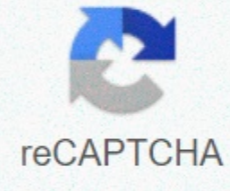




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Mario del monaco technique

Il y a des personnes qui ont plus d'esprit que de goût, et d'autres qui on plus de goût que d'esprit; mais il y a plus de variété et de caprice dans le goût que dans l'esprit.
La Rochefoucauld
Mario del Monaco was born in Florence in 1915 into a cultured and wealthy family that supported his early music education when he saw that he studied violin as a youth. He loved singing, however, and quickly turned to voice as his main musical enthusiasm. He had a good music education, graduating from rossini conservatory in Pesaro. He made good early musical contacts there, including Renata Tebaldi, who was to become a good friend and future collaborator. Among his voice teachers was Arturo Melocchi, a famous (or infamous, depending on your point of view) teacher lowered the larynx of the school of singing, which produced some remarkable dramatic singers, such as del Monaco himself and the excellent Giuseppe Giacomini, about which I wrote before. This method is specially designed to produce strong, steely and dramatic voices, often with extended range, especially in the singer's youth. The problem that sometimes arises is that such trained voices can begin to show serious signs of tension relatively early, which sometimes leads to a wide woe of the voice. That's what eventually happened to Giacomini, even though he had many good years on stage before it started. Del Monaco had a lot to go for him. He was very handsome, and remarkably manly in his appearance. It was made for a dramatic Italian repertoire, especially Verdi. He made an early debut in Milan, as Pinkerton, in the 1940s, and began paying his dues, singing mainly throughout Italy and also in London. He came to the Met in 1951 and had huge success there for the next 8 years, doing the great Italian roles for which he became famous: Otello, Andrea Chenier, Rhadames, Canio, and Manrico, among others. His voice was very strong and dark, and very exciting. It could incite almost hysteria in the audience. He was a melodramatic actor, not subtle at all, but then it's the opera we're talking about. It didn't matter. His adoring and loving fans declare to this day that he was the greatest dramatic tenor ever, and one of the greatest tenors of all vocal classifications. He also has opponents. Their argument is that he was histrionic to the mid-19th century degree, that he was monochrome, and could only ing tutta forza, and that he was unpredictable to the extent that he is utterly eccentric in the lack of discretion shown in recording completely inappropriate material: bass arias, baritone arias, or silly popular songs like Ghost Riders in the Sky. He had a significant presence in film and television, and this material can be consulted quite easily on Youtube. I'll also say that his videos on Youtube tend to occasion comments that seem to have previously been loaded on in an effort to plumb a new low. He can still, in a word, produce near-hysterical reactions in some. I prefer to always look at the bright and positive side. Given how many people would like to be great singers, and how much to give it all, and how little to give it, a certain amount of respect is due to those who actually make it, plus have a spectacular career. They have to do something right. He was in fact a great dramatic tenor capable of producing visceral excitement that became quite rare these days. He was a giant among singers, and it should be remembered as such. The idiosyncrasies (and they're there, for sure) are random. Yes, he was more than a bit of a character. But who cares, basically. Here's a record of the brilliant Di Quella Pira, who lip-synched (for reasons he never figured out) to have one of his own recordings played through loud speakers in what appears to be an outdoor arena of some kind. One must always focus on voice and appearance with Del Monaco, and overlook the bizarre: love italians! Looks like something out of a Fellini movie. But it's not an incredible voice! What a tenor! A great personality king, perhaps with less than a typical amount of discretion. Importantly, however, the voice was simply brilliant. No reasonable person can deny it. Here is a particularly well sung and acted E lucevan le stelle. Voice, looks, broad but perfectly acceptable acting, excitement. It's all there. This is a very high level of professional performance. Del Monaco was involved in a very bad car accident in the early 60's, and many claim that his