

## *SYMPOSIUM RECORDS CD 1188*

The Harold Wayne Collection – Volume 25

### The Marchesi School

Mathilde Marchesi, the most celebrated singing-teacher of her time, was born on the 24th March 1821 in Frankfurt-am-Main, her maiden name being Graumann. Her father, a prosperous merchant, lost his fortune, and Mathilde, who had been brought up to understand that she would never have to earn her living, was sent, despite her desire to study singing, to be a governess to a wealthy Austrian family. She was very unhappy in her work and managed to have singing lessons from Nicolai. Her aunt, Baroness Dorothea van Erdtmann, dedicatee of Beethoven's Piano Sonata Opus 101, took her to Pauline Viardot who said that she must study with her brother. Eventually, in 1845, her father grudgingly consented to her going to Paris where she did indeed study with Manuel Garcia and had the advantage of hearing Persiani, Grisi, Alboni, Duprez, Tamburini and Lablache. She also took lessons in declamation from Samson, the teacher of Rachel. Garcia was so impressed with her abilities that when, as a result of a broken arm, he was forced to give up teaching for a time, he entrusted all his pupils to her.

She had an excellent mezzo-soprano voice and for some years sang very successfully as a concert singer but, in deference to her father's wishes, not in opera. She made a number of successful concert tours, including one to England. In 1852 she married Salvatore, Cavaliere di Castrone, Marchese della Raiata, who sang and taught under the name of Marchesi to avoid offending the susceptibilities of his family, and from 1854 she taught singing in Vienna. Many people nowadays are inclined to think that she only produced coloratura sopranos, but certainly in Vienna she trained many other great artists, including the dramatic soprano Gabrielle Krauss, who was for years the undisputed queen of the Paris Opera; the mezzo-soprano Antonietta Fricci; Ilma de Murska and the celebrated contralto Caroline Dory, who was especially famous for her *Arsace* in Rossini's *Semiramide*. She only taught female singers for the very simple reason that her husband, also a Garcia pupil, instructed the male pupils.

After a while she felt that she should move in a wider circle so in 1861 she moved to Paris, where she rapidly became the most famous singing teacher of her generation. Pupils flocked to her studio. She insisted that all her pupils practice exercises which involved agility because she maintained that this was essential for the preservation of the voice, and this may have helped to create the impression that she tried to make all her pupils specialise in coloratura roles.

Of course she was not the right teacher for every artist. One famous singer who was not happy with Marchesi was Mary Garden. In her biography she says that she had lessons for three weeks and then, after a short holiday, she wrote to Mathilde saying that she did not wish to continue her lessons. Madame's reply was brief and to the point: "Mary Garden, A rolling stone gathers no moss. Don't cry till

you come out of the woods. Mathilde Marchesi". Amy Castles was another who moved on. Nevertheless, the vast majority of Marchesi's pupils were happy with their tuition and many had highly successful careers .

The Marchesis had four daughters, Theresa, Stella, Clare, who died in infancy, and, lastly, Blanche. The last named was the only one who wished to become a singer. She studied with her mother and was perhaps the only student taught entirely by her. She acquired a formidable technique, but unfortunately her natural voice was not of particular promise, and it was only her great musical intelligence and her wonderful gift for interpretation which made her an artist of distinction. She sang with the Moody-Manners Opera Company for a while but was never heard at Covent Garden in the international seasons. Blanche herself put this down to the machinations of Melba, but the truth was that her voice was of insufficient volume and range for an operatic career. She was highly successful as a concert artist, and the recordings of her which are included in this album show that even after her seventieth birthday, when she made her last recordings, she was still able to show her mastery of style in a unique manner.

Blanche settled in London at number 78, Lancaster Gate and taught singing from her home for many years. I became her pupil in 1938 and stayed with her until 1940 when I was called up into the Royal Artillery. I recall my lessons vividly. After an audition she said that I had been badly taught, but she felt that she could correct this, and proceeded to give me exercises for the first year of my tuition. She insisted that men's' voices only used one register, but that the top notes from E natural upwards should be covered and never sung with an open sound.

Once she was satisfied that my technique was sufficiently sound she spent most of my lessons dealing with questions of interpretation. Her voice by this time was virtually non-existent, but I remember her singing Schubert's 'Erlkönig' in a husky voice with so much dramatic conviction that I have never forgotten it. She explained that one needed four distinct voices for the song. The narrator should always sound uninvolved, the father should start off sounding warm and comforting, but should gradually become more agitated, the boy should sound progressively more terrified, but the Erlking should remain an icy whisper throughout, and should never become a creature of flesh and blood.

