie  
 Subtitle Romance extraite du Nocturne sous les palmiers  
 Words by Edouard Plouvier  
 Form/Style Strophic, triplet andante cantabile in 2/4, very Schubert song like  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments 2 versus, looks like it could be charming

Date:	n.d.
Publisher:	S. Richault
Album title:	L'Enfant des flots
Number of works:	1

Song title L'Enfant des flots  
 Subtitle Ballade  
 Words by Edouard Plouvier  
 Form/Style Barcarolle grazioso, 3 verse strophic  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments Very reminiscent of some of the gentle barcarolle lessons

Date:	n.d.
Publisher:	S. Richault
Album title:	Le Voeu de Jephthé
Number of works:	1

Song title Le Voeu de Jephthé  
 Subtitle Duo biblique pour Basse et Soprano  
 Words by Edouard Plouvier  
 Form/Style Bass Marziale similar to *The Brabançonne*- nicely ornamented, bass recit, lighter soprano motive - tender duo in thirds, soprano recit, Barcarolle duo  
 Number of pages 12 pages  
 Instrumentation Two voices and piano  
 Comments Tender and lovely, How do duo's translate?

Date:	n.d.
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<b>Publisher:</b>	S. Richault
<b>Album title:</b>	L'Hidalgo
<b>Number of works:</b>	1

**Song title** L'Hidalgo  
**Subtitle** Mélodie pour voix de basse  
**Words by** Edouard Plouvier  
**Form/Style** Strophic ABABAB, 3 verses  
**Number of pages** 6 pages  
**Instrumentation** Voices and piano  
**Comments** Great for bass oboe, nice mini cadenzas, the repetition of the verses not a problem although deprived of their text once translated.

<b>Date:</b>	1841
<b>Publisher:</b>	S. Richault
<b>Album title:</b>	Brian de bois-Guilbert et Rebecca
<b>Number of works:</b>	1

**Song title** Brian de bois-Guilbert et Rebecca  
**Subtitle** Duo pour bariton et Soprano  
**Words by** M. Bélanger  
**Form/Style**  
**Number of pages** 12 pages  
**Instrumentation** 2 voices and piano  
**Comments** Of particular interest is the early catalogue of Concone's works printed on the last page.

<b>Date:</b>	1841
<b>Publisher:</b>	S. Richault
<b>Album title:</b>	Brutus
<b>Number of works:</b>	1

**Song title** Brutus  
**Subtitle** Mélodie pour voix de basse  
**Words by** Edouard Plouvier  
**Form/Style** Strophic - 3 verses  
**Number of pages** 2 pages  
**Instrumentation** Voice and piano  
**Comments**

<b>Date:</b>	1841
<b>Publisher:</b>	S. Richault
<b>Album title:</b>	Prière du soir
<b>Number of works:</b>	1

**Song title** Prière du soir  
**Subtitle** Mélodie  
**Words by** Edouard Plouvier  
**Form/Style** Strophic, 3 verses AAA'  
**Number of pages** 2 pages  
**Instrumentation** Voice and piano  
**Comments** Very similar to one of the melodies of the *50 lessons*.

<b>Date:</b>	1843
<b>Publisher:</b>	S. Richault
<b>Album title:</b>	Judith
<b>Number of works:</b>	1

**Song title** Judith  
**Subtitle** Scène et Air pour Voix de Mezzo Soprano  
**Words by** M. Bélanger  
**Form/Style** Air and recit, similar to *Christine de Suède*  
**Number of pages** 8 pages  
**Instrumentation** Voice and piano  
**Comments** Republished in 1857 for solo piano, a promising work for translation.

Date:	1843
Publisher:	S. Richault
Album title:	L'avenir du veillard
Number of works:	1

Song title L'avenir du veillard  
 Subtitle Mélodie pour voix de basse  
 Words by Edouard Plouvier  
 Form/Style ABA  
 Number of pages 5 pages  
 Instrumentation Voice and piano  
 Comments Slower, would go very well on the bass oboe.

Date:	1843
Publisher:	S. Richault
Album title:	Les Amies d'enfance
Number of works:	1

Song title Les Amies d'enfance  
 Subtitle Nocturne pour deux voix de Femmes  
 Words by M. Bélangy  
 Form/Style A 6/8 triplet mostly in thirds, B solos and echoes, ABABA  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments Slower, would go very well on the bass oboe.

Date:	1844
Publisher:	S. Richault
Album title:	Cromwel [sic] et Charles 1er.
Number of works:	1

Song title Cromwel et Charles 1er.  
 Subtitle Duo pour ténor et basse  
 Words by E. Plouvier  
 Form/Style  
 Number of pages 13 pages  
 Instrumentation 2 voices and piano  
 Comments

Date:	1845
Publisher:	S. Richault
Album title:	L'orage
Number of works:	1

Song title L'orage  
 Subtitle Duettino pour mezzo-soprano et ténor  
 Words by M. Parfait Rouges  
 Form/Style Barcarolle duo, orage, Marziale, Grazioso  
 barcarolle  
 Number of pages 9 pages  
 Instrumentation 2 voices and piano  
 Comments Lots of thirds and echos and a lovely duo.

Date:	1845
Publisher:	S. Richault
Album title:	Méthode d'harmonie et de composition préparatoire renferment la théorie et l'art de moduler, complétée par 40 exercices pratiques et 58 exemples analysés
Number of works:	1

Song title  
 Subtitle  
 Words by  
 Form/Style Composition tutor  
 Number of pages 157 pages  
 Instrumentation  
 Comments There is an interesting quote in the introduction on the dangers of isolating the melody from the accompaniment.

Date:	1846
Publisher:	S. Richault
Album title:	Catherine Howard. 12 Février 1542.
Number of works:	1

Song title Catherine Howard. 12 Février 1542.  
 Subtitle Scène et air pour mezzo. soprano  
 Words by Edouard Plouvier  
 Form/Style  
 Number of pages 8 pages  
 Instrumentation Voice and piano  
 Comments

Date:	1846
Publisher:	S. Richault
Album title:	Athalie
Number of works:	1

Song title Athalie  
 Subtitle Scène et air de concert  
 Words by Edouard Plouvier  
 Form/Style  
 Number of pages 11 pages  
 Instrumentation Voice and piano  
 Comments Composed by Ch. M. de Weber, adapted by Concone, available also with Orchestral accomp but this edition was not found in the BNF collection.

Date:	1849
Publisher:	S. Richault
Album title:	Christine de Suède
Number of works:	1

Song title Christine de Suède  
 Subtitle Air de concert pour voix de soprano  
 Words by E. Plouvier  
 Form/Style  
 Number of pages 9 pages  
 Instrumentation Voice and piano  
 Comments Works wonderfully on the oboe.

