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CRESCENDO OF IMAGES OF HELL AS A METHOD OF INTONATION DRAMATIC OPERA “DANAIDES” BY A.SALIERI

The purpose of research is to discover the essence of crescendoing of hell images as a method of intonation drama in opera A.Salieri “Danaides”. **Scientific novelty of research** is due to the fact that for the first time it presents an analysis of the sense-making role of the intonem which represent the hell image; role of crescendoing as a method of realization through drama in the opera of “Danaides” by Salieri. **The methodology** of the research consists in applying a semantic approach to the problematic, in combination with comparative and textual methods. **Conclusions.** The originality of intonation drama of opera creativity of A. Salieri is revealed based on the example of the analysis of one of his masterpieces, developing traditions of the genre of the French lyric tragedy. The foundation of the creative composer’s method of “Danaides” opera is crescendoing of semantics of hell images formed from the 1st picture. The analysis showed that the A. Salieri’s chosen approach shows that this opera embodies leading Gluck’s ideas in the Enlightenment, the innovations of the opera future is anticipated (in particular leitmotif technique).

Keywords: “Danaides” A.Salieri, intonem, crescendoing, opera drama.

Лю Бінь, аспірант кафедри теорії музики і фортепіано Харківської державної академії культури.
Крещендірування образів пекла як метод інтонаційної драматургії опери А. Сальєрі «Данаїди»

Мета дослідження – розкрити сутність крещендірування образів пекла як методу інтонаційної драматургії в опері А. Сальєрі «Данаїди». **Наукова новизна дослідження** зумовлена тим, що в ньому уперше запропоновано аналіз смислоутворюючої ролі інтоном, що репрезентують одраз пекла, вивчена роль крещендування як методу втілення наскрізної драматургії в опері А. Сальєрі «Данаїди». **Методологія** дослідження полягає у застосуванні семантичного підходу до розглянутої проблематики, у поєднанні з компаративними та текстологічним методами. **Висновки.** Виявлено своєрідність інтонаційної драматургії оперної творчості А. Сальєрі на прикладі аналізу одного з його шедеврів, який розвиває традиції жанра французької ліричної трагедії. В основі творчого методу композитора в опері «Данаїди» - крещендірування семантики музично-поетичних образів пекла, що формуються, починаючи з 1 картини. Аналіз доводить, що обраний А. Сальєрі підхід свідчить, що у розглянутій опері втілено передові для епохи Просвітництва глюківські ідеї, передбачено новації оперного мистецтва майбутнього (зокрема, лейтмотивний метод).

Ключові слова: «Данаїди», А. Сальєрі, інтонома, крещендування, драматургія опери.

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Крещендиование образов ада как метод интонационной драматургии оперы А. Сальери «Данаиды»

Цель исследования – раскрыть сущность крещендиования образов ада как метода интонационной драматургии в опере А.Сальери «Данаиды». **Научная новизна исследования** обусловлена тем, что в нем впервые представлен анализ смыслообразующей роли интоном, репрезентирующих образ ада; изучена роль крещендиования как метода воплощения сквозной драматургии в опере А. Сальери «Данаиды». **Методология исследования** заключается в применении семантического подхода к рассматриваемой проблематике, в сочетании с компаративным и текстологическими методами. **Выводы.** Виявлено своеобразие интонационной драматургии оперного творчества А. Сальери на примере анализа одного из его шедевров, развивающего традиции жанра французской лирической трагедии. В основе творческого метода композитора в опере «Данаиды» – крещендиование семантики образов ада, формирующихся, начиная с 1 картины. Анализ показал, что избранный А. Сальери подход свидетельствует, что в рассматриваемой опере воплощены передовые для эпохи Просвещения глюковские идеи, предвосхищены новации оперного искусства будущего (в частности, лейтмотивный метод).

Ключевые слова: «Данаиды», А. Сальери, интонома, крещендиование, драматургия оперы.

The relevance of the research topic. Opera “Danaides” (“Danaïdes”, 1784, Paris, genre - French lyric tragedy in 5 acts, libretto of Leblanc du Roulet and Baron Tschudi , adapting the work Raniero de Kaltsabidzhi) is one of the masterpieces in the heritage of Antonio Salieri. The analysis showed that A. Salieri not only embodied there the most

