

## COMPARATIVE RESEARCH OF THE JULIET'S WALTZ-ARIA

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### ABSTRACT

In the center of the study is William Shakespeare's tragedy "Romeo and Juliet" (1595), which is very popular both during the life of the author and in subsequent centuries. In Italy, the story of Veronese lovers was considered a real accident and there is a tomb of Juliet. Since the XVIII century, many composers turned their attention to the moving and touching history of young hearts. In this paper, the image of Juliet and her embodiment in the two most popular opera interpretations of the Italian schoolchildren - Vincenzo Bellini, and the French one - by Charles Gounod, are discussed in more detail. The novelty of the work is focused on the moment of comparative analysis, with the help of which the most characteristic and strong features are revealed, with the help of which the image of Juliet is revealed: in Bellini - this power manifests itself in bright melodism, passionate impulses, sincerity of musical expression, reaching deep dramatic pathos; in Gounod, the melodic themes are depicted in the style typical of the French lyric opera with brilliant coloratura passages, with violent emotional outbursts. In the interpretations of these operas, despite the great difference in the reading of the characters of Juliet, the similarities of the heroines concentrated in the most complicated vocal parts of the hero's solo numbers are outlined. The similarity is also in the fact that the vocal parts were written for certain singers with high singing technique, taking into account their characters, which was the norm in the compositional practice of that time.

**Keywords:** *Soprano, Opera, Genre stylistics, Dramaturgy, Orchestral nuance*

### INTRODUCTION

«Shakespeare's "Romeo!" My God! What a story!  
In it, everything seems to be for music! ...»

*Hector Berlioz*

The tragedy of W. Shakespeare (1564-1616) "Romeo and Juliet" (1595) enjoyed great popularity both during the life of the author and in subsequent centuries. In Italy, the story of Veronese lovers was considered a true incident and already in Shakespeare's time, the tomb of Juliet appeared. The tomb, like a house with a famous balcony and a statue of a heroine under it, is still being shown to tourists. The story of the two lovers is well reflected in the music of the past and the modern generation of composers. There is a change of centuries, but people do not give up trying to express in the sounds of her tragic joy. Since the XVIII century. the composers of Germany and France dedicated their works to two lovers: the opera of I. Benda (1776), the opera of Schwanenberg and Rumling (1790), the musical drama of Dalayrac (1792), the opera D. Steibelt (1793), the opera of the Marquis d'Ivry "Lovers from Verona" (mid-19th century). In Italy: ballets Marescalchi (1785) and Beretti (1787), operas Zingarelli (1796), Guglielmi and Vaccai (1825), Garci (1826), V. Bellini (1830).

In 1839, the famous French composer Hector Berlioz composed a dramatic symphony "Romeo and Juliet" for 3 soloists, 98 singers and 160 musicians of the orchestra to the words Emile Deschamps. Although before that, after listening to Bellini's music, he said, "Italy! We will honor the beautiful Juliet, sleeping in a dead sleep in her tomb - and away from the cemetery! To Paris, my friends!" (Micznik, 2000). Berlioz with fiery romanticism strove for grandeur, and in contrast to Bellini, he turned out to be a bright and subtle artist of orchestral color with increased musical sensitivity. Berlioz's music put on ballets choreographed by Maurice Bejart and Amedeo Amodio, E. Walter, I. Chernyshova, E. Skibina. Ekaterina Maximova, who danced with Vladimir Vasiliev in Bejart's play "Romeo and Juliet", recalls, "Julia was an unexpected gift in my artistic destiny. And I'm terribly sorry that I danced it only twice - it was so little! Berlioz differently (than Prokofiev) perceived and expressed the music of the tragedy of young lovers - and Bejart's performance is not

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similar to any other (Bennett, 2003). However, having danced this role, I did not stop loving my Juliet - each of them is interesting in its own way, and one image enriched with paints and plastic nuances of another. I danced to Juliet in the play by Lavrovsky, and Kasatkina and Vasilev, and Bejart's Julia. It used to be that Shakespeare and ballet are incompatible. But it turned out that ballet Romeo and Juliet can affect the heart often more than their counterparts on the dramatic stage. Shakespeare for me is something infinite, bottomless... " (Maksimova, 2004).

