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FUNCTIONAL AND SEMANTIC PROPERTIES OF VOCAL REGISTERS IN THE OPERAS OF THE BAROQUE PERIOD

The article deals with issues related to functional and semantic properties voice register of Baroque era opera. Based on performance and teaching of the masters of baroque bel canto properties of universal vocal school are traced, which was recorded in theoretical treatises.

Keywords: baroque, bel canto, performing schools, vocal register, vocal educational system.

Many musicological research appears XVIII century the century of unique flowering of vocal art. Thus, the British founder of musicology Charles Burney (1726-1814) wrote in 1772 that the Italian vocal school vocal music brought to perfection, no other country unknown [10, p. 18]. The very style of singing Italian school of art and artists, the most famous figure is legendary castrato Farinelli-singer (1705-1782) appears as “mythical image of the greatness and power of singing art” [1, p. 212]. In addition, many musicological studies of the history of music in this period generally regarded primarily as a history of the singers and performing skill of singers. It is important to note that Italian opera, which became widely known in other European countries in the middle of the XVII century, was perceived by them, especially Britain and France ambiguous or almost critical.

The peculiarity of the Italian musical life of XVII-XVIII centuries. and forming a unique cultural background that contributed to the development of opera, was the fact that the vast majority of opera composers of the time, beginning, of Caccini and Peri, singers, singing teacher, conductor or choirmaster. For example, John. Lehrentsi was organist and composer, author of spiritual and operatic music, and from 1671 worked as choirmaster at the Venice Conservatory Medykanti [3, p. 368]. His disciple A. Lotti, also wrote a large number of operas for Venetian theaters, began with the post-singer soloist in the cathedral of San Marco [3, p. 368-369]. By the way, he created one of the most brilliant opera houses in Europe, when he was invited by Augustus in Dresden (1717) as the head of the Italian company. Paskuini Bernardo (1637-1710), one of the leading Roman composers studied singing at the famous Loretto Vittore, he, in turn, taught singing Christina Shvedska.

In addition to the above, the originality of the era was still in the way used in operatic singing voice register. Vocal and register hierarchy in baroque opera libretto well defined conventions that traditionally was based on confusing the love of intrigue and accompanying actions. Status soprano, alto, tenor, bass was defined clearly and permanently. Bass voice was designed for parties gods, philosophers, wise wizards and magicians. Tenor sang parties servants, nursing old or older

confidante, that comic characters who have their clots comic, comical feelings and suffering for background, to tint real serious passions of young heroes. And almost on top of this building dominating soprano register is filled with "heavenly joy of youth and love" [7, p. 196].

Indicative in this context is the research career of the famous bass Antonio Montagny, who became a significant figure in the XVIII century, despite the fact that those roles that he played the key can not be called for a specific operas. He had to sing elders, army generals and priests, confirmed periodicals of the time. Thus, the magazine "Artist" in April 1733 pointed out that "Montagny always forced to sing the most minor parties" [7, p. 203], and in Handel's "Orlando" Montagny sang magician Zoroaster. Despite the desire of Handel to highlight of the singer and make its role more significant, for which the composer wrote for the hero of two large recitatives *accompagnato* the following virtuoso aria of "spell", one of which opens the opera, however, the status of the party by the standards of baroque opera is quite small. From the drama of the opera, the hero Montagny appears as a mentor and tutor, who rather officiously and boring brings young Orlando lesson of morality. As for the party of Orlando, it took place on a completely different level of importance. Dan party sang the famous castrate the time - alto Senezino, whose hero was charged much more in this opera arias, and, as a consequence, artist got bigger fee [7, p. 203-204].

In the opera "Coronation of Poppaea" of Monteverdi both operas protagonists - Nero and Poppaea - sing in a high register, that is, from the functional side timbres selected as required aesthetics of baroque opera. Party of Nero is designed by composer for castrato soprano and soprano written in the score key party of Poppaea written in the same key alto and focused on female mezzo-soprano. It is therefore not surprising that in the final love duet Nero sing tessitura higher than Poppaea. Thus, from the middle of the XVII century voice register ceases to be an indicator of gender, but rather demonstrating social status, importance or insignificance of the character in the events unfolding on stage, and is an indication of the age of the character and his experience.

Main hero or heroine who always participated in romance, sang just soprano. But in the soprano voice there were subtle gradations as can be correlated with similar shades in the orchestral accompaniment of stringed of late Baroque. Soprano was divided into high and low, male and female: primo uomo (castrate-soprano) and prima donna (Women's high soprano); secondo uomo (castrate Alto) and seconda donna (female contralto or mezzo-soprano). Status of key soprano was exceptionally high and soprano *chiaroscuro* strictly distributed by type of baroque libretto. Party noble and generous heroes carriers passion virtu («honor," "valor", "noble", "virtue") - the main passion of baroque opera - always administered only voices castrato-male sopranist in the mouth which fit elegant poems recited in

classical current aria da capo [6, p.104].

In opera stage the singer prevailed and only singer on his own initiative and individuality in the art of improvisation. His voice had to have a first material beauty (*il corpo di voce*), that is, according to Quantz, be "clear, clean, smooth from top to bottom, filled with infallible intonation, strong and resolute" [8, p.300]. Nasal and guttural overtones, bleating, loud sounds in the high, register diversity not allowed. The perfect legato (*portamento di voce*), accurate sound attack followed his *messa* (*messa di voce*), by expanding the range accurately aligned connection registers (*unione mellifluis*), speed (*agilita*), brought improvisational ornamentation, included in the basic commandments *canto figurato* - solo singing in the mature Baroque opera XVIII century. "Singing with figures:, ie singing *coloratura soprano*, abundant colors and exquisite ornamentation.