progressive interpretations of the genre that emerged at that time in the works of K.V. Gluck, whose career was completed at that time, and of W.A. Mozart, who was rapidly rising to the top of opera Olympus, but also anticipated the innovations of the future of opera. A. Salieri, as, indeed, and W.A. Mozart in 80 years of the XVIII century, inherited ideas of Gluck's reform. However, he acted not so much as a modest imitator, but as creatively broken the innovative achievements of his predecessor, and opened his own artistic individuality. One of the original methods of opera drama, fully showing the identity of the composer's talents of A. Salieri, should be defined as crescendoing of intonation symbols from scene to scene, culminating in the Finales. Crescendoing method in "Danaides" of A. Salieri appears as a kind of implementation method of recurrent drama, which is innovative for the opera of the last quarter of the eighteenth century. Crescendoing as a method of intonation drama "Danaides " is shown in connection with the phased deployment of the semantics of hell images and the Finale "removal" of other important characters from the intonation fund of the Finale, depicting the torments of hell sinners. Revealing identity of A. Salieri's opera drama, reflected in the "Danaides", in particular, in the method of crescendoing of intonation idea seems **relevant objective of modern musicology**, since it contributes to the revision of the historical and artistic role of the unjustly excluded from the process of the development of composer's art.

The purpose of research is to discover the essence of crescendoing of hell images as a method of intonation drama in opera A.Salieri "Danaides".

Research objectives -

- to explore the intonation opera drama "Danaides" by Salieri;
- to determine the specifics of the through opera drama;
- to identify the semantics of intonemes related to the formation of hell semantic in dramatic opera;

The object of research - intonation dramatic opera "Danaides" by Salieri

The subject of research is crescendoing as a method of intonation opera drama "Danaides" by Salieri.

Scientific novelty of research is due to the fact that for the first time it presents an analysis of the sense-making role of the intonemes which represent the hell image; role of crescendoing as a method of realization through drama in the opera of "Danaides" by Salieri.

One of the innovative aspects of the opera is through development of hell images that find their culmination in the incarnation of Finale, which allowed to determine the method of drama as the principle of crescendoing.

In the Finale XIst stage of 5th act directly before the eyes of the audience (as the authors of the libretto and stage direction of opera) there is a change of scenery. The scene is an “underground world. The tartar is seen with rolling waves of blood along the edges and in the middle of the theater, Danaus seems chained to a rock; his bloody entrails were eaten by vultures, his head was struck by a thunderbolt. Danaus, united to each other in groups, were tormented by demons and were dug in by snakes. Others, pursued by fury, filled the theater with their movements and cries.” The content of remark itself indicates that A. Salieri created in the Finale of the opera such a large-scale picture of Hell, which is not devoid of naturalistic features, which had no analogues in the history of opera in the works of his great predecessors, among which are – K.V. Gluck. The great opera reformer, did not depict hellish torments of the sinners, preferring to play the awesome “hellish landscape” and exuding horror of Inferno inhabitants. Instead, A. Salieri, along with the “landscape” depiction of Hell, shows the sinners’ tortures, put to death for the sins of achievements during their lives. At the end of the opera A. Salieri presents a picture of God's wrath (“the earth trembles, the sky rattles “ - the words of Lynceus’s party and chorus, the scene XIst) and the sufferings of sinners, reaching a truly Dantesque style.

Inferno scene is interpreted by the composer as a Finale based on the interact of those intonations-characters that were forming throughout the opera, which functions and the value gradually crystallized, depending on the interrelated stage situations and keywords which contribute to specifying their content.

Opera as a whole is a kind of “road to hell”, as the intonation drama gradually introduced those intonemas, infernal mission of which fully and definitively revealed in the Finale scene as the embodiment of the infernal torments of the sinners, casted down in Tartarus for the crimes they deposed. The used composer’s method of intonation timing associated with the introduction of infernal content meaning-makings of musical drama anticipating their scenically-verbal incarnation indicates the creation of proper musical image of Hell in the opera. Intonation inverse images of Tartarus, musical and scenic picture of which is shown in the Finale, are forming starting with the Ist stage of 1st act. The second chapter of the universal vows of purity and peace, which Juno is intended to witness,

contains a concise picture of the “terrible punishment”, which should behold the forsworn. The “divine lightning” falls on their heads, Styx Gods’ fury falls e, a terrible fate comes to them, the heart will be filled with “snakes of hell”. Framed with ideal scenes of peace and love, the second chapter of the stage 1 is the prototype of the prophecy of the coming retaliation, retribution of that picture of Hell, which in expanded form will be revealed in the Finale of the opera. The pictures of “happy day” (presented in Part I *Alegro vivace* and in part III *Maestoso*) are contrasted to the “Day of Wrath” (part II), recreating the vision of future torments of hell forsworns. The intonation drama “Day of Wrath” points out recitations on one sound, symbolizing the image of fatality, tremolo in the orchestra, reproducing the image of heroes’ trepidation subject to divine retribution, the moves by the sounds of diminished harmonies, symbolizing the “terrible” in music, tirades in orchestral part symbolize images of fury, filling forsworns’ heart.