Certainly Blanche's teaching gave the lie to the suggestion that the Marchesi school was interested only in vocal technique. Nothing could be further from the truth, and, as I have said, Blanche's own recordings make this point very clearly.

Both Mathilde and Blanche Marchesi taught that the female voice consists of three registers - the chest, the medium and the head. Beginners were always given exercises to place the chest voice correctly first, using an open "Ah" sound up to and including the lower E in the treble clef. The medium register was developed next, using the French U sound up to the high F. The head register, which was introduced last, on the "Ah" sound, starting always from F at the top of the treble clef. These were practiced until the registers were equal in quality, and then scales and arpeggios were given to ensure the matching of the tones.

Of course this method of practise was only used for complete beginners.

Once the registers were firmly established further exercises were given to ensure they were blended smoothly. The final result was to produce a voice which was even throughout its entire range, and which sounded as though there were no separate registers. Listening to the records of Arnoldson, Calvé, Eames, Kurz and Melba one is very seldom conscious of a change of gear, unless the singer for dramatic reasons wishes to make the change apparent. For example, Blanche deliberately emphasises a very telling chest register in parts of her recording of the "Sicilian cart driver's song", and the result is quite magical.

Mathilde Marchesi was often criticised by other teachers and singers who said that her method was only suitable for light sopranos. Many Italians felt that the typical Marchesi pupils sang with great purity of tone, but were too sexless and lacking in warmth. Indeed this type of voice was appreciated more in Anglo-Saxon than in Latin countries.

Blanche Marchesi continued to teach like her mother, but she also had male pupils. She claimed that all men sang in one register, covering the higher notes. To begin with pupils had to sing on the open vowel "Ah" but the covered quality was obtained by singing the higher notes on the French 'u' sound or the English "E" in the initial stages of instruction. Breathing was taught on the "Lateral costal" principle, filling and expanding the lower part of the lungs and slightly pulling in the abdomen to give the necessary support.

While the Marchesi school was the most favoured one of its day, there were other highly successful teachers. For example, Lamperti senior, whose pupils include Albani and Sembrich, and Giovanni Sbriglia who taught Jean and Édouard de Reszke, Nordica, Sybil Sanderson (who also had lessons from Mathilde Marchesi) and Plançon.

It was, however, the extraordinary success of Marchesi, whose pupils included Sigrid Arnoldson, Emma Calvé, Emma Eames, Etelka Gerster and Melba, which made her pre-eminent in her time. Fortunately there are records of a number of the later generation of her pupils, and these remain as a wonderful testimony to a very great teacher.

Blanche Marchesi - The acoustic recordings were all made in one day in Berlin in 1906. She said to me that the conditions were appalling; she was placed very close to the mouth of the recording horn and was surrounded by the orchestral musicians who were all seated in close proximity. There was no adequate ventilation, and the studio reeked of stale beer which the musicians had in large tankards placed under their seats. At the end of the day seven master waxes had, by some miracle, been made. The recordings were issued in Germany but apparently were only available to special order in England. Blanche suggested that they were suppressed, again on the orders of Melba, but there is no evidence to support such a suggestion, and in any case Melba's voice recorded so much better that there could have been no possible rivalry. With modern apparatus the recordings suggest a voice of little individuality, but the astonishing vocal technique makes them of great interest.

1 L'Été. A marvellous version of Chaminade's well known song. The rapid scale passages, the cleanly-attacked high notes, and above all the beautifully articulated trills of wonderful rapidity make this an outstanding example of the Marchesi method. The sound is astonishingly vivid for its time, the more so as revealed by modern techniques for reproducing this mint original pressing.

2 Vissi d'arte is beautifully sung with a suggestion of tears in the voice, and the phrase at the climax with its high Bb is taken easily, but Tosca's grief and despair at her predicament are only hinted at.

3 Voi lo sapete is also splendidly sung, and Santuzza's appeal to Turiddu's mother is eloquently expressed. The beautifully turned phrases and the perfection of the legato singing make this outstanding.

4 Im Mai. Blanche remarked to me that she considered this record "un véritable tour de force" and she was not exaggerating. The amazing breath control in the final phrases fully justify her claim.

