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## **PARTIES SOPRANO IN LYRICAL OPERAS R. WAGNER, J. VERDI AND P. TCHAIKOVSKY.**

**Purpose** of given studies – select in party soprano operas great composer R. Wagner, J. Verdi, P. Tchaikovsky, recognized as focuses of the lyrical principle of the expression, particularities of the manifestation lyrical begin within opera – a music drama on its typology essence. **Scientific novelty** – independence of the generalizations about non-dramatic essence to singing strategies of the lyrical opera directed to displacing «made» soprano his «light», lyrical concept, about person non-volitional behavioral structure of sacrificial character to heroines of the lyrical operas of the named authors. **Conclusions.** Lyrical, on total of the analysis genre typology, recognized in lyrical quality («lyrical tragedy», «french lyrical opera»), as well as concrete compositions, realized in specifics of the lyrical understanding of their sense («Loengrin» of R. Wagner, «Traviata» of G. Verdi, «Eugenie Onegin» P. Tchaikovsky), – name: concentrating music elevated symbology of the expression, which identical facility emerges embracing polythematic-multiform integer monologue principle from top-source with marked from medium XIX st. trend to select the heroin nowhere near not volitional-powerful manifestation that has defined the kind of role to infantilism «lyrical soprano» in border of the genre of the french lyrical opera.

**Keywords:** timbre soprano, lyrical soprano, lyrical opera, lyrics, opera, music drama.

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**Партии сопрано в лирических операх Р. Вагнера, Дж. Верди и П. Чайковского**

**Цель** данного исследования – выделить в партиях сопрано опер великих композиторов, Р. Вагнера, Дж. Верди, П. Чайковского, признанных в качестве средоточия лирического принципа выражения, особенности проявления лирического начала в пределах оперы – музыкальной драмы по своему типологическому существу. **Научная новизна** – самостоятельность обобщений об адраматической сущности певческой стратегии лирической оперы, направленной к вытеснению «совершенного» сопрано его «легкой», лирической концепцией, об особой а-волевой поведенческой структуре жертвенно выстроенного характера героини лирических опер названных авторов. **Выводы.** Лирическим, по итогам анализа жанровых типологий, признанных в лирическом качестве («лирическая трагедия», «французская лирическая опера»), а также конкретных сочинений, осознаваемых в специфике лирического понимания их смысла («Лознгрин» Р. Вагнера, «Травиата» Дж. Верди, «Евгений Онегин» П. Чайковского), – называем: сосредоточивающее музыкально возвышенную символику выражения, адекватными средствами которой выступает обнимающий политематическое-многообразное целое монологизм от вершины-источника с обозначенной от середины XIX в. тенденцией выделять героиню отнюдь не волево-властного проявления, что определило амплуа инфантилизма «лирического сопрано» в границах жанра французской лирической оперы.

**Ключевые слова:** тембр сопрано, лирическое сопрано, лирическая опера, лирика, опера, музыкальная драма

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**Партії сопрано в ліричних операх Р. Вагнера, Дж. Верді та П. Чайковського.**

**Мета** даного дослідження – виділити в партіях сопрано опер великих композиторів, Р. Вагнера, Дж. Верді, П. Чайковського, визнаних у якості зосередження ліричного принципу вираження, особливості виявлення ліричного початку в межах опери – музичної драми за своєю типологічною сутністю. **Наукова новизна** – самостійність узагальнень щодо адраматичної сутності співацької стратегії ліричної опери, спрямованої до витиснення «довершеного» сопрано його «легкою», ліричною концепцією, до особливої а-вольової поведінкової структури жертвенно вибудованого характеру героїні ліричних опер названих авторів. **Висновки.** Ліричним, за підсумками аналізу жанрових типологій, визнаних в ліричному сенсі («лірична трагедія», «французька лірична опера»), а також конкретних творів, усвідомлюваних у специфіці ліричного розуміння їх смислу («Люенгрін» Р.Вагнера, «Травіата» Дж.Верді, «Євгеній Онегін» П.Чайковського), – називаємо: зосереджуюче музично піднесену символику вираження, адекватними засобами якої виступає охоплюючий политематичне-багатообразне ціле монологізм від вершини-витоку з зазначеної від середини XIX ст. тенденцією виділяти героїню зовсім не волево-владного проявлення, що визначило амплуа інфантизму «ліричного сопрано» в границях жанру французької ліричної опери.

