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Finding Jean-Blaise Martin: An italianate approach for a modernized baryton-Martin Fach

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Finding Jean-Blaise Martin:
An Italianate Approach for a Modernized *baryton-Martin Fach*

Aaron Dante Agulay

A Doctor of Musical Arts document submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

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Dedication

Honoring the late great Richard Miller
My teacher, mentor, and Yoda

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Abstract

The voice type or *'fach' baryton-Martin* was named for Nicolas Jean-Blaise Martin (1768–1837), a French baritone celebrated for his agile voice, brilliant timbre, and extensive range. Historical accounts described his voice as having the depth of a bass-baritone with a tenorial upper range. Unfortunately, with the departure of Martin and the evolution of voice types during the *bel canto* era, this particular voice category fell out of favor. However, there is a voice type that successfully evolved and survived the *bel canto* era: the modern lyric tenor. The manner in which we have grown accustomed to hearing singers of this *fach* on today's stages is largely due to the groundwork laid by the French Grand Opera tenors of the nineteenth century. The transformation of this *fach*, from the refined vocal sound of the *tenore di grazia* to the heroic sound of the *tenore di forza*, was inspired by many influences but was primarily made using the vocal techniques practiced in Italy, now known as the International Italian School of Singing.

This document proposes that a transformation similar to that made by these French Grand Opera tenors could be undertaken by modern singers of the *baryton-Martin fach* in order to establish a legitimate lyric voice fach between lyric baritone and dramatic tenor. A reinvestigation of the attributes and reputation of Martin's voice will be made concerning Richard Weidlich's thesis, "*Jean-Blaise Martin and the Opéra-Comique: a Study of Selected Airs by the Original baryton-Martin*," as well as Dr. Matthew Hoch's current research on one of Martin's successors, Pierre Bernac. This reinvestigation will hopefully define further the distinct qualities of the *baryton-Martin* voice and determine why this voice category has not established itself as a definitive voice type by today's standards.

The second half of this document discusses a pedagogical solution for the promotion of the International Italian School of Singing to ‘modernize’ *baryton-Martin* singers by adopting the trusted concepts of *passaggi*, *appoggio*, and *copertura*. Also, selections of arias from operetta, oratorio, and musical theater, currently associated with other voice types which have similar *passaggi* to those of the *baryton-Martin*, will be explored using the tenets of the International Italian School of Singing. The logic of the *baryton-Martin* adopting arias and roles like these will hopefully be displayed. The main goal of this author is to encourage this evolution of technique, to secure the place of the *baryton-Martin* fach in the operatic world again, and to cultivate a new repertoire and utility for a ‘modernized’ *baryton-Martin*.

INTRODUCTION

The term *baritone*, from the Greek word *barytonos* meaning “deep sounding,” did not come into common use until the first quarter of the nineteenth century. Before this, all of the roles for low voice were designated as the property of the bass singer. A large percentage of males are baritones, with the extreme voices, highest and lowest, being the rarest. A difficult challenge is to classify this large percentage of voices, which have a *zona di passaggio* between C₄ and F₄. To clarify, the note on which a male singer must change from a “singing” quality to a “calling” quality is called the *primo passaggio*. There is a range of a perfect fourth above this which is known as the *zona di passaggio*, and at the top of this zone is the *secondo passaggio*, where the voice pivots to the operatic head voice or *voce piena in testa*.

The *bel canto* composers of the nineteenth century did a lot to breathe new life into the vocal range, and incorporate the virtuosity and agility factors into the baritone role, adapting these qualities which were already apparent in the tenor, soprano, and castrato. The taste for dramatic vocalism and vivid plots inspired by Verdi expanded the dramatic scope of the baritone. Examples of this new range of baritone identities include villains like Iago in Verdi’s *Otello*, and afflicted authority figures such as Germont in Verdi’s *La Traviata*, and Rodrigo in *Don Carlos*. Works by Verdi represented a shift in focus from the operatic scene which was once dominated by the tenor, soprano and earlier, the castrato, to the increasingly popular baritone voice. The most noteworthy singers of these voice types were capable not only of extreme vocal ranges but also of executing rapid and long passages on a single breath.

There was a growing trend to specify all voice types, and the lower male voice *fachs* began to develop subcategories, such as bass-baritone. Voices within these subcategories can have additional labels or “secondary” categories, such as *lyric* or *dramatic*, creating voice categories like lyric baritone and dramatic baritone. The French have traditionally retained the names of once-popular singers to designate the voice type associated with them, creating additional labels like the *baryton-Martin*, named after Jean-Blaise Martin (1786-1837) whose baritone voice covered the range of the average second tenor.¹ Works like Thomas’ *Hamlet* (1868), Bizet’s *Carmen* (1875), and Ravel’s *L’heure Espagnole* (1904), to name a few, supported the full lyric baritone—or what they called the *baryton-Martin*—by composing characters written for this *fach*. The *baryton-Martin* is the preferred baritone in most French opera, as many of the French baritone roles are quite high in range and call for an upper extension which is nearly tenorial. Jean-Blaise Martin had a great influence on the development of the repertoire for baritones in France during this time because of his personal range, tessitura, and timbre.

But what are the factors which allowed Martin’s singing style to dominate at this time? Could the introduction of an Italianate approach to singing “find” the modernized *baryton-Martin* as a legitimate lyric C₃ to F₄ voice type? Could this approach also shed new light on repertoire, which is not considered to be a part of this *fach* today? Standardizing the *baryton-Martin* within the parameters of the International Italian School of Singing, particularly in repertoire shared by male voices whose *zona di passaggio* lies between C₄ and F₄, perhaps could introduce many higher-range baritones to repertoire which may otherwise remain unconsidered. This attitude of standardizing

¹ Roger Parker. Ed.. *The Oxford History of Opera* (New York: Oxford University Press. 1996), 439-440.

the *baryton-Martin* may lead to more opportunities for this specific voice type.

Considering the current economic climate in America, as well as in Europe, and the subsequent decline in support for the arts, singers are faced with the necessity of making themselves more versatile and marketable. For singers starting their operatic careers, an important part of preparation for auditions is the selection of arias based on vocal qualities as well as current casting trends.

To illustrate the voice qualities of Jean-Blaise Martin, this author will reinvestigate Richard Weidlich's thesis containing the air "*De l'intrigue, ô vastes mystères!*," from Méhul's *Une Folie* (1802). This aria, taken from Martin's role of *Carlin*, defines the qualities of the original *baryton-Martin*. We can then compare the repertoire considered to be standard "Martin" by examining how the traits of his voice fit the music written expressly for him. Then we can perhaps re-evaluate the subcategories of the male voice whose *zona di passaggio* lies between C₄ and F₄, or a semitone higher, which includes the Light Lyric Baritone, the *Baritenor*, the *Zwischenfach*, the *Spieltenor*, and the *Heldentenor*.

Hybrid female voice types already have the possibility of performing roles affiliated with the mezzo-soprano *fach* or the dramatic soprano *fach*. Unfortunately, voices that lie between baritone and tenor *fachs* are not as commonly accepted as performance practice. Because there are a multitude of hybrid voices with the C₄ to F₄ *passaggi*, limitations can be placed on these singers concerning which repertoire to prepare, even if it fits the singer's range perfectly. If one were to resurrect the *baryton-Martin fach* and allow baritones with a higher *passaggi* to sing repertoire which fits their voice, rather than forcing them into uncomfortable repertoire, one can reduce these

restrictions both pedagogically and professionally. A proposal to modernize the *baryton-Martin fach* with an Italianate approach and expand its repertoire, could eliminate the need for unnecessary *fachs* with similar attributes, and allow singers to “find” themselves officially as a lyric C₄ to F₄ voice type –the modernized *baryton-Martin*.

CHAPTER ONE

FINDING THE QUALITIES OF THE ORIGINAL *BARYTON-MARTIN*

–JEAN-BLAISE MARTIN

An exploration of the historical accounts of the nature of Jean-Blaise Martin's voice can be found in a Doctor of Musical Arts Document by Richard Weidlich.² Weidlich's thesis presents famed French opera singer, Nicolas Jean-Blaise Martin, who was best known for his tessitura which lies between that of a tenor and a baritone. Because of his illustrious stage career and contributions to the operatic world, the French have traditionally retained his name and designated the vocal type as the *baryton-Martin*.³ Martin's voice is best described through existing accounts of those who attended live performances. In Martin's lifetime, his voice was described both as a "*tenor grave et sombre*" (a deep-voiced dark tenor) and as a "*baryton aigu et clair*" (a clear-voiced high baritone). Weidlich notes that throughout many of these records, his voice was classified as a "*basse-taille*," which could be defined as a voice placed at the lower end of the tenor voice range ("*taille*") and not the higher end of the baritone voice range.⁴ In Weidlich's thesis, he quotes biographer François-Joseph Fétis describing Martin's voice as having the "quality of a beautiful baritone that, in the high notes, reached the

² Richard Weidlich, "Jean-Blaise Martin and the opera-comique: A study of selected airs sung by the original *baryton-Martin*" (DMA document., University of Arizona, 2002).

³ Roger Parker. Ed.. *The Oxford History of Opera* (New York: Oxford University Press, 1996), 439-440. The labeling of a voice type based on the repertoire of a distinguished operatic singer was not uncommon in France, and there are numerous examples of voice types named for once-popular singers. For instance, the "falcon" voice type was named after Cornélie Falcon (1812-1897), known for her limited range with a truncated extension at the top, and the "dugazon" voice type was termed because of Louise-Rosalie Dugazon (1755-1821), who was adept at performing soubrette-like roles, and in maturity, playing flirtatious elderly women. Also, the "trial" voice type is a term derived from Antoine Trial, which refers to a tenor with an acting ability that is stronger than his voice.

⁴ Weidlich, 52.

limits of the highest tenors, and which, in the low notes, had the sonority of a bass.”⁵

Those who had the opportunity to hear him perform repertoire exclusively written for his voice expressed their admiration for his magnificent sound.

In regards to Jean-Blaise Martin’s repertoire, Weidlich’s thesis also provides four airs which were integral to the success of Martin’s career. Concerning Weidlich’s thesis and analyses of the air “De l’intrigue, ô vastes mystères!” from Méhul’s *Une Folie*, technical considerations which can be made of the original *baryton-Martin* are:

1. An extreme range is noticeable, in which the lower end of the air “De l’intrigue, ô vastes mystères!” from Méhul’s *Une Folie*, exceeds the limits of a tenor voice and on the opposite end of the spectrum, the highest note is out of range for most baritones as well. The composer wrote the piece for Martin’s extensive range, highlighting his two and one-half octaves from G₂ to C₅.⁶
2. Above *secondo passaggio*, he used a French School of Singing technique known as *voix mixte*.⁷
3. Orchestral dynamics and textures were curtailed to avoid overpowering the voice while Martin was using the extreme registers of his voice.⁸
4. Great agility and flexibility were present in the voice, allowing an effortless use of *fioritura*.⁹

⁵ Weidlich, 52.

