

*Du Fanyong***LORD ARTHUR'S PARTY IN THE OPERA "I PURITANI" BY BELLINI AS
THE CENTER OF POETRY IN THE HEROIC LINE OF TENOR SINGING**

In article performing features of part of lord Artur in the opera «Puritans» of Bellini from a position of identification of the lyrical beginning in heroic role of tenor singing are considered. As an analytical basis the intonational principle of the analysis with accentuation style компаративного approach and underlining of a hermeneutical perspective of the specified intonational vision of the nature of musical expressiveness in line with Asafyev's musicological school in the Ukrainian musicology is chosen.

Keywords: heroic role, lyrical beginning, traditions of tenor singing, intonational fundamentals of music.

The relevance of the research theme is determined by the needs of singing practice in which Bellini's operas traditionally hold a place of honor. The presence in the writings of this author of Rossini's tradition tenor parts in their specifically lyrical interpretation has a basis point for the art of today, regenerating different aspects of *non-dramatic* vocal implicated bel canto of the XVIII – first half of the XIX century. This aspect in general-descriptive side in the works of A.Stahevich, B.Gorovich [7; 2]. The consideration of Bellini's operas in the context of the cultural attitudes of his time occurs in the works of V.Konen [3], A.Hohlovkina [] and other authors, but apart from the characteristics of the vocal-performing settings. The objective of this work is to trace on the material of Arthur's party ("I Puritani" by Bellini) the features of the tenor singing of *lyrical-heroic* property alien to the dramatic-force expansion of post-Verdi tenor singing. The specifics of the tasks – lighting the specificity of intersection of Romanticism and Biedermeier in the stylistics of the heroic images of Bellini, the analysis of Arthur's party in "I Puritani" in the direction of revealing the heroic stoicism in support fioritura bel canto of the tenor parts of Rossini's tradition. The methodological basis is the intonational principle of analysis with the accentuation of stylistic-comparative approach and with underlining the hermeneutic perspective of this intonation vision of the nature of musical expressiveness within the framework of Asafiev's musicological school in Ukraine [1; 3; 9; 7] and China [4]. The scientific novelty – is a synthesis of materials on Bellini's creativity in focus on the characterization of the tenor party in "I Puritani" – in connection with the concepts of vocal-performing preferences that took place in the modern for Bellini artistic environment, and that in one way or another were interesting for the performing body today. The practical value is the completion of the

materials for classroom courses and solo vocal and music history and the history of musical performance in special institutions of higher and secondary units.

The expressiveness of tenor singing in the XIX century undergone stages of struggle for the "realism of singing", fronting "unnaturalness" falsetto *light* singing in the XVIII century. Women "Rossini's" voices and tenor *lyric* soundings with maximum use of false-register maintained in the first third of the romantic era relationship with bel canto. But the way of the opera aesthetics clearly turned to the "truth of the natural voice" – above all, man's voice in the tenor manifestation: develops from entry with *mixing* high tenor notes of G.Dupre in 1830s, the tradition of *baritonization* of tenor vocals. Thus the type of "Verdi" tenors was determined (which J. Verdi himself did not accept, preferring F.Tamano, who widely used falsetto in high notes), that introduced into the Italo-German vocal range the traditional "obscurity" of the French singing (akin on the Orthodox roots Gallic Church the Russian singing tradition).

E.Rusakov [6, p. 5-6] comments on the reorientation of the expression technique of singing as follows: "Tenor is known to have all three registers, and what concerns the use of the head register, refers to it in full for the music created until the middle of the XIX century (that is before the introduction into the life of the "invention" of Gilbert Dupre – voix mixte sombre). Accordingly, the sound of the tenors of the old school, preserved in the records (F. Marconi, F. de Lucia et al.) is striking in its poignancy, narrow, but widely open mouth in a smile, perfect freedom of the upper notes, dynamic variety and stunning coloratura virtuosity. Especially revealing was such a landmark event, as Francesco Tamagno – a singer with phenomenally clear voice, already widely using voix mixte sombre and therefore largely departed from the practice of bel canto".

Further E.Rusakov gives an indicative description of 1922 by B. Shaw E.Caruso's singing and comparing him with F.Tamano makes unexpected for us, but demonstrative conclusion, "Caruso is a mediocre singer in classical standards, but a first class one for a holiday dinner that the owner once a year arranges for his employees, would have to think twice before imagining that he could sing like Tamano, whose voice was not rude dramatic tenor, and almost masculine soprano: it sounded like a great shriek, eagle scream "[6, p. 6].

