

TO TRILL OR TRILLO: A Study in Performance Practice

Andrew Schultze

The ability to perform a vocal trill is a requirement for all singers of all voice categories. It is an innate part of our vocal instrument, like vibrato is. We are most familiar with the performance of the 18th century trill and we use it as we sing the works of Bach, Handel and Mozart. However, the performance of the trill in the early 17th century is a conundrum. First, it is often referred to as a "trillo" and many of us are unsure as to how it may differ from the 18th century trill. Some may feel its execution conflicts with the bel canto principles espoused by our teachers and mentors.

This Lecture/ Demonstration traces the origin of the vocal trill through 16th and 17th century sources. Among the pedagogues, performers and composers cited in this Lecture/Demonstration are Luis de Milan (ca 1500-ca 1561), Emilio del Cavaliere (ca 1550-1602), Giulio Caccini (1551-1618), Daniel Friderici (1584-1638), Francesco Rognoni (fl. ca 1608- ca 1625), Claudio Monteverdi (1567-1643), and John Playford (1623-86). Its goal is to demonstrate through these sources, a reconciliation of bel canto principles with the execution of the early trill.

Andrew Schultze, bass-baritone, is an active performer, conductor, stage director and teacher. He is well known as an interpreter of the standard opera/oratorio repertoire, as a concert singer, and as a specialist in the performance of early music.

Schultze has performed more than 30 opera roles. His cast of characters includes villains, heroes and buffoons in operas by Mozart, Donizetti, Gounod, Humperdinck and Puccini and baroque works by Abbatini, Pergolesi, Handel, Rameau and Vivaldi. In 1994 he sang the role of Apollo in an in-concert performance of Jacopo Peri's LA PELLEGRINA at the La Scala Opera, Milan with the Vienna Baroque Ensemble. His performances have been broadcast on television and radio in Europe and in the United States.

A longtime member of the Austrian early music ensembles the Clemencic Consort and Affetti Musicali, he has performed throughout Europe from Madeira to Cyprus and from Malta to Lithuania. He has recorded for Nonesuch (Bach's B MINOR MASS with the Bach Ensemble conducted by Joshua Rifkin) Fonit Cetra (the baroque opera L'ORFEO by Antonio Sartorio), Orion and for Belgian, French and Italian labels. Most recently he recorded the role of Mephistopheles in James Kallembach's PASSION for Roven Records.

Schultze was the artistic director of the early music ensemble ARS MUSICA CHICAGO for 12 years

and the founder/director of the ensemble CHICAGO SYNTAGMA MUSICUM performing at Chicago's Harris Theater in concerts of works by J. S. Bach and Henry Purcell. He also created several programs for the Chicago Humanities Festival including the lecture recitals "CHIEF CHICAGO AND JEAN PHILIPPE RAMEAU, An 18th Century Musical Interplay", "THE BUFFOON WAR or How Italian Opera conquered France", " NOYES FLUDDE or Climate Change in the 16th Century" and "LORD HAYES MASKE or 17th century Music of the Spheres".

He has also created programs of special interest for Chicago Congregation Sinai and the Spertus Institute and for religious and educational institutions around Chicagoland, for example in 1992 he created a performance score for the North American premiere of the first opera composed in the Americas, the 1701 work LA PURPURA DE LA ROSA composed in Lima Peru by Torrejon y Velasco, which was presented at Rosary College in River Forest. Mr. Schultze has presented masterclasses and participated in workshops and conferences for Ars Musica Chicago, The Society for Seventeenth Century Music, the Innsbrucker Musikpaedagogik-Institut, Vienna Baroque Ensemble, American Recorder Society, West Virginia University, University of Pittsburgh, Roosevelt University, Elmhurst College, University of Indiana Terre Haute, Wuhan University and the University of Chicago.

Schultze was on the voice faculty of Houghton College, The American Conservatory of Music, Roosevelt University, Columbia College and the University of Chicago, where he was also bass soloist on the staff at the University of Chicago's Rockefeller Chapel. His students appear on the international opera and concert stage, on Broadway and throughout the Chicago area. For five years Schultze worked for Chicago's prestigious After School Matters program as the director/conductor of THE OPERATICS VOCAL ENSEMBLE. He taught vocal performance practice at the Summer Baroque Music Institute at Schloss Zell an der Pram in Austria from 2008-13.

His article "Performing Amarilli Mia Bella" was published in the National Association of Teachers of Singing Journal of Singing in the January/February 2000 issue.