On the scale of Ist stage 1st act significant importance in terms of the formation of the Finale picture of hell torments for forsworns, has a code. In the midst of allegations of pleasure cult which is accompanying the picture of hedonism, formed in the imagination of the heroes, thanks to hopes for approval ideals of love and friendship, first in the opera mention of *sudden* death, fate struck appears, lurking any of the heroes, “death often slips without the noise”; “at any time fatality boat can take away without returning”. In the code, there is a return to intonation drama of recitations on one sound, that allows us to conclude that at this stage the composer of the musical drama identifies the images of fatality and death, linking them via a common intonema. The intonemas of trepidation (tremolo in the orchestra) and intonemas of fury returns in the opera score at this stage of intonation drama development. The code of the Ist scene 1st act in essence is a prophecy of a sudden, unpredictable death twice invading the development of the Finale 5th act of the opera (treacherous murder of the sons of Egypt; the divine punishment that befell forsworns - Danaus and his daughters). Meaning of the codes of Ist Scene 1st act in the opera of A. Salieri, in addition to the declaration of the idea of sudden unexpected death, consists also in the fact that it set a location of the picture of hell torments, be treated as complete, Finale stage in the development of the act.

Each new stage in the semantic acts of opera development in the Ist stage 1st is related to the act of appeal, the appeal of characters to a particular god or goddess, patron particular occupation. Thus, in the 1st act on successive respective stages of development act appeals to

Juno, Hymenaeus, Bacchus terminate the call, turned to the fourth goddess - Park, is the personification of fate. Development of the intonation of drama in the code I Scene 1 act gives grounds to assume that intonema of fate is equivalent to intonema of Parka as the personification of fate. Such dramatic intonation logic allows to conclude omnipresence of unnamed (up to codes) image of Parka at all stages of the act of the Ist Scene of 1st Act (oath revenge, marriage).

Ist scene ends with fatal harbinger of a bloody denouement, which none of the characters of the opera, in addition to the insidious Danaus, could not assume. The intonation opera drama of Salieri is characterized by the interact of two current act plans: his real, apparent formation and based on a series of omens foreboding mystery, tragic outcome.

The meaning of the scene Ist of the stage 1st act in the deployment concept of the Finale - Inferno in the opera of A. Salieri is the inverse image of the Finale formation of the intonation pattern torments of hell (2nd Section I stage); in the approval of the idea of sudden death and its position in the context of the whole, that is, in the Finale section of the act (the code of Ist stage).

Thus, in the Ist stage 1st act the prototype of future opera act was formed, undergoing the development of the ideal to the tragic (terrible), transformed by the oath of friendship and love for retaliation. As a result, Ist stage 1st act has the *function of prologue*, predetermines the development of opera act.

Scene IInd opens the dialogue of love of Lynceus and Hypermnestra. The theme of love ties is marred by fear, foreboding deception, threats, deceptive happiness (echoes of the fate theme of the party of Lynceus). The interact of images of hope for happiness and fatal omen brings duality in act development: mind hopes for happiness, heart foresees trouble ("Gods, are you so cruel to deprive us of our happiness" - a replica of Hypermnestra). Internal (love) drama of Lynceus and Hypermnestra is also subject to the deployment of images of hell, the culmination of which is connected to the end of the opera.

Ist stage 2nd act (Danaus accomponies their daughters in an underground temple of Nemesis - goddess of vengeance) is contrast to 1st act. Hymenaeus anthem replaced the worship of Nemesis; day - night. Harmony of masculine and feminine has been lost: a symbol of the coming of perjury and vengeance is the dominance of female orgy - a symbol of the unjust retaliation. Intonation symbol of fate is "thicken". Just as the personification of divine love is Hymen, as the embodiment of vengeance / fate becomes Nemesis. Contrast

semantic collision deepens love and fate, male and female, Hymen and Nemesis. It is significant that in the opera of A. Salieri soft, lyrical tone associated with masculine, while a female “world” - melodic turns that have militant, fate symbols.

In the orchestral parts of Ist picture 2nd act new intonation symbols of inferno penetrate: intonemy of furies, theme of hellish vortex (rapid passages in the orchestra), reduced harmony as “terrible” signs (“deathly” chords-pedals), orchestral tremolo (the embodiment of emotion heroes which in Finale will mean tremor of terra firma, as if “step aside” under the feet of sinners and absorbing them), Fatal recitations on one sound in orchestral and vocal (recitative-secco - the symbol of a frozen death) parties gain more intense development. A. Salieri adopts the reformist experience of Gluck musically reflection of terrible and deadly, interpreting it multidimensionally, based on a set of intonations symbols.