From the foregoing emerges the dramatism of the struggle for a new voice quality, which took place in the XIX century and was connected with the inevitable "masculinization", which is indicative of the "century of Romanticism" in general. The work

by Liu Bingqiang specifically notes this kind of cultural reorientation: "That is how the era of *men's* singing style in Europe came back, pulling aside the prevalence of female vocal of "Rossini's voices" in which voluminous *perfect* soprano (see art M. Malibran, G. Paste, etc.) of the first half of the XIX century reproduced the advantages of stoic-heroic *male* singing of castrati and falsetto singers of the XVIII century ... In Europe the idea of "rough" mixed singing of G. Dupre, whose covered notes *baritonely, in a man's manner naturally colored high register as well*, inevitably including forced sound leading capable of filling new huge opera houses" [2, p. 207-208]

B. Bellini's creativity grew out of "the era of Rossini", being also on the verge of intrusion of "French" tenor singing represented by G. Dupre. In this regard, a landmark is opera "I Puritani". This is the last created in 1835 creation by B. Bellini, being the apogee recognition of Italian opera-semiseria in Paris. It is this opera, staged after "Lucia di Lammermoor" by G. Donizetti in the same 1835, was the culmination of the adoption in France of post-Rossini's Italian opera [see Palen, 11, p.58]. Because from the beginning of the 1830s, from 'Robert the Devil' by G. Meyerbeer 1831, began the raise of the big French opera house – until the triumph of "Huguenots" in 1836, that claimed the forced-heroic image, created by "baritone tenor" later called the "Verdi".

The opera "I Puritani" by B. Bellini was written on the literary basis of the novel by W. Scott (librettist valued by composer Earl K. Pepoli), for whom illustrative was the accentuation of Breton-Scottish contribution to the cultural history of Europe. The plot is built on the respective historical material, completely identical to the settings of the "Celtic Wave" of the first half of the XIX century [10, p. 525].

In light of the above, on the relevance of the Celtic theme it is symptomatic that the two great works of Italian artists, B. Bellini and G. Donizetti, created in 1835 ("The Puritans", "Lucia di Lyammermur"), were dedicated to the dramatico-tragic events of history of the Celts-Scots in England on the novels of W. Scott, the very name of whom pointed to the ethnonym of its holder: "scott" – Celt, Scot. By the way, the earlier famous B. Bellini's opera of 1831 "Norma" was also lined up on the historical givens about the Celts, Druids. "Celtic Wave" in the culture of Europe marked an interest in early Christianity, the memory of which was stored by the Russian Orthodoxy, that is why in the Russian art of this period there was also the "Celtic roll" (see "Fingal" by V. Ozerov, Celtic folk elements in "Ruslan" by A. Pushkin and M. Glinka, et al.).

The chronological coincidence of writing the above operas by Bellini and Donizetti on the Scottish theme is complemented by parallel events on stage on the materials of civil war – the war of the Roses in the XVI century by Donizetti, the bloody story of Cromwell revolution in XVII c. by Bellini, and in both cases the motive of insanity was introduced as a reaction to the betrayal-treason. Such terrible vicissitudes of the stage action set demands to singing combining the indicators of different directions coming from the stoic heroism of the old school and demanded flexible and easy coloratura of the main performers, and it is also a new idea of "power" forced vocal, expressing the over-tension and distinguished by the elements of speech expressiveness.

In Bellini's opera "I Puritani" is represented the harsh atmosphere of the punishing court of the Revolution, in the decisions of which, according to the story, once mercy emerges – as a random, but salvation act for the characters. In the center – the image of heroic female Elvira, representing "Rossini's soprano", in which the power of character and will, expressed in the power of the middle and lower registers, is complemented by light coloratura of the top (role for G.Grisi). The partner of the protagonist becomes a knight, Lord Arthur, whose tenor party is *the only one* surrounded by bass-baritones of other leading parties (Lord Walton, bass, Sir George, bass and Ricardo/Richard Fort, baritone) and impressing the idea of Cromwell's uncompromising punitiveness for someone other. Lord Arthur, noted by tenor timbre, states representativeness of the royalists camp, whose richness and diversity of the party sounding is designed to withstand the force and brilliance of the bass power of these leading characters of the play.

In general, Arthur's party was intended for G. Rubini, the greatest master of *lyrical heroic singing of the old school*, that is, relying on falsetto given high-pitched sounds, and with emphatic demonstration of their *pianissimo* [5], as well as the famous exclusive statics of stage behavior. This kind of performing the party for its performance by A.Rubini introduced into it the symbolism of "the good without fists" hero, positive passivity of which is designed to balance the aggressive attackness of the Puritans environment. In the dramaturgy of Bellini's opera are expressed two phases of the lyrical action: development of the action itself, in the branching of semantic-figurative antitheses (11 scenes), giving a very dramatic climax in the final 1, while acts II and III (collectively, 7 scenes, 4 in II and 3 in III) form a plan for discussion-expecting the inevitable catastrophe of the happening, suddenly (in Biedermeier style!) completed in gracious resolving the conflict.