Date:	1850
Publisher:	S. Richault
Album title:	Les Ames blanches
Number of works:	1

Song title Les Ames blanches  
 Subtitle Mélodie pour mezzo-soprano  
 Words by E. Plouvier  
 Form/Style ABABABA 3 verse strophic + refrain, lovely simple ornamentation  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments Almost a minuet style, very similar to the *50 Lessons*.

Date:	1850
Publisher:	S. Richault
Album title:	Le Jour s'enfuit
Number of works:	1

Song title Le Jour s'enfuit  
 Subtitle Barcarolle pour tenor et mezzo-soprano ou contralto  
 Words by E. Filliol  
 Form/Style Barcarolle  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments Cute - I would like to try one of these duos myself, perhaps I could record it with multitracks. How well do the duos work with two oboes?



Date:	1850
Publisher:	S. Richault
Album title:	L'Enfant du paludier
Number of works:	1

Song title L'Enfant du paludier  
 Subtitle Chanson bretonne  
 Words by E. Plouvier  
 Form/Style 3 verse strophic  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments A very simple little tune.

Date:	1850
Publisher:	S. Richault
Album title:	Stances à l'océan
Number of works:	1

Song title Stances à l'océan  
 Subtitle Pour voix de baryton  
 Words by E. Plouvier  
 Form/Style 3 Stances face à l'océan  
 Number of pages 6 pages  
 Instrumentation Voice and piano  
 Comments The first melody is a masculine version of "sombre palais, splendeur du trone" from *Christine de Suede*. There is a nice piano accompaniment in the B section. It would be worth trying on the bass oboe.

Date:	1851
Publisher:	Th. Lépagnez
Album title:	
Number of works:	3

Song title Les Prix  
 Subtitle Choeur à trois voix sans accompagnement  
 Words by  
 Form/Style Hymn like maestoso  
 Number of pages 2 pages  
 Instrumentation 3 voices unaccompanied  
 Comments

Song title Les Moissons  
 Subtitle Choeur à trois voix sans accompagnement  
 Words by Pompogne  
 Form/Style Refrain, 3 verses, Strophic, Barcarolle ABABABA  
 Number of pages 2 pages  
 Instrumentation 3 voices unaccompanied  
 Comments

Song title La chasse au chamois  
 Subtitle Duo sans accompagnement  
 Words by Masini  
 Form/Style 3 verses  
 Number of pages 1 page  
 Instrumentation 2 Voices unaccompanied  
 Comments A very similar melody to *Silent Night*, it is in 6/8 meter and uses lots of thirds.

Date:	1852
Publisher:	S. Richault
Album title:	La semaine des prix : 7 Choeurs brillants et faciles, à deux parties, avec solos et Acct. De Piano, faisant suite aux Harmoniennes et spécialement composés pour les distributions de Prix et fêtes de Maisons d'éducation musique tirée d'auteurs célèbres et arrangée par J. Concone
Number of works:	7

Song title L'Aurore des vacances, inc. Jour des prix et des vacances  
 Subtitle Choeur a deux parties  
 Words by E. Plouvier  
 Form/Style Marziale  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments This is quite bombastic and militaristic, of interest as a quirky example. Quite simple, with lots of unison and thirds.

Song title La moisson de lauriers, inc. C'est le jour des études finies  
 Subtitle Choeur a deux parties  
 Words by E. Plouvier  
 Form/Style Marziale, ABA  
 Number of pages 7 pages  
 Instrumentation 2 voices and piano  
 Comments This shows similarities to *The Brabançonne*, and has a contrasting middle section.

Song title La Fête des récompenses, inc. En tous lieux quels accens [sic]  
 Subtitle Choeur a deux parties  
 Words by E. Plouvier  
 Form/Style ABABA'  
 Number of pages 6 pages  
 Instrumentation 2 voices, chorus and piano  
 Comments This is in a childish style, at times it is similar to certain of the *40 Lessons* that were adapted for cor anglais and piano. The piece effectively uses the combinations of solo, duo, and chorus.

Song title Fin de l'année d'études, inc. Tout s'anime, tout s'apprête  
 Subtitle Choeur a deux parties  
 Words by E. Plouvier  
 Form/Style Strophic, Verse refrain ABABA (A Childish marziale, da capo)  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments

Song title Le jour des couronnes, inc. Un gai soleil colore  
 Subtitle Choeur a deux parties  
 Words by E. Plouvier  
 Form/Style ABABA Da capo, A: compound time feel, B: Polka  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments

Song title Le combat pacifique, inc. Victoire ! Qu'on chante  
 Subtitle Choeur a deux parties avec solos  
 Words by E. Plouvier  
 Form/Style ABABA A Pompous Marziale verse and refrain, B pompous solo  
 Number of pages 6 pages  
 Instrumentation 2 voices and piano  
 Comments

Song title Le triomphe de l'émulation, inc. Gloire à Dieu qui dans notre âme  
 Subtitle Choeur a trois parties avec une voix solo  
 Words by E. Plouvier  
 Form/Style AA'BB'AA'BB'AA' A=moderato marziale, '=chorus, B=gentle lyrical arpeggio motif  
 Number of pages 6 pages  
 Instrumentation 3 voices and piano  
 Comments This is similar to an Anglican hymn, even in its lyrics "Gloire a Dieu..."

Date:	1853
Publisher:	S. Richault
Album title:	Bayard - A Romagnano (1524)
Number of works:	1

Song title Bayard - A Romagnano (1524)  
 Subtitle Scène et air pour voix de Baryton  
 Words by M. \*\*158  
 Form/Style  
 Number of pages 8 pages  
 Instrumentation Voice and piano  
 Comments Very interesting as its last page shows Concone's entire catalogue *chez Richault*.

Date:	1853
Publisher:	S. Richault
Album title:	Il Cavalière e L'eremita. Le Chevalier et l'hermite
Number of works:	1

Song title Bayard - A Romagnano (1524)  
 Subtitle Duetto per baritano e basso  
 Words by Giulio Riccardi  
 Form/Style  
 Number of pages 14 pages  
 Instrumentation 2 Voices and piano  
 Comments When the two voices are singing together they are mostly in thirds.

Date:	1853
Publisher:	S. Richault
Album title:	La Femme de l'exilé--La sposa d'ell' esule
Number of works:	1

Song title Bayard - A Romagnano (1524)  
 Subtitle Scène et air pour soprano  
 Words by E. Plouvier, Leopoldo Marengo  
 Form/Style air and recit  
 Number of pages 9 pages  
 Instrumentation Voice and piano  
 Comments A wonderful choice for new repertoire!

