

**JENNY LIND; A RECORD AND
ANALYSIS OF THE "METHOD"
OF THE LATE MADAME
JENNY LIND-GOLDSCHMIDT**

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Jenny Lind; a record and analysis of the "method" of the late Madame Jenny Lind-Goldschmidt
by W. S. Rockstro

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W. S. ROCKSTRO

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Jenny Lind

JENNY LIND

A RECORD AND ANALYSIS OF THE "METHOD"

OF THE LATE

MADAME JENNY LIND-GOLDSCHMIDT

By W. S. ROCKSTRO

TOGETHER WITH A SELECTION OF

CADENZE, SOLFEGGI, ABELLIMENTI, &c.

IN

ILLUSTRATION OF HER VOCAL ART

EDITED BY

OTTO GOLDSCHMIDT.

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JENNY LIND THE ARTIST

(London, 1891: John Murray),

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The Portrait is from an engraving by William Holl, after a
daguerreotype by Kilburn, London, 1848.

TO

SIGNOR MANUEL GARCIA

(KNIGHT OF THE ORDER OF GUSTAVUS VASA; M.D., KÖNIGSBERG; NYC, ETC.)

THE FOLLOWING PAGES ARE DEDICATED

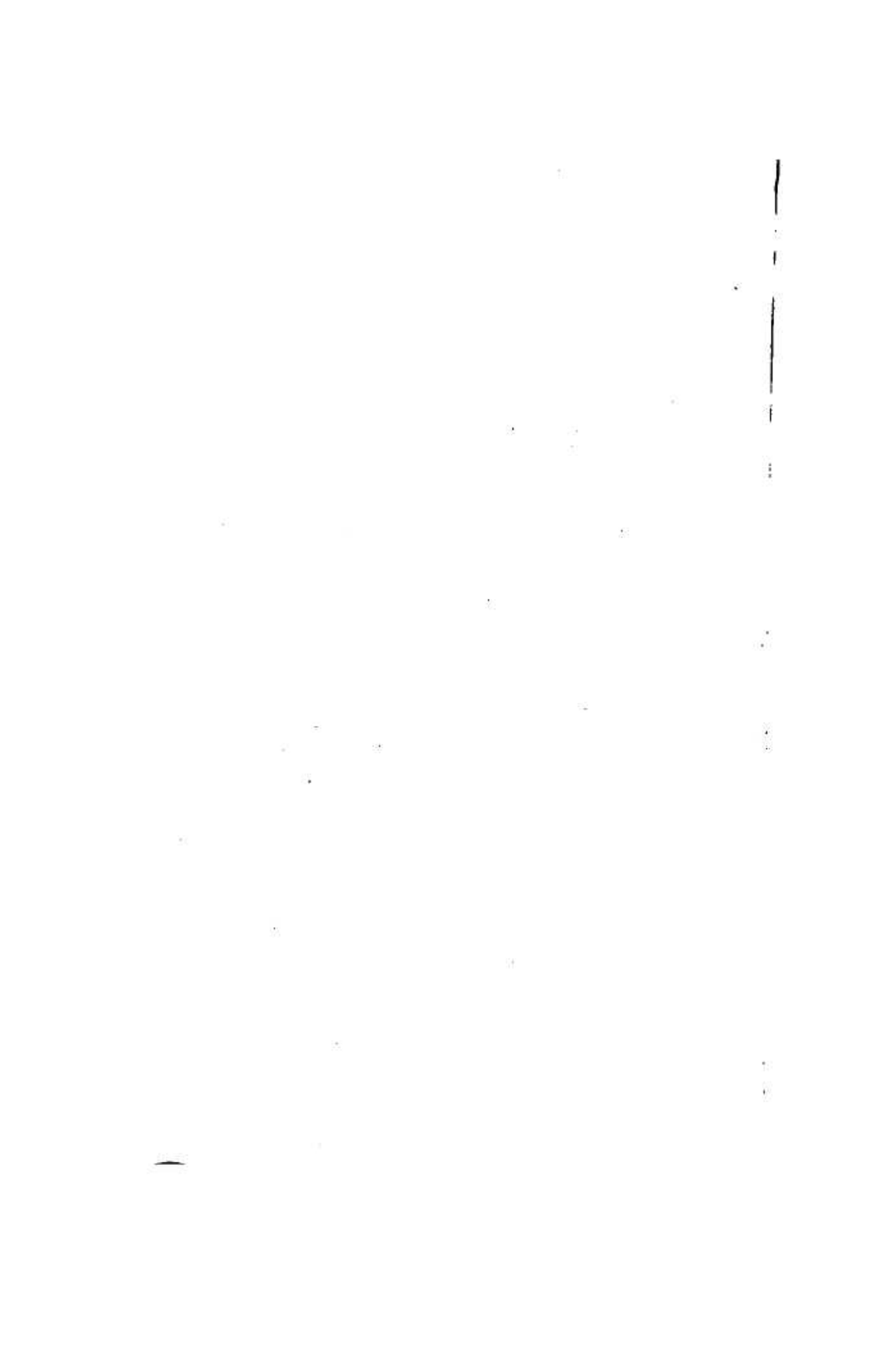
AS A TRIBUTE OF SINCERE ADMIRATION

BY

OTTO GOLDSCHMIDT

AND

W. S. ROCKSTRO.



THE VOCAL METHOD
OF
MADAME JENNY LIND-GOLDSCHMIDT.

THOSE who had the good fortune to hear Mdlle. Jenny Lind sing, either on the Stage or in the Concert-room, after her artistic ideal had been fully matured, and while her voice was in its fullest perfection, cannot fail to remember the beautiful *Cadenze* which lent so distinctive a charm to many of her songs, or the passages of brilliant *fioritura* with which some of her masterpieces of Italian vocalisation were embellished.

The originality of these *Cadenze*, and other embellishments, was so striking, and their charm so potent, that, in the year 1891, the authors of the Memoir, entitled JENNY LIND THE ARTIST, thought it desirable to include a few of them in the "Musical Appendix" with which that work was supplemented, with the view of ensuring their preservation to posterity; and it is believed that this end will be still farther secured by their publication, with the addition of a few more examples, in a separate form. It is in the hope of attaining this object that the following pages are presented to the public, in full assurance that the rising generation of vocalists cannot fail to be profited by the study of *Solfeggi*, and other like passages, bequeathed to the world by one of the greatest singers of the present century.

In order that this desirable result may be the more certainly obtained, it is necessary that the *Cadenze* in question should be prefaced by a clear and categorical account of certain circumstances connected with the *timbre* and compass of Mdlle. Lind's voice, and some of the more important characteristics of her method of voice-production; including some points which, before the publication of the work above alluded to, were known only to a few of her intimate friends.

