

Mini Opera Cinderella of Viardot Pauline: A Feature of Dramatic Art

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Abstract:

Viardot Pauline is a uniquely gifted artist. In the last decade alone, studies of Viardot Pauline have been carried out both at home and abroad, and Russian musicologists have shown great interest in Viardot's personality and her musical dynasty, among such works are those of S. Reshetnikova, K. Klykova, E. Ledeneva, and S. Bergman. The first chapter explores the artist's personal background and career, while the second chapter systematically analyzes her famous Mini Opera Cinderella. The final chapter maps the Viardot Pauline phenomenon through her work and explores the artistic value of her work. The main conclusions of the influence on nineteenth-century music and art. Information about Viardot's opera Cinderella is very limited and the urgency of this thesis lies in that.

Keywords:

Viardot Pauline, Opera, Cinderella, Theater Arts

1. Famous Singer and Songwriter - Viardot Pauline

Viardot Pauline (1821-1910) was a famous mezzo-soprano. Viardot Pauline's career spanned 24 years, from 1839 to 1863, and included more than 100 vocal works (mainly lyric songs), 15 instrumental works, and five salon-style Mini Operas.

Born into a musical family on July 18, 1821, Viardot Pauline grew up in a theater atmosphere surrounded by highly professional musicians and artists. Her father was Manuel Popolo Vincent Rodríguez García and her mother was Maria Joaquín Stich. Manuel García (1775-1832) is known as one of the most famous tenors in Europe. He was known as a man of great talent and personality. Manuel Garcia Jr. (1805- 1906), the brother of Viardot Pauline. Pauline worked very hard at her job. Her musical talent showed itself at a very young age. By the time Pauline was 8 years old, she could already play the piano well, but her father passed away when she was only 11 years old. Tragedy struck again in the Garcia home in September 1836, when 28-year-old Maria Maribrand died suddenly. Maria Maribrand died suddenly. Pauline was only 15 years old at the time. Maria's death was a great shock to her.

Pauline made her debut in Parisian society at the famous Salon of Madame Caroline Joubert, Pauline's debut was well received by the Parisian audience, and she made her

debut at the Théâtre Royal as Desdemona on May 9, 1839, in Rossini's Othello. Pauline's success at the Italian Opera also brought her into wide contact with Parisian society. The most famous of these was her acquaintance with the writer George Sand (1804-1876). The most famous of these was her acquaintance with the writer Georges Sand (1804 - 1876). The friendship between the two women lasted until Sand's death in 1876. It is clear that for Georges Sand It is obvious that for George Sand the friendship with Viardot was of great significance, because she became the prototype of the romantic novel Consuelo, and in 1841, together with George Sand, she began to publish the newspaper "La Revue Independante". The magazine had a clear oppositional tone against the policies of Napoleon III, and as a result the Viardots were condemned by society and the Parisian press. Viardot Pauline. Viardot was forced to establish her stage career in London, Germany and, of course, Russia. In 1843 Pauline completed her first trip to St. Petersburg, performing on the stage of the Royal Opera House throughout the season, and from then on she developed a friendship with the famous Russian poet Turgenev.

2. The Background of Cinderella, a Mini Opera of Viardot Pauline

After the Viardot family settled in Baden-Baden, Pauline continued the tradition of the French music salon. This salon served as a creative stage where many young artists and her students performed their works.

Between 1864 and 1874, Pauline composed more than fifty songs for weekend gatherings as well as three Mini Operas: Trop de femmes (1867), L'eogre (1868) and Le dernier sorcier (1869). These works are also used as reference material for students' teaching. Attendance at the performances not only contributed to the study of the vocal art, but also provided the necessary experience to perform in front of an audience. These operas were small in scale, but the vocal parts were intended for mature singers, adding an extra level of difficulty. In all, Viardot composed five operas, three of which, as already mentioned, were based on Ivan. Turgenev's opera scripts, while the last two, Tales (1879) and Cinderella (1904), were based on their own opera scripts. Pauline's last work, Cinderella, will be closely analyzed in the next section of this paper.

The preliminary stages of Cinderella are interesting in examining how easily the music of Viardot creates visual images. The orchestral part of the opera is entirely played by the piano. Viardot creatively utilized the technical possibilities of this instrument, noting its timbre, register, smooth pedaling, method of playing, and dynamic contrasts.