⁶ Ibid., 62. It should be noted that if one looks at the how pitch was measured during Martin’s time at the Opéra de Paris in 1810, the pitch was A=423.0. This was lower than A=440, lowering the pitch of Martin’s range by approximately one-half step (*D* to A-flat₂).

⁷ Ibid., 64. This description points out that Martin was perhaps using *voix mixte* (mixed voice), a technique from the French School of singing, which balances chest and head registers using changes in both resonance and phonation.

⁸ Ibid.

5. The tessitura lies mostly within the lines of the treble clef between G₃ to G₄, revealing that this was the most comfortable portion of Martin's voice. Within this tessitura, Martin could most efficiently carry over the orchestra at its fullest texture and loudest dynamics.¹⁰
6. Martin's voice, "was not large and was therefore, well-suited to the light orchestration used at the Opéra-Comique."¹¹
7. Martin had a sufficient and balanced timbre heard not only in his upper range but also his lower range. Apparently, the timbre of Martin's voice was darker overall. His chest voice was not typical of tenors of his time.¹²
8. Martin's extraordinary voice afforded him great success on the stage, but noted equally was the "energy and vivacity with which he performed." Because of these attributes, the baryton-Martin was often described as an 'actor who sings,' giving equal priority to his stage presence and voice.¹³

These factors reported as present in Martin's voice were utilized in many of the roles written exclusively for him. The first of these factors - an extreme range - would make finding singers to fulfill the demands of Martin's repertoire difficult.

Weidlich does point out a famous successor to Martin's repertoire - a man named Jean-Baptiste Marie Chollet (1798-1892). Although Chollet was known as a *basse-taille*, he later changed his *fach* to tenor.¹⁴ This change would indicate that he probably had a tenorial timbre to his voice, and had no difficulty reaching the high range demanded by

⁹ Weidlich, 54.

¹⁰ Ibid., 63.

¹¹ Ibid., 14.

¹² Ibid., 67-68.

¹³ Ibid., 68.

¹⁴ Ibid., 172.

Martin's roles, but may not have been able to manage the lower range as well. The lack of a singer who possessed all of Martin's unique vocal qualities was one of the main reasons his repertoire soon disappeared from the mainstream opera repertory. Currently, a search on <http://operabase.com/> reveals no productions of Méhul's *Une Folie* in the past decade, proving that works originated for Jean-Blaise Martin have fallen out of fashion.¹⁵

With the support of composers like Bizet, Debussy, and Ravel, new repertoire was created (although it lacked an exceptionally low range), to encompass this particular voice type. Jean Périer (1869-1954) was known as a popular *baryton-Martin* in the late nineteenth and twentieth centuries. He sang the world premieres of Pelléas in Debussy's *Pelléas et Mélisande* (1902) and Ramiro in Ravel's *L'heure Espagnole* (1904).

Musicologist David Grayson states that Debussy had to edit the role of Pelléas for Périer because it was originally written for a tenor. Ravel, however, specifically called for a *baryton-Martin* for the role of Ramiro, and it was Périer who first sang this role.¹⁶

Succeeding the career of Périer in the twentieth century were Gabrielle Soulacroix (1853-1905) and André Baugé (1892-1966).¹⁷ Baugé, in his performance of the French translation of Rossini's "Largo al factotum," could be described by Miller as, "a well-schooled baritone voice of the French School of Singing [that] pleases in its subtlety, grace and ease of production,"¹⁸ This "ease of production" is a core value of the French

¹⁵ As of April 1, 2016, A search on Méhul's *Une Folie* on <http://operabase.com> yielded no results of this production being performed.

¹⁶ David A. Grayson, *The Genesis of Debussy's Pelléas et Mélisande* (Ann Arbor: UMI Research Press, 1986), 57.

¹⁷ Parker, 439-440.

¹⁸ Richard Miller, *National Schools of Singing: English, French, German and Italian Techniques of Singing revisited* (Lenham, MD: Scarecrow Press, 1997), 166.

School of Singing. Miller describes this attitude as “the French penchant for *laissez-faire* in singing, seldom produc[ing]...necessary energy factors.”¹⁹

Following Baugé, a distinguished singer making his place in the *baryton-Martin* tradition was Pierre Bernac (1899-1979), who became renowned for his interpretation of French *mélodies*, and collaborated with the famed composer Francis Poulenc. Bernac made his American debut in 1948 and Allen Hughes of the New York Times wrote:

The integrity and elegance of his singing quickly won him a following among connoisseurs of art song interpretation. His voice was relatively small and not naturally beautiful, but it did have a wide range, and as a result, some of Poulenc’s songs call for changes of register that singers other than Mr. Bernac have not always found comfortable.²⁰

The many songs which Francis Poulenc wrote for and recorded with Bernac allow one to explore the uniqueness of the *baryton-Martin* voice through the art song genre, giving one a deeper understanding of a lost singing tradition. A current research project of Dr. Matthew Hoch analyzes the song cycles of Poulenc written for Bernac. Hoch’s technical descriptions of the voice qualities which the *baryton-Martins* share are:²¹

1. The *baryton-Martin* may deliberately approach his top in a non-Italian way, avoiding a “turning” (vowel modification/cover) at the *secondo passaggio*.
2. The *baryton-Martin* does not avoid *false alto* in higher, lighter passages as today’s mainstream classical singer might.
3. Because of 1 and 2 (above), the *baryton-Martin* does not shy away from higher keys (often original keys in art song).

¹⁹ Ibid., 165.

²⁰ Allen Hughes, “Pierre Bernac, 80, Baritone and Poulenc Partner, dies; Advice Sought by Composer.” *New York Times*, October 19, 1979, accessed March 25, 2016. <http://nytimes.com/2016/03/25/us/pierre-bernac-80-baritone-and-poulenc-partner-dies-advice-sought-by-composer.html>

²¹ Matthew Hoch, “Poulenc’s Cycles for Bernac: Understanding the Baryton-Martin through an Analysis of Six Song Cycles” Presentation. College Music Society, 2013.

4. The *baryton-Martin* may employ a French breathing technique (as opposed to the *appoggio* advocated by the International Italian School of Singing).
5. The worldwide proliferation of the International Italian School of Singing during the twentieth century may have contributed to the extinction of the *baryton-Martin*.

Weidlich and Hoch's important research on the *baryton-Martin* shows that this voice type has fallen out of common use because of its extreme range, and the *voix mixte* sound expected in the upper range by the French singing tastes of that time. To better sustain the high tessitura and substantial sounds to thrive and be accepted by today's standards, the *baryton-Martin* voice probably needs to evolve away from the French School of Singing of that time. This author proposes that the *baryton-Martin* ought to turn away from the aesthetic of the French School of Singing and instead adopt the style of the International Italian School of Singing to be more flexible and adaptable to current phonatory musical tastes.

CHAPTER TWO

A RE-EVALUATION OF THE *BARYTON-MARTIN* VOICE

Before discussing a proposed evolution of the *baryton-Martin*, it would be appropriate to assess the correlative evolution of the nineteenth-century French tenor. Vocal music and technique evolved at an accelerated pace during the Romantic period with the burgeoning of *bel canto* technique from the Italian School, and consequent performance opportunities inevitably resulted in fuller, higher male voices. From Giovanni Battista Rubini and his famed upper register to Adolphe Nourrit's creation of the repertoire for the dramatic tenor, and finally to Domenico Donzelli's first A₄ sung in chest voice above the staff, these prominent tenors created a name for themselves as they evolved in their approach to the upper range of the tenor voice. This culminated in the performance of Gilbert-Louis Duprez's C₅ sung in chest voice during a production of Rossini's *Guillaume Tell* in 1831.²²

Nourrit employed a refined method of singing which, like all tenors of his time as well as Jean-Blaise Martin, used a mixed-phonation "heady" upper register to sing all notes lying above G₄. Before Nourrit accomplished his chest-voiced A₄, the practice had been to use *voix mixte* approach changing the phonation in the range above G₄, like Martin. When he moved to his A₄ in chest voice, he was achieving what is now known in the International Italian School of Singing as *voce piena in testa* or *voce completa*.²³ That Nourrit's new-found approach to singing in his upper range was noted and seen as something new and different is a testament to what the common practice for tenors was –

²² Henry Pleasants, *The Great Singers: From The Dawn of Singing to Our Time* (New York: Simon and Shuster, 1966), 160-170.

²³ *voce piena in testa* or *voce completa*: These terms refer to a fully resonant voice in the upper register.

voix mixte, and *falsetto*, where the timbres of the chest and head voice were radically different. Of course, at that time, the ability to understand vocal acoustics was not yet sufficient to know exactly what Nourrit was doing. We now know that, scientifically, he was learning to maintain strong phonation of probably about 75%, and allowing an *acoustical* shift at *secondo passaggio* rather than a phonatory one. This *acoustical* shift at *secondo passaggio* is what is known to male singers colloquially as the “flip” – when the voice relinquishes the boosting of the second harmonic by the first formant and shifts to a boosting of the third or fourth harmonic by the second formant.²⁴ This “flip” is now considered standard practice for the management of the upper range in the male voice.

Meanwhile, approximately 800 miles to the southeast, an entirely new breed of singer was evolving in Naples, Italy. There, tenors were taught to bring the sensations of the chest register up above the staff. One of the first singers to employ this new method of performance was the Italian tenor Domenico Donzelli, who created the role of Pollione in Bellini’s masterpiece *Norma*. Donzelli was said to have a robust, baritone-like timbre in his voice and capable of delivering a powerful “high A in full chest voice, without once resorting to *falsetto*.”²⁵ As mentioned above, when one refers to this as a full chest voice, what one means in modern terms, is maintaining solid phonation and shifting the acoustic, rather than changing phonation.

²⁴ Formants are resonances in the vocal tract. In general, there are five formants in play. The first two formants are manipulated to define vowels and consonants, and the third, fourth, and fifth contribute to personal vocal timbre. When a harmonic (overtone of the fundamental) lines up with a formant, that harmonic is boosted. When formants line up with each other, they also boost each other.

²⁵ Pleasants, *The Great Singers*, 160.