voice began to suffer after the accident. This is hard to prove because those who ing as dramatically and as full-out as they did will see some natural decline in voice forces with time. It can't be determined. However, whether natural or caused by misfortune and injury, the voice blacked out significantly later. Here, finally, is a recording I posted on Youtube a week ago that shows near-heldentenor stentorian singing in later years. This is M'hai salvato, from La Wally Catalani, who, while technically Italian music, is greatly influenced by German romanticism, which Catalans admired. The opera contains a tenor aria, towards the end, that is heldentenor-like in its vocal demands. Let's all agree: This was a great voice, and a great tenor. When they say that, there's nothing else to say. MARCELLO DEL MONACO : IL MAESTRO DEI TENORI (Marcello Del Monaco private, courtesy Donella Del Monaco) A cura di Donella Del Monaco ed Elena Filini Diastema 2014, p. 237, 2 CD , 25 Euro ISBN 9788896988411 www.diaستemastudiercherche.org Click here to order !!!!!!! Click here to listen to our Marcello Del Monaco tribute (all photography copyright and courtesy of Donella Del Monaco) While some singing teachers wrote books about the vocal technique they taught, not too many get books written about them by others. A few years ago James Radomski wrote a book about the Garcia family and now the book has been published on Marcello Del Monaco (1919-1984). Every vocal fan knows the great dramatic tenor Maria Del Monaco (1915-1982), but few outside Italy know that his younger brother Marcello was an important singing teacher. In fact, judging by his record of achievements, it is easy to say that Marcello Del Monaco, along with Véra Rosz and Paolo Novikova, was the most important and successful postwar maestro di canto, especially in the field of tenor. Still, Marcello became a singing teacher by almost default. The gentle intellectual was primarily a man of literature and, above all, of poetry. However, he was also the owner of a promising baritone voice, and therefore Del Monaco senior enrolled the younger Marcello in the Liceo Musicale Rossini in Pesaro to continue studying singing, pianoforte (he accompanied Tebaldi in his first concerto) and composition, while the older brother studied painting first, then violin and only later singing. Both brothers studied with the legendary Arturo Melocchi. Marcello Del Monaco quickly decided on the future of literature and already in 1940 published his first volume of poems. Then he never sang. That same year Mario would make his operatic debut in Cagli as Turiddu opposite Santuzzo Adriana Guerrini. (left to right: Marcello and Donella Del Monaco, Angelo Mori, Toti Dal Monte, Giovanni Ribichesu, Nicola Martinucci and Marcello's wife Teresa) After the war Marcello continued his career as a poet while working in primary school just like his wife Teresa. By then Mario had become the reigning dramatic tenor of the late forties and fifties. His great international achievements drove many aspiring singers to his hometown, but the tenor himself never taught during his active career. Most of these aspirants went to Melocchi, but after his death and at the urging of tenor Gastone Limarilli-who studied with Melocchi around that time – Marcello carried on the Melocchi torch. Shortly after young local talents – especially tenors – flocked from all over Italy (and later elsewhere) to study the newborn maestra. Marcello Del Monaco maintained his education and taught singing only in the late afternoon. In other words, he doesn't teach money to make a living by learning a voice. This allowed him to be very selective in accepting only those students in whom he truly believed. In fact, when the student was poor but talented, Del Monaco took him to gratis. (Cecchele with your teacher) (with Martinucci) The most famous graduates were Amedeo Zambon, Angelo Mori, Gianfranco Cecchele, Nicola Martinucci, Timo Callio, Peter Lindroos, Giuseppe Giacomini, Aldo Botton and baritone Silvano Carroli, to name but a few. The fact is that Marcello Del Monaco loved especially male voices (Caruso, Gigli, Di Stefano) and so enthusiastic in these, he rarely accepted female voices; most often sent to other teachers, especially light sopranos. His most successful students included Josella Ligi, Rita Lantieri, Maria Luisa Nave and his own daughter Donella. Donella (click here for her website) originally studied architecture. After graduation she founded a music group specializing in the progressive/avant-garde