Let's take the overture of the opera as an example (see Example 1 of the score, Figure 1). It begins in the key of G minor and renders the main theme of Cinderella in the bass register; the rhythm is continuous, and the fullness of the bass register combined with the beautiful, slow melody allows the listener at once to visualize an image of the inner goodness of the protagonist in the midst of life's difficulties.



Figure 1. Sheet music example 1. Viardot, Cinderella. Overture, Cinderella main theme.

The main theme of the second movement is already one octave higher (see Tone I in Score Example 2 continued, Figure 2). With the sustained tonic the composer adds a counterpoint line: the chromatic scale is lowered. The theme stops on a diminished chord (bars 5-6), but then begins again and leads to the florid section, where the dominant chord changes from minor to major. Here we get a sense of Cinderella's character. It is as if she is overcoming her sadness and not allowing herself to fall into despair.

Нотный пример 2. Второе проведение темы Золушки. [Viardot, p. 2]



Figure 2. Sheet music example 2. The second verse of the main theme of Cinderella. [Viardot, p. 2].

The major mode prepares the way for the appearance of the next character, the prince, in the main theme. (See sheet music example 3, Figure 3). The tempo slowly slows down. The use of accents and elegant leanings decorate the rhythmic melody, accompanied by bass chords reminiscent of a polka or galop. The main theme is full of joy, playfulness and humor, reflecting the lifestyle of the royal family. This melody is repeated in the opera whenever the characters (not just the prince) talk about life in the royal family.

Нотный пример 3. Тема Принца. [Viardot, p. 2]



Figure 3. Sheet music example 3. The Prince's main theme. [Viardot, p.2].

The next transition is fast and intense. The major key quickly changes to a minor key. At first the main melody is in the bass register, then over the course of four bars the piano continues to ascend four octaves. The music begins to change from weak to strong, from *p* to *f*, and the melody is filled with harsh accents. This sharp melody vividly reflects the characters of Cinderella's half-sisters, Margrona and Amelinda. (Figure 4)

Нотный пример 4. Тема сводных сестер. [Viardot, p.2]



Figure 4. Sheet music example 4. Half-sister's main theme. [Viardot, p.2].

The next section has a very different main theme as well. The urgent and depressing melody of the sisters becomes the hypnotic melody of the elfin godmother. The melody is a slow A-flat major chord. The harmonies are rich and the melody is gorgeous, magically creating a beautiful image of the Faerie Godmother against a background of steady expression. (Figure 5)

Musical score for the song "Faint" by Timbaland featuring Nelly. The score is in 4/4 time with a key signature of one flat (B-flat). It features a complex bass line with triplets and syncopation, and a melodic line in the upper staves. The lyrics "Faint" are written below the bass line.

The king's main theme is performed in the first solo of Act II (see Score Example 6, Figure 6). The alternation of accented quarter note and 16th note phrases portrays the king in a condescending manner. The king's recitative is more of a monologue, with alternating declamatory and aria movements. The two florid passages included in the recitative demonstrate the virtuosity of the singer and emphasize the confident character of the protagonist.

Musical score for "RIDEAU" by Maurice Strakosky. The score is in 2/4 time, marked "Moderato". It features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a "RIDEAU" marking.

In the tradition of popular opera, the ball scene in Act II is set according to the principles of Theater Within a Theater. It is noted in the score that any vocal work may be interpreted at the ball according to the wishes of the singers or the director. Vocal adaptations of Chopin's mazurkas were used in many performances of the opera to accommodate Viardot's voice. The lyrics of these mazurkas celebrate the joys of country festivals, and the form of the mazurka fits perfectly with the setting of the ballroom stage. The insertion of numbers serves an important narrative and dramatic function, as it helps to reveal the true nature of the Fairy Godmother, one of the heroines present at the ball. At the beginning of the ball she is not recognized in the crowd. According to the plot, the king asks Amelinda (Cinderella's stepmother's daughter) to sing a song, but she refuses because she is ashamed to sing in front of the crowd. At this point the Fairy Godmother responds to the King's request (unrecognized at this point) and sings a mazurka. To the audience's surprise, during the song she waved her magic wand and the choir began to dance to the mazurka. The audience realized that it was an elf fairy in front of them! The Fairy Godmother likewise put the Prince and Cinderella together as a pair, and then they began their first dance.

