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RECITATIVE AS A FACTOR OF GENRE AND STYLISTIC EVOLUTION OF OPERA ART

The Article characterizes a variety of compositional-dramatic and stylistic functions of the opera recitative singing, opens their relationship with the historical opera genre modifications. A direct relation of the recitative form with reformist tendencies of opera art is found. The value of recitative in opera works of Russian composers of the late XIX - early XX century is defined.

Keywords: opera genre form, recitative, style functions of the recitative singing, recitative opera, and recitative thematism.

The phenomenon of recitative is two-valued, one might even say polarized. On the one hand, the term “Recitative” is used with respect to music, and is characterized on its artistic grounds. On the other hand - in the very concept there is an indication of the inherent connection with the speech, first of all, taking into account the historical origin of the phenomenon, with verbal speech. However, in everyday verbal communication a person does not speak with “recitative”, as well as does not use it in the written word and literary forms.

An integral organic quality of the recitative is its oral nature, manifestation in sound. Another not less important quality is its intonation alignment, hence semantic definition. The third typological feature of this phenomenon as a sounding and finding its artistic and communicative functions in live sound can be considered the relevance or effectiveness, conjugated with the current state of a parson at the present moment. This state can be called a “willingness to saying”, expressed in the information and psychological pressure, in an effort to reveal the contents of consciousness as a personal projection to reality.

The fact that a recitative “chooses” this *set* of tools for this purpose, combines the verbal and musical intonation ways, and acts as a consequence of its communicative nature. In addition the result of a special mono-dialogical forming of recitative is its close relationship with the opera genre and stylistic means. Consequently, not only opera gave birth to recitative as morphology and syntax of

recitative forms that contributed to the isolation and to the development of specific opera synthetic and dramatic verbal and musical language.

At the same time, it is the evolution of the opera genre form, stipulated by the allocation of different styles (historical, national, and composers' copyright), that contributed to the functional establishment and compositional and dramatic autonomy of the recitative. Therefore, the **purpose** of this Article, the **subject-matter** of which is the **recitative opera singing**, is to **determine the relationship between the history of opera and system functional differentiation of the recitative forms**, as a result of which the recitative turns out to be capable to act as an individual artistic phenomenon with a priority of musical means of expression. Let's note that *within the Article it is only possible to indicate the general tendencies of interaction of the genre and compositional conditions of opera and semantic data of the recitative forms.*

First of all, let's note that there are "pre-opera" types of recitative, concentrated in the sphere of epic that is in the sphere of the primary genres with their sacral and ritual oriented direction, designation for socially meaningful collective action. No less essential prerequisite of artistic isolation of recitative forms are also early forms of poetic lyrics (both solo and choral), represented by the culture of antiquity and the Middle Ages, also retaining the signs of pragmatic service and social primary genres. This sphere shall also include the ancient Greek tragedy which most often is considered to be a direct predecessor of the opera theatre. Its ideas, images and intonation discoveries remain open meta-paradigm of the history of opera art [1].

It is known that the creators of the Florentine Camerata sought to study ancient art and to represent its principles in new, Renaissance musical and poetic theatrical forms. In particular, a fundamentally important issue for them was the issue of how to pronounce a verbal text and what should be the text itself, what poetic features it should have. ON the way to a new *melody of speech* they opened "*such a type of singing, where one would like to say*" (J. Caccini) and "*singing on the halfway between commonly speech and clean melody*" (J. Perry) [5].

Florentines have identified the main direction of the search for opera language

as a transition, median, located between the verbal and musical intonation and acquiring, due to its migratory nature, special expressive qualities. This language reveals a much greater psychological depth than ordinary and verbal communication, and generalized, socialized melodic content of the samples of folk songs. However, only C. Monteverdi managed to determine of what this language is capable as a special artistic and psychological phenomenon. A significant feature of his opera creativity becomes the fact that the elected and rhetorical system improved by him is based on recitative stylistic grounds. Innovative original features of the Monteverdi opera style - allocation of the “representative” and “excited” modes of opera singing style - have recitative sources [2].

It is also important that in the Monteverdi operas a recitative is already opposed to other form of musical statements - arioso singing, thereby strengthening its own independent status. A Renaissance master binds a definition and expression of the individual nature, feelings inherent in this or that opera character with it. Therefore, separate recitative momentum penetrate into the aria; based on them typing takes place and characterological classification of the material of arias, historically coupled with the period of the formation and development of bel canto style. And though the latter is much written about (and, to a certain extent, true) write that he contributed to the priority of arias in the operatic composition, ousting recitative to the periphery of opera performance, simplification of its artistic problems, however, all *typical Italian Arias* known up till now, which have become “classic”, namely - lamento (in Italian - crying, complaints) - mournful aria, aria pathetic (passionate), domestic, lyrical bravura (noisy, cheerful), Buffon, revenge aria – have a recitative rhetorical rod, i.e. those specifically recitative intonation momentum that define the ‘semantic core’ of the aria (such as moaning descending second in the aria-lamento, rising rhythmically active quart or second-tertian tone in the heroic aria, stubborn penetration of one sound with a quick “talking” of words in the aria of revenge, etc.) [1].

