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HISTORICAL–VISUAL–VARIABLE CONSIDERATION OF THE PART OF VIOLETTA FROM THE OPERA “LA TRAVIATA” BY G. VERDI ON THE EXAMPLE OF PRODUCTIONS OF THE UZBEK OPERA THEATRE

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Abstract

This article examines the musical and figurative concept of the main heroine of the opera – Violetta Valery. The analysis of vocal numbers of the opera creation of G. Verdi is carried out: arias, duets, large ensembles, where the disclosure of figurative aspects of the opera heroine takes place. The historically consistent variable-staging image of Violetta on the stage of the State Academic Bolshoi Theater named after Alisher Navoi is built. A brief excursion into the figurative-performing interpretation of the part of the main heroine is carried out using the example of two Uzbek opera singers – Saodat Kabulova and Muyassar Razzakova.

Keywords: *image, opera, production, Violetta’s part, aria, duet, performer, main character*

The image of Violetta in the opera is characterized by two leitmotifs expressing the heroine’s doom and the theme of love. The most key moments of her altered internal state are associated with the appearance of Alfredo in the first act and Giorgio Germont in the second act, where the character of the music changes and, accordingly, new sensual and emotional motives appear. In their joint vocal duet with Alfredo, a feeling of mutual love arises, hope for a new bright beginning in the lives of the heroes, where at this moment in the musical line there is a kind of “hurried roll call”, showing enthusiasm and, at the same time, trepidation of feelings. In her duet with Giorgio Germont, Violetta reveals herself as a sensitive, sympathetic and devotedly loving hero-

ine. The musical beginning is filled with exciting moments, where in her The vocal melody uses frequent emphasis on strong beats with increasing dynamics in a high tessitura, multiple repetitions of a short motif, and the absence of a strong beat in the accompaniment. There are elements of a funeral march – dotted rhythm, stiffness of the melodic line, measured movement, increased orchestral sound. The first act ends with a large, extended aria with recitative (Violetta’s monoscene), which became a portrait characteristic of the heroine. The recitative preceding the aria conveys a complex range of feelings of an insecure, defenseless woman who is overcome by doubt, anxiety, worry, confusion, and dismay, which is achieved through the variability of the tonal

plan and the instability of the rhythmic pattern of the string group. The vocal melody is interrupted by pauses that speak of the heroine's helplessness, or makes a musical aspiration upward, to its culmination, expressing the high intensity of feelings and emotions. The absence of accompaniment in the recitative gives Violetta complete freedom in choosing expressive means. In an aria built on a contrasting juxtaposition of two parts, the first is distinguished by its slow development. Thoughtful, the melody, filled with languor, trepidation, and tenderness, simultaneously conveys the inner excitement of a young woman torn apart by contradictions, which can be heard in the orchestral, restrained accompaniment, pauses, and shades of *pp*. Further, continuing the development of the heroine's figurative-musical line, Violetta passionately, ardently and enthusiastically repeats Alfredo's vocal-thematic line. Her restless and anxious state is conveyed by the tremolo of the violins and the abrupt intonations of another group of strings. In the orchestral sound, reflecting the inner state of the heroine, the tempo-rhythmics of the music gradually increases, preparing the second part of the aria. The second part is distinguished by the swiftness of the music, the flightiness of the performance and the dynamic contrast of the image. There is an interweaving of technique and singing expressiveness. The heroine is unrestrained in her temperamental vocal expression, which is clearly demonstrated in the composer's use of the coloratura stroke, which enriches the singer's sensual palette through vocal roulades, passages and frequent use of the upper tessitura.

Violetta's second farewell aria, "Addio del passato...", is the embodiment of the main character's spiritual purity, beauty and sincerity. The vocal melody is quite simple, built on smooth chanting motifs and song moves on the sixth. The rhythmic pattern contains expressive accents on weak beats and long pauses, evoking associations with mental pain and physical exhaustion. The transitions in the tonal plan are noteworthy, which vividly reflect the plot of the work – A-moll – C-dur – A-dur – A-moll. The development begins in A-moll, which passes into a parallel key, as an association with the memory of bright and pure love, and continues in the

major of the same name, where Violetta asks God for forgiveness, prays for the last chance for salvation, and then there is an abrupt return to A-moll.