Date:	1853
Publisher:	S. Richault
Album title:	La Fiancée du marin
Number of works:	1

Song title La Fiancée du marin - La fiolanzata del marinajo  
 Subtitle Scène et air pour soprano  
 Words by E. Plouvier, Leopoldo Marengo  
 Form/Style air and recit  
 Number of pages 9 pages  
 Instrumentation Voice and piano  
 Comments A wonderful choice for new repertoire!

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<sup>158</sup> This is how the name appears in the publication, no further information concerning the author has been found.

Date:	1853
Publisher:	S. Richault
Album title:	Le Camoëns (Lisbonne 1596)
Number of works:	1

Song title Le Camoëns (Lisbonne 1596)  
 Subtitle Scène et Air pour voix de baryton  
 Words by M. <sup>\*\*159</sup>  
 Form/Style air and recit, marziale, barcarolle, lots of recit, allegro brillante  
 Number of pages 9 pages  
 Instrumentation Voice and piano  
 Comments A compelling ending. Worth exploring with cor anglais or oboe d'amore.

Date:	1855
Publisher:	S. Richault
Album title:	Fleurs mélodiques : six morceaux de chant, avec accomp.t de piano
Number of works:	6

Song title La Farfalla  
 Subtitle Scintilla Melodica  
 Words by E. Plouvier, M. M. Marcello  
 Form/Style  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments

Song title L'Emiro di Ellora  
 Subtitle Canto Orientale  
 Words by E. Plouvier, M. M. Marcello  
 Form/Style Strophic 2 verses  
 Number of pages 4 pages  
 Instrumentation Voice and piano  
 Comments

Song title Invito al mare  
 Subtitle Barcarola  
 Words by E. Plouvier, M. M. Marcello  
 Form/Style Strophic 2 verses  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments

Song title Desideri  
 Subtitle Adagio Sentimentale  
 Words by E. Plouvier, M. M. Marcello  
 Form/Style  
 Number of pages 4 pages  
 Instrumentation Voice and piano  
 Comments Great expressive instructions for the singer.

Song title La Mammola  
 Subtitle Canzoncina  
 Words by E. Plouvier, M. M. Marcello  
 Form/Style  
 Number of pages 2 pages  
 Instrumentation Voice and piano  
 Comments

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<sup>159</sup> This is how the name appears in the publication, no further information concerning the author has been found.

Song title La Pazza D'Ischia  
Subtitle Scena drammatica  
Words by E. Plouvier, M. M. Marcello  
Form/Style Agitato and con estremo dolore  
Number of pages 6 pages  
Instrumentation Voice and piano  
Comments

Date:	1855
Publisher:	S. Richault
Album title:	Walter Scott Lyrique
Number of works:	6

Song title Ouverture de la Jolie fille de Perth (pour orchestre)  
Subtitle Ouverture, pour orchestre  
Form/Style  
Number of pages 21 pages  
Instrumentation 2(picc), 2, 2, 2 – 2, 2, 3, 0, timp, str  
Comments A rare example of Concone writing directly for the oboe.

Date:	1855
Publisher:	S. Richault
Album title:	Un Souvenir
Number of works:	1

Song title Un Souvenir  
Subtitle Romance, Mélodie  
Words by Parfait Rouges  
Form/Style Strophic, 3 verses  
Number of pages 2 pages  
Instrumentation Voice and piano  
Comments Nostalgic familiar melody.

Date:	1856
Publisher:	A. Grus
Album title:	Rêve de la fiancée
Number of works:	1

Song title Rêve de la fiancée  
Subtitle Nocturne pour le piano Op. 50  
Words by  
Form/Style  
Number of pages 5 pages  
Instrumentation Piano only  
Comments Florid *bel canto* piano writing, if particular interest because of the inclusion of specific vocal expression instructions.

Date:	1864
Publisher:	Léon Grus
Album title:	Ave Maria
Number of works:	1

Song title Ave Maria  
Subtitle  
Words by Transcribed by G. Lamothe  
Form/Style AAA Song form, Strophic form  
Number of pages 3 pages  
Instrumentation Voice and organ or harmonium  
Comments

## Appendix B: CD production data and credits

### CD 1

Concone Showcase: New Works for the oboe, translated from works for voice and piano

Tracks 1-12 Charles Klein (oboe); Joseph Ingram (piano)

Tracks 13-24 Charles Klein (oboe); Dr Penelope Cashman (piano)

Recorded in Elder Hall, Recording Engineer Ray Thomas

### CD 2.1

Concone, 50 Leçons Opus 9, for oboe and piano, originally for voice and piano

Lessons 1-25 Charles Klein (oboe); Dr Penelope Cashman (piano)

Recorded in Elder Hall, Sound Engineer Ray Thomas

### CD 2.2

Concone, 50 Leçons Opus 9, for oboe and piano, originally for voice and piano

Lessons 26-50 Charles Klein (oboe); Dr Penelope Cashman (piano)

Recorded in Elder Hall, Recording Engineer Ray Thomas

### CD 3

Concone, 40 Leçons Opus 17, for cor anglais and piano, originally for voice and piano

Charles Klein (cor anglais); Joseph Ingram (piano)

Recorded in Elder Hall, Recording Engineer Ray Thomas

#### CD 4

*Le Roseau Chantant*, scènes, nocturnes, et souvenirs

Tracks 1-11 Charles Klein (oboe, oboe d'amore, cor anglais, and bass oboe); Track 1 : Cianah Harris (harp); Thomas Marlin (cello); Track 2 : Dr Elizabeth Layton and the Elder Conservatorium Chamber Orchestra; Track 3 : Minas and Erna Berberyan (violins), Linda Garret (viola), Simon Cobcroft (cello); Track 4 : Mark Sandon (piano); Tracks 5-8 : Joseph Ingram (piano); Track 9 : Windsong wind quintet; Track 10 : Dr Luke Dollman and musicians of the Elder Conservatorium Symphony Orchestra; Track 11 : Windsong wind quintet

Track 2 recorded in Elder Hall, Recording Engineer Ray Thomas, Track 3 recorded in Elder Hall, Recording Engineer Rosemary Beal, Tracks 4, 9, 10 recorded in St Johns Halifax Street, Recording Engineer Ray Thomas, Tracks 5-8 recorded in Pilgrim Church, Recording Engineer Jean-Christophe Xerri, Track 1 recorded at SA State Music Camp, Concordia College chapel, personal recording, Track 11 recorded at The Little Music Room, Littlehampton, personal recording.


