

As Don Goldberg writes in the Notes: "This present release of the New Orleans *Un Ballo in Maschera* contains the Act 3 recitative, "Forse la soglia attinse," and concludes with one of the most brilliantly interpolated high C's ever performed by anyone. In fact, Jussi's performance throughout the opera is vintage Björling, and that should say it all!" Indeed it does.

Editor's Note: We have included (courtesy of the JB Museum) a copy of a program and reviews from the New Orleans performances. One set of reviews is not of the best print quality, and for this we apologize. FYI, I bought my New Orleans *Un Ballo* for about \$30 including shipping from an Internet music store. I regularly compare prices at Amazon, CDnow, and Tower, and have found shopping at these sites to be secure.



Coming from Bertil Bengtsson Later This Year

As noted in our last letter, Bertil Bengtsson- a member of the JBS-USA Advisory Board- is currently translating into English an article about Jussi's phenomenal 1934-1935 season. This translation will be available in late November/December 1998 and will be published in a future edition of the JBS-USA newsletter. Many thanks to Bertil for this effort!

Next year, Bertil expects to provide two additional English language articles: one on the Royal Court Singers and another on Jussi's Brothers. We have much to look forward to in 1999!

Your Vocal Problem Advice from Jussi Björling

In a rather unusual article which appeared in 1950, Jussi responded to questions on vocal problems; unfortunately, we do not have the name of the magazine in which the article originally appeared.



Our 17-year-old son has a baritone voice of pleasing quality, well under control and of a fair range for his age. However, he has trouble getting on pitch and keeping it. He is all right when he sings with piano accompaniment, but in his high school choir he flats and sharps without realizing it. What would cause this trouble, and what can be done to correct it? (Mrs. E.A.H., North Dakota)

Your son obviously is too young to be singing seriously, and he needs ear training. Solfeggio, or sign reading and practice on semi-tones, is a necessity. I think, without having heard the boy, that he probably lacks good breath support. He is forcing the breath when he sharps and has not enough breath when he flats. Breathing and the knowledge of how to use the **breath** are the basic fundamentals of all good singing.