In addition to the character of fate, Ist picture of 2nt act effects distinguishes the tense atmosphere of mystery, under cover of which the deployment of the plot scenes of vengeance, new criminal vows to Nemesis, given by Danaus and his daughters.

An important role in the formation of images of hell plays story-monologue about the events of history of Danaus (Ist Scene 2nd steps). Placed at the beginning of the act 5-act opera, it allows you to relate the drama of A. Salieri not only innovative in the past history of the genre, but also the future of opera - a romantic drama by Richard Wagner (stories of Lohengrin, Tannhauser), Verdi (Ferrando stories, Azuchens from the opera in “Il Trovatore”).

The story of Danaus is “inscribed” in the musical drama Ist Scene 2nd act of the opera, is not a separate “performance”. Composer’s interpretation of the story suggests a role through drama in the opera of A. Salieri. The story of Danaus (accompanied by a tremolo in the orchestra, symbolizing spiritual anxiety, palpitations, fate) interrupt replicas of the choir (criminal father's daughters), which also contributes to giving the devil through drama to solo statement.

The choral vow of revenge in Es dur, based on the semantics of the signal, full of foreboding, “Beethoven's” heroics. Terrible characters continue their development in the aria of revenge of Danaus (d moll). Interact of musical symbols – rage, infernal vortex (in the violins and violas), signaling intonations oath (for bassoon), solemn octave passages (in the vocal part) - can treat the solo statement of Danaus as an aria of revenge - one of the stages

of crescendoing of images of hell in the opera . The continuation of the aria of revenge is revenge chorus of daughters of the criminal king, based on the musical development of the semantics of vengeance. The drama of revenge, at this stage of deployment act culminates in the Finale scene 2nd act 1st scene.

2nd scene 2 step is a misunderstanding of the dialogue between the unfolding Hypermnestra - bearer of the idea of love, self-sacrifice, compassion and Danaus - the embodiment of the idea of revenge. An important role in the development of the drama misunderstanding are played by musical symbols of Hypermnestra's horror and Danaus's anger. Collision (duel) of worldviews, a drama of ideas of vengeance conflict and allow love to treat the dialogue as a turning point in the development of the internal drama. In its design the role of the orchestra is minimized until the replica of Hypermnestra, calling heaven to witness the original vows of love and fidelity: the awakening of the orchestra, enhancing the content of the verbal text, associated with the word "heaven" in the character's part. Meaning of Hypermnestra's replica in the formation of the drama is multidimensional: the sky, the gods and the composer himself is on the side of the heroine professing the idea of love.

In the Finale 2nd scene 2nd act Danaus's false prophecy in the orchestra symbolically depicts the flight of death in the words: "over the death of both of you will fly," the prototype of intonation which should be considered as subject of hellish vortex, first appears in the scene of Nemesis's vows.

In the 2nd stage 2nd act the following of A. Salieri of innovative principle of the musical dramaturgy of operas K.V. Gluck is obvious: music contributes to the development of drama, increasing its meaning. In the scene of the spiritual fight Hypermnestra and Danaus, fight of revenge and love the word is in the forefront. Alternative ideas in the understanding of debt - as a revenge (Danaus) and as love (Hypermnestra) - involves developing Gluck's sacrifice theme.

In the 1st stage 3rd act (the choir scene "Let the Aurora comes not so fast"), composer emphasizes the importance of the image of the night. The theme of fate is included as a counterpoint to the musical image of the rising of Aurora. In expanded choral scene associated with the glorification of love, the most important motive is introduced due to process of crescendoing of hell images: goblet of wine in front of Hypermnestra, foreseeing the terrible denouement, as if is filled with blood. On the crest of the highest celebration, in the culminating area (Lynceus sends the bride a goblet) in the orchestra part the development

of the intonema hellish vortex, symbolizing the image of Nemesis, the transformation of the wine into the blood, the goblet of love - in the goblet of death. The Finale scene Ist act 3rd contains dramatic demolition (Hypermnestra's horror scene) associated with the transformation of the consent of the dialogue in the dialogue of misunderstanding (Lynkeus was amazed by the react of Hypermnestra). It is significant that there is a dramatic demolition within the scene, giving it features of through development. The word "terror" becomes crucial in the part of Hypermnestra. The heroine is inherent in "Cassandra Complex" (anticipating, she can not prevent the accomplishment of the terrible isolation, seeing blood in a goblet of wine, the heroine foresees rivers of blood, which is poured out on sinful earth).

