



The arts past and present

Learning the aria

Patricia Hays

Don't spend quite so much time on the 'L' in the middle of dwalo. And it's elmeo Tesoro. That middle one should be slightly more open.

Patricia Hays, Singing Teacher

I tend to ask the students to sing on the vowels first of all. Especially in the Italian language. Sing on the vowels first and then slot the consonants in and use the wonderful language. And that is what produces a beautiful legato line.

Catherine singing again here.

Patricia Hays

In a Contessa... Well first of all she would have to have a lovely warm lyric sound. She's a very elegant beautiful lady as well. She's distraught, so there's a lot of out-pouring of grief, especially in the aria Porgi Amore.

Catharine singing again here.

Patricia Hays

But from the vocal point of view, someone like Catharine who's singing it here for us just now, she will come to sing that maybe within the next three, four, five years, something like that. She will be a lovely young Countess. At the moment she's probably more of a Suzanne now, but she will grow into something like the Countess.

Catharine sings again here.

Patricia Hays

It's quite hard to do that. That is difficult to sit down with a beautiful sustained pitch. Wonderful practice.

Catherine

You have a little sofa to sit on.

Patricia Hays

Really good. There's one or two little things that we'll cover in the next lesson, but well done. Can we do a little quick bit of your Handel first?

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