Thus the apparent presents setting on the *lyrical* type of dramaturgy as a development from the top-source, which is visible in the operas of Rossini, and in the works of his younger contemporaries Bellini and Donizetti. Bellini himself in the two-action "Norma" contains more pronounced signs of dramatic dramaturgy since by the end of action II the major culmination of the work is defined (choir "Into battle") and the duo of the protagonists, the thematism of which is played in the overture. In "I Puritani" the music of orchestra Introduction is borrowed from the characteristics of the events of action I, in particular, opening it energetic passionate topic forms a variant of choir theme from work V "Rosa ella", introducing the sound of one of the most beautiful melodies of the opera – Arthur's zolo "O te, o cara "in quartet comprising the "quiet" idyllic culmination before the explosive acute dramatic final of action I, consisting of 6 (!) scenes.

The specified solo of Arthur in the 5th scene of action I is the continuation of the choir – admiration of young Elvira and her worthy chosen one, the melodic backbone theme of this choir-anthem is clutch quart moves $cis^2-gis^1-a^1-e^1$, which in rhythmically enlarged breaking pass in the orchestra tune just before Largo solo of Arthur (see moves a^2-eis^2 , fis^2-cis^2 , g^2-cis^2). Therefore, the "wiggle" of the quart introduction $a-d^1$ in the considered Arthur's solo in the context of nocturne (Bellini's sign since comes from the church lyrics of the early Christian hymn singing [8, p. 50]) arioso structure forms some "benchmark". This is the melodic symbol of the Given (let us not forget that the rhetorics of the quart is associated with the idea of the Fundamentals of existence), from which grows Beauty (fifth is a sign of beauty, Space, area), fifths turnover (a^1-e^2), reaching the fullness of manifestation in sixth intonation a^1-fis^2 (sixth is an indicator of Perfection as a limit of hexachord volume order, old church melodies). If we compare this entry of Arthur in action I with his own party in action III (duet with Elvira), it appears that the same interval references mark the subsequent statements of this character.

This interval strategy of Arthur's melody in the 5th scene of action I "absorbs" quart-sixth settings of Ricardo's Aria from the 3rd scene and genre nocturne mood of confession in love-Service – and from this position of expression the hero does not turn away under any twists of the scenic plot structure. It is sixth turns make up the foundation of Arthur in the quartet sound-catching in this scene, telling the church tallness with the claimed Fidelity words.

Finale I contains the description of the heroic renunciation from happy and hard-won marriage of Arthur in favor of royalist service duty accomplishment, the scene of Elvira's madness, the expression of indignation and anger of Lord Walton's surrounding, including vengeful energy of Richard Forth rejected by Elvira. The scale and intensity of the scenic and musical-thematic events development of action I and its crowning finale are incomparable with the subsequent actions. The first four scenes of the finale I are associated with the feature of Lord Arthur in his loyalty to the oath to the King, and, hence, the disgraced widowing Queen Henriette, whom he rescues from exposure and punishment – by the price of renouncing the awaited-desired marriage with Elvira. It is significant that in the scenes with Henriette are reactivated the turns of quart moves that are also basic for unhappy Queen, receiving help of the faithful young man.

These scenes of Arthur and Henriette constitute the beginning of a huge vocal symphony of finale I, which dramatic allegro makes up is a significant contrast with the subsequent *polonaise* entry of unsuspecting quasi-betrayal of Arthur, and then with her lamento and the scene of madness, finally with Stretto of the "final of the finale." The stoic knightliness of Arthur eliminates the dynamics of his portrait characteristics in the music of the opera: its plot-figurative sign – Fidelity, musically found in the hymn lyrics of contemplative-reverent type (his entry to stage 5), the rapid start of the final solutions. Arthur as a character is removed from the events of action II dedicated to the idea of *patriotism as religious enthusiasm of the Puritans*, concentrated in the men's choral and solo – bass (!) – singing. Action II ends with a surprising, prompted by Rossini, and famous duet of two basses, which became the representation of the work as a whole for the contemporaries. That is this topic of this duo that F.Liszt, F.Chopin, Z.Talberg, A.Gerts later wrote their Variations on "I Puritans" (see in the book of A.Hohlovkina [9, p. 270]).