5 Bist du bei mir. The fearsome tessitura of part of this aria held no terrors for the singer. She phrases with ease and a wonderful legato, while the trills are again marvels of accuracy and rapidity.

6 Suzanne Adams - Air des bijoux Blanche Marchesi told me that Adams accepted an engagement at the Opéra in Paris in 1895, making her début as Juliette, against the advice of Mathilde who felt that she needed further tuition. However, Adams had great success although her career was a short one.

She sings the Jewel Song, cut to accommodate it on a 10" record, with bright girlish tone. She alters the final phrase, as do other Marchesi pupils, taking a breath after the trill on the second syllable of "passage" before singing the high B natural. As Gounod wrote it no break is given, which makes the ascent to the high B much more difficult.

7 Frances Alda - In quelle trine morbide In her biography (*Men, Women and Tenors*) Alda writes a great deal about her studies with Mathilde, and also has some caustic comments on Melba's rudeness to her. She made her début at the Opéra Comique in Massenet's *Manon* in 1904, but writes in her biography that she preferred Puccini's *Manon Lescaut*. Alda had the advantage of being married to Gatti-Casazza, the director of the Metropolitan Opera, New York, and the disadvantage of being a rival of Farrar who was immensely popular with "Met" audiences. Although Alda had been singing for over twenty years when she made this early electrical recording, the voice is still in excellent shape and the high notes are steady" and powerful. In this aria Manon is expressing her unhappiness despite the luxury of her new surroundings.

8 Sigrid Arnoldson - Adieu notre petite table When Arnoldson made her début at Covent Garden in 1888, the critics remarked that her voice sounded tired. It is not therefore surprising that in 1910, when she recorded this disc, she should hardly suggest a youthful Manon. She sings smoothly and easily enough but there is a lack of brilliance. (Maybe the impression is due partly to the recording, smoother than earlier, but also less brilliant.) She is, nevertheless, a typical product of the Marchesi school. She made her great career in Eastern Europe, and the young Tetrzzini found it difficult to obtain a foothold in St. Petersburg where

Arnoldson was firmly established as the prima donna assoluta. In this aria Manon, about to leave des Grieux, sings this tearful farewell to the little table where she and her lover have often dined.

9 Blanche Arral - Nightingale's Song Arral studied in Paris with Mathilde Marchesi shortly after Melba had made a brilliant début in Brussels. In her unpublished memoirs she writes amusingly about Melba's rudeness to her. Certainly Melba may have been irritated by the brilliance of the young Arral. This recording shows Arral at her best, singing the difficult coloratura passages with delightful ease.

10 Emma Calvé – Enchantement In her list of Marchesi pupils Blanche wrote: "French peasant. Coloratura soprano turned to character roles later. Paris pupil. Started with a ruined voice. Restored (sic) entered Paris Opéra Comique - World career". I don't think Calvé would have approved of being called a "French peasant" and certainly her very powerful lower register would hardly suggest that she was essentially a coloratura. Calvé sings with lovely warm tone in the lower notes using her chest register. The upper notes are taken easily and the singer creates an atmosphere of dreamy sensuality. Her strong personality comes through vividly in this early recording.

11 Ada Crossley - Caro mio ben The Australian contralto studied with Mathilde in her Paris studio, and made her London début in 1895. This early Victor recording reveals a genuine deep contralto and, except in two places where there is an obvious "gear change" on the first syllable of "Languisce", the registers are well blended. But, oh dear, she seem to have no idea that she is singing a love song. Everything is dreadfully serious and I am quite sure that she could not have studied this particular aria with Marchesi. She sounds as though she is singing oratorio!

12 Emma Eames - Si tu le veux and 13 Vive amour.

Eames was another product of the Paris studio. Blanche told me that her mother was deeply hurt by the singer's coldness after her brilliant début at the Paris Opéra in Gounod's *Romeo et Juliette*. Apparently Mathilde rushed round to the singer's dressing room to embrace her warmly, and to congratulate her on her performance, to be met by a haughty Eames who merely said, "Oh Madame you have no idea how much I have learnt since studying the role with Gounod". There was probably a clash of personalities, for Eames spoke of Mathilde as a "typical Prussian drill sergeant". Nevertheless, in this recording she sings with a voice excellently trained in the Marchesi manner. The first song she sings smoothly and with lovely warm tone. The "Aubade" from Massenet's *Cherubin* is sung by L'Ensoleillad. The opening notes which are marked "f" are attacked vigorously and must have been a headache for the early recording engineers. The rest of the short aria is brilliantly given.

