

A Kalmus Classic Edition

Giovanni Marco

BORDOGNI

THIRTY SIX VOCALISES

for Soprano

K 09148



GIULIO MARCO BORDOGNI, equally famed as a dramatic tenor and as a teacher of vocal art, was born at Gazzaniga, a Piedmontese village near Bergamo, Italy, in 1788. He was trained in singing and in musical theory by the eminent pedagogue Johann Simon Mayr, in the School of Music then recently established at Bergamo. His first appearance on the operatic stage was in 1813, at Milan, in Rossini's *Tancredi*; this *début* was brilliantly successful, and for six years he continued to sing with increasing popularity in various cities of his native country. In 1819 he accepted an engagement for leading tenor rôles at the Théâtre Italien, Paris, where his artistic success was so pronounced, that only a year later he was appointed professor of singing at the Conservatory. The onerous duties attaching to this post of honor, however, interfered so seriously with his stage-career, that he felt obliged to resign the position after only a few years. He now devoted himself wholly to the stage, on which he remained one of the most prominent and applauded figures until 1833. Then, yielding finally to Cherubini's insistent and oft-repeated solicitations, he definitely abandoned the vocation of an opera-singer, and again joined the Conservatory faculty, of which he remained a distinguished member for more than twenty years. During this long period, his renown as a singer and instructor attracted hosts of aspiring students from all parts of Europe; and he enjoyed the enviable distinction of numbering among his pupils many of the greatest singers of the epoch, among whom may be mentioned Henriette Sontag, Mme. Dorus-Gras, Mme. Rudersdorff, Mario, and Balfe (who was a fine baritone stage-singer, as well as an accomplished composer). His services were duly recognized by the State; he was a Chevalier of the Legion of Honor, and of numerous other orders. He died at Paris, on July 31, 1856.



Bordogni's success, both on the stage and in the study, was due less to the power and

brilliance of his voice (for it is described as having been limited in volume), or the fascination of histrionic art (for he was not a great actor), than to the easy grace and refinement of his vocalization, more particularly with regard to his wonderful coloratura-singing. His voice was under perfect control, and the effects which he produced are said to have been marvelous. And it should not be forgotten that, although the art of coloratura now-a-days occupies by no means the same proud eminence that it did half a century ago, a complete control of the voice is still as essential for the effective interpretation of modern dramatic or lyric compositions as for the airy arabesques of Rossini or Donizetti.

While fulfilling the duties of his professorship, Bordogni found time to embody the results of his experience in a series of practical vocal studies, which were soon adopted as standard instruction-books, not only in the Paris Conservatory, but in leading music-schools throughout the world. These "Vocalises" may, unquestionably, take high rank among the best vocal text-books ever published, and fully deserve, from every point of view, the celebrity to which they have attained. They not only promote rapid and even technical development, but are, in their way, models of pure vocal style, especially on the side of clean and elegant phrasing. Their graceful, charming melody is so attractive as to render their study a delight; for no teacher understood better, than Bordogni, how to present the most difficult tasks of coloratura-technic in pleasing and thoroughly vocal forms, and to invest with real interest those exercises in agility which are so apt to become dry and wearisome. No wonder, then, that his vocal études, and, in particular, these "Thirty-six Vocalises", are sung wherever the art of singing is taught, and have been printed in many editions; of which it is intended that this, the newest edition of all, shall also be the best.

To his pupil, Madame de Coussy.

Thirty-Six Vocalises

for Soprano or Tenor.

Andante. (♩ = 116.) (*Sempre legato e portando la voce.*)

M. BORDOGNI.

1.

The commas (,) are breathing-marks