#### CD 5

The Oboe Sings : *bel canto* recital for oboe and piano

Charles Klein (oboe); Joseph Ingram (piano)

Recorded in Elder Hall on the 25<sup>th</sup> of March 2017, Sound Engineer Ray Thomas

Appendix C: CD 5 Recital program



Translating Bel Canto  
Song for the Oboe

**Masters Recital 1**  
Charles Klein, Oboe  
Joseph Ingram, Piano

**Arias, duets, and other  
Bel Canto style - works by  
Donizetti, Rossini, Bellini,  
Chopin, Mozart and more**

Saturday the 25th  
of March 2017, 7.30 pm

Elder Hall, North Terrace  
**FREE ENTRY**



# Program

**ROSSINI** : Il Barbiere di Siviglia, Ecco ridente in cielo  
Arr. C. Klein for oboe and piano

**MOZART** : Concert aria, Ah se in ciel, benigne stelle, KV 538  
Arr. C. Klein for oboe and piano

**DONIZETTI** : Sonata for Oboe and Piano  
oboe and piano

**CHOPIN** : Nocturne opus 32 no 1  
Arr. C. Klein for oboe and piano

**FERLING** : Bel Canto Studies no.1 from 48 famous studies for solo oboe  
Arr. C. Klein and J. Ingram for oboe and piano

**ROSSINI** : Andante con variazioni in F major for Violin and Harp  
Arr. C. Klein for oboe and piano

**BELLINI** : Norma, Casta Diva  
Arr. C. Klein for oboe and piano

**BROD** : Fantasy on the Mad scene from Donizetti's opera  
'Lucia di Lammermoor'  
oboe and piano

**BEETHOVEN** : Adelaide Op. 46  
Arr. C. Klein for oboe and piano

**Gioachino Rossini** - Il Barbiere di Siviglia, Ecco ridente in cielo  
1792-1868, Pesaro, Italy

Ecco ridente in cielo  
spunta la bella aurora,  
e tu non sorgi ancora  
e puoi dormir così?  
Sorgi, mia dolce speme,  
vieni, bell'idol mio;  
rendi men crudo, oh Dio,  
lo stral che mi feri'.  
Oh sorte! già veggio  
quel caro sembiante;  
quest'anima amante  
ottenne pietà'.  
Oh istante d'amore!  
Oh dolce contento!  
Soave momento  
che eguale non ha!

*Here, laughing in heaven  
emerges the beautiful dawn,  
and you are not awake yet  
you can sleep like this?  
Arise, my sweet hope,  
come, my dear idol;  
Render less painful, oh God,  
The arrow that wounds me.  
Oh destiny! I see now  
that dear countenance;  
this loving soul  
has obtained mercy.  
Oh moments of love!  
Oh sweet contentedness!  
Precious moment  
It has no equal!*

**Wolfgang Amadeus Mozart** - Ah se in ciel, benigne stelle K.538  
1756-1791, Vienna, Austria

This work is an arrangement of an aria for soprano and orchestra.  
This is coloratura heaven! The aria's style points to the 1770's although  
it was published in 1788. The text is by Pietro Metastasio, and is from  
L'eroe cinese:

Ah se in ciel benigne stelle,  
La pietà non è smarrita,  
O toglietemi la vita,  
O lasciatemi il mio ben.  
  
Voi, che ardete ognor sì belle  
Del mio ben nel dolce aspetto,  
Protegete il puro affetto  
Che ispirate a questo sen.

*Ah, if pity has not vanished  
from heaven, kindly stars,  
either take my life  
or leave me my lover!  
  
You who always shine in beauty  
in my lover's sweet face,  
protect the pure affection  
you inspire in my breast.*

## **Gaetano Donizetti** - Sonata for Oboe and Piano

1797-1848, Bergamo, Italy

Along with Gioachino Rossini and Vincenzo Bellini, Donizetti was a leading composer of the bel canto opera style during the first half of the nineteenth century. Very little repertoire exists for the solo oboe from that period, in fact this is a rare example of a work from the period which was composed for the oboe. The manuscript of the sonata, dedicated to Severino degli Antonj, is preserved in Paris at the Bibliothèque Nationale. There is evidence in the manuscript that it was itself transcribed from a work for orchestra and oboe.

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## **Frédéric Chopin** - Nocturne Op 32. No. 1

1810-1849, Paris, France

For Chopin, the source is the voice, that of bel canto singing. The voice becomes melody, harmony enriches it and the piano combines the two, giving body to the voice and fleshing out the harmony. Chopin's inspiration transfigures them.

From his nocturnal heart, Chopin extends an invitation to melodic and harmonic purity, stripped of gratuitous flourishes though not without ornamentation. In its refinement it recalls the highest culinary arts, where time has to be taken in order to relish all the mingled savours, all the polyphony, the counter-melodies, the modulations, the chromaticism, the dissonances, the resolutions; and, within the phrase, the subtle expression of complex feelings, occasionally euphoric, sometimes wrathful, often melancholy, but unburdened by the very fact of having been poured out to a listener whose confiding ear is capable of grasping their essence.

### **Emmanuelle Swiercz**

(Swiercz, Nocturnes, LMU004, Paris, France, La Música, 2015.)

## **Franz Wilhelm Ferling** - Etude #1

1796-1874, Braunschweig, Germany

Franz Wilhelm Ferling was a German oboist, composer, and clarinetist. An accomplished musician, he is chiefly remembered today for his 48 études for oboe, op. 31, which are commonly studied by oboists and saxophonists. This study was originally for solo oboe, Charles initially wrote a simple harp accompaniment to further emphasise its bel canto style. Charles' harp arrangement has been adapted and significantly re-arranged for piano by Joseph Ingram.

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## **ROSSINI** : Andante con variazioni in F major for Violin and Harp

This is a fascinating work because it gives considerable insight into how Rossini himself arranged his own opera airs. In this case the aria is Di Tanti Palpiti from the opera 'Tancredi'. Much of the ornamentation which has been added to the work is based on observation of sound recordings of the brilliant Polish coloratura contralto, Ewa Podles, b.1952.

Di tanti palpiti, di tante pene,  
da te mio bene, spero mercà.  
Mi rivedrai... ti rivedrà...  
ne' tuoi bei rai mi pascero.  
Deliri, sospiri...  
accenti, contenti!  
Sarà felice, il cor mel dice,  
il mio destino vicino a te.

*For all these heartbeats, for all these  
pains, from you, my beloved,  
I hope for mercy.  
You'll see me again... I'll see you again...  
in your beautiful radiance I will have  
plenty.  
Delires- sighs...  
happy voices!...  
It will be glad, my heart tells me,  
my destiny - near to you.*



## **BELLINI** : Norma, Casta Diva

This was the first work that Joseph and I worked on. This significant and powerful aria seems to exist in its own right, with, or without the opera for which it was written. Arguably, it stands as the most recognisable and memorable example of bel canto arias.