Shakespeare inspired many composers to create new masterpieces dedicated to Romeo and Juliet. In 1840, the work of Mercadante appeared, in 1865 - the work of Filippo Marchetti, followed by the overture of "Romeo and Juliet" by the Norwegian composer Johan Svendsen, then, in 1867, the French composer Charles Gounod wrote an opera. In 1970 the great Russian P.I. Tchaikovsky wrote the overture-fantasy of the Montagues and the Capulet, in which the theme of love embodies the incredible fullness of tenderness, languor, and bliss, "Pyotr Ilyich plans to accompany a soft, like a lulling movement, he introduces quiet, sighing horns, and the melody becomes even sweeter. Again, the disturbing, vigorous sounds of the fight. They are growing. In a bitter, merciless struggle, young heroes perish. The theme of love diminishes and nicks. Under the deaf, mourning blows of the timpani, a cry of despair is heard. But the theme of Romeo and Juliet's love is already ringing in the high, enlightened voice of violins. The powerful blows of the whole orchestra complete the overture. The struggle is not over. The struggle continues. Love will prevail!" (Altaev, 1954).

The theme "Romeo and Juliet" in music is worked out by the following composers: O. Mihalovich, A. Merkadell, D.I. Raff, R. Strauss (four musical excerpts for the stage), K. Shally, E. Granados, K. Lambert, V. Gui, V. de Sabata. The English composer Frederick Delius wrote music about the novel "A Village Romeo and Juliet", in 1943 E. Tudor staged a ballet at the Metropolitan Opera (New York). Composer, priest, and performer of sacred music - Lorenzo Perosi (1872-1956) wrote the opera "Romeo and Juliet" in his younger years, but then, deeming this work as sinful, destroyed the score. In 1922, the Italian composer Riccardo Zandonai wrote the opera Juliet and Romeo, which at one time was highly appreciated, but now almost never put. The most famous fragment of this opera is the "cavalcade", expressing the desperation of Romeo, swiftly galloping from Mantua to Verona to Juliet's coffin.

In September 1935 S. Prokofiev completes the work on music for the ballet "Romeo and Juliet", "I was interested in the lyrical plot. Found in Romeo and Juliet Shakespeare. The treaty was signed by the Bolshoi Theater. In the spring of 1935, Radlov and I developed a script. During the summer the music was written, but the Bolshoi Theater found it non-dance and broke the contract. At that time, much talk arose around our attempt to finish "Romeo and Juliet" safely. The reasons that pushed us to this barbarism were purely choreographic. After several conversations with the choreographers, it turned out that it was possible to solve the ballet ends with a fatal outcome, and then music was born for this end" (Prokofiev, 1982). The ballet dancer Lavrovsky wrote, "The choreographic language of the ballet "Romeo and Juliet" is unusual - in the creation of his poetics, I sought to maximize its Shakespearian way of thinking, style, and character of the work."

In modern interpretation "Romeo and Juliet" are heroes not only of classical music but also of famous rock and pop compositions: Dire Straits (1981), Dieter Bohlen (1992), Leonard Bernstein's Broadway musical "West Side Story" (1957), "Romeo and Juliet: Chronicle of a Gypsy Love" in the key flamenco of the author Luisillo (1990), Emilian Sichkin in 1993 wrote the symphonic tragedy "Romeo and Juliet", conceived by him at the age of 16 while studying at the Gnessin College in Moscow. In 1995, in Verona was released the CD "Juliet and Romeo", where the performance of fragments of Shakespeare's tragedy in three languages is accompanied by the music of F. Bignotto and F. Pisani. Another CD version was released in Verona in 2001 with the music of M. Ongaro. In 1993, the Englishman E. Costello, inspired by the activities of the Verona Club of Juliet, created the work "The Juliet Letters" and dedicated it to the founder of the Club - Giulio Tamassia. In 1994, Stephanie Fuss - a dancer and choreographer from Verona, put on this music ballet. One of the last great works dedicated to immortal lovers is the French musical "Romeo and Juliet" by composer Gerard Presgurvic, which premiered in Paris in 2000. The author drew the idea of creating a new musical, as he himself says, from F. Zeffirelli's film (Rothwell, 1977).