All this testifies to the special importance of the named duet from "I Puritani" by Bellini, constituting the second largest culmination of the opera, but which still forms the lower mass of audible-sense concentration, compared with the music of action I and the finale of the latter. The idyllicity of predominantly music of action III states running out of stock of expressiveness, which is in the form of the "top-source" was adopted in action I (in a total volume of Clavier pages 263 the number of musical recordings for the first action covers 150, while actions II and III are given accordingly 56 pages each). From these quantitative and semantic-quality ratios definitely flows the conclusion of awareness by the

composer of the *lyrical* structure of the whole, which, in fact, is stated by the descriptions of the music of this opera, dissociating from the tragic outcome, which occurs in other works by Bellini and, above all, in the famous "Norma". Accordingly, the researcher of Italian opera of the first half of the XIX century A. Khokhlovkina sums up: "Idyll was closer to the composer than tragedy, despite his attraction to tragic plots" [9, p.270].

In "I Puritani", despite the request in the name, based on the novel by W. Scott, the image of religious-civil strife, "... Love of Elvira and Arthur, romantic life of the heart here also became a natural center of the work for the composer" [9, p. 269]. And yet, in "I Puritani", as in other works by Bellini, a special place is occupied by the choral scenes which in genre traditions are *semiseria* and unlike their self-significance in the French grand opera form a sensitive response to the moral pathos of the thoughts-feelings expressed by the characters. Therefore, Bellini's operas always have two central thematic complexes, one of which is grouped around nocturne number expressing the highest spiritual revelation of the Faith as a religious colored worship of the moral ideal, and the second – a chip of offensive street-marching song that can absorb the intonation potential of the popular sphere and represent it in refined genre incarnation of cabaletta or other similar recent musical type.

In the interpretation of historical, let us emphasize historically-objective bloody and terrible events, the tone of their submission dominates in line with the ideas of the Restoration, in Biedermeier's complex of *reconciliation of enmity and division*, that is, that *idyllic* aspect, which is associated with expressive settings of Bellini-composer, who entered the history of music most of all as a master of *vocal nocturne*, reproducing prayer focus in a lyrical chant of the Supreme according to the religious genesis of this genre: "Matins is often built on singing nine psalms. These psalms are organized into three "Nocturnes" (night watchmen) and alternate with readings, which, in their turn, are interspersed with exquisite responsories ... "[8, p. 50].

Idyllic-nocturne emphasis is exhibited finally in action III of the opera, which the beginning is marked by the new entry of Arthur – the situation turns "full circle" harmonizing by love-Fidelity the morally-cultured given scenes of hostility and hatred. The three verses of the Romance, sung alternately by Elvira (B-dur), then Arthur (twice in C-dur) make the Introduction into the Revival of harmony: the duet of Elvira and Arthur forms a three-phase vocal sonata, in which penitential descending sequences markedly predominant among arioso of the duet scene, alternate by stanzas of the duet of agreement built on the

hymn-solemn assurance (C-dur, "Vieni, vieni fra queste braccia, amor, delizia e vita") Fidelity to once given oath for service and love. Striking is the saturation with archetypal rhythm-formulas (in Mozart's style!) of "Kant's" rhythm of || and dotted figures, but in general, saturated with Kantian "stepness" (compare with B.Asafiev: Kant. In its essence, it's a choir song of praise sometimes reaching the harmony and the swing of ode ... The rhythm-intonation of Kant always contains movement: this is procession with congratulation [1, p.286] "). Kant's sixth vertical parallelisms are in tune with the sixth emphasis in the melody containing descending (catabasis) penitential motives. This music – is redemptive, the heroes' love is blessed by suffering, worthily celebrating their ascent to Happiness: as the foundation of their alliance – through personal loyalty connecting torn by civil strife national-state values. The small vocal symphony of finale III as its central number contains Arthur's solo, in which reminiscence is clear from the sounded cant-duet with Elvira, but now re-appealed in prayer-like assurance – in Des-dur, Largo maestoso, in the dynamics of *pp*, which stanzas are caught by the chorus. And the rapid completion – choral cabaletta in D-dur, that is in the key of Arthur's entry in the 5th scene of action I.

This analysis allows focusing on the concept of Arthur's tenor party designated in the first production for G.Rubini as midst of heroics, stoicism aimed at the expressiveness of *lyrical* singing, in which the dramatic components have shading the main line of *light* sound correlated with falsetto palette of the old school of tenor vocal, avoiding baritone "blackout" of the basic in this party upper register: the sequence of quart range $f^2-g^2-a^2-b^2$ forms a permanent indicator of high-rise constructions in the party. The lyrical principle of dramatic deployment of Arthur's party is found in the fact that the maximum expression of high notes is observed in the first entry of the hero in the solo of the 5th scene of action I.

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