14 Nina de Friede - The Page's Song De Friede was a pupil of Mathilde in her Paris studio and made a great career in St. Petersburg and, in fact, in all the main musical centres of Russia. Blanche Marchesi, in her list of her mother's pupils, calls Nina Friede a contralto though her record of the Page's Song from *Romeo et Juliette* suggests a very beautiful high mezzo. She has an excellent rhythmic sense, and sings with a lovely unforced tone, a seamless scale, and an easy command of

coloratura. The record concludes with a fine trill on the penultimate E natural.

15 Selma Kurz – Lockruf This early electric recording of the piece is the last of several by Kurz. She is still in excellent voice and the trills are still much in evidence. It was obviously one of her favourite show pieces. The Marchesi sound is excellently captured.

16 Netlie Melba - Les anges pleurent Bemberg, a close associate and friend of Melba, was a wealthy amateur who wrote some charming light songs including this one. It is sung with the typical almost girlish timbre which Melba retained throughout her career.

17 Elizabeth Parkina - La Serenata Parkina, who was a protegee of Melba, studied with Mathilde Marchesi in Paris and made her début there in 1902. In this well known Tosti song she shows evidence of a well-trained soprano voice.

18 Yvonne de Tréville - Bell Song The voice of Yvonne de Tréville comes over well despite this rather noisy example of Edison recording. She gives a good all round performance of the famous aria with some very rapidly sung staccati, almost rivalling Galvani. The only blemish is a slightly flawed final note.

19 Ellen Beach Yaw - The Skylark Madame Beach Yaw created the role of the Sultana in Sullivan's *Rose of Persia*, but left the show at the end of two weeks, at the behest of Mrs. O'Oyly Carte, the role being taken over by Isabel Jay. She sang Lucia at the New York Metropolitan Opera in the 1907-8 season, but was not asked back. This "Skylark" really is a bit of a lark; I do not imagine that Mathilde Marchesi would have been in the least amused. Whilst musically worthless, it contains some excellent trills and scales, and is a really good example of "canary fancying" carried to extreme limits.

Blanche Marchesi - The Electrical Recordings were made in London in October 1936 and November 1937. Shortly before, Blanche gave a recital at the Wigmore Hall, and, according to P. G. Hurst who was present, almost all the professional singers of the day who were free attended. The singer was dressed from head to foot in white and sat in a high backed chair, rather like a throne, throughout. The recital was greeted with rapture by an enthralled audience. The records were sold privately and may have been made with teaching in mind; certainly the range of music and languages supports this view and the artist is known to have been interested in the gramophone as a teaching medium.

20 When I am laid in earth. Despite her age, the singer controls the voice splendidly and gives a classical interpretation of this great song.

21 The Sicilian Cart Driver's Song. This is a gem. One gets the impression of a young girl who is so overwhelmed by her love that she has even forgotten to say her "Ave Maria". The spoken encouragements to the horse are given with racy humour, and Blanche's use of her chest register makes a wonderful contrast to her upper notes. She told me that a soprano voice without a chest register was like a violin without a G string, and she certainly demonstrates her remark by the way she uses the contrasting tones here.

22 Queen Anne Boleyn in prison. Percy Colson in his biography of Melba writes of Blanche, "She has studied the English Tudor music and made it her own" and in this lively song she expresses wonderfully the grief and despair of Anne

Boleyn in prison awaiting execution.

23 Maria's Wiegenlied. Mary's cradle song as she rocks the infant Jesus has an added poignancy as she sings of the baby being fed at its mother's breast.

Blanche sings it with great tenderness.

24 Sne is sung in the original Norwegian and is a lighthearted contrast to the previous track. The singer describes the snow flakes falling lightly to the ground.

BLANCHE ARRAL (1864 Liège - 1945 New York) began her career in 1884 with small parts at the Opéra Comique in Paris, including a servant in the first performance of Massenet's *Manon*. Whilst her career took her throughout the world, it tended not to be in the greatest houses; a contract at the Metropolitan Opera was not fulfilled.