The soundtracks from the films about Romeo and Juliet are very popular: the film by Baz Luhrmann

"Romeo + Juliet", the composer K. Armstorg; the film Franco Zeffirelli "Romeo and Juliet", composer N. Roth (1968); the film Renato Castellani "Romeo and Juliet", composer R. Vlad (1954); film Carlo Carli, composer Abel Korzeniowski (2013), etc.

## **MATERIALS**

### **Juliet's Aria From the Opera by V. Bellini "The Capulets and the Montagues"**

The creation of the opera "Montagues and Capulets" by V. Bellini goes back to his previous opera "Pirate", where Juliet was portrayed by the charming and poetic 16-year-old Giulia Grisi, "She flew out of the nest much earlier than even Malibran and Patty, her public appearances two years earlier at the Municipal Theater of Bologna. Then she sang the title role in Rossini's "Zelmira" and the delighted author did not hesitate to predict her great future" (Lauri-Volpi, 1972). Later, Bellini wrote for her "The Capulets and the Montagues" - a lyrical tragedy in four parts on the libretto of F. Romani. The premiere of the opera took place at the Venice Theater La Fenice on March 11, 1830, which made an order for this opera. The plot was prompted by the same Giuditta Grisi, who wanted to get the most winning role in this opera - Romeo. The libretto of Romani was based on the chronicle of the 16th century, widespread in Italy. "Historical legend about the sad adventures of Romeo and Juliet and their tragic death" ("Opera: Stage and Film," 1953). From there borrowed and the name of Juliet's father - Capellio. In the libretto of Romani, political intestines that divided Italy during the Middle Ages and Renaissance were especially emphasized: the feuds of the families of Montague and Capulets are part of the long struggle of the Guelphs and Ghibellines, supporters of the German emperor and the Pope. All this echoed with the mentality of contemporaries: in the XIX century. Italy was also fragmented, and internal strife prevented the success of the patriotic movement for the unification of the country ("Royal Italian Opera," 1884).

Romani did not write a new libretto but adapted for Bellini the text of Nicola Vaccai's opera "Juliet and Romeo", created in 1825, which enjoyed the widest popularity. The role of the heroine of Vaccai composed for the famous French singer Maria Malibran; speaking later in the opera of Bellini, she replaced the last picture with a similar scene from the beloved opera of Vaccai. This tradition of performance was preserved almost until the end of the XIX century, and the notes of "The Capulets and the Montagues" for singing with pianos were issued with two finals to choose from - Bellini and Vaccai (Konen, 1965).

In the contract for writing the opera, Bellini undertook to finish the work for a month and a half and worked every day for ten or more hours. "This torture can bring me to insanity, to illness," the composer said. The audience enthusiastically accepted the opera, which was staged on the stage of La Fenice many times in a row. After the third performance, the spectators, armed with torches, conducted Bellini from the theater to the hotel. In the procession, the orchestra played the melodies that you liked. True, the musician-rebel Berlioz, listened to Bellini's opera "The Capulets and the Montagues" in Florence and wrote about her overture, "The orchestra, limping sometimes on the right or on the left foot, got somehow to the end of the most insignificant fabric of common places. Meanwhile, the conversations did not stop, and nobody paid attention to the orchestra" (Kolb, 2015). The modern French youth was against the stagnant authorities and tried to pursue new ways of art. Nevertheless, the opera Bellini immediately gained popularity in France.

In the spring of 1829, on the occasion of the opening of the theater "Ducale" in Parma, Bellini quickly wrote the opera "Zaira" on the libretto of his faithful friend F. Romani on the tragedy of Voltaire. The opera was not very successful, but Bellini later used music for her in "The Capulets and the Montagues" and the young mezzo-soprano Giuditta Grisi (1811-1869), who was rumored to be the lover of a young composer performed the part of Romeo, which was not surprising in those days, as the role of Romeo (Konen, 1965).