The most successful exponent of this style was the Frenchman Gilbert-Louis Duprez. Already established in Italy, where he had been performing for nearly a decade, the thirty-year-old tenor had performed at the Opéra de Paris for a series of performances, including the role of Arnold in Rossini's *Guillaume Tell*.²⁶ In the opera's final act, the tenor must twice ascend from G₄ by way of A, B-flat, and B-natural, to a sustained high C₅ (Figure 1).²⁷



Figure 1: A phrase from Arnold's aria "Asile héréditaire" from Rossini's *Guillaume Tell* (1829)

Duprez, who was purported to have had a rather small voice (as one reviewer remarked that he could not be heard beyond the prompter's box at the foot of the stage), knew that his current method of vocal production would not be sufficient for Rossini's grandiose work.²⁸ As Duprez said, "It required the concentration of every resource of willpower and physical strength. 'So be it,' I said to myself, 'it may be the end of me,

²⁶ Pleasants, *The Great Singers*, 166.

²⁷ Gioachino Rossini. *Guillaume Tell*, Libretto by Etienne de Jouy and Hippolyte-Louis-Florent Bis. Boston: Adamant Media, 2002.

²⁸ Martha Elliott. *Singing in style: A Guide to Vocal Performance Practices* (Yale University Press, 2006), 134-36.

but I'll do it.”²⁹ Duprez took his husky full-voice upward to the pinnacle of the phrase, thus delivering the very first *ut de poitrine*, or high C from the chest. There were mixed reactions from the French public. While there were many who were thrilled at this innovation and applauded its creator feverishly, others recoiled from a sound they regarded as brutish and crude. Rossini himself was unimpressed with this new *tenore di forza*³⁰ and likened Duprez's high C to the “squawk of a capon whose throat is being cut.”³¹

Regardless of public and expert opinions, this style spread like wildfire and was copied by many, though not always with such success. During a performance of Giovanni Pacini's *Cesare in Egitto*, tenor Americo Sbigoli attempted to emulate Donzelli's full-voiced technique, burst a blood vessel in his neck, and subsequently died.³² Even Nourrit, who grew increasingly jealous of his rival Duprez, moved to Naples to study this new style. Distraught with his progress and devastated over the loss of his old method of singing, Nourrit jumped to his death from the window of his third-floor apartment.³³

Potter speculated that Duprez emulated his Italian mentor Donzelli, who used the lowered laryngeal technique to achieve a “darkened voice” (*voix sombrée*), which

²⁹ Pleasants, *The Great Singers*, 166.

³⁰ A term for tenors of early and mid 19th century; it applies to singers of the more heroic Donizetti roles or the roles in French grand opera; Adolphe Nourrit and Gilbert Duprez are the best-known exponents of this voice-type. “*Tenore di forza*,” in Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/58_ (accessed May 1st, 2014)

³¹ Stephen F. Austin, “*Like the squawk of a capon – the tenor **do di petto***,” *Journal of Singing* 61 (2005): 309-313.

³² Pleasants, *The Great Singers*, 160-170.

³³ Henry Pleasants, *The Great Tenor Tragedy: The Last Days of Adolphe Nourrit, As Told (Mostly) by Himself* (Portland: Amadeus Press, 1995), 7.

resulted in increased fame and success for both tenors.³⁴ While Duprez clearly benefitted from a simplified vocal approach, he also benefited from the influence of the cantilena style of melody in Italian opera. Kimbell states, "...simpler and plainer melodies became a hallmark of Italian opera in the late 1820s and 1830s. The profuse word-repetition of an earlier age was abandoned, at least until the closing sections of a song; and the *fioritura*-laden lyricism of Rossini was succeeded by a style which was predominantly syllabic, thus highlighting rhythmic-metric correspondences...."³⁵ All of these Italian inspirations solidified Duprez's redesign of the tenor voice. He had been a *tenore di forza* masquerading as a *tenore di grazia*,³⁶ who openly embraced the *tenore di forza* *fach* after setting aside from the French aesthetic which he used prior, and that Nourrit had embodied. Duprez's operatic success in Italy was established with an uninterrupted run of leading romantic roles. Beginning with Arnold in the Italian premiere of Rossini's *Guglielmo Tell* in 1831, to his 1835 creation of Edgardo in Donizetti's *Lucia di Lammermoor*. His voice became progressively darker with the performances of each of these roles.³⁷

Following these Italian triumphs, Duprez returned to Paris for the role of Arnold

³⁴ John Potter. "The Tenor—Castrato Connection," *Oxford Journal of Early Music* 35 (November 2006): 97–112.

³⁵ David Kimbell, *Italian Opera. National Traditions of Opera* (Cambridge: Cambridge University Press, 1971), 438.

³⁶ A term used for the lighter type of Italian lyric tenor voice, appropriate to the comic operas of Rossini and Donizetti and such Verdi roles as Alfredo (*La Traviata*) or the Duke (*Rigoletto*); it also serves in the French repertory and in Mozart roles (e.g. Ottavio, Don Giovanni) and earlier music. "*Tenore di grazia*," in Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/97> (accessed May 1, 2014).

³⁷ Sandro Corti, "Gilbert Duprez," in Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/94> (accessed April 25, 2014).

in *Guillaume Tell*. Duprez would use the robust nature of his more Italianate voice to garner further acceptance by the French audiences, who seemed relatively unphased by his newly found vocal technique. Bloch states, “His debut in 1837 was indeed a triumph. However, many at the time seem not to have noticed his innovative use of registers or the newness of his technique generally.”³⁸ Duprez’s success would secure his role as one of the most satisfactory of all contemporary tenors.³⁹

Duprez’s stardom and now famous high C₅ allowed him to engage in further collaborations with composers like Donizetti and Meyerbeer, who nurtured and supported his new approach to the upper tenor range. These collaborations would eventually conclude in the operas of Verdi, who also supported Duprez’s technique and helped to redefine further the tenor’s role as a hero with a robust tone and “high chest notes.” In most cases, a composer would dictate what he wished but believed the success of his operas depended, in large part, on his singers’ vocal and dramatic skills.⁴⁰ Armstrong paints a clear picture of the radical tenor Duprez, who caught Meyerbeer’s attention, and who in turn featured Duprez in the lead role of Jean in *Le Prophète*. However, due to Duprez’s *tenore di forza* sound, Meyerbeer meticulously manipulated the libretto and score to avoid overly taxing the singer. This alteration by Meyerbeer allowed Duprez to feature his somber voice and strength in the best possible light.⁴¹ Meyerbeer nurtured and re-enforced this heroic tenor sound throughout his career and “believed the success of

³⁸ Gregory W. Bloch, “The Pathological Voice of Gilbert-Louis Duprez,” *Cambridge Opera Journal*, no. 02 (May 2007): 2-4.

³⁹ Henry F. Chorley, *Music and Manners in France and Germany*. Vol. 1. (new York: Da Capo Press, 1984), 70.

⁴⁰ Alan Armstrong, “Gilbert-Louis Duprez and Gustave Roger in the composition of Meyerbeer’s *Le Prophète*,” *Cambridge Opera Journal* 8, no. 02 (July 1996): 147-160.

⁴¹ *Ibid.*, 149-155.

his operas largely depended on his singer's vocal and dramatic skills and that the singer influenced the composer during all phases of the composition and production."⁴²

Because Donizetti shared the same view as Meyerbeer, he composed several of the most famous and enduring lead tenor roles in both French and Italian repertoire for Duprez to premiere. In doing so, Donizetti created a new standard of tenor performance practice. Corti notes that through all of the roles written for Duprez, he "established himself as Nourrit's successor in the lead tenor roles."⁴³ While Duprez did not leave a pedagogical legacy in surviving writings about the voice, his example and well-documented career secure his place in the evolution of the tenor voice.

⁴² Ibid., 147-148.

⁴³ Sandro Corti, "Gilbert Duprez, " in Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/94> (accessed April 25, 2014).

CHAPTER THREE

A CALL FOR THE EVOLUTION OF THE NINETEENTH CENTURY

BARYTON-MARTIN

Since the establishment of the *tenore di forza*, made famous through Duprez's technique, almost single-handedly led to the evolution of the modern lyric tenor, does it not follow that the category of the *baryton-Martin* might benefit from the same approach? This is not a call to make the *baryton-Martin* voice into another form of dramatic tenor, rather to couple the relatively rich baritone timbre in the majority of the vocal range with a treatment of the upper register inspired by the principles of the International Italian School of Singing. With the encouragement of an Italianate approach, the *baryton-Martin fach* could be firmly established between the *fachs* of lyric baritone (B₃ to E₄) and dramatic tenor (C₄ to F₄).

Voice Categories Akin to the *Baryton-Martin*

Before going further, it might be wise to delineate the criteria currently used in voice classification and what the terminology for voice types suggests. The crucial point in defining male voice type has to do with the *primo passaggio*: the pitch on which the voice has to change from a speech-like delivery to the "call" of the voice. At a fourth above the *primo passaggio* is the *secondo passaggio* where the voice has to release the F1- H2 coupling to engage in an F2-H3 coupling. It was previously mentioned that the lyric baritone's *passaggi* are (B₃ - E₄) and that the dramatic tenor *passaggi* are (C₄ - F₄). It is important to note that if the voice presents itself with enough weight, then designating the dramatic tenor *fach* is logical. If the voice presents with *passaggi* at C₄ -

F₄ but without the weight of a dramatic tenor, then the *baryton-Martin fach* may well be the most logical approach. Quite often when lyric baritones gain better access to their upper range, they are encouraged to seek out the dramatic tenor repertoire.

Unfortunately, this approach has ruined many promising singers. The establishment of this clearly defined *fach*, the *baryton-Martin*, could act as an appropriate move upward for many lyric baritones.

At this point, we should also take a moment to discuss different qualities of the sub-categories of voice type. When considering the primary grouping *fach* of ‘baritone’, the secondary categories of baritone are often defined by not just range events, but also by qualities. The most common of these secondary qualities are *lyric* (denoting a light timbre, and ability in the *cantilena* style), *coloratura* (implying great agility and accuracy), and *dramatic* (with strong dramatic tendencies, and a darker timbre). What one might add to this list is the *baryton-Martin* quality: the quality of someone with a baritone timbre who has an efficient approach to his upper range similar to that of a tenor. Without stretching the imagination too much, each of these above qualities could be handled rather well by a modernized and secure *baryton-Martin*. As mentioned above the qualities of Jean-Blaise Martin’s voice from first person accounts were: flexible, dramatic, lyric, with a broad range and a vivacious character.

