

Zhang Miao
<https://orcid.org/0000-0002-2119-1876>
*applicant of the Department of Music History
and musical ethnography ONMA them. A. V. Nezhdanova*
OdZhangMiao@gmail.com

INTERACTION OF RECITATIVE AND CANTILENA IN THE OPERA WORKS OF J. VERDI

The purpose of the article is to reveal the stylistic peculiarity of the interpenetration of recitative and cantilena-arioso stylistics in the reformist operas by Verdi. **The methodology** of the article is due to historiographical and textual approaches, focused on the point of genre semantics with its aesthetic indicators. **The scientific novelty** of the work is ensured by studying the two main tendencies of the use of the recitative in the European opera: recitative monologization (monothematisation) of the operatic language, on the one hand, the dialogic opposition of the recitative as verbalized-linguistic, arioso- speech as purely musical-linguistic, on the other. **Conclusions** of the study suggest that in Verdi's work there is a final semantic definition, opposition and dialogic correlation, recitative and arioso-cantilever stylistic complexes, recitative and cantilena intonation acquire importance for opera musical-speech semantic syntagms.

Keywords: Verdi's opera poetry, arioso cantilena, recitative, dialogue of verbal and musical principles.

Чжан Мяо, здобувач кафедри історії музики та музичної етнографії ОНМА ім. А. В. Нежданової.

Взаємодія речитативності та кантіленності в оперних творах Дж. Верді.

Мета статті – розкрити стильову своєрідність взаємопроникнення речитативної та кантіленно-аріозної стилістики в реформаторських операх Дж. Верді. **Методологія** статті обумовлена історіографічним та текстологічним підходами, зосереджена на ракурсі жанрової семантики з її естетичними показниками. **Наукова новизна** роботи забезпечується вивченням двох основних тенденцій використання речитативу в європейській опері: речитативної монологізації (монотематизації) оперної мови, з одного боку, діалогічного протиставлення речитативного як вербалізовано-мовного аріозно-кантіленному як суто музично-мовленнєвому, з іншого. **Висновки** дослідження дозволяють стверджувати, що в творчості Верді відбувається остаточне семантичне визначення, протиставлення та діалогічна співвіднесеність, речитативного та аріозно-кантіленного стилістичних комплексів, речитативне та кантіленне інтонування набувають значення оперних музично-мовленнєвих семантичних синтагм.

Ключові слова: оперна поезика Верді, аріозна кантіленність, речитативність, діалог вербального та музичного начал.

Чжан Мяо, соискатель кафедры истории музыки и музыкальной этнографии ОНМА им. А. В. Неждановой.

Взаимодействие речитативности и кантіленности в оперных произведениях Дж. Верди.

Цель статьи – раскрыть стилевое своеобразие взаимопроникновение речитативной и кантіленно-аріозной стилістики в реформаторских операх Дж. Верди. **Методология** статьи обусловлена историографическим и текстологическим подходами, сосредоточена на ракурсе жанровой семантики с ее эстетическими показателями. **Научная новизна** работы обеспечивается изучением двух основных тенденций использования речитатива в европейской опере: речитативной монологізації (монотематизації) оперного языка, с одной стороны, диалогического противопоставления речитативного как вербалізованно-языкового и аріозно-кантіленного как сугубо музыкально-речевого, с другой. **Выводы** исследования позволяют утверждать, что в творчестве Верди происходит окончательное семантическое определение, противопоставление и диалогическая соотнесенность, речитативного и аріозно-кантіленного стилістических комплексов, речитативное и кантіленное інтонирование приобретает значение оперных музыкально-речевого семантических синтагм.

Ключевые слова: оперная поэтика Верди, аріозный кантіленность, речитативность, диалог вербального и музыкального начал.

The relevance of the topic and the subject of this work is determined by the fact that since the time of H.-V. Gluck's operatic reform a question of interactions of recitative and aria still draws the attention of artists and art historians as they are associated with two main prerequisites for the relationship of the word and music in the opera, as well as the output methods of verbal material attracting into the opera text, reflected in two types of early

recitative - "dry" and accompanied. These questions are constantly updated in the writings devoted to Verdi's operatic poetry [1; 4; 5; 6], but have not found a sufficient solution in the projection to the figurative content of the composer's works yet.

The purpose of the article is to reveal the stylistic uniqueness of the interpenetration of recitative and cantilena-arioso stylistics in G. Verdi's reformatory operas.