genre, the name is Opus Avandra (mix of classical and experimental music, click here). Their first album of the same name was released in 1974 and both my father and my uncle Mario enjoyed it. Although the views were different: my uncle Mario wanted me to prepare for my debut in opera, while my father thought I had to follow my initial vocation. I finally studied with both and debuted in the opera world, but my real passion is creating new music and lyrics with live composers, so I recorded many works collected in at least 15 CDs (1) Click here to listen to Marcello Del Monaco talk about vocal techniques and click here to interview my daughter Donella (three Del Monacos: Marcello, Mario and Donella) The book consists of three main parts. The first part of Life between Music and Poetry is a biographical chapter with memoirs of the Del Monaco family. These include the contributions of Giancarlo Del Monaco and Alberto Del Monaco, their eldest brother Mario and Marcello. Donella Del Monaco contributes a chapter on Mario and Marcello, while co-author Elena Filini is responsible for marcello Del Monaco's biographical sketch. The second part contains a historical overview of the verbal technique (theoretical writings of Marcello Del Monaco), interviewed by Marcello Del Monaco and his brother Mario; an article on the basics of the technique based on marcello Del Monaco lessons tapes and a biographical note about Arturo Melocchi. Franco Fussi's essay brings different characteristics of the Italian tenor into focus. The final chapter consists of portraits and interviews of marcello Del Monaco's many former students. The interviews are quite direct and former students talk openly about their experiences with Del Monaco as a teacher. Whether it's Nicola Martinucci revealing he was taught gratis, taking daily lessons or Silvano Carroli, who was referred to Marcello to take his lesson with Carlo Tagliabue when he was once able to come to the maestro himself due to travel distance problems. Also interesting is the interview with Josella Ligi, who confirmed Marcello Monaco is a different approach in teaching women's voices and Maurizio Frusoni is resurrecting a promising career in nuclear physics for the lyrical scene The book is illustrated with many rare photographs from the Del Monaco family archive and the extra bonus are two (!) CDs with arias from most of his students, but also a recording by Mario Del Monaco reciting (!!!) a poem by his brother (Cd 1 , track one) and Marcello reciting the lyrics of his poem La musica (Cd 1, track two) Marcello Del Monaco also composed. His beautiful song La Melodia written for a baritone voice around 1978 was sung in his honor by many of his singers. Gianfranco Cecchele recorded commercially and a rare live recording with Cecchele was uploaded to our YouTube channel. The recording is taken from an open-air concert (early Eighties) with a local band and choir, a little unrehearsed but full of passion and devotion. Catchy melodies in the Italian song tradition have now been lost forever. Click here to listen to Gianfranco Cecchele's moving version with the orchestra and how to bring the audience into a frenzy Click here to hear the baritone version (Antonio Zuccon) Click here to listen to the next edition of Gianfranco Cecchele (with piano) that brings the house down (the song starts at 2:30 p.m.) According to his daughter Donella her father was a happy man, who may have had one regret : when he wrote poetry until his unexpected and sudden death , was unable to further promote its literary interests. With the exception of one or two typos, I only encountered three real mistakes. One is a bad photo caption on page 22, where Mario and Marcello are mixed and Mario Del Monaco's final international performance (as Canio) was not in Mannheim, but at the Vienna State Opera (pg.60), Renata Tebaldi did indeed study at the Pesaro Conservatory, but not with Melocchi, but with Carmen Melis. (pg.132) It is a very pleasant, revealing and interesting book and an important contribution to the history of opera singing. The first edition has been sold out and the second edition is already in preparation. At 25 euros it is a real advantage especially with a bonus of two CDs. Anyone interested in the history of opera singing, vocal technique or just tenors should receive this highly recommended edition. Click here to watch a private video of Marcello Del Monaco at his Rudi van den Bulck home (1) interview with Monaco's Donella Del Monaco

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