To further consolidate our thinking on voice classification, it may be fruitful to glean what we can from the work of vocal pedagogue, Richard Miller. The late Richard Miller published numerous books and essays dealing with the training of specific voice types, and he was one of the 20th century’s most influential vocal pedagogues. Through his founding of Oberlin Conservatory’s Otto B. Schoepfle Vocal Arts Center, an acoustic

laboratory, he was able to document the effectiveness of the teaching and understanding of the principles embraced by the International Italian School of Singing. The most pertinent of Miller's books for this subject are *Securing Baritone, Bass-Baritone & Bass Voices* (New York: Oxford University Press, 2008), and *Training Tenor Voices* (New York: Schirmer G Books, 1993).

The voice classifications in Miller's books, which are similar in criteria to the *baryton-Martin*, are the Lyric Baritone, the Verdi baritone, the Non-operatic Baritone, the *Baritenor*, the *Spieltenor*, and the *Heldentenor*. He defines these singers through widely-contrasting physical characteristics, yet all tend to display similar transition points. Often the transition points, or *passaggi*, are used to determine vocal classification rather than range. As Miller points out, "Range [is not an] entirely reliable indicator of vocal category, inasmuch as some tenors have a good low G_[2] and some baritones do not. A baritone, on the other hand, may actually have a better A_[4] than the potential tenor."⁴⁴ The range of each type, while very important, is an insufficient method for determining the vocal category. The voice type of any given singer is only partially determined by range because their range may change over time. As the voice develops through maturity and the practice of singing, the intrinsic muscles of the larynx both strengthen and become more flexible, causing the range of possible pitches to fluctuate. In his *National Schools of Singing*, Miller determines that "chief registration events will tend to occur in the voices of a given *fach* at identical pitches."⁴⁵ Miller maintains that registration is a better contender than range or pitch in determining vocal classification. Again, these

⁴⁴Richard Miller, *Training Tenor Voices* (New York: Schirmer G Books, 1993),133.

⁴²Richard Miller, *National Schools of Singing: English, French, German and Italian Techniques of Singing revisited* (Lenham, Md: Scarecrow Press, 1997), 126.

registration events are the notes at which a voice tends to make sudden shifts or breaks from one register to the next. Many baritones and tenors have similar registration events but have differing abilities regarding sustaining tessitura and managing registration. Of particular interest, in the context of the *baryton-Martin fach*, are brief descriptions of Miller's secondary categories which are akin to the *baryton-Martin* in regards to dramatic stage abilities, repertoire, *passaggio*, and vocal qualities and attributes:

The Lyric Baritone

The majority of the art song and operatic literature is written for this voice type. Composers who have written operatic roles for this *fach* are Rossini, Bellini, and Donizetti, as well as numerous French composers. Attributes of the Lyric *fach*, especially in *bel canto* are agility and *sostenuto*.⁴⁶

The Verdi Baritone

The Verdi baritone has a powerful, and wide-ranging instrument. It must have the size and power to compete with a full orchestral sound, and have authority in complex ensembles and duets. He also presents a low range which is capable of "projection," as well as maintaining sustained middle tessitura, and an upper range of brilliance and power. Composers who wrote for this *fach* are not only Verdi but also those who came after him. It includes baritone roles of the late-nineteenth-century French and Italian repertoires.⁴⁷

⁴⁶ Richard Miller, *Securing Baritone, Bass-Baritone, and Bass Voices* (New York: Oxford University Press, 2008), 9.

⁴⁷ Ibid., 9-10.

The Non-operatic Baritone

This voice type refers to those who cannot readily relate to the high-intensity roles required by the dramatic situations and routines of the operatic stage. Characteristically, the timbre, range extension, and the sustained tessitura are best suited towards the *mélodie* and the *Lied* of the nineteenth and twentieth centuries, well- served through vocal flexibility and lyricism.⁴⁸

The Baritenor

This male voice has a *zona di passaggio* which lies between C4 and F4. The *fach* name denotes a difficulty in determining whether the singer should be trained as a tenor or a baritone. These are typically student singers, and are often labeled “second tenors,” or even “A-flat tenors.”⁴⁹

The Spieltenor

This category comes from the German theater system of voice classification. The *Spieltenor* takes on somewhat heavier roles than the *leggero* tenor and is recognized more for theatrical skills than vocal abilities. His physical build is slight and better suited towards the character roles or the better *comprimario* roles, which has more substantial singing involved.⁵⁰

⁴⁸ Miller, *Securing baritone, bass-baritone, and bass voices*, 10.

⁴⁹ Ibid., 10-11.

⁵⁰ Miller, *Training Tenor Voices*, 10.

The Heldentenor

This voice type's vocal timbre and weight are fit to sing works by Wagner as well as an expectation to sing Italian *robusto* literature. Miller notes that this voice type can emerge from the baritone *fach*, with similar *passaggi*.⁵¹

Miller's delineations for male voice categories seem fairly straightforward, generally describing what each voice classification's strengths are. What is more interesting is that in his categorizations of the male voices below there are many which are akin to the *baryton-Martin* through the location of registration events. His *passaggi* assignments which determine *fach* reflect that the tenor categories here very closely resemble the baritone categories in their pivotal points (see Table 1).

Primo Passaggio	Secondo Passaggio	Vocal Category
B ₄	E ₄	Lyric Baritone
C ₄	F ₄	Baryton-Martin
C ₄	F ₄	Tenore Robusto
C ₄	F ₄	Spieltenor
C ₄	F ₄	Heldentenor
C# ₄	F# ₄	Tenore Robusto
C# ₄	F# ₄	Tenore Spinto

Table 1: Approximate *Passaggi* of Male Voices^{52,53}

⁵¹ Ibid., 12.

Miller states “ the location of the pivotal points provides the most specific information for the teacher about vocal categorization.”⁵⁴ This is where decisions regarding *fach* ought to be made cautiously since it is possible for the male singer to go in several of these directions. In the case of the male voices whose registration events coincide with C₄ and F₄, there are at least two recognized categories, and they are both tenors. The decision regarding *fach* will partly determine the technical handling of the voice. Often voices which overlap *passaggi* have the most confusion because these voices may begin their training as baritones, who become tenors, or begin as tenors who wind up being lyric baritones. But what if one could use the International Italian School of Singing in a way to handle the *passaggi* of the *baryton-Martin* and encompass the qualities of many of these *fachs* which lay within each other? If nothing else, the use of a modernized use of *baryton-Martin fach* may well be apropos for the early training of these voices. The *baryton-Martin* with the C₄-F₄ pivotal points could allow an individual to utilize the traits of both a baritone and a tenor (*passaggi* within a semitone or tone) without having to choose or be categorized as one or the other. To have the modernized *baryton-Martin* fulfill the range of categories that have *passaggi* C₄ - F₄ could open several options for new repertoire in oratorio, operetta, and musical theater. Ideally, the modernized *baryton-Martin* would be a singer capable of a more extensive list of song literature in operatic roles. Even more specifically, the works which share the same tessitura of a tenor or baritone require special attention.

⁵² Miller, *National Schools of Singing*, 127.

⁵³ Miller, *Securing baritone*, 11.

⁵⁴ Miller, *National Schools of Singing*, 126.

Before looking at these types of “new” repertoire, there are several technical training areas one must consider. As one follows the example of Duprez, to step away from the *voix mixte* aesthetic and to adapt the International Italian School of Singing, these areas involve the Italianate school of *copertura* or *aggiustamento*, to match the timbre of pitches in and past the *zona di passaggio*.

CHAPTER FOUR

THE PEDAGOGY OF THE MODERNIZED *BARYTON-MARTIN*

Concerning Timbre

Dark, heavy sounds are often associated with the timbre of a lower male voice: baritone, bass-baritone, and bass, whereas a healthy brightness often is associated with a tenor voice. One must be careful not to allow timbre as presented to confuse voice classification. For instance, when trying to find a tenorial timbre for one's sound, singers often concentrate too much on frontal resonance and forward production. This frontal and forward phonation is often described as "spreading" or in Italian, *voce aperta*. Producing sounds like these can often make it difficult for the vowel modification or *copertura* necessary to manage the registration events in the male voice. The use of *copertura* when approaching the *secondo passaggio* help achieve a more complete version of the upper part of the voice. If a *baryton-Martin* were to use this Italian tradition of *copertura*, rather than the *voix mixte* approach of changing phonation, he would not be in need of darkening or lightening his timbre. *Copertura* is a means to the end of balancing light and dark timbres known as *chiaroscuro* which is prevalent in the International Italian School of Singing, and would hopefully be applied to both lower and upper ranges equally.

Concerning Register Events and Vowel Modification

The aim when approaching the second passaggio in a modernized *baryton-Martin* would be to develop an even scale without any register separations, and without

displaying any sudden register shifts. Present-day singers are expected to produce their upper tones with the same resonant capacity and tonal balance as those in their lower range. If the modernized *baryton-Martin* were to sing the upper tones in *falsetto* or a *voix mixte* manner, showing an obvious shift in their production, he would be criticized under today's vocal expectations. This obvious shift in their upper register would be especially true of the *baryton-Martin* since he has essentially the same *passaggi* as some tenor categories. The question is how ought one deal with the *zona di passaggio*, as a lighter baritone, or a slightly dramatic tenor? The answer to dealing with the *zona di passaggio* is when and how much "cover," or *copertura* to use. Miller notes, "The term "covering" causes frequent confusion because it has too many possible connotations to convey a universally understood definition. The term vowel modification is a preferable expression."⁵⁵

National Schools of "Cover"

When dealing with "cover," there are several schools of thought that arise from the Germanic/Nordic, French and the Italianate schools of singing. Miller describes "covering" in the Germanic/Nordic School (known as *deckung*), as requiring sudden, heavy mechanical action in the laryngopharynx.⁵⁶ When utilizing *deckung*, vowel modification starts with the *primo passaggio*, causing one to neutralize the vowel to a high degree early on in a progression up the scale. Early neutralization often causes one to sing with buccal or mouth space with the base of the tongue pushing down on the

⁵⁵ Miller, *Training Tenor Voices*, 38.

⁵⁶ Ibid., 38.

larynx. This buccal space alters the acoustical shape of the mouth, resulting in a darkening of the vowels and heavier weight in the sound through and above *secondo passaggio*. This type of cover would not be optimal for a *baryton-Martin* in dealing with the *zona di passaggio*.