The very first production of Giuseppe Verdi's greatest creation

The opera "La Traviata" was performed on the stage of the State Academic Bolshoi Theater named after Alisher Navoi on November 29, 1948. The first and leading performer of the part of Violetta was People's Artist of the Uzbek SSR – T. N. Antipova, the part of Alfredo was performed by People's Artist of the Uzbek SSR – A. I. Boyko, the performance was conducted by Honored Artist of the Uzbek SSR – N. A. Goldman. The production was carried out by People's Artist of the Uzbek SSR – N. P. Varlamov. The costumes were designed by Honored Artist of the Uzbek SSR – A. B. Dulevsky. The part of Violetta was performed by N. I. Tsirinskaya and G. D. Boshnyakova. Also this year, the part of the main character was performed by R. K. Valberg. The scenery, costumes and the production itself as a whole were maintained in the spirit of the time of the creation of the work, that is, the 19th century.

The following versions of the production were staged in 1954 and 1962. In 1962, the opera "La Traviata" staged by A. Miralimbaeva was conducted by N. A. Goldman.

In 1968, the performers of the Violetta part included People's Artist of the USSR (1959), People's Artist of Uzbekistan, professor (1986) – Saodat Kabulova, M. Strakhova, V. Sorokina. The conductors were D. Abdurakhmanova, A. Abdukayumov. The directors were Honored Artist of the Uzbek SSR – A. K. Miralimbaeva, V. G. Navrotsky.

Saodat Kabulova is a bright, strong and unique talent. Having emerged from the galaxy of folk-professional masters, she quickly won the hearts of fans of singing art as an opera singer. The strength and charm of her voice carried all the signs of deeply national creativity. In the performing art of S. Kabulova, the folk-professional singing traditions of her homeland and the achievements of European, primarily Russian vocal art were combined. More than 30 years of creative activity of the singer is extremely multifaceted. In the operas of Uzbek composers, she created the images of: Zukhra in "Tahir and Zukhra",

Khuri in “Zainab and Aman”, Oikhon in “The Tricks of Maysara”, Dilorom in the opera of the same name. Along with this, her repertoire includes successfully performed works of Western European composers. I remember her very well as Leila (The Pearl Fishers), Rosina (The Barber of Seville), Gilda (Rigoletto), and Violetta (La Traviata).

In the part of Violetta, the singer, deeply connected with the touching image embodied in the music of the brilliant composer, naturally and truthfully conveys the experiences of her heroine. The singer here, as always, demonstrated easy mobility, impeccable intonation, beauty and softness of the timbre of the voice. “The director’s solution to the performances often set difficult tasks for Kabulova. Over time, she withstood this test, as she “lived in” the image, the constraint of movements disappeared, greater freedom developed. The singer always successfully avoided exaggerated expressiveness, false pathos, which could tempt certain situations. This showed her taste and artistic measure” (Yuldashbaeva T. 1985. 33, 51).

In 1971 the cast did not change, in 1993 the opera was revived. And on March 25, 2006 the premiere of the opera “La Traviata” took place, with a new cast, with new scenery, and artistic design. The view of opera art has changed.

The part of Violetta began to be performed by the People’s Artist of the Republic Uzbekistan and Karakalpakstan, Laureate of International competitions – Muyassar Razzakova, Honored Artist of the Republic of Uzbekistan – Sayyora Khayritdinova, Elena Shaverdova. Since 1992, the leading performer of the part of Violetta has been M. Razzakova.