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Cinderella's appearance and departure from the stage is accompanied by the main theme. (Score example 7, Figure 7):

Нотный пример 7. [Viardot, p. 29]



Нотный пример 8. Тема превращения тыквы в карету [Viardot, p. 29] :



Нотный пример 9. Тема крыс. [Viardot, p. 30]



Нотный пример 10. Тема большой коричневой собаки [Viardot, p. 31]



Figure 7. Sheet music example 7. [Viardot, p. 29].

The vocal parts for Viardot Pauline students are particularly complex and require some specific skills. The vocal parts of the roles prepared for Viardot students are particularly complex and require some specific skills. For example, a cappella (a cappella) is used in many of the Cinderella parts. In the fragment in Score Example 11 (Figure 8), the difficulty lies in the vocalist performing the pitch change at the beginning of the solo. In addition to this, the piano accesses the vocal part after the five cadenzas, which also requires accuracy of intonation.

Нотный пример 11. Соло Золушки. [Viardot, p. 13]



Figure 8. Sheet music example 11. Cinderella solo. [Viardot, p.13].

Overall Cinderella's vocal parts are beautifully lyrical. It is especially important to keep the singing drawn out and expressive in the interpretation, and not to speed up the voice even in the higher registers. For example, the highest note in the duet between Cinderella and the Prince-the second octave of “si” is prolonged, accompanying the crescendo as it gradually gets stronger to ff. (Figure 9)

Нотный пример 12. Дуэт Золушки и Принца. [Viardot, p. 36-37]



Figure 9. Sheet music example 12. Duet for Cinderella and the Prince. [Viardot, p. 36-37].

In contrast, the rhythmic organization of the sister's vocal part is much clearer, while also containing distinct intervals across. This can be seen in the trio example in Act I, in which Margrona's vocal part is built on a clear, almost marching dotted rhythm, with accented emphasis on each beat. (Figure 10)

Нотный пример 13. [Viardot, p. 6]



Figure 10. Sheet music example 13. [Viardot, p. 6].

Viardot enriches the vocal line of the elvish section with intricate phrasing. As can be seen in Example 14 (Figure 11), the melody seems to float in the high register above the almost Chopinesque flamboyant phrases in the accompaniment for all nine long bars. At the same time, the light notes and unhurried tempo reduce the loss of breath from the singer. In addition, the end of the phrase lies on a scale movement toward the highest note of this musical fragment - B-flat in the second octave - and the diminuendo indications add to the complexity of the vocal part.

Нотный пример 14. Фрагмент вокальной партии Феи. [Viardot, p. 27-28]



Figure 11. Sheet music example 14. Elvish Vocal Part Fragment [Viardot, p. 27-28].

The vocal waltzes also add to the difficulty in the sections where the elves work their magic. One of these waltzes is shown on Example 15 (Figure 12).



Figure 12. Sheet music example 15. Elf Godmother Waltz [Viardot, p. 79].

3. The Artistic Value of Viardot Pauline's Opera Cinderella

Viardot Pauline has never considered herself a composer, although she has created there are more than enough. All of her works are written for occasions, with a specific goal in mind, and are usually of an educational and pedagogical nature.

It is easy for Viardot to find the precise tones to convey the image of a particular character. The musical characteristics of each character are vividly and accurately presented. For example, in the Cinderella section lyrical characteristics predominate, mostly pleasant, smooth musical lines. Cinderella's sister's part on the other hand is outlined as awkward, rhythmically clear melodic lines. The opera Cinderella is considered a work with a clear methodology and goals for vocal instruction.

Viardot's parts for the main characters increase the vocal difficulties - the superbly florid phrases of the Elf Godmother's part, the weaker singing (pp), the proper distribution of breath in the upper register - the overcoming of all these difficulties is conducive to the professional growth of the young singers. Gaining experience in public performances, a large number of operatic performance skills and the formation of physiological tolerance of the vocal organs are important tasks.

The performance of the opera took place in the Pauline. Viardot's music salon, surrounded by the singer's close friends accompanied by the piano. All this categorizes the opera Cinderella as a chamber opera. Despite the fact that the opera Cinderella was created for pedagogical purposes, it also possessed artistic and aesthetic value. She became the repertoire of European theaters and continued its successful stage life.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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