Taking a cue from Duprez, who moved away from the French School of Singing to an International Italian School of Singing approach to his upper register, it would be appropriate to propose International Italian School of Singing *copertura* for the *baryton-Martin*. Miller describes covering or *copertura* as, “Gradual acoustic adjustments brought about through modifying vowels in the ascending scale.”⁵⁷ This International Italian School of Singing approach of gradual adjustment contrasts with the French School of Singing, which typically sustains an “open” sound when ascending to the upper registers.⁵⁸ The well-trained International Italian School of Singing singer entirely avoids this “open” or *voce aperta* sound and rather strives to achieve a *voce chiusa*, or “closed” sound. Using vowel modification in the Italianate school, with somewhat more intentional modification above the *secondo passaggio*, helps one achieve this *voce chiusa* sound where there is a tonal balance, known as *chiaroscuro*, avoiding a sound which is muffled or has a shrill quality.

As pointed out in the introduction of this document, most men tend to be baritones because of where their speech-inflection range lies. As the male singer ascends the scale and the pitches go beyond the range of the speaking voice, the mouth should gradually open in an effort to couple the first formant with the second harmonic in the

⁵⁷ Miller, *Training Tenor Voices*, 39.

⁵⁸ Miller, *National Schools of Singing*, 80.

sound. With the addition of increased breath energy, the vowel undergoes a slight modification toward a near neighbor vowel. This helps to avoid either an “open” or a “heavily covered” sound. This gradual process of opening the mouth is to maintain the *chiaroscuro* balance and to boost the first formant, which is largely controlled by the opening and closing of the jaw. To be specific, a more open jaw equals higher first formant, and a more closed jaw equals a lower first formant. Through this gradual opening and tuning of the first formant to the second harmonic, a successful management of the *zona di passaggio* can be achieved. When the singer reaches *secondo passaggio* the coupling of the first formant and second harmonic has outlived its usefulness. The *secondo passaggio* is an acoustical event, whereby one relinquishes the boosting of the second harmonic by the first formant and switches to a boosting of the third or fourth harmonic by the second formant. To achieve what is often referred to in male voices as the “flip,” many singers crest their tongue to an extent, to raise the second formant so that it does its job. What is achieved in male operatic head voice, or *voce piena in testa* through this coupling of the second formant with the third or fourth harmonic is a sense of easy, strong projection without weight.

Copertura would be the most desirable technique for the *baryton-Martin* when approaching the *secondo passaggio* rather than the French approach. Miller describes a singer using this French approach as someone who “finds little necessity to modify his “natural” sound and tends to apply the principles of vowel modification hardly at all...registration events are not given great priority.”⁵⁹ A lighter voice results, with a

⁵⁹ Miller, *National Schools of Singing*, 136-137.

restricted range beyond the *secondo passaggio*, where the voice is often forced into a sudden shift to falsetto.

The Italian School System of Vowel Modification

The system of vowel modification dates back to the nineteenth century, where the evolution of vocal technique led to voice classification. The vowel modification chart below is from Miller's *Training Tenor Voices* (Figure 1).⁶⁰ The idea behind this chart is that the neutral vowel [ə] and [ʌ] are the central point for all vowel modification. When pitch ascends through the *zona di passaggio*, vowels ought to modify toward the nearest more open neighbor. For example, the vowel [o] may modify toward the vowel [ɔ] as pitch ascends.

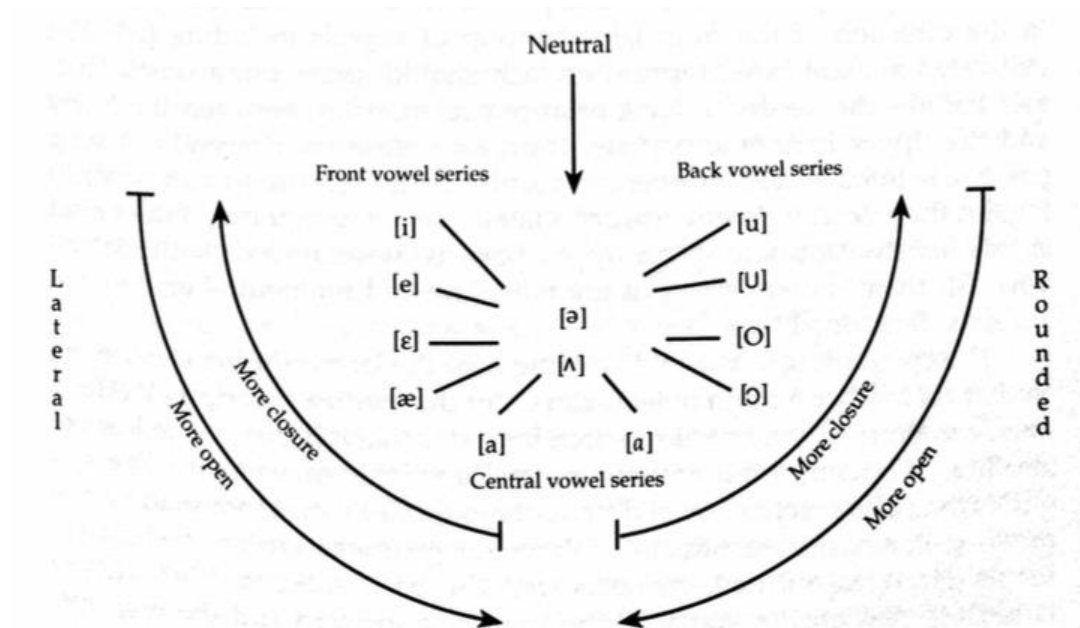


Figure 2: Vowel Modification Chart. Several Vowels and their neighbors are indicated.⁶¹

⁶⁰ Miller, *Training Tenor Voices*, 41.

⁶¹ Miller, *Training Tenor Voices*, 41.

Copertura would indeed be necessary when modernizing the *baryton-Martin* especially when a work encompasses a high tessitura in which much of the demanding singing lies in the *zona di passaggio* and above the *secondo passaggio*. If the *baryton-Martin* were to behave in much the same manner as a tenor who would modify a vowel toward its nearest more open neighbor in the *zona di passaggio*, the outward semblance of vowel integrity could be maintained. Vowel integrity is important since one of the core values of the International Italian School of Singing is *si canta come si parla* (one should sing as one speaks).

Concerning a *Baryton-Martin* Using the Italian School of Breathing

During any given note's duration, in real terms, a singer must deal with an overabundance of breath pressure at the start of a given note and a lack of breath pressure at the end of a given note. The more difficult and perhaps more counter-intuitive process in managing this breath pressure is dealing with the overabundance of breath pressure at the beginning of the tone. To deal with this overabundance of pressure, singers have learned to use the musculature of inhalation to check the overabundance of pressure at the start of the tone. This process in the International Italian School of Singing is known as *appoggio*, a term meaning "to lean against" - a concept heavily promoted by Giovanni Battista Lamperti, a well-known vocal pedagogue (1839-1910). This *appoggio* approach has helped singers of all types and would most definitely assist the *baryton-Martin* in gaining control over the sub-glottal pressure while singing. In the French School of Singing, for the most part, this was not emphasized, and their breath management system approached something more akin to natural breathing. This type of breath management

has been a viewpoint since Martin's time at the Opéra Comique and has remained persistent throughout the century. Richard Miller quotes Pierre Bonnier, in his treatise *La Voix Professionnelle* (1908):

The pupil since birth has breathed to breathe, and he hasn't managed badly; he learned instinctively to breathe for speaking; it remains up to him to learn every bit as instinctively to breathe for singing [...] Breathing should remain instinctive... We think of the phrase, and we breathe appropriately.⁶²

The breath management of the French School of Singing where there is no essential difference between the actions of the breath mechanism in speech and those which take place in singing did not afford singers an appropriate level of breath energy or control. This French School of thought for breath management would not make sense for a modernized *baryton-Martin*. The fall of the *baryton-Martin* voice was perhaps described by Francesco Lamperti (1813-92) who began his book, *A Treatise on the Art of Singing*, by lamenting the decline of good singing brought on by the new style of opera emerging in the nineteenth century.⁶³ He and his son Giovanni Battista Lamperti (1839-1910), who was a well-known vocal pedagogue in his own right, advocated for *appoggio*, which they believed was the best way to achieve breath control. Their concept of *appoggio* implied that “all notes, from the highest to the lowest, are produced over a column of air over which the singer has a perfect command, by holding back the breath.”⁶⁴ If one is to propose that repertoire written for a type of tenor might be appropriate for the modernized *baryton-Martin*, he ought to be religious about maintaining the appropriate amount of breath pressure for successful *sostenuto* or

⁶² Miller, *National Schools of Singing*, 40.

⁶³ Francesco, and J.C. Griffith, *A Treatise on the Art of Singing* (New York: G. Schirmer, Incorporated, 1890), 4.

⁶⁴ *Ibid.*, 18.

cantilena in the upper voice. The use of *appoggio* could help maintain the subglottal breath energy needed for an F₄ or F-sharp₄ *passaggio* in the modernized *baryton-Martin*'s high tessitura singing.

CHAPTER FIVE

REPERTOIRE FOR THE *BARYTON-MARTIN* FOLLOWING JEAN-BLAISE MARTIN

As previously mentioned, one of the reasons the repertoire created for Jean-Blaise Martin fell out of favor, is the expectation in vocal technique of presenting upper voice with *voce piena in testa*, rather than his approach of using *voix mixte*. According to the author of one of the leading *fach* guides in the United States, Richard Boldrey, the *baryton-Martin* is essentially now more like a full lyric baritone than a light lyric baritone, though it has a tessitura which borders on tenor.⁶⁵ Boldrey also recognizes that some roles can be easily sung appropriately by voices in more than one voice category.⁶⁶

This following section of this document will examine arias in these overlapping voice categories from operetta, oratorio, and musical theater. The particular arias which this author has chosen have a variety of closely-related tessituras and ranges. Although these roles tend to defy clear *fach* designation, they have been chosen because they are not presently categorized as lyric baritone roles, rather as tenor roles. Analyzing excerpts from these arias will hopefully show both the baritone-related and tenor-related vocal expectations of these works. I will then offer suggestions about how the traditions established by the International Italian School of Singing could aid the *baryton-Martin* in singing these types of roles. By doing so, this could breathe new life into this voice type

⁶⁵ Richard Boldrey, *Guide to Operatic Roles and Arias* (Dallas: Pst...Inc, 1994), 13. According to Boldrey, the adjective “light” refers to weight of sound, male or female and “lyric” refers to medium-sized voices, with a warm timbre, and specializes in long legato lines and romantic roles.

⁶⁶ *Ibid.*, 10.

and expand for him roles and repertoire choices which would otherwise remain unavailable.