EMMA CALVÉ (1858 Decazeville - 1942 Millau), whose voice was noticed whilst she was still at school, made her début in Brussels as Marguérite in *Faust* in 1882. Only after that did she go to Marchesi. Her second début was at the Opéra Comique. Such was her success that she was chosen for the first performances of *L'Amico Fritz* (1891), *La Navarraise* (1894), *Sapho* (1897) and *La Carmelite* (1902). She was most celebrated as Carmen, a part which she did not relinquish until almost seventy, and she gave concerts until her eightieth year.

EMMA EAMES (1865 Shanghai - 1952 New York) was American, but her parents were living in China at the time of her birth. Like many of Marchesi's pupils she progressed to Marchesi. She started her career at the top, as Juliette in Gounod's opera with Jean de Reszke as Roméo at the Opéra in Paris. That was in 1889. Her stay of two years there included the world première of *Ascanio* by Massenet. After that her career centred on the Metropolitan Opera and Covent Garden. Some found her performances cold (of her *Aïda* one critic wrote, "Last night there was skating on the Nile") and some have found similarly of her records. Perhaps it is an illusion created by the extreme purity and poise of her singing.

NINA DE FRIEDE (1859 – 1942) studied at the St. Petersburg Conservatory, with Mathilde Marchesi in Paris, and with Ronconi in Italy. She made her début in Florence in 1883 as Pierotto in *Linda de Chamounix*, and the following year appeared in Lisbon and Madrid. From 1884 to 1907 she sang mainly in St. Petersburg, also making concert tours which included Monte Carlo, Moscow, Odessa and Warsaw. Her voice was suited to a wide range of contralto and mezzo roles. She was esteemed in her own country by Tchaikovsky and Rimsky-Korsakov, and abroad by Charles Gounod and Ambroise Thomas.

SELMA KURZ (1874 Bielietz, Silesia - 1933 Vienna) was discovered by the Cantor in the synagogue choir of her home town, singing in the choir. A patron enabled her to study with Reiss in Vienna. She sang for some time and then went to complete her studies under Marchesi. After a year in Hamburg, and three in Frankfurt-am-Main, she was engaged by Gustav Mahler for the Vienna Opera where she remained for thirty years. Her successes throughout Europe were sensational, but ill-health spoilt her prospects in America.

NELLIE MELBA (1861 Burnley, near Melbourne - 1931 Sydney) was born in Australia of Scottish extraction. She studied singing under Pietro Cecchi before leaving for Europe where she studied under Marchesi. She later attributed her success entirely to the latter, ungratefully choosing to ignore Cecchi, who must at least have laid secure foundations. She was a hard-headed business woman, determined to reach the top and to remain there. She could be generous towards colleagues. When she heard that the violinist Zimbalist was getting poor houses in Australia she immediately arranged for him to appear with her.) But she would be ruthless to any soprano who might be competition for her. Her career was long in time, world-wide in extent, illustrious in art and enormous in success. King George V and Queen Mary were present at her farewell to Covent Garden in 1926. Such was the security of the vocal method she had learned that records made on that occasion show a voice almost unimpaired by four decades of use.

ELIZABETH PARKINA (1882 Kansas City - 1922 Colorado Springs) studied with Marchesi and then, in 1902, made her début as Lakmé at the Opéra Comique. From 1904 to 1907 she appeared at Covent Garden, and made a tour of Australia. It seems that she was initially a protégée of Melba, but that as she started to become successful, the latter's attitude changed. Ill-health caused her early retirement.

YVONNE DE TRÉVILLE (1881 Galveston, Texas - 1954 New York) was brought up in Paris. Before going to Marchesi, she studied the harp and the violin. Her début in 1897 was in New York where the following year she was the first to sing Mimi in America. She then continued her studies with Marchesi. Her European début was also as Lakmé at the Opéra Comique in 1902. After a decade of successes in Europe, she returned to America where, after a period as a concert singer, she taught in New York.

ELLEN BEACH YAW (1869 Boston - 1947 Covina, California) was of Huguenots decent, the name being originally Ghneau. She, her three brothers and one sister came of a musical family and all became musicians. Her first appearance was in church at the age of four (details vary between accounts). She was first a secretary to a lawyer in New York, where she also trained as a singer. After her début in St. Paul, Minnesota in 1894, and considerable success, she crossed the Atlantic for further study in Italy and Germany, and then with Marchesi. Her début in opera was in *Lucia di Lammermoor* in Rome and the same work served for her début at the Metropolitan Opera. She performed on both sides of the Atlantic for over thirty years. Notable occasions were in 1896 at the Carnegie Hall, and in the first performance of Sullivan's *The Rose of Persia* at the Savoy Theatre in 1899.