The very structure of a scene connected with the terrible culmination in its completion, anticipates the construction of the whole opera, based on crescending of images of hell in the Finale. Prophecy of bloody denouement was formed here at different levels of development of the act of the opera: scene (scene of terrible prophetic vision of the heroine) and the dramatic.

The 4th act largely takes the function of the recapitulation of the initial stages of development of the fatal drama. Images of tears, oaths, fate, revenge, self-sacrifice in the name of love, premonitions of death are evidences of the concentration of the key ideas of the opera, the dramatic development of the erecting of opera to a kind of "peak", after which the inevitable tragic outcome. Opposition formation of crime ideas and redemption testifies a new stage in the development of love and revenge drama. Spiritual fight of Danaus and Hypermnestra marks the culmination of its development: the father of her daughter rejects plea for pardon, thus reporting the quality of predestination of tragic outcome.

Scene IV of 4th act represents the death of the bridegrooms-brothers, ruthlessly murdered by insidious daughters of Danaus. Contrary to the law of ancient drama, based on the ban of display of terrible events on the stage, the composer-playwright risks to deploy horrible scene of death of the sons of Egypt before the eyes of Hypermnestra and therefore the audience. The leitmotifs of fate-death, violent revenge, hell vortices play a dominant role here, as if testifying to the reign of hell on earth. Innovation of Salieri is manifested in the absence of an intermission between Acts 4 and 5 (the same decorations are kept), which is further evidence of the importance of cross-cutting act in the opera, to emphasize the importance of one of the three unities of classicist theater - the unity of place.

Musical chronotop of the 5th act is utterly semanticized: decoration scene recalls reminiscent beginning of the second reform opera of K.V. Gluck's "Alceste" (the heroine comes to the kingdom of shadows, to sacrifice herself instead of her husband). The association is enhanced by the fact that the presentation of the theme of hellish vortex interrupt gloomy chords, symbolizing stiffness of death.

If the first half of the 5th act is featured by intimacy (aria, solo and dialogical scenes), its Finale stage (starting with IV-th) differs monumentality. Hymn to Bacchus is bloody Danaides, intoxicated with vengeance, turned into bacchantes, flowing into madness. God of hunt - Seater – is praised by Hypermnestra's fierce sisters, who murdered their husbands. An important role in the musical drama of the opera plays intonema of fate introduced in stage IV in the form of a musical symbol, preceded by its interpretation of Beethoven.

Directly the Finale is preceded by the triumph scene of Danaus who addresses to his devoted daughter, demanding to overtake and punish Lynceus who avoided revenge and condemning backsliding - Hypermnestra. For Danaus his loyal daughter still appear as an instrument of revenge (the appeal of the father "and complete my revenge" against the background of the fate theme as a revenge analogue).

The function of the Finale is performed by XIth scene 5th act which is a musical and scenic picture of hell. Here are the torments of sinners - Danaides under the leadership of a criminal father, tortured in Tartarus. Passages of fury, chords of fate, serpentine theme of hellish vortex , trepidation theme contribute to the disclosure of the idea of revenge. The Finale scene, finding the climax function of opera, reproduces the idea of inevitable retribution for the crime, as disclosed herein, as noted by M. Muginshtein, " with a terrifying grandeur" [3, p. 183].

In the opera, A. Salieri "Danaides" the disclosure of the theme of the Finale hellish torments of the sinners is associated with the process of psychologizing of images that embody the theme of crimes, perjury. It is believed that the images psychologizing of negative characters (opera villains) in the art of opera is associated only with the 19th century when conditions are matured for the musical characteristics of such contradictory characters, such as Iago, Mephistopheles. However, in A. Salieri's opera "Danaides" the image of the criminal king Danaus is disclosed in the unity of its constituent contradictions overwhelmed by the character's hidden passions. The composer not only presents motivation of the motives of the vengeful king, but also resorts to receive a kind of polyphonic sketch of

the character, apparently guided by the ideas of forgiveness and friendship (scene of vows, of marriage), but actually guided by the personal goal of the pre-planned revenge, organization of bloody crime .

Along with the portrait characteristics of Danaus, A. Salieri has resorted to such method of musical drama as the intonation design ideas, symbolizing the highest (posthumous) retribution – fate, fury of hellish vortex. Their design is characterized by gradual aging, gradual crescendo and genuine “explosion” in the Finale of the opera.

Proceeding from the above, it must be concluded that A. Salieri should be attributed to the number of outstanding composers, playwrights in the history of opera.

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