Each section will provide selected arias which will be discussed regarding range, timbre, and tessitura requirements, and will then provide an approach to the technical development of this voice type, using some standard International Italian School of Singing practices: *passaggi*, *aggiustamento*, and *copertura*. These analyses will focus on crucial passages in the selected aria, which demand attention to the *primo passaggio*, the *zona di passaggio*, and *secondo passaggio*. The first genre of music to be explored for the modernized *baryton-Martin* is operetta.

Operetta Selections

The German-speaking countries in Europe are known as “the land of operetta.” With many citizens having grown up with these beloved works, operetta continues to sell well there. It is wise for a singer auditioning for a position in a German opera house to prepare an aria from a well-known operetta work. The vocal demands of many operetta roles make them a logical target for the modernized *baryton-Martin*. “Dein ist mein ganzes Herz” from Lehar’s *Das Land des Lächelns* and “Komm, Zigány” from Kálmán’s *Gräfin Mariza* would be two logical arias to select for a *baryton-Martin* audition. Sources report these works have received over 78 performances in 17 different productions in 17 cities in the 2015-2016 season.⁶⁷

⁶⁷ As of April 2, 2016, a search for from Lehar’s *Das Land des Lächelns* and Kálmán’s *Gräfin Mariza* on <http://operabase.com>, yielded over 78 performances in 17 different productions in 17 cities in the 2015-2016 season.

These two selections are officially considered by the German tradition to be ‘*Lyrische Tenöre*’ operetta roles. However, they are written with a low tessitura and rather heavy orchestration. Using the approach of the International Italian School of Singing, a *baryton-Martin* could very well claim these roles as part of his repertoire. Often operetta roles with these qualities are classified as “*zwischenfach*,” or “between *fach*,” implying that a voice of this hybrid nature can legitimately sing both high baritone and low tenor roles. A prominent example of this is the role of Eisenstein in *Die Fledermaus* (1874) by Johann Strauss II (1825-1899). In the German opera classification system, this *fach* is referred to as the *Spielbariton*, a singer who is known for his theatrical skills as well as his vocal abilities. The modernized *baryton-Martin* could have all of these qualities and replace these two *fachs*. The following section will examine these two operetta arias mentioned above, with regard to crucial passages which demand attention to *passaggi* and *copertura*. An International Italian School of Singing solution to approaching these passages will be discussed for the modernized *baryton-Martin* singer.

Aria Example I:

“Dein ist mein ganzes Herz,” from Franz Lehár’s *Das Land des Lächelns*

Role: Prince Sou-Chong

Key: D-flat Major

Range: E-flat3-A-flat4

Tessitura: G-flat 3-F4

Timbre:

This aria is often associated with the tenor Richard Tauber for whom it was written. Perhaps the first thing most people recognize about this *da capo* aria is its lyrical, rich, and romantic melodies, particularly those of the ‘A’ section, which mirrors its equally passionate text (Appendix A). The aria is sung by Prince Sou-Chong in Act Two and requires a mature, yet youthful lyric sound as the prince is reassuring Countess Lisa that taking on other wives is only a formality, as well as convincing her that she is his beloved. The singer’s sound must possess the rounded warmth of a lyric voice for the strong, sustained singing required in upper middle voice. For the modernized *baryton-Martin*, this could be an excellent study in finding a balance of the baritonal and tenorial timbres without having an excessive amount of spreading as he is going through the *zona di passaggio*. Regarding this excerpt, mm. 53-57, the *baryton-Martin* must sustain an A-flat₄ on the word “*hab*,” in addition to two optional but traditionally performed A-flat₄-s on the words “*dich lieb*” (Figure 3).



Figure 3: mm. 53-57 of “Dein ist mein ganzes Herz,” from Lehár’s *Das Land des Lächelns*⁶⁸

⁶⁸ Franz Lehár, *Das Land Des Lächhelns* (Wien: Glocken-Verlag, 1957), 57-59.

Passaggi:

The aria has a relatively low overall tessitura, and Lehár chose where to place his high notes carefully. These places are typically towards the end of sections, and on the beat, for greater emphasis. The largely conjunct motion of the melody, few big intervallic leaps, and careful use of chromatic appoggiaturas, provides a variety of approaches to the *secondo passaggio* and above. The handling of D-flat₄ and E-flat₄ is crucial to accessing the top notes of the aria, as they consistently serve as the starting points for phrases which peak above F₄. For instance, the A-flat₄ which occurs in measures 12 and 47 of the aria (approached by a leap of a fourth) would be most successfully accessed through modification on the preceding E-flat₄s. This register transition could be further aided through a recognition of the D-flat₄, four measures prior since it is solidly in the *zona di passaggio* (m. 8 and m. 43).

gan - zes Herz! Wo du nicht bist, kann ich nicht sein, **so** wie die Blu - me welkt, wenn sie nicht küßt der Sonnenschein! Dein ist mein

cresc.

Figure 4: mm. 5-12 of “Dein ist mein ganzes Herz,” from Lehár’s *Das Land des Lächelns*⁶⁹

The next occurrences of A-flat₄ are in mm. 34 and 53. These A-flat₄-s are both preceded by a leap of only a minor third. Again, the preceding D-flat₄ ought to be the key for the modernized *baryton-Martin* to approach these notes. The phrase should begin with a balance of coordinated action which would allow the F₄ to anticipate the placement of the A-flat₄ (Figure 3 and Figure 5). The motion leading to the A-flat₄ in this instance is a study in the negotiation of the *zona di passaggio* and beyond. For the *baryton-Martin*, early and well-planned transitions are optimal for the sustained legato of the International Italian School of Singing in the upper voice.

⁶⁹ Lehár, 57-59.



Figure 5: mm. 31-34 of “Dein ist mein ganzes Herz,” from Lehár’s *Das Land des Lächelns*⁷⁰

Copertura:

One might assume that Lehár was a particularly singer-friendly composer since he starts most of these rising phrases on the open vowels of [a] and [o], on which the *baryton-Martin* can take advantage of this capacity of vowels in his *zona di passaggio*. However the challenge is singing the open vowel [a] above the *secondo passaggio* without spreading. Lehár helps the singer through with the inclusion of anacruses to help ease the singer above *secondo passaggio*. The singer can better sense the proper adjustment of the vowel on the rounding scale of the *copertura* technique. As the pitch ascends, the *baryton-Martin* has the advantage here of the high frontal vowel [ɪ] which is very easy to line up in *voce piena in testa*. At the word “hab” on the climactic A-flat₄, however, the vowel [a] requires a little more effort as it needs more specific modification toward the neutral vowels [ʌ] or [ə](Figure 3).

⁷⁰ Lehár, 57-59.

Aria Example II:

“Komm, Zigány,” from Emmerich Kálmán’s *Gräfin Mariza*

Role: Count Tassilo

Key: D minor and G Major

Range: D₃-F-sharp₄

Tessitura: E₃-D₄

Timbre:

Törek, who is really Count Tassilo, sings this aria. Because of his late father’s debts, Tassilo has been forced to sell all his properties and take an incognito job working for the Countess Mariza to provide a dowry for his sister Lisa. Countess Mariza is attracted to him and at a party sends him wine as a gesture. Tassilo finds Countess Mariza’s gesture condescending and begins to lament his current state. This aria alternates between D minor and G major alternating between feelings of lamentation and contentment. As such, the return of the G major sections that dominate the aria present the peculiar challenge of coloring the middle voice to reflect the emotion while not allowing the bright timbre to affect the tuning. The brightest timbre of the aria should be employed in the section when Tassilo’s reminisces and calls for the gypsies to play their Czardas so that his heart can dance again. The *baryton-Martin* should be wary of letting the minor sections becoming too dark, as the syllabic text in the minor key is majorly in the lower “speaking” tessitura.

Passaggi:

In this aria, the *baryton-Martin* should not only focus on his approach to the *zona di passaggio* but also below *primo passaggio* as well. Much of the singing is below *primo passaggio*, and the challenges lie in producing a sustained sound strong enough to be heard from the stage while reflecting the buoyancy of the German syllabic text setting.

(Figure 6)

Andante. gehörich her. Tassilo.

Auch ich war einst ein fei - ner Csár - dás - ka - va - hier,
Auch ich war einst ein rei - cher Rei - ter - of - fi - zier;

(auf der Szene)

Str. 1. Viol. div. Cymbal oder Harfe

hab' kom - man - diert Zi - geu - ner, gra - de so wie ihr! Hab' mir die sü - ßen Gei - gen
hab' durch - ge - tanzt die Näch - te, gra - de so wie ihr! Hab' mich ganz un - ter - tä - nigst

Figure 6: Rehearsal 4, mm. 1-7, “Komm, Zigany,” from Kálmán’s *Gräfin Mariza*⁷¹

The Italianate technique of *appoggio* from the International Italian School of Singing would show the most useful in leaping to and sustaining the F₄ as well as the following pitches which continue to lie through and above the *secondo passaggio* in mm.

⁷¹ Emmerich Kálmán, *Gräfin Mariza* (Wien: Karczag, 1947), 40-41.

29-33 (Figure 7). Here, *appoggio* is necessary to provide the stability of breath energy necessary to permit the modernized *baryton-Martin* to sustain the demands of the phrase above the *secondo passaggio*.



Figure 7: Rehearsal 4, mm. 29-33, “Komm, Zigany,” from Kálmán’s *Gräfin Mariza*⁷²

Copertura:

In mm. 15-18 (Figure 8), is a phrase where the singer needs to produce a sustained sound both ascending and descending through the *zona di passaggio*. There are seemingly two approaches to the *copertura* necessary to avoid an open sound or *voce aperta*, for this transition. One could use a rounding or neutralizing approach while the other uses more open neighbor vowels. Traditionally, baritones tend to go for the neutralization strategy, while tenors tend to go for a next more open neighbor strategy – i.e. [ɛ] towards [I]. The way the singer approaches F₄ governs what happens above *secondo passaggio*. The rounding or neutralizing approach, which a baritone tends to use at *secondo passaggio*, seems rather like a ‘ceiling’, whereas if one takes the next more open neighbor vowel approach, it starts to feel more like a ‘passageway’ to another area of the voice. This is much more sensible for our modernized *baryton-Martin*, who ought

⁷² Kálmán, 40-41.

to build a technique not to have a ‘ceiling’, rather a *passaggio* through which he can flip over into *voce piena in testa* much as a tenor would.