Justification is the emergence of the concept and the term *canto figurato* treatises connected with two prominent theorists of XVII-XVIII centuries Pietro Francesco Toga and Giambattista Mancini. These theoretical writings became the basis for the formation of aesthetics *bel canto* J. Rossini's efforts., which greatly simplified proposed by Pietro Francesco Toga and Giambattista Mancini education system and outlined the new concept of Italian *castrati* singing. It was their singing was his "truth flowing from the heart that touches the soul" [5, p. 43]. He wrote in a letter to the scientist Luigi Ferruccio when discussing papal bull prohibiting manipulate with the boys to make them male soprano. He agreed with that cripple boys very badly and he welcomed the ban of these actions, but at the same time he admitted that it had the character of "fatal to music. These crippled, for which another career besides singing was closed, were the founders of singing that touches the soul, and their abolition was the root cause of the terrible decline of Italian *bel canto*" [5, p. 43].

When R. Wagner, Rossini turned to him with a request to explain the cause of the decline of opera houses in the country, "many fine voices," Rossini replied: "The cause irreparable decay of art in singing *castrati* disappearance. We can not afford an idea of the charm of votes virtuosity and perfection that nature mercifully compensated for these best of the best for their physical disadvantage. They were also incredible teachers" [5, p. 170].

Another significant feature of the Baroque period can be called only those fulfilling the works of composers who did and lived in that same time, that works by composers of the last century, or those authors who died almost forgotten. For example, what happened to operas by Monteverdi, Carissimi, Cavalli, who in the XVIII century were not performed, and Farinelli for his sixty years of singing about seventy operas sung only his contemporaries. A huge number of baroque opera was presented as "the art of the case": performance of frequently stopped while the disappearance of the external drive, and only a small number of well-known and

popular operas of his time, lived relatively long on Italian and European scenes.

Most authors of baroque opera were composers, singers and teachers in one person. Among the best known may be called Alessandro Scarlatti, Francesco Durante, Nicola Porpora Antonio, Johann Adolf Hasse, Galuppi Balthasar and many others. In addition to theoretical training, personal display, they also accounted for their students specific exercises of varying complexity and character - solfeggi (ear training), which were to prepare all those who sought to master the art of singing for execution operas. These famous and saved solfeggi, as preparation for the opera as a kind of bridge between pedagogy and theatrical performance, were an essential element of the old Italian school of singing, or a true *bel canto*. More Vincenzo Bellini while studying at the Naples Conservatory, had to obey the requirements of their teacher Antonio Tsyngarelli "to leave counterpoint and bass fugato and do ear training", ie to devote considerable time creating melodies without words, "which set the theme through the development and variation, should become the musical "language" of purely vocal plan" [4, p. 34].

In the process of development solfeggi the singers trained phrasing, accent, modulation, jumps in the melody, finally, all the complexity is vocal composer of opera, arias and which in fact represented these advanced exercises. R. Wagner in his discussion of the philosophical concept of musical drama, as well as thinking about the need to prepare a new opera singer, very critically assessed not only products of Italian opera, a duty, in his opinion, some *canti* and *recitativi*; not only the "nightmare ears virtuosity of Italian art" [2, p. 608], but the "sensual pleasure <...> vocal exercises, designated by the term "ear training" [2, p. 610].

Thus, the formation of a professional European voice in its education, its development in the best traditions vocal, you can follow the historical sequence. Thus, due to liturgical singing slim aligned with demand sound and the first rules that prohibit speeding and sound vague diction, the growing range and vocal technical skills cathedral choristers; through Renaissance *coloratura* and developed the technique of the larynx, which combined with the expression "new song", with a new attitude to the word as to the basis of the new opera and theatrical expression, the European voice has reached its peak in color, *coloratura* singing - *canto figurato*, *bel canto* era of baroque opera .

A distinctive feature of *bel canto* XVII-XVIII centuries. can be called a significant amount of melodic material that was improvised *coloratura* different variants, namely in the form *roulades*, trills, *arpeggios*, tremolo, scales, *gruppetto*, double grace notes, mordent, chromatic and diatonic scales in the most complex and diverse combinations. Voice, brought up on this technique, as in *mezzo* for sound and perfect *legato*, acquired extraordinary expressiveness, plasticity and flexibility. After the romantic opera *coloratura* starts to fade into the background, and in the 70s of XIX century and disappears from the operatic repertoire.

Consequently, the outstanding masters of baroque bel canto created a versatile vocal school, which is recorded in the theoretical treatises fundamental laws of vocal skills, among which is to provide one of the most important - consistency and gradualism in the formulation and development of voice, methodical passing on all phases and strict adherence to all the rules. The only way to education "made singing" in this school lay in daily long-methodical Exercises Vocalise for Voice and specially written for this exercise. For example, at the end of the treatise Mancini writes table solfeggi, which he collected and recorded based on the works of various composers and famous - of his contemporaries. Ear training laid a solid foundation of artistic technique and vocal professionalism, taught filirovtsi tone art in perfect measure equal voice transfer it from sound to sound art to breath and renew it quietly, without interrupting the vocal long period. It solfeggi taught vocal chiaroscuro, expression infinitely rich shades of feeling in solo improvisations, which was perfectly adapted to the structure of the aria da capo. In the era of baroque bel canto arias da capo, require particularly sophisticated equipment nuanced, flexible, clean, clear and bright tone, light and sound jeweler and almost magical vibrations of singing, perfectly cope with what soprano and first diva.

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