

The solving of the virtuosity passages in the Traviata opera by combining the old Italian school with contemporary vocal elements

When we talk about the old Italian technique we usually refer to sensations, a school based primarily on a certain sound color made at origins more by a sensory search. The new technique that appears with the discovery of the laryngoscope (M.Garcia) will be based on scientific explanations that will be integrated into the explanations of the singing art. We can not say that one or the other is better, but rather for better and perhaps even quicker understanding these two currents should be assimilated together.

Performance in the opera requires first of all the knowledge and skills of the vocal technique, which in the end will give the singer the possibility of finishing a score without abusing the vocal cords in any way.

From my experience as a teacher I noticed that the scientific explanations of the modern singing technique combined with the sensory features of the old Italian school bring a better and faster understanding of the phenomenon.

For a young person at the beginning of the vocal training, it is essential to understand the principles of sound production, and first of all understanding the correct breathing. This, and the awareness of the muscles play should be the first steps in the beginning of the study.

A second step will be formed by exercises involving the use of air in combination with the muscular play. These exercises will be applied later in the repertoire. They will be done at the beginning of the training aiming to awaken the related muscles. It is the basis on which the sound development will build further into superior resonators.

Like a chess player who thinks about the moves in advance, the opera singer has to prepare his phrases by anticipating the sounds to be supported differently, the moments in which he can relax, or the breathing for longer phrases.

The time allocated to learn this technique is very much shortened so that a new approach is absolutely necessary which will allow the student a maximum assimilation of the correct way of singing.

The fast access path is a symbiosis between the present and the past.



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Romanian soprano Diana Tugui is a graduate of the National University of Music at Bucharest.

Soloist of Romanian National Opera Cluj-Napoca since 2015, she is the leading soprano of *La Traviata*, *Lucia di Lammermoor*, *I puritani*, *L'elisir d'amore*, *Rigoletto*, *La boheme* with both Mimi and Musetta, *Il Barbiere di Siviglia*, *Carmen*(Michaela) and *Turandot*(Liu).

Her opera repertoire has twentyeight leading roles, but besides her fascination with opera and operetta repertoire she is always willing to address more challenging and difficult vocal - symphonic repertoires. She is a permanent collaborator with all the important Romanian opera houses and philharmonics.

Her work and reputation bings her awards for best romanian soprano: 2012 Best Operetta and Musical soprano at the Art Festival, 2015 for Best Soprano at National Gala of Romanian Opera, and in 2018, the Lya Hubic award for best leading roles.

In 2006 she receives the Jean Bobescu award for the role of Lucia di Lammermoor.

She participated at the prestigious Wilhelm Stenhammar International Voice Competition in Sweden where she was awarded with fourth prize and performed with the Norrkoping Symphony Orchestra led by guest conductor Nader Abbasi. She received the invitation to perform at galas at Katara Opera House in Doha, Qatar. She debuted at Katara Cultural Village Opera House in a recital concert with Qatar Philharmonic Orchestra in their first concert of the year 2011.

Other contests she won are:

- ♪ 2013 1st Prize at *Elena Teodorini* International Competition
- ♪ 2012 1st Prize at *Vox Artis* International Competition
- ♪ 2010 4th Prize at *Wilhelm Stenhammar* International Competition
- ♪ 2008 3rd Prize at *Jaume Aragall* Concurs Internacional de Cant
- ♪ 2007 Finalist at *Renata Tebaldi* International Voice Competition
- ♪ 2002 Finalist at *George Enescu* International Competition
- ♪ 2001 Grand Prize at National Festival of Lied Interpretation *Ionel Perlea*

She attended the International Masterclass held by famous mezzo soprano Viorica Cortez at the Moulin d'Ande, France and took private lessons with Viorica Cortez.

In 2007 she was a finalist of the Renata Tebaldi International Voice Competition, Republic of San Marino. In the same year to improve her vocal techniques she worked with well-known opera artists and took master-classes with Teresa Berganza in Spain and Dalton Baldwin in Italy.