Casta Diva, che inargenti  
queste sacre antiche piante,  
a noi volgi il bel sembiante  
senza nube e senza vel  
Tempra, o Diva,  
tempra tu de' cori ardenti  
tempra ancora lo zelo audace,  
spargi in terra quella pace  
che regnar tu fai nel ciel  
Fine al rito  
e il sacro bosco  
sia disgombro dai profani.  
quando il Nume irato e fosco,  
chiede il sangue dei Romani.  
Dal Druidico delubro  
La mia voce tuonerà.  
Cadrà; punirlo io posso.  
Ma, punirlo, il cor non sa.  
Ah! bello a me ritorna  
Del fido amor primiero;  
E contro il mondo intiero  
difesa a te sarò.  
Ah! bello a me ritorna  
Del raggio tuo sereno,  
e vita nel tuo seno,  
e patria e cielo avrò.  
Ah, riedi ancora qual eri allora,  
quando il cor ti diedi allora,  
ah, riedi a me.

*Virtuous Goddess, covering with silver  
these sacred ancient plants,  
turn towards us your fair face  
cloudless and unveiled  
Temper, oh Goddess,  
you temper the ardent hearts  
furthermore temper the audacious zeal,  
spread on earth the same peace  
that make you make reign in heaven  
Complete the rite  
and the sacred forest  
should be cleansed of the profane  
when the Spirit irate and gloomy,  
will ask for the blood of the Romans.  
From the Druidic temple  
my voice will thunder.  
He'll fall; I can punish him.  
But my heart doesn't know to punish.  
Ah! Come back to me beautiful  
to your loyal first love;  
and against the whole world  
I shall protect you.  
Ah! Come back to me beautiful  
along with your serene radiance  
and life in your womb,  
and I'll have homeland and sky.  
Ah, come back again as you were then,  
then when I gave you my heart,  
Ah, come back to me.*

## **Henri Brod :**

Fantasie on the Mad Scene from Lucia di Lammermoor, Op.57

1799-1839, Paris, France

Henri Brod was a French oboist, instrument builder and composer of the early Romantic Era. Brod was considered a virtuoso and introduced his own innovations in both oboe design and playing style that are still in use today. Brod was actually known to Rossini, so much so that Rossini wrote specifically so that Brod, and his teacher Gustave Vogt, could show off the revolutionary technologies and techniques that they were developing in his operas - even writing the delicious cor anglais solo in the overture to Guillaume Tell for Gustave Vogt. Today's oboes owe a great deal to the spirit of experimentation, and the musical insight of these oboists.

Once again this is a fascinating work for the insight that it gives into how to arrange a work for solo oboe based on arias from a bel canto opera. Brod knew the oboe better than almost anybody at that time, and he made certain decisions, including changing the work's key from E major to F major. It is interesting to note that in both this work, and Rossini's *Andante con Variazione*, the most part of the work is transcribed note for note from the opera score. Contrary to all of oboists in the sound recordings that I have found of this work, I have applied extensive ornamentation based on vocal traditions and technique. This forms an important part of my research work.

Of the operas that I have had the chance to discover thus far, it is this story of Lucia di Lammermoor which has touched me the most, and more specifically this 'mad scene', particularly as performed by our Dame Joan Sutherland.

**Ludwig van Beethoven** - Adelaide

1770-1827, Vienna, Austria

I wonder if you are already aware of the existence of this work? The renowned bel canto tenor Giambattista Rubini made it famous throughout Europe, making it a part of almost every recital he gave (his wife's name was Adelaide). The text of "Adelaide" is an early Romantic poem that expresses an outpouring of yearning for an idealized and apparently unattainable woman.

Your friend wanders alone in the garden of spring,  
Gently bathed in lovely magical light,  
Which shimmers through the swaying branches of flowers:  
Adelaide!  
In the reflection of the river, in the snows of the Alps,  
In the golden clouds of sinking day,  
In the fields of stars thy face beams forth,  
Adelaide!  
Evening breezes whisper through the tender leaves  
The silver bells at Maytime rustle in the grass,  
Waves roar and nightingales sing,  
Adelaide!  
Some day, o miracle! a flower will blossom,  
Upon my grave from the ashes of my heart;  
And clearly on every violet petal will shine:  
Adelaide!

Of interest is a letter written by Beethoven to the poet responsible for these words, Friedrich von Matthisson (1761-1831)

Vienna, August 4, 1800.

MOST ESTEEMED FRIEND,--

You will receive with this one of my compositions published some years since, and yet, to my shame, you probably have never heard of it. I cannot attempt to excuse myself, or to explain why I dedicated a work to you which came direct from my heart, but never acquainted you with its existence, unless indeed in this way, that at first I did not know where you lived, and partly also from diffidence, which led me to think I might have been premature in dedicating a work to you before ascertaining that you approved of it. Indeed, even now I send you "Adelaide" with a feeling of timidity. You know yourself what changes the lapse of some years brings forth in an artist who continues to make progress; the greater the advances we make in art, the less are we satisfied with our works of an earlier date. My most ardent wish will be fulfilled if you are not dissatisfied with the manner in which I have set your heavenly "Adelaide" to music, and are incited by it soon to compose a similar poem; and if you do not consider my request too indiscreet, I would ask you to send it to me forthwith, that I may exert all my energies to approach your lovely poetry in merit. Pray regard the dedication as a token of the pleasure which your "Adelaide" conferred on me, as well as of the appreciation and intense delight your poetry always has inspired, and always will inspire in me.

When playing "Adelaide," sometimes recall

Your sincere admirer,  
BEETHOVEN.



The early song *Adelaide* is as much Italian Romantic opera as anything else: its long, winding melody, symmetrical and passionate, its colorful modulations and aggressively simple accompaniment could come easily from an early work of Bellini (osen, *The Classical Style: Haydn, Mozart, Beethoven*, W. W. Norton, 1998, p. 380.).

Coming from a background in the visual arts, **Charles Klein** was 30 years old when he started learning the oboe in 2011. In the years that have followed he has had many rich musical experiences under the inspirational guidance of Grant Dickson, Celia Craig, and Peter Duggan. These experiences continue today as Charles makes his first steps as a casual oboist with the Adelaide Symphony Orchestra, the Adelaide Art Orchestra, CoOpera, and WindSong, a newly formed wind quintet of the Royal Commonwealth Society. Charles is currently undertaking postgraduate performance studies at the Elder Conservatorium with his topic *The Oboe Sings : Translating bel canto song for the oboe*.

**Joseph Ingram** completed a Bachelor of Music with first class honours in 2015, studying piano with Dr. Diana Weekes. Presently he is taking time to develop his skills. Joseph is especially fond of 20th Century piano music, such as the works of Maurice Ravel, Cyril Scott and Frank Bridge.

