

Development of Italian and French Opera in the Development Progress of World Music

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Abstract:

The vocal skills of Italian singers reached an unprecedented level, and the Italian singing school became a model for other national schools. A beautiful voice, an extremely wide range, an even sound in all registers, a skillful control of the breath, the ability to use methods with great efficiency, i.e. Virtuoso technique - all this is always a real pleasure for the listeners. - was making noise.

The article describes the development of Italian and French opera in the development of world music art.

Keywords: opera, musical art, voice, beautiful voice, singing culture, choral orchestra, opera genre, virtuoso technique.

Introduction.

Italian opera has developed in the 17th century and was formed in the form of orega seria (serious opera) in the Neapolitan school. At the end of the 17th and the beginning of the 18th century (in the works of F. Provensale and A. Scarlatti), this opera was finally a positive and progressive phenomenon.

The main part.

Orega seria were created mainly based on historical-legendary, mythological, rarely marriage-related plots. The wonderful bel canto (singing charm) culture based on the cantilena, singing the melody beautifully and in unison, was firmly established in this opera. The skill of Italian singers in the field of vocal art reached an unprecedented level, and the Italian singing school became a model for other national schools. A beautiful voice, an extremely wide range, an even sound in all registers, a skillful control of the breath, the ability to use methods with great efficiency, i.e. Virtuoso technique - all this is always a real pleasure for the listeners. - was making noise.

The melodious singing, which is a musical expression of the emotional state of the opera characters and naturally arises from the dramatic event, was composed in the form of an aria, which became the musical basis of the orega seria. The recitatives that took place between the complete numbers (aria, ensemble, chorus) connected them with each other.

The established traditions of Orega seria musical forms (arias, recitatives, ensembles) formed the basis of the libretto of the time, with Pietro Metastasio (1698-1732) being the most famous

librettist. He created a number of libretto texts of great poetic quality, which enriched Italian poetry.

Metastazio was able to express the great passions, feelings and experiences of his characters with great skill and a very high spirit. He perfectly knew the laws of vocal and stage art and skillfully distributed recitatives, arias, duets and other vocal numbers. Not only Italian composers, but also composers from other countries (even Gluck and Mozart) wrote operas to his many librettos.

However, the development of the opera seria was accompanied by many conflicts. This was largely due to the fact that opera seria would be enjoyed mainly by the noble courtiers, who required the singer to sing gracefully, show subtlety on the surface, and make the show impressive. The limits of the courtly aesthetic would limit the opera seria to various kinds of conventions that became mandatory. Thus, the plots, usually drawn from ancient mythology or ancient history, gradually fell into a mold: usually drawn from the lives of kings, generals, ancient gods and heroes, interspersed with confusing, often absurd and implausible love conflicts and Of course, episodes that end successfully in accordance with the requirements of courtier aesthetics are among them.

Even Metastazio gave the speech of the characters of his opera librettos, regardless of when and where the event took place, characteristic expressions of court etiquette of the XVIII century. The fact that most of the opera serias are structured schematically, become uniform, and the conflicts are repeated again and again in different versions is largely due to Metastazio.

According to Stendhal, who praised Metastazio's talent in general, "in each of his dramas there should be six participants, and all of them should be lovers so that the composer can use contrasts. The first soprano, prima donna and tenor of the opera There are three main actors. Each of these has five arias: a passionate aria (aria patetica), a joyful exuberant aria (di bravura), a simple aria (aria semplice), a half-character aria and, finally, a joyous aria. was required to sing an overflowing aria (aria brillante). A drama in three acts should not contain more than a certain number of verses, and one participant would never sing two arias in succession. It is also necessary that the arias, which are similar in nature, never follow each other" the French method, i.e. Virtuoso technique, became a mere display, and high culture became the real goal. Most operas are Virtuoso; (coloratura and fioritura) consisted of a competition of playing passages: choirs and ensembles almost disappeared. Thus, because the opera seria is closed instead of being a drama that reveals the content with musical instruments that merge with the story on the stage, it is characteristic that singers (sopranos and altos) who retain their childish voices dominate the operatic stage. was a tradition. Among them there were many talented singers (Farinelli, Guadani, etc.) whose voices impressed their contemporaries with their extreme beauty and intensity. But this habit itself was an unnatural convention, and its unnaturalness was expressed at least by the fact that the roles of the heroes of Prometheus or Hercules were performed in registers characteristic of women's voices, and were interspersed with countless coloraturas and trills. would be overflowing.

German composer and musicologist I.A. Scheibe wrote about it with a hint of sarcasm: "The end of the Kirish symphony (that is, the overture - B.L.) comes to an end, the curtain rises - a woman's voice, but a clear voice is heard - this voice is dressed comes from one who should appear to us to be a hero. Let's look at the libretto, is it a woman dressed as a man, a horsewoman, or some imaginary personage? No, absolutely not! This - Alexander the Great"¹. These kinds of conditionalities came into conflict with the dramatic reality that could never be resolved and brought the opera seria to an ideological-artistic crisis.