Composers of the Neapolitan opera school *finally shared compositional and dramatic functions of arias and recitative, thereby consolidating their value in two*

main opera vocal, vocal-instrumental forms. Moreover, they emphasized the updated recitative character, as inclusion or introduction to the event connected with it, assigning the function of an intimate lyrical stop for an aria. They also pointed to the mobility of the recitative regarding the horizontal coordinates of the word - music that is its ability to get closer to the word ("dry" recitative), to the music ("Accompanied").

In some national varieties of comic opera (French, Austro-German, Russian) recitative finally goes to the side of prose, although the latter is markedly different from ordinary theatrical conventionality content and affective style. But it only suggests other, more diverse, extensive opportunities of the following omuzykalivany of the speech and recitative phrases.

In this regard, it is worth remembering the origins of the genre and stylistic content of the opera "*Dido and Aeneas*" written by Henry Purcell. Although it contains spoken dialogues and the comic aesthetic inclination is clearly felt in Dido arias, as well as by the contrast of Dido's deeply psychologized image and formal-rhetorical way of Aeneas, the composer manages to reach the bright tragic effect. In particular, recitative-declamatory intonations are introduced the party of Dido in her arias lamento, and namely their *individually speech musical expression* provides voice tragic and semantics of the image, and the opera as a whole.

J.B. Lully, who is considered to be the creator of the standard style "Large" French opera, dedicated his reform to deepening the tragic side of the musical recitation and declamatory recitative-hand opera singing. His works especially clearly detect the *oratorio value of the sublime recitative singing*, stipulated by the imitation of the dramatic recitation of famous French actors of theater and becoming a stereo composite opera. Thus, the orbit of evolution and opera, and the opera recitative includes the adjacent to it oratorio genre, which inherently focused on the special "talking, praying" ways of word omuzykalivaniya [3].

The idea of a "*lyrical tragedy*" is historically transmitted from Lully to H.V. Gluck in so far as it is connected with the transformation of opera into the battery of social and psychological needs and assessments of human rights.

It is significantly that Gluck's opera reform was largely the reform of the relationship between recitative and arioso forms of singing, including the impact of the instrumental melody, which has already purchased sustainable classicist features. So, the famous chorus of the Furies from the 2nd action, "Orpheus" is distinguished by lapidary simplicity of the musical thematic, which comes from the "purification" of all kinds of singing harmonic shapes, "harmony melodies". Alongside with that due to the confrontation between arioso excesses of Italian opera *seria*, Gluck's reform actually confirmed functional and semantic rules of arias and recitatives, set not only in Italy but also in the French opera, thus, consolidating, the tendency of the rapprochement between these two Lexi codes of the opera genre. In creating deployed imbued recitative intonations of dramatic opera scenes Gluck sought to convey the overall dynamics of the action, at the same time - the dynamics of the experiences associated with this action (to provide vivid examples of the opera "Alceste", and "Iphigenia in Aulis").

Recitative Instrumentalization, which allows bringing together the sound of vocal and orchestral parts, and creating a single monumental symphonic opera canvas becomes a typological feature of the reform of R. Wagner, who in this regard is the direct successor of Gluck. Orchestra vocalization and providing instrumental sound with melodic individuation inherent to the arioso and declamatory singing, therefore, in-depth vocal recitative melodizing become significant feature of G. Verdi style and later representatives of the Italian romanticism, with its tendency to grow into verismo and expressionism.

But, anyway, the reformist opera path led Richard Wagner and Giuseppe Verdi, like Gluck, to the task of development and transformation of the musical language of the opera based on its (opera) of recitative lexicode. Wagner used the principles of orchestral and vocal recitative as an intonation and compositional basis of the whole opera, providing it with a nature to build an opera endless leitmotif melody. Verdi also often separates recitative episodes, contrasting them arioso-melodic singing as the highest point, the tragic fate of the heroes of the voltage that is used as a sign of recitative critical aesthetic situation.

So there are two main tendencies in the use of recitative in the European opera: recitative monologization (monotematizatsiya) of the opera language, on the one hand, dialogic opposition recitative, as a proper speech, cantilena arioso-like music itself. These two tendencies were identified by the opera reform of Gluck, as well as by those two prerequisites of relationship of words and music in opera, which were designated in two types of early recitative – “dry” and “accompanied”.