**Figure 1.** The First Performers of Romeo and Juliet - Sisters Giuditta and Julia Grisi

The fact that Romeo's role was conceived as a travesty is the most striking feature of the opera: similar, if not identical, timbre and register of voices of two lovers emphasize the unity of their destinies, their simplicity in the face of tragic youthful passion, their sincerity, and trustfulness. They seem to soar above the cruel world, in which fierce strife prevails, destructive self-interest. In the finale, two female voices, choking with horror in the dungeon, in the grip of their surrounding hatred, strive for light in a thirst for life and send the last to forgive, intoning the magnificent chromaticisms governing the recitation so that words seem to break in a heroic cadence worthy of Beethoven.

Mario de' Medici regarded the motives that prompted Bellini to entrust the Romeo mezzo-soprano party, "The hypothesis that the Romeo party is made by the woman in order to draw attention to the performer" is not true, because there is a poetic meaning in "this female singing, gradually turning into crying as the fire of the romance and historical plot fades and the dying heroes remain on the stage, "moreover, it is also necessary from the point of view of expressive means, since it favors the movement of the thirds so characteristic of the musical Bellini language (Pizzetti, 1936). The use of two wind instruments that lead a melody often has a vocal function and contributes to creating an atmosphere of that highest purity, which is an exceptional advantage of the composer." He introduces free arias, "long-long" melodies, anticipating Verdi's melodies, whimsical rhythms. The chorus forms an integral massive background. Very flattered by the success of the Venetian premiere, Bellini expressed satisfaction with "the opinion of the public and its hopes that it will constitute an era in music" (Marcelli, 1990).

"The Capulets and the Montagues" - a work of a front line, followed by the best works of Bellini. There are several magnificent arias and duets with typical melodious melodies, full of sincere feelings (Tomlinson, 1986). The most famous episode of the opera is Juliet's aria from the second scene of action I - "Oh! How often, how often!", built on a simple chord progression, on the poetic arpeggio of the mandola intoning its main theme. The theme begins with a French horn, the soft and singing timbre of which adds the vocal part of the soprano so vividly:



The melody flows smoothly and easily, and only a small interval jump to ignite a pathetic minor twist: in this whole delicate and thoughtful Bellini. With a typically Bellini melancholy melody, marked by subtle beauty and grace (Koenigsberg, 2011b). Part of opera music, as was the custom at the time, Bellini borrowed from the previous opera "Zaira" staged without success in Parma in 1829 and did not resume, and later the most famous number - the romance of Juliet from Act I - taken from the opera "Adelson and Salvini", written to the end of the Conservatory (1825).

In the plot Juliet is sad in another part of the palace in a wedding dress, remembering Romeo - *Oh, quante volte! Oh quante!* ("Oh! How often, how often!"). She must marry another:



Lorenzo brings her the glad tidings: Romeo in Verona and will soon be here. He took measures so that Romeo could come to her and went through the secret door. Romeo tries to convince Juliet to run away with him, but she resists in the name of family and honor, declaring that she would prefer to die from a broken heart:

The image shows a musical score for Juliet's aria from Gounod's opera "Romeo and Juliet". It consists of three systems of staves. The top system features a vocal line with lyrics: "- tor - no mi - sembra un tu - o, un tuo so -". Above the vocal line is the instruction "a piacere". The middle system shows the piano accompaniment with the instruction "col canto". The bottom system continues the piano accompaniment with dynamic markings "p", "pp", and "pp", and the instruction "staccato".

Note that this is not the only Juliet's aria. Throughout the musical tragedy, she has another solo number in the third act, when Juliet spends time in agonizing expectation - *Chi cadde, ohime! chi vinse? Chi primo io piangerò?* ("Who will fall, alas! Who will win? Whom shall I mourn?").

Singing Bellini is not easy, we need special training, a special taste, and a special flair. Complicated technical passages are a tribute to the unusually expressive technique of bel canto, which still does not leave indifferent true connoisseurs of vocal art (Rothstein, 2012):

The image shows a musical score for Juliet's aria from Gounod's opera "Romeo and Juliet". It consists of two systems of staves. The top system features a vocal line with lyrics: "siate, ah! sia - te per me fa-ci fe-ra - li." Above the vocal line is the instruction "a piacere". The bottom system shows the piano accompaniment.

