

COMMUNICATION THROUGH THE LANGUAGE OF VOICE “ARIA DA CAPO” CHARACTERISTICS AND VOCAL INTERPRETATIVE POTENTIAL IN THE EIGHTEENTH - CENTURY

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Abstract

This paper exposes *Aria da capo*, categories and classification of this *Aria*; how was included in an opera seria. The vocal interpretative potential approach of the famous singers of the time; *Aria* in terms of vocal style of the eighteenth - century.

Keywords: *Aria da capo*, pre-classical, Baroque, Senesino, Farinelli, ritornello, opera, Georg Friedrich Händel.

Aria is a vocal work with instrumental accompaniment piano or organ but also with orchestral accompaniment. *Aria* is known in musical drama from the operas of composers Giulio Caccini and Jacopo Peri. It is known that bipartite form of these musical productions, leaving folk song tradition so more and more choral lyric Italian as French chanson is presented in the form of *Aria*. She served at first to designate a instrument melody, that suites was composed of pieces or parts specific to certain dance moves such as the: sarabande, giga, courante, minuet, allemanda, bourrée. With time the Italian word was reserved for solo voice piece of the orchestra. The Italian opera of the eighteenth - century the *aria* has taken particular importance, being reserved for psychological characterization, exposing a moral sense or defining traits of a hero, a character. *Aria* took the appearance known as *Aria da capo*, composed of two parts designed to contrast with each other, the first end by repeating A-B-A scheme. Composer Alessandro Scarlatti was the one who completed the *Aria da capo* features Italian type with ongoing: *fast-slow-fast* movements, characterizing the entire production of opera seria of the eighteenth - century. Jean Baptiste Lully was the one who completed French *Aria da capo* type movements: *slow-fast-slow*. *Aria da capo*

form historians established since the seventeenth century.

The author Teodorescu-Ciocănea Livia writes in *Tratat de forme și analize muzicale*¹ (*Treaty of forms and musical analysis*) that, quote: “*Aria da capo*, specific Baroque has a complex construction (composite) ternary batch. Each part is itself a simple (usually bipartite) and has its own character and thematic material, ensuring tempo contrast between sections. Baroque *da capo* indication introduce forms tend to half, forms that will assert mainly in classicism and romanticism, especially Instrument work.”

We know that music is a replay half by contrast, unlike simple repetition that includes instant replay and the presentation of the relationship between soloist and orchestra, the latter having only accompanist role but thematically bringing the orchestral *tutti* at the start point of the *aria*, where the name of *ritornello*². It has similarities with formal structures of ternary composite type Minuet / Trio / Minuet or Scherzo / Trio / Scherzo, causing the three fundamental components of a speech in ternary form. If a trio it is tonal character closed, *Aria da capo* the tonal center B is generally open in character modulating role digression thematic and harmonic character cell interior unlike statism thematic and harmonic exposure rechallenges, otherwise the contrast between A and B is likely different in tempo and expression. The first part A is usually a *Largo* and the second part B is an *Allegro*, tonal it is known that B starts at the minor relative. *Aria da capo* always starts with a *ritornello* and throughout the paper takes the role of interlude, especially in the first part A. *Ritornello* can have themes or content totally different singer, so arranged as to be overlapped

with the theme soloist with accompaniment role. Re-exposure is not always identical exposure or failure due to compression of joints sections. Specialized dictionary is written that take instrumental music with vocal-choreographic other, an *aria* that appear that episode sing contrast to the pre-classic dance suite Baroque. Plasticity her song will serve as a basis for developing specific instruments classified as variations called *Baroque*. Conventionalism *opera* production in the late seventeenth century and early eighteenth century dividing arias into classes, establishing the rule: two *arias* belonging to the same class does not have to follow one after the other.

