Final qualifying work

 (performance of a vocal concert program)

 direction "Vocal art"

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Program:

1. G. Handel – Recitative and aria of Xerxes "Ombra mai fu" from the opera "Xerxes".

2. G. Verdi - Aria of Fiesco "Il lacerato spirito" from the opera "Simon Boccanegra".

3. G. V. Sviridov, a romance to the poems of R. Burns translated by S. Marshak - "Mountain Boy".

4. P. I. Tchaikovsky – Gremin's Aria from the opera "Eugene Onegin".

5. F. Schubert – The song "Die Forelle".

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Annotation.

The final qualifying work is a vocal concert program composed of classical and modern works of world and domestic vocal music.

The program includes a recitative and an aria of Xerxes from the opera "Xerxes" by George Frideric Handel. Unlike other operas of the London period, in "Xerxes" Handel included elements of opera buffa. This technique was common for the works of the Venetian school of the XVII century and was used by Cavalli in the opera to the libretto of Minato. But in the 1730s, opera seria was expected to be full of seriousness and purity of the genre, without mixing tragedy and comedy, as well as without the participation of characters from different classes of society.

Ombra mai fù is an aria of the Persian king Xerxes the Great from the Baroque opera "Xerxes" (composer Georg Friedrich Handel). This famous largo takes place at the very beginning of the opera, when Xerxes sings an ode to his favorite tree in the shade of an oriental plane tree! The story of Xerxes' love for the sycamore tree was first mentioned by Herodotus in his famous "History".

"Simon Boccanegra" is an opera by Giuseppe Verdi in 3 acts with a prologue. The libretto was written by Francesco Maria Piave based on the play of the same name by Antonio Garcia Gutierrez. The title character of the opera is Simon Boccanegra, the first doge of Genoa. The first production took place at the La Fenice Theater in Venice on March 12, 1857. The second version, created with the participation of Arrigo Boito, was presented to the public at La Scala in Milan on March 24, 1881.

The opera "Simon Boccanegra" was called dark, sad and gloomy not only by the audience and critics, but also by the author himself, Giuseppe Verdi. If it were not for the persistence of the brilliant music manager and publisher Giulio Ricordi, this opera would be little-known and almost unfulfilled today. But thanks to the fact that he persuaded the maestro to return to his old composition, the updated "Simon Boccanegra" became one of the most notable works of the great composer

A te l'estremo addio… Il lacerato spirito is a recitative and a Fiesco romance from the prologue of Verdi's opera Simon Boccanegra. The noble patrician Jacopo Fiesco keeps his daughter Maria under house arrest, who escaped to her beloved Simon Boccanegra. Fiesco has since fiercely hated the plebeian Simon, who dishonored his daughter. Maria withered and died, imprisoned in her own house, and the suffering Fiesco, who lost his daughter, can no longer live in this palace. In his bitter aria, he laments his loss.

"Songs to the words of Robert Burns" as "Mountain guy" are eight pearls included in the golden fund of vocal music. They are diverse in genres: ballad and song-dance, drinking and romance, song-scene and portrait whimsically replace each other. The common thing between them is the rhythm of a march or a quick step as an image of wandering, movement. Each issue draws from one side or another a simple guy, a Scottish highlander — freedom-loving, mocking and gentle, rude and persistent. And just as Burns' poetry grew out of a folk song, so the music of the cycle is permeated by the intonations of Scottish songs. However, the stylistic similarity with the Scottish melodies is found only in details.

"Mountain guy", draws a mountain man named Robin, who has grown up and knows his worth. Piano intro — powerful unison, striding wide and menacing. The rough intonations of the soldier's song, as well as in the previous issue, against the background of the bagpipe bass, help to create an image of a person capable of protecting his native mountains.

Also included in the program is "Gremin's Aria" from the opera "Eugene Onegin" by Pyotr Ilyich Tchaikovsky.

"Eugene Onegin" is an unsurpassed example of a lyrical opera in which Pushkin's poetry harmoniously merged with beautiful, heartfelt music, full of heartfelt warmth and drama. With amazing perfection Tchaikovsky characterized the ethically beautiful appearance of Tatiana, emphasizing Russian national traits in it.

In the sixth picture (the third act) begins with a solemn polonaise. Gremin's aria "All ages are submissive to Love" is imbued with noble, courageous lyricism. In Onegin's final arioso, reflecting the love that flared up in him, a passionate melody from the scene of Tatiana's letter sounds.

The program concludes with the song "Die forelle" by Franz Schubert, written to the poems of Christian Friedrich Daniel Schubart, a German publicist, poet, organist, composer and journalist.

The song "Die forelle" is a wonderful vocal composition by Franz Schubert, the light naivety of which still causes emotion and delight among listeners at the present time. From the time of its appearance to the present day, it is one of the most popular works that many famous vocalists are happy to include in their repertoire.