**Ключові слова:** тембр сопрано, ліричне сопрано, лірична опера, лірика, опера, музична драма.

**The relevance of the research** is determined by the relevance of the compositions of R. Wagner, J. Verdi and P. Tchaikovsky in the performing art of today, especially with regard to the lyric pages of works, defined by the preferences of prosymbolic - "neosymbolistic" [3; 12, 99–134] post-avant-garde- post- post-avant-garde style wave of modernity. Accordingly, the classics of monographic studies of the works of these authors [2; 15, others], addressed to the ideas about the “intonation dictionary of the epoch” according to B. Asafiev [4], is corrected by generalizations of the theory of the last decades, in which there is analysis of performing poetry to the lyric and adramatism of pre- and early-operative art [10; 13]

**The purpose of this study** is to single out the peculiarity of the lyrical beginning within the opera – a musical drama in its typological essence in the parts of soprano operas of the great composers such as R. Wagner, G. Verdi, P. Tchaikovsky, recognized as the focus of the *lyrical* principle of expression. **The methodological basis** of the study is the musicological intonational approach, in which the main place, along with the analytical-structural method, is stylistic comparative in the traditions of the B. Asafiev School [4; 3; 8; 11; 12; 13, et al.]. **The scientific novelty** is the independence of generalizations about the adramatic essence of the singing strategy of the lyric opera, aimed at ousting the “perfect” soprano with its “light” lyrical concept, about the special a-volitional behavioral structure of the sacrificial character of the heroine lyric operas of the named authors.

**The presentation of the main material.** The history of opera art contains persistent ideas about *the lyrical essence* of dramatic works, which do not form a genre typological unity, but the talent itself, the brightness of expression in the respective compositions makes it necessary to highlight qualities that are marked by the term lyrical. In the XIX century such operas were undoubtedly called “Lohengrin” by R. Wagner (1848), “La Traviata” by G. Verdi (1853) and “Eugene Onegin” by P. Tchaikovsky (1878), although it is obvious that basically these are musical dramas and music clearly identifies opposing image-complexes. Out of these works, chronologically, the earliest one is “Lohengrin”, which, on the one hand, was a consistent implementation of Wagnerian “opera drama”, and, on the other, imprinted the early symbolic system of thinking (in time synchronous to the appearance of the Declaration of Symbolists in England - what is called, the idea was in the air"). And this stylistic quality was clearly distinguished by S. Baudelaire, and after him – by the French

symbolists, of whom some representatives of pictorial art wrote the characters of the great German master with much wish.

The lyricism of these operas by Verdi and Tchaikovsky is built in the context of a musical drama that makes them similar to the French lyrical opera. A significant factor is also the materiality of the “big” scenes with choirs and ballet (it’s not for nothing that in the 1970s Chicago staging with N. Guyaurov and M. Freni the overture function is performed in Polonaise from the IV scene, which adds the pictureness to the “lyrical scenes” of the opera) are *compensatory* in relation to the personally performed action by the method of *hypertrophy of the individual volitions of the heroes* or the *removal* from psychologism and by the introduction of a personal transperial value indicator into personal relationships. Therefore, the course of catabasis organically and in action unexpectedly enters the Choir of Guests in the crucial IV picture of Onegin, we note, before the start of the dramatic conflict events of Onegin and Lenskyi. And the peasant choir in the I picture of the opera and the carnival invasion of the III act of “La Traviata” are clearly dramaturgically excluding, but they completely objectify the action of personal drama as an organic component of the vicissitudes of the “life celebration”.