For the first class belongs *Aria cantabile*, in slow motion and with simple continuo accompaniment, left to the discretion allowed ornamental improvisations technical possibilities and taste of the singer. *Aria di portamento* was the second class, with also moving slowly, have a marked rhythm and bass accompaniment in addition includes violins especially in *ritornello*. Improvised ornaments were less frequent than in *Aria cantabile*. *Aria di mezzo carattere*'s the third class, designed to express the force of passion. Is sung in an *Andante* tempo executing the second part is a little faster than the first the accompaniment was very rich often involving addition stringed instruments and tools breathed. *Aria parlante* it is the fourth grade was highly declaimed and accompaniment particularly important as the number of instruments and by their variety. Name specially designated various versions of this class: *Aria di nota e parola*-here each note corresponds to one or more syllables; *Aria di strepito*, *Aria agitata*, *Aria infuriata* - all this *arias* intended to express various degrees of drama. In fifth grade *Aria di bravura* also called *Aria d'agilita*, generally written in the *Allegro* movement, destined to shine a the virtuosity particular singer or singers in certain passages of fast ornaments, sometimes of the most great difficulty. For instance scope sung by castrato Francesco Bernardi called *il Senesino*.

Example: Fragment/ Act III of the *Aria d'agilita* - *All'orror delle procelle, al rigor d'averse stelle* from *Riccardo Primo, Ré d'Inghilterra*³ composed by Georg Friederich Händel



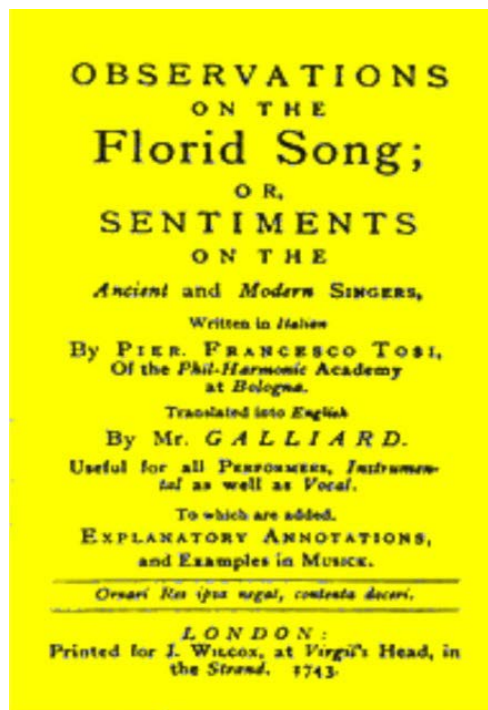
Also have to remember the famous *Aria d'agilita* (the *Agility aria*) *Son qual nave ch'agitata* from *Artaserse*, it was a *pasticcio*⁴ composed by Johann Adolph Hasse, Attilio Ariosti, Nicolo Porpora, Riccardo Broschi⁵ - *Farinelli's* brother. The first performance of the *Artaserse* was in London in 1732. *Arbace* role was first played by *Farinelli*.



Portrait of Carlo BROSCHI called FARINELLI
Author: Jacopo Amigoni
Venetian School of the eighteenth century
Oil on canvas
Dimensions: 75cm x 63.5cm
Provenance painting: Thomas Osborne (1713-1789),
VI Duke of Leeds,
descending D'Arcy Osborne (1884-1964)
XII Duke of Leeds
Sold at auction by Sotheby's
Painting bought by Sir Peter Moores,
Now it is in a private property of Sir Peter Moores,
located in PARBOLD HALL, Lancashire - UK