The main content of the work. One of the directions of development of the recitative sphere of the operative stylistics - opera recitative as a special internal compositional form - becomes its functional expansion, semantic multiplicity that allow it to "grow" to the level of the indicator of an integral operatic language, to acquire the features of universality. The European opera of the classic-romantic period detects this process; its originality lies in it due to the encyclopedic accumulation of various forms and deviations of verbal public speech, as well as an orientation towards the psychological deepening of a person's image as a socially significant, "big" personality. A special perspective of the operatic language evolution is revealed in the operas of the Western European composers (at the end of the nineteenth century) who choose the contrasting type of operatic melodic language which allows to enhance the melodramatic (affective-suggestive) operatic methods. In this case the recitative-arioso constructions are concentrated, functionally localized and tend to semantic confrontation which helps to find special gradations, semantic "levels" in the style of operatic speech, and this is the intensive original "Verdi's way" of the development of operatic musical language.

Showing affinity with P.Tchaikovsky's works in this regard Verdi's operatic poetry demonstrates consistent melodization, melodic deepening of all thematic means of the opera and a symphonic development, it relies on a generalized figurative reproduction of a verbal-literary text content, that is, it acts strictly in a musical way attracting verbal syntagmas as an additional tool that comments and explains the musical-figurative content, it is combined with the informative function of the operatic word on the level of plot conditions and the general characterological tasks.

Both composers use the separation of recitative figures (recitations, psalmody, exclamation replicas, etc.) as affective signs of ultimate emotional tension, detecting a stylistic and methodical community with the poetics of French lyrical opera.

It should also be clarified that with all the trends of the national style revealed by the operatic genre form, in the process of evolution of opera-music speech pan-European

features dominate, this speech sphere acquires the value of universal, generalizing textological.

The composers of the Italian opera school finally divided the compositional and dramatic functions of the aria and recitative, thereby confirming them in the meaning of the two main operatic vocal and instrumental forms. They emphasized the expressive nature of the recitative, since they associated inclusions in actions or joining an event with it, assigning a function of a kind of lyrical intimate stop to the aria. They also determined the mobility of the recitative with respect to the horizontal coordinate of the word - music, or its ability to become closer either to the word (“dry” recitative) or to the music (“accompanied”).

In some national versions of the comic opera (French, Austro-German, Russian) the recitative finally turns to the side of a prose language, although the latter is noticeably different from the everyday language with a convention of content and spectacular affective stylistics. But this only suggests other, more diverse, broad possibilities of the subsequent linguistic-recitative phrases laid on music [4].

H.-V. Gluck’s opera reform turned out to be largely a reform of the relationship between arioso and recitative forms of singing, including the influence of the instrumental melodic that had already acquired stable classicism features. Thus, the famous choir of Furies from the second act of “Orpheus” is distinguished by the lapidary simplicity of musical thematism which comes from the “cleared” from all sorts of harmonic figures antheming, “harmonic melodies”. At the same time, due to the opposition of the arioso redundancy of the Italian opera seria, Gluck’s reform actually confirmed the functional-semantic regulation of the aria and recitative that was established not only in Italian but also in French opera, thus strengthening the tendency of the two lexicodes of the opera genre converging. Gluck strives to convey the overall dynamics of the action, at the same time, the dynamics of experiences connected to this action (operas ”Alceste”, “Iphigenia in Aulis” are a vivid example of that) at the creation of expanded, adopted recitative intonations of dramatic opera scenes.

The instrumentalization of the recitative which makes it possible to bring the sounds of the vocal and orchestral parts together, to create a single monumental symphonic opera canvas, becomes a typological feature of R. Wagner’s reform, who is Gluck’s direct heir. The vocalization of the orchestra and the endowing of the instrumental sound of melodic

individuation inherent in arioso-declamatory singing, therefore, immersed vocal melodization of the recitative, becomes a distinctive feature of G. Verdi's style and later representatives of Italian romanticism with its tendency to grow into verismo and expressionism.

In aesthetic and musicological literature it is generally accepted that literature and music offer various ways of artistic understanding of reality: the first is directed to the event-factual level of life phenomena and fixed rational concepts, the other is directed to deep sensory experience and its figurative reflection-definition. However, in the operatic word the mentioned types of art carry out an interchange of semantic functions: the verbal beginning acquires the expression of a musical influence, and the musical beginning is concretized, substantively specified, personified [5].

Thus, the musical beginning is the leading factor in the formation and expressive development of the operatic word. The nature and ways of its interaction with verbal material, specifically musical rhetorical functions that are common with the word, most clearly stand out in the recitative sphere.

In this regard, we want to note that a significant contribution to the ways of work with the word was made by the operatic work of Russian composers of the second half of XIX - early XX centuries. Thus, in M. Musorgsky's works, the principal typological significance is based on a number of intonations of everyday prose speech, but already in an artistically abstract and intonationally ordered, built-up form, which allows us to consolidate chosen intonations as signs of an operatic character.