However, the differences from the French lyrical opera of the two named are significant, they are obvious, but still:

- unlike historical or conditionally oriental plots, which, as in the “great” opera of the XVIII and XIX centuries, opposed their temporary or geographical distancing to the prosaisms of the modernity of the “small” genre of comic opera, “La Traviata” by Verdi and “Onegin” by Tchaikovsky, with the obvious tragic-dramatic eventfulness on the stage relied on the *stage modernity*, which is indicative of the realistic settings of the comic genre that was originally generated from the corresponding inserts in the mysteries;
- the singers at “La Traviata” were on the stage wearing clothes identical to the costumes of the audience that was sitting in the theater (what led to the failure of the first production - and the success of the second, in costumes of the XVIII century, which decided the future fate of the work in the original realistic version); accordingly, I. Nestiev is right, attributing “La Traviata” to the pre-structural style look [5]; in general, the clothes of the “Onegin” performers (events of the 1820s - 1830s)

were not so different from the appearance of the theatergoers of the 1870s that, again, corresponded to the principles of the musical comic genre and the everyday realistic foundations of the last one;

- unlike focusing on the couplet-line, romance forms of the French lyric opera, the works of Verdi and Tchaikovsky shine specially with the arious content of solo parts: and most importantly, the leading roles of Violetta in “La Traviata” and Tatiana in “Onegin” do not represent the role of "a light but dramatic soprano". Verdi clearly has a taste of the possibilities of the Rossini voice inherited from the semiseria genre in which the maestro worked until the 1850s;
- the essence of the character of both Violetta and Tatiana is not the infantile “soaring in the heights”, but it is extremely consciously intellectualized *accepted artistry of behavior*, including the “simulation of serene flight” in Violetta's Aria in the I final, and the Oath of Fidelity to Fate, which is revealed musically in the scene, Letters of Tatiana in the II picture of Onegin);
- accordingly, the partners of the heroines, aristocrats Alfred and Eugene Onegin, representing the types of dramatic tenor and also the dramatic baritone, also represent intellectually “broken” type of character; however, an additional line runs through the lyrical baritone of Germont (correlated in Verdi with the figure of the highly appreciated by him A. Barezzo) and the lyric tenor of Lenskyi (in “Onegin's” productions in Western Europe and the USA there is an insistent tendency to interpret the part of Lenskyi in line with the dramatic tenor);
- the originality of the cumulative dramatic solution of Onegin, terminologically defined by Tchaikovsky as “lyrical scenes”, which indicates the genre opposition to typological operatic choices surrounding the composer, fixing the figurative and stylistic angle of the novel’s presentation in the verses of A. Pushkin, in no way its “lyrical” key putting together shows a semantic whole, while the musical composer was *clearly biased* in relation to the socially revealing tone of the literary source;
- the absence of a pronounced dramatic climax at the “point of the golden section”, which was provided in the romantic opera with a conflict ratio of the masses in the folk scene and the duet-duel of the main actors; Verdi and Tchaikovsky clearly see *lyrical* dramaturgy, with an initial climax at the beginning of the action; such is the light-transforming ascent of Act I, crowned by Violetta's “Aria Diamond” in “La

Traviata”, Scene II of “Tatyana's Letter Scene” in “Onegin”, in which all the main thematism of the works is collected; the dramatic climax is indicated more in “La Traviata” in the finale of the II action, it is noticeable in “Onegin” in the IV picture, but by its significance it is clearly inferior to the intensity of the “top-source” of the initial scenes, in which the whole course of the subsequent thoughts and actions of the participants is determined.

The last argument removes that focuses the coverage of the lyrics of operas by Verdi and Tchaikovsky, despite the fact that the protagonists are not the carriers of the lyric operatic role. The answer consists of the wording of a number of provisions:

- both operas are permeated with *waltzness*, which itself demonstrated the *obsession* with a *perfect* dancing expression and in vocal practice received a corresponding sign load; see, for example, the theme of love in the waltz movement from “Lucia di Lammermoor” by G. Donizetti, the waltz models in Varlamov-Gurilev’s romances as representatives of Tchaikovsky’s Moscow Russian Biedermeier school, the exclusive role of waltz in the music of the author of “Onegin” and the all-embracing meaning of waltz including not in a three-part movement, such as the Aria of Lenskyi in the I picture “I love you ...” in the considered opera [14], and others;
- the monologue principle of the musical presentation expression of the main character spiritual life, despite the fact that other participants in the action are significant; after all, the main idea is the act of sacrifice of the heroines and not their guilt (it is this meaning that is sharpened in the first edition of “Onegin”, more verbally-veiled given in the second one), which makes Violetta and Tatiana's thematism literally “absorb” all other images-themes of the work (this is specifically given in the work of Liu Bingtsyan [11, 88–89], as well as in A. Kuliev’s dissertation [8, 7];
- trends in *monoopera* structure are obvious; the last and quantitatively - Violetta is the leading character in all scenes of composition, and qualitatively - by itself it concerns Violetta, as well as Tatiana, who is not so active in III and IV, is absent from the V picture, however, as noted above, her thematism is omnipresent, in Tchaikovsky's ideological sense, it is paired with the thematism of Lenskyi, which, according to the text of the first edition of “Onegin”, concludes the opera final, with Tatiana in the center; We emphasize that this is not the poem, which in Wagner and late Verdi, in the Verists of the 1890s - 1900s, is characterized by the monothematic principles of

composition, in the center of which there are the antitheses of the principles of the characters and the ideas they profess the character of the main character. Moreover, the character of the heroine accommodates multiple shades-images, represented both by their direct partners in action, and at a distance by the surrounding characters;

- the severity of the dramatic principle of building a composite whole from the “top-source”, the gradual-descending “descent” with which the antitheses of manifestations of situations covers in a dramatic climax, which, nevertheless, in terms of intensity, thematically applied metaphors, in the extremity of the heroes and in the manifestation opposition to the moral foundations of society, forms the culmination zone of the "second order", bringing a particularly dramatic "decentralization" to the structure of the opera in general.

Thus, the lyrical quality of the famous operas named by G. Verdi and P. Tchaikovsky is defined by the envelopment of the waltz obsessive dance genre aura, the focus on the characterization of the main sacrificially redeeming represented heroine, the thematism of which a nodal quality forms in relation to the topics of various characters that excludes the “light” soprano at the basis of their parts, the exceptional melodic richness of lyrically-glorifying manifestations, in fact excluding the imprinting of moral-aesthetics negative, more his conviction.

As we can see, according to the presented final appearance, these operas are very close to the quasi-sacral representation of the liturgical drama type on passionate plot. The presence of dance in the written works based on the French cultural stereotype (“La Traviata” was created as a work in France and in many respects for France; Tchaikovsky was French from his mother side and a supporter of Russian aristocracy that was in solidarity with the French aristocracy), introduced sacred analogies to the spiritual dance. The last one had particular foundations in the Gallican Church, which preserved the early Christian acceptance of temple choreography [1, 90–103].

We do not forget that the creators of the French lyrical opera S. Gounod and A. Tomasi took into consideration the genre they had found as a manifestation of semantic tendencies of *realism*: G. Bizet is among the immediate successor with the “oriental” subtype of “Pearl-seekers” with proveristically written music to the drama of A. Daudet "Arlesian" and "Jamil", finally, by deliberate immersion in a realistic method in "Carmen". The proverist system of "La Traviata" by Verdi and Tchaikovsky's realistic basis of "Eugene Onegin",

being focused on the image of the sacrificially redeemingly acting heroine, gives rise to a special kind of branched monologue of *melodic-arios singing*.

So, the quality of the lyric in the definition of the genre, in the form of the lyrical tragedy of J.-B. Lully and F. Rameau [9, 278-279], is fixed by synonymous lyrical - music in general, and the last one is realized in the sacred oriole, that is, in the concentration of the *hymn-chanting* expression, which makes the dramatic type of this genre refined by the notion of drama per musika, so it is like, “drama with music”, independence of musical meaning in relation to the stage drama.

The French lyrical opera declares the lyrical basis of its expressiveness in the antithesis of Meyerber's speech-pathos drama of the mainstream operas, contrasting the “tyranfighting” plots, dramatic monologues and dialogues of the egocentrically built characters of the latter, the dramatic role of “baritonized” Dupre tenors and the “completed” Rossini’s soprano – the lyrical completeness of heroes who are God-loving, song-line forms and stakes on the lyrical role of tenors and baritones, on the newly invented fantilized "female voice of the "light" soprano in C. Gounod and the heirs of the opera typology which was open to them.