### **Juliet's aria-waltz from the opera by S. Gounod "Romeo and Juliet"**

The opera "Romeo and Juliet" by Charles Gounod (1818-1893) on the libretto by Jules Barbier and Michel Carré was written in 1867 and framed in five acts with a choral prologue. Gounod's composition is named in the "A Pocket Guide to Opera" by Rupert Christiansen, the most successful of more than 40 operatic adaptations "Romeo and Juliet" (Gounod, 1962). The composer began work on a new opera in April 1865 in the Provence city of Saint-Raphael, where he settled in the seaside villa. The situation in Saint-Raphael was reminiscent of the Italian Campania and helped to create the right mood. The composer worked daily from five in the morning, finishing the score in less than a month. Almost the entire first act was written in one day - on April 9, also a duet on the balcony from the second act was completed in one sitting, and in August of the following year, it was announced that rehearsals of the finished opera had been started ("Gounod's "Romeo and Juliet", 1867). Gounod wrote about his feelings about the new opera, "I hear the singing of my characters as clearly as I see everything that surrounds me, and this clarity fills me with bliss ... I feel no fatigue, I'm 20 years old, I'm even 10, so I feel like a child" (Langsner, 2008).



The premiere of the opera took place in April 1867 in the "Théâtre Lyrique" (Paris); the main parts were performed by tenor Pierre-Jules Michaud and soprano Mari Carvalho (Brown, 2010). Having sustained one hundred performances in the "Théâtre Lyrique", in 1873 the opera was staged in the opera comic, still with the 45-year-old Carvalho as Juliet. She remained in the repertoire of "Opera Comedian" for 15 years. Foreign premieres of "Romeo and Juliet" were held in London in July 1867 with the same Adelina Patti and Mario starring and in New York in November of the same year at the Brooklyn Academy of Music with Minnie Hauck in the Juliet party. In 1888, a new production was performed at the Grand Opera Theater, where Juliet was sung by Adelina Patti (De Bouvet, 1891).



Adelina Patti, the most famous Juliet, also followed the spirit of the text with astonishing faithfulness in her life. In the 1880s, she performed this role in the Paris "Grand Opera". In Russia, Juliet was sung by Marguerite Désirée Artôt (1835-1907) - a famous French singer with a voice of the vast range that was admired by P.I. Chaikovsky. Then, on the Russian stage, Juliet was sung by Mravina, Bolska, Nezhdanoff, Barsova, Katulskaya, Maslennikova.

The libretto of Barbier and Carré was concentrated on the history of love; in four of five acts, the central place was occupied by love duets. As the French biographer Gounod K. Bellagh remarked wittily, the opera "is almost entirely in four duos. If they are deleted, the work does not exist; if they exist, it continues to live." The last duo, significantly expanded compared to Shakespeare's tragedy, occupies the entire final act (Huebner, 1990).

For librettists, the feuds of Montague and Capulet are just the background of a love story, and it's no accident that the opera ends with the death of a couple in love, and not with the reconciliation of warring families. The librettists had to make one concession to the requirements of the opera: they allowed Juliet to awaken from her adopted drug soon enough that she could sing her love duet with Romeo before he died of the poison he had drunk.

"Romeo and Juliet" is a vivid example of the French lyric opera. Her main episodes are four duets of lovers and two of their small arias with melodic melodies, expressive and memorable. In I act Juliet's popular waltz "Waltz Song" with spectacular shining passages draws the image of a young carefree girl. The duo of the first meeting between Romeo and Juliet "Adorable angel, my guilty hand profanes, by daring to touch it" (the author's name - madrigal for two voices) is distinguished by a reserved, elegant, somewhat ceremonious character. Act II contains the Romeo cavatina "Ah, arise, o sun!" warmed by a sincere and passionate feeling. Close to her in the warehouse and a duo of confessions on the balcony "Oh, the night of bliss!", consisting of a series of different in pace and rhythmic pattern, but equally light in mood episodes.

In the opening act IV of the duet of the newlyweds "O bridal night! O sweet night of love!" episodes full of rapture, rapture with love, are replaced by anxious, worried. V act entirely takes the dying duet "Hail, gloomy and silent tomb!" The most developed of all, it includes both recitative and chant sections, in which the themes of the previous duet sound; an important role is played by the orchestra (Koenigsberg, 2011a).