Let us pay attention to the fact that chamber-vocal music in its various internal genre possibilities becomes a prerequisite for the operatic method of Russian composers, since it allows to directly compare verbal and musical intonation methods, to find their unique expressive properties as the semantic conditions necessary for creating operatic typology of human characters. Developing in this direction, Russian opera creates its new variant - chamber form with a tendency of monologization - as a result of maximum saturation of an operatic piece text with recitative intonations (A. Dargomyzhsky, N. Rimsky-Korsakov, Ts. Cui, S. Rakhmaninov).

The fundamental importance of working with the word for all Russian composers has transformed many of them into the authors of not only the literary opera text (libretto) but also a new written-oral, meaningfully poetic sublimed and generalized form of the "operatic

word". This, in turn, became the reason for the strengthening of the dramatic role and the throughout artistic value of the recitative-arioso way of musical intonation.

A common feature in the use of arioso-recitative stylistics for Russian composers is its rapprochement with the thematism of choral and instrumental and orchestra spheres, both in small and large opera forms. In the first case, combined with the chamber nature of the general composition of the opera, the recitative acquires speech freedom and dynamism, it is based on micro motive changes, expressing the mobility of the personal experience-relation. Otherwise, developing inside a large composition, it is used by transfer-repetition of similar intonation figures and a kind of "declamatory-language inlay" of the leading melodic constructions.

It can be assumed that in this way Russian composers continued the search for their national epos, focusing on Greek antiquity as an ideal metahistorical model. Due to the short-time existence and stylistic hybridism of the neoclassic direction, it did not express itself with figurative and semantic self-sufficiency in Russian music, it is present only in certain works by N. Rimsky-Korsakov, S. Taneyev, I. Stravinsky, but he discovered a desire for "extra-national universality of themes and ideas", for the public-rhetorical style of utterance, it significantly influences the development of the intonational-thematic contour of operatic speech that acquires the quality with "general musicality" or "total musicality" (V. Kholopova).

The essence of the total musicality is that each musical instrument carries the meaning of music as a kind of art in general, adapting the composer to more local tasks of the author's style, genre, and specific work. Hence, on the one hand, there is a diversity of Stravinsky's music models, and on the other, the unity of style, composition methods, and principles of shaping. G. Verdi strived for the total musicality of the romantic "musical word" of the opera [7].

G. Verdi creativity is the culmination of the development of Italian music of the XIX century. Taking into account the six new editions of previously written works, he created 32 operas that still constitute the main repertory fund of theaters around the world. Verdi's life path coincided with a turning point in Italian history. It was the heroic era of the Risorgimento - the era of the struggle of the Italians for free and indivisible Italy. Verdi was an active participant in this heroic struggle, he drew his inspiration from its drama. It was not

by chance that contemporaries often called the composer “the musical Garibaldi”, “the maestro of the Italian revolution” [6].

In the first Verdi’s operas created by him in the forties in which the national liberation ideas relevant for the Italian public of the XIX century were embodied: “Nabucco”, “Lombards”, “Ernani”, “Joan of Arc”, “Attila”, “The Battle of Legnano”, “The Robbers”, “Macbeth” (Verdi’s first Shakespeare’s opera), etc. - all of them are based on heroic and patriotic plots, glorify freedom fighters, each of which contains a direct political allusion to the social situation in Italy that fights against Austrian oppression. The performances of these operas caused an explosion of patriotic feelings of the Italian audience, they turned into political demonstrations, that is, they became events of political significance. The melodies of opera choirs composed by Verdi acquired the meaning of revolutionary songs and were sung throughout the country.

The theme of social injustice emanating from "Luisa Miller" was developed into the famous opera triad of the early 50s – “Rigoletto” (1851), “The Troubadour”, and “The Fallen Woman” (both 1853). All three operas narrate about the suffering and death of socially disadvantaged people, the perfect mastery of Verdi as a playwright. In the comparison with the composer’s early operas here:

- the psychological beginning is enhanced, due to the unfolding of bright extraordinary human characters;
- contrasts reflecting the contradictions of life are exacerbated;
- innovative interpreted traditional opera forms (arias, ensembles are transformed into freely organized scenes);
- the level of declamation, the proportion of recitative intonation are increased in the vocal parts;
- the role of the orchestra grows.

Later, in operas created in the second half of the 50s (“The Sicilian Vespers” - for the Parisian Opera, “Simon Boccanegra”, “A Masked Ball”) and in the 60s (“The Power of Fate” – the order of St. Petersburg Mariinsky Theater and "Don Carlos" - for the Parisian Opera) Verdi returns to historical-revolutionary and patriotic themes. However, the socio-political events are inextricably connected with the personal drama of the characters, and the pathos of the struggle, the vibrant crowd scenes are combined with subtle psychologism. Opera “Don Carlos” is the best of these works, exposing the terrible essence of the Catholic

reaction. It is based on a historical plot, borrowed from Schiller's drama of the same name. Events take place in Spain during the reign of the despotic king Philip II who gives his own son in the hands of the Inquisition. He made the oppressed Flemish people one of the main characters, Verdi showed heroic resistance to violence and tyranny. This pathos of a struggle with a tyrant in "Don Carlos" is consonant with the political events in Italy and in many ways prepared "Aida" [6].