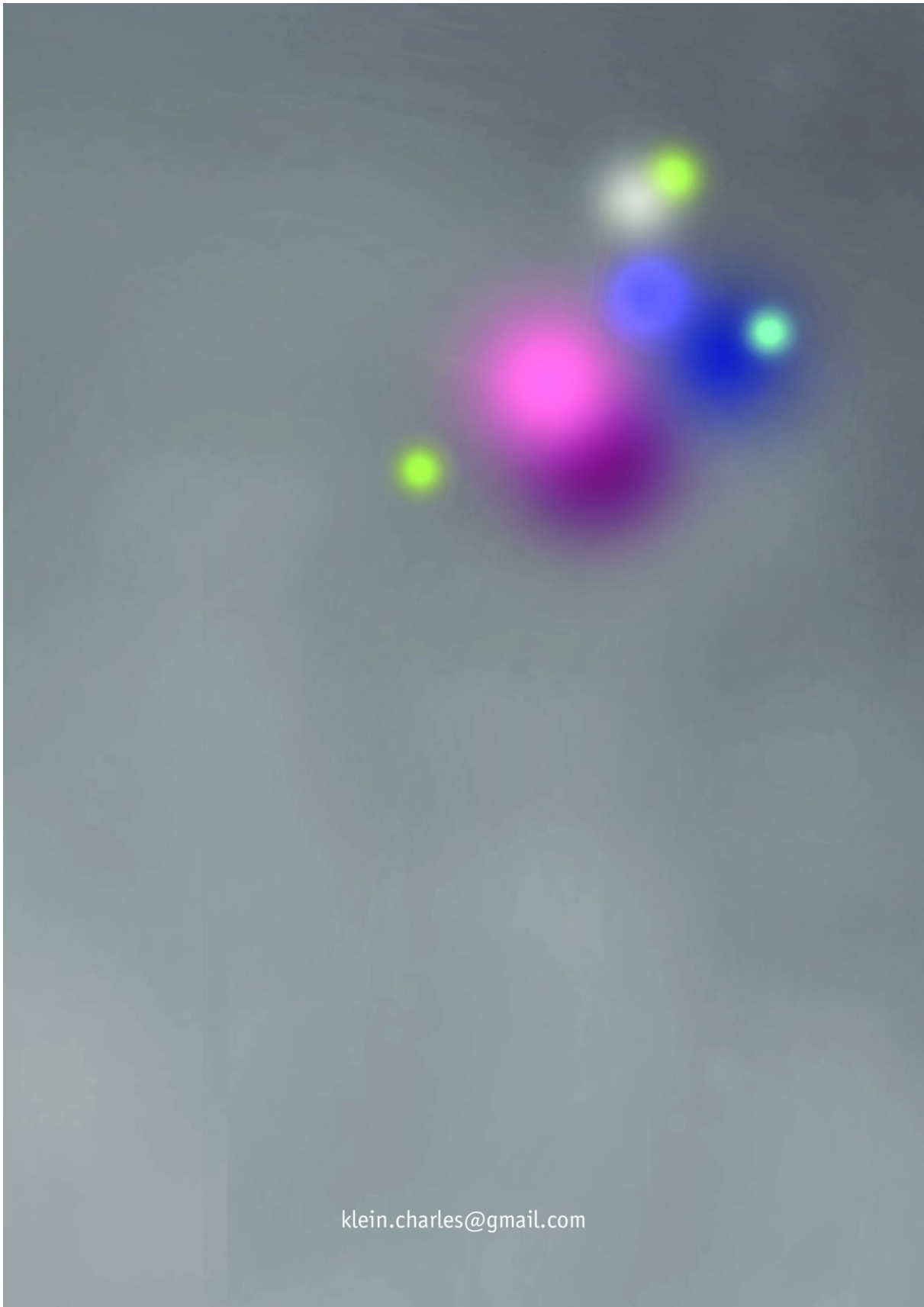
With heartfelt thanks to:

- **Joseph Ingram**, my inspirational and ever-so-musical associate artist
- My teacher, **Peter Duggan**, whose clear commitment to my learning is a source of inspiration and energy
- The indefatigable, and always helpful and supportive Associate Professor Head of Woodwind **Elizabeth Koch** OAM
- My wonderful supervisors, Professor **Charles Bodman Rae**, and Doctor **Luke Dollman**
- My friend, the remarkable and profound **Peter Webb** OAM, whose gentle support and guidance forms a wonderful part of my musical journey
- **Celia Craig**, and **Grant Dickson**, from whose wonderful teaching I am still learning today
- Oboists **Alexandre Oguey**, **David Cowley**, **Sarah Roper**, **Gordon Hunt**, **Eric Speller**, **Jean-Louis Capezalli**, and **Paul Dombrecht**, who in masterclasses and private lessons gave me so much in so little time

- My friend, composer, oboist, and double bass player **Lauri Supponen**, without whose teaching, support, and brilliant input I would probably still be playing the viola
- Mon cher ami **Charles le Maire**, who so kindly offered his time and talents for all of the graphical design for this recital
- Pianists **Michael Ierace**, and **Catherine Davis**, with whom I have had the honour of associating in the preparation of this program
- My beloved, brilliant Aunt, the flautist **Margaret Crawford**
- The awesome committee, my Double Reed Family - of the Australasian Double Reed Society of South Australia, **Rosemary Stimson**, **Caryl Lambourn**, **Josie Hawkes**, and **Celia Craig**
- The Oboist and **Pastor Jack Shepard**, whose encouragement and support means such a lot to me
- Much thanks also to **Anne Dow**, **Camille Barbasetti di Prun**, **Sara Klein**, **Margaret** and **Fraser Pearce**, **Joshua Oates**, and to all my beautiful family, friends, and associates


And above all, **thanks to you, my dear audience**. Please contact me with any thoughts or comments that you may have, or if you would simply like me to keep you informed of future concerts/recitals that I may be giving.

[klein.charles@gmail.com](mailto:klein.charles@gmail.com)





Appendix D: Opera Gems for wind quintet and voices concert program



**Adelaide Hills Music Circle**  
www.adelaidehillsmusiccircle.com.au

**OPERA GEMS**  
**for VOICES & WINDS**



Strathalbyn Gasworks      Sara Lambert & Jeremy Tatchell      Linda Pirie      Lisa Cannizzaro as Despina

**Windsong Quintet\***  
Linda Pirie: Flute, Anna Coleman: Clarinet, Charles Klein: Oboe,  
Meredith Ens: Fr Horn, Christopher Buckley: Bassoon  
\*Supported by the SA Chapter of the Royal Commonwealth Society

**Adelaide Hills Vocal Collective**  
Sara Lambert, Lisa Cannizzaro, Grace Bawden: sopranos,  
Meran Bow: mezzo, Bernard Hull: tenor Jeremy Tatchell: baritone

**STRATHALBYN GASWORKS**  
Sunday, 24 November, 6 00 pm




[1]