Mdlle. Lind's artistic career began at a very early age; but, unhappily, she had no opportunity of studying under an experienced Maestro of the highest order until she had nearly completed her twenty-first year. Her voice at that period had suffered much, both from over-exertion and the want of that

careful management which can only be acquired by long and diligent training under a thoroughly competent teacher. She had tried to reach her high ideal by the only means she knew of—means very pernicious indeed. The result was, that the voice had been cruelly injured, the mischief being, moreover, seriously aggravated by the fatigue consequent upon a long and harassing provincial tour, undertaken in her native Sweden, in the spring of the year 1841, for the purpose of acquiring the means necessary to secure for her a long and indispensable term of rest from theatrical engagements and an opportunity for diligent private study.

Alarmed at the chronic hoarseness and other marked symptoms of deterioration from which the vocal organs were suffering at this period, she determined to seek a competent teacher in Paris; where, towards the close of August, 1841, she was received as a pupil by Signor Manuel Garcia, the most talented and successful master then living.

Under this unrivalled *Maestro di Canto* she studied diligently, from the last week in August, 1841, until the summer of 1842; by which time she had learned all that it was possible for any master to teach her.

The result for which she had so perseveringly laboured was now attained. Her voice, no longer suffering from the effect of the cruel fatigue, and the inordinate amount of over-exertion which had so lately endangered, not merely its well-being, but its very existence, had by this time far more than recovered its pristine vigour—it had acquired a rich depth of tone, a sympathetic *timbre*, a birdlike charm in the silvery clearness of its upper register, which at once impressed the listener with the feeling that he had never before heard anything in the least degree resembling it. No human organ is perfect. It is quite possible that other voices may have possessed qualities which this did not; for, voices of exceptional beauty are nearly always characterised by an individuality of *timbre* or expression which forms by no means the least potent of their attractions. The natural flexibility of the Contessa de' Rossi's* voice was phenomenal. Mdlle. Alboni's involuntary *vibrato* breathed a languid tenderness of passion which could never have been attained by any amount of study. But the listener never stopped

* Mdlle. Sontag, afterwards Contessa de' Rossi.