"Aida" was created in 1871 by order of the Egyptian government, it opens the late period of Verdi's opera work. This period includes such vertex composer's works as the musical drama "Othello" and the comic opera "Falstaff" (both by Shakespeare on Arrigo Boito's libretto). The best features of the composer's style were combined in these three operas:

- a deep psychological analysis of human characters;
- a bright, exciting show of conflict;
- humanism aimed at identifying evil and injustice;
- spectacular entertainment, theatricality;
- democratic clarity of the musical language, based on the traditions of the Italian folk song.

Verdi knew and skillfully used the artistic power of the orchestra. Moreover, his orchestral and counterpoint innovation (for example, strings, soaring in a chromatic gamma, in the scene of Monterone in "Rigoletto" for emphasizing the drama of the situation, or, also in "Rigoletto", the chorus that sounds behind the stage, quite effectively portraying an approaching storm) is characteristic of Verdi's work — so much that other composers did not even dare to borrow some bold

In the sixties, Verdi gets acquainted with the principles of Wagner's operatic reform and his works, who was hostile to the style preferences of the Italian school. Verdi perceives himself the only and the strongest of composers responsible for the future of the Italian national opera. The 60s are years of a stubborn composer's preparation for struggle, his arming with the latest achievements of musical and dramatic technique. "Aida" and "Othello" are the result of this preparation. In connection with the Verdi's general ideological evolution, the composer became much interested in exposing the existential life evil: the priests in "Aida", the Inquisition in "Don Carlos", Iago in "Othello" were discovered by typical means as an evil beginning: the monophonic melody, deprived of the

accompaniment, moves by measured, straightforward steps, often by unison, sometimes develops canonically.

Only Verdi could oppose another creatively positive experience to Wagner's reform, relying on the solid foundations of the classical musical and dramatic culture, since he also creates an opera of a throughout development but retains the number that has an open form and does not stop the action as a support for dramaturgy that was defined in "Aida" in full. In this opera Verdi combined the best features of the three opera schools, while maintaining the Italian national foundation. As well as in Othello, Verdi found the perfect balance between recitative-declamatory and song-arioso principles in it, that's why the transition from recitative to arioso forms are so limited in the last opera [6].

Verdi, like R. Wagner, refuses from the overture and uses the orchestral introduction. But in the works a single image dominates in them, as in the introduction to "Lohengrin", "The Rhinegold", and in "Aida" there is a bright contrast between Aida's leitmotif and the theme of the priests who resist in the counterpoint using the dialogue. Wagner completely rejected choirs, while Verdi makes extensive use of them in "Aida"; he also attracts ensembles as a septet in "Othello", although he does not avoid the use of the throughout monologues (for example, in the party of Iago), which is close to Wagner.

P. Tchaikovsky said about Wagner's operas that these are "symphonies with voices". In Verdi's later operas the orchestra also acquires the meaning of being an equal participant in the events, to the same extent taking care of the cantilena, the vocal part of which is declamatory that borders with verbal speech on expressiveness

In general, **the scientific novelty** of the article is provided by the characteristic of two main tendencies of recitative use in European opera: recitative monologue (monothematism) of the operatic language, on the one hand, and dialogical opposition of the recitative as verbalized-linguistic to arioso-cantilena as purely musical-linguistic.

The conclusions of the study suggest that the final semantic definition, opposition and dialogical correlation of recitative and arioso-cantilena stylistic complexes take place in Verdi's works, taking into account all levels of the operatic musical-creative system, vocal and orchestral; recitative and cantilena intonations acquire the value of the throughout musical-linguistic semantic syntagmas.

REFERENCES

1. Bogoyavlenskii, S. (1964). Verdi and Shakespeare // Shakespeare and music. L.: Music, P. 109–170 [in Russian].
2. Vasina-Grossman, V. (1978). Recitative // Musical Encyclopedia. M. : Music, V.4. Stlb 605 [in Russian].
3. Verdi, J. (1973). Selected Letters [Ed. 2nd]. L.: Music [in Russian].
4. Vilner, N., Dvorkina, M. (1989). How to sing Verdi? // Soviet music. P. 44–49 [in Russian].
5. Krechmar, G. (1925). Opera History / ed. and with foreword. I. Glebova. L.: Academia [in Russian].
6. Marchesi, G. (1990). Giuseppe Verdi // G. Marchesi. Opera. M.: Music. P. 148–180 [in Russian].
7. Ordzhonikidze, G. (1967). Opera Verdi on the plots of Shakespeare. M.: Music [in Russian].

Date of submission: 21.06.2017