The first action is opened immediately by the stage at the ball, the curtain rises on the music of the waltz, which is performed at a ball arranged by the Capulet family. Tybald discusses with his relative the forthcoming marriage of Juliet with Lord Paris, which Juliet does not know about. Juliet's father represents the daughter of the assembled, and she makes everyone happy with the performance of a small charming aria. With this aria, she demonstrates at least one of her remarkable talents - a great coloratura:

The image shows a musical score for Juliet's aria. It consists of three systems of music. The first system is the vocal line, starting with the lyrics "E - cou - tez! On - ly - hear! e - cou - tez! On - ly - hear! C'est le son des tones". The second system is the piano accompaniment, with lyrics "des in - stru - ments joy - eux - air - i - ly ring and rise! Qui nous ap - pelle et nous con - woo - ing - ly". The third system is the piano accompaniment, with lyrics "vi - blend - ing! Ah! Ah!". The score includes musical notation for both voice and piano, with dynamic markings like *cresc.* and *p*.

The incredible complexity of the passages from the first presentation of Juliet to the guests sets the characteristics of virtuosic and easy submission. The singer must have an extraordinary skill to

demonstrate the most sophisticated techniques with ease, while (as A. Netrebko did perfectly well) to dance, portray a young 14-year-old girl:

The image displays a musical score for a vocal piece, likely an aria. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line in both French and English. The first system shows the beginning of the piece with a melodic flourish. The second system contains the lyrics: "Tout un monde en fait - chan - ry" and "té land sem - ble naitre à mes yeux! ra - vish mine eyes!". The third system continues with "seau s'en - vo - le, s'en - vole aux gain, gain yon" and "cieux! skies!". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

The guests admire the beauty of Juliet, who, like a child, enjoys the general merriment. The Capulet invites everyone to the dance hall, and the guests are removed. They enter: the son of the worst enemy Capulet, Lord Montague, Romeo with a friend of Mercutio; both in masks Romeo asks the friend not to remove a mask, to be cautious and not to start quarrels. Mercutio laughs at Romeo and says that the Capulet is not very brave, and there is nothing to be afraid of. In the distance, Juliet is shown. Romeo, seeing her, falls in love with her at first sight and stops in admiration, but Mercutio carries him along. Gertrude, stopping Juliet running from her, tells her that she is probably in a hurry to count Paris, who should become her husband. Juliet argues that she still does not think about marriage and wishes for a long time "to keep her maiden dreams." Gertrude leaves, and Juliet sings the most complicated aria:

The image shows a musical score for an aria. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in French and English. The first system has the lyrics 'Ah! Ah!'. The second system has 'Je veux In my'. The third system has 'vi - vre Dans le r  -' and 'fal - ry Dream Id rev -'. The fourth system has 've qui m'en - i - vre' and 'el, gay and air - y,'. The score includes various musical notations such as notes, rests, and dynamics like 'ff', 'dim.', 'p', and 'pp'. There are also performance instructions like 'cresc.' and a page number '18203' at the bottom left.

The aria is performed in the genre of a waltz, which defines Juliet as the embodiment of youth, lightness, beauty, and grace (Streete, 2011):

50

Ce jour en - cor! Dou -  
Yet one day more! Like  
ce flam - me, Je te  
a sure - I will  
gar - de dans mon à -  
guard thee, naught my plea -  
me Com - me un tré - sor! Je  
sure E'er will re - store! In  
veux vi - vre Dans ce rê -  
my fai - ry Dream Id rev -

The structure of the aria is solved in a three-part form, where the contrasting second part is called to shade the unbridled gaiety of the girl and show the spiritual beauty, bliss and future beauty of the great love that Juliet will experience (Christiansen, 2004):

Un poco meno allegro, ma poco.

sor! Loin de l'hiver mo - ro - se, Lais - se  
store! Far from the win - ter snows, Do not  
moi, fais - se moi som - meil - ler, Et res - pi -  
wake, do not wake me to - day; Let me en -  
rer la ro - se, res - pi - rer la rose A - vant  
Joy the rose, Let me en - joy the rose Ere she  
de l'ef - feuil - ler. Ah! Ah!  
with - er a - way! Ah! Ah!