Besides wonderful *messa di voce* who opened the *aria*, he sing without any obvious signs of breathing 14 consecutive steps ending with an endless trill. These examples show the agility of a voice worked, when accompanied by an exceptional breath control. This technique was impeccable and was preached by Pier Francesco Tosi in the early eighteenth century, in his scientific treatise learning songs ornamented called *Opinioni de'cantori antichi, e moderni o sieno Osservazioni sopra il canto figurato* (translate: Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers), published in 1723. This treaty has become a standard reference work, which was translated into english and german languages, and it was discussed extensively in the nineteenth century. Pier Francesco Tosi said that, quote: "All of *passaggio*⁶ beauty lies in its precision, in separate notes, balanced sound downturn and quickly. All agility of the interpretation be supported by a strong chest and breath control, the brightness of the voice, so that every note to be heard distinctly, even when playing with the utmost speed."⁷ *Da capo* *Aria* was composed in such a way as to show mastery of technique using *messa di voce*⁸. He was loved by castrated technique, that starts with a note *pianissimo* then *crescendo* to climax and towards the end *diminuendo*. Even if we think that was a little exaggerated, that *Farinelli* could hold a note for a full minute, this must have had a fantastic effect. *Aria di sonno*-it is *Aria* in which a character sings and another listens; *Aria di catene* - wide interpretation of a character who is handcuffed; *Aria di baule* - known as the *Cavatina* (diminutive of with italian *cavata* which means digging engraving and by extension of meaning - inscription. Initially it was a short recitative *aria*, later expanded meaning. *Aria di Baule* - *Aria* interpreted from an allegorical float. *Aria* as part of another of his preferred a certain singer which introduced even if the work was represented by another composer. Are actually those *hybrid arias* because they wore virtuosos in their luggage and using them again and again in all circumstances with a burning desire to be bright. Luigi Marchesi (castrated singer) introduced in the work *aria* of great difficulty from *Achille in Sciro* by Giuseppe Sarti in all his performances. *Aria di sorbetto*-it is

Aria generally interpreted secondary characters of opera in which time the public could serve drink or something to eat; *Aria di caccia* - *Aria* for a singer with accompanied by corn; *Aria di guerra* - *Aria* for a singer accompanied by trumpet.



The problem of *Aria da capo* execution and interpretation appears as a preliminary question any attempt of its discretion to playback content that it determines itself. Complications we make not only the text works and of their special nature, about the time they were conceived. Such conditions inherent in any artistic manifestations are perhaps more sensitive to the action music time, otherwise an epoch defining the creative is impossible without knowing the socio-economic conditions and religious, who presides in the creation of works of art from the period. It should be considered that the *pre-classic* score contains three categories of deciphering: graphics problem, the problem of using the tools and finally the more complicated is the question of style. In *Baroque* music was composed for a specific performer, thus leaving the possibility of intervention in the musical text most times the graphics included in the score. The art of improvisation whose magnitude in the past we probably can not make a proper idea, was true and great interpretative form of musical

virtuosity. To understand this phenomenon, it must be stressed that this art of improvisation reached heights of true perfection and is also a current process. Any performer singer or instrumentalist was based on studies of the composition so thorough and improvisation exercise so advanced that everyone was able to develop *ex tempore*⁹ a given topic. In these circumstances, the composer was satisfied to note only chart skeleton sound and the final realization of the work, resort to oral directions, as was often the case with singers. *Arias* particularly reps were to be supplemented by an improvised extras or prepared directly in the show before. Another very important issue, as that set out above, is the evolution of musical taste. Very heavy embroidery of pre-classical scores, although time figurations and ornaments (trillo, mordento, gruppetto), would probably be unbearable for a modern ear. For fidelity execution style, you must first resorting to crowing "white" polyphony imposed itself changing a pitch of vibrato too intensive. It is good to note that the Baroque style of singing is not excluded by these requirements pathos, participation, singing "white" non vibrato with voice "clear" "out" does not mean playing expressionless. A very vocal effect used in the Baroque is the *dramatic sforzando* he can run large ensembles and soloists. Regarding the tempo too slow to avoid executions claims like *Largo, Adagio*, this error sometimes led to the transformation of a *Larghetto* in *Largo* as arias where the famous *Aria Ombramaifu* from *Serse* composed by Händel.