As A. Rudneva pointed out properly, the “selection of ordinary and, in particular, normal”, “not dressed in heroic robes” of characters - the most important tendency of art of the XIX century. However, the striving to “ordinary” accurate depiction of life “as it is” affected not only the choice of subjects but heroes as well. In literature and poetry it is reflected in the verbal y- in vocabulary, syntax; in painting - in the art of composition and new methods of writing; the music also, especially in the music with the word in the conceptual complication find ways of musical intonation, in a detailed, “a portrait” image enlarged musical expression” [8].

On the basis of this declaration of aesthetic author proposes to consider the reform of the intonation of opera, which was realized in the works of Mussorgsky related to “the most important artistic task in the field of musical language, tasks arising from the choice of certain themes, stories and images”, the idea of “incarnation human speech, intonation for its party like nothing else is able to reveal the emotional palette of feelings, psychological makeup, the soul and the nature of the character”. As the main result of this reform O. Rudneva points to the “total installation” “to expand the musical intonation and, in particular, the recitative dictionary by expanding the range of its interaction with verbal beginning with the spoken word - verbal speech” [8].

Completely agreeing with this generalizing proposition, we note that the creation of a “tune, saying soluble” was to Mussorgsky’s musical composition of the base upon which it forms a series of contrasting opera characters, their means of highlighting the individual personality traits of characters that is, going deep into the recitative statements, and differentiates it in an intonation way [4]. In this work on the nature of opera melodies he attracts not only everyday oral, but written words of

literary forms, inheriting and reproducing the stylistic contrasts of Pushkin's "historical drama" [7; 9]. So he changes the perception and the conditional word opera, significantly expands the range of its dramatic features, and *exposes it to amalgamated detailed musical and stylistic analysis*.

The opposite, but equally reformist path is poetic opera by N. Rimsky-Korsakov. It also creates a special author's recitative melos, but creates its three main musical ways, summarizing, synthesizing vocal, lyrical and epic intonation of origin, including choral epic popevki, motivic pace broaching lyrical songs, oratorio converted intonation; attracting thematism instrumental origin, associated with the horizontal reviewing of the harmonic contour, often with configurational-ornamental patterns; using traditional vocal and instrumental rhetorical formula of Western opera.

In such a way three types of operatic recitative in opera by Rimsky-Korsakov, addressed to three different plot-semantic function groups of characters are formed. The first of them includes those opera characters that are not individualized, represent a generalized image of the people, in some cases - personify the great power of art, the creative power of the human embody ethical categories and saving creeds, and the forces of nature (e.g., Lel, Sadko, Levko king Berendey, Fevronia, Servilia, Mary, Martha, Olga, partly Swan Princess, Jari-Sun).

The second group comprises the transitional characters, around which the main action is concentrated. They can relate to magic, fantasy, and the sphere of the real, but in their search for truth and a place in the world they seek to love as its highest - the last - the implementation of opening a special compound of sensual and spiritual planes of existence (clear examples - Snow Maiden, Volkhov, Fevronia in moments of transformation, some others) [6].

The third group includes the characters personifying evil, envy, hostility to all living things. In the early stages of creativity, they are not leading; it is - a generalized image of the oprichnina, Matuta in "The Maid of Pskov", the mention of the evil witch - her stepmother in the "May Night" is essentially harmless, do not cause harm to humans and the devil Solokha in the "Night Before Christmas". "Mlada" is the first opera, where the personification of evil involved and the real (Vojislav, Mstivoy)

and fantastic characters (Svyatohna Morena, Chernobog and others). Further Bomeley, Grozny, Salieri, Tigellinus, Egnatia pan Voivod, Kashchei partly Barbariha mother of the son-in-law become the symbols of violence; the personification of wickedness, cowardice is a Topsy-Turvy, generalized image of an enemy - the Tatars, signs of dullness, primitiveness - Dodon and his kingdom.

N. Rimsky-Korsakov creates its own type of opera word that does not detail, but poetically generalizing and allowing musical part of the recitative complex to *strengthen the focus on the synthesis, to create a symbolic “general plan” of an artistic action*. However, in this case, the starting position of the composer’s choice is related to the *reinterpretation of expressive artistic and communicative functions of recitative opera statements as a way to achieve ultimate unity, indivisibility of verbal and musical intonation types*.

Attention to sound operatic recitative forms in the works of Russian composers leads to isolation of the chamber opera genre form in the works by A. Dargomyzhsky, N. Rimsky-Korsakov, C. Cui, S. Rachmaninoff, dominated by recitative-declamatory style of the text, and finally fixed in as a leading operatic recitative thematism.

Thus, the general characteristic of reformist tendencies in the development of opera ensures their strong bond with the search for new semantic functions of recitative, with the definition of the *role of the recitative as an essential stylistic start* combining all parameters factor in the evolution of opera composition.

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