Muyassar Razzakova has a unique voice, which contains all the filigree nuances of soprano varieties. Throughout the opera, the viewer feels all the technical difficulties in revealing the image and the peculiarities of the vocal embodiment and transmission of all the feelings of the heroine. The performance with her participation in the part of the main character Violetta acquires a new, diverse palette of colors. It combines coquetry, lightness, playfulness, and tragedy. In the first act, Muyassar Razzakova’s voice sounds exquisite, refined, life and energy are felt in it. In the Drinking

Song, it opens up even more, acquiring individual shades. Here there is a certain rivalry between Alfredo and Violetta, so the sound becomes richer, more voluminous, more soaring. In the scene “Valse and Duet” the first notes of tragedy and doom appear. Here the singer focuses all attention on the weakness of this woman, the manifestation of defenselessness, but with the arrival of Alfredo she becomes more confident. In the duet with Alfred, the singer’s voice sounds open, strong, surprised. She shows a strong-willed, independent woman. Only towards the end of the duet are the first glimmers of reciprocal feelings felt by the main character, which lead to the main number of the first act – “Scene and Aria”.

Thus, the fast part of the aria “Sempre libera” (“To be free”) sounds enchanting when performed by the singer, where every note and motive can be heard. The scene that opens the aria is analyzed in detail by the vocalist, phrase by phrase, requiring a great understanding of what needs to be conveyed. Her singing is understandable to those who do not even speak a foreign language, thanks to her great musical talent. This scene and aria are rich in shades from *pp* to *ff*, as well as modulations, smooth transitions from one key to another, in particular, from F-moll (creating thoughtfulness) moving to F-dur (creating inspiration, love) in the slow part of the aria. The fast part of the aria already sounds in As-dur (delight, happiness, freedom).

In the second act, in the duet of Violetta with Giorgio Germont, the singer demonstrates majesty and independence. Her voice shows determination and at the same time confusion, fear, misunderstanding, hopelessness, and trust. At the end of the duet, she is devastated both morally and physically. With the arrival of Alfredo, she is confused, thoughts and feelings are intertwined, and it becomes unbearable to do what she is about to do – parting with Alfredo. The next meeting of the main characters will take place at Flora’s ball. In their duet, all the pain and despair of the main character is revealed. The singer demonstrates her own palette of feelings – anxiety, uncontrollability, insult, humiliation, disappointment.

The last act examines Violetta’s alienation. The second aria, “Addio, del passato...” (“Farewell, of the past...”), is performed with

great feeling by Muyassar Razzakova. This mood helps create the shade of A minor, which sounds like a farewell to loved ones, life, occasionally giving way to the motive of hope in A major, but the aria ends in A minor, as if there is a return and understanding that everything is ending. In the final duet of Violetta with Alfredo, there is a last glimmer of life, happiness, but everything is hopeless. She dies with the words: “Oh, joy!”

In duets with Alfred Muyassar Kadyrovna in the role of Violetta shows different feelings – love, tenderness, care, affection, trust, the desire to be happy and to make her beloved happy, passion, resentment, oppression, pain, anxiety. All these shades are reflected in the vocal aspect. In a duet with her father, she conveys a palette of colors – from independence to spiritual openness, from confusion to sincere understanding and trust.

The production that took place on May 5, 2007 at the State Academic Bolshoi Theater

named after Alisher Navoi at the First International Festival of Opera and Ballet Art “Tashkent Bakhori” remained memorable. The part of Violetta was performed by the Honored Artist of Russia – Hibla Gerzmava. The brightness of the image, excellent mastery of technique, the color of the voice, the richness of overtones, the enchanting timbre of the singer helped to reveal the image of Violetta and convey the entire range of shaded feelings.

Today, the part of Violetta is performed by People’s Artist of the Republic of Uzbekistan and Karakalpakstan Muyassar Razzakova, Latife Abieva and Gulnar Aljanova.

This opera is the embodiment of vocal and scenic uniqueness and figurative and artistic expressiveness. Each production displays a musical and artistic tandem of past and present trends, which undoubtedly emphasizes the significance of the object under consideration among world opera creations.

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