Final qualifying work

 (performance of a vocal concert program)

 direction 53.03.03 "Vocal art"

Tang ZhongQian

program:

1. V. Bellini—<Ma rendi pur contento>

2) F. Lowe —<I could have danced all night>from opera<my fair lady>

3) S.V. Rachmaninov—<Spring Waters>

4) W.A. Mozart —<Batti batti>from opera < Don Giovanni >

5) M. Glinka—<Не о том скорблю,подруженьки>from opera <Ivan Susanin>

6) J.Puccini—<Signore ascolta>from opera<Turandot>

Head of the FQP: Honored Artist of the Russian Federation, Associate Professor Galina Vladimirovna Gorchakova.

Annotation.

The final qualifying work is a vocal concert program composed of classical and modern works of world and national vocal music. The program includes works <ma rendi pur contento> by the Italian composer V. Bellini at the beginning of the 19th century, demonstrating Bellini's most outstanding romantic style. <I could have danced all night> is the most classic song in the musical from the opera "My Fair Lady" by contemporary composer F. Lowe (performed on Broadway in 1956) and expresses the heroine's cheerful and excited state of mind. And Romance "Spring Waters" S.V. Rachmaninov is notable for its picturesqueness and sound quality. The work is recognized as a masterpiece of vocal music of the 20th century. "Batti, batti" - Zerlina's aria from Mozart's opera Don Giovanni. This opera is one of Mozart's masterpieces, and this aria is a classic aria in Don Giovanni. It uses a soothing storytelling and passionate and exhilarating singing to highlight the psychological changes in the characters. This work is an eminently lyrical and artistic combination and requires a demanding atmosphere and color contrast to show the work. Antonida's romance “I’m not grieving about that, friends ...” is one of the most poetic, heartfelt, touching musical numbers of the opera. In alarming musical intonations, the people set off, led by Sobinin, in search of Susanin. The concluding program is <signore ascolta> from the famous opera Turandot by Giacomo Puccini. This Luer aria is the most classic aria in lyric soprano. The temper of this aria is slow, each line of music is soothing and flowing, higher demands are required for breath control, as well as understanding of rhythm and sound resonance, for the character to be more complete and three-dimensional, and the work is richer and more perfect.