*Dr. Wayne writes:*

Blanche Marchesi: Until recently all the 1906 G&Ts of the daughter of Mathilde were considered to be great rarities. However, about two years ago a number of complete sets of the G&Ts and the 1936 group were auctioned in London. They were all mint and had been in the possession of the singer's family. However, in my day they were all of great rarity, especially the coupling 43755/53499.

"Eiapopeia/Se saran rose" which never came my way. My examples came from great collectors such as Dick Alexander, Roberto Bauer and Paul Wilhelm.

Suzanne Adams: The 1903 Columbia Grand Opera Records are all very rare. I found red and gold label copies in America of de Reszke, Scotti and Sembrich, all the others were black and silver.

Sigrid Arnoldson: Some titles were reissued by Deutsche Grammophon with double-sided green "Dog Concert" labels, e.g. 43872/3, but the 1910s are scarcer than some of the earlier groups. An exception is IRCC 80 *Manon* (33844) coupled with *La Traviata* (53467).

Blanche Arral: Her eight titles of 1909 were reduced to six by November 1913. The first to be deleted were 74146 and 74147, though these later reappeared on IRCC. By 1916 only 74151 and 64099 remained, whilst the 1922 catalogue had only 64099. So her records are quite scarce even for Victors. All mine bear patents labels of 1908, 1910 or 1912.

Emma Calvé: I located a perfect copy of 3283 Enchantment in the de Bry collection in Paris in the late '60s, but already had a Victor Import from Maestrangelo Prospect of New York, acquired during my 1966 visit to America. This is nevertheless a great rarity. The least rare of Calvé's G&Ts was in my experience 3281 *Carmen*.

Ada Crossley: My original red Monarchs are all B or C plates, the very first pressings, after which Victor Grand Prize labels appeared. The Monarchs are extremely rare. All came from the fine collection of Giovanni Scandiani of New Jersey in 1964. At the same time I acquired superb copies of De Negri's Zonophone *Der Asra* X-1583 and *Otello* X-1566 and Caruso's Zonophone *Germania*.

Nina de Friede: My only acquisition of this super-rarity was from Arthur Knight, who was a fruitful source of delightful rarities from New England.

Emma Eames: There has always been debate as to whether 88135 was released in 1905 or 1908. As correct pitch is achieved at 71-72 there is ample reason to believe it belongs to others in the 1905 group. It is very rare in its original form but was reissued on 6202 and later on IRRC 76. When I started collecting in the '50s, there was a saying that "if it's a Victor it is not a rarity". Beware of this idea. Especially 1903 Monarchs which are inordinately rare. My Eames 88135 came from Milt Weiss of Florida.

Selma Kurz: The electric version was fortunately reissued on the Archive series of 1951, and is to be found occasionally still on dealer's lists.

Nellie Melba: This is one of her very first recordings, and she is accompanied by the composer. It is rare but was still listed in the January 1914 HMV International Catalogue. The voice is warm and delightful. My original Lilac 3576 Gramophone "Melba" Record was provided by James Dennis of Ipswich in 1966, a gentle soul if ever there was one, to whom we all owe much.

Elizabeth Parkina: 3659 *La Serenata* is very scarce. In the '60s one found 3511 *Comin' thro' the rye*, 3586; *Should he upbraid* and 3587 *Killarney*, but only occasionally other titles. My mint copy of 03088 *La Fée aux Chansons* is of the rarest. *La Serenata* was donated by Capt. Malcolm Hurlley in the early '60s.