The signs of this crisis were already visible in the second decade of the 18th century, when the interesting and sharp-tongued satirical "Theater of the Picture" by the Italian composer and publicist Benedetto Marchello (1686-1739) pamphlet proves this. He writes with bitter sarcasm about composers and librettists, prima donnas and cut singers, kapellmeisters and stagehands.

"The modern composer does not absolutely need to know the rules of composition, he must content himself with learning two or three practical techniques...

He does not know how many lads there are and what their characteristics are, he only claims that there is a major and a minor... The composer usually orders a certain number of verses of a certain measure to be written for arias, and He asks that the text be transcribed clearly and legibly with punctuation marks, but when he puts them to music later, he doesn't pay attention to periods, commas, or question marks...

A contemporary composer, composing a consonetta for a mezzo-soprano or a contralto, makes the bass part an octave lower and the violins an octave higher, and imagines that he is writing a piece for three real voices. Opera musicians were well aware of and criticized the negative aspects of Opera Zepa.

In the second half of the century, the crisis intensified. This was also reflected in the press. While criticizing the opera seria in 1777, most of the contemporaries objected to the recitative, which had become "unpleasant, absurd and absurd"; he also harshly criticizes the aria, which has become a "vocal exercise" and has lost its "blissful simplicity."

However, the Italian opera zepa was not a gender phenomenon, absolutely. Along with many Italian composers (Bononcini, Gasse2, Koldara, Lotti, etc.) who ruled the various capital opera houses in Europe, there were also other famous composers who tried to find a way to dramatic truth in the field of opera zepz within this genre. they worked. G. F. Handel once tried to break the shackles of the opera scheme and put high artistic principles against the whims of singers and prima donnas. He filled opera music with deep dramatic content, raised the importance of choirs.

Handel's best operas not only paved the way for oratorios, but also prepared Gluck's reformation. In some arias of the operas of the famous Italian composer Nicola Porpora, who was one of Handel's teachers, the depth of emotions and the conventionality of drama are clearly known.

The struggle of currents in French opera (between the so-called "lyrical tragedy" and "grand" opera and comic opera about marriage) was distinguished by its extreme tension. This is explained by the pre-revolutionary conditions in 18th century France, the fierce struggle of the bourgeoisie against the feudal-absolutist class of the Louis monarchy. In 1789-1794, the class struggle that ended with the revolution of the French bourgeoisie had an impact not only on the social and political life of the country, but also on French art.

The fighting ideologues of the third class - enlightened encyclopedists (Diderot, Rousseau, D'alambert, Grimm, Holbach, Gelvesius, etc.) are in their philosophical, socio-economic, journalistic and aesthetic works, as well as in the "Encyclopedia" they publish. as, against the "old order" prevailing in France, the nobles advocated a somewhat just, new social order, free of class and religious prejudices and based on the rule of Reason. They fought against art that reflected the aesthetic requirements of the noble courtiers, including the Royal Academy of Music, the home of French lyrical tragedy. They strongly criticized the cold pomp and conventionality of this theater.

The French lyrical tragedy (whose creator was Lully) entered a period of crisis at the end of the 17th century. The main cause of this crisis was the aggravation of the tensions in the court-absolutist culture in France, the need to "appease the courtiers and please the city", in Voltaire's words. it has been. In the socio-historical conditions of the 18th century, the French lyrical tragedy did not meet the ideological and aesthetic requirements of the advanced circles of the society.

Composers and Lully's followers (Campra, Detusch, Mare) had to adapt to these new conditions; without abandoning the principles and traditions of the palace theater, it was impossible not to take into account the demands of the growing and increasingly revolutionary bourgeoisie. That is why they are in two different situations; but they were not able to solve the problem that life

itself put forward, that it is necessary to create a new musical theater, and they did not want to do it.

After Lully's death, the French lyric tragedy lost its dramatic unity, its dramaturgy fragmented and fragmented, the influence of the ballet almost turned it into a divertissement.

Summary.

Only the great French composer Rameau was able to restore the "big" opera to its integrity, to continue and develop Lully's traditions in new historical conditions (in his operas "Castor and Pollux", "Dardanus" and others). Ramo, who was a great musician, tried to enrich the opera music with new achievements, but he could not go beyond the scope of the palace lyrical tragedy². What makes Ramo's situation unique and controversial is that his work has been criticized by encyclopedists in the same way, who want art to be realistic, life-like, and whose heroes are not mythical characters and gods, but universally understood. , they insisted on being simple people with simple feelings.

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