The image shows a musical score for a rehearsal. The top staff is the vocal line with German lyrics: "vielleicht spielt mor-gen ganz ge - nau dassel - be Lie - del, die Zi - geu - ner tie - del, anders wo zum Wein. wenn ihr, ge - spielt habt bis die, Sei - tensprang - en war mein ar - mes Herz ge - fan - gen see - lig und be - rauscht." The bottom staves are for piano accompaniment and woodwinds. The tempo is marked "breit" and the mood is "dolce". The woodwind parts are labeled "1.Ob.", "1.Hr.gest.", and "2.Trp.gest.". The piano part is labeled "1.Ob." and "1.Hr.gest.". The woodwind part is labeled "2.Trp.gest.". The piano part is labeled "dolce".

Figure 8: Rehearsal 4, mm. 15-18, of “Komm, Zigany,” from Kálmán’s *Gräfin Mariza*⁷³

While singing the peak of the phrase on F₄ in mm. 30 and 46, the word “vor” should be sung with a neutral vowel, [ʌ]; this is a less straightforward process than one where the singer is presented with a closed vowel.

These two operetta arias could also highlight the modernized *baryton-Martin* by nurturing an attribute of the original voice type – a voice specializing as a ‘singing actor’. With an Italianate approach, the modernized *baryton-Martin* would have a chance to present his more than adequate voice to take on the romantic lyric operetta roles. The next section will explore roles in the oratorios of Handel which could conveniently fit the attributes of a modernized *baryton-Martin*.

⁷³ Kálmán, 40-41.

Oratorio Selections

Oratorios are a rich source of solo repertoire for male voices. Many arias within even well-known oratorios could be deemed suitable for multiple male *fachs*. It is worthwhile to analyze these arias to determine if they are suitable for the *baryton-Martin fach*. Traditionally there is little repertoire for the lyric baritone voice in the oratorio repertoire, than for a bass or bass-baritone. Certainly, in the Baroque oratorios there is little chance for the lyric baritone. The modernized *baryton-Martin* might expand the repertoire available to him by not only singing the lyric baritone oratorio repertoire but as well as the repertoire for *fachs* which have the same register points.

This document considers two selections for the modernized *baryton-Martin* from oratorios which do not have an option for a lyric baritone. The tenor arias in these works, however, share roughly the same tessitura as the *baryton-Martin*. The next section will examine these two arias with the purpose of highlighting standard repertoire which may be suitable for the modernized *baryton-Martin fach*.

Aria Example I:

“Total Eclipse” from George Frederick Handel’s *Samson*

Role: Samson

Key: G Major

Range: E₃ – G₄

Tessitura: F₃-E₄

Timbre:

This aria is perfect for a *baryton-Martin* to show off his darker timbre, associated with the *bel canto* sound of Verdi's time. The role of Samson seems to be most appropriately sung by tenors who share roughly the same *passaggi* as the *baryton-Martin*. These types of tenors are more on the dramatic side –the *heldentenor*, or the *tenore robusto* (both *drammatico* and *spinto*). These are tenor voices of substantial proportion, which in many cases have almost the same timbre as a baritone, particularly in the speaking range of the singing voice. It is possible to imagine a modernized *baryton-Martin* achieving the same timbre requirements, and perhaps doing a more authentic performance of the role overall. This aria presents a certain range, but there are other arias in this oratorio which show flexibility and agility. The *baryton-Martin* often could have more flexibility and agility than a dramatic tenor voice.

Passaggi:

It would be wise for the *baryton-Martin* to approach this role with a balanced timbre from the bottom of his range to the top of his range. He can use his darker timbre effectively to portray the emotions of the character (Samson) who is lamenting his loss of sight. It is also important, however, that they use a very coordinated and careful approach while ascending beyond *secondo passaggio*. If a baritone who had been taught excessive neutralization covering for the *zona di passaggio* were to attempt to negotiate the passage presented in m. 9 (Figure 9), the E₄, F-sharp₄, and G₄ would sound excessively covered or dull. Of course, it would be equally unsuccessful to use a completely open sound through this passage as well. Miller states, “open singing is

injurious and unaesthetic. Some vowel modification *must* take place between the first and second register pivotal points in order to permit an equalized scale and to ensure healthy production.”⁷⁴



Figure 9: mm. 8-10 of “Total Eclipse” from Handel’s *Samson*⁷⁵

In approaching the G₄ on “[a]midst” in m. 9, the singer seems to be presented with vowels which already work well through the *zona di passaggio*. The [Λ], [I], in the word “amidst,” are vowels that are already mildly neutralized vowels which are open and high and whose placement leans into the rear of the resonator tract. If these neutralized vowels are maintained, *secondo passaggio* should be better protected, and the resultant sound on the G₄ ought to have a better *chiaroscuro* balance.

Copertura:

In Miller’s “Training Tenor Voices,” he uses this aria to illustrate the principle of *coperatura* for the tenor voice.⁷⁶ Since the tenor he speaks of, *lirico spinto*, lies within a

⁷⁴ Miller, 49.

⁷⁵ George Frederick Handel, *Samson* (London: Novello, 1903), 22-23.

⁷⁶ Miller, *Training Tenor Voices*, 45.

semitone of the *baryton-Martin*, the principles could be applied in much the same manner. The principles of *copertura* suggest the vowel [a] on the word “dark” should modify slightly in the direction of [ɔ] for the ascent through D₄. As mentioned earlier, the singer is presented with a neutral and open vowel for the E₄, F-sharp₄, and G₄. These, if maintained, would protect the *secondo passaggio*, and produce on the G₄ a sound which has better *chiaroscuro* balance. If it has this balance, it is easier to sing. Another area of interest for Miller in this aria occurs later on the pitch F-sharp₄ in Figure 10, on the word “stars.”⁷⁷ Here, again, it would be tempting to sing [a] on “stars” (F-sharp₄) with rounded cover. However, a more appropriate approach for the *baryton-Martin* would be to use a little bit of tongue cresting and follow the principles of *copertura*. This helps the voice ‘flip over’ and sing in *voce piena in testa*. At the climatic F-sharp₄, the vowel [a] in the word “stars,” modifies toward the neutral vowel [ʌ] (Figure 10).



Figure 10: mm. 28-31 of “Total Eclipse” from Handel’s *Samson*⁷⁸

Miller states that this example of vowel modification might seem excessive for a lighter lyric voice,⁷⁹ so this may well be an opportunity for the modernized *baryton-*

⁷⁷ Ibid.

⁷⁸ Handel, *Samson*, 22-23.

Martin to claim this role. Since this F-sharp₄ is actually above *secondo passaggio* for a *baryton-Martin*, he may well be better suited to sing this note than a lyric tenor. Since at F₃ in his voice, he is fully in *voce piena in testa*, he should feel both ‘flipped over’ and powerful, whereas a lyric tenor is often challenged to make this particular note work efficiently, as it lies right on his *secondo passaggio*.

Aria Example II:

“Ev’ry valley shall be exalted” from George Frederick Handel’s *Messiah*

Key: E Major

Range: E₃ –G-sharp₄

Tessitura: G₃-E₄

Timbre:

Jean-Blaise Martin was known for his *fioritura* (negotiation of rapid melismatic passages with flexibility). Although the arias in *Messiah* are strongly associated with a light tenor voice, if one looks at them objectively they have a lot of lower range requirements. As well, the upper notes in the tenor arias of *Messiah* are probably handled more easily by a voice like the *baryton-Martin*, which has slightly lower *passaggi* than those of a light tenor. A well-trained *baryton-Martin* would have a stronger timbre of the bottom of this range, and if the *baryton-Martin* manages the *primo* and *secondo passaggio* with the use of *copertura*, then his timbre should extend right through the

⁷⁹ Miller, *Training Tenor Voices*, 46.

Another vocalise-like passage is the alternating *sostenuto* and agility phrases in the long melisma on the word “plain,” from mm. 27-42 (Figure 12). Here the *baryton-Martin* should be careful not to get trapped singing the E₄s with rounding cover, as a baritone would, rather to look for the higher neighbor vowel.

It is worth noting that at A=440, this aria is already considered low for a tenor. In many ‘informed performance practice’ performances Handel’s music is played A=415, which makes the whole aria a semitone lower. Thus, light tenors end up with weak phonation in the lower range and are scarcely over *secondo passaggio* at the top of Handel’s designated range, meaning they are not producing a ringing and ‘flipped-over’ sound. Furthermore, looking at the overall casting of *Messiah*, if one were to cast a modernized *baryton-Martin* to sing the tenor role and a genuine *basso* to sing the bass role (the top note of the bass role would be only E-flat₄), the quartet could still be perfectly balanced. It could be said that for tenors obliged to sing at A=415 many of the traditional Handel or even Bach roles are problematic, whereas a modernized *baryton-Martin* could have an advantage in this tuning.

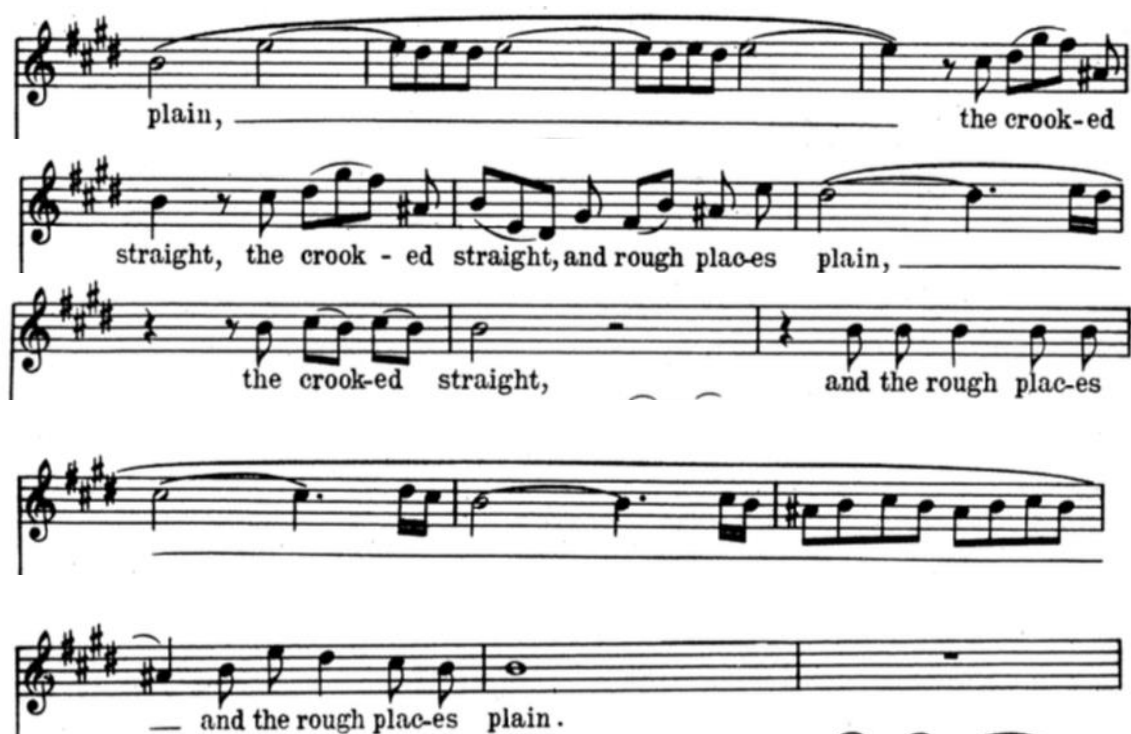


Figure 12: mm. 27-42 of “Ev’ry Valley Shall be Exalted” from Handel’s *Messiah*⁸¹

Copertura:

During the ascending pattern mm. 15-19, (Figure 12) from E₃ to G₄, the modernized *baryton-Martin* should approach the notes in the *zona di passaggio* and above *secondo passaggio* with the principles of *copertura* in mind. The [a] in “exalted,” should modify with a spectral change at first toward [ɔ] and ultimately toward [ʌ] or [ə]. The use of *copertura* in this passage to balance the front and back vowels makes sure that the *chiaroscuro* (light-dark) balance is maintained.