Faustina BORDONI

Example: Fragment *Aria (Larghetto)*
Ombramaifu (translation: *It wasn't ghost*)

In each scene Baroque opera had to necessarily finish an *Aria* and each character had to play at least one in each act, it was not allowed to play as the same character two *arias* one after the other, as it was not permitted by the sequence of the two areas the same class. The most important *arias* were placed at the end of acts I and II, when the public had subsided from indiscipline so they listened with interest to the piece de resistance. In Act III we encounter a great scene in which both the hero and heroine had to sing one *Aria di bravura* and showing their true vocal virtuosity and finally combine their voices in a duet. Numerous ensembles (trio, quartets, sextets) were not included in the opera seria, a final chorus end while the ballet choreography occupying the scene. This formalism in terms of *pre-classical* opera structure and add a rigid conventionalism and distribution. The number of characters to be six - three women and three men was always a prima donna soprano voice and one of the other two female roles were entrusted to contralto voice. Side factors incomprehensible today began with the treatment of male roles, the first two were assigned voices castrated - primo uomo with soprano, mezzo-soprano or alto voice, even if embodied character was the prototype of virility as Hercules, Theseus, Ulysses, times the conqueror Caesar, Alexander the Great only the third male role is entrusted to a tenor the fourth was not necessarily interpreted by a bass voice.

Curious correspondence, some are so sensitive, goes so far as male roles were entrusted to women and female roles to men. During the eighteenth century a topic like *L'Olimpiade* was put to music by Antonio Vivaldi, Giovanni Battista Pergolesi, Vincenzo Federici, Tommaso Traetta and Domenico Cimarosa only referred to the great composers and libretto for *Armida* was taken by Antonio Sacchini, Giuseppe Sarti, Niccolò Jommelli, Christoph Willibald Gluck and Josef Mysliveček. The main records were beaten adapted and written librettos Apostolo Zeno and Pietro Metastasio who had unprecedented popularity especially with the *Didone abbandonata*, *Alessandro nelle Indie* and *Semiramideri conosciuta*. It is understood that the Abbé Gian Maria Ortes wrote to Johann Adolph Hassethat, quote: "*Opera seria was reheated soup, chair if the public accepted it very happy: old libretto used over 20 times, with a new score was amazing well received, while the opera played in the previous season he had no chance of success next year.*"¹¹

Pietro Metastasio and other poets had followed the golden rule for a good libretto, they had to play the beautiful lyrics, a good story, what was the specific terms: *eximeno* "an expression of the most tender sentiments and violent passions the human heart". In practice the most difficult thing was the distribution of the main male roles taken from castrated or women since vogue for high voices was based only on soprano voice and contralto voice stamp accompanied by one or two tenors. Poet and composer had the task of building satisfying their story with voices that were more or less the same, meanwhile respecting the absurd claims of the main singers. Primo uomo, prima donna and the principal tenor had to sing every 5 Arias of different ways: quantity, *di portamento*, *di mezzo carattere* (seriously but less worthy or less pathetic), *palante* (expressing agitation or passion) or *di nota e di parola* and *Aria di bravura*, called also *Ariad' agilita*. Among these 15 Arias the composer was to introduce 4 castrato second (secondo uomo) 4 and 3 seconda donna possible characters remaining. Opera series has always been a work *APEZZI CHIUSI (CLOSED ITEMS)* which was composed of a number of Arias assembled correctly, independent of each other, and more available through intrinsic beauty but by far the musical and dramatic them.

