



**Cecilia Jorgensen**

***Chopin teaching singers***

The paper presents new evidence and reasoning to show that, contrary to current thinking, the composer tutored professional singers. Among a multitude of period information, it cites a newspaper referring in early 1848 to “the Chopin School, with its well-known song method, with its principles on hand movements with the arm kept still”.

The case of three singers, who all achieved international fame, are examined: Pauline Garcia-Viardot, who underwent a remarkable transformation from a budding concert pianist in 1836 into an international singer and acclaimed creator of “new products of song” in 1839; Henriette Nissen, who became a pupil of Chopin and Manuel Garcia, Jr. in 1839 and later wrote her *L'étude de chant*; and Jenny Lind who, beyond any reasonable doubt, studied under Chopin in 1841–1842 and over the summer of 1844 and later performed her arrangements of four of Chopin's Mazurkas on which Moscheles commented in 1857.

The paper concludes that the scope of Chopin's teaching extended beyond piano playing into “the art of singing” and related fields relevant for the individual needs and talent of the pupil. His “method” may well draw on principles developed by Manuel Garcia, Sr. The paper includes a little cadenza for voice, possibly created during a lesson with Chopin, which Jenny Lind gave to Ferdinand Hiller in 1884.