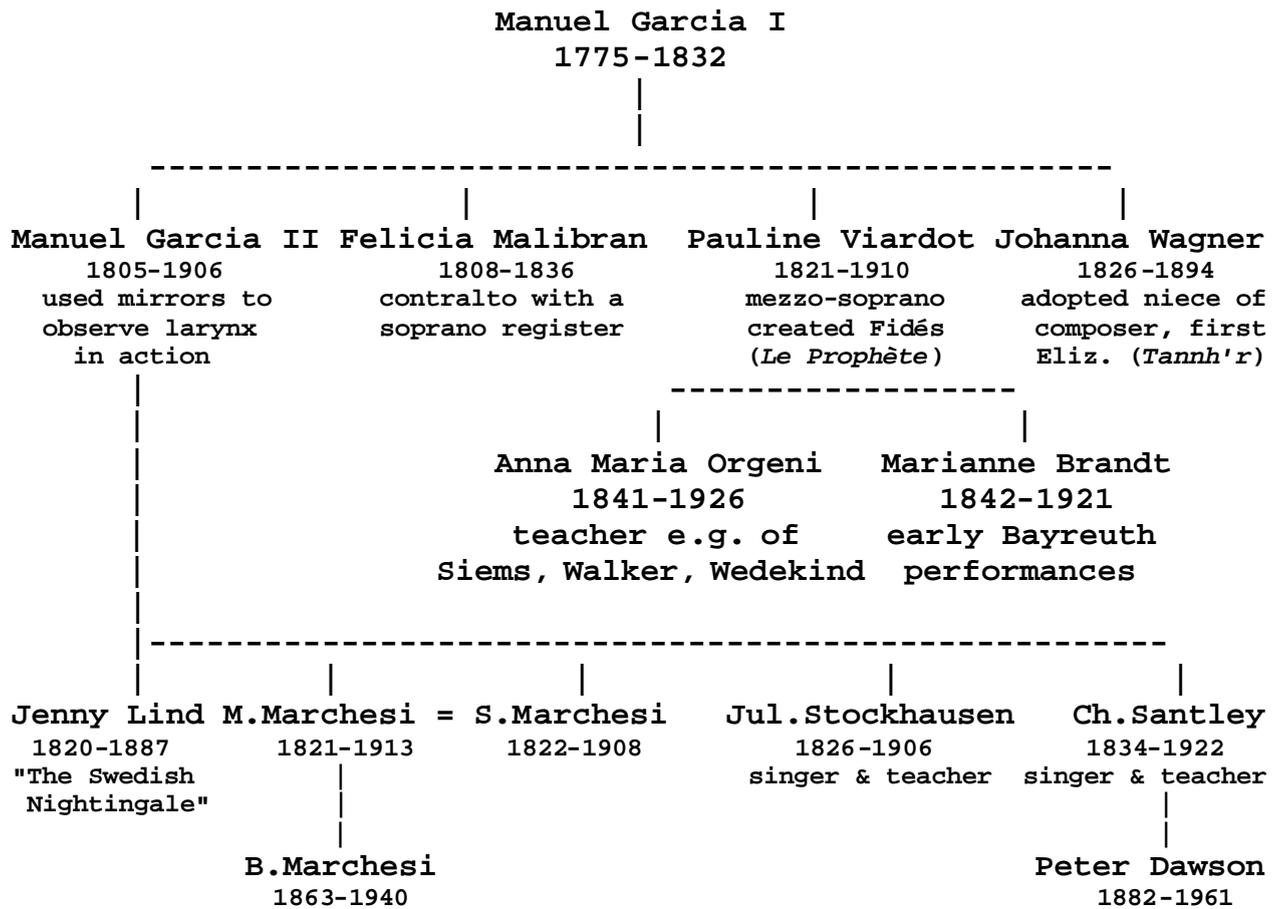


Diagram shewing the lineage of the Marchesi school

## PUPILS OF CAREER AND PROMISE OF MATHILDE MARCHESI

[Transcript of a list written out from memory by Blanche Marchesi for  
John Freestone and kindly made available by him.]