Order Arias has caused a huge problem, the singers sung mates have increased the value of the first soloists and a virtuoso or a prima donna did not have to leave the stage after the tragic situations without singing an *Aria* as well as a singer did not leave the scene after a wide sung by another. No there was no problem killing hero. "*It is a rule in Italy*" said the Brosses "*That there is bloodshed on stage ... by killing the main characters even when the action required ...those who are killed are always the subordinate*"¹². That was Achilles who left Sciros and Alessandro who has opted for India. It is very difficult for us to form a precise idea of the behavior of the singers on stage. Italians and foreigners gave us conflicting accounts. France was the most fastidious, they expressed their revulsion for these "mutilated" with female vocals. Criticism of the Italians was very rare. They admired the castrated singers that brought the triumph of music more than two centuries. They worshiped these wonderful singers who interpreted the role of Scipio with a soprano voice, role Pompey contralto voice, Hydaspes, who fought 20 minutes with a lion while the voice through all registers, from serious to acute and then register to severe acute on Narcissus who fell in love with himself. Italians as well as major foreign Court went to the theater with one thought to enjoy the show a *ilmusico* voice his gestures his escapades facing the prima donna the battle with the monster cruel. The audience wanted to enjoy anything that was music. Great castrated possessed the same time the presence of male and female grace, artifice did not have equal voice, the expression, the pathos, the flexibility and agility voices in tenderness and power. Hence the result that they had no difficulty to captivate the audience and make love. Indescribable sensuality emanating from their game and asexual voices led to euphoria audience. It is easy to understand how those who have great voices heard castrated in Italy, superb atmosphere theaters changed their mindset. Pierre Jean Grosley (1718-1785) himself, who ridiculed saying they effeminate voices and bodies hideous came to change his mind after hearing *Aria Misero pargoletto* from the opera *Demofonte* (1748) by Johann Adolph Hasse on a libretto by Pietro Metastasio. "*The French present at the show, they looked strange occurrence that*

castrating who sang Timante's role and the end aria, with all napoletans wept in the hall."¹³



Excerpt from the original manuscript score
DEMOFOONTE

pasticcio by Leonardo Leo, Domenico Sarro and
Francesco Mancini

First performance with this opera was at the
San Bartolomeo Theater of Naples,
on 20 January 1735

Role of TIMANTE was interpreted by CAFFARELLI
(alto castrato voice)
Naples Conservatory Library
(code 46568)

Conclusion: in the repertoire of characters, who pass around the production of pre-classical opera (eighteenth century) the sound is more like a treaty than a fresco in which individuals move truthful, animated by feelings and passions.

Endnotes

1. TEODORESCU-CIOCĂNEA, Livia, *Tratat de forme și analize muzicale*, Editura Muzicală, București, 2005, page 225.
2. *ritornello* from Italian; "little return" is a reinventing passage in Baroque music for orchestra or chorus. The first or final movement of a solo concerto, concerto grosso, or *Aria* may be in "ritornello form", in which the *ritornello* is the opening theme, always played *tutti*, which returns in whole or in part and in different keys throughout the movement. An orchestral passage between verses of an *Aria* or song.
3. *Riccardo Primo, Réd'Inghilterra*, HWV 23, completed on May 16, 1727. The libretto was written by Paolo Antonio ROLLI after *Isaciotiranno* by Francesco BRIANI (1710). The text was composed of a mixture of fragments. King of England was devoted to this work, in a sonnet printed at the beginning of the score. Sensitive to such gestures of honor, Paolo Antonio ROLLI calls *the poet of the Court*. The premiere of the opera took place on November 11, 1727, of the *King's Theatre, Haymarket* in London.

Händel hoped that treats a topic important page in the history of England will fit better timing and a somewhat calm voice of those that rose up against foreign artists. New score of Händel's contains numerous fragments of unquestionable value. Even if he had managed to bring the two rival show of the moment, Faustina BORDONI and Francesca CUZZONI also Francesco BERNARDI called *il Senesino*, opera *Riccardo Primo, Réd' Inghilterra* not resisted than 11 performances. The role holder will be Riccardo I entrusted the famous (castrato voice) - Senesino, role Costanza - Francesca Cuzzoni (soprano voice), role Pulcheria - Faustina Bordoni (soprano voice), the role of Oronte, the second gelding (secondo uomo) - Antonio Baldi (castrato alto voice), Berardo - (bass voice) Giovanni Battista Palmerini and role Isacio - (bass voice) Giuseppe Maria Boschi. Musical examples are taken from the score *Riccardo Primo* by G. Fr. Händel, Edition: Leipzig, October 1, 1877, HW 74.