## OPERA GEMS

### MOZART SINGSPIEL

#### *The Magic Flute*

Overture

Quintet from Act One

### MUSICA ITALIANA

Rossini: Overture to *Barber of Seville*

Puccini: Humming Chorus from *Madama Butterfly*

Mascagni: Intermezzo from *Cavalleria Rusticana* (arr. David Walter)

### MOZART OPERA BUFFA

#### *The Marriage of Figaro*

Overture

Letter Duet between the Countess and Susanna

#### *Così fan Tutte*

Sextet from Act One

### BIZET: CARMEN

Instrumental Suite (David Walter arr) Introduction and Habanera

Chorus of Cigarette Girls

Suite Seguidilla and Le Dragon d'Alcala

Micaela and Jose Duet

Suite Entr'acte

Card Trio

Suite Toreador

### VERDI FINALE

#### *La Traviata*

The Brindisi from Act One







**Lisa Cannizzaro**, soprano, studied at Adelaide University with Guila Tiver and has worked regularly with Co-Opera since 2007, performing in Australia-wide tours of *La Boheme* (Musetta), *The Magic Flute* (Papagena/First Sprite), *La Traviata* (Annina), and *Kiss Me, Kate* (Hattie/Stage Manager), *Die Fledermaus* [Sally] *Così fan tutte* [Despina] and *Don Giovanni* [Zerlina]. In 2008, Lisa won the inaugural Rae Cocking memorial scholarship and Elder Conservatorium Director's Award. In 2009 she studied with soprano Jacqueline Forster in Germany and participated in the Antonin Dvorak vocal competition in the Czech Republic. In 2013, she won the Dawn Wallace Friends of State Opera Award. She has sung regularly with the State Opera of South Australia, and been one of their featured Young Artists.



**Sara Lambert**, Soprano, graduated from Elder Conservatorium, Adelaide, with a Bachelor of Music (Honours) followed by a Diploma in Operatic Art from Sydney Conservatorium. Sara joined Opera Australia in 1997 as a full time company member, performing at the Sydney Opera House and in Melbourne. She was awarded a traveling scholarship through Opera Australia and worked in London with David Harper and conductors and coaches from The Royal Opera and English National Opera. Since returning to Adelaide with her young family, Sara has performed for Co-Opera in the roles of Micaela in *Carmen*, The Soprano in *A Bit On The Side*, Pamina in *The Magic Flute*, Mimi in *La Bohème*, Fiordiligi in *Così fan tutte*, Galatea in *Acis and Galatea*, Tatiana in *Eugene Onegin* and Donna Anna in *Don Giovanni*.



At age 14, **Grace Bawden** was Guest Soloist at the 2006, Adelaide Carols by Candlelight, where she impressed an audience of about 30,000. In July 2007, Grace was invited to perform live on The Today Show (Channel 9). Soon after, Grace won South Australian Junior Entertainer of the Year 2007. In 2008, Grace became Judge's Choice Grand Finalist on *Australia's Got Talent*. Also in 2008, against a field of over 600 entries across the globe, Grace performed for "World Youth Day" as Soloist. Her show sold out at the Sydney Opera House. Grace regularly performs at charitable and corporate events across Australia. Her seasons as Cio Cio San in *Madama Butterfly* for Co-Opera in 2014 marked her public operatic debut. This was followed by seasons as a principal singer with Co-Opera as Despina in *Così fan tutte*, Second Lady in *The Magic Flute*, Yum Yum in *The Mikado*, Countess in *The Marriage of Figaro*, Leonora in *Il Trovatore* and Mimi in *La Bohème*.

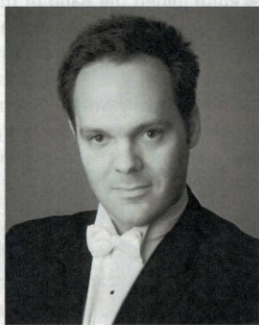


**Meran Bow**, mezzo-soprano, has sung as a principal, understudy and a member of the chorus with the State Opera of SA since 1992. Roles have included *Third Lady* (*The Magic Flute*), *Babet* (*La Chanson de Fortunio*), *Pitti-Sing* (*The Mikado*), *The Mother* (*Mavra*). She has covered the roles of *Grimgerde* (*Die Walkure*), *Marcellina*, (*The Marriage of Figaro*), *Dorabella* (*Così Fan Tutte*), *Mrs Grose* (*Turn of the Screw*) among others. In 2015 she made her debut with Co Opera singing *Azucena* in *Il Trovatore* and toured regional South Australia, Victoria, and New South Wales in 2017, singing the roles of *Madame Larina* and *Filippevna* in *Eugene Onegin*. For the G & S Society, she has sung *Kate* (*The Pirates of Penzance*), *Katisha* (*The Mikado*), *Fairy Queen* (*Iolanthe*) and *Lady Blanche* (*Princess Ida*). She has also sung as Alto soloist in various concerts for the Norwood Symphony Orchestra, Adelaide University Choral Society, Harmony Choir and The Adelaide Hills Singers amongst many others.





**Bernard Hull's** theatrical career spans more than 30 years. In 1981 he joined the chorus of State Opera of South Australia and in 1986 took up a cadetship with the company. A resident tenor with West Australian Opera Company in 1987, he was awarded a study grant during that year that facilitated intensive vocal study in London. Returning to Australia in 1988, Bernard was thrust into the role of Orpheus on ten days' notice in SOSA's production of Gluck's *Orpheus and Eurydice*. Since then he has performed many leading roles for major opera companies, including: the title roles in Rossini's *Comte Ory* and Offenbach's *Tales of Hoffmann*; Cassio (*Otello*); Ismael (*Nabucco*); Pang (*Turandot*); Normanno and Arturo (*Lucia di Lammermoor*); Dr Caius (*Falstaff*); L'Incredible (*Andrea Chénier*); and Tybalt (*Roméo et Juliet*). He made his Sydney Opera House debut as Radames (*Aida*). Since 1989, Bernard has toured internationally in Andrew Lloyd Webber musicals *Cats* and *The Phantom of the Opera*, the latter in 15 cities and eight countries. Bernard has also appeared in several feature films and has seven albums on CD.



New Zealand born baritone, **Jeremy Tatchell**, completed performance studies in both viola and voice at the ANU School of Music in 2001 and joined the Adelaide-based company Co-Opera in 2003, performing and touring numerous roles throughout Australia, Asia and Europe. Moving to Adelaide in 2011, Jeremy has performed the following roles with State Opera South Australia; Rhadamanthus (*Orpheus in the Underworld*), First Nazarene (*Salome*), Surgeon (*La Forza del Destino*), Imperial Commissioner (*Madame Butterfly*), Barone Douphol (*La Traviata*), Parsi Rustomji (*Satyagraha*), Herald/Chorus (*Otello*), Bluebeard (*Bluebeard's Castle*) and Masetto in *Don Giovanni*, covering and performing the role of Valentin (*Faust*), Colas (*Bastien und Bastienne*), Angelotti (*Tosca*), Alfio (*Cavalleria Rusticana*), Silvio (*I Pagliacci*), Manuel (*La Vida Breve*), Marco (*Gianni Schicchi*), Nachtigall (*Die Meistersinger von Nürnberg*), Viscount Nicolas Cascada (*The Merry Widow*) and Al (*Boojum!*). Jeremy performed the title role in Co-Opera's 2019 touring production of *Don Giovanni* and has just performed role of Prince Yamadori in SOSA's *Madama Butterfly*.



