

Vincenzo Bellini Beatrice di Tenda`s Character from the Opera “Beatrice di Tenda”

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ABSTRACT

This item contains a short opera description for easier reader`s perception and analysis of the opera Beatrice di Tenda “Ma la sola...” Moreover, specific advice and evidence are given for using this aria. The opera “Beatrice di Tenda” is the lyrical tragedy of Vincenzo Bellini, Italian composer, written in two actions. Italian libretto of Felice Romani. In 1833, march 16 the premiere took place in La Felice Theatre, Venice. Juditta Pasta, the diva of Italian theatre, took in active part in the show preparation. She is the first performer of Beatrice di Tenda`s party.

Keywords: Vincenzo Bellini, opera, “Beatrice di Tenda”, Juditta Pasta.

Introduction

Milan, 1418. Having gained dukedom, in the result of marrying Beatrice, Filippo Mary Visconti cooled off his wife. He began to oppress her people and then herself by damsel Agnese, passionately wishing to replace the lady`s place. Beatrice keeps faithfulness to her husband and rejects Orombello`s attention, the man in love with her (who Agnese love early, by turn). Agnese perfidiously informed Filippo about Orombello`s fillings to the duchess Beatrice. Under torture, Orombello falsely witnesses about his love affair with Beatrice, but then refuses these statements. Filippo persists on wife`s capital penalty. In the moment of execution, Beatrice forgives a repentant Agnese and dies. It`s impossible to listen to the music of this opera without tears and emotions. It`s full of sensuality, especially, in the final, it reaches a pick of dramatic effect. The opera is preserved in the modern style of musical theatre as La Scala, Metropolitan Opera. Beatrice di Tenda`s aria “Ma la sola”. The aria is very emotional, lyrical, with beautiful conversions and ornamentations. It should be noted, that there are difficult musical pictures, which only experimental and competent singer can execute. That`s why this aria is executed at more high courses of Conservatory. Good vocal-technical training, full voice diapason, strong and steady breathing and artistic skill are demanded from a singer. The aria demands a correct execution and keeping all technical complexity. There is no lighter shape of this aria.



(Joan Sutherland in image Beatrice di Tenda)

This aria needs, to be divided into three parts for more simple study and mastering. Thereby, a singer comforts himself and accordingly, he will need less time in order to learn this composition.

CHANT.

Oh mie fe - de - li quandoof- fe so in suo
 Plus d'ès - pé - ran - ce! Par lo - ra - ge qui

PIANO.

p Récit. *Lento assai.* *pp*

ste - lo il fior vien me - no, più non puote av - vi - var - lo il sol se - re - no
 pas - se la fleur, pen - ché - e Sur sa ti - ge, bien-tôt est des - se - ché - e.

The First Part

Recitative (Oh! Mie fedeli! Quando offeso in suo stello...) is in lento assai tempo, is written in fis moll key and begins the piano with compliance of each pause. It is necessary to sing throughout notes, in order not to have any gaps and galloping. A special importance achieves to recitative pronounce. It must be distinct, in order not to spoil the meaning of the sentence, all consonant letters need to be pronounced with special accuracy. But extreme enthusiasm with such nuances leads to cruelty and roughness of diction. Such an approach changes a whole heroine's character and at the end, audience can misunderstand composer's idea.

To avoid such mistakes, singers need not to add any changes into performance. It is enough to execute the composer's instructions, in order to perform the given aria ideally. The second part (Ma la sola, ohime, ohime! Son io...) is in largo sostenuto tempo. It is written with usage of the unique techniques for achieving the pick of dramatic nature. It should be noted, the comfort of conversions of 16 into 32, that is not difficult for the experienced singer. Of course, the good larynx flexibility demands till 20 notes in one syllable for execution. In order not to sing out of tune, the singer should feel deeply each semitone. The most difficult sentence in the second part is: "ed io potei soggetarvi a tal signor...". This clause is the culmination of whole second part and it demands a brilliant technique of breath. Just at the spot, we can observe the minimal orchestra's support and how a whole aria texture is performed by a singer. An incorrect breath or missed note destroy.

The general picture of composition

The third part is in allegro moderato tempo, it is the most informative part of aria, which is full of ornamentations and cadences. It demands a lot of physical forces in the time of performance. The massive sounds of orchestra will not give a singer to relax, because this part is the ceremonial and enthusiastic character. It needs to be executed confident, not keeping up with the orchestra. Connecting notes with dots provoke the accent, but do not forget about words, which can change the true sense, if the accent will not be correct. If a performer has a strong voice and correct breath, then he will execute easily the last 24 beats of aria with pleasure. "Beatrice di Tenda" is rare rarity in the opera science. During V. Bellini's life, practically, this opera was forgotten, admitted as failure. Only in the second part of 20th century, the slow revival began in executing of the opera divas, such as Joan Sutherland, Mirella Freni, Leila Gencher, June Anderson, Edita Gubernova. The opera is full of melodic charm, lyricism and sensual charm. The beautiful arias and ensembles persuade audience, that it is the masterpiece, alas unremembered.

References

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