4. *pasticcio* - first mention of the term appeared in the sixteenth century and referred to a pie containing meat. Comes from the Latin *pasticium*. In the eighteenth century, music *pasticcio* works were commonly used. For example opera seria *Muzio Scevola* was composed as follows: the first act of Filippo AMADEI called PIPPO, Act II by Giovanni Battista BONONCINI and last act of G. Fr. HÄNDEL.
5. BROSCHI, Riccardo - Italian composer was born in Naples on October 6 in 1698, died in Madrid in 1756. His work includes: Oratorio *Susanna Santa Vergine*, presented in 1727 at the Nuova Church in Rome, in 1728 composed the first opera seria *L'isola di Alcina* will review in 1729 under the title *Bradamantenell'isola d' Alcina* in 1730 composed the opera *Idaspe* will be represented during the Carnival of Venice, in 1731 composed *Ezio*. Opera which brought him fame was *Merope* in Turin in 1732; *pasticcio Artaserse* to *King's Theatre, Haymarket* on October 29, 1732, in the role of *Arbace* was distributed his younger brother *Farinelli* (soprano castrato voice). This role was the beginning in London. Opera seria *Adriano in Syria*-1737. Riccardo Broschi is known for virtuosity arias, which are specially composed for his brother. One of the most popular arias *Son qual ships ch'agitata* in *pasticcio Artaserse*. Broschi's lyrical creations were interpreted by the best singers of their time. He had the best designer Pietro Righini and best ballet master Francesco Aquila. *The New Grove of Music and Musicians Dictionary Second Edition*, Edited by Stanley Sadie, Executive Editor: John Tyrrell, Vol 1, Oxford University Press 2001.
6. *passaggio* - passage refers to paragraphs voice between registers, an intermediate zone very difficult to go between the register severely acute chest voice resonance and resonance between head voice, Andrea, Naomi - *Voicing Gender Gelding, Travesti, and the Second Woman in Early- Nineteenth*

- *Century Italian Opera*, Indiana University Press, USA, 2006, Chapter Glossary, page 180.
7. BARBIER, Patrick - *The World of the Castrati. The History of Extraordinary Operatic Phenomenon*, Souvenir Press, London, 1998, page 97; op. quote after TOSI, Pier Francesco *Observations on the Florid Song*, 1723 translated into English language by John Ernest Galliard: J. Wilcox, 1742 or 1743 - Translated into German: *Anleitung zur Gesangkunst* by Johann Friedrich Agricola, Berlin: George Ludewig Winter, 1757 Facsimile Edition with introduction and commentary by Kurt Wichmann, Leipzig: VEB Deutscher Verlag für Musik, 1966.
 8. *mesa di voce* - an expression employed in the School of Italian Singing to designate a *crescendo* followed by a *diminuendo* (stakeout) extended obtained the same sound.
 9. *ex tempore* - piece musical phrase time is running out for the score, this is where improvisation technique, very fashionable on the *baroque* music.
 10. Musical exemple it's from score excerpt *Serse* by Georg Friedrich Händel, Edition Leipzig, April 13, 1884, H. W. 92.
 11. BARBIER, Patrick - *The World of the Castrati. The History of an Extraordinary Operatic Phenomenon*, Souvenir Press, London, 1998, page 103.
 12. BARBIER, Patrick - *The World of the Castrati. The History of an Extraordinary Operatic Phenomenon*, Souvenir Press, London, 1998, page 104.
 13. BARBIER, Patrick - *The World of the Castrati. The History of an Extraordinary Operatic Phenomenon*, Souvenir Press, London, 1998, pag.107; op. quote GROSLEY, Pierre - *Jean New Observations on Italy and its Inhabitants*, London, 1764.