Tempo I.

Ah! Ah!  
Ah! Ah!

Change of tempo, tonal shifts, change of feelings and mood, at least for a while, yet manage to show another facet of the rich warmth of the young heart. Romeo returns and, going to Juliet, ask permission to kiss her hand, but she refuses to do so. Romeo admires her beauty, removes the mask, and young people, not knowing even the names of each other, are explained in love. Romeo asks Juliet to reveal to him who she is. When Juliet calls herself, Romeo screams, amazed that in front of him is the daughter of their sworn enemy. Tybalt enters and sees Juliet talking to an unknown person. By voice, he recognizes Romeo and swears to take revenge on him. Juliet in despair that she drew attention to the son of their ancestral enemy and said that "only the grave will be for them a marriage bed."

Note that the second action, opening the scene at the balcony of Juliet, also begins in F-major, the key of Juliet's waltz and in three-lobe pulsation, but it is rather a light barcarole, in which a quiet and full of love is heard and perceived (Nicholls, 2014):

The image shows a musical score for piano, consisting of four systems of staves. The first system is labeled 'Piano.' and includes the tempo 'Andante. (♩)=120.' and dynamic marking 'pp'. A note '(Curtain rises.)' is written above the first staff. The score is written in a key signature of one flat (B-flat major or F major) and a 3/4 time signature. The music features a complex texture with multiple voices in both hands, including arpeggiated figures and melodic lines. The dynamic marking 'pp' is repeated throughout the score. The notation includes various ornaments and slurs, and the piece concludes with a final chord marked 'pp'.

Further, the incredible beauty of Romeo's aria, singing the love of Juliet, is heard. Note that both vocal roles are very high with complex coloratura. It is also necessary to pay attention to the tonal drama of the opera, in which the sharp major sphere surrounds the image of Juliet, and the heroine's leitmotiv character becomes D-major. It is not accidental that the fatal motive at the beginning of the opera is set forth in D-minor: Juliet embodies life, the shadow side of which is death (parallel minor). The flatness of the flat (the key of F-major, B-flat major, E-flat major) is indicative of passionate episodes, that is, for moments of higher intensity of the main characters' feelings. It is remarkable that in the interchange, in the commission of the fifth action, Gounod shows all the basic tonal colors, connects all the main motifs, leaving as the final cathartic E flat major and the ascending song-hymnal theme. Thus, the moment of death is clarified and enlightened, it is major, and this becomes an indication of the triumph of love.

The musical material of the opera "Romeo and Juliet" is "light", elegant, laced compositions that represent the theme of the love of the title heroes. On the other hand, these are powerful, heavy, rolling, hard motives of enmity. Both these components are not lost, do not mix, but co-exist shading and complementing each other. This symbiosis makes it possible to compare the opulence of Charles Gounod with medieval buildings in the style of flaming Gothic, where the grandiose foundation is effectively combined with elegant, translucent, tall towers and spires resembling flames directed to outer space.

## FINDINGS

### **The Comparative Juxtaposition of Juliet's Arias by S. Gounod and V. Bellini: Emotional-Dramaturgic Solution, Genre-Stylistic and Vocal Features of Arias**

Unlike other composers in the musical style of V. Bellini, the lyrical talent of the composer was clearly manifested. This power consisted in his melodies, where the sweetness of love and suffering of the heart was revealed, and in the sincerity of the expression, often rising to a deep dramatic pathos. The general character of his music is soft, with a touch of sadness. Bellini's "The Capulets and the Montagues", especially Juliet's solo numbers, is a reinterpretation by the composer of the aesthetics of bel canto from within. He did not seek to overcome the classic canons in the external design of the action. He just focused on the lyrical side of the plot (Collins, 1982).