After analyzing these two oratorio arias, it is evident that the modernized *baryton-Martin* would have advantages over the tenor voice categories with the same *passaggi*

⁸¹Handel, *Messiah*, 8-12.

who sing these arias. The modernized *baryton-Martin* would have the power and vocal impact to deliver the dramatic aspects of *Samson*, as well as to combine sheer vocal beauty and power in *Messiah*. The union of lyricism and dramatic impetus by the modernized *baryton-Martin* in the genres of operetta and oratorio could also prove successful in performing musical theater roles on the operatic stage.

Musical Theater

Rodgers and Hammerstein's *The King and I*, currently running for the 2015-2016 season at the Lyric Opera of Chicago, is one of many musicals appearing in opera houses around the globe. Glimmerglass Opera revived the classic Rodgers and Hammerstein's *Carousel* for its 2014 season, and Lyric Opera of Chicago followed suit with the same show the following year. It was the same summer season that Susan Graham starred in a production of *The King and I* in Europe at the Théâtre du Châtelet in Paris. These are only a few of many recent productions which confirm a growing trend toward musical theater moving into the repertory of opera houses. In the post-recession economy, opera companies of all sizes are searching for ways to sustain today's audiences. A musical is an intelligent programming choice for companies eager to attract patrons who enjoy live performances, but are perhaps intimidated by opera.

The musical theater style is not a new milieu for the *baryton-Martin*. Roles which may well suit the *baryton-Martin* have often labeled as *baritenor*. These were often baritones who could not find their niche in opera due to their high upper extension or were not psychologically attuned to the high technical intensity required for dramatic operatic singing. Classically-trained baritones like Alfred Drake, who originated the role

of ‘Curly’ in *Oklahoma!*, John Raitt, who was the original ‘Billy Bigelow’ in *Carousel*, or Gordon MacRae, who sang the film version of both roles in the mid-1950s, found much of their success singing non-operatic repertoire in the musical theater genre. With the increasing number of musical theater productions staged in opera houses worldwide, the modernized *baryton-Martin* might take advantage of these roles and similar roles in operetta, which have no stereotype as being either “baritone” or “tenor” repertoire.

Aria Example I:

“I Have Dreamed” from Rodgers and Hammerstein’s *The King and I*

Role: Lun-Tha

Key: F Major

Range: C3 to G4

Tessitura: E3-E4

Timbre:

In this aria, Lun Tha has arranged an escape with his lover Tuptim, who is designated to become one of the many wives of the King of Siam. This aria should have a bright, optimistic timbre, to portray the qualities of youth and love, especially when Tuptim joins in and the solo becomes a duet. The bright timbre, though, should not be associated with a lightness of production, but should be sung with a full, exuberant sound, as the rebel’s plan has worked, and he is about to escape with his lover.

Passaggi:

The area below the *primo passaggio* is of primary interest in this piece. Sustained singing in these areas with a wide variety of dynamics should be the focus of the *baryton-Martin*. It would be crucial for the modernized *baryton-Martin* to preserve a consistent timbre in this part of the voice which does not compromise the relatively-unadjusted diction required in the low register (Figure 13). It is the duty of the singer here to achieve a healthy, viable theatrical sound, in the range of his speaking voice, which is strong and clear enough to be heard in a large theater. This speaking range is normally characterized by a sparing use of mouth opening and a sense of accurate vowel tracking.



Figure 13: mm. 1-6 of “I have dreamed” from Rodgers and Hammerstein's *The King and I*⁸²

⁸² Oscar Hammerstein and Richard Rodgers, *The King and I* (New York: Hal Leonard Corp, 2005), 38-43.

A passage in this work which highlights a singer's approach to the *zona di passaggio* is mm. 28-38, Figure 14. Here our modernized *baryton-Martin* would be required to sustain sounds in *the zona di passaggio*. Again in this passage which approaches and passes *secondo passaggio*, it is important the *baryton-Martin* avoid falling into a “baritone trap,” rather treating the passage, D₄, E₄, F₄ with an International Italian School of Singing approach which stipulates that the vowels shift higher and more neutral (Figure 14).

so That by now I think I know' What it's like to be
loved by you, I will love be-ing loved by
you.

cresc.
f
exp.
rit
mf
p

Poco piu mosso ♩ = 97 TUPTIN

Figure 14: mm. 28-38 from Rodgers and Hammerstein's "I have Dreamed" from *The King and I*⁸³

Copertura:

This solo is best approached through an American theater attitude coupled with an Italianate *bel canto* phrasing. Cumulative phrases in this piece provide an excellent vehicle for the International Italian School of Singing system of breath renewal and sustained legato (*appoggio*) and are a textbook study for vowel modification (*copertura*).

⁸³ Oscar Hammerstein and Richard Rodgers, 38-43.

In mm. 31-38 of this piece, the phrase travels through the *zona di passaggio* to the climax of G₄ on the word “love.” With the action of the modernized *baryton-Martin* using *copertura* in these particular measures, the vowels in the words proceeding the word “love,” would have already been prepared and rounded from the words “to” and “be,” using [ə] (Figure 14).

Aria Example II:

“Nothing More Than This” from Leonard Bernstein’s *Candide*

Role: Candide

Key: G Major

Range: D₃-F-Sharp₄

Tessitura: E₃ – E₄

Timbre:

Since the character of Candide ages significantly throughout the musical, the timbre of the *baryton-Martin* voice could be particularly useful. Candide’s character is an invention of Voltaire to portray “the lack of corruption,” as he is entirely unfamiliar with the ways of the world. Over the development of Bernstein’s work, Candide loses his innocence as he interacts with new characters and gains life lessons about the world. The timbre, especially in lower voice, of the *baryton-Martin*, may be well suited to portray the wide range of timbres exhibited in the character of Candide throughout this aria.

Passaggi:

Much of this aria lies in the *zona di passaggio*, as well with quick sixteenth notes crossing the *secondo passaggio*, for example, m. 30 (Figure 15). For the *baryton-Martin*, this aria is a great exercise for ironing out the *zona di passaggio* and the notes immediately lying above it.

Figure 15: mm. 28-30 of “Nothing More than This” from Bernstein’s *Candide*⁸⁴

Copertura:

The dramatic outbursts of Candide in this aria, “Nothing more than this,” and “Take it for my kiss,” on E₄, F-sharp₄, E₄, D₄, C₄, ought to be vibrant, direct and clean. In accordance with the principles of *copertura*, the aim is to choose a very close neighbor vowel for the current vowels in these words. Then words can be appreciated by the audience as actual speech. Again, the International Italian School of Singing’s guiding adage is *si canta come si parla*. It would be undesirable for the production of sound to become over-weighted by the time the climactic note is reached on F#₄ (Figure 15).

⁸⁴ Leonard Bernstein, *Candide* (New York: Amberson Holdings LLC, 1999), 209-212.

The range extension and sustained tessitura needed for these two musical theater pieces are best served by a lyrical voice which has *passaggi* that lies between a lyric baritone and dramatic tenor. The modernized *baryton-Martin* could be this voice type and become a staple *fach* for musical theater repertoire in opera houses. With the new expectations of musical theater, the modernized *baryton-Martin* could feel equally at home with his acting abilities along with his Italianate approach that allows him to resonate clearly in an opera house without amplification.

CONCLUSION

Through an exploration of Jean-Blaise Martin's voice and an examination of how expectations for the tenor voice evolved and expanded throughout the nineteenth century, it is clear that a case can be made for a similar evolution and expansion of the *baryton-Martin fach* to meet specific needs that appear in the repertoire. At that time, the entire role of the tenor in opera was re-evaluated, and through leaders like Duprez, the modern expectations for the lyric tenor were created. Embracing this concept for the *baryton-Martin fach* could create the ideal voice for a fairly large body of repertoire which does not accurately fit other *fachs*. This document reveals a body of repertoire fit for a modernized *baryton-Martin*, suggesting there is a need to cement the legitimacy of this voice in the twenty-first century. With an escalating amount of research into the *baryton-Martin*, the *fach* can be defined not only by the traits of one vocalist (Jean-Blaise Martin) but can also be associated with new, adaptable characters and roles from a variety of genres. The modernized *baryton-Martin* could become more versatile and less

ambiguous, and a voice-type that could readily adapt to the changing musical tastes of twenty-first-century audiences and opera houses.

Modernizing the *baryton-Martin* could be useful in a number of ways, for both artistic and pedagogical purposes. As a voice type which has not yet been established in a particular mold, the modernized *baryton-Martin* could develop and augment his catalog of repertoire by using works that may dramatically limit other voice types. This could also lead to composers writing new compositions inspired by this voice type and enrich the operatic world with fresh and exciting repertoire. In the right hands, this can allow the modernized *baryton-Martin* to explore his newfound skills and continue to evolve. The opportunities seem endless when it comes to modernizing the *baryton-Martin* using the International Italian School of Singing technique. I would invite and encourage all singers of this voice type to continue to investigate new repertoire and performance opportunities that could be accommodated by a modernized *baryton-Martin* combining the aesthetic of Jean-Blaise Martin, and the technique for which Gilbert Louis Duprez became famous. Following in these historical footsteps, I hope the day is near when we might fully embrace the modernized *baryton-Martin*.

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