**Linda Pirie**, Leader of the Windsong Quintet, studied flute with Michael Scott at Sydney Conservatorium, and later completed a Masters degree with Louise Dellit in Adelaide. Several years of overseas travel have provided opportunities to have lessons with such noted players as Susan Milan and Michael Cox. She was fortunate to attend Sir James Galway's Summer School in Weggis, Switzerland in 2010. Linda has enjoyed a vibrant and varied freelance performance career, performing with the English National Ballet, Adelaide Art Orchestra, State Opera of SA and CoOpera, with whom she has toured interstate and throughout Asia. She has performed nationally with the award-winning flute quartet Kshema, and with some fine chamber musicians such as Keith Crellin, Wendy Heiligenberg, Monika Laczofy and Sarah Christ. She manages several instrumental ensembles for the Royal Commonwealth Society, and also appears as a performer with Windsong Quintet. In 2017 she toured Australia with CoOpera's lavish production of *Onegin*. Linda is an AMEB examiner, has been a Lecturer in Flute at Elder Conservatorium, and enjoys piano accompanying in her spare time.





**Anna Coleman** is a graduate of the Elder Conservatorium where she studied clarinet with Peter Handsworth. She performs regularly with the clarinet trio, Eclectica, Windsong Quintet, the Adelaide Wind Orchestra, Co-Opera and the COMA new music ensemble. Anna has taken lessons and masterclasses with prominent clarinetists including Wolfgang Meyer, Barnaby Robson and Michel Arrignon and in 2012 and 2014 she undertook study tours to Israel to work with klezmer clarinetist, Giora Feidman. Anna has also appeared as a guest bass clarinetist in the Adelaide Festival in 2014 with Ilan Volkov in Tectonics Adelaide and in 2015 with the Gavin Bryars Ensemble. More recently she has performed with the Australian Bass Orchestra in a workshop presentation of Cat Hope's new chamber opera Speechless.



**Meredith Ens** grew up in the Salvation Army surrounded by brass band music. Her musical journey started early, learning the horn in high school and continuing her studies at the Flinders St School of Music. Freelance work with ASO followed, and she also performed frequently with visiting shows and musicals. Meredith joined the Band of the South Australia Police in 1993. She has also performed with WASO and the Australian Army Band, Perth. Meredith has performed with the ASO and the Adelaide Art Orchestra and in many professional musical productions including *Phantom of the Opera*, *Miss Saigon* and *Wicked*. Based in Melbourne, Meredith has toured extensively with CoOpera, in productions of *The Marriage of Figaro*, *La Traviata*, *La Boheme*, *Madama Butterfly*, *Eugene Onegin* and *The Barber of Seville*. She is a founding member of the Windsong quintet and enjoys the diversity of repertoire that this chamber ensemble provides.



**Charles Klein** came from a background in the visual arts and was barely 30 when he started learning the oboe at the Elder Conservatorium in 2011. In the years that have followed he has had innumerable rich musical experiences under the inspirational guidance of Grant Dickson, Celia Craig, and Peter Duggan. These experiences continue today as Charles makes his first appearances as a casual oboist with the Adelaide Symphony Orchestra, the Adelaide Art Orchestra, and WindSong, the newly formed wind quintet of the Royal Commonwealth Society. Charles is also currently a PhD performance candidate at the Elder Conservatorium with his topic 'The Oboe Sings : Translating bel canto song for the oboe'. Charles teaches oboe at Immanuel College and Marryatville High School, and is an oboe tutor at the State Music Camp.



**Christopher Buckley** is an Adelaide-born bassoonist currently in his Honours year of his Bachelor of Music at the Elder Conservatorium. He has performed in events all over the world, including the Queen's 90th Birthday Celebrations in 2016. Growing up in Adelaide, Chris attended Brighton Secondary School under the Special Interest Music program as a bassoonist and clarinetist, and has played with the Adelaide Youth Orchestra during this time. Chris is currently principal bassoonist of the Elder Conservatorium Symphony Orchestra and Wind Orchestra, and with the Adelaide Wind Orchestra.

Thanks to





## Appendix E: Opera Gems for wind quintet and voices concert CD

01	Mozart, <i>The Magic Flute</i> , Overture	arr. Lloyd Conley	03:52
02	Mozart, <i>The Magic Flute</i> , Quintet Act 1	arr. Jakub Jankowski	06:20
03	Rossini, <i>The Barber of Seville</i> , Overture	arr. Fabio Barnaba	04:38
04	Puccini, <i>Madama Butterfly</i> , Humming Chorus	arr. Jakub Jankowski	02:25
05	Mascagni, <i>Cavalleria Rusticana</i> , Intermezzo	arr. David Walter	03:04
06	Mozart, <i>The Marriage of Figaro</i> , Overture	arr. Lloyd Conley	04:14
07	Mozart, <i>The Marriage of Figaro</i> , Letter Duet	arr. Jakub Jankowski	02:54
08	Mozart, <i>Così fan Tutte</i> , Sextet from Act One	arr. Jakub Jankowski	04:21
09	Bizet, Introduction from <i>Carmen Suite for wind quintet</i>	trans. David Walter	02:27
10	Bizet, Habanera from <i>Carmen Suite for wind quintet</i>	trans. David Walter	02:17
11	Bizet, <i>Carmen</i> , Chorus of Cigarette Girls	arr. Jakub Jankowski	02:04
12	Bizet, Seguedille from <i>Carmen Suite for wind quintet</i>	trans. David Walter	02:11
13	Bizet, Les dragons d'Alcala from <i>Carmen Suite for wind quintet</i>	trans. David Walter	01:55
14	Bizet, <i>Carmen</i> , Micaela and Jose Duet	arr. Jakub Jankowski	06:17
15	Bizet, Entr'acte from <i>Carmen Suite for wind quintet</i>	trans. David Walter	02:25
16	Bizet, <i>Carmen</i> , Card trio	arr. Jakub Jankowski	07:02
17	Bizet, Toreador from <i>Carmen Suite for wind quintet</i>	trans. David Walter	02:36
18	Verdi, <i>La Traviata</i> , Libiamo duet-chorus	arr. Jakub Jankowski	03:15

Total playing time:

01:04:26

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