The musical language of Juliet's aria from the first act revealed a certain influence of Donizetti's views on the nature of the romantic opera by V. Bellini, where the images of "background" play a significant role. Choral scenes here serve as a kind of emotional screen, reflecting the experiences of actors, in these works of Bellini, the environment is represented as an independent closed world. The apex of the vocal part of Juliet is her aria-prayer, in which the composer concentrated the essential characteristics

of bel canto and the concept behind him of man as the bearer of a transpersonal ideal, opposing the disharmonious of "momentary" emotional impulses (Drach, 1990).

Opera "Romeo and Juliet" by another, also an outstanding composer, C. Gounod with a difference in writing 37 years - the second most significant after "Faust" in the composer's work and one of the best (along with Bellini's opera "The Capulets and the Montagues") among many versions Shakespearean tragedy on the music scene (Hadlock, 2001). The plot, in contrast to V. Bellini, is considerably shortened and modified - melodramatized. Opera is written in the typically French tradition of lyric opera with ballet. One of the most famous numbers of the opera is the brilliant coloratura Julieta waltz from the first act (in the author's version - the arietta) "Waltz Song", creating the image of a carefree girl. Modern Gounod criticism has reacted to this vocal number ambiguously. Marie Anne de Bouvet calls this and several other issues in Juliet's part the concession of the composer to the first performer of this role - Marie Carvalho. The well-known composer and critic, Ernest Reyer, justifying his lightness, wrote, "This is too insignificant an episode in order that the severely harsh critics view it as a serious departure from the custom of Mr. Gounod to create characters, and not to compose parties" (Fuller, 2016). The most significant feature of Gounod's Juliet is courage as an excess of vital energy, giving a special feeling of freedom and own righteousness. Therefore, in the image of Juliet, the main thing is not a premonition of death, the collapse of love, fatal doom, but, on the contrary, the joy, rejoicing, and light of young love that is sure of its eternal present.

At the heart of Gounod's opera is really Shakespeare's tragedy, but at the heart of Bellini's opera is a little-known Italian novel, which Shakespeare shares only the names of the heroes, as well as double suicide in the finale. The main difference - Romeo is clearly not 16 years of boredom getting involved in various adventures.

In Bellini, Romeo had already managed to overture the beginning of the overture: kill the heir of the Capulet, lead all the surrounding Ghibellines, and prepare the capture of Verona.

Also, one of the features of the opera is that the Romeo party was written for the female voice (despite such a heroic image). But it sounds in combination with Juliet's soprano and Tybalt's tenor (in this variant it is a combined version of Shakespeare's Tybalt and Paris) is very interesting and unusual.

In two different operas, despite the great difference in reading the characters of Juliet, there are similarities in writing the most complicated vocal parts of the main character's solo numbers, dictated by general circumstances: the vocal parts were written for certain singers who owned high singing technique and, therefore, asked the source material for their own voice devices. Perhaps the personal characteristics of the temperaments of the first performers of Juliet, both Bellini, and Gounod, also dictated the image dominants, which later guided the composers. It was a common thing in those days to write the parts for a particular performer, considering all the constituent characteristics of this artist, which did not contradict the performing tradition as a whole.

## CONCLUSION

The famous tragedy of W. Shakespeare "Romeo and Juliet" was first staged in 1595. Centuries have passed, but today, as in the days of Shakespeare, this sad story makes one tremble of heart, as this eternal theme continues to worry us - the theme of tragically interrupted love. One of the central characters of the tragedy is Juliet, which is shown at the moment of transition from naive self-sufficiency of the child to the mature enamored woman, capable to sacrifice everything for the sake of the beloved. Juliet was a special role in the life of many actresses in the vocal, ballet and theatrical arts.

The well-known ballerina G. Ulanova said, "For a long time I could not begin to prepare any part of Juliet with any of my students. Farewell to her is like a living person. Once I was in Italy, we were taken to Verona. In Verona, I stood in front of the balcony of Juliet, at the monument above the crypt. And here, at Juliet's tomb, I felt that I would never dance again, it was very sad... As if something passed...".



**Figure 2.** G. Ulanova Is Immortalized in the Image of Juliet: St. Petersburg, Victory Park

The image of Shakespeare's heroine is, perhaps, the brightest and piercing point in the creative palette of many actresses, which gives them an incredible opportunity to go along with this young soul all the spiritual changes associated with deeply personal experiences.

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