- Ilma de Murska** Hungarian (1865) Vienna Conservatoire. coloratura soprano star.  
Career: Austria, England, Australia etc.
- Antonietta Fricci** Austrian (1868) Vienna Conservatoire. lyric dram. soprano.  
Career Italy, South America etc.
- Gabrielle Krauss.** Austrian (1868) Vienna Conservatoire, dramatic soprano  
greatest of all Marchesi pupils. Career: Vienna Opera. Italy Thirty years first  
dram. soprano Paris Grand Opera (There was never her equal after.)
- Antoniette Sterling.** British. Concert contralto. Career England and all English  
speaking countries.
- Anna d'Angeri.** Vienna. Vienna Conservatoire. Dram. Soprano. Career grand  
opera Italy about 1872.
- Caroline Smeroschi** Lyric soprano 1873 Vienna. Vienna Conservatoire. Vienna  
Career: Italy and South America.
- Frl. Fillinger.** Vienna. Vienna Conservatoire Dram. Soprano. Concert and  
Oratorio. Career: Austria, Germany. England. Died at Manchester.
- Elisa Wiedermann,** later Mrs. Pinchhof. Vienna light opera soprano. Vienna  
Conservatoire 1876, operas Austria. concerts Australia, died there as teacher.  
Her most prominent pupil Miss Austral.
- Caroline Salla.** Franch. Studied Vienna privately 1878. Opera dram. soprano.  
Career: Italy, Cairo. Paris Grand Opera.
- Amalia Stahl** Vienna. Vienna Conservatoire Opera-contralto 1878 Career Vienna  
opera, Russian opera, Spain, Italy.
- Frau Kaulich** 1876. Vienna Conservatoire. Vienna dram. soprano. Thirty years at  
the Vienna Grand Opera House. Utility reliable artist.
- Frau Ida Bayer.** Vienna, Vienna Conservatoire 1876. Second rate light contralto  
but great comic. Thirty years at Vienna Opera House.
- Frau Hanfstängel** German Vienna private pupil. Lyric dram. soprano German  
opera houses. Franckfurt a/m etc .. (sic)
- Nadine Boulichoff.** lyric dram. soprano. Russian. All Imperial operas in Russia.  
1878 private pupil in Vienna.
- Etelka Gerster.** Hungarian. Coloratura star. Vienna Conservatoire. Vienna about  
1875. Career Vienna. Spain. Berlin. where students took off the horses from  
her carriage and pulled her carriage themselves. America where she equalled  
Patti. Short career. Nervous breakdown from overwhelming success. Settled  
later as teacher - Berlin. Pupils of fame Julia Culp, concert contralto, Leila  
Minsz-Gmeiner, [presumably Lula Mysz-Gmeiner is intended] Onegin,  
mezzo entered Paris Opera Comique - world career.
- Sybil Sanderson.** American. Paris studio. Coloratura soprano. Paris opera  
America. World career.
- Blanche Marchesi,** dram. soprano - Paris studio. Concert and opera – world  
career. Opera debut Prague Opera in Walkure.

**Emma Eames**, light lyric soprano. America - born China? Debut Paris Grand opera in Romeo and Juliet. Career: England, America (started with a spoiled voice). Paris studio.

**Jeanne Horovitz** coloratura opera concert soprano. Paris. Paris studio. Career 16 years Paris Opera Comique. Early death.

**Miss Parkina** (Parkinson) America, Kansas City. Coloratura soprano. Concert and Opera career. Covent Garden. Early death. Paris studio.

**Selma Kurz**. Vienna. Coloratura soprano; world career. Opera. Paris studio.

**Suzanne Adams**. America. Coloratura soprano.

**Miss Augusta Doria** American. Operatic contralto. Paris Opera Comique etc. Paris studio.

**Esther Pallisser**, American? Soprano lyrique Paris studio. Career: opera. Ivanhoe by Sullivan London Opera.

**Madame Licette**. English soprano. English career.

**Nellie Melba** (Armstrong) coloratura soprano. Australian. Opera World Career. Paris studio.

**M. Frances Saville**, Australian Paris studio. Soprano lyrique Opera. England, America, Vienna Grand Opera.

**Ada Crossley**, contralto. Australian. Concert career. England Australia.

**Francis Alda**. Australian. Paris studio. Soprano coloratura lyric. Opera America, Covent Garden, Australia.

Pupils of both Mathilde and Blanche Marchesi: Ada Crossley, Frances Alda, Ellen Beach Yaw. Gulbranson.

For convenience, a list in alphabetical order of all known pupils is appended [those in brackets are additions to Blanche Marchesi's list]:

Adams Alda Arnoldson Boulichoff Bayer Calvé Crossley d'Angeri  
A. Doria de Friede de Murska Eames Erler Ettinger Fillinger Fricci  
Gerster [Gulbranson] Hanfstängel Horovitz Kaulich Klavsky Krauss Kurz  
Licette B.Marchesi Melba Munchhoff E. Nevada Oselio Palliser Papajan  
Papier Parkina Philosophoff Proska [Radeke] Rieger Risley Sala  
Sanderson Saville Slaviansky Smeroschi Stahl Sterling [von Czedik]  
[Vrubel] Wiederman Yaw.

Amateurs amongst Austrian and French aristocracy:

[Countess Wickenburg Almascy] [Countess pergen Batthyanni]

[Vicomtesse de Tredern] [Princess Matie Wrede née Herbertstein]

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