The sacralized dance of the central female numbers of Gounod's operas (Margaret's Waltz as “Aria with Pearls”) creates contact with the operas by G. Verdi's “La Traviata” and P. Tchaikovsky's “Eugene Onegin”, in which melodiously waltzes are covered with lyricism of excess waltz, including the number and timbre of the main character as a dramatic soprano by Violetta and Tatiana in the mentioned works of Italian and Russian authors. Kant sphere of the proto-symbolist “Lohengrin” by R. Wagner is separated from the dance performance of the above-mentioned works, but the indivisibility of the plastics and melodic-arios expressions, clearly marked by their involvement in the sacred-clerical, allows us to correlate this work with the compositions of S. Gounod, J. Verdi, P. Tchaikovskyi.

In summary, we note such positions. Firstly, *lyricism* stands out as an indicator of the melodic, hymn-like mode of expression, which constituted the foundations of opera vocals, including in the French opera tradition, where it figured as a hallmark of the genre manifestation of opera (*lyrical tragedy*). In it, the musical component of stage synthesis provided the *ideality of singing expression over the action*.

Secondly, the birth of the *lyrical opera genre* (1859, “Faust”) did not accidentally take place in the work of the author, who possessed spiritual dignity and restored the church

significance of the expression in the theatrical art of the country: here the *hymn genre* and highly-moral ideas-images were embodied in the glorious romance-cavatina music as the corresponding to the declarative - extra-narrative - affirmation of the inviolability of the moral foundations of being and manifestations of characters.

Thirdly, the proto-symbolic (Wagner) and proverist-realistic operas (Verdi, Tchaikovsky) gained a lyrical meaning in a stage-production decision, giving rise to a quasi-church conditional-historical concept on the stage, and deliberately likening it to a comic opera in her appeal to the “truth of life” without a costume barrier, the audience and the actors playing the opera. Both in the first and in the second case, the authors of the works move away from the “stage realism” of the romantic opera (see this specifically in B. Horovich’s book [6, 135]), in which there was meticulously recreated historically accurate accessories, and the wardrobe of the speakers was combined with the “actual belcanto”, that is not directly related to the historical plot.

The mentioned deliberate contradiction of the historical truth of the stage design and the actual-modern presentation of compositional images in music was, as we noted above, a dramatic component of the opera work of this kind, and R. Wagner, J. Verdi and P. Tchaikovsky were clearly fenced off from this typological feature of the romantic "great opera", creating a mysteriously built “Lohengrin”, an “opera of waltzes” with pre-trait features of drama “La Traviata” and “lyrical scenes” in the author's designation of Tchaikovsky.

It should be noted that these “lyrical” operas had a huge cultural and artistic resonance, making up to this day the most frequently performed and in the high sense popular works of these composers. And if Tchaikovsky’s “Onegin” is a compilation of the lyrical tendencies of the opera theater of the 1950s – 1960s, then Wagner’s “Lohengrin” and Verdi’s “La Traviata” were ahead of the chronology of the French *lyric opera*, which was found in line with the opera lyrical tendencies that in Italian, German, Russian, Polish (S. Moniuszko!) and other composers works were guided by the rejection of the “big” drama of romantic performances - in favor of the melodic monologue of the heroes characteristics directed by superpersonal morals of the idea of Redemption, Salvation of the Present.

**Conclusions.** So, *lyrical*, following the analysis of genre typologies recognized in lyrical quality (“lyrical tragedy”, “French lyrical opera”), as well as specific works realized in the specific *lyrical* hearing of their meaning (“Lohengrin” by R. Wagner, “La Traviata” G.



Verdi, “Eugene Onegin” by P. Tchaikovsky) - we can call *concentrating the musically sublime symbolism of expression*, adequate means of which is embracing a polythematic-versatile whole *monologism from the top of the source* from the middle of the XIX century by the tendency to single out the *heroine by no means a volitional and imperious manifestation*, which determined the role of *infantilism of the “lyric soprano”* within the boundaries of the genre of the French lyrical opera.

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